

For riches strew'd herself even in the streets<sup>9</sup>;  
 Whose towers bore heads so high, they kiss'd the clouds<sup>1</sup>,  
 And strangers ne'er beheld, but wonder'd at;  
 Whose men and dames so jetted and adorn'd<sup>2</sup>,  
 Like one another's glass to trim them by<sup>3</sup>:  
 Their tables were stor'd full, to glad the sight,  
 And not so much to feed on, as delight;  
 All poverty was scorn'd, and pride so great,  
 The name of help grew odious to repeat.

*Dio*, O, 'tis too true.

*Cle*. But see what heaven can do! By this our change,  
 These mouths, whom but of late, earth, sea, and air,  
 Were all too little to content and please,  
 Although they gave their creatures in abundance,

<sup>9</sup> *For riches strew'd herself even in the streets*;] I suppose we should read—*themselves*. STEEVENS.

Shakspeare generally uses *riches* as a singular noun. So, in *Othello*:

"The riches of the ship is come ashore."

Again, *ibidem*:

"But riches fineless is as poor as winter,"—

Again, in his 87th Sonnet:

"And, for *that riches*, where is my deserving?" MALONE.

<sup>1</sup> —*bore heads so high, they kiss'd the clouds*,] So in *Hamlet*:

"——like the herald Mercury,

"New lighted on a *heaven-kissing* hill."

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

"Threat'ning *cloud-kissing* Ilion with annoy."

Again, more appositely in *Troilus and Cressida*:

"Yon towers, whose wanton tops do *buss* the clouds."

MALONE.

<sup>2</sup> —*so jetted and adorn'd*,] To *jet* is to strut, to walk proudly. So in *Twelfth Night*: "Contemplation makes a rare turkey-cock of him: how he *jets* under his advanced plumes!" STEEVENS.

<sup>3</sup> *Like one another's glass, to trim them by*;] The same idea is found in *Hamlet*. Ophelia, speaking of the prince, says, he was

"The glass of fashion, and the mould of form,

"The observ'd of all observers."

Again, in *Cymbeline*:

"A sample to the youngest; to the more mature,

"*A glass that feated them*."

Again, in the *Second Part of King Henry IV*:

"——He was indeed the *glass*,

"Wherein the noble youth did *dress* themselves." MALONE.

As

As houses are defil'd for want of use,  
 They are now starv'd for want of exercise:  
 Those palates, who, not us'd to hunger's favour<sup>4</sup>,  
 Must have inventions to delight the taste,  
 Would now be glad of bread, and beg for it:  
 Those mothers who, to nouzle up their babes<sup>5</sup>,  
 Thought nought too curious, are ready now  
 To eat those little darlings whom they lov'd.  
 So sharp are hunger's teeth, that man and wife  
 Draw lots, who first shall die to lengthen life:  
 Here stands a lord, and there a lady weeping;  
 Here many sink, yet those which see them fall,  
 Have scarce strength left to give them burial.  
 Is not this true?

*Dio.* Our cheeks and hollow eyes do witness it.

*Cle.* O, let those cities, that of plenty's cup<sup>6</sup>

And

<sup>4</sup> *Those palates, who, not us'd to hunger's favour,*] The passage is so corrupt in the old copy, that it is difficult even to form a probable conjecture about it. It reads—who not yet too savers younger. The words which I have inserted in the text, afford sense, and are not very remote from the traces of the original letters; and *savour* and *hunger* might easily have been transposed. We have in a subsequent scene:

“All viands that I eat, do seem unsavoury.”

I do not, however, propose this emendation with the smallest confidence; but it may remain till some less exceptionable conjecture shall be offered. MALONE.

Here is a gross corruption. I would boldly read,

—— who not yet *being slaves to hunger*. STEEVENS.

<sup>5</sup> — *to nouzle up their babes,*] read—*nurste*. A fondling is still called a *nursling*. To *nouzle*, or as it is now written *nuzzle*, is to go with the nose down like a hog. So Pope:

“The blessed benefit, not there confin'd,

“Drops to a third, who *nuzzles* close behind.” STEEVENS.

In an ancient poem entitled *The strange Birth, honourable Coronation, and most unhappie Death of famous Arthur, King of Brytaine*, 1601, I find the word *nuzzle* used nearly in the same manner as in the text:

“The first fair sportive night that you shall have,

“Lying safely *nuzzled* by faire Igrene's side.”—

Again, more appositely, *ibidem*:

“Being *nuzzled* in effeminate delights.”—

I have therefore retained the reading of the old copy. MALONE.

<sup>6</sup> *O, let those cities, that of plenty's cup, &c.*] A kindred thought is found in *King Lear*:

“—— Take

And her prosperities so largely taste,  
With their superfluous riots, hear these tears!  
The misery of Tharsus may be theirs.

*Enter a Lord.*

*Lord.* Where's the lord governor?

*Cle.* Here.

Speak out thy sorrows, which thou bring'st, in haste,  
For comfort is too far for us to expect.

*Lord.* We have descried, upon our neighbouring shore,  
A portly sail of ships make hitherward.

*Cle.* I thought as much.

One sorrow never comes, but brings an heir,  
That may succeed as his inheritor<sup>7</sup>;  
And so in our's: some neighbouring nation,  
Taking advantage of our misery,  
Hath stuff'd the hollow vessels with their power<sup>8</sup>;  
To beat us down, the which are down already;  
And make a conquest of unhappy me<sup>9</sup>,

" ——— Take physick, pomp!

" Expose thyself to feel what wretches feel,

" That thou may'st shake the superflux to them,

" And shew the heavens more just." MALONE.

Again, *ibidem*:

" Let the superfluous and lust-dieted man," &c. MALONE.

<sup>7</sup> *One sorrow never comes, but brings an heir,*

*That may succeed as his inheritor;*] So, in *Hamlet*:

" — sorrows never come as single spies,

" But in battalions." STEEVENS.

Again, *ibidem*:

" One woe doth tread upon another's heels,

" So fast they follow." MALONE.

<sup>8</sup> *Hath stuff'd the hollow vessels with their power,*] The quarto 1609, reads, *That stuff'd*, &c. The context clearly shews that we ought to read *Hath* instead of *That*.—By *power* is meant *forces*. The word is frequently used in that sense by our ancient writers. So, in *King Lear*:

" — from France there comes a *power*

" Into this scatter'd kingdom." MALONE.

I would read.

*Hath stuff'd these hollow vessels*, &c. STEEVENS.

<sup>9</sup> — of unhappy me,] I believe a letter was dropped at the press, and would read—of unhappy men, &c. MALONE.

Whereas

Whereas no glory's got to overcome<sup>1</sup>.

*Lord.* That's the least fear; for, by the semblance<sup>2</sup>  
Of their white flags display'd, they bring us peace,  
And come to us as favourers, not as foes.

*Cle.* Thou speak'st like him's untutor'd to repeat<sup>3</sup>,  
Who makes the fairest show, means most deceit.  
But bring they what they will, and what they can,  
What need we fear<sup>4</sup>?

The ground's the lowest, and we are half way there:  
Go tell their general, we attend him here,  
To know for what he comes, and whence he comes,  
And what he craves.

*Lord.* I go, my lord.

[*Exit.*

*Cle.* Welcome is peace, if he on peace consist<sup>5</sup>;  
If wars, we are unable to resist.

*Enter* PERICLES, *with Attendants.*

*Per.* Lord governor, for so we hear you are,  
Let not our ships and number of our men,

<sup>1</sup> *Whereas no glory's—*] *Whereas*, it has been already observed, was anciently used for *where*. MALONE.

<sup>2</sup> *That's the least fear; for, by the semblance—*] It should be remembered that *semblance* was pronounced as a trisyllable—*semble-ance*. So, our author in *the Comedy of Errors*:

“And these two Dromios, one in *semblance*.”

So, in *The Two Gentlemen of Verona*, *resembleth* is a quadrisyllable:

“O, how this spring of love *resembleth*”—MALONE.

<sup>3</sup> *Thou speak'st like him's untutor'd to repeat;*] The quarto, 1609, reads—*like himnes* untutor'd to repeat. I suppose the author wrote—*him is*—an expression which, however elliptical, is not more so than many others in this play. MALONE.

We should read—*him who is*, and regulate the metre as follows:  
———thou speak'st

Like *him who is* untutor'd to repeat, &c.

The sense is—*Deceived by the pacific appearance of this navy, you talk like one who has never learned the common adage*, “that the fairest outides are most to be suspected.” STEEVENS.

<sup>4</sup> *What need we fear?*] The earliest copy reads and points thus:  
What need we *leave* our grounds the lowest?

The reading which is inserted in the text, is that of the second quarto, printed in 1619. MALONE.

<sup>5</sup> —*if he on peace consist* ;] If he *stands* on peace.—A Latin sense.  
MALONE.



Be, like a beacon fir'd, to amaze your eyes,  
 We have heard your miseries as far as Tyre,  
 And seen the desolation of your streets :  
 Nor come we to add sorrow to your tears,  
 But to relieve them of their heavy load ;  
 And these our ships you happily may think  
 Are, like the Trojan horse, war-stuff'd within,  
 With bloody views expecting overthrow <sup>6</sup>,  
 Are stor'd with corn, to make your needy bread <sup>7</sup>,  
 And give them life, whom hunger starv'd, half dead.  
*All.* The gods of Greece protect you !  
 And we will pray for you.

*Per.* Arise, I pray you, rise ;  
 We do not look for reverence, but for love,  
 And harbourage for ourself, our ships, and men.

*Cle.* The which when any shall not gratify,  
 Or pay you with unthankfulness in thought <sup>8</sup>,  
 Be it our wives, our children, or ourselves,  
 The curse of heaven and men succeed their evils !

<sup>6</sup> *And these our ships you happily may think  
 Are, like the Trojan horse, war stuff'd within,  
 With bloody views expecting overthrow,* i. e. *which you happily,* &c. The old copy reads :

And these our ships you happily may think,  
 Are like the Trojan horse, ~~was~~ stuff'd within  
 With bloody ~~veins~~, &c.

For the emendation of this corrupted passage the reader is indebted to Mr. Steevens. So, as he has observed, in a former scene :

"Hath stuff'd the hollow vessels with their power."

MALONE.

<sup>7</sup> — *to make your needy bread,* i. e. to make bread for your needy subjects. PERCY.

<sup>8</sup> *Or pay you with unthankfulness in thought,* I suspect the author wrote :

Or pay you with unthankfulness in *angbr*,  
 Be it our wives, &c.

If we are unthankful to you in any one instance, or refuse, should there be occasion, to sacrifice any thing for your service, whether our wives, our children, or ourselves, may the curse of heaven, and of mankind, &c.—*Augbt* was anciently written *ught*. *Our wives*, &c. may however refer to *any* in the former line ; I have therefore made no change. MALONE.

Till

Till when, (the which, I hope, shall ne'er be seen,)  
Your grace is welcome to our town and us.

*Per.* Which welcome we'll accept; feast here a while,  
Until our stars that frown, lend us a smile. [*Exeunt.*]

## A C T II.

*Enter GOWER.*

*Gow.* Here have you seen a mighty king  
His child, I wis, to incest bring:  
A better prince and benign lord,  
That will prove awful both in deed and word.  
Be quiet then, as men should be,  
Till he hath past necessity.  
I'll shew you those, in trouble's reign,  
Losing a mite, a mountain gain<sup>o</sup>.  
The good in conversation  
(To whom I give my benizon)  
Is still at Tharsus, where<sup>1</sup> each man  
Thinks all is writ he spoken can<sup>2</sup>:

<sup>o</sup> *I'll shew you those, &c.*] I will now exhibit to you persons, who, after suffering small and temporary evils, will at length be blessed with happiness.—I suspect our author had here in view the title of the chapter in *Gesta Romanorum*, in which the story of Appollonius is told; though I will not say in what language he read it. It is this: "De tribulatione temporali, quæ in gaudium sempiternum postremo commutabitur." MALONE.

<sup>1</sup> *The good in conversation*

(*To whom I give my benizon*)

*Is still at Tharsus, where, &c.*] This passage is confusedly expressed. Gower means to say—The good prince (on whom I bestow my best wishes) is still engaged in conversation at Tharsus, where every man, &c. STEEVENS.

<sup>2</sup> *Thinks all is writ he spoken can:*] Pays as much respect to whatever Pericles says, as if it were holy writ. "As true as the gospel," is still common language. MALONE.

*Writ* may certainly mean *scripture*; the holy writing, by way of eminence, being so denominated. We might however read—*wit*, i. e. wisdom. So Gower, in this story of *Prince Appolyn*,

"Though that thou be of littel *witte*." STEEVENS.

And,

And, to remember what he does,  
 Gild his statue to make him glorious<sup>3</sup>:  
 But tidings to the contrary  
 Are brought to your eyes; what need speak I?

*Dumb shew.*

*Enter at one door, Pericles, talking with Cleon; all the train with them. Enter at another door, a Gentleman, with a letter to Pericles; Pericles shews the letter to Cleon; then gives the Messenger a reward, and knights him. Exeunt PERICLES, CLEON, &c. severally.*

Good Helicane hath staid at home,  
 Not to eat honey, like a drone,

<sup>3</sup> *Gild his statue to make him glorious:] This circumstance, as well as the foregoing, is found in the Conf. Amant.*

“ Appellinus, whan that he herde  
 “ The mischefe, howe the citee ferde,  
 “ All freliche of his owne giste  
 “ His wheate among hem for to shifte,  
 “ The whiche by ship he had brought,  
 “ He yave, and toke of hem right nought.  
 “ But sithen fyrst this worlde began,  
 “ Was never yet to suche a man  
 “ More joye made than thei hym made;  
 “ For thei were all of hym so glade,  
 “ That thei for ever in remembrance  
 “ Made a figure in resemblance  
 “ Of hym, and in a common place  
 “ Thei set it up; so that his face  
 “ Might every mangr man beholde,  
 “ So as the citee was beholde:  
 “ It was of laton over-gylte;  
 “ Thus hath he nought his yeste spilte.”

All the copies read—*Build his statue, &c.* MALONE.

*Build his statue to make him glorious:] Read gild. So, in Gower:*

“ It was of laton over-gylte.”

Again, in *King Appolyn of Thyre*, 1510: “—in remembrance they made an ymage or statue of clene gold,” &c.

The same blunder has been repeated by the printer in a subsequent scene:

“ This jewel holds his building on my arm—  
 where I have corrected it again—*gilding.* STEEVENS.

From others' labours ; for though he strive  
 To killen bad, keeps good alive ;  
 And, to fulfil his prince' desire,  
 Sends word of all that haps in Tyre <sup>4</sup> :  
 How Thaliard came full bent with sin,  
 And had intent to murder him <sup>5</sup> ;  
 And that in Tharsus was not best \*  
 Longer for him to make his rest :  
 He knowing so <sup>6</sup>, put forth to seas,  
 Where when men been, there's seldom ease ;  
 For now the wind begins to blow ;  
 Thunder above, and deeps below,  
 Make such unquiet, that the ship  
 Should house him safe, is wreck'd and split ;  
 And he, good prince, having all lost,  
 By waves, from coast to coast is tost :  
 All perishen of man, of pelf,  
 Ne aught escapen'd <sup>7</sup> but himself ;

Till

4 *Good Helicane hath staid at home,—*

*And, to fulfil his prince' desire,*

*Sends word of all that haps in Tyre :*] The old copy reads :

*Good Helicane that staid at home—*

*Saw'd one of all, &c.*

The emendation was suggested by Mr. Steevens. MALONE.

5 *And had intent to murder him ;*] The quarto, 1609, reads,

*And bid in Tent to murder him.*

This is only mentioned, to shew how inaccurately this play was originally printed, and to justify the liberty that has been taken in correcting the preceding passage. The reading of the text is that of the quarto, 1619. MALONE.

\* — *was not best*—] The construction is, And that for him to make his rest longer in Tharsus, was not best ; i. e. his best course.

MALONE.

6 *He knowing so,*—] i. e. says Mr. Steevens, by whom this emendation was made, " he being thus informed." The old copy has—*He doing so.* MALONE.

7 *Ne aught escapen'd but himself ;*] It should be printed either *escapen* or *escaped*. Our ancestors had a plural number in their tenses, which is now lost out of the language ; i. e. in the present tense,

I escape

We escapen

Thou escapest

Ye escapen

He escapeth

They escapen.

But it did not, I believe, extend to the preter-imperfects, otherwise than thus: *They didden* [for *did*] escape. PRÆCY.

I do

Till fortune, tir'd with doing bad,  
 Threw him ashore, to give him glad<sup>s</sup>;  
 And here he comes: what shall be next,  
 Pardon old Gower; this long's the text. [Exit.

## SCENE I.

Pentapolis. *An open place by the sea-side.*

Enter PERICLES, wet.

Per. Yet cease your ire, you angry stars of heaven<sup>o</sup>!  
 Wind, rain, and thunder, remember, earthly man

I do not believe the text to be corrupt. Our author in this instance seems to have followed Gower:

“ — and with himselfe were in debate,

“ *Thynkende what he had lore,*” &c.

I think, I have observed many other instances of the same kind in the *Confessio Amantis*. MALONE.

<sup>s</sup> — to give him glad;] Should we not read—to make him glad?  
 PERCY.

9 Yet cease your ire, you angry stars of heaven!  
 Wind, rain, and thunder, remember, earthly man  
 Is but a substance, &c.] I would read:

—— ye angry stores of heaven,

Wind, rain, and thunder! remember, &c.

So Milton, *Paradise Lost*, b. ii. l. 175.

“ ——— what, if all

“ Her *stores* were open'd, and this firmament

“ Of hell should spout her cataracts of fire,—.”

Again, b. vi. l. 764.

“ His quiver with three-bolted thunder stor'd.”

So Addison in his *Cato*:

“ Some hidden thunder in the stores of heaven.”

In strictness, the old reading wants somewhat of propriety, because there are no stars beside those of heaven. We say properly—the sands of the sea, and the fishes of the sea, because there are likewise sands of the earth, and fishes that live in fresh water; but stars are to be found only in those regions of which wind, rain, and thunder are the acknowledged stores. So, in *King Lear*:

“ All the stor'd vengeance of heaven fall

“ On her ingrateful top!” &c. STEEVENS.

The amendment proposed by Mr. Steevens, is unnecessary, nor is there any impropriety in the passage as it stands; for though there be no stars except those of heaven, some of these stars were supposed to be angry or malignant, and others to be favourable and prosperous. The emphasis in speaking must be laid on the word *angry*. MASON.

Is but a substance, that must yield to you;  
 And I, as fits my nature, do obey you.  
 Alas, the sea hath cast me on the rocks,  
 Wash'd me from shore to shore, and left me breath<sup>1</sup>,  
 Nothing to think on, but ensuing death:  
 Let it suffice the greatness of your powers,  
 To have bereft a prince of all his fortunes;  
 And having thrown him from your watry grave,  
 Here to have death in peace, is all he'll crave.

*Enter three Fishermen<sup>2</sup>.*

1. *Fish.* What, ho, Pilche<sup>3</sup>!

2. *Fish.* Ha, come, and bring away the nets.

1 *Fish.*

<sup>1</sup> —and left me breath,] The quarto, 1609, reads—and left my breath. I read—and left me breath—; that is, left me life, only to aggravate my misfortunes, by enabling me to think on the death that awaits me.

This slight change, in some measure, removes the absurdity that Mr. Steevens has justly remarked in this passage as it stands in the old copy. The rhyme, I believe, was intended; for in many of our old plays rhyme seems to have been thought an ornament, whenever it could be commodiously introduced. MALONE.

The interposition of rhyme in the middle of this speech, and the awkwardness of imputing *thought* to *breath*, incline me to believe here is some corruption. Perhaps the author wrote

— left my *breast*

Nothing to think on, &c.—

To revolve any thing in the *breast* or *bosom* is a phrase sufficiently authorized. So Milton, Par. Lost, b. ix. v. 288:

“*Thoughts*, which how found they *barbour* in thy *breast*?”

STEEVENS.

<sup>2</sup> This scene seems to have been formed on the following lines in the *Confessio Amantis*:

“ Thus was the younge lorde all alone,  
 “ All naked in a poure plite.—  
 “ There came a fisher in the weye,  
 “ And sigh a man there naked stonde,  
 “ And whan that he hath understonde  
 “ The cause, he hath of hym great routh;  
 “ And onely of his poure trouth,  
 “ Of such clothes as he hadde  
 “ With great pitee this lorde he cladde;  
 “ And he hym thonketh as he sholde,  
 “ And sayth hym that it shall be yolde

2. *Fish.* What, Patch-breech, I say!

3. *Fish.* What say you, master?

1. *Fish.* Look how thou stirrest now: come away, or I'll fetch thee with a wannion<sup>4</sup>.

3. *Fish.* 'Faith, master, I am thinking of the poor men that were cast away before us, even now.

1. *Fish.* Alas, poor souls, it grieved my heart<sup>5</sup> to hear what pitiful cries they made to us, to help them, when, well-a-day, we could scarce help ourselves.

3. *Fish.* Nay, master, said not I as much, when I saw the porpus, how he bounced and tumbled<sup>6</sup>? they say, they

" If ever he gete his state ageyne;

" And praith that he wolde hym seyne,

" If nigh were any towne for hym.

" He sayd, ye, Pentapolim,

" Where both kynge and quene dwellen.

" Whan he this tale herde tellen,

" He gladdeth hym, and gan beseche,

" That he the wey hym wolde teche."

Shakspeare, delighting to describe the manners of such people, has introduced three fishermen, instead of one, and extended the dialogue to a considerable length. MALONE.

3 *What ho! Pilche!*] All the old copies read—*What to pelche.* The latter emendation was made by Mr. Tyrwhitt. For the other I am responsible. *Pilche*, as he has observed, is a leathern coat. The context confirms this correction. The first fisherman appears to be the master, and speaks with authority, and some degree of contempt, to the third fisherman, who is a servant.—His next speech, *What, Patch-breech, I say!* is in the same style. The second fisherman seems to be a servant likewise; and, after the master has called—*What, ho, Pilche!*—(for so I read,) explains what it is he wants:—*Ha, come, and bring away the nets.* MALONE.

4 —*with a wannion.*] A phrase of which the meaning is obvious, though I cannot explain the word at the end of it. It is common in many of our old plays. STEEVENS.

5 *Alas, poor souls! it grieved my heart—*] So, in *The Winter's Tale*: "O the most piteous cry of the poor souls! Sometimes to see 'em, and not to see 'em;—now the ship boring the moon with her main-mast, and anon swallowed with yest and froth, as you'd thrust a cork into a hoghead. And then for the land-service—To see how the bear tore out his shoulder-bone; how he cry'd to me for help," &c. MALONE.

6 —*when I saw the porpus, how he bounced and tumbled?*] The rising

they are half fish, half flesh: a plague on them, they ne'er come, but I look to be wash'd. Master, I marvel how the fishes live in the sea.

1. *Fish.* Why, as men do a-land; the great ones eat up the little ones. I can compare our rich misers to nothing so fitly as to a whale; 'a plays and tumbles, driving the poor fry before him<sup>7</sup>, and at last devours them all at a mouthful. Such whales have I heard on a' the land, who never leave gaping, till they've swallow'd the whole parish, church, steeple, bells and all.

*Per.* A pretty moral.

3. *Fish.* But, master, if I had been the sexton, I would have been that day in the belfry.

2. *Fish.* Why, man?

3. *Fish.* Because he should have swallow'd me too: and when I had been in his belly, I would have kept such a jangling of the bells, that he should never have left, till he cast bells, steeple, church, and parish, up again. But if the good king Simonides were of my mind—

*Per.* Simonides?

3. *Fish.* We would purge the land of these drones, that rob the bee of her honey.

*Per.* How from the finny subject of the sea<sup>8</sup>?  
These fishers tell the infirmities of men;  
And from their watry empire recollect  
All that may men approve, or men detect!—  
Peace be at your labour, honest fishermen.

of porpoise near a vessel at sea, has long been considered as the forerunner of a storm. So, in *The Dutchess of Malfy*, by Webster, 1623: "He lifts up his nose, like a foul porpus before a storm." MALONE.

7 —as to a whale; 'a plays and tumbles, driving the poor fry before him,—] So, in *Troilus and Cressida*:

" —like scaled sculls.

" Before the belching whale." STEEVENS.

8 —the finny subject of the sea—] Old Copies—fenny. Corrected by Mr. Steevens. MALONE.

This thought is not much unlike another in *As you like it*:

" —this our life, exempt from publick haunt,

" Finds tongues in trees, books in the running brooks,

" Sermons in stones, and good in every thing." STEEVENS.

2. *Fish.*



2. *Fish.* Honest! good fellow, what's that? if it be a day fits you, scratch it out of the calendar, and no body will look after it<sup>o</sup>.

*Per.* Nay, see, the sea hath cast upon your coast—

2. *Fish.* What a drunken knave was the sea, to cast thee in our way<sup>1</sup>!

9 *Honest! good fellow, what's that? if it be a day fits you, scratch it out of the calendar, and no body will look after it.*] The old copy reads —if it be a day fits you, search out of the calendar, and nobody look after it.

Part of the emendation suggested by Mr. Steevens; is confirmed by a passage in *The Coxcomb*, by Beaumont and Fletcher, quoted by Mr. Mason:

“ — I fear shrewdly, I should do something

“ That would quite *scratch* me out of the calendar.” MALONE.

The preceding speech of Pericles affords no apt introduction to the reply of the fisherman. Either somewhat is omitted that cannot now be supplied, or the whole passage is obscured by more than common depravation.

It should seem that the prince had made some remark on the badness of the day. Perhaps the dialogue originally ran thus:

*Per.* Peace be at your labour, honest fishermen;

*The day is rough and thwarts your occupation.*

2. *Fish.* Honest! good fellow, what's that? If it be *not* a day fits you, *scratch* it out of the calendar, and nobody will look after it.

• The following speech of Pericles is equally abrupt and inconsequent:

*May* see the sea hath cast upon your coast.

The folio reads,

*I* may see the sea hath cast *me* upon your coast.

I would rather suppose the poet wrote,

*Nay*, see the sea hath cast upon your coast—

Here the *fisherman* interposes. The prince then goes on

A man, &c. STEEVENS.

May not here be an allusion to the *dies honestissimus* of Cicero?—If you like the day, find it out in the Almanack, and no body will take it from you. FARMER.

Some difficulty, however, will remain, unless we suppose a preceding line to have been lost; for Pericles (as the text stands) has said nothing about the day. I suspect that in the lost line he wish'd the men a good day. MALONE.

<sup>1</sup> — to cast thee in our way! ] He is playing on the word *cast*; which anciently was used both in the sense of *to throw*, and *to vomit*. So, in *Macbeth*:

“ — yet I made a shift to *cast* him.”

It is used in the latter sense above: “ — till he *cast* bells, &c. up again.”

MALONE.

*Per.*

*Per.* A man whom both the waters and the wind,  
In that vast tennis-court, hath made the ball  
For them to play upon, entreats you pity him:  
He asks of you, that never us'd to beg.

1. *Fish.* No, friend, cannot you beg? here's them in  
our country of Greece, gets more with begging, than we  
can do with working.

2. *Fish.* Can'st thou catch any fishes then?

*Per.* I never practis'd it.

2. *Fish.* Nay, then thou wilt starve sure: for here's  
nothing to be got now-a-days, unless thou can'st fish  
for't.

*Per.* What I have been, I have forgot to know;  
But what I am, want teaches me to think on;  
A man throng'd up with cold<sup>2</sup>: my veins are chill,  
And have no more of life, than may suffice  
To give my tongue that heat, to ask your help;  
Which if you shall refuse, when I am dead,  
For that I am a man, pray see me buried.

1. *Fish.* Die, quoth-a? Now gods forbid! I have a  
gown here<sup>3</sup>; come, put it on; keep thee warm. Now,  
afore me, a handsome fellow! Come, thou shalt go  
home, and we'll have flesh for holy-days, fish for fasting  
days, and moreo'er puddings and flap-jacks<sup>4</sup>; and thou  
shalt be welcome.

*Per.*

<sup>2</sup> *A man throng'd up with cold;—*] I suspect that this, which is  
the reading of all the copies, is corrupt. We might read,

A man *shrunken* up with cold;—

(It might have been anciently written *shronk*.) So, in *Cymbeline*:

“The *shrinking* slaves of winter.” MALONE.

*Throng'd up* with cold may mean only molested by it, as by the pres-  
sure of a crowd. With this situation Apemantus threatens Timon:

“—I'll say thou hast gold:

“Thou wilt be *throng'd* to shortly.

*Throng'd* might also be used by Pericles to signify shrunken into a heap,  
so as to have one part crowded into another. STEEVENS.

<sup>3</sup> *I have a gown here; &c.*] In the prose history of *Kynge Appo-  
lyn of Thyre*, already quoted, the fisherman gives him “one halfe of  
his blacke mantelle for to cover his body with.” STEEVENS.

<sup>4</sup> —*flesh for holy-days, fish for fasting days, and more-o'er pud-  
dings and flap-jacks;*] In the old copy this passage is strangely corrupt-  
ed,

*Per.* I thank you, sir.

2. *Fish.* Hark you, my friend, you said you could not beg.

*Per.* I did but crave.

2. *Fish.* But crave? then I'll turn craver too, and so I shall 'scape whipping.

*Per.* Why, are all your beggars whipp'd then?

2. *Fish.* O, not all, my friend, not all; for if all your beggars were whipp'd, I would wish no better office, than to be beadle. But, master, I'll go draw up the net.

[*Exeunt two of the Fishermen.*]

*Per.* How well this honest mirth becomes their labour!

1. *Fish.* Hark you, sir, do you know where you are?

*Per.* Not well.

1. *Fish.* Why I'll tell you; this is called Pentapolis, and our king, the good Simonides.

*Per.* The good king Simonides, do you call him?

1. *Fish.* Ay, sir, and he deserves so to be call'd, for his peaceable reign, and good government.

*Per.* He is a happy king, since he gains from his subjects the name of good, by his government. How far is his court distant from this shore?

1. *Fish.* Marry, sir, half a day's journey; and I'll tell you, he hath a fair daughter, and to-morrow is her birth-day; and there are princes and knights come from all parts of the world, to just and tourney for her love.

*Per.* Were my fortunes equal to my desires, I could wish to make one there.

1. *Fish.* O sir, things must be as they may; and what a man cannot get, he may lawfully deal for,—his wife's soul<sup>s</sup>.

*Re-enter*

ed. It reads—*flesh for all days*, fish for fasting days, and *more*, or puddings and flap-jacks. Dr. Farmer suggested to me the correction of the latter part of the sentence: for the other emendation I am responsible. Mr. Mason would read—*flesh for ale-days*: but this was not, I think, the language of the time; though *ales* and *church-ales* was common. MALONE.

In some counties a *flapjack* signifies an apple-puff: but anciently it seems to have meant a *pancake*. STEEVENS.

5 — and what a man cannot get, &c.] This passage, in its present state,

*Re-enter the two Fishermen, drawing up a net.*

2. *Fish.* Help, master, help; here's a fish hangs in the net, like a poor man's right in the law; 'twill hardly come out. Ha! bots on't<sup>6</sup>, 'tis come at last, and 'tis turn'd to a rusty armour.

*Per.* An armour, friends! I pray you, let me see it. Thanks, fortune, yet, that after all my crosses\*, Thou giv'st me somewhat to repair myself; And, though it was mine own<sup>7</sup>, part of mine heritage, Which my dead father did bequeath to me, With this strict charge, (even as he left his life,) *Keep it, my Pericles, it hath been a shield*

state, is to me unintelligible. We might read—"O sir, things must be as they may; and what a man cannot get, he may not lawfully deal for;—his wife's soul."

*Be content; things must be as Providence has appointed; and what a man's situation in life does not entitle him to aspire to, he ought not to attempt;—the affections of a woman in a higher sphere than his own.*

Soul is in other places used by our author for love.—Thus in *Measure for Measure*:

"——we have with special soul

"Elected him, our absence to supply." MALONE.

*Things must be* (says the speaker) *as they are appointed to be; and what a man is not sure to compass, he has yet a just right to attempt.*—Thus far the passage is clear. The fisherman may then be supposed to begin a new sentence—*His wife's soul*—but here he is interrupted by his comrades. He might otherwise have proceeded to say—*The good will of a wife indeed is one of the things which is difficult of attainment. A husband is in the right to strive for it, but after all his pains may fail to secure it.*—I wish his brother-fishermen had called off his attention before he had had time to utter his last three words.

STEEVENS.

The fisherman means, I think, to say, "What a man cannot get, there is no law against giving, to save his wife's soul from purgatory."

FARMER.

<sup>6</sup> —bots on't,—] The bots are the worms that breed in horses. This comick execration was formerly used in the room of one less decent. It occurs in *King Henry IV.* and in many other old plays.

MALONE.

\* —after all my crosses,] For the insertion of the word *my*, I am answerable. MALONE.

<sup>7</sup> And, though it was mine own,] i. e. And I thank y though it was my own. MALONE.

'Twixt

*'Twillt me and death; (and pointed to this brace<sup>3</sup>:)*  
*For that it sav'd me, keep it; in like necessity,*  
*The which the gods protect thee from! 't may defend thee<sup>9</sup>:*  
 It kept where I kept, I so dearly lov'd it;  
 Till the rough seas, that spare not any man,  
 Took it in rage, though calm'd, have given it again:  
 I thank thee for it; my shipwreck now's no ill,  
 Since I have here my father's gift in his will.

1. *Fish*. What mean you, sir?

*Per*. To beg of you, kind friends, this coat of worth,  
 For it was sometime target to a king;  
 I know it by this mark. He lov'd me dearly,  
 And for his sake I wish the having of it;  
 And that you'd guide me to your sovereign's court,  
 Where with it I may appear a gentleman;  
 And if that ever my low fortune's better<sup>1</sup>,  
 I'll pay your bounties; till then, rest your debtor.

1. *Fish*. Why, wilt thou tourney for the lady?

*Per*. I'll shew the virtue I have borne in arms.

1. *Fish*. Why, do ye take it, and the gods give thee  
 good on't!

2. *Fish*. Ay, but hark you, my friend; 'twas we that  
 made up this garment through the rough seams of the  
 waters: there are certain condolences, certain vails.  
 I hope, sir, if you thrive, you'll remember from whence  
 you had it<sup>\*</sup>.

*Per*. Believe it, I will.

<sup>3</sup> — *this brace*:] The *brace* is the armour for the arm. *Avant-bras*. FR. STEEVENS.

See Vol. VIII. p. 177, n. 7. MALONE.

<sup>9</sup> *The which the gods protect thee from!* —] The old copies read, unintelligibly,

*The which the gods protect thee, fame may defend thee.*

I am answerable for the correction. — The licence taken in omitting the pronoun before *have*, in a subsequent line of this speech, was formerly not uncommon. See Vol. IX. p. 560, n. 8. MALONE.

<sup>1</sup> *And if that ever my low fortune's better,*] Mr. Mason thinks that *better* is here used as a verb, and that the line should be printed thus:

*And if that ever my low fortunes better,* —. MALONE.

<sup>\*</sup> — *from whence you had it.*] For this correction, I am answerable. The old copies read — *had them*. MALONE.

By your furtherance I am cloath'd in steel<sup>2</sup>;  
 And spite of all the rupture of the sea<sup>3</sup>,  
 This jewel holds his bidding on my arm<sup>4</sup>;  
 Unto thy value I will mount myself  
 Upon a courser, whose delightful steps  
 Shall make the gazer joy to see him tread.—  
 Only, my friend, I yet am unprovided  
 Of a pair of bases<sup>5</sup>.

2. *Fish*. We'll sure provide: thou shalt have my best

<sup>2</sup> *By your furtherance I am cloath'd in steel;*] The line is so weak, I should wish to read,

*Now by your furtherance I am cloath'd in steel.* STEEVENS.

<sup>3</sup> *And spite of all the rupture of the sea,*] We might read (with Dr. Sewel)

—spite of all the *rupture* of the sea,—

That is,—notwithstanding that the sea hath *ravish'd* so much from me. So afterwards:

“Who, looking for adventures in the world,

“Was by the rough seas *rest* of ships and men.”

Again, in the *Life and Death of Lord Cromwell*, 1602:

“Till envious fortune and the ravenous sea

“Did *rob*, disrobe, and *spoil* us of our own.”

But the old reading is sufficiently intelligible. MALONE.

I am not sure but that the old reading is the true one. We still talk of the *breaking* of the sea, and the *breakers*. What is the *rupture* of the sea, but another word for the *breaking* of it? *Rupture* means any solution of continuity. STEEVENS.

<sup>4</sup> *This jewel holds his bidding on my arm;*] The old copy reads—his *building*. *Biding* was, I believe, the poet's word. MALONE.

Perhaps *gilding*; (which was formerly written *gilding*.) He is speaking of some jewel of value, which in the shipwreck had adhered to his arm. Any ornament of enchased gold was anciently styled a *jewel*. So in Markham's *Arcadia*, 1607:—“She gave him a *very fine jewel*, wherein was set a most rich diamond.” Pericles means to sell his bracelet, that with the price it brings he may purchase a horse; and rejoices on finding that the brightness of the toy is undiminished.

STEEVENS.

<sup>5</sup> —*a pair of bases*.] i. e. armour for the legs. *Bas*. Fr. So, in *Hudibras*:

“Nor shall it e'er be said, that wight,

“With gauntlet blue and *bases* white,

“And round blunt truncheon,” &c. STEEVENS.

*Bases*, however, also signified the *bousings* of a horse, and may have been used in that sense here. So, in Fairfax's translation of Tasso's *Godfrey of Bulloigne*:

“And with his streaming blood his *bases* dide.” MALONE.

GOWN

gown to make thee a pair; and I'll bring thee to the court myself.

*Per.* Then honour be but a goal to my will;  
This day I'll rise, or else add ill to ill. [Exeunt.]

## S C E N E II.

*The same. A publick Way, or Platform, leading to the Lifts. A Pavilion by the side of it, for the reception of the King, Princess, Lords, &c.*

*Enter SIMONIDES, THAISA, Lords, and Attendants.*

*Sim.* Are the knights ready to begin the triumph<sup>6</sup>?

*1. Lord.* They are, my liege;  
And stay your coming, to present themselves.

*Sim.* Return them, we are ready<sup>7</sup>; and our daughter here,

In honour of whose birth these triumphs are,  
Sits here, like beauty's child, whom nature gat  
For men to see, and seeing wonder at. [Exit a Lord.]

*Thai.* It pleaseth you, my royal father, to express  
My commendations great, whose merit's less.

*Sim.* It's fit it should be so; for princes are  
A model, which heaven makes like to itself:  
As jewels lose their glory, if neglected,  
So princes their renowns, if not respected.  
'Tis now your honour, daughter, to explain  
The labour of each knight, in his device<sup>8</sup>.

*Thai.*

<sup>6</sup> *Are the knights ready to begin the triumph?* In *Gower's* poem, and *Kynge Appolyn of Thyre*, 1510, certain gymnastick exercises only are performed before the Pentapolitan monarch, antecedent to the marriage of *Appollinus*, the *Pericles* of this play. The present tournament, however, as well as the dance in the next scene, seems to have been suggested by a passage of the former writer, who, describing the manner in which the wedding of *Appollinus* was celebrated, says,

"The knightes that be yonge and proude,

"Thei iuste first, and after daunce."

A triumph formerly signified any magnificent shew or procession. See Vol II. p. 442, n. 4. MALONE.

<sup>7</sup> Return them, we are ready;] i. e. return them notice, that we are ready, &c. PERCY.

<sup>8</sup> 'Tis now your honour, daughter, to explain

The labour of each knight, in his device.] The old copy reads —

*Thai.* Which, to preserve mine honour, I'll perform.

*Enter a Knight; he passes over the stage, and his squire presents his shield to the Princess.*

*Sim.* Who is the first that doth prefer himself?

*Thai.* A knight of Sparta, my renowned father;  
And the device he bears upon his shield  
Is a black Ethiop reaching at the sun;  
The word, *Lux tua vita mibi*⁹.

*Sim.* He loves you well, that holds his life of you.

[*The second knight passes.*]

Who is the second, that presents himself?

*Thai.* A prince of Macedon, my royal father;  
And the device he bears upon his shield  
Is an arm'd knight, that's conquer'd by a lady:  
The motto thus, in Spanish, *Piu per dulçura que per fuerça*¹.

[*The third knight passes.*]

*Sim.* And what's the third?

*Thai.* The third of Antioch; and his device,

to entertain, which cannot be right. Mr. Steevens suggested the emendation. MALONE.

The sense would be clearer were we to substitute, both in this and the following instance, *office*. *Honour*, however, may mean her situation as *queen of the feast*, as she is afterwards denominated.

The idea of this scene appears to have been caught from the *Iliad*, book iii. where Helen describes the Grecian leaders to her father-in-law Priam. STEEVENS.

⁹ The word, *Lux tua vita mibi*.] What we now call the motto, was sometimes termed the *word* or *mot* by our old writers. *Le mot*. Fr. So, in Marston's *Satires*, 1599:

“ ——— Fabius' perpetual golden coat,

“ Which might have *semper idem* for a *mot*.”

These latin mottos may perhaps be urged as a proof of the learning of Shakspeare, or as an argument to shew that he was not the author of this play; but tournaments were so fashionable and frequent an entertainment in the time of queen Elizabeth, that he might very easily have been furnished with these shreds of literature. MALONE.

¹ — *Piu per dulçura que per fuerça*.] That is; *more by sweetness than by force*. The author should have written *Mas per dulçura*, &c. *Più* in Italian signifies *more*; but, I believe, there is no such Spanish word. MALONE.

A wreath



A wreath of chivalry: the word, *Me pompæ provexit apex*². [The fourth knight passes.

*Sim.* What is the fourth³?

*Thai.* A burning torch⁴, that's turned upside down;  
The word, *Quod me alit, me extinguit*.

*Sim.* Which shews that beauty hath his power and will,  
Which can as well inflame, as it can kill.

[The fifth knight passes.

*Thai.* The fifth, an hand environed with clouds;  
Holding out gold, that's by the touch-stone try'd:  
The motto thus, *Sic spectanda fides*.

[The sixth knight passes.

*Sim.* And what's the sixth and last, the which the knight  
himself

With such a graceful courtesy deliver'd?

*Thai.* He seems to be a stranger; but his present  
Is a wither'd branch, that's only green at top;  
The motto, *In hac spe vivo*.

*Sim.* A pretty moral;  
From the dejected state wherein he is,  
He hopes by you his fortunes yet may flourish.

1. *Lord.* He had need mean better than his outward  
shew

Can any way speak in his just commend:

For, by his rusty outside, he appears

2 *Me pompæ provexit apex.*] All the old copies have *Me Pompey*, &c. Whether we should amend these words as follows—*me pompæ provexit apex*,—or correct them thus—*me Pompei provexit apex*, I confess my ignorance. A wreath of chivalry, in its common sense, might be the desert of many knights on many various occasions; so that its particular claim to honor on the present one is not very clearly ascertained. If the wreath declares of itself that it was once the ornament of *Pompey's* helm, perhaps here may be some allusion to those particular marks of distinction which he wore after his bloodless victory over the Cilician pirates:

“Et victis cedat piratica laurea Gallis.” STEEVENS.

3 *What is the fourth?*] i. e. What is the fourth device. MALONE.

4 *A burning torch, &c.*] This device and motto may have been taken from Daniel's translation of *Paulus Jovius*, in 1585, in which they are found. Signat. H. 7. b. MALONE.

To have practis'd more the whipstock, than the lance <sup>5</sup>.

2. *Lord.* He well may be a stranger, for he comes  
To an honour'd triumph, strangely furnished.

3. *Lord.* And on set purpose let his armour rust  
Until this day, to scour it in the dust.

*Sim.* Opinion's but a fool, that makes us scan  
The outward habit by the inward man <sup>6</sup>.

But stay, the knights are coming; we'll withdraw  
Into the gallery.

[*Exeunt.*

[*Great shouts; and all cry, The mean knight.*

### S C E N E III.

*The same. A Hall of State.—A Banquet prepared.*

*Enter SIMONIDES, THAISA, Lords, Knights, and Attendants.*

*Sim.* Knights,

To say you are welcome, were superfluous.

To place upon the volume of your deeds <sup>7</sup>,

As in a title-page, your worth in arms,

Were more than you expect, or more than's fit,

Since every worth in shew commends itself.

Prepare for mirth, for mirth becomes a feast:

You are princes, and my guests.

<sup>5</sup> — the whipstock —] i. e. the carter's whip. See note on *Twelfth Night*, Vol. IV. p. 34. STEEVENS.

<sup>6</sup> *The outward habit by the inward man.*] i. e. that makes us scan the inward man by the outward habit.

This kind of inversion was formerly very common. So, in *The Merchant of Venice*:

“ — that many may be meant.

“ By the fool multitude.”

See the note on that passage in the Appendix, Vol. X. MALONE.  
Why should we not read—

The *inward* habit by the *outward* man.

The words were accidentally misplaced. In the prose romance already quoted, the king says: “ — the habyte maketh not the relygi-  
ous man.” STEEVENS.

In my copy this line is quoted in an old hand as Mr. Steevens reads. FARMER.

<sup>7</sup> To *place*, &c.] The quarto, 1609, reads—*I place*, and this corrupt reading was followed in that of 1619, and in the folio, 1664.  
The emendation is taken from the folio, 1685. MALONE.

*Thai.*

*Thai.* But you, my knight and guest;  
To whom this wreath of victory I give,  
And crown you king of this day's happiness.

*Per.* 'Tis more by fortune, lady, than my merit\*.

*Sim.* Call it by what you will, the day is yours;  
And here, I hope, is none that envies it.  
In framing an artist<sup>8</sup>, art hath thus decreed,  
To make some good, but others to exceed;  
And you're her labour'd scholar. Come, queen o'the  
feast,

(For, daughter, so you are<sup>9</sup>,) here take your place:  
Marshal the rest, as they deserve their grace.

*Knights.* We are honour'd much by good Simonides.

*Sim.* Your presence glads our days; honour we love,  
For who hates honour, hates the gods above.

*Marsh.* Sir, yonder is your place.

*Per.* Some other is more fit.

1. *Knight.* Contend not, sir; for we are gentlemen,  
That neither in our hearts, nor outward eyes,  
Envy the great, nor do the low despise<sup>1</sup>.

*Per.* You are right courteous knights.

*Sim.* Sit, sir, sit.

*Per.* By Jove, I wonder, that is king of thoughts,  
These cates resist me, she not thought upon<sup>2</sup>.

*Thai.*

\* —than my merit.] Thus the original quarto, 1609. The second quarto has—by merit. MALONE.

<sup>8</sup> In framing an artist, —] We might better read — In framing artists —. MALONE.

<sup>9</sup> —Come, queen o' the feast,

(For, daughter, so you are,)] So, in *The Winter's Tale*:

“ ——— present yourself,

“ That which you are, mistress o' the feast.” STEEVENS.

<sup>1</sup> That neither in our hearts, nor outward eyes,  
Envy the great, nor do the low despise.] This is the reading of the quarto, 1619. The first quarto reads:

“ Have neither in our hearts, nor outward eyes,

“ Envy the great, nor shall the low despise.” MALONE.

<sup>2</sup> By Jove, I wonder, that is king of thoughts,

These cates resist me, she not thought upon.] All the copies read “ — be not thought upon,” and these lines are given to Simonides. In the old plays it is observable, that declarations of affection, whether disguised or open, are generally made by both the parties; if the lady

*Thai.* By Juno, that is queen of marriage,  
All viands that I eat do seem unfavoury,  
Wishing him my meat<sup>3</sup>: sure he's a gallant gentleman.

*Sim.* He's but a country gentleman; he has  
Done no more than other knights have done:  
He has broken a staff, or so; so let it pass.

*Thai.* To me he seems like diamond to glass.

utters a tender sentiment, a corresponding sentiment is usually given to her lover. Hence I conclude that the author wrote,

— *she* not thought upon;

and that these lines belong to Pericles. If he be right, I would read,

“ ——— he *now* thought upon.”

The prince recollecting his present state, and comparing it with that of Simonides, wonders that he can eat. In Gower, where this entertainment is particularly described, it is said of *Appolinus*, the Pericles of the present play, that

“ He sette and cast about his eie,

“ And saw the lordes in estate,

“ And with hym selfe were in debate

“ Thynkende what he had lore;

“ And such a sorowe he toke therefore,

“ That he sat ever stille and *thought*,

“ *As he which of no meate rought.*”

So in *Kynge Appolyn of Thyre*, 1510: “ — at the last he fate him down at the table, and, *without etynge*, he behelde the noble company of lordes and grete estates.—Thus as he looked all about, a grete lorde that served at the kynges table, sayde unto the kyng, Certes syr, this man wolde gladly your honour, *for he dooth not ete*, but beholdeth hertely your noble magnyfycence, and is in poynt to weep.”

The words *resist me*, however, do not well correspond with this idea. Perhaps they are corrupt. MALONE.

— *these cates resist me*, — ] i. e. go against my stomach.

STEEVENS.

<sup>3</sup> *Wishing him my meat*:] I am afraid that a jingle is here intended between *meat* and *mate*. The two words were, I believe, in our author's time, generally, and are at this day in Warwickshire, pronounced alike. The address to *Juno* countenances this supposition.

MALONE.

Surely the plain meaning is, that she had rather have a husband than a dinner; that she wishes Pericles were in the place of the provisions before her; regarding him (to borrow a phrase from *Romeo*) as *the dearest morsel of the earth*. So, in the *Two Noble Kinsmen*:

“ ——— If thou cough

“ But one night with her——

“ Thou shalt remember nothing more, than what

“ That *banquet* bids thee to.” STEEVENS.

*Per.* Yon king's to me, like to my father's picture,  
Which tells me, in that glory once he was;  
Had princes sit like stars about his throne,  
And he the sun, for them to reverence.  
None that beheld him, but, like lesser lights,  
Did vail their crowns to his supremacy;  
Where now his son's like a glow-worm in the night<sup>4</sup>,  
The which hath fire in darkness, none in light:  
Whereby I see that time's the king of men,  
For he's their parent, and he is their grave<sup>5</sup>,  
And gives them what he will, not what they crave.

*Sim.* What, are you merry, knights?

1. *Knight.* Who can be other in this royal presence?

*Sim.* Here, with a cup that's stor'd unto the brim<sup>6</sup>,  
(As you do love, fill to your mistress' lips,)  
We drink this health to you.

<sup>4</sup> *Where now his son's like a glow-worm in the night,*] The old copies read—Where now his son, &c.—But this is scarcely intelligible. The slight change that has been made, affords an easy sense. *Where* is, I suppose, here, as in many other places, used for *whereas*.

The peculiar property of the glow-worm, on which the poet has here employed a line, he has in *Hamlet* happily described by a single word:

“The glow-worm shews the matin to be near,

“And ’gins to pale his *uneffectual* fire.” MALONE.

<sup>5</sup> *For he's their parent, and he is their grave,*] So, in *Romeo and Juliet*:

“The earth, that's nature's mother, is her tomb;

“What is her burying grave, that is her womb.”

Milton has the same thought:

“The womb of nature, and perhaps her grave.”

In the text the second quarto has been followed. The first reads:

He's both their parent and he is their grave. MALONE.

<sup>6</sup> — *that's stor'd unto the brim,*] The quarto, 1609, reads—that's stor'd unto the brim. MALONE.

If *stirr'd* be the true reading, it must mean, that dances to the brim. But I rather think we should read—*stor'd*, i. e. replenished. So before in this play:

“Their tables were *stor'd* full.”

Again:

“Were not this glorious casket *stor'd* with ill,”

Again:

“————— these our ships

“Are *stor'd* with corn —.” STEEVENS.

*Knights.* We thank your grace.

*Sim.* Yet pause a while ;

Yon knight doth sit too melancholy,  
As if the entertainment in our court  
Had not a shew might countervail his worth.  
Note it not you, *Thaisa* ?

*Thai.* What is it

To me, my father ?

*Sim.* O, attend, my daughter ;  
Princes, in this, should live like gods above,  
Who freely give to every one that comes  
To honour them : and princes, not doing so,  
Are like to gnats, which make a sound, but kill'd  
Are wonder'd at<sup>7</sup>.

Therefore to make his entrance more sweet<sup>8</sup>,  
Here say, we drink this standing bowl of wine to him.

*Thai.* Alas, my father, it befits not me  
Unto a stranger knight to be so bold ;  
He may my proffer take for an offence,  
Since men take women's gifts for impudence.

*Sim.* How ! do as I bid you, or you'll move me else.

*Thai.* Now, by the gods, he could not please me better.

[*Aside.*

*Sim.* And furthermore tell him, we desire to know of  
him,

Of whence he is, his name and parentage<sup>9</sup>.

*Thai.* The king my father, sir, has drunk to you.

*Per.* I thank him.

*Thai.* Wishing it so much blood unto your life.

*Per.* I thank both him and you, and pledge him freely.

<sup>7</sup> *Are wonder'd at.*] i. e. when they are found to be such small insignificant animals, after making so great a noise. PERCY.

<sup>8</sup> *Therefore to make his entrance more sweet,*] Entrance was sometimes used by our old poets as a word of three syllables. MALONE.

<sup>9</sup> *Of whence he is, his name and parentage.*] So, in the *Conf. Amant*.

“ His daughter —

“ He bad to go on his message,

“ And fonde for to make him glade,

“ And she did as hir fader bade ;

“ And goth to him the softe paas,

“ And asketh whens and what he was,

“ And praithe he shulde his thought leve.” MALONE.

*Thai.*

*Thai.* And further he desires to know of you,  
Of whence you are, your name and parentage.

*Per.* A gentleman of Tyre—(my name, Pericles;  
My education being in arts and arms \* ;)—  
Who looking for adventures in the world,  
Was by the rough seas reft of ships and men,  
And, after shipwreck, driv'n upon this shore.

*Thai.* He thanks your grace; names himself Pericles,  
A gentleman of Tyre, who only by  
Misfortune of the seas has been bereft  
Of ships and men, and cast upon this shore.

*Sim.* Now, by the gods, I pity his misfortune,  
And will awake him from his melancholy.  
Come, gentlemen, we sit too long on trifles,  
And waste the time, which looks for other revels.  
Even in your armours, as you are address'd,  
Will very well become a foldier's dance.  
I will not have excuse, with saying, this  
Loud musick is too harsh <sup>2</sup> for ladies' heads;  
Since they love men in arms, as well as beds.

[*The Knights dance.*]

So, this was well ask'd; 'twas so well perform'd.

\* — being in arts and arms;] The old copies have—been. I am responsible for the correction; and for the introduction of the words *has been* in the following speech. MALONE.

<sup>1</sup> *Even in your armours, as you are address'd,*] As you are accoutered, prepared for combat. So, in *K. Henry V.*

"To-morrow for the march are we address'd."

The word *very* in the next line was inserted by the editor of the folio. MALONE.

<sup>2</sup> *I will not have excuse, with saying, this*

*Loud musick is too harsh* —] i. e. the loud noise made by the clashing of their armour.

The dance here introduced is thus described in an ancient *Dialogue against the Abuse of Dancing*, bl. let. no date:

"There is a daunce called Choria,  
"Which joy doth testify;  
"Another called Pyrricke  
"Which warlike feats doth try;  
"For men in armour gestures made,  
"And leapt, that so they might,  
"When need requires, be more prompt  
"In publike weale to fight." MALONE.

Come, fir; here's a lady that wants breathing too:  
 And I have often heard<sup>1</sup>, you knights of Tyre  
 Are excellent in making ladies trip;  
 And that their measures are as excellent.

*Per.* In those that practise them, they are, my lord.

*Sim.* O, that's as much, as you would be deny'd

[*The Knights and Ladies dance.*]

Of your fair courtesy.—Unclasp, unclasp;  
 Thanks, gentlemen, to all; all have done well,  
 But you the best. [*to Pericles.*] Pages and lights, to conduct

These knights unto their several lodgings: Your's, fir,  
 We have given order to be next our own<sup>2</sup>.

*Per.* I am at your grace's pleasure.

*Sim.* Princes, it is too late to talk of love,  
 And that's the mark I know you level at:  
 Therefore each one betake him to his rest;  
 To-morrow, all for speeding do their best. [*Exeunt.*]

## S C E N E. IV.

Tyre. *A Room in the Governour's house.*

*Enter HELICANUS, and ESCANES.*

*Hel.* No, Escanes; know this of me,  
 Antiochus from incest liv'd not free;  
 For which, the most high gods not minding longer  
 To with-hold the vengeance that they had in store,  
 Due to this heinous capital offence;  
 Even in the height and pride of all his glory,  
 When he was seated in a chariot  
 Of an inestimable value, and

<sup>1</sup> *And I have often heard,*] I have inserted the word *often*, which was probably omitted by the carelessness of the compositor. MALONE.

<sup>2</sup> — *to be next our own.*] So Gower:

“The kynge his chamberleyn let calle,

“And bad that he by all weye

“A chamber for this man purvei,

“*Whiche nigh his own chambre bee.*” MALONE.

<sup>3</sup> No, *Escanes*,—] I suspect the author wrote—*Know*, Escanes, &c.

MALONE.

His



His daughter with him,  
A fire from heaven came, and shrivel'd up  
Those bodies <sup>4</sup>, even to loathing; for they so stunk,  
That all those eyes ador'd them, ere their fall,  
Scorn now their hand should give them burial <sup>5</sup>.

*Esca.* 'Twas very strange.

*Hel.* And yet but justice; for though  
This king were great, his greatness was no guard  
To bar heaven's shaft; but sin had his reward.

*Esca.* 'Tis very true.

*Enter three Lords.*

1. *Lord.* See, not a man in private conference,  
Or council, has respect with him but he.

2. *Lord.* It shall no longer grieve, without reproof.

3. *Lord.* And curst be he that will not second it!

1. *Lord.* Follow me then: Lord Helicane, a word.

*Hel.* With me? and welcome: happy day, my lords.

1. *Lord.* Know, that our griefs are risen to the top,  
And now at length they overflow their banks.

*Hel.* Your griefs, for what? wrong not your prince  
you love.

1. *Lord.* Wrong not yourself then, noble Helicane;  
But if the prince do live, let us salute him,  
Or know what ground's made happy by his breath.  
If in the world he live, we'll seek him out;  
If in his grave he rest, we'll find him there;  
And be resolv'd, he lives to govern us <sup>6</sup>,  
Or dead, gives cause to mourn his funeral,

<sup>4</sup> *A fire from heaven came, and shrivel'd up  
Those bodies,*] This circumstance is mentioned by Gower;

" ——— they hym tolde,

" That for vengeance as God it wolde,

" Antiochus, as men maie witte,

" With thonder and lightnyng is forfmitte.

" His doughter hath the same chance,

" So ben thei both in o balance." MALONE.

<sup>5</sup> *That all those eyes ador'd them, ere their fall,  
Scorn now, &c.*] The expression is elliptical:

*That all those eyes which adored them, &c.* MALONE.

<sup>6</sup> *And be resolv'd, he lives to govern us,*] *Resolv'd* is satisfied, freed  
from doubt. So, in a subsequent scene:

" *Resolve* your angry father, if my tongue," &c. MALONE.

And leaves us<sup>8</sup> to our free election.

2. *Lord.* Whose death's, indeed, the strongest in our censure<sup>9</sup>:

And knowing this kingdom, if without a head<sup>1</sup>,  
(Like goodly buildings left without a roof<sup>2</sup>,)

Soon will fall to ruin, your noble self,  
That best know'st how to rule, and how to reign,  
We thus submit unto,—our sovereign.

*All.* Live, noble Helicane!

*Hel.* Try honour's cause; forbear your suffrages:  
If that you love prince Pericles, forbear.  
Take I your wish, I leap into the seat,  
Where's hourly trouble<sup>3</sup>, for a minute's ease.

A twelve-

<sup>8</sup> *And leaves us*—] The quarto, 1609, reads—*And leave us*, which cannot be right. MALONE.

<sup>9</sup> *Whose death's indeed the strongest in our censure:*] i. e. the most probable in our opinion. *Censure* is thus used in *King Richard III*:

“To give your *censure* in this weighty business.” STEEVENS.

The old copies read—*Whose death indeed*, &c. MALONE.

<sup>1</sup> *And knowing this kingdom, if without a head,*] They did not know that the kingdom had absolutely lost its governour; for in the very preceding line this lord observes that it was only more *probable* that he was dead, than living. I therefore read, with a very slight change,—*if without a head*. The old copy, for *if*, has—*is*. In the next line but one, by supplying the word *will*, which I suppose was omitted by the carelessness of the compositor, the sense and metre are both restored. The passage as it stands in the old copy, is not, by any mode of construction, reducible to grammar. MALONE.

<sup>2</sup> (*Like goodly buildings left without a roof,*)<sup>c</sup>] The same thought occurs in *K. Henry IV.* Part II:

“——leaves his part-created cost”

“A naked subject to the weeping clouds,

“And waste for churlish winter's tyranny.” STEEVENS.

<sup>3</sup> *Take I your wish, I leap into the seat,*

*Where's hourly trouble, &c.*] The old copy reads—*into the seas*; and it must be acknowledged that a line in *Hamlet*,

“Or to take arms against a sea of troubles,”

as well as the rhyme, adds some support to this reading; yet I have no doubt that the poet wrote,

——I leap into the seat,—

So, in *Macbeth*:

“————— I have no spur

“To prick the sides of mine intent, but only

“Vaulting ambition, which o'er-leaps itself,” &c.

A twelvemonth longer, let me entreat you  
 To forbear the absence of your king;  
 If in which time expir'd, he not return,  
 I shall with aged patience bear your yoke.  
 But if I cannot win you to this love,  
 Go search like nobles, like noble subjects,  
 And in your search, spend your adventurous worth;  
 Whom if you find, and win unto return,  
 You shall like diamonds fit about his crown.  
 — 1. *Lord.* To wisdom he's a fool that will not yield;  
 And, since lord Helicane enjoineth us,  
 We with our travels will endeavour — 4  
*Hel.* Then you love us, we you, and we'll clasp hands;  
 When peers thus knit, a kingdom ever stands.

[*Exeunt.*]

## S C E N E V.

Pentapolis. *A Room in the Palace.*

*Enter SIMONIDES, reading a Letter<sup>s</sup>; the Knights meet him.*

1. *Knight.* Good morrow to the good Simonides.

*Sim.* Knights, from my daughter this I let you know,  
 That for this twelvemonth, she will not undertake

On ship-board the pain and pleasure may be in the proportion here stated; but the troubles of him who plunges into the sea (unless he happens to be an expert swimmer) are seldom of an hour's duration.

MALONE.

*Where's bournly trouble, for a minute's ease.*] So, in *K. Richard III.*

“And each hour's joy wreck'd with a week of teen.” MALONE.

4 *We with our travels will endeavour,*—] I suppose the author intended an abrupt sentence. Mr. Steevens would read — will endeavour it. MALONE.

<sup>s</sup> In *The Historie of Kyng Appolyn of Tbyre*, “two kinges sones pay their court to the daughter of *Archystrates* (the Simonides of the present play). He sends two rolls of paper to her, containing their names, &c. and desires her to choose which she will marry. She writes him a letter, (in answer,) of which Appolyn is the bearer,—that she will have the man “whiche hath passed the daungerous undes and perylles of the sea,—all other to refuse.” The same circumstance is mentioned by Gower, who has introduced three suitors instead of two, in which our author has followed him. MALONE.

A married

A married life: her reason to herself  
Is only known, which from her by no means  
Can I get.

2. *Knight*. May we not get access to her, my lord?

*Sim*. 'Faith, by no means; she hath so strictly ty'd her  
To her chamber, that it is impossible.

One twelve moons more she'll wear Diana's livery;  
This by the eye of Cynthia hath she vow'd<sup>6</sup>,  
And on her virgin honour will not break it.

3. *Knight*. Loth to bid farewell, we take our leaves.

[*Exeunt*,

*Sim*. So,

They're well dispatch'd; now to my daughter's letter:  
She tells me here, she'll wed the stranger knight,  
Or never more to view nor day nor light.

'Tis well, mistress, your choice agrees with mine;  
I like that well:—nay, how absolute she's in't,  
Not minding whether I dislike or no!

Well, I do commend her choice;  
And will no longer have it be delay'd.  
Soft, here he comes:—I must dissemble it.

*Enter PERICLES.*

*Per*. All fortune to the good Simonides!

*Sim*. To you as much! Sir, I am beholding to you,  
For your sweet musick this last night<sup>7</sup>: I do

Protest,

<sup>6</sup> *This by the eye of Cynthia hath she vow'd,*]<sup>6</sup> It were to be wished  
that Simonides (who is represented as a blameless character) had hit  
on some less shameful expedient for the dismissal of these wooers.  
Here he tells them as a solemn truth, what he knows to be a fiction  
of his own. STEEVENS.

<sup>7</sup> ——— *Sir, I am beholding to you,*

*For your sweet musick, this last night:*] Here also our author has  
followed Gower:

“ She, to doone hir faders hest,

“ Hir harpe fet, and in the fette

“ Upon a chaire, whiche thei sette,

“ Hir selfe next to this man she sette.

“ With harpe both and eke with mouth

“ To him she did all that she couth,

“ To make him chere; and ever he sigheth,

“ And she him asketh howe him liketh.

“ Madame,

Protest, my ears were never better fed  
With such delightful pleasing harmony.

*Per.* It is your grace's pleasure to commend;  
Not my desert.

*Sim.* Sir, you are musick's master.

*Per.* The worst of all her scholars, my good lord.

*Sim.* Let me ask you one thing. What do you think  
Of my daughter, sir?

*Per.* A most virtuous princess.

*Sim.* And she is fair too, is she not?

*Per.* As a fair day in summer; wond'rous fair.

*Sim.* Sir, my daughter, thinks very well of you;  
Ay, so well, that you must be her master,  
And she'll be your scholar; therefore look to it.

*Per.* I am unworthy to be her school-master<sup>s</sup>.

*Sim.* She thinks not so; peruse this writing else.

*Per.* What's here!

A letter, that she loves the knight of Tyre?

'Tis the king's subtilty, to have my life.

[*Aside.*

O, seek not to entrap, my gracious lord<sup>9</sup>,

A stranger and distressed gentleman,

That never aim'd so high, to love your daughter,

But bent all offices to honour her.

"Madame, certes well, he said;

"But if ye the measure plaied,

"Whiche, if you list, I shall you leere,

"It were a glad thing for to here.

"A leve, sir, tho' good she,

"Nowe take the harpe, and lete me see

"Of what measure that ye mene.—

"He taketh the harpe, and in his wise

"He tempreth, and of such affize

"Synginge he harpeth forth withall,

"That as a voice celestial

"Hem thought it sowned in her ere,

"As though that it an angell were." MALONE.

<sup>8</sup> —to be her school-master.] Thus the quarto, 1619. The first  
copy reads—for her schoolmaster. MALONE.

<sup>9</sup> —my gracious lord,] Old Copies—me. I am answerable for the  
correction. MALONE.

*Sim.*

*Sim.* Thou hast bewitch'd my daughter, and thou art  
A villain.

*Per.* By the gods, I have not;  
Never did thought of mine levy offence;  
Nor never did my actions yet commence  
A deed might gain her love, or your displeasure.

*Sim.* Traitor, thou liest.

*Per.* Traitor!

*Sim.* Ay, traitor.

*Per.* Even in his throat, (unless it be the king \*,)  
That calls me traitor, I return the lie.

*Sim.* Now, by the gods, I do applaud his courage.

[*Aside.*

*Per.* My actions are as noble as my thoughts,  
That never relish'd of a base descent <sup>8</sup>.  
I came unto your court, for honour's cause,  
And not to be a rebel to her state;  
And he that otherwise accounts of me,  
This sword shall prove, he's honour's enemy.

*Sim.* No!—

Here comes my daughter, she can witness it <sup>9</sup>.

*Enter THAISA.*

*Per.* Then, as you are as virtuous as fair,  
Resolve your angry father, if my tongue  
Did e'er solicit, or my hand subscribe  
To any syllable that made love to you.

\* — the king,] Thus the quarto, 1609. The second copy has—a king. MALONE.

<sup>8</sup> *That never relish'd of a base descent.*] So, in *Hamlet*:

“That has no relish of salvation in it.”

Again, in *Macbeth*:

“So well thy words become thee as thy wounds:

“They smack of honour both.” MALONE.

<sup>9</sup> No! *here comes my daughter, she can witness it.*] Thus all the copies. Simonides, I think, means to say—Not a rebel to our state!—*Here comes my daughter: she can prove, thou art one.* Perhaps, however, the author wrote—*Now, Here comes, &c.*—In *Othello* we find nearly the same words:

“Here comes the lady, let her witness it.” MALONE.

*Thai.*

*Thai.* Why, fir, fay if you had,  
 Who takes offence at that would make me glad?  
*Sim.* Yea, miftrefs, are you fo peremptory?—  
 I am glad of it with all my heart. [*Afide.*] I'll tame you;  
 I'll bring you in fubjection. Will you,  
 Not having my confent, beftow your love  
 And your affections upon a ft ranger?  
 (Who, for aught I know, may be, nor can I think  
 The contrary, as great in blood as I myfelf.) [*Afide.*  
 Therefore, hear you, miftrefs; either frame your will  
 To mine—and you, fir, hear you, either be  
 Rul'd by me, or I'll make you—man and wife:  
 Nay, come; your hands and lips muft feal it too:  
 And being join'd, I'll thus your hopes deftroy;—  
 And for a further grief,—God give you joy!—  
 What, are you both pleas'd?  
*Thai.* Yes, if you love me, fir.  
*Per.* Even as my life, my blood that fosters it.  
*Sim.* What, are you both agreed?  
*Both.* Yes, if it please your majesty.  
*Sim.* It pleafeth me fo well, that I'll fee you wed;  
 And then, with what hafte you can, get you to bed.  
 [*Exeunt.*]

A C T III.

*Enter GOWER.*

*Gow.* Now fleep yslaked hath the rout;  
 No din but fnores<sup>2</sup>, the houfe about,

Made

<sup>1</sup> *Even as my life, my blood that fosters it.*] Even as my life loves  
 my blood that fupports it.—The quarto, 1619, and the fubfequent  
 copies, read

“ Even as my life, or blood that fosters it.

The reading of the text is found in the firft quarto. MALONE.

<sup>2</sup> *Now fleep yslaked bath the rout;*

*No din but fnores, &c.*] The quarto, 1609, and the fubfequent  
 copies, read:

No din but fnores about the houfe.

As Gower's fpeeches are all in rhyme, it is clear that the old  
 copy is here corrupt. It firft occurred to me that the author might  
 have written,

Now

Made louder by the o'er-fed breast<sup>3</sup>  
 Of this most pompous marriage feast.  
 The cat, with eyne of burning coal,  
 Now couches from the mouse's hole<sup>4</sup>;  
 And crickets sing at the oven's mouth,  
 As the blither for their drouth<sup>5</sup>.  
 Hymen hath brought the bride to bed,  
 Where, by the lols of maidenhead,  
 A babe is moulded:—Be attent<sup>6</sup>,  
 And time that is so briefly spent,

Now sleep yslaked hath the rouse—

i. e. the carousal. But the mere transposition of the latter part of the second line, renders any further change unnecessary. *Rout* is likewise used by Gower for a *company* in the tale of *Appolinus*, the *Pericles* of the present play:

“ Upon a tyme with a *route*

“ This lord to play goeth hym out.”

Again:

“ It fell a daie thei riden oute,”

“ The kinge and queene and all the *route*.” MALONE.

<sup>3</sup> *No din but snores, the bouse about,*

*Made louder by the o'er-fed breast—*] So Virgil, speaking of Rhamnes, who was killed in the midnight expedition of Nisus and Euryalus:

Rhamneten aggreditur, qui forte tapetibus altis

Exstructus, toto prostrabat pectore somnum. STEEVENS.

The quarto 1619, the folios, and Mr. Rowe, all read, *o'er see beaft*. The true reading has been recovered from the first quarto.

MALONE.

<sup>4</sup> —from the mouse's hole;] May perhaps mean—at some little distance from the mouse's hole. I believe, however, we ought to read—*'fore* the mouse's hole. MALONE.

<sup>5</sup> *And crickets sing at the oven's mouth,*

*As the blither for their drouth:]* So in *Cymbeline*:

“ The crickets *seng*, and man's o'er-labour'd sense

“ Repairs itself by rest.”

The old copy has—*Are* the blither, &c. The emendation was suggested by Mr. Steevens. Perhaps we ought to read—

And crickets, *singing* at the oven's mouth,

Are the blither for their drought.” MALONE.

<sup>6</sup> *Be attent,*] This adjective is again used in *Hamlet*. See Vol. IX. p. 207, ll. 1. MALONE.

With



With your fine fancies quaintly eche<sup>7</sup>;  
What's dumb in shew, I'll plain with speech.

*Dumb shew.*

*Enter Pericles and Simonides at one door, with Attendants; a Messenger meets them, kneels, and gives Pericles a letter. Pericles shews it to Simonides; the Lords kneel to the former<sup>8</sup>. Then enter Thaisa with child, and Lychorida. Simonides shews his daughter the letter; she rejoices: she and Pericles take leave of her father, and depart.—Then Simonides, &c. retire.*

Gow. By many a dearn and painful perch<sup>9</sup>,  
Of Pericles the careful search,  
By the four opposing coignes<sup>1</sup>,  
Which the world together joins,

*Is*

<sup>7</sup> *With your fine fancies quaintly eche;*] i. e. eke out. So, in the Chorus to *King Henry V.* (first folio):

“ ——— still be kind,

“ And eche out our performance with your mind.”

Again, in *The Merchant of Venice*, quarto, 1600 (Heyes's edition):

“ ——— 'tis to peeze the time,

“ To eche it, and to draw it out in length.” MALONE.

<sup>8</sup> — *the Lords kneel to the former.*] The lords kneel to Pericles, because they are now, for the first time, informed by this letter, that he is king of Tyre — “No man,” says Gower in his *Conf. Amant*,

“ ——— knew the soth cas,

“ But he hyt selfe; what man he was.”

By the death of Antiochus and his daughter, Pericles has also succeeded to the throne of Antioch, in consequence of having rightly interpreted the riddle proposed to him. MALONE.

<sup>9</sup> *By many a dearn and painful perch,*] *Dearn* is direful, dismal. See Skinner's *Etymol.* in v. *Dere*. The word is used by Spenser, B. ii. c. i. st. 35.—B. iii. c. i. st. 14. The construction is somewhat involved. *The careful search of Pericles is made by many a dearn and painful perch,—by the four opposing coignes, which join the world together;—with all due diligence, &c.* MALONE.

*Dearn* signifies lonely, solitary. See note on *King Lear*, Vol. VIII. p. 612, n. 5. A *perch* is a measure of five yards and a half. STEEV.

<sup>1</sup> *By the four opposing coignes,*] By the four opposite corner-stones that unite and bind together the great fabrick of the world. The word is again used by Shakspeare in *Macbeth*:

“ ——— No

Is made, with all due diligence,  
 That horse, and sail, and high expence,  
 Can steed the quest. At last from Tyre  
 (Fame answering the most strong inquire<sup>2</sup>,)  
 To the court of king Simonides  
 Are letters brought; the tenour these:  
 Antiochus and his daughter's dead;  
 The men of Tyrus, on the head  
 Of Helicanus would set on  
 The crown of Tyre, but he will none:  
 The mutiny he there haltes t'oppress;  
 Says to them, if king Pericles  
 Come not home in twice six moons,  
 He, obedient to their dooms,  
 Will take the crown. The sum of this,  
 Brought hither to Pentapolis,  
 Y-ravished the regions round<sup>3</sup>,  
 And every one with claps 'gan sound,

“ Our

“ ————— No jutty, frieze,

“ Buttress, or *coigne*, of vantage, but this bird

“ Hath made his pendant bed and procreant cradle.”

In the passage before us, the author seems to have considered the world as a stupendous edifice, artificially constructed. To seek a man in every corner of the globe, is still common language.

All the ancient copies read,

By the four opposing *crignes*—

but there is no such English word. For the ingenious emendation inserted in the text, which is produced by the change of a single letter, the reader is indebted to Mr. Tyrwhitt. MALONE.

<sup>2</sup> (*Fame answering the most strong inquires*.) The old copy reads—the most *strange* inquire; but it surely was not strange, that Pericles' subjects should be solicitous to know what was become of him. We should certainly read—the most *strong* inquire;—this earnest, anxious inquiry. The same mistake has happened in the *Two Gentlemen of Verona*, folio, 1623:

“ Whose weakness married to thy *stranger* state —”

instead of *stronger*. The same mistake has also happened in other places. MALONE.

<sup>3</sup> Y-ravished the regions round,] From the false print of the first edition, *Iranished*, the subsequent editors formed a still more absurd reading:

*Irony shed* the regions round,—.

Mr.

*Our heir apparent is a king :*  
*Who dream'd, who thought of such a thing ?"*  
 Brief, he must hence depart to Tyre:  
 His queen with child makes her desire  
 (Which who shall cross ?) along to go;  
 (Omit we all their dole and woe :)  
 Lychorida, her nurse, she takes,  
 And so to sea. Their vessel shakes  
 On Neptune's billow; half the flood  
 Hath their keel cut<sup>4</sup>; but fortune's mood<sup>5</sup>  
 Varies again: the grizzled north  
 Disgorges such a tempest forth,  
 That, as a duck for life that dives,  
 So up and down the poor ship drives.  
 The lady shrieks, and well-a-near  
 Doth fall in travail with her fear:

Mr. Steevens's ingenious emendation, to which I have paid due attention by inserting it in the text, is strongly confirmed by the following passage in Gower *de Confessione Amantis*:

" This tale after the kyng it had  
 " *Pentapolin all oversprad,*  
 " *There was no joye for to seche,*  
 " For every man it had in speche,  
 " And falden all of one accorde,  
 " *A wortby kyng shal ben our lorde.*  
 " That thought us first an heavines,  
 " It shap us now to great gladnes.  
 " *Thus goth the tydinge over all.*" MALONE.

4] ——— *half the flood*  
*Hath their keel cut;*] They have made half their voyage with a favourable wind. So Gower:

" When thei were in the sea amid,  
 " Out of the north thei see a cloude;  
 " The storm arose, the wyndes loude  
 " Thei blewen many a dredeful blaste,  
 " The welken was all over-caste." MALONE.

5 ——— *half the flood*  
*Hath their keel cut; but fortune's mood,*] The old copy reads—but fortune mov'd. MALONE.

*Mov'd* could never be designed as a rhyme to *flood*. I suppose we should read—but fortune's mood, i. e. disposition. So, in *Otello*:

" ——— whose eyes,  
 " Albeit unused to the melting mood,—".

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

" — muddled in fortune's mood." STEEVENS.

And what ensues in this fell storm<sup>6</sup>,  
 Shall, for itself, itself perform.  
 I will relate<sup>7</sup>; action may  
 Conveniently the rest convey;  
 Which might not what by me is told<sup>8</sup>.  
 In your imagination hold  
 This stage, the ship, upon whose deck  
 The sea-toss'd Pericles appears to speak<sup>9</sup>. [Exit.

## S C E N E I.

*Enter PERICLES, on a ship at sea.*

*Per.* Thou God of this great vast, rebuke these surges<sup>1</sup>,  
 Which wash both heaven and hell; and thou, that hast  
 Upon

<sup>6</sup> —in *this fell storm*,] This is the reading of the earliest quarto. The folios and the modern editions have—*self storm*. MALONE.

<sup>7</sup> *I will relate*;] The further consequences of this storm I shall not describe. MALONE.

<sup>8</sup> *Which might not what by me is told*.] i. e. which might not conveniently convey what by me is told, &c. What ensues may conveniently be exhibited in action; but action could not well have displayed all the events that I have now related. MALONE.

<sup>9</sup> *In your imagination hold*

*This stage, the ship, upon whose deck*

*The sea-toss'd Pericles appears to speak*.] It is clear from these lines, that when the play was originally performed, no attempt was made to exhibit either a sea or a ship. The ensuing scene and some others must have suffered considerably in the representation, from the poverty of the stage-apparatus in the time of our author.—The old copy has—*seas toss*. Mr. Rowe made the correction. MALONE.

<sup>1</sup> *Thou God of this great vast, rebuke these surges*.] The expression is borrowed from the sacred writings: “The waters stood above the mountains;—at thy rebuke they fled; at the voice of thy thunder they hasted away.” It should be remembered, that Pericles is here supposed to speak from the deck of his ship. *Lychorida*, on whom he calls, in order to obtain some intelligence of his queen, is supposed to be beneath, in the cabin.—This great *vast*, is, this *wide expanse*. See Vol. IV. p. 122, n. 4.

This speech is exhibited in so strange a form in the original, and all the subsequent editions, that I shall lay it before the reader, that he may be enabled to judge in what a corrupted state this play has hitherto appeared, and be induced to treat the editor's imperfect attempts to restore it to integrity, with the more indulgence.

“ The

Upon the winds command, bind them in bras,  
 Having call'd them from the deep! O still<sup>2</sup>  
 Thy deaf'ning dreadful thunders; gently quench  
 Thy nimble sulphurous flashes!—O how, Lychorida,  
 How does my queen?—Thou storm, venomously  
 Wilt thou spit all thyself<sup>3</sup>?—The seaman's whistle  
 Is as a whisper in the ears of death<sup>4</sup>,

“ The God of this great vast, rebuke these surges,  
 “ Which wash both heaven and hell; and thou that hast  
 “ Upon the windes commaund, bind them in bras;  
 “ Having call'd them from the deepe, o still  
 “ Thy deafning dreadful thunders, gently quench  
 “ Thy nimble sulphurous flashes: o How Lychorida!  
 “ How does my queene? then storm venomously,  
 “ Wilt thou speat all thyself? the sea-man's whistle  
 “ Is as a whisper in the eares of death,  
 “ Unheard Lychorida? Lucina oh!  
 “ Divinest patroness and my wife gentle  
 “ To those that cry by night, convey thy deltie  
 “ Aboard our dauncing boat, make swift the pangues  
 “ Of my queenes travayles? now Lychorida.” MALONE.

<sup>2</sup> *Having call'd them from the deep! O still—*] Perhaps a word was omitted at the press. We might read—

Having call'd them from th' *enchafed* deep,—. MALONE.

3 — *Thou storm, venomously*

*Wilt thou spit all thyself?*] All the copies read — *then storm, &c.* which cannot be right, because it renders the passage nonsense. The slight change that I have made, affords an easy sense. MALONE.

I would read,

— *Thou storm'st venomously;*

*Wilt thou spit all thyself?*

*Venomously* is maliciously. — Shakspeare has somewhat of the same expression in one of his historical plays:

“ The watery kingdom, whose ambitious head

“ *Spits in the face of heaven—*.”

Chapman likewise, in his version of the Iliad, says of the sea, that she

“ — *spits every way her foam.*” STEEVENS.

<sup>4</sup> *Is as a whisper in the ears of death,*] In another place the poet supposes death to be awakened by the turbulence of the storm:

“ — And in the visitation of the winds,

“ Who take the ruffian billows by the top,

“ Curling their monstrous heads, and hanging them

“ With deaf'ning clamours in the slippery clouds,

“ That, with the hurly, death itself awakes.”

*King Henry IV. Part II.* MALONE.

N n 2

Unheard.

Unheard.—Lychorida!—Lucina, O  
Divineſt patroness, and midwife<sup>5</sup>, gentle  
To those that cry by night, convey thy deity  
Aboard our dancing boat; make swift the pangs  
Of my queen's travails!—Now, Lychorida—

*Enter* LYCHORIDA.

*Lyc.* Here is a thing too young for such a place,  
Who, if it had conceit<sup>6</sup>, would die, as I  
Am like to do: take in your arms this piece  
Of your dead queen.

*Per.* How! how, Lychorida!

*Lyc.* Patience, good sir; do not assist the storm<sup>7</sup>.  
Here's all that is left living of your queen,—  
A little daughter; for the sake of it,  
Be manly, and take comfort.

*Per.* O you gods!

Why do you make us love your goodly gifts,  
And snatch them straight away? We, here below,  
Recal not what we give, and therein may

<sup>5</sup> *Divineſt patroness, and midwife, &c.*] The quarto, 1609, and the subsequent copies, read — and *my wife*. Mr. Steevens's happy emendation, which I have inserted in the text, is so clearly right, that it requires neither support nor illustration. If it wanted the latter, Horace would furnish it:

Montium custos nemorumque virgo,  
Quæ laborantes utero puellas  
Ter vocata audis, adimisque leto,  
Diva triformis.

Again, in the *Andria* of Terence:

Juno *Lucina*, ser opem; serva me, obsecro! MALONE.

<sup>6</sup> *Who, if it had conceit,—*] If it had *thought*. So, in *King Richard III.*:

“There's some *conceit* or other likes him well,

“When that he bids good-morrow with such spirit.”

MALONE.

<sup>7</sup> *Patience, good sir; do not assist the storm,*] Our author uses the same expression, on the same occasion, in *the Tempest*:

“You mar our labour;—keep your cabins; *you do assist the storm.*”

MALONE.

Use

Use honour with you<sup>s</sup>.

*Lyc.* Patience, good fir,  
Even for this charge.

*Per.* Now, mild may be thy life!  
For a more blust'rous birth had never babe:  
Quiet and gentle thy conditions<sup>9</sup>!  
For thou art the rudeliest welcom'd\* to this world,  
That e'er was prince's child. Happy what follows!  
Thou hast as chiding a nativity<sup>1</sup>,  
As fire, air, water, earth, and heaven can make,  
To herald thee from the womb<sup>2</sup>:

<sup>8</sup> *Use honour with you.*] The meaning is sufficiently clear.—*In this particular you might learn from us a more honourable conduct.* But the expression is so harsh, that I suspect the passage to be corrupt.

MALONE.

To *use*, in ancient language, signifies to put out to *ufance* or *usury*. The sense of this passage may therefore be—our honour will *fetch* as much as yours, if placed out on terms of advantage. If valued, our honour is worth as much as yours. STEEVENS.

<sup>9</sup> *Quiet and gentle thy conditions!*] *Conditions* anciently meant *qualities*; dispositions of mind. "The late earl of Essex (says Sir Walter Raleigh) told queen Elizabeth that her *conditions* were as crooked as her carcase;—but it cost him his head." See also Vol. V. p. 600, n. 3. MALONE.

\* —welcom'd—] Old Copy—*welcome*. For this correction I am answerable. MALONE.

<sup>1</sup> —as chiding a *nativity*,] i. e. as noisy a one. So, in the *Midsummer-Night's Dream*, Hippolita, speaking of the clamour of the hounds:

"——— never did I hear

"Such gallant *chiding*." SEEVENS.

See Vol. VIII. p. 164, n. 1. MALONE.

<sup>2</sup> *To herald thee from the womb:*] The old copy reads—*To barold thee from the womb*. For the emendation now made, the reader is indebted to Mr. Steevens. So, in *Macbeth*:

"—only to *berald* thee into his presence,

"Not to pay thee."

This word is in many ancient books written *barold*, and *barauld*. So, in Ives's *SELECT PAPERS relative to English Antiquities*, quarto, 1773, p. 130: "—and before them kings of armes, *barolds*, and *pursuyvaunts*."

Again, in *The Mirror for Magistrates*, 1610:

"Truth is no *harauld*, nor no sophist, sure."

See also Cowel's *Interpreter*, in v. Herald, Heralt, or *Harold*; which puts Mr. Steevens's emendation beyond a doubt. MALONE.

Even at the first, thy loss is more than can  
Thy portage quit<sup>3</sup>, with all thou canst find here.—  
Now the good gods throw their best eyes upon it!

*Enter two Sailors.*

1. *Sail.* What courage, fir? God save you.

*Per.* Courage enough: I do not fear the flaw<sup>4</sup>;  
It hath done to me the worst<sup>5</sup>. Yet, for the love  
Of this poor infant, this fresh-new sea-farer<sup>6</sup>,  
I would, it would be quiet.

1. *Sail.* Slack the bolins there<sup>7</sup>; thou wilt not, wilt  
thou? Blow and split thyself.

3 — *thy loss is more than can*

*Portage* quit,] i. e. thou hast already lost more (by the death  
of thy mother) than thy safe arrival at the port of life can counter-  
balance, with all to boot that we can give thee. *Portage* is used for  
gate or entrance in one of Shakspeare's historical plays. STEEVENS.

*Portage* is used in *King Henry V.* where it signifies an open space:

"Let it [*the eye*] pry through the *portage* of the head."

*Portage* is an old word signifying a toll or impost, but it will not  
commodiously apply to the present passage. Perhaps, however, *Pericles*  
means to say, you have lost more than the *payment* made to me by  
your birth, together with all that you may hereafter acquire, can  
countervail. MALONE.

4 — *I do not fear the flaw*;] The blast. See Vol. IX. p. 394, n. 4.  
MALONE.

5 *It hath done to me the worst.*] So, in the *Conf. Amant.*

"——— a wife!

"My joye, my lust, and my desyre,

"My welth, and my recoverie!

"Why shall I live, and thou shalt die?

"Ha, thou fortune, I thee despise;

"Now hast thou do to me thy worst:

"A herte! why ne wilt thou best?" MALONE.

6 — *this fresh-new sea-farer,*] We meet a similar compound-epi-  
thet in *K. Richard III.*

"Your *fire-new* stamp of honour is scarce current." MALONE.

7 *Slack the bolins there*;] *Bowlines* are ropes by which the sails  
of a ship are governed, when the wind is unfavourable. They are  
slackened when it is high. This term occurs again in the *Two Noble*  
*Kinsmen*:

"——— the wind is fair;

"Top the *bowling*." STEEVENS.

2. *Sail.*



2. *Sail.* But sea-room<sup>8</sup>, and the brine and cloudy billow kiss the moon, I care not<sup>9</sup>.

1. *Sail.* Sir, your queen must over-board; the sea works high, the wind is loud, and will not lie till the ship be clear'd of the dead.

*Per.* That's your superstition.

1. *Sail.* Pardon us, sir; with us at sea it hath been still observed; and we are strong in eastern<sup>1</sup>. Therefore briefly yield her; for she must over-board straight<sup>2</sup>.

*Per.* As you think meet.—Most wretched queen!

*Lyc.* Here she lies, sir.

*Per.* A terrible child-bed hast thou had, my dear;  
No light, no fire: the unfriendly elements  
Forgot thee utterly; nor have I time  
To give thee hallow'd to thy grave<sup>3</sup>, but straight

<sup>8</sup> 1. *Sail.* — Blow and spilt thyself.

2. *Sail.* But sea-room, &c.] So, in the *Tempest*:

“Blow till thou burst thy wind, if room enough.” MALONE.

9 — and the brine and cloudy billow kiss the moon, I care not.] So, in *The Winter's Tale*: “Now the ship boring the moon with her main-mast.”—And is used here, as in many other places, for *if*, or *though*.

MALONE.

<sup>1</sup> — and we are strong in eastern.] I have no doubt that this passage is corrupt, but know not how to amend it. MALONE.

The word *easterne* is surely a corruption. The sailor is labouring to justify his superstitious notion, and having told Pericles that it was founded on repeated observation, might add, — and we are strong in credence, i. e. our faith or belief in this matter is strong. So our author, in *Troilus and Cressida*:

“Sith yet there is a credence in my heart,”—

Again, in another of his plays:

“————— love and wisdom,

“Approv'd so to your majesty, may plead

“For ample credence.”

In *King Richard II.* we meet with a parallel phrase:

“Strong as a tower in hope.”

The number of letters in each word exactly corresponds; and the gross errors which have been already detected in this play, are sufficient to authorize the most daring attempts at emendation. STEEVENS.

<sup>2</sup> — for she must over-board straight.] These words are in the old copy, by an evident mistake, given to Pericles. MALONE.

<sup>3</sup> To give thee hallow'd to thy grave.] The old shepherd in *The Winter's Tale* expresses the same apprehension concerning the want of sepulchral rites, and that he shall be buried,

“— where no priest shovels in dust.” MALONE.

Must cast thee, scarcely coffin'd, in the ooze<sup>4</sup>;  
Where, for a monument upon thy bones,  
The air-remaining lamps<sup>5</sup>, the belching whale<sup>6</sup>,

<sup>4</sup> *Must cast thee, scarcely coffin'd, in the ooze;*] The defect both of metre and sense shews that this line, as it appears in the old copy, is corrupted. It reads:

Must cast thee, scarcely coffin'd, in *oaze*. MALONE.

I believe we should read, with that violence which a copy so much corrupted will sometimes force upon us,

Must cast thee, scarcely coffin'd, in *the ooze*,  
Where, &c.

Shakspeare, in the *Tempest*, has the same word on the same occasion:

"My son i' *the ooze* is bedded." STEEVENS.

Again, *ibidem*:

"——— I with

"My self were mudded in that *oozy* bed,

"Where my son lies."

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

"Of folded schedules had the many a one,

"Which she perus'd, sigh'd, tore, and gave the *flood*,

"Bidding them find their *sepulchres in mud*." MALONE.

<sup>5</sup> *The air-remaining lamps*,—] Thus all the copies. *Air-remaining*, if it be right, must mean *air-bung*, suspended for ever in the air. So (as Mr. Steevens observes to me) in Shakspeare's 21st *Sonnet*:

"— *those gold candles fix'd in heaven's air*."

In *K. Richard II.* *right-drawn sword* is used for a sword drawn in a just cause; and in *Macbeth* we meet with *air drawn dagger*. Perhaps, however, the author wrote—*aye-remaining*. Thus, in *Othello*:

"Witness, you *ever-burning* lights above,"—

Again, in *Troilus and Cressida*:

"To feed for *aye ber lamp*, and flames of love." MALONE.

The propriety of the emendation suggested by Mr. Malone, will be increased, if we recur to our author's leading thought, which is founded on the customs observed in the pomp of ancient sepulture. Within old monuments and receptacles for the dead, perpetual (i. e. *aye-remaining*) lamps were supposed to be lighted up. Thus Pope in his *Eloisa*:

"Ah hopeless, *lasting* flames, like those that burn

"To light the dead, and warm th' unfruitful urn!"

I would, however, read,

*And aye-remaining lamps, &c.*

Instead of *a monument erected above thy bones*, AND *perpetual lamps to burn near them*, the *spouting whale* shall oppress thee with his weight, and the *mass of waters* shall roll with low heavy murmur over thy head. STEEVENS.

<sup>6</sup> — *the belching whale*,] So, in *Troilus and Cressida*.

"——— like scaled sculls

"Before the *belching whale*." MALONE.

And humming water must o'erwhelm thy corpse,  
Lying with simple shells. O, Lychorida,  
Bid Nestor bring me spices, ink and paper<sup>7</sup>,  
My casket and my jewels; and bid Nicander  
Bring me the sattin coffer<sup>8</sup>: lay the babe  
Upon the pillow; hie thee, whiles I say  
A priestly farewell to her: suddenly, woman. [*Exit Lyc.*]

2. *Sail.* Sir, we have a chest beneath the hatch es, caulk'd  
and bitumed ready.

*Per.* I thank thee. Mariner, say what coast is this?

2. *Sail.* We are near Tharsus.

*Per.* Thither, gentle mariner,  
Alter thy course for Tyre<sup>9</sup>. When canst thou reach it?

2. *Sail.* By break of day, if the wind cease.

*Per.* O, make for Tharsus.

There will I visit Cleon, for the babe  
Cannot hold out to Tyrus: there I'll leave it  
At careful nursing. Go thy ways, good mariner;  
I'll bring the body presently. [*Exeunt.*]

## SCENE II.

Ephesus. *A Room in Cerimon's House.*

*Enter CERIMON, a Servant, and some persons who have  
been shipwrecked.*

*Cer.* Philemon, ho!

<sup>7</sup> — ink and paper,] This is the reading of the second quarto. The first has *taper*. MALONE.

<sup>8</sup> *Bring me the sattin coffer:*] The old copies have—*coffin*. It seems somewhat extraordinary that Pericles should have carried a coffin to sea with him. We ought, I think, to read, as I have printed, *coffer*.

MALONE.

*Sattin coffer* is most probably the true reading. In a subsequent scene, this *coffin* is so called:

“ Madam, this letter and some certain jewels

“ Lay with you in your *coffer*.”

Our ancient *coffers* were often adorned on the inside with such costly materials. A relation of mine has a trunk which formerly belonged to Katharine Howard when queen, and it is lined throughout with rose-coloured *satin*, most elaborately quilted. STEEVENS.

<sup>9</sup> *Alter thy course for Tyre:*] Change thy course, which is now for Tyre, and go to Tharsus. MALONE.

*Enter*

*Enter PHILEMON.*

*Phil.* Doth my lord call?

*Cer.* Get fire and meat for these poor men ;  
It has been a turbulent and stormy night.

*Ser.* I have been in many ; but such a night as this,  
Till now, I ne'er endur'd<sup>1</sup>.

*Cer.* Your master will be dead ere you return ;  
There's nothing can be minister'd to nature,  
That can recover him. Give this to the 'pothecary<sup>2</sup>,  
And tell me how it works.

[*Exeunt PHILEMON, Servant, and those who have  
been ship-wrecked.*]

*Enter two Gentlemen.*

1. *Gent.* Good morrow.

2. *Gent.* Good morrow to your lordship.

*Cer.* Gentlemen, why do you stir so early?

3. *Gent.* Sir, our lodgings, standing bleak upon the sea,

<sup>1</sup> *I have been in many ; but such a night as this,  
Till now, I ne'er endur'd.*] So, in *Macbeth* :

“ Threescore and ten I can remember well,

“ Within the volume of which time I have seen

“ Hours dreadful, and things strange ; but this sore night

“ Hath trifled former knowings.”

Again, in *K. Lear* :

“ ——— Since I was man,

“ Such sheets of fire, such bursts of horrid thunder,

“ Such groans of roaring wind and rain, I never

“ Remember to have heard.”

Again, in *Julius Cæsar* :

“ I have seen tempests, when the scolding winds

“ Have riv'd the knotty oaks, and I have seen

“ The ambitious ocean swell and rage and foam,

“ To be exalted with the threat'ning clouds ;

“ But never till to-night, never till now,

“ Did I go through a tempest dropping fire.” MALONE.

<sup>2</sup> *Give this to the 'pothecary.*] The recipe which Cerimon sends to the apothecary, we must suppose, is intended either for the poor men already mentioned, or for some of his other patients.—The preceding words shew that it cannot be designed for the master of the servant introduced here. MALONE.

Shook

Shook, as the earth did quake<sup>3</sup>;  
 The very principals did seem to rend,  
 And all to topple<sup>4</sup>: pure surprize and fear  
 Made me to quit the house.

2. *Gent.* That is the cause we trouble you so early;  
 'Tis not our husbandry<sup>5</sup>.

*Cer.* O, you say well.

1. *Gent.* But I much marvel that your lordship, having  
 Rich tire about you<sup>6</sup>, should at these early hours

Shake

3 *Shook, as the earth did quake*; } So, in *Macbeth*:

" ——— the obscure bird

" Clamour'd the live-long night: some say, *the earth*

" *Was feverous, and did shake.*"

Again, in *Coriolanus*:

" ——— as if the world

" *Was feverous, and did tremble.*" MALONE.

4 *The very principals did seem to rend,*

*And all to topple*;] The *principals* are the strongest rafters in the roof of a building. The second quarto, which is followed by the modern copies, reads corruptly—*principles*. If the speaker had been apprehensive of a general dissolution of nature, (which we must understand, if we read *principles*,) he did not need to leave his house: he would have been in as much danger without, as within.

*All to* is an augmentative often used by our ancient writers. It occurs frequently in the *Confessio Amantis*. The word *topple*, which means *tumble*, is again used by Shakspeare in *Macbeth*, and applied to buildings:

" Though castles *topple* on their warders' heads."

Again, in *K. Henry IV.* P. 1:

" Shakes the whole beldame earth, and *topples* down

" Steeples and moss-grown towers." MALONE.

5 'Tis not our husbandry.] *Husbandry* here signifies economical prudence. So, in *K. Henry V*:

" For our bad neighbours make us *early stirrers*,

" Which is both healthful and good *husbandry*."

See also Vol. IX. p. 215, n. 6. MALONE.

6 Rich tire about you, &c.] Thus the quarto, 1609; but the sense of the passage is not sufficiently clear. The gentlemen rose early, because they were but in lodgings which stood exposed near the sea. They wonder, however, to find lord Cerimon stirring, because he had rich tire about him; meaning perhaps a bed more richly and comfortably furnished, where he could have slept warm and secure in defiance of the tempest. The reasoning of these gentlemen should rather have led them

Shake off the golden slumber of repose.  
It is most strange,  
Nature should be so conversant with pain,  
Being thereto not compell'd.

*Cer.* I held it ever,  
Virtue and cunning<sup>7</sup> were endowments greater  
Than nobleness and riches: careless heirs  
May the two latter darken and expend;  
But immortality attends the former,  
Making a man a god. 'Tis known I ever  
Have studied physick; through which secret art,  
By turning o'er authorities, I have  
(Together with my practice) made familiar  
To me and to my aid, the blest infusions<sup>8</sup>  
That dwell in vegetives, in metals, stones<sup>9</sup>;  
And I can speak of the disturbances  
That nature works, and of her cures; which doth give me  
A more content in course of true delight  
Than to be thirsty after tottering honour,  
Or tie my pleasure up in silken bags,  
To please the fool and death?

2. *Gent.* Your honour has through Ephesus pour'd forth

them to say—*such towers* about you; i. e. a house or castle that could safely resist the assaults of weather. They left their mansion because they were no longer secure if they remained in it, and naturally wonder why he should have quitted his, who had no such apparent reason for deserting it and rising early. STEEVENS.

<sup>7</sup> *Virtue and cunning—*] *Cunning* means here *knowledge*. See Vol. IX. p. 532, n. 9. MALONE.

<sup>8</sup> ——— *the blest infusions*

*That dwell in vegetives, in metals, stones;*] So, in *Romeo and Juliet*:

“O, mickle is the powerful grace that lies

“In plants, herbs, stones, and their true qualities.”

STEEVENS.

<sup>9</sup> *To please the fool and death.*] The *Fool* and *Death* were principal personages in the old Moralities. They are mentioned by our author in *Measure for Measure*:

“————— merely thou art *death's* fool;

“For him thou labour'st by thy flight to shun,

“And yet run'st toward him still.” MALONE.

Your

Your charity, and hundreds call themselves  
Your creatures, who by you have been restor'd:  
And not your knowledge, your personal pain, but even  
Your purse, still open, hath built lord Cerimon  
Such strong renown, as time shall never—

*Enter two Servants, with a Chest.*

1. *Ser.* So; list there.

*Cer.* What's that?

*Ser.* Sir,

Even now did the sea toss up upon our shore  
This chest; 'tis of some wreck.

*Cer.* Set it down; let us  
Look upon it.

2. *Gent.* 'Tis like a coffin, sir.

*Cer.* Whate'er it be,  
'Tis wondrous heavy. Wrench it open straight;  
If the sea's stomach be o'er-charg'd with gold,  
It is a good constraint of fortune, it  
Belches upon us<sup>1</sup>.

2. *Gent.* It is so, my lord.

*Cer.* How close 'tis caulk'd and bittum'd<sup>2</sup>! Did the  
sea  
Cast it up?

1. *Ser.* I never saw so huge a billow, sir,  
As toss'd it upon shore.

*Cer.* Wrench it open:  
Soft!—it smells most sweetly in my sense.

2. *Gent.* A delicate odour.

<sup>1</sup> *It is a good constraint of fortune,  
It belches upon us.]* This singular expression is again applied by  
our author to the sea, in *the Tempest*:

“ You are three men of sin, whom destiny

“ (That hath to instrument this lower world,

“ And what is in't,) the never-surfeited sea

“ Hath caused to belch up!”

<sup>2</sup> *How close 'tis caulk'd and bittum'd!] Bottom'd*, which is the read-  
ing of all the copies, is evidently a corruption. We had before—

“ Sir, we have a chest beneath the hatches, caulk'd and *bittum'd*  
ready.” MALONE.

*Cer.*

*Cer.* As ever hit my nostril ; so,—up with it.  
O, you most potent gods ! what's here ? a corse !

1. *Gent.* Most strange !

*Cer.* Shrowded in cloth of state :  
Balm'd and entreasur'd with full bags of spices !  
A passport too ! Apollo, perfect me  
In the characters <sup>3</sup> !

[unfolds a scroll.

*Here I give to understand,* [reads.  
*(If e'er this coffin drive a-land,)*  
*I, king Pericles, have lost*  
*This queen, worth all her mundane <sup>4</sup> cost.*  
*Who finds her, give her burying ;*  
*She was the daughter of a king <sup>5</sup> :*  
*Besides this treasure for a fee,*  
*The gods requite his charity !*

If thou liv'st, Pericles, thou hast a heart,  
That even cracks for woe <sup>6</sup>.—This chanc'd to-night.

2. *Gent.* Most likely, sir.

*Cer.* Nay, certainly to-night ;  
For look, how fresh she looks !—They were too rough,  
That threw her in the sea. Make a fire within ;  
Fetch hither all my boxes in my closet.  
Death may usurp on nature many hours,

3 — *Apollo, perfect me*

*In the characters !*] Cerimon, having made physick his peculiar study, would naturally, in any emergency, invoke Apollo. On the present occasion, however, he addresses him as the patron of learning.

MALONE.

4 — *mundane* —] i. e. worldly. MALONE.

5 *Who finds her, give her burying ;*

*She was the daughter of a king :*] The author had, perhaps, the sacred writings in his thoughts :

“ Go see now this cursed woman, and bury her ; for she is a king's daughter.” 2 Kings, ix. 36. MALONE.

6 — *thou hast a heart,*

*That even cracks for woe.*] So in *Hamlet* :

“ Now cracks a noble heart.”

*Even* is the reading of the second quarto. The first has *ever*.

MALONE.

And



And yet the fire of life kindle again  
 The o'er-pressed spirits. I have heard<sup>7</sup>  
 Of an Egyptian, that had nine hours lien dead<sup>8</sup>,  
 Who was by good appliance recovered.

*Enter a Servant, with boxes, napkins, and fire.*

Well said, well said; the fire and cloths<sup>9</sup>.—  
 The rough and woeful musick that we have,  
 Cause it to sound, 'beseech you<sup>1</sup>.  
 The vial once more;—How thou stir'st, thou block?—  
 The musick there<sup>2</sup>.—I pray you, give her air;—

Gentlemen,

7 —*I have heard*—] For the insertion of the word *have*, which both the metre and sense require, I am responsible. MALONE.

8 —*nine hours lien dead*,] So, in the lxxviii<sup>th</sup> Psalm:

"—though ye have *lien* among the pots,"— STEEVENS.

9 Well said, well said; *the fire and cloths*.] So, on a similar occasion, in *Othello*, Act V. sc. i.

"———O, a chair, a chair!—

"———O, *that's well said*; the chair;—

"Some good man bear him carefully from hence." MALONE.

1 The rough and woeful musick that we have,

Cause it to sound, 'beseech you.] Paulina in like manner in *The Winter's Tale*, when she pretends to bring Hermione to life, orders musick to be played, to awake her from her trance. So also the physician in *King Lear*, when the king is about to awake from the sleep he had fallen into, after his frenzy:

"Please you draw near;—*Louder the musick there!*" MALONE.

2 The vial once more;—*how thou stir'st, thou block?*—

*The musick there.*] The first quarto reads—the *viol* once more. The second and the subsequent editions—the *vial*. If the first be right, Cerimon must be supposed to repeat his orders that they should again sound their rough and woeful musick. So, in *Twelfth Night*:

"That strain again!"—

The word *viol* has occurred before in this play in the sense of *violin*. I think, however, the reading of the second quarto is right. Cerimon, in order to revive the queen, first commands loud musick to be played, and then a second time administers some cordial to her, which we may suppose had been before administered to her when his servants entered with the napkins, &c. See *Conf. Amant*, p. 180:

"—this worthie kinges wife

"Honestlie thei token oute,

"And madden fyres all aboute;

"Thei leied hir on a couche softe,

"And with a shete warmed ofte

"*Hir*

Gentlemen, this queen will live : Nature awakes ;  
A warmth breathes out of her<sup>1</sup> ; she hath not been  
Entranc'd above five hours. See, how she 'gins  
To blow into life's flower again !

1. *Gent.* The heavens,  
Through you, increase our wonder, and set up  
Your fame for ever.

*Cer.* She is alive ; behold,  
Her eye-lids, cases to those heavenly jewels<sup>2</sup>  
Which Pericles hath lost,  
Begin to part their fringes of bright gold<sup>3</sup> ;  
The diamonds of a most praised water  
Do appear, to make the world twice rich. Live,  
And make us weep to hear your fate, fair creature,  
Rare as you seem to be ! [*She moves.*]

" Hir colde breste began to heate,  
" Hir herte also to slacke and beate.  
" This maister hath hir every joynte  
" With certein oyle and balsam anyonte,  
" And put a licour in hir mouthe,  
" Whiche is to few clerkes couthe."

Little weight is to be laid on the spelling of the first quarto, for  
*viol* was formerly spelt *viol*. In the quarto edition of *K. Richard II.*  
1615 :

" Edward's seven sons, whereof thyself art one,  
" Were seven *viols* of his sacred blood."

Again, in the folio, 1623, *ibid* :

" One *viol* full of Edward's sacred blood."

Again, in *The tragical History of Romeus and Juliet*, 1562 :

" She poured forth into the *wyoll* of the fryer  
" Water ———." MALONE.

<sup>1</sup> *A warmth breathes out of her ;*] The old copies read—a warmth  
*breath* out of her. The correction was suggested by Mr. Steevens. The  
second quarto, and the modern editions, read unintelligibly,

Nature awakes a *warm breath* out of her. MALONE.

<sup>2</sup> —cases to those heavenly jewels—] The same expression occurs in  
*The Winter's Tale* :

" —they seem'd almost, with staring on one another, to tear the  
cases of their eyes." MALONE.

<sup>3</sup> *Her eye-lids—*

*Begin to part their fringes of bright gold ;*] So, in *The Tempest* :

" The fringed curtains of thine eye advance,

" And say, what thou see'st yond." MALONE,

*Thai.*

*Thai.* O dear Diana,  
Where am I? Where's my lord? What world is this<sup>4</sup>?

2. *Gent.* Is not this strange?

1. *Gent.* Most rare.

*Cer.* Hush, my gentle neighbours; lend me your hands:  
To the next chamber bear her<sup>5</sup>. Get linen; now  
This matter must be look'd to, for her relapse  
Is mortal. Come, come, and Esculapius guide us!

[*Exeunt, carrying Thaisa away.*]

SCENE III.

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

*Enter PERICLES, CLEON, DIONYZA, Lychorida,  
and MARINA.*

*Per.* Most honour'd Cleon, I must needs be gone;  
My twelve months are expir'd, and Tyrus stands  
In a litigious peace. You, and your lady,  
Take from my heart all thankfulness! The gods  
Make up the rest upon you!

*Cle.* Your shakes of fortune, though they haunt you  
mortally<sup>6</sup>,

Yet

<sup>4</sup> *What world is this?* So, in the *Conf. Amant.*

"And first hir eien up the caste,

"And whan ihe more of strength caught,

"Hir armes both forth she straughte;

"Helde up hir honde, and pitioullie

"She spake, and said, *where am I?*

"*Where is my lorde? What worlde is this?*

"As she that wote not howe it is." MALONE.

<sup>5</sup> *Hush, my gentle neighbours;—*

*To the next chamber bear her.* So, in *K. Henry IV. P. II.*

"I pray you, take me up, and bear me hence

"Into another chamber: softly, pray;

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

"Unless some dull and favourable hand

"Will whisper musick to my wearied spirit." MALONE.

<sup>6</sup> —*though they haunt you mortally.* Thus the first quarto. The  
folios and the modern editions read—*bate.* MALONE.

*Your shakes of fortune, though they haunt you mortally,*

*Yet glance full wond'ringly on us.* I think we should read:

VOL. III.

O o

YOUR

Yet glance full wond'ringly on us.

*Dion.* O, your sweet queen!

That the strict fates had pleas'd you had brought her  
hither,

To have blest mine eyes with her!

*Per.* We cannot but

Obeys the powers above us. Could I rage

And roar, as doth the sea she lies in, yet

The end must be as 'tis. My gentle babe,

Marina, (whom, for she was born at sea,

I have nam'd so,) here I charge your charity.

Withal, leaving her the infant of your care;

Beseeking you to give her princely training,

That she may be manner'd as she is born<sup>7</sup>.

*Cle.* Fear not, my lord; but think,

Your grace<sup>8</sup>, that fed my country with your corn,

(For which the people's prayers still fall upon you,)

Must in your child be thought on. If neglect

Your *shasts* of fortune, though they *burt* (or *hunt* or *bit*) you  
mortally,

Yet glance full wand'ringly, &c.

Thus Tully in one of his Familiar Epistles: "*—omnibus telis fortunæ proposita fit vita nostra.*" Again, Shakspeare in his *Othello*:

"The shot of accident or dart of chance—"

Again, in *Hamlet*:

"The slings and arrows of outrageous fortune."

Again, in the *Merry Wives of Windsor*: "I am glad, though you have ta'en a special stand to strike at me, that your arrow hath glanced."

The sense of the passage should seem to be as follows. All the malice of fortune is not confined to yourself. Though her arrows strike deeply at you, yet wandering from their mark, they sometimes glance on us; as at present, when the uncertain state of Tyre deprives us of your company at Tharfus. STEEVENS.

<sup>7</sup> *That she may be manner'd as she is born.*] So, in *Cymbeline*:

"——— and he is one,

"The truest manner'd, such a holy witch,

"That he enchants societies to him." MALONE.

<sup>8</sup> *Fear not, my lord; but think,*

*Your grace,*—] Such is the reading of the ancient copies. I suspect the poet wrote,

*Fear not, my lord, but that*

*Your grace,* &c. MALONE.

Should

Should therein make me vile<sup>9</sup>, the common body,  
By you reliev'd, would force me to my duty:  
But if to that my nature need a spur<sup>1</sup>,  
The gods revenge it upon me and mine,  
To the end of generation!

*Per.* I believe you;

Your honour and your goodness teach me to it<sup>2</sup>,  
Without your vows. Till she be married, madam,  
By bright Diana, whom we honour all,  
Unfister'd shall this heir of mine remain,  
Though I shew will in't<sup>3</sup>. So I take my leave  
Good madam, make me blessed in your care  
In bringing up my child.

*Dion.* I have one myself,  
Who shall not be more dear to my respect,  
Than yours, my lord.

*Per.* Madam, my thanks and prayers.

<sup>9</sup> ——— if neglect

*Should therein make me vile,*] The modern editions have *negl.*  
But the reading of the old copy is right. The word is used by Shak-  
speare in *Troilus and Cressida*:

“And this neglect of degree it is,

“That by a pace goes backward.” MALONE.

<sup>1</sup> — my nature need a spur,] So, in *Macbeth*:

“———— I have no spur

“To prick the sides of my intent,——” STEEVENS.

<sup>2</sup> Your honour and your goodness teach me to it,] Perhaps our autho-  
wrote — *witch* me to't. So, in *K. Henry VI. P. II*:

“To fit and *witch* me as Ascanius did.”

Again, in another play:

“I'll *witch* sweet ladies with my words and look.”

Again, more appositely, in Spenser's *Faerie Queen*:

“———— pleasing charms,

“With which weak men thou *witchest* to attend.” STEEVENS.

<sup>3</sup> Though I shew will in't.] The meaning may be—*Though I*  
*appear wilful and perverse by such conduct.* We might read—*Though*  
*I shew ill in't.* MALONE.

*Unfister'd shall this babe of mine remain,*

*Though I shew will in't:*] i. e. till she be married, I swear by  
Diana, (though I may shew [*will*, i. e.] obstinacy in keeping such  
an oath) this heir of mine shall have none who can call her sister; i. e.  
I will not marry and so have a chance of other children, before she is  
disposed of.—*Obstinacy* was anciently called *wilfulness*. STEEVENS.

*Cle.* We'll bring your grace even to the edge o' the shore;

Then give you up to the mask'd Neptune<sup>4</sup>, and  
The gentlest winds of heaven.

*Per.* I will embrace your offer.—Come, dearest madam.—

O, no tears, Lychorida, no tears:

Look to your little mistress, on whose grace

You may depend hereafter.—Come, my lord. [*Exeunt.*]

## S C E N E IV.

*Ephefus.* A Room in Cerimon's House.

*Enter CERIMON and THAISA.*

*Cer.* Madam, this letter, and some certain jewels,  
Lay with you in your coffer: which are now \*  
At your command. Know you the character?

*Thai.* It is my lord's. That I was shipp'd at sea,  
I well remember, even on my yearning time<sup>5</sup>;  
But whether there delivered or no,  
By the holy gods, I cannot rightly say;  
But since king Pericles, my wedded lord,  
I ne'er shall see again, a vestal livery  
Will I take me to, and never more have joy.

<sup>4</sup> — mask'd Neptune,] i. e. insidious waves, that wear a treacherous smile:

“ Subdola fallacis ridet clementia ponti. *Lucretius.*

STEEVENS.

So, in *The Merchant of Venice*:

“ — the guiled shore

“ To a most dangerous sea.” MALONE.

\* — which are now —] For the insertion of the word *now* I am accountable. MALONE.

<sup>5</sup> *I well remember, even on my yearning time;*] The quarto, 1619, and the folio, 1664, which was probably printed from it, both read *eaning*. The first quarto reads *learning*. The editor of the second quarto seems to have corrected many of the faults in the old copy, without any consideration of the original corrupted reading. MALONE.

Read—*yearning time*. So, in *King Henry V*:

“ — for Falstaff he is dead,

“ And we must *yearn* therefore.”

Rowe would read—*eaning*, a term applicable only to sheep when they produce their young. STEEVENS.

*Cer.*

*Cer.* Madam, if this you purpose as you speak,  
Diana's temple is not distant far,  
Where you may 'bide, until your date expire<sup>6</sup>.  
Moreover, if you please, a niece of mine  
Shall there attend you.

*T'bai.* My recompence is thanks, that's all;  
Yet my good will is great, though the gift small.

[*Exeunt.*]

## A C T IV.

*Enter GOWER*<sup>7</sup>.

*Gow.* Imagine Pericles arriv'd at Tyre,  
Welcom'd, and settled to his own desire.  
His woeful queen we leave at Ephesus,  
Unto Diana there a votarefs<sup>8</sup>.

<sup>6</sup> *Where you may 'bide, until your date expire.*] Until you die. So, in *Romeo and Juliet*:

"The date is out of such prolixity."

The expression of the text is again used by our author in *The Rape of Lucrece*:

"An *expir'd date*, cancell'd, ere well begun."

Again, in *Romeo and Juliet*:

"——— and *expire* the term

"Of a despised life." MALONE.

<sup>7</sup> *Enter Gower.*] This chorus, and the two following scenes, have hitherto been printed as part of the third act. In the original edition of this play, the whole appears in an unbroken series. The editor of the folio in 1664, first made the division of acts, (which has been since followed,) without much propriety. The poet seems to have intended that each act should begin with a chorus. On this principle the present division is made. Gower, however, interposing eight times, a chorus is necessarily introduced in the middle of this and the ensuing act. MALONE.

<sup>8</sup> *His woeful queen we leave at Ephesus, Unto Diana there a votarefs.*] *Ephesus* is a rhyme so ill corresponding with *votarefs*, that I suspect our author wrote *Ephese* or *Ephes*; as he often contracts his proper names to suit his metre. Thus Pont for Pontus, Mede for Media, Comagene for Comagena, Sicils for Sicilies, &c. Gower, in the story on which this play is founded, has *Dionyze* for *Dionyza*, and *Tharse* for *Tharsus*. STEVENS.

The old copies read—*there's* a votarefs. I am answerable for the correction. MALONE. j

Now to Marina bend your mind,  
Whom our fast-growing scene must find<sup>9</sup>  
At Tharsus, and by Cleon train'd  
In musick, letters<sup>1</sup>; who hath gain'd  
Of education all the grace,  
Which makes her both the heart and place  
Of general wonder<sup>2</sup>. But alack!  
That monster envy, oft the wreck

Of

<sup>9</sup> *Whom our fast-growing scene must find—*] The same expression occurs in the chorus to *The Winter's Tale*:

“ ——— your patience this allowing,

“ I turn my glass, and give my *scenz* such growing,

“ As you had slept between.” MALONE.

<sup>1</sup> *In musick, letters;*] The old copy reads, I think corruptly,—*In musicks* letters. The corresponding passage in Gower's *Conf. Amant.* confirms the emendation now made:

“ My daughter *Tbaïse* by your leve

“ I thynke shall with you be leve

“ As for a tyme: and thus I prai,

“ That she be kepte by all waie,

“ And whan she hath of age more

“ That she be set to *bokes lore*,” &c.

Again:

“ ——— she dwelleth

“ In Tharse, as the Cronike telleth;

“ She was well kept, she was well looked,

“ *She was well taught, she was well boked;*

“ So well she sped hir in hir youth,

“ That she of every wysedome couth.” — MALONE.

<sup>2</sup> *Which makes her both the heart and place*

*Of general wonder.*] The old copies read—

Which makes *bigb* both the art and place, &c.

The emendation was made by Mr. Steevens. MALONE.

*Which makes her both the heart and place*

*Of general wonder.*] Such an education as rendered her the center and situation of general wonder. We still use the *heart* of oak for the central part of it, and the *heart* of the land in much such another sense. Shakspeare in *Coriolanus* says, that one of his ladies is—“ the *spire* and *top* of praise.” STEEVENS.

So, in *Twelfth Night*:

“ I will on with my speech in your praise, and then shew you the *heart* of my message.” Again, in *Antony and Cleopatra*:

“ — the very *heart* of loss.”

Again,



Of earned praise<sup>3</sup>, Marina's life  
 Seeks to take off, by treason's knife.  
 And in this kind hath our Cleon  
 One daughter, and a wench full grown<sup>4</sup>,  
 Even ripe for marriage fight<sup>5</sup>; this maid  
 Hight Philoten: and it is said  
 For certain in our story, she  
 Would ever with Marina be:  
 Be't when she weav'd the sleided silk<sup>6</sup>,  
 With fingers, long, small, white as milk;

Or

Again, in the *Rape of Lucrece*:

"On her bare breast, the *bears* of all her land."

Place here signifies residence. So, in *A Lover's Complaint*:

"Love lack'd a dwelling, and made him her place."

In this sense it was that Shakspeare, when he purchased his house at Stratford, called it *The New Place*. MALONE.

<sup>3</sup> ——— *oft the wreck*

Of earned praise,] Praise that has been well deserved. The same expression is found in the following lines, which our author has imitated in his *Romeo and Juliet*:

"How durst thou once attempt to touch the honour of his name?"

"Whose deadly foes do yield him dew and earned praise."

*Tragical Hystorie of Romens and Juliet*, 1562.

So, in *A Midsummer Night's Dream*:

"If we have unearned luck,—" MALONE.

<sup>4</sup> And in this kind hath our Cleon

One daughter, and a wench full grown,] The old copy reads—

And in this kind our Cleon hath

One daughter, and a full grown wench.

The rhyme shews evidently that it is corrupt. For the present regulation the reader is indebted to Mr. Steevens. MALONE.

<sup>5</sup> Even ripe for marriage fight;] The first quarto reads,

Even right for marriage fight.

The quarto, 1619, and all the subsequent editions, have

Even ripe for marriage fight.

Sight was clearly misprinted for fight. We had before in this play *Cupid's wars*. Dr. Percy would read—for marriage rites. MALONE.

Read—fight; i. e. the combats of Venus; or night, which needs no explanation. STEEVENS.

<sup>6</sup> Be't when she weav'd the sleided silk,] The old copies read—

Be it when they weav'd, &c.

But the context shews that *she* was the author's word. To have praised even the hands of Philoten would have been inconsistent with

Or when she would with sharp needl wound?<sup>7</sup>  
 The cambrick, which she made more sound  
 By hurting it; or when to the lute  
 She sung, and made the night-bird mute,  
 That still records with moan<sup>8</sup>; or when<sup>c</sup>  
 She would with rich and constant pen

Vail

the general scheme of the present chorus. In all the other members of this sentence we find Marina alone mentioned:

Or when *she* would, &c.

———— or when to the lute

*She* sung, &c.

The weaver's *slay* or *flay* is explained in Vol. X. p. 353, n. 5.

MALONE.

*Sleided* silk is untwisted silk, prepared to be used in the weaver's *slay* or *flay*. PERCY.

<sup>7</sup> Or when *she* would with sharp needl wound—] All the copies read, with sharp *needle* wound; but the metre shews that we ought to read *needl*. In a subsequent passage, in the first quarto, the word is abbreviated:

“ ——— and with her *neele* compofes——.”

So, in Stanyhurst's *Virgil*, 1582:

“ ——— on *needl*-wrought carpets.”

See also Vol. IV. p. 556, n. 3. MALONE.

<sup>8</sup> — or when to the lute

*She* sung, and made the night-bird mute,

That still records with moan;] The first quarto reads:

———— the night-bed mute,

That still records with moan.

for which in all the subsequent editions we find—

———— and made the night-bed mute, <sup>c</sup>

That still records *within* one.

There can, I think, be no doubt, that the author wrote—night-bird. Shakspeare has frequent allusions, in his works, to the *nightingale*. So, in his 101st *Sonnet*:

“ As Philomel in summer's front doth sing,

“ And stops his pipe in growth of riper days,

“ Not that the summer is less pleasant now

“ Than when her *mournful* hymns did hush the night,” &c.

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

“ And for, poor bird, *thou* sing'st not in the day,

“ As shaming anie eye should thee behold,” —.

So Milton, *Par. Lost*, B. IV.

“ — These to their nests

“ Were slunk; all but the wakeful nightingale;

“ She all night long her amorous descant sung.”

To

Vail to her mistress Dian<sup>9</sup>; still  
 This Philoten contends in skill  
 With absolute Marina<sup>1</sup>: so  
 The dove of Paphos might with the crow  
 Vie<sup>2</sup> feathers white<sup>2</sup>. Marina gets  
 All praises, which are paid as debts,

To record anciently signified to sing. So, in Sir Philip Sydney's *Orania*, by N. B. 1606:

"Recording songs unto the Deitie—."

See Vol. I. p. 180, n. 5.—"A bird (I am informed) is said to *record*, when he sings at first low to himself, before he becomes master of his song and ventures to sing out. The word is in constant use with Bird-fanciers at this day." MALONE.

<sup>9</sup> —with rich and constant pen

Vail to her mistress Dian;] To *vail* is to bow, to do homage. The author seems to mean—*When she would compose supplicatory hymns to Diana, or verses expressive of her gratitude to Dionysa.*

We might indeed read—*Hail* to her mistress Dian; i. e. salute her in verse. STEEVENS.

I strongly suspect that *vail* is a mis-print. We might read:

*Wail* to her mistress Dian.

i. e. compose elegies on the death of her mother, of which she had been apprized by her nurse, Lychorida.

That *Dian*, i. e. Diana, is the true reading, may, I think, be inferred from a passage in *The Merchant of Venice*; which may at the same time perhaps afford the best comment on that before us:

"Come, ho, and wake *Diana* with a hymn;

"With sweetest touches pierce your mistress' ear,

"And draw her home with music."

Again, in *A Midsummer-Night's Dream*:

"To be a barren sifter all your life,

"Chanting *saint* hymns to the cold fruitless moon."

MALONE.

<sup>1</sup> —with absolute Marina:] i. e. highly accomplished, perfect. So, in *Antony and Cleopatra*:

"———— at sea

"He is an *absolute* master."

Again, in Green's *Tu Quoque*, 1614:

"—— from an *absolute* and most complete gentleman, to a most absurd, ridiculous, and fond lover." MALONE.

<sup>2</sup> Vie feathers white.] See note on *The Taming of the Shrew*, Vol. III. p. 290, n. 8. STEEVENS.

And not as given. This so darks  
 In Philoten all graceful marks<sup>3</sup>,  
 That Cleon's wife, with envy rare<sup>4</sup>,  
 A present murderer does prepare  
 For good Marina, that her daughter  
 Might stand peerless by this slaughter.  
 The sooner her vile thoughts to stead,  
 Lychorida, our nurse, is dead;  
 And cursed Dionyza hath  
 The pregnant instrument of wrath<sup>5</sup>  
 Prest for this blow<sup>6</sup>. The unborn event  
 I do commend to your content:  
 Only I carried winged time<sup>7</sup>  
 Post on the lame feet of my rhyme;  
 Which never could I so convey,  
 Unless your thoughts went on my way.—

3 — *This so darks*

*In Philoten all graceful marks,*] So, in *Coriolanus* :

“ ————— and their blaze

“ Shall darken him for ever.”

Again, *ibidem* :

“ — You are *darken'd* in this action, sir,

“ Even by your own.” MALONE.

4 — *with envy rare,*] *Envy* is frequently used by our ancient writers, in the sense of *malice*. See Vol. VII. p. 338, n. 6. It is, however, I believe, here used in its common acceptation. MALONE.

<sup>5</sup> The *pregnant* instrument of wrath—] *Pregnant* is *ready*. So, in *Hamlet* :

“ And crook the *pregnant* hinges of the knee,” —. MALONE.

<sup>6</sup> Prest for this blow.] Prest is *ready*; *pret*, *oFr.* So, in *the Tragical Historie of Romeus and Juliet*, 1562 :

“ I will, God lendyng lyfe, on Wensday next be *prest*

“ To wayte on him and you—.”

See Vol. III. p. 10, n. 8. MALONE.

<sup>7</sup> Only I carried winged time—] So, in the chorus to *The Winter's Tale* :

“ I —————

“ Now take upon me, in the name of *time*,

“ To use my *wings*.”

Again, in *K. Henry V* :

“ Thus with imagin'd *wing* our swift scene flies,

“ In motion of no less celerity

“ Than that of thought.” MALONE.

Dionyza does appear,  
With Leonine, a murderer.

[Exit.

## SCENE I.

Tharsus. *An open place near the sea-shore.*

Enter DIONYZA, and LEONINE.

Dion. Thy oath remember; thou hast sworn to do it<sup>s</sup>:  
'Tis but a blow, which never shall be known.  
Thou canst not do a thing in the world so soon,  
To yield thee so much profit. Let not conscience  
Which is but cold, inflame love in thy bosom<sup>9</sup>,

<sup>s</sup> *Thy oath remember; thou hast sworn to do it:]* Here, I think, may be traced the rudiments of the scene in which lady Macbeth instigates her husband to murder Duncan:

"—— I have given suck, and know

"How tender 'tis to love the babe that milks me;

"I would, while it was smiling in my face,

"Have pluck'd my nipple from his boneless gums,

"And dash'd the brains out, *had I but so sworn*

"*As you have done to this.*" MALONE.

<sup>9</sup> — *inflame love in thy bosom,*] The first quarto reads—"Let not conscience which is but cold, *in flaming thy love* bosome, enflame too nicelie, nor let pitie," &c. The subsequent impressions afford no assistance. Some words seem to have been lost. The sentiment originally expressed, probably was this,—Let not conscience, which is but a cold monitor, deter you from executing what you have promised; nor let the beauty of Marina enkindle the flame of love in your bosom;—nor be softened by pity, which even I, a woman, have cast off.—I am by no means satisfied with the regulation that I have made, but it affords a glimmering of sense. Nearly the same expression occurred before:

—— That have *inflam'd desire in my breast*—.

I suspect, the words *enflame too nicely* were written in the margin, the author not having determined which of the two expressions to adopt; and that by mistake they were transcribed as part of the text. The metre, which might be more commodiously regulated, if these words were omitted, in some measure supports this conjecture:

Nor let pity, which ev'n women have cast off,

Melt thee, but be a foldier to thy purpose. MALONE.

We might read,

—— *inflame thy loving bosom:*

With Mr. Malone's alteration, however, the words will bear the following sense: Let not conscience, which in itself is of a cold nature, have power to raise the flame of love in you, raise it even to folly.—*Nicely*, in ancient language, signifies *foolishly*. *Niais*. Fr. STEEVENS.

Inflame