It is the cowish terror of his spirit
That dares not undertake. He'll not feel wrongs
Which tie him to an answer. Our wishes on the way
May prove effects. Back, Edmond, to my brother.
Hasten his musters and conduct his powers.
I must change names at home and give the distaff
Into my husband's hands. This trusty servant
Shall pass between us. Ere long you are like to hear
(If you dare venture in your own behalf)
A mistress's command. Wear this; spare speech.
Decline your head. This kiss, if it durst speak,
Would stretch thy spirits up into the air.
Conceive, and fare thee well.
EDMOND Yours in the ranks of death.
GONERILL My most dear Gloucester.
Exit [Edmond]

13 terror] F; curre Q *uncorr.*, Q2; terrer Q *corr.* 16 Edmond] F; *Edgar* Q 18 names] F; armes Q 21 (If . . . behalf)] F; If . . . behalfe Q 22 command] F, Q *corr.*; coward Q *uncorr.*, Q2 22 this; spare] F; this spare Q *uncorr.*, Q2; this, spare Q *corr.* 25 fare thee] F; far you Q; farye Q2 26–8 My . . . due] F *lineation; one line* Q, *which omits 27* 26 dear] F; deere Q *uncorr.*; deer Q *corr.* 26 SD] *As in Rowe; Exit.* F (*after* death.); *not in* Q

13 cowish cowardly.

14 undertake take responsibility (for some enterprise).

14–15 He'll . . . answer He will not notice injuries which would require him to respond manfully.

15–16 Our . . . effects Our desires as we travelled here together may be fulfilled. Gonerill hopes that Edmond will supplant Albany as her husband; ever the opportunist, Edmond has apparently encouraged that hope. Neither one knows yet of Cornwall's death: see 39 ff. below, especially 52–5.

16 effects realised facts, fulfilments.

16 brother brother-in-law.

17 musters levies of troops.

17 conduct escort, guide, accompany (compare *OED* sv *v* 1); *not* 'to lead as a commander' (Schmidt).

18 change exchange.

18 names titles (i.e. wife and husband). Compare *1H4* 3.4.64, *Temp.* 2.1.150 (Onions). Many modern editors adopt Q's 'armes' = weapons, or possibly = insignia (Craig, cited by Duthie). F's 'names' may be a misreading, as Jackson believes (p. 323). F. E. Budd, 'Shakespeare, Chaucer, and Harsnett', *RES* (1935), 427, notes a close parallel from Chaucer's *Monk's Tale*, where the Host recalls his wife's reproach: 'I wol have thy knyf, / And thou shalt have my distaf and go spinne' (B.3096–7). Though he adopts Q, Duthie considers F defensible: 'Goneril says that she must adopt the name of man and her husband the name of woman, and then goes on to refer to an exchange of symbols of husband and wife – she will give Albany the distaff and (this is implied) take from him the sword' (p. 181).

18 distaff 'cleft stick on which wool or flax was formerly wound; (used as the type for woman's work) wifely duties' (Onions). Compare *Cym.* 5.3.34.

20 like likely.

22 mistress's command (1) liege's, or (2) lover's order, presumably to get rid of Albany.

22 Wear this Gonerill here gives Edmond a favour to wear, such as a chain or scarf; but she may simply refer to a kiss.

23 Decline your head i.e. so that she can put the favour around his neck or kiss him.

24 Would . . . air This speech and the lines that follow contain several sexual innuendos (Heilman, p. 318, n. 15; Muir and Hunter agree). For 'stretch' and 'spirits' see Rubenstein.

25 Conceive Compare 1.1.10–11.

26–9 Yours . . . body See collation. In Q not only is 27 missing, but so is Edmond's exit. Gonerill's entire speech is thus directed in Q to her lover, not to herself as in F.

26 Yours . . . death Muir and others find a sexual pun on 'death' = orgasm, and compare 4.5.189. In other respects, the speech is prophetic (Rosenberg, p. 251).

Oh, the difference of man and man.
To thee a woman's services are due,
My fool usurps my body.
OSWALD Madam, here comes my lord. [*Exit*]

Enter ALBANY

Side #15 Start here (Gonerill, Albany)

GONERILL I have been worth the whistle.
ALBANY O Gonerill,
You are not worth the dust which the rude wind
Blows in your face.
GONERILL Milk-livered man,
That bear'st a cheek for blows, a head for wrongs;
Who hast not in thy brows an eye discerning
Thine honour from thy suffering –
ALBANY See thyself, devil:

28 a] F, Q *corr.*; *not in* Q *uncorr.*, Q2 29 My . . . body.] F; My foote vsurps my body. Q *uncorr.*; A foole vsurps my bed. Q *corr.*; My foote vsurps my head. Q2 *30 SD.1 *Exit*] *Exit Stew.* Q; *not in* F 30 SD.2 *Enter* ALBANY] F; *not in* Q 31 whistle.] F, Q *uncorr.*; whistling. Q *corr.* 31–2 O . . . wind] F *lineation; one line* (*turned under*) Q 33 face.] F *omits twenty lines here* 34 bear'st] F; bearest Q 35–6 Who . . . suffering –] F *lineation; divided* honour, / From Q, *which continues with six lines not in* F *35 eye discerning] *Rowe;* eye-discerning F; eye deseruing Q *36 suffering –] *Oxford;* suffering, Q; suffering. F 36–8 See . . . woman.] F *lineation; as prose* Q

28 a woman's services 'the service that a woman naturally gives to a *real* man' (Hunter).

29 My . . . body Though Albany is Gonerill's husband, she thinks him a 'fool' who does not deserve possession of her body (which Edmond, a real man, does). Thomas Clayton makes a good case for Q uncorr. 'My foote vsurps my body' as the original manuscript reading, miscorrected in Q corr. and further in Q2 ('Old light on the text of *King Lear*', *MP* 78 (1981), 347–67). F can be defended, but compare Greg, who concludes that 'My foole vsurps my bed' was what the copy for Q actually contained (*Variants*, pp. 170 ff.).

30 SD.1 F omits Q's *Exit Stew.* The omission is more likely an error by Compositor B, who needed to insert *Enter Albany* at this point and may have mistaken the added SD for a substitution (NS). Albany's entrance is missing in Q, but *Enter the Duke of Albany* appears in Q2 after Gonerill's speech (31). See Textual Analysis, p. 82 above.

31 worth the whistle i.e. worth finding, seeking out. See collation. The usual proverbial form may have led to miscorrection in Q corr. (Greg, *Variants*, p. 172; Duthie, p. 406; and Muir). Compare Heywood's *Proverbs*: 'It is a poore dogge that is not woorth the whystlyng' (Steevens, cited by Furness), and Tilley W311. In NS, Duthie adopts Q corr. and proposes the quibble: (1) entice, allure (*OED v* 7a *fig.*), (2) wait for (*OED v* 9).

32–3 You . . . face Albany compounds Gonerill's sarcasm and plays on 'worth the whistle'. For the marked change in his attitude, compare 1.4.266 ff.

32 rude (1) harsh, rough (Schmidt), (2) uncivil (compare *TGV* 5.4.60: 'Ruffian! Let go that rude uncivil touch').

33 face For F omissions here, see Textual Analysis, p. 271 below.

33 Milk-livered White-livered, i.e. cowardly. Cowardice was believed to be caused by lack of blood in the liver (Kittredge). Compare 2.2.15.

34 That . . . blows Compare Matthew 5.39 and Luke 6.29 on turning the other cheek (Shaheen).

35–6 eye . . . suffering i.e. you cannot see the difference between what can be honourably borne and what should be resented (Muir). Compare Hamlet's dilemma, *Ham.* 3.1.55–9.

36 See . . . devil In Q, Gonerill's speech continues for six more lines and comes to a proper conclusion (see Textual Analysis, p. 271 below). In F, Albany abruptly and vehemently breaks into the middle of her speech, holding up to her, perhaps, the mirror she carries by her side (see 2.2.32 n.). Shakespeare may be alluding to Renaissance iconography, in which the devil is sometimes portrayed standing behind the figure of Lady Vanity, his face rather than hers reflected in the mirror she gazes into (Meagher, p. 254).

Proper deformity shows not in the fiend
So horrid as in woman.

GONERILL O vain fool!

Side #15 End here.

Enter a MESSENGER

MESSENGER O my good lord, the Duke of Cornwall's dead,
Slain by his servant going to put out
The other eye of Gloucester.

ALBANY Gloucester's eyes?

MESSENGER A servant that he bred, thrilled with remorse,
Opposed against the act, bending his sword
To his great master; who, thereat enraged,
Flew on him and amongst them felled him dead,
But not without that harmful stroke which since
Hath plucked him after.

ALBANY This shows you are above,
You justicers, that these our nether crimes
So speedily can venge. But O, poor Gloucester!
Lost he his other eye?

MESSENGER Both, both, my lord.
This letter, madam, craves a speedy answer:
'Tis from your sister.

GONERILL [*Aside*] One way I like this well;

*37 shows] shewes Q *corr.*; seemes Q *uncorr.*, F 38 fool!] F *omits seven lines here* 38 SD] F; *Enter a Gentleman* Q 39 SH] F; *Gent.* Q (*as throughout scene*) 39–41 O . . . Gloucester] F *lineation; as prose* Q *41 eyes?] Q; eyes. F 42 thrilled] F; thrald Q *44 thereat enraged] Q; threat-enrag'd F 47–50 This . . . eye?] F *lineation; three lines ending* . . . Iustisers, / . . . venge. / . . . eye. Q *48 You justicers] Q *corr.*; your Iustices Q *uncorr.*, Q2; You Iustices F 50–1 Both . . . answer:] F *lineation; one line* (*turned over*) Q 52 SD] *Johnson; not in* Q, F

37–8 Proper . . . woman The deformity of devils is appropriate to demons and therefore not so horrid in them as in women (whose faces should reflect more suitable feelings and attitudes). Muir compares *King Leir* 2582: 'Thou fiend in likenesse of a humane creature'.

38 O vain fool 'vain' = silly; but the epithet may reflect back upon Gonerill ironically if she is a representation of Lady Vanity (see 2.2.32 n., and Meagher, pp. 250–3).

42 bred brought up (*OED* Breed *v* 10b).

42 thrilled pierced, suddenly moved.

42 remorse compassion, pity.

43 bending directing.

44 To Against.

44 thereat enraged See collation. Q is preferable here. As Oxford observes, 'F1 could as easily result from Compositor B omitting a single type as from a misreading of, or in, the manuscript' (*Textual Companion*, p. 537).

45 felled he felled. Compare Abbott 399 on ellipses. The Messenger implies a struggle among several of those present but does not mention Regan's attack.

47 plucked him after i.e. pulled him after his servant (into death).

48 justicers (divine) judges. See collation. Q corr. is 'unquestionably correct' and is supported by 'justicer' elsewhere in Q (Greg, *Variants*, p. 175; see Appendix, p. 299 below, xii, 36).

48 nether earthly.

49 venge avenge.

52 One . . . well In so far as Cornwall's death removes an obstacle to Gonerill's taking over the whole kingdom, she is pleased at the news.

But being widow, and my Gloucester with her,
May all the building in my fancy pluck
Upon my hateful life. Another way
The news is not so tart. – I'll read, and answer. *Exit*

ALBANY Where was his son when they did take his eyes?

MESSENGER Come with my lady hither.

ALBANY He is not here.

MESSENGER No, my good lord; I met him back again.

ALBANY Knows he the wickedness?

MESSENGER Ay, my good lord; 'twas he informed against him
And quit the house on purpose that their punishment
Might have the freer course.

ALBANY Gloucester, I live
To thank thee for the love thou showed'st the king,
And to revenge thine eyes. – Come hither, friend.
Tell me what more thou know'st. *Exeunt*

Side #16 Start here
(Cordelia, Gentleman, Messenger)

4.3 *Enter with drum and colours,* CORDELIA, GENTLEMAN, *and Soldiers*

CORDELIA Alack, 'tis he: why, he was met even now,
As mad as the vexed sea, singing aloud,

54 in] F; on Q 55–6 Upon . . . answer.] F *lineation; divided* tooke, / Ile Q *56 tart. –] *Capell* (*subst.*); tart. F; tooke, Q *56 SD] Q; *not in* F 57 Where . . . eyes?] *As in* Q; *two lines divided* Sonne, / When F 63–4 Gloucester . . . king,] F *lineation; one line* (*turned over*) Q 64 showed'st] shewedst Q; shew'dst F 65 thine] F; thy Q 65 eyes. –] *Capell;* eyes, Q; eyes. F 66 know'st] F; knowest Q 66 SD] F; *Exit.* Q; F *omits a full scene here. See p. 77 above* Act 4, Scene 3 4.3] *Scena Tertia.* F; *not in* Q 0 SD] F; *Enter Cordelia, Doctor and others.* Q *1 why,] why Q, F 2 vexed] F; vent Q

53 my Gloucester Gonerill's possessiveness is patent.

54–5 May . . . life The dream that Gonerill's imagination has constructed (of marrying Edmond) may be demolished (if Regan takes her place); then life (with Albany) will remain hateful to her.

55–6 Another way . . . tart An apparent redundancy, as she reverts to her attitude in 52.

59 back i.e. on his way back.

66 SD *Exeunt* F omits an entire scene following 4.2, probably to shorten the play in performance. See Doran, p. 70, Duthie, p. 8, and Textual Analysis, p. 271 below.

Act 4, Scene 3

0 SD *Enter . . .* CORDELIA Cordelia's reappearance in the play in F differs significantly from her reappearance in Q (Warren, 'Diminution', p. 67). Here, she is at the head of an army, and although she voices the humane concerns the Gentleman attributes to her in Q's Scene 3, she is much more the active exponent of her father's rights. In Q, 'Monsieur La Far' was named the leader of the French army after the King of France suddenly had to return home; in F, Cordelia leads the French, and there is no mention of either her husband or his proxy (Goldring, p. 149; compare Urkowitz, p. 94).

0 SD GENTLEMAN See collation and compare 4.6.0 SD. Taylor ('War', p. 30) suggests that the scene in Q is intimate rather than military, more suitable for a doctor's presence than a military setting, where Shakespeare has surgeons rather than doctors appear – a nice distinction.

1 he i.e. Lear, of whom they have been just speaking.

2 vexed turbulent; compare *Ham.* 4.1.7: 'Mad as the sea and wind when both contend'.