

All my reports go with the modest truth,
Nor more, nor clipped, but so.

CORDELIA

Be better suited.
These weeds are memories of those worsè hours.
I prithee, put them off.

KENT

Pardon, dear madam.
Yet to be known shortens my made intent.
My boon I make it that you know me not
Till time and I think meet.

CORDELIA Then be't so, my good lord. — How does the king? <-- Side #18

GENTLEMAN Madam, sleeps still.

CORDELIA O you kind gods,

Cure this great breach in his abusèd nature;
Th'untuned and jarring senses O wind up
Of this child-changèd father!

GENTLEMAN So please your majesty,

That we may wake the king? He hath slept long.

CORDELIA Be governed by your knowledge, and proceed
P'th'sway of your own will. Is he arrayed?

Enter LEAR [asleep] in a chair carried by servants

6-8 Be . . . off.] F *lineation*; two lines divided those / Worsè Q 8 Pardon] F; Pardon me Q 12 Then . . . king?] As in Q; two lines divided Lord: / How F 13 SH] F; Doct. Q (throughout scene) 14-15 O . . . nature;] F *lineation*; one line (turned over) Q 14 gods.] Gods Q; Gods! F 16 Th'] F; The Q 16 jarring] F; hurrying Q 18-19 So . . . long.] F; divided king, / He Q 19 That] F, Q; not in Q2 *19 king?] Hammer; King, F, Q; King Q2 *19 long.] Q; long? F 21 SD] F (subst.); not in Q

5-6 All . . . so Either (1) everything I have said about what has happened is accurate and unadorned, or (2) may everything said about me be told simply and accurately.

5 go with accord with.

6 Nor . . . clipped Neither exaggerated nor understated.

6 suited dressed. Kent still wears servant's clothes.

7 weeds clothes.

7 memories reminders.

9 Yet . . . intent To be revealed now would be premature and so contrary to my plan. Kent wants Lear to make the connection with Caius, which he fails to do (5.3.256-64). Whatever Kent's purpose in maintaining his disguise, Shakespeare's is clear: he does not want to spoil Lear's reconciliation with Cordelia, by adding to it a recognition of Kent' (Granville-Barker, p. 308).

9 made formed.

10 My boon . . . it The favour I request is.

11 meet suitable, appropriate. Like Edgar, Kent respects 'ripeness' (5.2.11), and may also

misjudge: compare 5.3.183.

15 breach i.e. wound.

16 Th'untuned . . . senses Shakespeare often uses the metaphor of discord in music to portray mental disorder, as in *Ham.* 3.1.157-8. Hendiadys: 'jarring' because 'untuned' (King).

16 wind up i.e. tune by tightening the strings.

17 child-changèd i.e. changed by his children (Malone, cited by Furness); compare 'carecrazed mother', *R3* 3.7.184.

18 majesty Cordelia is Queen of France.

21 P'th' . . . will As your desire directs you, i.e. as you see fit.

21 arrayed i.e. clothed in his royal robes (NS, citing Granville-Barker, p. 298). But often he is dressed 'in a purity of white' (Rosenberg, p. 284). Compare 23 n. below.

21 SD *chair* The chair may suggest or even be a throne, as in Trevor Nunn's 1968 RSC production, which made this entrance parallel Lear's in 1.1 (Taylor, 'Date and authorship', p. 412; compare Bratton, p. 189).

GENTLEMAN Ay, madam: in the heaviness of sleep

We put fresh garments on him.

Be by, good madam, when we do awake him;

I doubt not of his temperance.

CORDELIA O my dear father, restoration hang

Thy medicine on my lips, and let this kiss

Repair those violent harms that my two sisters

Have in thy reverence made.

KENT

Kind and dear princess!

CORDELIA Had you not been their father, these white flakes

Did challenge pity of them. Was this a face

To be opposed against the warring winds?

Mine enemy's dog,

Though he had bit me, should have stood that night

Against my fire. And wast thou fain, poor father,

To hovel thee with swine and rogues forlorn

In short and musty straw? Alack, alack,

'Tis wonder that thy life and wits at once

Had not concluded all. He wakes. Speak to him.

22 of] F; of his Q 24 Be by, good madam] F; Gent. Good madam be by, Q; Kent. Good Madam be by Q2 *25 not] Q; not in F 25 temperance] F omits one and a half lines here 26-8 O . . . sisters] F *lineation*; two lines divided lips, / And Q 31 Did challenge] F; Had challenged Q 32 opposed] F; exposd Q *32 warring] Q; Oxford; iarring F 32 winds?] F omits three and a half lines here 33-5 Mine . . . father,] This edn (following Q); lines end . . . bit me. / . . . fire, / . . . Father] F 33 enemy's] F; iniurious Q

23 fresh garments As elsewhere in Shakespeare, change of clothing signals a change in character or disposition, especially after significant absence. Compare *Cor.* 4.4.0 SD; Heilman, p. 82.

25 not See collation. Rhythm, metre, and sense argue that Q is correct. Composer E apparently omitted 'not' accidentally, as at 1.1.287. Compare Duthie, p. 185; *Textual Companion*, p. 538.

25 temperance self-control. F omits a line and a half here: see *Textual Analysis*, pp. 273-4 below.

26 restoration Perhaps personified as a goddess.

29 reverence condition of being respected or venerated (Onions).

30 flakes thin or delicate hair. Compare Lyly, *Midas* (1592), 3.2: 'your mustachoes . . . hanging downe to your mouth like goates flakes' (Kittredge).

31 challenge demand.

32 warring See collation. F 'iarring' could be Composer E's misreading of 'warring' combined with a recollection of 'iarring' (16). Compare Sisson, p. 243; Duthie, 185; *Textual Companion*, p. 538.

32 winds F omits three and a half lines here: see *Textual Analysis*, p. 274 below.

33-5 Mine . . . fire Compare 3.7.62-4.

33 Mine enemy's dog The irregular line results from cutting three and a half inessential though eloquent lines.

36 To hovel . . . forlorn See 3.6.0 SD n. Shaheen compares the parable of the Prodigal Son in Luke 15, an analogue or source developed by Susan Snyder, 'King Lear and the Prodigal Son', *SQ* 17 (1966), 361-9 (see above, pp. 11-12).

36 rogues forlorn outcast vagabonds. This reference justified Grigorii Kozintsev's setting for 3.6 in his film, which shows the room Lear enters inhabited by poor, ragged vagrants.

37 short Because broken up by constant use as bedding (Kittredge). It would give less comfort and warmth than long, dry straw.

39 all i.e. all together, entirely.

39 He wakes These words signal the moment of greatest emotional tension in the play. How will Lear react to Cordelia? All eyes are fixed on him in silent expectation as slowly, very slowly he awakens and gains comprehension. (Compare Rosenberg, pp. 284-6, and E. A. J. Honigmann, *Myriad-Minded Shakespeare*, 1989, p. 86, where a parallel is drawn with Gloucester's reawakening after his attempted suicide in 4.5.)

GENTLEMAN Madam, do you; 'tis fittest. 40

CORDELIA How does my royal lord? How fares your majesty?

LEAR You do me wrong to take me out o'th'grave.

Thou art a soul in bliss, but I am bound

Upon a wheel of fire, that mine own tears

Do scald like molten lead.

CORDELIA Sir, do you know me? 45

LEAR You are a spirit, I know. Where did you die?

CORDELIA Still, still far wide.

GENTLEMAN He's scarce awake. Let him alone a while.

LEAR Where have I been? Where am I? Fair daylight?

I am mightily abused. I should ev'n die with pity 50

To see another thus. I know not what to say.

I will not swear these are my hands. Let's see:

I feel this pin prick. Would I were assured

Of my condition.

CORDELIA O look upon me, sir,

41 How . . . majesty?] *As in Q; two lines divided* Lord? / How F 42 o'th'] F; ath Q *45 scald] Q; scald F 45 Sir, do you know] F; Sir know Q 46 You are] F; Yar Q; Y'are Q2 *46 spirit.] *Theobald*; spirit Q, F 46 Where] F, Q; when Q2 48 He's . . . while.] *As in Q; two lines divided* awake, / Let F 49 Where . . . daylight?] *As in Q; two lines divided* bin? / Where F 50 ev'n] F; ene Q 53-4 I . . . condition.] *F lineation; one line* Q 54-6 O . . . kneel.] *F lineation; as prose* Q

42 do . . . grave (1) commit a sacrilege by opening my grave, (2) hurt me by restoring me to life, (3) injure me by subjecting me to shame, (4) afflict me by bringing me out of the grave into consciousness of the afterlife (King).

44 wheel of fire This image is complex and syncretic, alluding to pagan, Christian, and other symbols not only of torture and suffering, but also of energy (Elton, pp. 236-8). Lear thinks he is damned and Cordelia is an angel in heaven: in this context, Ixion's wheel, which was sometimes placed in the heavens (Elton cites Christopher Middleton's *Historie of Heaven* (1596)), is especially relevant. There are other references to the sun (e.g. I.I.103), and wheel images appear elsewhere (e.g. 2.2.156, 2.4.65-6, 5.3.164). For further discussion of the image's archetypal aspects, especially Jung's studies of the mandala, or magic circle, see James Kirsch, *Shakespeare's Royal Self*, 1966, pp. 283-6. Kirsch says the wheel of fire image could be understood as Lear's 'horoscope', that is, his fundamental constitution; his Self is set on fire by his wild affects' (p. 285).

44 that so that.

44-5 mine . . . lead i.e. his tears, provoked by shame and guilt as well as suffering, are heated by the fire so that they scald.

46 Where See collation. NS and other editions

(e.g. Kittredge, *Riverside*) adopt Q2 'when'. Conceivably, copy for Q had 'when', which was misread as 'wher'. But Q/F 'where' makes no less sense, in context, than 'when'; hence the reviser or collator could easily have accepted it. Compare Duthie, p. 419, whose argument for Q/F Dover Wilson rejects in NS.

47 wide i.e. of the mark; hence, astray, mistaken. Compare *Tro.* 3.1.88: 'no such matter, you are wide'.

50 abused Lear could mean that he is (1) deluded, deceived, (2) taken advantage of, (3) ill-used, wronged, (4) misrepresented - or some combination of these senses (see *OED* Abuse v 4b, 2, 5, 3). Lear is in 'a strange mist of uncertainty' (Johnson, cited by Furness). Compare 'abused nature' (15), where the sense 'mistreated' is uppermost, and later (76), where 'wrong' or 'deceive' is meant. In 'do not mock me' (56) Lear fears he is being ill-used or misrepresented (as loving father or king).

53 pin prick Lear takes a brooch or some other ornament from his costume to test himself.

54-6 O look . . . kneel After 'sir' or during the next line, Cordelia kneels to receive her father's blessing, whereupon Lear rises from his chair and starts to kneel before her. The business is borrowed and modified from *King Lear* (2298-2304), where the kneeling is excessive and involves other

And hold your hand in benediction o'er me. 55

You must not kneel.

LEAR Pray do not mock me:

I am a very foolish, fond old man,

Fourscore and upward,

Not an hour more nor less; and to deal plainly,

I fear I am not in my perfect mind. 60

Methinks I should know you and know this man;

Yet I am doubtful: for I am mainly ignorant

What place this is, and all the skill I have

Remembers not these garments, nor I know not

Where I did lodge last night. Do not laugh at me, 65

For, as I am a man, I think this lady

To be my child Cordelia.

CORDELIA And so I am: I am.

LEAR Be your tears wet? Yes, faith. I pray, weep not.

If you have poison for me, I will drink it. 70

I know you do not love me; for your sisters

Have, as I do remember, done me wrong.

You have some cause; they have not.

CORDELIA No cause, no cause.

LEAR Am I in France?

KENT In your own kingdom, sir. 75

55 your hand] *F corr.*; yours hand *F uncorr.*; your hands Q 56 You] F; no sir you Q 56 me] F; *not in Q* 58 Fourscore and upward,] F; Q *combines in one line with* and to deale plainly 59 Not an hour more nor less] F; *not in Q* 60 in . . . mind.] F, Q; perfect in my minde. Q2 65 Do not] F, Q; Do no Q2 68 am: I am.] F; am. Q 69 Be . . . not.] *As in Q; two lines divided* wet? / Yes F

characters as well. 'Shakespeare compresses the moment, as he does the scene, to save sentiment from sentimentality' (Rosenberg, p. 288).

56 mock Because of the next lines, the sense 'ridicule' is usually understood; but Shakespeare also uses 'mock' in the sense 'defy; set at nought' (*OED* sv v 1c, citing *MV* 2.1.30 and *Ant.* 3.13.184), which the preceding line prompts; hence, the meanings combine.

57 fond silly (because in his dotage).

58-9 Fourscore . . . less Lear is still 'far wide', as he himself recognises (60); therefore, even his attempt to state his age is confused. He may well be an octogenarian, and is usually so portrayed. The F addition, 'Not . . . less', renders the lines irregular, but there is no reason to suspect they are inauthentic. See *Textual Analysis*, p. 286 below, and compare the debate in Furness.

58 upward more; compare *Wiv.* 3.1.56. 'Not . . . less' (59) contradicts this (King).

61 this man i.e. Kent, as Caius.

62 mainly entirely (Onions).

65 Do . . . me Lear misinterprets the smiles of Cordelia, Kent, and the Gentleman; they are smiles of compassion and understanding, not derision.

68 I am: I am Perhaps the second 'I am' was inserted to pad out the half-line to join with the preceding half-line (Stone, p. 63). Moreover, throughout this column of printing in F, Compositor E seems to be stretching copy. But the insertion, for all that, may be authentic and is certainly expressive. F's colon indicates a longer pause than the comma usually substituted in modern editions; therefore, it is retained.

75 France Lear recalls that the King of France married Cordelia.

LEAR Do not abuse me.

GENTLEMAN Be comforted, good madam. The great rage

You see is killed in him. Desire him to go in.

Trouble him no more till further settling.

CORDELIA Will't please your highness walk? 80

LEAR You must bear with me. Pray you now, forget

And forgive. I am old and foolish.

Side #18 End here. *Exeunt*

5-7 *Enter with drum and colours, EDMOND, REGAN, Officers and Soldiers*

EDMOND [*To an Officer*] Know of the duke if his last purpose hold,
Or whether since he is advised by aught
To change the course. He's full of alteration
And self-reproving. Bring his constant pleasure.

[*Exit Officer*]

REGAN Our sister's man is certainly miscarried. 5

EDMOND 'Tis to be doubted, madam.

REGAN Now, sweet lord,

You know the goodness I intend upon you.

Tell me but truly, but then speak the truth,

76 me.] F; me? Q 77-9 Be . . . settling.] F *lineation*; as *prose* Q 78 killed] F; cured Q 78 him.] F *omits one and a half lines here* 80 Will't] *Rome*; Wilt Q, F 81-2 You . . . foolish.] *Oxford's lineation*; three lines ending . . . me: / . . . forgiue, / . . . foolish. F; as *prose* Q 81 Pray you] F; pray Q 82 SD] F *ends scene here, omitting a dozen lines found in Q; Exeunt. Manet Kent and Gent. Q Act 5, Scene 1 5.1 Actus Quintus. Scena Prima. F; not in Q 0 SD] After F; Enter Edmond, Regan, and their powers. Q 0 SD Officers] *This edn*; Gentlemen F 1 SD] *This edn* (*Capell subst.*); not in Q, F; (*To a Gentleman*) *Duthie* 3 He's] F, Q *uncorr.*; hee's Q *corr.*; he is Q2 3 alteration] F, Q *corr.*; abdication Q *uncorr.* 4 SD] *This edn* (*Capell subst.*); not in Q, F; *Exit Gentleman. / Duthie**

76 abuse (1) dupe, deceive, (2) mistreat, wrong. The past is coming back to him, with pain.

77 Be comforted Cordelia is overcome momentarily with emotion.

77 rage madness, frenzy.

78 in him F omits a line and a half here; see Textual Analysis, p. 274 below.

79 further settling i.e. until his wits have settled more.

80 walk withdraw.

82 foolish F omits the dialogue between Kent and the Gentleman that concludes the scene in Q. See Textual Analysis, p. 274 below.

Act 5, Scene 1

0 SD *drum and colours* This is a standard military entrance, with flags flying and drum beating.

0 SD *Officers* See collation. Officers were called 'Gentlemen' in Shakespeare's day, as F designates them.

1 his last purpose i.e. most recent intention (to fight with us against Cordelia and her army).

2 advised by aught persuaded by anything.

3 alteration vacillation. See collation. Not everyone accepts Greg's judgement (*Variants*, p. 177) that F is 'certainly correct'. Stone, p. 291, and Taylor, 'Date and authorship', p. 459, prefer Q *uncorr.* 'abdication' as the more pointed reading, which Oxford prints and which Rosenberg says 'has more energy, and is curiously prophetic' (p. 292).

4 constant pleasure i.e. fixed resolution.

5 sister's man i.e. Oswald.

6 doubted feared.

7 intend upon i.e. mean to confer upon.

8 Tell . . . truth Regan is suspicious that Edmond will equivocate or extenuate his position. In Q she remains uncertain and unconvinced by Edmond's protestations (see below).

Do you not love my sister?

EDMOND In honoured love.

REGAN But have you never found my brother's way 10

To the forfended place?

EDMOND No, by mine honour, madam.

REGAN I never shall endure her. Dear my lord,

Be not familiar with her.

EDMOND Fear me not.

She and the duke her husband -

Enter with drum and colours, ALBANY, GONERILL, Soldiers

ALBANY Our very loving sister, well bemet. 15

Sir, this I heard: the king is come to his daughter,

With others whom the rigour of our state

Forced to cry out.

REGAN Why is this reasoned?

GONERILL Combine together 'gainst the enemy;

For these domestic and particular broils 20

Are not the question here.

ALBANY Let's then determine with th'ancient of war

9 In] F, I, Q; I Q2 *11 forfended] Q; fore-fended F 11 place?] F *omits two and half lines here* 12-13 I . . . her.] F *lineation*; one line (turned over) in Q 13-14 Fear . . . husband -] *Capell's lineation*; one line in Q, F *13 me] Q; not in F *14 husband -] *Rome*; husband. Q, F; F *omits a line and a half here* 14 SD] F; *Enter Albany and Gonerill with rouses* Q 16 Sir; F; For Q 16 heard] F; heare Q 18 out.] F *omits five lines here* 20 and particular broils] F; dore particulars Q; doore particulars Q2 21 the] F; to Q 22-3 Let's . . . proceeding.] F *lineation*; as *prose* in Q; divided determine / With Q2 22 Let's] F; Let vs Q 22 th'ancient] F; the auncient Q; th'ensign *Oxford*

9 honoured i.e. honourable.

10 brother i.e. Albany.

11 forfended place forbidden place, i.e. Gonerill's bed or 'bosom', as Q emphasises. Regan suspects her sister and Edmond of adultery, with reason (compare 4.2.15-29, 4.4.25-8, and nn.).

11 place F omits three lines here. For this cut and those a few lines later, see Textual Analysis, p. 275 below.

12 I . . . her i.e. I can't stand her. The antagonism between Gonerill and Regan, which was carefully concealed in 1.1 and 2.4, is now broken wide open by their rivalry for Edmond.

13 me Apparently accidentally omitted by Compositor E.

14 She . . . husband - Many editors take the line as an announcement or exclamation, but Rowe and others see the speech dramatically interrupted by the entrance of the persons discussed.

F omits two lines here.

16 the king Albany, alone among those present, still refers to Lear as 'king'.

17 rigour . . . state harshness of our government.

18 cry out i.e. protest in pain. F omits five lines here.

18 Why . . . reasoned i.e. why are you going into all that? In its new context Regan's question takes on new meaning. See Textual Analysis, p. 275 below.

19-21 Combine . . . here Gonerill efficiently and swiftly focuses on the immediate problem and gets things moving. Compare 4.2.16-17.

19 Combine together i.e. unite Albany's army and Regan's.

20 domestic internal.

20 particular broils private quarrels.

22 th'ancient of war senior officers.