

PRE-VICTORIAN PRUDERY: *THE FAMILY SHAKESPEARE*
AND THE BIRTH OF BOWDLERISM

by

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ABSTRACT

This thesis is the first detailed study of *The Family Shakespeare* since Noel Perrin's *Dr Bowdler's Legacy: A History of Expurgated Books in England and America* (1969). It investigates the social forces which led to the publication of *The Family Shakespeare*. It begins with a discussion of the Bowdlers and the history of the edition, before dealing with the growth of literacy and changing reading habits in the early nineteenth century, particularly focusing on women reading and women reading Shakespeare. The third chapter deals with *The Family Shakespeare* in context and considers the influences of family, Evangelicalism, sensibility, Vice Societies and attitudes to sexuality may have had on Bowdler's edition. The fourth chapter discusses the expurgations that Thomas Bowdler made in light of these social forces, taking note of patterns and discrepancies. The conclusion discusses *The Family Shakespeare's* status as a piece of pre-Victorian prudery suggests that though it is generally disregarded, it deserves scholarly attention as an important resource. The appendix is a reference tool designed to make navigating the edition easy for new and experienced readers. It contains all the expurgations made, with references to *The Family Shakespeare*, its source edition and *The Oxford Shakespeare: The Complete Works*.

*For my parents and for Grandpa
Alan*

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INTRODUCTION

This thesis contains the first detailed textual study of the second edition of *The Family Shakespeare* (1818) edited by Thomas Bowdler. The second edition is the focus of the study, rather than the first (1807) because it contains sixteen more plays and was a more popular and commercially successful edition. It was also edited by a different person from the first edition and, as such, is expurgated differently and with a more objective aim. Primarily this study poses two questions; firstly, why *The Family Shakespeare* was published in the early nineteenth century. Answering this entails the consideration of numerous social, cultural and historical factors which combined to create an enormous, subconscious demand for such a publication. The second question is how these demands were answered by *The Family Shakespeare*. Responding to this question involves a detailed textual analysis of the second edition beginning with comparative work conducted between Thomas Bowdler's edition and his source material, the sixth edition of *The Plays of William Shakespeare, with the corrections and illustrations of various commentators; to which are added notes by S. Johnson and G. Steevens. A second appendix to Mr. Malone's supplement, containing additional observations by the editor* (1813), which was revised by Isaac Reed.¹ The results of this study are laid out in a clear format in the appendix, where all the expurgations that Thomas Bowdler made in the 1818 edition are listed, together with page references and line references to *The Oxford Shakespeare: The Complete Works* (second edition).²

¹ Henceforth called *The Plays of William Shakespeare*, ed. by Reed.

² ed. by Stanley Wells et al. (Oxford: Clarendon, 2005).

In order to carry out this comparison I spent several months working with original copies of *The Family Shakespeare* (1818) and *The Plays of William Shakespeare* and noted all the expurgations Thomas Bowdler had made. The editions I used can both be found at The Shakespeare Centre Library in Stratford-upon-Avon. As well as looking in detail at the second edition I have also spent some time comparing the expurgations from the second edition with the expurgations from the first (1807) a copy of which can be found at the Bodleian Library. The differences which exist between the two editions are a result of different editorships since the first edition was edited by Henrietta Maria Bowdler and not by Thomas. Other editions of the text which have been important for my study are the third edition (1820) which is the first to contain *Measure for Measure* as expurgated by Thomas Bowdler, and the fourth edition (1823) which contains a new preface written by Thomas. These editions can be found at The Shakespeare Centre Library. I have also looked at the one-volume seventh edition, available at The Shakespeare Institute Library, Stratford-upon-Avon.

When these editions were originally published they were not denoted by the same terminology as I have named them above and thus do not always appear in this fashion in works written on *The Family Shakespeare*. For the following explanation of the succession of early editions I am indebted to Colin Franklin's essay 'The Bowdlers and their Family Shakespeare'. When Thomas's edition was published by Longman in 1818 it became known as the first edition, because he had included all the plays. The preface to this edition thus became known as the 'Preface to the First Edition' and Henrietta's original preface was disregarded

although Thomas repeated many of her sentiments. In 1820, a new edition was published, called the second (but actually the third), and in 1823, the edition which was called the third on its title page, had a completely new preface which is contrarily known as the 'Preface to the Fourth Edition.' In 1825, the 'so-called' fourth edition repeated this same preface.³ However, for better clarity during this project I will be referring to the editions as follows; first edition (1807), second edition (1818), third edition (1820), fourth edition (1823), fifth edition (1827) and so on.

Aside from close textual study, gaining an understanding of *The Family Shakespeare* has taken me beyond the realms of Shakespearean scholarship and literature into considerations of historical, economical and sociological events and theories which have all impacted upon the production of such an edition. The first two chapters of the study discuss some of these factors; in particular the growth of reading, the rise of the 'nuclear' family, Evangelical Christianity, the vice societies that sprung up at the end of the eighteenth century and the sexual literature they tried to suppress. The final chapter considers the expurgations that were made in the light of these sociological forces. The foundations of this study, therefore, lie in the expurgations Bowdler made to Shakespeare's plays and a discussion of any patterns or discrepancies that occur. The aims of this study are to provide a definitive account of *The Family Shakespeare* both from a textual and cultural viewpoint and it has taken into account the social, cultural and historical conditions

³ Colin Franklin, 'The Bowdlers and their Family Shakespeare', *Book Collector*, 49 (2000), 227-43 (p. 241).

which created one of the nineteenth-century's most popular editions of Shakespeare and details the expurgations which these gave rise to.

However, before considering these more complicated issues it is important to discuss and to understand what the edition is like and who its editors were. *The Family Shakespeare* first appeared in 1807; printed anonymously in Bath. It is a four volume work which includes nineteen of Shakespeare's plays: *As You Like It, Cymbeline, Hamlet, 1 Henry IV, 2 Henry IV, Henry V, Henry VIII, King Lear, Julius Caesar, King John, Macbeth, The Merchant of Venice, A Midsummer Night's Dream, Much Ado About Nothing, Othello, Richard II, Richard III, The Tempest, Twelfth Night*. The other plays must have been considered irredeemable and thus, far too indecent for the edition. In a preface affixed to the edition the editor sets out their purpose for producing the text, which is to render Shakespeare's work 'unexceptionable by a very little alteration.'⁴ The editor also has a sense of the audience to which the book will appeal; that is 'those who value every literary production in proportion to the effect which it may produce in a religious and moral point of view.'⁵ Within a few years the authorship of this moralistic text had been falsely attributed to Thomas Bowdler, a retired doctor. In fact, it was his sister, Henrietta, who was the first editor of these now notorious volumes.

Noel Perrin was responsible for revealing Henrietta's editorship in his book *Dr Bowdler's Legacy: A History of Expurgated Books in England and America* (1969)

⁴ Henrietta Maria Bowdler, *The Family Shakespeare – in four volumes* (Bath: R. Cruttwell, 1807), I, p. vi.

⁵ H. Bowdler, I, p. v.

and his conviction is supported by a number of letters; the first sent by Henrietta's protégé, the Reverend Robert Mayow, to James Plumptre who was a family friend:

I don't know whether it be your intention to publish your 'English Drama' so that it may be uniform in point of size with Mrs. Bowdler's Shakespere [*sic*]. If it were of that size, perhaps it might recommend it to those who have her work.⁶

This seems conclusive, although it is only one man's opinion of the provenance of *The Family Shakespeare*. In addition to this letter is one from the Bishop of St. David's to James Plumptre which reads:

It would be a most fortunate circumstance for the country, if the theatre could be deprived of its immoral tendency...Mrs Bowdler and her Brother have done a good deal toward moralizing Shakespeare; but it will, I think, be more difficult to moralize the Playhouses and the Players.⁷

A final piece of evidence is a letter written by the nephew of Henrietta, who was disposing of her belongings after her death. He sent a parcel of books to a neighbour and included this note with the parcel:

Your husband is so very scrupulous about accepting a few books from a friend, that I venture to address myself to you, because I am sure of a request being favourably treated...The Shakspeare [*sic*] is my Aunt's edition, but may serve young folk's; and it is pleasant to have a copy for common use.⁸

Henrietta herself may not have admitted to her responsibility for the 1807 edition, but those close to her were aware of her contribution to Bowdlerism and it is their letters which finally allowed Henrietta to be recognized as the editor of the 1807 edition.

⁶ Unpublished letter in University Library, Cambridge, as cited in Noel Perrin, *Dr Bowdler's Legacy: A History of Expurgated Books in England and America* (London: Macmillan, 1969), p. 78.

⁷ Unpublished Letter, University Library, Cambridge as cited in Perrin, p. 78.

⁸ as cited in Perrin, p. 78 (see his note for location of letters).

It is not known exactly why Henrietta kept her editorship anonymous but it was common practice amongst female writers and editors at the time, and it is widely hypothesized that she would not have wanted to admit to understanding the words and phrases she expurgated. While the intentions to remove from Shakespeare ‘everything that can raise a blush on the cheek of modesty’ may seem delicate enough; the expurgation itself required of Henrietta a great deal of very indelicate knowledge and understanding of Shakespeare’s bawdry and profanity. When the 1818 edition was published, however, it did contain a name on the title page; that of Thomas Bowdler and the name of the edition was also different, *The Family Shakspeare* [sic]⁹ which further indicates a change of editor.¹⁰

Since Thomas and Henrietta were siblings it is not inconceivable that the two of them worked together on their editions but the mode of editing changes from 1807 to 1818. Henrietta not only cut on the grounds of obscenity; she also edited out passages which she felt were boring or inconsequential, rendering her edition a great deal shorter than other collected works of Shakespeare. All the passages which Henrietta had cut on the grounds of aesthetics were restored by Thomas and he also attempted to expurgate a further sixteen of Shakespeare’s plays. Despite their differences in editorial approach, Thomas and Henrietta still demonstrate a very similar need to banish indecency from the public view. To understand this similarity and how it developed it is important to consider the significant roles which their family played in the birth of Bowdlerization.

⁹ [However, I will use the standardized spelling, *The Family Shakespeare*, throughout]

¹⁰ Perrin, p. 78.

The Bowdlers were raised in Bath during the 1750s and their mother, Elizabeth Stuart Bowdler was their first teacher. Elizabeth was a religious writer who had a passion for the Church of England and it is thought that she studied Hebrew¹¹. As early as 1775, Elizabeth Stuart Bowdler was railing against the ‘unbounded licentiousness of this and many other ages’.¹² *A Commentary on the Song of Solomon Paraphrased* in which this quotation is to be found is a criticism of *The Song of Solomon Paraphrased*, written by Bishop Percy in 1764. Elizabeth objected to the use of such lines as ‘he shall lie all night between my breasts’ and the word ‘bed’ for which she suggested substituting ‘bridal chariot’.¹³

Squire Bowdler was equally as censorious as his wife. In the fifth edition reprint (1827) of *The Family Shakespeare* there is a footnote added to Thomas’s ‘Preface to the First Edition’. This footnote is generally attributed to Thomas Bowdler but, as Colin Franklin has justly pointed out, Thomas died in 1825 and thus, it cannot be his note.¹⁴ Instead Franklin believes it is Henrietta’s final addition to the work. Whilst this cannot be proved, the intimate detail with which the writer of the note recalls the following scene suggests that it is certainly one of the Bowdler siblings who added the note:

In the perfection of reading few men were equal to my father and such were his good taste and decency, and his prompt discretion, that his family listened with delight to Lear, Hamlet, and Othello, without knowing that those matchless tragedies contained words and

¹¹ Emma Major, ‘Bowdler, Elizabeth Stuart (d. 1797)’, *Oxford Dictionary of National Biography*, (Oxford University Press, 2004) <<http://www.oxforddnb.com/view/article/74743>> [accessed 10 Jan 2006] (para. 1 of 3).

¹² *A Commentary on the Song of Solomon Paraphrased* (Edinburgh, 1775), p. 2 in Perrin, *Legacy*, p. 60.

¹³ Perrin, *Legacy*, p. 66.

¹⁴ Franklin, p. 242.

expressions improper to be pronounced; and without any reason to suspect that any parts of the play had been omitted by the circumspect and judicious reader.¹⁵

Thus, the first Bowdlerizer of Shakespeare was not in fact Henrietta, or Thomas but their father whose talents seem to have been quick thinking and an ability to fool children with adlibbed Shakespeare. The image of the worldly male reading to and selecting passages for the innocent listener is perpetuated within the literature of the period.¹⁶ Therefore it is not surprising that Henrietta Bowdler decided to create a pre-expurgated version which would allow for home reading without the men having to censor as they went along.

Aside from Henrietta and Thomas, two of Elizabeth's other children were also authors. Jane Bowdler (1743-1784), the eldest of the Bowdler children was a poet and essayist who did not follow so closely in her parents' footsteps as to actually expurgate anything but she did, however, profess her support of the need for delicacy and essays on delicate and decent subjects such as politeness, candour, Christian perfection and the pleasures of religion.¹⁷ John Bowdler (1746-1823) was a Church of England layman and a religious writer. He was part of an illustrious group of Anglican high-churchmen and was not sympathetic to protestant dissenters. However, his views on economic abuses, moral irregularities, dancing, card-playing and Sabbath breaking matched those of his Anglican Evangelical counterparts. His high-church principles did not bar him from being friends with prominent Claphamite Evangelicals, such as Henry Thornton and his wife, whose

¹⁵ Thomas Bowdler, ed., *The Family Shakespeare*, 5th edn., 8 vols. (London: Longman, 1825; repr. 1827), I, xviii.

¹⁶ Jacqueline Pearson, *Women's Reading in Britain, 1750-1835: A Dangerous Occupation* (Cambridge: Cambridge University Press, 1999).

¹⁷ Jane Bowdler, *Poems and Essays By A Lady Lately Deceased*, 2 vols. (Bath: R. Cruttwell, 1786).

family life is discussed in chapter two of this study. John was as much a defender of delicacy as the rest of the family and he had a set letter which he sent out to friends' daughters who were marrying. In it, he would chastise them about the importance of delicacy and decorum. He also went to great lengths to expose the immorality and corruption of the nation with his 'strongly worded and lengthy pamphlet'; *Reform or Ruin: Take your Choice*.¹⁸ His first expurgation was not published until 1821. It is a poetry anthology and in the preface he states 'my object was not to produce a collection of elegant poetry, but to *do good*...I therefore...extracted and abridged freely'.¹⁹

Thomas Bowdler did not begin his literary career until later in his life. When he was sixteen, he went to St Andrew's University to study medicine and then moved to Edinburgh where he graduated in 1776. Although he was a fellow of the Royal Society and a licentiate of the College of Physicians he retired from medicine in 1785, partly due to an unfortunate 'physical aversion to sick people' and partly due to inheriting money from his father after his death.²⁰ Thomas then moved to London where he lived until 1800. He obtained an introduction to Elizabeth Montagu and became part of a literary and philanthropic group which included Bishop Porteus, Elizabeth Carter, Hester Chapone and Hannah More. He was a very charitable man and was devoted to enforcing prison reform, he was also chairman of St. George's Vestry and a member of the committee in charge of the

¹⁸ Peter B. Nockles, 'Bowdler, John (1746–1823)', *Oxford Dictionary of National Biography*, Oxford University Press, 2004; online edn, May 2005 <<http://www.oxforddnb.com/view/article/3031>>

[accessed 22 Aug 2006]; John Bowdler, *Reform or Ruin: Take your Choice!*, 2nd edn, (Dublin: J. Milliken, 1798)

¹⁹ *Poems Divine and Moral*, 1821, pp. xiv-xv in Perrin, p. 68.

²⁰ Perrin, p. 69.

Magdalen hospital. He joined the Proclamation Society, a group of individuals determined to eradicate vice, profanity and immorality in Britain. One of their methods was to try and prevent, and even punish the sale of 'licentious print and publications'.²¹ He left London in 1800 and it is thought that the failure of his reform project was partly the cause. He moved to the Isle of Wight and was unhappily married and then separated from Elizabeth Frevenen.

It was not until 1815 that he published his first literary work, aside from his thesis. It was an autobiography of his old friend William Villettes, entitled *The Life of Villettes*. This was quickly followed by *Observations on emigration to France, with an account of health, economy, and the education of children* which warned people against convalescing in France and suggested Malta as a better alternative. Obviously not popular on its own, it was later added onto the end of *The Life of Villettes*.²² After his most famous work *The Family Shakespeare*, Bowdler wrote an introduction to a selection of chapters from the Old Testament (1822) and continued his expurgatorial work when he attempted to purify Gibbon's *History of the Decline and Fall of the Roman Empire*, which was completed just before his death and was published by his nephew, Thomas Bowdler the younger, who also wrote a short biography of his uncle.

Henrietta Maria Bowdler, Thomas's sister started writing earlier in her life and with, initially, more success than Thomas. Her first publication was an edition of

²¹ Rev. Thomas Bowdler, *Postscript to Some Account of the Bowdler Family and of Thomas Bowdler* (Malvern Wells, 1824), p.305.

²² M. Clare Loughlin-Chow, 'Bowdler, Thomas (1754 – 1825)', *Oxford Dictionary of National Biography* (Oxford: Oxford University Press, 2004) <<http://www.oxfordend.com/view/article/3032>> [accessed 4 Jan 2006].

her sister, Jane Bowdler's, poems but it was her own *Sermons on the Doctrines and Duties of Christianity*, published in 1801, which propelled her towards literary fame. Similarly to many other works written by women at the time *Sermons* was published anonymously but it was soon generally known that Henrietta was the author. It was a work which impressed many people, in both literary and religious circles. In fact, Bishop Porteus of London was so pleased with the text that, thinking it must have been penned by a male clergyman, he 'had written...to beg her to accept a parish in his diocese'. Through *Sermons*, which ran through fifty editions in as many years, Henrietta achieved almost celebrity status and 'half the leaders of high-minded thought in England were in correspondence with her, and many had visited the salon she kept in Bath.'²³

Henrietta was known for her delicacy and propriety. Gilbert Elliot, Earl of Minto described meeting her in a letter written on March 31st, 1787:

She is, I believe, a blue-stocking, but what the colour of that part of her dress is must be mere conjecture, as you will easily believe when I tell you that...she said she never looked at [dancers in operas] but always kept her eyes shut the whole time, and when I asked her why, she said it was so *indelicate* she could not bear to look.²⁴

The Bowdler family's obsession with delicacy and indecency was likely to have been rooted in their Christianity. Elizabeth Stuart Bowdler is said to have been passionate about the Church of England and her children were strong Christians, as is evident from John Bowdler's devotional profession and the subjects of Henrietta and Thomas's literary endeavours. Thomas and Henrietta are widely accepted to

²³ Perrin, *Legacy*, p. 69.

²⁴ *The Life and Letters of Sir Gilbert Elliot, 1st Earl of Minto from 1751-1806*, ed. by The Countess of Minto, 3 vols. (London: Longman, Green, 1874), I, 146.

have been Evangelicals and certainly associated with people from that religious group, including the Evangelical MP William Wilberforce. Whilst the expurgations that Thomas and Henrietta make in *The Family Shakespeare* certainly gives us enough evidence to assume that they were Protestant and not Catholic, it is difficult to conclude exactly which denomination of Christianity the Bowdlers followed.²⁵ However, further evidence of their Evangelicalism can be found in Henrietta's coyness and obvious distaste for the extravagancies of opera which hint towards a puritanical outlook. The action of the expurgation itself compounds this view since Evangelicals were generally thought to be serious minded and censorious.

Henrietta's coyness is undoubtedly one of her motivations for allowing her brother to take credit for her work. However, the edition did not receive the expected attention that its anonymous editor was so keen to shield herself from. As the first Shakespeare ever to be printed in Bath it remained obscure and provincial. Even when the second edition was published in London in 1818 it did not cause much of a stir. It was the article printed in 1821 in *Blackwood's Magazine* condemning the edition as 'that piece of prudery in pasteboard'²⁶ and the ensuing argument between *Blackwood's*, the *British Critic* and the *Edinburgh Review* which fuelled the controversy and the popularity of Bowdler's edition. The second edition differs from the first in many ways. It was actually edited by Thomas Bowdler and not by his sister and though it has been disparaged by many critics, it was relatively objective in its expurgation.

²⁵ Perrin, p. 73.

²⁶ *Blackwood's Magazine*, 1821, pp. 512-13 as cited in Perrin, p. 83.

When Henrietta edited the 1807 text she only included twenty of the plays, omitting the more troublesome and bawdy works such as *Romeo and Juliet* and *Measure for Measure*.²⁷ Even when Thomas edited the second edition in 1818, in which he added the sixteen plays excluded by Henrietta, *Measure for Measure* remained a problem. Thomas felt that it was impossible to free it from ‘those defaults which are inseparably connected with the story’.²⁸ Therefore, Bowdler simply reprinted John Kemble’s acting version of 1789 without changing any words. He was still concerned with this approach as he felt that *Measure* was not ‘yet an unobjectionable play’²⁹ and by the third edition, published in 1820, he had succeeded in producing his own version from the original.

That Kemble’s version of *Measure for Measure* was abridged is not surprising. Since the revival of the theatres in 1660 Shakespeare’s plays had frequently been edited, adapted and cut, or, as it was often termed in the trade ‘castrated.’ Mainly this was done to suit the tastes of the age, as well as accommodating for the exciting addition of actresses to the stage. For this reason, many people were not familiar with Shakespeare in his original form, and one actor is known to have been astounded when David Garrick began to restore ‘real’ Shakespeare to the stage.

Despite these cuts and alterations, acting versions are not dealt with in any detail in this study. There are several reasons for this, the main one being that it is

²⁷ Andrew Murphy, *Shakespeare in Print: A History and Chronology of Shakespeare Publishing* (Cambridge: Cambridge University Press, 2003), p. 170.

²⁸ *The Family Shakespeare. In Ten Volumes 12 mo. In which nothing is added to the Text; but those Words and Expressions are omitted which cannot with Propriety be read aloud in a Family*, ed. by Thomas Bowdler, 10 vols (London: Longman, 1818), II, 3.

²⁹ Bowdler, 1818, II, 3.

difficult to ascertain whether these adaptations were changed on the grounds of indecency. In fact, many of them, particularly those of the Restoration period were far bawdier than the originals. It is certain that the Bowdlers would have been more shocked by Dryden and Davenant's *Tempest* than by Shakespeare's.³⁰ Further, many of the cuts made in theatrical versions are made for aesthetic rather than moral reasons. Thomas Bowdler did not make aesthetic judgements in his edition, but simply removed offending passages. Bowdler himself did not disapprove of acting versions and acknowledged that the experiences of seeing Shakespeare performed, and reading his works on the page were entirely different.³¹ Finally, the acting versions of Kemble, Garrick and others, though they were castrated, were still dealing with Shakespeare in his familiar territory, that of the stage. As another major concern of this study is the burgeoning cultural phenomenon of reading Shakespeare, rather than seeing his plays performed; these stage versions, though interesting, are not relevant.

However, the existence of acting versions does show that Kemble's castration of Shakespeare is nothing new. Yet, in 1805 when George Ellis suggested to Walter Scott that he should produce a more sanitary version of Dryden, Scott replied with great gusto: 'I would soon as castrate my own father, as I believe Jupiter did of yore. What would you say to any man who would castrate Shakespeare, or Massinger, or Beaumont and Fletcher?'³² For Scott, castrating the giants of English literature would be a shocking act but at the time he was writing this letter, many

³⁰ For Dryden and Davenant's *Tempest* see *Five Restoration Adaptations of Shakespeare*, Christopher Spencer, ed. (Urbana, Illinois: The University of Illinois Press, 1965).

³¹ Thomas Bowdler, *A Letter to the Editor of the British Critic* (London: Longman, 1823), pp. 14-15.

³² *Letters of Sir Walter Scott, 1787-1807*, ed. by H.J.C. Grierson (London: Constable, 1932), p. 265.

men had changed Shakespeare's words, with little regard for his status or his legacy. It seems that to see false Shakespeare in the theatre was not as offensive as to read false Shakespeare at home.

However, while it was not common to read expurgated Shakespeare in the eighteenth and early nineteenth century, there were some editions in which the original words were not always preserved. The eighteenth century saw the rise of scholarly editions of Shakespeare. While this changed his status from one of many old dramatists to a unique and iconic figure in English literature it also developed a platform for a large amount of criticism. In the preface to his 1725 edition Pope highlights Shakespeare's faults but tries to excuse them on the grounds that he wrote 'to the *People*; and writ at first without patronage from the better sort'. Another useful excuse is that Shakespeare was once an actor and as such only wished to please 'the present humour.'³³ Together, according to Pope, these explain the low wit and rough language which Shakespeare allows to enter even the most elevated tragedies. These excuses, coupled with Pope's final theory about unreliable print methods, allow him to remove from Shakespeare those passages which he feels are unworthy of the bard. He does not, however, strike them from the text completely. Instead, he relegates 'ill-plac'd' passages, such as the Porter's speech in *Macbeth*, to the footnotes of his edition, with a marking showing where they figure in the original.

³³ Alexander Pope, 'Preface to Edition of Shakespeare, 1725', in *Eighteenth-Century Essays on Shakespeare*, ed. by D. Nichol Smith (Glasgow: Maclehose and Sons, 1903), pp. 47-62, 50-51.

Pope's technique which involves making cuts on aesthetic and not moral grounds is therefore not expurgation. However, it paves the way for later censorship and provided a justification for the Bowdlers and others like them. Pope's ideas about the influence of the audience on Shakespeare's writing persisted for the next two centuries and can be seen in Robert Bridges's twentieth-century essay *The Influence of the Audience on Shakespeare's Drama*.³⁴ Samuel Johnson was not so happy to accept Pope's theories of audience influence, or, at least, he felt that 'the barbarity of his age cannot extenuate [his faults]; for it is always a writer's duty to make the world better'.³⁵ When he criticizes Shakespeare for writing 'without any moral purpose' he is demonstrating the importance that was placed on morality in literature, a concern which continued growing into the Victorian era and beyond.³⁶ Even Elizabeth Montagu, who wrote an essay defending Shakespeare's reputation against the criticism of Voltaire, could not forbear from criticizing Shakespeare, in words that echo Johnson's. Once again, it is Shakespeare's obscenity that she objects to:

Every scene in which Doll Tearsheet appears is indecent, and therefore not only indefensible but inexcusable. There are delicacies of decorum in one age unknown to another age but whatever is immoral is equally blameable in all ages, and every approach to obscenity is an offence for which wit cannot atone, nor the barbarity or the corruption of the times excuse.³⁷

³⁴ Robert Bridges, *The Influence of the Audience on Shakespeare's Drama*, Collected Essays, Papers &c. of Robert Bridges (London: H. Milford, 1927).

³⁵ *Mr Johnson's Preface to his Edition of Shakespear's Plays*, (London: J. and R. Tonson et al, 1765; facs. repr. Menston: Scolar Press, 1969), p.xx.

³⁶ Johnson., p. xix.

³⁷ 'Extracts from *An Essay on the Writings and Genius of Shakespeare, Compared with the Greek and French Dramatic Poets: With some Remarks upon the Misrepresentation of Mons. De Voltaire*' in *Women Reading Shakespeare, 1660-1900: An Anthology of Criticism*, Ann Thompson and Sasha Roberts, eds., (Manchester: Manchester University Press, 1997), p. 27.

Bowdler dedicated *The Family Shakespeare* to Elizabeth Montagu and, perhaps as an additional tribute, expunged Doll Tearsheet's character entirely from *2Henry IV*. It is likely then, that this passage was one of the inspirations for the Bowdlers' expurgation of Shakespeare.

The Bowdlers were not, however the first to provide an edition of Shakespeare edited on the grounds of indecency. The beginnings of this occurred over thirty years earlier when Francis Gentleman edited *Bell's Edition of Shakespeare*. This was an edition which reprinted versions of Shakespeare which were used in the theatre. However, Gentleman's approach to expurgation is both curious and wholly unsatisfactory. He removed the most obscene passages and printed anything which was not spoken onstage at the bottom of the page. Lines which he felt were only mildly indecent were marked in italics. For Gentleman forewarned is forearmed and the thought of actually removing all the offending lines does not seem to have occurred to him. Indeed, his method seems comical today and may have done so even in his own time. Perhaps it was not such a leap of faith as it would be today to expect a young lady or a youth to skip the highlighted passages of a text but this seems unlikely. Therefore, while Gentleman's attempts at expurgation were valiant they were not to everyone's taste and certainly did not complete the job as thoroughly as Henrietta Bowdler was to do in 1807.

The Bowdler's expurgation achieved what Gentleman's did not. Not only was it thorough but, while it began life as a relatively obscure text, it eventually became popular and its popularity grew throughout the nineteenth century. Its success was

staggering, and the name Bowdler has been immortalized in the verb to Bowdlerize. One of the edition's most adamant supporters was Lord Jeffrey of the *Edinburgh Review* who could identify with the social embarrassment of reading unexpurgated Shakespeare aloud, as is foregrounded by Thomas in his 'Preface to the First Edition' when he states his object was to allow a man to read Shakespeare aloud;

Without incurring the danger of falling unawares among words and expressions which are of such a nature as to raise a blush on the cheek of modesty, or to render it necessary for the reader to pause, and examine the sequel, before he proceeds further in the entertainment of the evening.³⁸

Lord Jeffrey's identification with this type of embarrassing incident is evident in his very positive review of the edition:

every one almost must have felt or witnessed the extreme awkwardness, and even distress, that arises from suddenly stumbling upon such expressions, when it is almost too late to avoid them, and when the readiest wit cannot suggest any paraphrase.³⁹

It seems that in private, whilst harmful, these texts may not prove quite so dangerous. That withstanding, Jeffrey calls for an end to print runs of full editions of Shakespeare since the Bowdlers have only removed 'what cannot be spoken and ought not to have been written'.⁴⁰

Jeffrey may have approved of the Bowdlers' work, but there were many who did not. When the first edition appeared in 1807, *The British Critic's* short review read: 'There are doubtless squeamish people to whom these mutilations would be acceptable. In printing from Beaumont and Fletcher, such a process would have

³⁸ 'The Family Shakespeare. In Ten Volumes 12 mo. In which nothing is added to the Text; but those Words and Expressions are omitted which cannot with Propriety be read aloud in a Family. By Thomas Bowdler Esq., F.R.S. and S.A.', *Edinburgh Review* (1821), 52-54, (p.52).

³⁹ *Edinburgh Review*, p.52).

⁴⁰ *Edinburgh Review*, p. 53.

been necessary; Shakespeare, we think, might have escaped'.⁴¹ In 1818, *The Monthly Review* who had praised the 1807 edition, concerned by some of the odd cuts which Thomas had made commented, perhaps naively:

we cannot, however, avoid remarking that the editor has sometimes shewn the truth of the old saw, that the *niciest* person has the *nastiest* ideas, and has omitted many phrases as containing indelicacies which we cannot see, and of the guilt of which our bard, we think is entirely innocent.⁴²

A year later, *Blackwood's Magazine* called it 'that piece of prudery in pasteboard.'

Perhaps the most vehement response to Bowdler's edition comes from the *British Critic* of 1822. In his review of Caldecott's *Specimen of a New Edition of Shakespeare* the writer compares the expurgation of Shakespeare to the murder of Julius Caesar:

Here ran Johnson's dagger through, "see what a rent envious Pope has made," and "here the well-beloved Bowdler stabbed": while, after every blow, they pause for a time, and with tiresome diligence unfolding the cause why they did love him while they struck him.⁴³

In his 'Preface to the Fourth Edition', Bowdler dismisses the censure his volumes have received, believing that only those who 'do not appear to have made any enquiry into the merits or demerits of the performance' have condemned his work.⁴⁴

⁴¹ *British Critic*, 1807, p.442 as cited in Perrin, p. 75.

⁴² *Monthly Review*, 1820, p. 433 as cited in Perrin, p. 83.

⁴³ In Franklin, p.243.

⁴⁴ *The Family Shakespeare: In one Volume; in which nothing is added to the original text; but those words and expressions are omitted which cannot with propriety be read aloud in a family.*, ed. by Thomas Bowdler, 7th edn. (London: Longman, 1839) p. v.

Yet, it seems that even those who praised Bowdler's efforts did not spend much time enquiring into its merits. For Lord Jeffrey, it is the idea of *The Family Shakespeare* which he desires to praise, rather than its content:

We do not pretend to have gone over the whole work with attention – or even to have actually collated any considerable part of it: But we have examined three plays... and feel quite assured, from these specimens, that the work has been executed in the spirit and with the success which we have represented.⁴⁵

In his review, Jeffrey notes that Bowdler did not cut out everything which could be perceived as a 'blemish'. However, he sees this as a fact in Bowdler's favour, demonstrating that he is neither 'precise' nor 'prudish.'⁴⁶ Not everyone agreed with him. Some reviewers, such as one from the *Christian Observer* were concerned that Shakespeare should appear in print at all. The *Observer* reviewer felt that the expurgation was not thorough enough and did not think that Bowdler should tempt people to read Shakespeare, castrated or not.⁴⁷ The view that Bowdler's edition was not meticulous enough led to further, and more thorough expurgations. Some, like J.R. Pitmans's *School-Shakspeare* offered selections of the best parts of Shakespeare, which unsurprisingly were also the least offensive. Others, such as Elizabeth Macauley's *Tales of the Drama* followed the pattern set by the Lamb's, though it kept more of the original words.

As the Victorian era began, increasing numbers of expurgations appeared. In 1850 there were seven expurgated editions of Shakespeare on the market, by 1900

⁴⁵ Jeffrey, p. 53.

⁴⁶ Jeffrey, p. 53

⁴⁷ Perrin, p. 75.

that number had risen to fifty.⁴⁸ One of the most bizarre is by a pair of Shakespearean scholars, who felt uncomfortable with substituting Shakespeare's own words without informing the reader. These two men, William Chambers and Robert Carruthers, placed inverted commas around the words they had changed, which, as Noel Perrin notes, lends a comical air to the text on the page. Iago no longer says 'I hate the Moor;/And it is thought abroad that 'twixt my sheets/He has done my office.' In the Chambers and Carruthers edition it reads; 'I hate the Moor;/And it is thought abroad that "with my wife"/He has done "me wrong"'.⁴⁹

Even this euphemistic approach was not approved of by Lewis Carroll. He felt that no expurgators had done their jobs properly. For him, 'Bowdler's is the most extraordinary of all' and he was 'filled with a deep sense of wonder, considering what he has left in, that he should have cut anything out.'⁵⁰ Despite the controversy surrounding it, *The Family Shakespeare* was enormously successful and it ran through at least twenty editions during the nineteenth century.⁵¹ Even as late as 1894 it was still receiving praise from some quarters, Swinburne is one who feels that:

more nauseous and more foolish cant was never chattered than that which would deride the memory or depreciate the merits of Bowdler. No man ever did more service to Shakespeare than the man who made it possible to put him into the hands of...children.⁵²

⁴⁸ Loughlin-Chow, 'Bowdler, Thomas (1754-1825)'

⁴⁹ *Chambers's Household Edition of the Dramatic Works of William Shakespeare* ed. by R. Carruthers and W. Chambers, 10 vols. (London: W. & R. Chambers, 1862), VII, 29-30

⁵⁰ Lewis Carroll, *Sylvie and Bruno* (London: Macmillan, 1889), p.xvi.

⁵¹ Murphy, p. 171.

⁵² Algernon Charles Swinburne, *Studies in Prose and Poetry* (London: Chatto and Windus, 1894), pp. 98-99.

The Bowdlers' work has experienced many different receptions since it was first published in 1807 but for a long time it was incredibly popular and successful. The key to its success lies in its ability to answer the demands of a radically changing literary marketplace. One of the major changes during the Bowdlers' lifetimes and the lifetime of *The Family Shakespeare* was the increasing literate population and the fear for those new to reading. The Bowdlers' edition of Shakespeare responded effectively to these fears and answered the demands of a growing number of readers. The next chapter will examine the issues surrounding readers at the time and connect these with the publication of the Bowdlers' *Family Shakespeare*.

**‘IT PUTS THINGS INTO THEIR HEADS THAT NEVER WOULD HAVE
BEEN THERE BUT FOR BOOKS’: THE GROWTH OF READING AND
THE ‘DIABOLICAL’ TREE OF KNOWLEDGE**

In the beginning of *The Englishman and his Books in the Early Nineteenth Century*, Amy Cruse notes that:

it is certain that there are a great many books which would never have come into existence had it not been that a company of readers was waiting to receive them, and the work even of the greatest writers has been influenced, and its form sometimes determined, by the thoughts of those into whose hands it would pass.¹

It is difficult not to conclude that this must be the case with *The Family Shakespeare*. Thomas and Henrietta Bowdler may not be examples of ‘the greatest writers’ or even the greatest editors, but their work and its publication were influenced heavily by the supposed reader. Other castrated editions of Shakespeare existed both before and after the Bowdlers; yet no others achieved such fame in their own time, or notoriety afterwards. According to the OED, the name ‘Bowdler’ had been immortalized in its verb form ‘to Bowdlerize’ by 1836 and though this is a dubious honour, it is a testament to the edition’s pervasive influence on literary criticism and culture in the pre-Victorian era and beyond. The key to *The Family Shakespeare*’s success and its infamy lies in its timely response to the growth of literacy and the ever increasing concerns that this created for the safety of those new to reading.

¹ Amy Cruse, *The Englishman and his Books in the Early Nineteenth Century* (New York: Benjamin Blom, 1968), p. 9

This chapter will detail some of the concerns surrounding reading and readers in the nineteenth century beginning with statistical evidence, then moving on to consider its advocates and enemies, where to read, how to read and what to read. Finally, it will refocus on Shakespeare's role in this evolving reading environment. Contemporary writings which discuss reading experiences, including those in novels, can enlighten the researcher as to the differing opinions that existed concerning reading in the late eighteenth and early nineteenth centuries and these have been made full use of in this chapter.

In 1816 Coleridge remarked that 'we have now a reading public...a strange phrase.'² Certainly, the late eighteenth and early nineteenth centuries are often noted for their huge increase in the literate population especially when connected with the rise of the novel. It was not just novel reading, however, that was affected by the new 'reading public'. It, of course, had an effect on Shakespeare, in terms of the number of people purchasing Shakespeare's work, as well as the type of people that were reading his plays. Before proceeding into a detailed discussion of the type of people who were reading, it is prudent to discuss the number of people who were reading. This number is difficult to qualify, particularly as the data produced in a less technologically advanced age is unreliable.

It is not only the lack of strong and trustworthy statistical evidence which hinders judgement of the size of the literate population. The traditional test of literacy; that of being able to sign one's name, bears little clout in an era where reading 'was

² Ian Jack, *English Literature 1815-1832* (Oxford: Clarendon, 1963), p. 43

taught separately from, and anterior to, writing.³ It was believed that reading could be taught by anybody, from a member of the family, to a teacher at dame school. Writing, however, was the domain of male writing-masters. Children who were taught to read could generally do so by the age of seven. Once they reached this age, children were expected to enter the workplace. Since writing was only taught to children above this age many children had finished their education before they had the opportunity to learn to write.

Writing thus became associated with elite and wealthier parents, who could afford to allow their children a longer education. Generally, this longer education was open to more boys than girls. Girls' educations tended to centre 'around reading, sewing and other accomplishments needed to gain a husband and then manage a household.'⁴ Hence, many girls, whether poor or not, would be taken out of school before they learned to write.⁵ It is evident from this that the ability to write is not a good signifier of literacy – meaning the ability to read. If this is used as the only evidence, this thesis would automatically discount many lower-class and female readers. Jonathan Barry confirms this by demonstrating that 'once reading and writing began to be taught together and girls attended formal schools as much as boys...then the gap in signing ability steadily narrowed until, after 1850, women actually outstripped men in some regions.'⁶

³ Jaqueline Pearson, *Women's Reading in Britain, 1750-1835: A Dangerous Occupation* (Cambridge: Cambridge Univ. Press, 1999), p. 11

⁴ Jonathan Barry, 'Literacy and Literature in Popular Culture: Reading and Writing in Historical Perspective' in *Popular Culture in England, c. 1500-1850*, ed. by Tim Harris, Themes in Focus (Basingstoke: Macmillan, 1995), pp. 69-96, 76

⁵ For a more detailed discussion of the reading/writing problems see Barry, pp. 75-6

⁶ Barry, p. 75

What the reading/writing divide shows is that any conclusions about the specific size of the reading population can never be anything other than tenuous. However, by reviewing differing people's and institutions' accounts of the reading public it is possible to draw some conclusions about its growth as perceived by contemporary sources, and to establish whether this could have had any effect on the Bowdlers' expurgation of Shakespeare. In order to make some inferences about the numbers of people reading it is important to study a range of different sources, whose estimations of the literate population are inevitably very varied. What conclusions can be reached is, as already stated, debatable but nevertheless numerical evidence, though not definitive, can still demonstrate the increasing trend towards a 'reading public'.

One source for the numbers of readers is those who were members of libraries. For those who could not afford to purchase books, libraries would have been a great source of reading material, although members still had to pay a subscription fee. The extensive online Library History Database demonstrates that there was 'provision of print in every market town by the year 1820' and that by 1850 even villages with less than five hundred people had some form of library.⁷ The vast majority of these were circulating libraries, which make up 44.5 per cent of all the libraries documented on the database. Public libraries are much less prominent, constituting only 0.17 per cent of all the libraries listed.

⁷ Robin Alston, *The Library History Database* (1999), <<http://www.r-alston.co.uk/contents.htm>> [accessed 6-10 June 2006]

Circulating libraries were commercial enterprises, sometimes called subscription libraries. Their growth in the mid-eighteenth century encouraged female readership and authorship and they were increasingly associated with feminine modes of discourse, particularly novels. At the beginning of the era retailers such as The Minerva Press in London would purchase about 100 volumes, though this grew to 10,000 by 1791. Subscribers paid an annual fee of between 10s. 6d. and one guinea to borrow books and this gave access to reading material to a broader range of less affluent readers. However, the subscriptions were high enough to still exclude a large proportion of the population, though in the post-Napoleonic era cheaper options began to develop.⁸ The large proportion of circulating libraries listed on the Library History Database intimates that during the nineteenth century there was a growth in female readership and a growth in 'new' readers of all classes.

Although the database does not provide information about the number of members of each library, the increase in the number of libraries listed from the time period 1700-1799, to the time period 1800-1850 is astonishing. Between the years 1700-1799, three thousand and seventy one libraries are listed on the database. Between the years 1800-1850, seven thousand and eighty five libraries are documented. This is an increase of more than 100 per cent. It is important to recognize that not all libraries open to the public will have been documented and that evidence may have been lost. Conversely some records may be duplicated, exaggerated or wrongly recorded. Despite this, such a significant rise in libraries in

⁸ William Christie, 'Circulating Libraries' in *An Oxford Companion to the Romantic Age: British Culture 1776-1832*, (Oxford: Oxford Univ. Press), p.453-4

the first half of the nineteenth century must demonstrate a surge in the literate population and the demand for books.

Some evidence of member numbers is available for certain libraries. In *Libraries and their Users*, Paul Kaufman has found that the Bristol Library Society had 137 readers in 1782, a number which rose to 196 by 1798 (of that number 4 were women in 1782, rising to 5 by 1798.) The Birmingham Library had 459 readers, 32 of whom were women, in 1798 and in Liverpool the library members numbered 140 in 1760. By the end of the century, Liverpool library boasted 950 readers, including 'many ladies'.⁹ While these statistics seem to intimate that the majority women in these cities did not read, it is important to remember that these libraries were public spaces and that many women subscribed to circulating libraries rather than public ones. For many women reading was kept to a domestic space, and limited to certain books. It may have been indelicate to be a member of a library. Aside from this, many of the men who borrowed books from these libraries would undoubtedly have shared them with wives, sisters and daughters and probably read them aloud in the drawing rooms of their homes. It is not possible, therefore, to conclude that because only 32 women in Birmingham belonged to the Birmingham Library, that women only constituted 7 per cent of the literate population.

Another danger with using these statistics is that each of these cities had more than one library; the database lists 48 libraries existing at some time during the

⁹ Paul Kaufman, *Libraries and their Users* (Librarians Association, 1969), pp. 83, 130, 94, 100

eighteenth century in Bristol and the entire list of libraries for Bristol numbers 149. This shows that just under 100 libraries sprung up in Bristol in the first half of the nineteenth century; bearing in mind that there has been a library of one form or another in Bristol since 1300. Birmingham has had a library at the free Grammar school in 1552, and in the eighteenth century there are 32 records of libraries in the city. Between 1800 and 1850 the list of records increases to 109 showing that the number of libraries recorded tripled in the first half of the nineteenth century. Liverpool had the largest explosion of libraries and book clubs recorded after 1800. The number listed jumps from 34 before 1800 to 193 afterwards. This may mean that Liverpool had a more enthusiastic reading public, or simply that the people of Liverpool were more astute record keepers. However, while the data may be slightly ambiguous, the differences in numbers of records are so large, that even considering a margin for error due to lost records or misreporting; a trend is clearly visible.

These huge increases in library numbers must correlate with an increase in readership as libraries relied on members to fund their activities. Public libraries, for instance were ‘only public in the sense that they were open to all customers able and willing to pay.’¹⁰ Despite their commercial interests, libraries were seen as a necessary establishment for large cities, and one author of a guide to London complained that ‘it is a disgrace to the metropolis that it contains no Public Subscription Library on a liberal and extensive plan, similar to those which exist at

¹⁰ William St. Clair, *The Reading Nation in the Romantic Period* (Cambridge: Cambridge Univ. Press, 2004), p. 236

Liverpool, Bristol and Birmingham.’¹¹ For once, it seems, London was behind the times and not managing to meet the demands of its reading citizens. However, it was not just London that was deficient in this area, and indeed, Great Britain as a whole was considered ‘neglectful’ both in its approach to public libraries and to the calibre of books stocked in those libraries which did exist.¹²

While the books stocked in libraries may not have been of the highest quality, there was certainly a large quantity of material. William St. Clair generalizes, that a typical circulating library in 1820 carried a few thousand books ‘for a membership of about seventy’ but he notes that the range was wide.¹³ These average statistics suggest that the ‘seventy’ members of a circulating library could not only read, but were in the habit of reading extensively. In Henry Kett’s *Emily* (1805), Caroline, a girl addicted to novels, urges Emily to stop giving money to charity and use the savings to subscribe to ‘two or three circulating libraries’.¹⁴ This suggests that some enthusiastic people were often members of more than one library and also demonstrates the contemporary concerns with the moral aspects of subscribing to such an institution. These concerns went further than a selfish indulgence at the expense of the poor; the circulating libraries were generally regarded as a supplier of novels and, as such, as a supplier of pernicious material. This can be seen in Sheridan’s *The Rivals* and Mr. Collins’s reaction to the books produced for him to read in *Pride and Prejudice*:

¹¹ Anon., *The Picture of London for 1805* (London: Roden and Lewis, 1805), p. 292

¹² *Picture of London*, p. 237

¹³ *Picture of London*, p. 237

¹⁴ Henry Kett, *Emily: A Moral Tale*, 2 vols (London: Rivington, 1809), II, p. 93

Mr Collins readily assented [to read aloud], and a book was produced; but on beholding it, (for every thing announced it to be from a circulating library,) he started back, and begging pardon, protested that he never read novels.¹⁵

The circulating libraries then, did not appeal to everyone's taste. Therefore, we cannot extrapolate the number of readers in any town from its circulating library membership. However, the steep rise in these institutions during the early nineteenth century suggests that there must have been a steep rise in those who could read. Once again, caution must be applied to this statement, as this could also indicate a rise in those who could afford to belong to the libraries.

Another indication of the literate population is the circulation of the literary magazines. Not only do these indicate who may have been able to read, but also those who were interested in reading, since from these magazines they could read reviews about new books, including *The Family Shakespeare*. In 1805, *The Picture of London* stated that:

There were never so many monthly and diurnal publications as at the present period; and the perpetual novelty which issues from the press in this form, may be attributed to the expansion of mind which is daily exhibited among all classes of the people. The monthly miscellanies are read by the middling orders of society, by the *literati*, and also by the highest of our nobility. The morning and evening journals fall into the hands of all classes. [His italics].¹⁶

What this demonstrates is the growth of demand for constantly changing and affordable reading material. This also suggests that there was a large variety of different people reading the wealth of new material that was being printed. Some of these magazines published their own estimates of the size of the reading public, the

¹⁵ Jane Austen, *Pride and Prejudice*

¹⁶ *Picture of London*, p. 289

Edinburgh Review worked on the principle that any given book or magazine sold may be multiplied by four. That is, that if a gentleman buys a copy of a magazine, his wife, son and daughter may all read it. Of course, this multiplier is not definitive, and takes into account a family of average size, where conversely, erring away from the average, everyone is literate. In a household where only one member could read, this text may still reach the other members, but through reading aloud and discussion.¹⁷ Some monographs which engage with the history of reading classify listening to books being read aloud as an act of reading, since for many women and lower class people, especially servants, this would have been their way of interacting with a written text. This is what Jacqueline Pearson calls a ‘bridging’ process, whereby the ‘distinction between literacy and illiteracy was more fluid than today.’¹⁸

The literary magazines themselves hypothesized about the numbers in the growing reading public. In 1812 it was estimated by Lord Jeffrey of the *Edinburgh Review* that ‘there are probably not less than two hundred thousand persons who read for amusement or instruction among the middling classes of society. In the higher classes, there are not as many as twenty thousand.’¹⁹ By 1844, Jeffrey had revised this estimate to three hundred thousand and thirty thousand respectively. Lord Jeffrey’s estimates are conservative. The editors of the *Penny Magazine* were less so and calculated that there could have been as many as a million readers in 1832 alone. There had been two thousand ‘*purchasers*’ [their italics] of the

¹⁷ St. Clair, p. 235

¹⁸ Pearson, p. 11

¹⁹ as cited in Ian Jack, *English Literature 1815-1832*, Oxford History of English Literature (Oxford: Clarendon, 1964), p. 44

magazine that year, but they calculated that five people may read one copy.²⁰ Like the *Edinburgh Review*, the *Penny Magazine* has assumed that not only the purchaser of a text will read it.

Aside from literary magazines, individuals made their own guesses about the literate population. Edmund Burke estimated that there were 80,000 readers in England, which equates to only 1.3% of the six million strong population.²¹ However, as Jacqueline Pearson has noted, this type of personal estimate is unreliable and she turns, instead to accounts of print runs, as a form of evidence not just of reading, but of a reading habit. Readers are not necessarily the same as those with a reading habit. As is still evident today, not everyone who can read chooses to do so on a daily basis, and while many do read, this is not always for pleasure.

A novel in 1786 had a print run of about 1000 copies, although many of these would have been sold to circulating libraries, and thus reached a larger number of readers. By comparing the total print run of Frances Burney's first novel (2000) with the sales of her last, which sold 3600 copies in six months, it is possible to see a growth in the demand for books.²² This may be heavily influenced by a growth in demand for Burney's work, or for novels, but it still demonstrates that reading was consistently growing in popularity as a pastime. This growth in the 'reading habit' as opposed to 'literacy' is another interesting phenomenon of the era in which the Bowdlers edited *The Family Shakespeare*.

²⁰ Noel Perrin, *Dr Bowdler's Legacy* (London: Macmillan, 1969), p. 20

²¹ as cited in Pearson, p. 11

²² Pearson, p. 11

The growth of a reading habit, and Coleridge's 'reading public' would have been spurred on by the increased availability of cheap books. These were not only available through subscription libraries, but also via second-hand bookstalls at fairs and markets. First editions themselves were also becoming cheaper. Although at the beginning of the print era, booksellers had aimed for the luxury end of the market, by the middle of the eighteenth century they had begun to use cheaper materials which were often unbound. These could then be sold by pedlars, or in less specialist shops, to a less discerning clientele.²³ The aim of attracting buyers with a modest income spurred the publication of the first single-volume edition of Shakespeare since the fourth folio. It was printed in 1784 by John Stockdale. The short preface recognizes the novelty and even strangeness of such an edition, which may 'appear surprising to many readers' but it also highlights the commercial viability of the edition. For John Stockdale, the advantages of producing a single-volume edition are that it will appeal to customers of the 'middling and lower ranks' who are 'either not acquainted with [Shakespeare], or have only seen a few of his plays'.²⁴ The printers aim, was to 'supply the wants of these persons' and this attempt to edit with a specific audience in mind demonstrates the increasing influence that the 'middling...ranks' held over the literary marketplace. However, Ayscough also wished to capitalize on the possible attractions of single-volume Shakespeare might hold for the wealthier clientele, one of which is the portability of the edition: 'the book now offered to the public may commodiously be taken into a

²³ Barry, p.80

²⁴ *Stockdale's Edition of Shakespeare, including in one volume the whole of his dramatic works*, (London: J. Stockdale, 1784), p. A2r

coach or post-chaise.’²⁵ The marketability of cheap versions of Shakespeare was rising and since the aim of every publishing house is to make money it was these versions that they wanted to print.

The 1818 second edition of *The Family Shakespeare*, which can be found at the Shakespeare Centre Library in Stratford-upon-Avon, is evidently a cheap book. The quality of the binding is not high, the books themselves are very small, and it is also only ten volumes in length. Thomas Bowdler’s source text is, conversely a large book with expensive binding and is in twenty one volumes. The size of Bowdler’s edition is partly due to the great deal which is cut from it but also to the fact that the print is small – Lord Jeffrey thought it was too small²⁶ - and, as such, it necessitates less paper. This makes *The Family Shakespeare* a more affordable book than Reed’s *The Plays of William Shakespeare*. The apparently moderate price of the edition suggests that it was aimed at the burgeoning middle classes, who were becoming increasingly concerned about delicacy and decorum. It was the middle classes who fully embraced Evangelicalism and who, as a consequence, began to reflect more seriously on the corrupting effects of literature. The combination of middle class sensibility and middle class Evangelicalism, discussed later in the project, is certainly one of the factors which precipitated the rise of Bowdlerization, not just of Shakespeare’s plays but of many elements of everyday life.

²⁵ Samuel Ayscough, *Stockdale's Edition*, A2v, as cited in Murphy, p. 118

²⁶ *Edinburgh Review*???

Cheaper books, access to libraries and better education spurred on the growth of the 'reading habit.' This habit was, however, notably different from a reading habit today. While people did use books to escape from the crowd and withdraw into their private libraries, and closets – like Mr. Bennet in *Pride and Prejudice* - reading was often a public activity. People read together in clubs, met to walk and read in the parks and even read the same book together, one turning the pages while the other held the book.²⁷ Reading was a popular pastime which could include both sexes, and all ages:

In many houses ladies and gentlemen spent time sitting in the parlour sewing, reading or listening to a book being read aloud. Besides the many books of advice on what to read, there were books on how to read.²⁸

Reading in groups was a particular pleasure of the middle-class domestic circle and many commentators believed that reading aloud could strengthen familial bonds and encourage the entire family to read virtuous literature. Reading aloud was a skill which educational theorists felt should be taught in schools. This sprung from the growth in elocution and the beliefs of its importance. In his 'reading' section of *A Plan for the Conduct of Female Education in Boarding Schools*, Erasmus Darwin focuses on reading aloud and criticizes schools for not encouraging girls to develop a 'clear and distinct enunciation'.²⁹ However, the skill of reading aloud was not so important for girls since generally, reading was actually performed by a male member of a group, particularly a father or brother.

²⁷ St. Clair, p. 394.

²⁸ St. Clair, p. 395.

²⁹ Erasmus Darwin, *A Plan for the Conduct of Female Education in Boarding Schools* (Derby: J. Johnson, 1797), p. 14

In *Mansfield Park* when Fanny is reading Shakespeare to Lady Bertram, she quickly relinquishes control of the volume when the men enter the room.³⁰ In her conduct book *Mental improvement for a young lady*, Sarah Green instructs her niece that women 'are never intended for public readers'. However, according to Green this should not stop her niece from being an 'excellent reader' as she may, at some stage, be called upon to read to a large group 'though it should be only a paragraph in a newspaper.'³¹ Green, like many of her contemporaries, simultaneously expresses and exposes a dichotomous opinion of female readership. Women must not advertise or even frequently utilize their oral reading ability, yet they must still be accomplished in this field.

Women were not 'intended for public readers' because the very position of reader 'represented a kind of authority' and thus with a male reader at the helm; the drawing room reading 'could reinforce the patriarchal relationship.'³² On the simplest level this could involve the selection of the book to be read and the time and location of the reading. The author Catherine Talbot writes in 1753 of a visit to the Berkeley family where *Sir Charles Grandison* was read to them frequently. One evening, the male reader of the novel did not offer to read the book and the women were not willing to ask him directly. Instead 'he punish[ed] them by saying nothing and condemning them to an evening of ennui and fretting.'³³ Later, in *Northanger*

³⁰ Jane Austen, *Mansfield Park* ed. by James Kinsley, New Edn. (Oxford: Oxford Univ. Press), p. 263

³¹ Sarah Green, *Mental Improvement for a young lady on her entrance into the world. Addressed to a favourite niece*. (London: William Lane, 1793), p. 109

³² Patricia Howell Michaelson, *Speaking Volumes: Women, reading and Speech in the Age of Austen* (Stanford: Stanford Univ. Press, 2002), p. 156

³³ Eaves and Kimple, *Richardson* as cited in Pearson, p. 174

Abbey, written in 1798, Miss Tilney describes the actions of her brother Henry whilst undertaking to read to her from the *Mysteries of Udolpho*:

I remember that you undertook to read it aloud to me, and that when I was called away for only five minutes to answer a note, instead of waiting for me, you took the volume into the Hermitage-walk, and I was obliged to stay till you had finished it.³⁴

This story may be the affectionate remembrance of a brother's absorption in a novel but it still demonstrates the power that the reader who holds the book in his hands has over the reader-listener. Henry Tilney can walk away with the book and deprive his sister of it until his reading experience is completed.

Aside from the patriarchal power of choice which the male reader enjoys; being given the duty of reading aloud presented an opportunity for men to attract the women in the room and exert a sexual power over them. In *Anna St. Ives*, Frank reads Shakespeare aloud to the women; Anna hints in a letter to her friend that this is the only reason that he receives female attention. In this case it is the particular reading material Frank chooses that is so praised:

Frank is idolized by them, because he reads Shakespeare. You would wonder to hear the praises they bestow upon him, and which indeed he richly deserves, though not one in ten of them understands a word he says...Frank treats their gallantry with a kind of silent contempt, otherwise he would be a much greater favourite.³⁵

The ability to read and enthral seems to become more potent when the author is Shakespeare.

³⁴ Jane Austen, *Northanger Abbey* in *Northanger Abbey, Lady Susan, The Watsons, Sanditon*, ed. by James Kinsley and John Davie (Oxford: Oxford Univ. Press, 2003), p. 77

³⁵ Thomas Holcroft, *Anna St. Ives: A Novel*, Vol. II, Letter XXXVII, p. 197-8. Sourced from Literature Online

The description of Henry Crawford reading Shakespeare in *Mansfield Park* emphasizes the performative quality of such readings, and it is his ability to read Shakespeare so eloquently which Edward hopes will attract Fanny to him. At the beginning of the reading Fanny is determined to adopt a disinterested attitude and to remain absorbed in her sewing. This reflects the expectations of many commentators of the period who advised women to take up some form of activity whilst listening to someone reading aloud. However, the quality of Henry's performance and his 'variety of excellence' induces her to lay down her needlework;

and at last...the eyes which had appeared so studiously to avoid him throughout the day, were turned and fixed on Crawford, fixed on him for minutes, fixed on him in short till the attraction drew Crawford's eye upon her, and the book was closed, and the charm was broken.³⁶

Austen stresses Crawford's potency through reading by depicting Fanny as if she were under a 'charm'. As soon as Henry closes the book, his power over Fanny dwindles; it is his reading performance, and his reading of Shakespeare, that bridges the gap between them and which intimates to the reader that even though Fanny's heart is very firmly fixed, a 'good reading' can shake even the most resolved temperament.

Henry Crawford's reading performance highlights another advantage of the patriarchal reader. Not only would the reader have the power to choose the book that was read, but would also have a licence to interpret the text he read in any manner he saw fit. This may have meant a 'truly dramatic'³⁷ re-enactment of the

³⁶ Jane Austen, *Mansfield Park*, p. 264

³⁷ Austen, *Mansfield Park*, p. 264

text being read, or a dry and lifeless performance. Reader interpretation may have asserted itself in the form of interruptions to the reading to offer explanations, or initiate discussions. It may also have taken the form of censorship. Frances Burney encountered, and recorded, this form of reader interpretation in her diaries. When Mr. Rishton read *The Faerie Queene* aloud to Burney and his wife he was 'extremely delicate, omitting whatever, to the poet's disgrace, has crept in that is improper for a woman's ear'.³⁸ Later in her life, Burney's husband censored *Gil Blas* when reading to his son and she writes that he 'judiciously omits...all such passages as might tarnish the lovely purity of his innocence.'³⁹ Similarly, in her preface to *Tales from Shakespear*, Mary Lamb suggests that brothers, who are allowed to read Shakespeare at 'a much earlier age' may explain 'to their sisters such parts as are hardest for them to understand and...then perhaps they will read to them (carefully selecting what is proper for a young sister's ear) some passage which has pleased them'.⁴⁰

This type of self-censorship also appears to be the root of Bowdlerism, as is explained in a note to the 'Preface to the Fourth Edition' in the fifth edition of *The Family Shakespeare* (1827):

In the perfection of reading few men were equal to my father and such were his good taste and decency, and his prompt discretion, that his family listened with delight to *Lear*, *Hamlet*, and *Othello*, without knowing that those matchless tragedies contained words and expressions improper to be pronounced; and without any reason to

³⁸ *The Early Diaries of Frances Burney 1768-1778*, ed. by Annie Raine Ellis, 2 vols (London: George Bell and Sons, 1913), I, 252.

³⁹ Frances Burney, *Journals and Letters*, 6, p. 801

⁴⁰ Charles and Mary Lamb, 'Preface to *Tales from Shakespear*' (1998),

<<http://shakespeare.palomar.edu/lambtales/LTPREF.HTM>> [accessed 10 January 2006] (para. 3 of 4).

suspect that any parts of the play had been omitted by the circumspect and judicious reader.⁴¹

Burney, Lamb and Bowdler all express the view that reading with others minimized the corruption which could spring from private perusal. Therefore, even when reading in private, women were encouraged to think of reading as if it were still a community or family activity. One conduct book of the era gives this advice to women who are unsure whether they should read a certain book; 'if you come to a passage which you could not read aloud to your father or brothers without a blush lay down the book, it is not fit for you'.⁴² A personal reaction to texts is less important than the reaction of others, particularly patriarchal authority figures. Thus, 'texts become legible only over someone else's shoulder'⁴³ but they do not entirely lose their danger. While reading together may minimize risks of corruption it leads to problems all of its own. For a father, a brother or indeed, a male guest, to read aloud from Shakespeare provided many opportunities for embarrassment if the unfortunate reader was faced with some of his bawdy.

The issue of social embarrassment is, however, only one of the many dangers which reading, both public and private presents to the drawing room. Many people in the higher echelons of society worried about the effects of group reading in the lower classes. The habit of reading aloud was not confined to the upper and middle classes, particularly as the growth of circulating libraries enabled those who previously would not have been able to afford books to read. Hannah More writes,

⁴¹ 5th edn. *Family Shakespeare*

⁴² Marianne Farningham, *Girlhood* (1869), in Kate Flint, *The Woman Reader 1837-1914* (Oxford: Clarendon Press, 1993), p. 89.

⁴³ Leah Price, 'The Poetics of Pedantry from Thomas Bowdler to Susan Ferrier', *Women's Writing*, 7 (2000), 75-88, (p. 82).

somewhat disparagingly, of working class women reading together whilst they work. In *Stories for the Middle Ranks*, Hannah More criticizes the seamstresses of “the lowest class” [who] spend “half their night” listening to one of their number reading a novel aloud so that, “the labour of one girl is lost, and the minds of the rest corrupted.”⁴⁴

Whilst this account shows little respect for the female workers who were reading and other accounts of working class readers at the time are even less favourable. In 1790 Hannah More’s sister wrote to her about an encounter between a French maid and her mistress:

A lady of quality the other day in Paris, rung her bell, and desired the footman to send up her maid Jeannotte. In vain she rung and rung: the man told her, Jeannotte refused to come, or be any longer under anybody. At last Jeannotte walked into the room with a pamphlet open in her hand, and sat down...“I’m reading”, said Jeannotte...The lady insisted on an explanation of this impertinence. The maid replied with great sang froid, “Madame, we are all going to become equals, and I am preparing for equality.”⁴⁵

Intrinsic in this report is a fear of revolution. This fear was potent in England, especially as the poor became more educated, and better equipped to fight their social superiors on an intellectual level. After the French Revolution, the establishment believed that it would only take inflammatory texts to fall into the hands of the poor to incite a revolution in England. ‘To teach the poor to read without providing them with safe books,’ Hannah More wrote, ‘has always appeared to me to be an improper measure’.⁴⁶ More and her contemporaries were worried that increased literacy might lead to the poor reading the works of Voltaire

⁴⁴ More, *Stories for the Middle Ranks*, as cited in Pearson, p. 170

⁴⁵ William Roberts, *Memoirs of the Life and Correspondence of Mrs Hannah More* 1834, 4 vols., II, p. 225

⁴⁶ in St. Clair, p. 352.

and Rousseau. If writers such as these could instigate a revolution in France, then they could certainly do so in England.

Yet, it was not the fear of the poor reading Shakespeare that drove the Bowdlers to expurgate his plays. Their fears are centred on an entirely different phenomenon; the growth of the female readership. In Susan Ferrier's *Marriage*, a novel filled with references to literature and particularly, Shakespeare, Aunt Grizzy voices her opinions of reading:

I'm certain – indeed, I think there's no doubt of it, that reading does young people much harm. It puts things into their heads that never would have been there, but for books. I declare I think reading's a very dangerous thing.⁴⁷

While Grizzy may be using the words 'young people' she is, in fact, thinking specifically of her niece Mary. Her worry and concern over Mary reading are typical of the period, and are echoed in a great deal of contemporaneous discourse.

One, much earlier and satirical expression of the concern about women reading is Charlotte Lennox's *The Female Quixote*, published in 1752. This novel's satirical tendency is highlighted by the paradox of condemning novels in a novelistic form. Lennox may appear to be warning about the dangers of reading novels but Arabella's behaviour is so absurd that it is possible to see the novel as a satire on the constant criticism lobbied at novel readers. Certainly, Arabella's constant foolishness becomes an embarrassment to the reader, as much as it becomes a trial for her unfortunate lover Mr Glanville. However, part of her behaviour must be due to the fact that the novels Arabella has been reading are not

⁴⁷ ed. by Herbert Foltinek (Oxford: Oxford University Press, 1997), p. 179.

'in the original French' but 'in very bad translations'.⁴⁸ Aside from this, Arabella's virtue, moral strength and intelligence are constantly reiterated and she does eventually relinquish her novels in order to become a better wife for Glanville.

Northanger Abbey written later in the century is a novel which, if not entirely preoccupied with the effects of reading gothic novels, at least demonstrates that the same concerns which Lennox satirized were still alive enough in the social consciousness to be parodied by Austen. Austen had certainly read and enjoyed Lennox's novel, and comments on it in her *Letters*.⁴⁹ In *Northanger Abbey*, which was written in 1798-9 but published much later, in 1816, *Austen* reiterates the idea of the young girl reading and internalizing values and expectations from novels. Catherine may have more self-awareness than Arabella but this does not stop her reading of gothic novels seeping into her life while she is at Northanger. However, unlike Arabella, Catherine's concerns about the chest in her bedroom and the death of Mrs Tilney exist in spite of her own better judgement. Her infatuation with the gothic is fleeting and is quickly mended when Henry Tilney reminds her of her foolishness. Her reading, which is influenced by the flirtatious and fickle Isabella Thorpe, has made her silly and irrational but under the good influence of Henry and Eleanor the gothic loses some of its charm and relinquishes its hold on Catherine.

The trope of the female reader emulating her favourite heroines from novels continues into books written in the nineteenth century. In Mary Brunton's novel

⁴⁸ Charlotte Lennox, *The Female Quixote or The Adventures of Arabella*, ed. by Margaret Dalziel, 1998 (Oxford: Oxford Univ. Press), p.7.

⁴⁹ *Jane Austen's Letters*, ed. by Deirdre Le Faye, (Oxford: Oxford Univ. Press, 1997), Letter 49, p. 116 and Letter 97, p. 255

Self-Control (1810), it is not the heroine who is obsessed by novels but one of her acquaintances who is introduced to the reader in the following, rather unflattering manner:

Having no character of her own, Julia was always, as nearly as she was able, the heroine whom the last read novel inclined her to personate. But as those who forsake the guidance of nature are in imminent danger of absurdity, her copies were always caricatures. After reading *Evelina*, she sat with her mouth extended in a perpetual smile, and was so very timid, that she would not for the world have looked at a stranger.⁵⁰

For many people at the time, the danger of reading a novel is the danger of obsession and intoxication. The passage above demonstrates the perceived delicacy of the female mind and the fears that reading could lead to mental illness, or at least to some level of delusion. Yet, it was not just novels which could affect a girl's imagination in such a way. Women were thought to have 'livelier' imaginations than men, which, if excited 'could lead them into frivolity, luxuriousness, or excessive sexual desire.'⁵¹ If women could be excited by novels, the heightened language of Shakespearean tragedy, or the explicit love poetry of his comedies could certainly have a detrimental effect on a woman's 'acute sensibility.'⁵²

The cult of sensibility which arose in the eighteenth century had a great deal of influence over the way in which women were viewed both by men and by each other. The definitions of 'sensibility' are many and varying, however, the word appropriated an entirely new significance in the eighteenth and early nineteenth centuries. The first use of sensibility to mean a 'capacity for refined emotion;

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⁵¹ Alan Richardson, *Literature, Education and Romanticism: Reading as social practice: 1780-1832*, (Cambridge, Cambridge Univ. Press, 1994), p. 169

⁵² Richardson, p. 169

delicate sensitiveness of taste; also, readiness to feel compassion for suffering, and to be moved by the pathetic in literature or art' is recorded in the OED as occurring in 1756. The word was not immediately associated with the feminine and even as it gradually became more gender-specific, it was never solely a word used in conjunction with women. The idea of sensibility as a human condition had its conception in the theories of Locke and Newton. Locke hypothesized that sensation was received by the organs and conveyed to the brain via the nerves. This, he believed, generated ideas, which were connected to each other by reflection. Newton's theories were less psychological and more biological, centring instead on how the nerves delivered impulses to the brain. Newton postulated that people with greater nerve elasticity delivered these impulses faster, thereby feeling more rapidly. The combination of Lockean psychology and Newtonian science led people to believe that those with finer nerves could generate ideas and reflections faster and thus, those with finer nerves would feel more acutely.

Neither Locke nor Newton gendered their arguments, however, as the theories took hold of the popular consciousness the hypothesis that women's nerves were finer than men's became gradually accepted. Women, it was assumed, must therefore be more susceptible to compassion and 'delicate sensitiveness.' When a woman read a novel or a play, with all their suffering characters, passionate love and tragic deaths, she would be far more emotionally affected than a man, and may even suffer physically. It would not be unexpected for her to faint, or weep excessively. The characterless Julia unabashedly admits her weakness for crying at novels in *Self-Control* the first time she meets Laura, the heroine; 'I have been

paying watery tributes to the sorrows of my fair name-sake...you, I suppose, have often done so.’⁵³ Julia, like many other women at the time not only expects Laura to read novels but also expects her to react to them in an emotionally effusive way. In fact, it became so expected that a woman should cry whilst reading a sentimental novel that some women were concerned if they demonstrated a lack of emotion.⁵⁴ Lady Louisa Stuart “had a secret dread [she] should not cry enough” when she read *The Man of Feeling*, which contains an episode of weeping every ten pages. Whilst the cult of sensibility did raise some concerns for women who did not conform to the ideal, some aspects of female sensibility were seen as positive. Social reformers, such as John Wesley appealed to men to follow the feminine model of chastity and to leave the iniquitous taverns and brothels to return to their families. The growth in compassion for all human suffering led to the establishment of charitable foundations, the abolition of slavery and better treatment of the poor. However, some commentators could see the dangers of excessive emotional attachment to other people, especially if those other people were actually characters in a book.

Mary Wollstonecraft warned that ‘without the cultivation of reason, women become “the prey of their senses, delicately termed sensibility, and are blown about by every momentary gust of feeling.”’⁵⁵ She continues that women who are too sensitive are in danger of falling in love or being the ‘prey’ of male seducers. This is a theme which is repeated in criticisms of the novel. Women, because they were

⁵³ Brunton, p. 51

⁵⁴ Pearson, p. 106

⁵⁵ G.J. Barker-Benfield, ‘Sensibility’ in *An Oxford Companion to the Romantic Age: British Culture, 1776-1832*, ed. by Iain McCalman (Oxford: Oxford Univ. Press, 2001), p. 107

so sensitive were believed to be sexually aroused by reading novels and this readied them for seduction. The belief in this sexually corrupting quality was so strong that novels were even blamed for the increase in prostitution.⁵⁶

In order to protect themselves against the potentially damaging power of sensibility, women were encouraged to cultivate delicacy. Delicacy is once again a flexible and difficult term to define. Even in the height of the sensibility cult, some people were unsure as to the meaning of 'delicacy' as can be seen from Elizabeth Griffith's opinion that 'there is everything to be expected from *sensibility and delicacy* joined; but indeed, I have scarce ever known them separated, in a female heart' [her italics].⁵⁷ The 'delicacy' which Griffith's praises and sees as inseparably connected to its counterpart is best defined as 'a refined sense of what is becoming, modest or proper'. This sense of refinement was, among other things, meant to inhibit the female nervous system and suppress some of the aggrandized displays of emotion which were common among sensitive women. However, one of the reasons it is so difficult to define is that it can also mean that a delicate person is overly sensitive to coarse or obscene reading materials. Thus, as Elizabeth Griffith pointed out, the boundary between delicacy and sensibility is frequently blurred. The stereotypical view of the sensitive women lying on sofas continued into the nineteenth century, but it was the woman whose delicacy and sensibility existed in tandem that became the feminine ideal.

⁵⁶ Barker-Benfield, p. 108

⁵⁷ Barker-Benfield, p. 108

As the eighteenth century drew to a close the cult of sensibility was fused with the growing Evangelical movement, of which Thomas and Henrietta Bowdler were a part. This fusion produced many of the reform societies which flared up in the early nineteenth century, including the Proclamation Society. The overly sensitive woman may have become an object of ridicule but the ideals of sensibility still remained. Women continued to be regarded as more feeling creatures and, as such were expected to be sheltered from the outside world and its tragedies and vices. The birth of sensibility resulted in a more delicate and sensitive middle class who did not wish to read titillating novels or plays. The growing female readership had to be protected from their nervous systems, and one of the solutions to this problem was not to offer them anything to excite them.

The effects of reading on the 'woman of feeling', particularly reading Shakespeare, are often emphasized in medical writings of the time. Reading is blamed in Susan Ferrier's *Marriage* for making Mary ill, and in several non-fictional instances is connected with insanity and unchastity. Often, the literary achievements of mentally ill women are associated with their disease. One particular anecdote from Joseph Mason Cox's *Practical Observations on Insanity* evokes a powerful image of the era's treatment of literate women. The book is presented as a set of case studies and one woman's final descent into madness is described by Cox:

a peasant found her, seated on a hillock, exhibiting all the usual symptoms of furious madness, surrounded by fragments of plants and drawings, making the most frantic gesticulations, vociferating with great vehemence, and spouting parts of Shakespeare.⁵⁸

⁵⁸ 2nd edn (London: C and R Baldwin, 1806), p. 92

Shakespeare has, according to Cox, severely affected this woman's psychological well being. Doubtlessly the effect of Shakespeare's work was enhanced because of the woman's 'acute sensibility'.

However, it is not just the effect on a girl or woman's nerves which worried people at the time that Lennox was writing *The Female Quixote* or, indeed, the only concern which continued in Austen and Ferrier's era; the effect on female morality was also a chief concern. In Sheridan's *The Rivals*, when Mrs. Malaprop calls Lydia 'a little intricate hussy', Sir Anthony Absolute exclaims; 'It is not to be wonder'd at, Ma'am – all this is a natural consequence of teaching girls to read. – Had I a thousand daughters, by Heavens! I'd a soon have taught the black-art as their alphabet!'⁵⁹ Lydia Languish reads novels, and plenty of them, but if Sir Anthony had his way she would not even be able to read the Bible for herself.

Although Sheridan was writing some time before *The Family Shakespeare*; his satirical work demonstrates that the concerns over reading material were very much in existence at least quarter of a century beforehand. These concerns did not lessen as the eighteenth century drew to a close. Indeed, as can be seen from Aunt Grizzy's exclamation, they were still very much alive over forty years later. The key to Grizzy's fears, and to those held by many other people at the time, lie in the power of knowledge. By reading, one imbues oneself with knowledge and understanding and conversely rids oneself of naivety and innocence. Novels, poetry and drama may not have provided their readers with substantial factual knowledge

⁵⁹ Richard Brinsley Sheridan, *The Rivals*, (London: J. Wilkie, 1775; facs. repr., Ilkley: Scholar Press, 1973), p.12

but they opened up worlds of possibility beyond the domestic sphere. A woman reading novels may learn how to flirt or expect every man they meet to fall in love with them. Reading could teach previously uncorrupted minds about the sins of the flesh, or encourage unruly passions. Aside from this, once a woman has cultivated a taste for reading they may diversify their material and read books about science, philosophy, geography and history. These books all contained information that could be dangerous to the sensitive women of eighteenth and nineteenth century ideology and the knowledge they contained could elevate women to the level of men, something which undoubtedly created fear in the male community.

This fear of women reading and gaining knowledge of any kind is expressed vehemently by Sir Anthony Absolute. For him, circulating libraries are as comparable to the tree of knowledge, as reading is to the Fall. :

A circulating library in a town is, as an ever-green tree of diabolical knowledge! – It blossoms through the year! – And depend upon it, Mrs. Malaprop, that they who are so fond of handling leaves, will long for the fruit at last.⁶⁰

Thus, reading becomes a sin, which can only be multiplied if the reading material allows access to knowledge of a 'diabolical' nature. This may be illustrations of vice or even descriptions of lust and passion. Since it allowed access to previously forbidden knowledge, reading became associated with acts of rebellion and indecency, and in some cases with the ultimate act of rebellion - that against God. Sir Anthony may be a fictional character, but he is nonetheless representative of beliefs found elsewhere in the period. Worst of all, reading a titillating novel, poem

⁶⁰ Sheridan, p. 12

or play may not be the final act of rebellion. A woman could now buy, and read Byron's *Don Juan*, but she might not stop there; 'what else may she have bought and read? *Queen Mab*? Tom Paine? Pornography? Advice on birth control?'⁶¹ With the rise of female literacy this loss of innocence became of utmost importance to many people. The sense of the potential danger of reading permeated even the literary magazines. A text was safe if it 'seemed unlikely to subvert mainstream values' and it was a commonly held view that 'a work of literature should be judged [by] its effect on the minds and morals of readers'.⁶²

Despite the frequently reiterated concerns about women reading, banning women from reading altogether was not a viable option. Women were expected to be able to read in order to converse with their husbands and teach their children good morals and precepts. Literate women had a difficult 'tightrope' to walk. Too much reading was considered ill-advised, but not to read at all was also 'disgraceful.'⁶³ When Austen's Lady Susan wishes that her daughter's acquirements should be nothing 'more than superficial' and flatters herself that 'she will not remain long enough at school to understand anything thoroughly' the reader is supposed to find this comic.⁶⁴ However, there is a sense in which this villainous character is, in fact, expressing an awful truth about the quality of female education. If women could appear beautiful, play a little music and speak a little French, they were

⁶¹ William St. Clair, *The Reading Nation of the Romantic Period* (Cambridge: Cambridge Univ. Press, 2004), p. 412.

⁶² St. Clair, p. 285.

⁶³ Hawkins, *The Countess and Gertrude; or, Modes of Discipline* 4 vols. (F.C. and J Rivington, 1811), I, 15 as cited in Pearson, p. 15

⁶⁴ Jane Austen, *Northanger Abbey, Lady Susan, The Watsons, Sanditon*, ed. by James Kinsely and John Davie, New edn. (Oxford: Oxford Univ. Press, 2003), p. 199

accomplished enough. They were not required to have any real or in-depth understanding of society and the world around them.

In this respect, as well as in many others, Lady Susan's idea of an accomplished woman is entirely at odds with Mr Darcy's of *Pride and Prejudice*. His declaration that a woman must improve her mind by extensive reading is intended as a defence against Caroline Bingley's previous comment about Elizabeth's reading habits. When Caroline Bingley calls Elizabeth Bennet a 'great reader' and says that she 'has no pleasure in anything else'⁶⁵, she is not intending to improve Elizabeth's standing in Mr Darcy's affection. Instead she is slyly accusing her of indecency and of attempting to quit the domestic sphere which all women are born into. It is, therefore, no surprise that Elizabeth denies the accusation. In novels of this time period, heroines who are called 'great readers' tend to deny it and it is always malicious characters who make the accusation in the first place.⁶⁶ Even strong-minded women like Elizabeth, created by a 'great reader' like Austen, who understand the advantages of being literate and educated felt that they had to conceal their learning and deny their interest in books. Austen was not ashamed of her reading, and freely admitted to being a devourer of novels. However, in the social situation in which Elizabeth is placed it is better for her to refute Caroline's claim in order to appear to be the right kind of young woman.

Sixty years on, an article in the *Girls' Own Paper*, entitled 'How to Form a Small Library' seems to demonstrate a growing support for Mr Darcy's idea of the accomplished woman. Here, reading is staunchly advocated, though still with an

⁶⁵ Jane Austen, *Pride and Prejudice* (London: Penguin, 1994), p. 31

⁶⁶ Pearson, p. 15

eye on the reader's manners and general respectability: 'a girl becomes a reflection of the graces of her favourite authors...if she moves at home in the society of Shakespeare and Milton, she can never be commonplace, and will always make herself respected.'⁶⁷ Whether the author is thinking of Shakespeare as Bowdler presents him, or in the original form is difficult to say. However, what can be established is that whilst this article is supporting girls' reading, it is still prescribing what that reading should be, including, as is suggested by the title, exactly which books should be owned by someone intending to create their own, private library.⁶⁸

'How to Form a Small Library' is not unique in creating a suggested reading list for young women. From the end of the eighteenth century onwards there was a proliferation of books concerned with suggesting the correct reading material for women of all ages. Some notable examples are Sarah Green's *Mental Improvement For Young Ladies* and Hannah More's *Strictures on the Modern System of Female Education*, as well as her *Hints Towards the Education of a Young Princess*. Maria Edgeworth published numerous didactic works, including *Practical Education* and reading lists were also appended to other literary works, such as Henry Kett's *Emily* and Clara Reeve's *The Progress of Romance*.

One of the books that was, unsurprisingly, a staple with the author of 'How to Form a Small Library' and with other book-list creators was the Bible. However, even the foundation of the Christian religion was treated with ambiguity. Fanny Burney commented in her diary that "many would be my doubts as to the old

⁶⁷ James Mason, 'How to Form a Small Library, part 1', *Girls' Own Paper* (1880), II, no. 40, pp. 7-8

⁶⁸ James Mason, 'How to Form a Small Library, part 2', *Girls' Own Paper* (1880), II, no. 47, pp. 122-3

Testament for a Girl”, for the “translators” have failed to exclude “improper” expressions.⁶⁹ Her words are echoed by Anna Jameson in her defence of reading Shakespeare, when she says ‘I remember impressions of vice and cruelty from some parts of the Old Testament...which I shudder to recall.’⁷⁰ There were Bowdlerized versions of the Bible available, but some commentators objected to these, since they encouraged readers to gain only ‘a mere shadow of piety’, rather than real belief. Even Hannah More, who was so strict in other areas of reading, recommended that the Bible be read in full.⁷¹

If the Bible, whether sanitized or whole was one staple of the female reading experience, another was conduct books. Often this would be the popular *Fordyce’s Sermons*, which Mr. Collins reads to the Bennet girls in *Pride and Prejudice*. Another popular volume was Maria Edgeworth’s *Practical Education*. This was intended principally for the parents of younger children, particularly girls and devotes an entire chapter to suitable books for youth. Edgeworth instructs parents not to ‘put books into the hands...of children, but such as present the best models of virtue.’⁷² She includes Shakespeare in her recommended reading list and instead of mentioning his corrupting influence she emphasizes his difficulty for younger readers. For Edgeworth, reading without proper precautions can be considered dangerous since it opens up a new world of experience for innocent and virtuous children. She is very careful to stipulate that ‘we should preserve children from the

⁶⁹ Frances Burney, *Diaries and Letters of Madam D’Arblay*, ed. Charlotte Barrett (orig. 1842-6, 1893), 4 vols, I, p. 275

⁷⁰ Anna Jameson, *A Commonplace Book of Thoughts, Memories and Fancies, original and selected* (London: Longman, 1854), p. 137

⁷¹ Pearson, p. 45

⁷² Maria Edgeworth, *Practical Education*, 2nd edn, 3 vols (London: J. Johnson, 1801), II, 90

knowledge of any vice, or any folly, of which the idea has never yet entered their minds'.⁷³ Yet, she does not connect these vices and follies with Shakespeare's work which suggests that even for some conservative writers, Bowdlerized Shakespeare was an unnecessary education tool.

One hybrid of the conduct book family is the conduct novel which can be equally concerned with reading choices. Of these, one which is heavily concerned with reading is Henry Kett's *Emily: A Moral Tale*. The novel is really a surrounding shell for the central matter of the text which is a series of letters addressed to the protagonist, written by her father, Colonel Lorton. In these letters Emily's father instructs her as to the right ways to behave in society, with a particular emphasis on modesty and religion. One letter, entitled 'The Improvement of the Mind' expresses some views of reading which at first may appear to be liberal but can equally be viewed as conservative and restricting. Colonel Lorton believes that books are important for women as 'they enlarge your view of the world...they may be recommended to women for the same reason they are to princes, as antidotes to ignorance'.⁷⁴ While this may seem to express a liberal view of reading, it is important to note that for Emily's father, and doubtlessly for Henry Kett, reading is seen as a substitute for life. A woman may not experience the world outside the domestic sphere, but she may read about it. By encouraging Emily to sate her curiosity through books rather than through experience, Colonel Lorton is succeeding in keeping her grounded within the proper feminine environs.

⁷³ Edgeworth, II, 89

⁷⁴ Henry Kett, *Emily: A Moral Tale*, 2 vols (London: Rivington, 1809), I, 221

This is particularly emphasized when Colonel Lorton tells Emily that though she may acquire as much knowledge as she can through books, she must not advertise that knowledge:

Make, I desire you, no attempt at display to bring forward your knowledge, lest you “overstep the modesty of nature.” The beauty of learning is never so satisfying, as when seen through the veil of diffidence.⁷⁵

For all the seeming liberality of Colonel Lorton’s ideas about female education, the ambiguity surrounding the reading woman remains. Knowledge is only desirable in a woman when it is not displayed, or set up against a man’s own intellect and when it is not the ‘diabolical’ knowledge that Sir Anthony Absolute worries so much about.

The knowledge girls were expected to gain, though not to boast of, in their formative years was reasonably broad and they were even encouraged to study some science, particularly the more feminine area of botany. Yet, even the study of flowers was inundated with perils and pitfalls. The generally accepted and most widely studied botanical theories of the time were those of Carl Linnaeus. He classified plants by the number of stamen (male reproductive parts) and the number of pistils (female reproductive parts) on a flower, and in so doing rendered his method unacceptable to the more prudish critics of female education.⁷⁶ One particularly vehement opponent of this classification of plants by their sexual organs was Richard Polwhele when he prophesied that if ‘botanizing girls...do not take heed to their ways, they will soon exchange the blush of modesty for the bronze of

⁷⁵ Kett, I, 223

⁷⁶ Ann B. Shteir, *Cultivating Women, Cultivating Science: Flora’s Daughters and Botany in England, 1760-1860* (Baltimore: John Hopkins University Press, 1996), p. 13

impudence.’⁷⁷ He even notes that he has ‘several times’ actually seen ‘boys and girls botanizing together’.⁷⁸

If the science of botany was causing problems among critics, then the study of Shakespeare provided as much controversy. This was not simply among educational theorists, but also among the women who read and disseminated Shakespeare. Shakespeare’s work had by this stage in its history thoroughly permeated the national consciousness. Henry Crawford describes him as ‘part of an English-man’s constitution’ and believes that even if one does not read his work ‘one gets acquainted with [Shakespeare] without knowing how’. Crawford’s statement also shows a growing tendency to blend the distinction between ‘Shakespeare’ the man and ‘Shakespeare’ as a name for his collected works.⁷⁹ That Crawford can blur these distinctions and feels that he knows Shakespeare’s works without having read any of them demonstrates how far it had saturated English culture. Not to study Shakespeare’s plays would have been unacceptable for educated young women. However, while he was seen as the national poet, his work provoked as much, if not more controversy than other writers.

There is a sense of ambivalence surrounding the era’s handling of Shakespeare as reading material; in Sarah Green’s list of recommended reading Shakespeare is placed third, after the Bible and Pope’s Homer. She calls him ‘Shakespeare! The immortal Shakespeare!’ and believes that after Homer he may ‘certainly be deemed

⁷⁷ Richard Polwhele, *The Unsex'd Female* (London: Cadell and Davies, 1798; facs. repr. New York: Garland Publishing, 1974), p.9

⁷⁸ Polwhele, p. 8

⁷⁹ Austen, *Mansfield Park*, p. 264

the next great poet'.⁸⁰ Hannah More praises Shakespeare in her *Hints Towards Forming the Character of a Young Princess*.⁸¹ Yet, More's praise is qualified by her advice that 'he should only be read in parcels, and with the nicest selection.'⁸² She believes that Shakespeare's plays have elements of the 'vulgar' and the 'absurd'⁸³ and these should be kept from the eyes of a young princess, and any other woman.

The Shakespearean critic Anna Jameson defends Shakespeare against such censure and is certain that reading Shakespeare's work as a child has not damaged her virtue or innocence. Shakespeare's plays were placed on the 'forbidden shelf' in her house but she had still 'read him all through between seven and ten years old.' Jameson's engagement with Shakespeare began at a very young age when her mind was malleable and impressionable. However, she does not regret reading his plays and states that:

he never did me any moral mischief. He never soiled my mind with any disordered image. What was exceptionable and coarse in language I passed by without attaching any meaning whatever to it....at nine or ten I had no comprehension of what was unseemly; what might be obscure in words to wordy commentators, was to me lighted up by the idea I found or interpreted for myself – right or wrong.⁸⁴

For Jameson, her youth and innocence were her protectors and she muses that if she had read Shakespeare when she was 'fifteen or sixteen' she may have understood, and been shocked by, more of the coarse language. Childish ignorance kept

⁸⁰ Green, p. 94

⁸¹ Hannah More, *Hints towards forming the character of a young princess*, 2 vols, 2nd edn. (London: T. Cadell and W. Davies, 1805), II, 176-90

⁸² More, *Hints*, pp. 183-4

⁸³ More, *Hints*, p. 183

⁸⁴ Jameson, p. 137-8

Jameson safe from corruption and the only harm which she sees as having stemmed from reading Shakespeare is that because it was a forbidden book it had to be read ‘furtively.’⁸⁵

This image of a furtive reader is often associated with Shakespeare. One particularly notable example is an episode in Maria Jewsbury’s *History of an Enthusiast*. In the opening of the novel the heroine, Julia, is discovered up an apple tree and after a subsequent interrogation by her grandmother and nurse it is discovered that she is reading Shakespeare. Her grandmother’s reaction is more extreme than Green and More’s but demonstrates some of the same concerns and according to Susan J. Wolfson these concerns were ‘pervasive and culturally entrenched’⁸⁶;

· “Shakespeare, as I live! Well to be sure!”
 “Mercy upon us Miss! But heathen play-acting books are not for babes like you.”
 ... “Well, indeed! A pretty pass is this world come to!...Martin...you go and lock up every single scrap of a book about the house, *except*[...]the large bible and the receipt book. –Come here Julia, give over crying now, and listen like a good girl. I am not going to punish you, you are come to any age to understand reason – so I shall reason with you, my dear. [...] I do my duty when I take Shakespeare from you, for he would only fill your head with nonsense” [her italics].⁸⁷

The setting for the transgressive reading of Shakespeare in this novel is extremely telling. Julia is immediately identified with Eve and Shakespeare with the forbidden fruit. Not only this, but the physical action of climbing the apple tree

⁸⁵ Jameson, p. 137

⁸⁶ Susan J. Wolfson, ‘Shakespeare and the Romantic Girl Reader’, *Nineteenth Century Contexts*, 1999, 21, 191-234

⁸⁷ Maria Jewsbury, *History of an Enthusiast*

means that Julia has crossed over the feminine boundaries and has acted in a boyish fashion.

However, Jewsbury did not, in fact, choose the setting of the apple tree herself. She based this episode on the real life actions of the poet Felicia Hemans née Browne. That the young Felicia Browne chose the ‘too-emblematic’⁸⁸ site of the apple tree to read her favourite author is interesting but it does not mean that she associated herself with Eve. In fact, as Wolfson notes, Hemans’s reading was never seen as transgressive by her family circle.⁸⁹ However, when the episode is reproduced in literature the reader cannot help but create associations between the transgressive female reader and ‘satanic temptation.’⁹⁰

While Felicia Hemans’s mother may have encouraged her education and her reading of Shakespeare, more women were concurrent with the opinions of Julia’s grandmother. Many women were involved in introducing his work to children and rendering it more suitable for family circles. Aside from Henrietta Bowdler, Elizabeth Macauley and Caroline Maxwell both produced Bowdlerized versions of Shakespeare’s plays, whilst Mary Lamb co-authored *Tales from Shakespear* with her brother, which was designed to introduce girls to Shakespeare at a young age, when they could not get access to their father’s library.

The work of these women demonstrates the duality of opinion surrounding Shakespeare’s plays. In one way Bowdler, Macauley, Maxwell and Lamb are

⁸⁸ Wolfson, p. 195

⁸⁹ Wolfson, p. 193

⁹⁰ Wolfson, p. 195

trying to spread Shakespeare to a new audience, but in another they are reducing and cleaning up his language and the effects of this sanitization are not always positive. The texts edited or created by these women are simultaneously repressive and liberating, as they both close down and open up a world of literature which women may otherwise not experience. Wolfson highlights this point in her discussion of Shakespeare and Romantic girl readers:

On the one hand, Shakespeare was reproduced in service to propriety and domesticity; on the other this project had the paradoxically contradictory effect (even in, or by virtue of, its ostensibly safe, sanitized form) of exciting and broadening the imaginations of the very readers it was designed to temper and contain.⁹¹

The excitement of imaginations which Wolfson talks about here was clearly something which concerned male and female commentators in the era. It was a widely held belief that women were more prone to imaginative excitement than men and it was this that led to fears of insanity and corruption from reading the heightened language of Shakespearean drama.⁹² The writer and social reformer Charlotte Tonna describes reading Shakespeare in terms which, to the modern reader, more clearly echo the experiences of a drug addict or alcoholic. Tonna was an Evangelical Christian and remembers when she ““drank a cup of intoxication” under whose influence her brain “reeled”, until “Reality became insipid,” she “neglected household affairs”, and her “mind became unnerved, [her] judgement perverted.””⁹³

⁹¹ Wolfson, p. 195

⁹² Alan Richardson, *Literature, education and Romanticism: Reading as Social Practice, 1780-1832* (Cambridge: Cambridge Univ. Press, 1994), p. 169

⁹³ Richard Altick, *The English Common Reader* (Chicago, 1957), pp. 112-113 as cited in Pearson, p. 63

For Tonna, as for the woman of Joseph Mason Cox's *Observations*, Shakespeare affects her mental state but it seems that the physical reaction to his plays can be just as violent. Shakespeare's work is dangerous for these women not only because reading it may corrupt their innocence but because their sensitive imaginations become too inflamed when reading his heightened language. Shakespeare must then be read with extreme caution and in order to avoid damaging young women's virtues it was considered best if he were studied under the watchful eye of a mother and in close proximity to the Bible.

The Family Shakespeare's appearance at a time of crisis for reading and readers seems to be an exemplification of Amy Cruse's statement used to open the chapter:

it is certain that there are a great many books which would never have come into existence had it not been that a company of readers was waiting to receive them.⁹⁴

While *The Family Shakespeare* may have exposed the prudish sensibilities of its editors it also answered the demands of many readers. Certainly there were commentators who believed that women should be restricted in their reading and the same opinion was held by many female readers. *The Family Shakespeare* was created solely for reading in the family and was not intended for use in the theatre. It may appear to modern readers to be a novelty edition but its timely response to the pre-Victorian Victorianism at the root of the fear and embarrassment surrounding reading meant that it became one of the most popular editions of the nineteenth century.

⁹⁴ Amy Cruse, *The Englishman and his Books in the Early Nineteenth Century* (New York: Benjamin Blom, 1968), p. 9

It was not intended as an introduction to Shakespeare but as the sole access to a body of work which was, when whole, deemed too indecent to be read or heard. For many women of the Romantic and Victorian eras reading Shakespeare must have been very different from our understanding of the activity. The Bowdlers had a pervasive influence over Shakespearean study and it is important to understand what they did to Shakespeare to render him fit for modest ears. However, before moving onto a discussion of the expurgations the Bowdlers made it is important to consider the title of the book. *The Family Shakespeare* is designed for the use of families. As can be seen from the preceding pages, reading in families had to be restricted, but what were the parameters that needed to be set down? What could be discussed and read in the family circle and what was considered indecent? The next chapter will discuss and analyse the nineteenth-century family and its values and develop the idea of editing for a specific readership further.

THE FAMILY SHAKESPEARE IN CONTEXT(S)

When Henrietta Bowdler published her edition of *The Family Shakespeare* in 1807 she had a clear idea about its function which she explains in the preface:

I flatter myself that the present publication may still claim the attention, and obtain the approbation of those who value every literary production in proportion to the effect which it may produce in a *religious and moral* point of view [my italics].¹

Thus, the edition has clearly been edited with reference to what Henrietta believes is both religious and moral. There is a further and more explicit recognition of the intent of the edition to be found in the title: *The Family Shakespeare*. This edition must have primarily been designed to appeal to nineteenth century family groups who share Henrietta's – and later Thomas's – opinions of what 'religious and moral' literature should be. In order to understand *The Family Shakespeare*, therefore, it is necessary to understand the idealized family that it was intended for and how this family was changing and developing its religious and moral codes in the years leading up to its publication.

The notion of family which existed in the nineteenth century was a result of various shifts and alterations in society during the century preceding it. The family has taken on many guises throughout human history, but it was in the late seventeenth and early eighteenth century that the 'nuclear family' began to develop.² The term nuclear family, which is defined by the OED as 'the basic family group consisting typically of father, mother, and their dependant children,

¹ Henrietta Bowdler, *The Family Shakespeare in four volumes* (Bath: R. Cruttwell, 1807), I, v.

² Lawrence Stone, *The Family, Sex and Marriage in England, 1500-1800* (New York: Harper & Row, 1977), p. 221.

regarded as a social unit,' was not actually applied to this type of family group until 1949. However, this kind of family structure has existed for much longer. When Henrietta chose *The Family Shakespeare* as her title she was using a word whose new significance had only just begun to become apparent. This was being manifested not only in a change in the way families functioned, but in the way they were portrayed in art and literature;³ these new images would certainly have been in the Bowdlers' consciousness when they edited *The Family Shakespeare*. There are numerous explanations for the growth of familial affection and the 'nuclear' family during the eighteenth century; some are linked to the rise of the middle classes and capitalism, some to the Age of Reason, to Evangelical Christianity, to the cult of sensibility and to the new value which was being placed on children and childhood. All these explanations merit some investigation since both as individual concepts and as a group of social forces these ideas impacted upon the production of *The Family Shakespeare*.

However, it is not just how the nineteenth century 'family' came into existence which is important when considering its effect on literary production. It is also important to consider what the nineteenth century family was like, or rather, what the expected character of such a family was. It is impossible to provide a model which suits all families, as several factors inhibit such a model. One chief inhibitor is class since it is generally accepted that the rise of the 'nuclear family' was particularly apparent in the middle classes⁴; therefore expecting the nuclear model to apply to working class families or even to those in the upper echelons of society

³ Janet Todd, *Sensibility: An Introduction* (London: Methuen, 1986), p. 16.

⁴ Clara Tuite, 'Domesticity' in *The Oxford Companion to the Romantic Age: British Culture 1776-1832*, ed. by Iain McCalman (Oxford: Oxford University Press, 1999), pp. 125-133, (p.126).

would be a facile observation. Certainly, there were affectionate families in all levels of society but since the concept of familial affection has emotional and not rational roots there will never be a single pattern which one can fit to every different demographic. Despite this, it is possible to ascertain a pattern in the changing concepts of family and to understand how the value of the family increased over the course of the eighteenth and early nineteenth century. According to Lawrence Stone, the development of the nuclear family was accompanied by several changes in the ways in which a family functioned. The first change was that the family unit became further separated from the community and from other relatives. This had the effect of creating a sanctuary in the family home and of glorifying domesticity. The eighteenth and nineteenth century sense of domesticity is best defined as a sense of belonging in the home and of that home providing comfort and shelter from the dangers of the outside world. Since it promoted shelter and privacy the domestic realm was generally accepted as the domain of women. From the nineteenth century onwards 'home' has always been viewed as a separate sphere from 'work'⁵ and can be seen as a 'physical shelter in the traditional sense of a roof over one's head, but beyond that a private, almost spiritual shelter from the outside masculinized world of work.'⁶ However, even in the last decades of the eighteenth century, the definitions of 'home' and 'work' were not so distinct.

⁵ Mary Jo Maynes, 'Class Cultures and Images of Proper Family Life' in *Family Life in the Long Nineteenth Century, 1789-1913*, ed. by David I. Kertzer and Marzio Barbagli. (New Haven: Yale University Press, 2002), pp. 195-226, p.201.

⁶ Moira Donald, 'Tranquil Havens? Critiquing the idea of home as the middle-class sanctuary' in *Domestic Space: Reading the nineteenth century interior* ed. by Inga Bryden and Janet Floyd (Manchester: Manchester University Press, 1999), pp.103-121, p. 103.

When Richard Tapper Cadbury opened his shop in Birmingham in 1794 he lived above it and remained there with his family into the early years of the nineteenth century. For Elizabeth, his wife, 'home' and 'business' could never be separated and she was often expected to work in the shop. She also managed to give birth to ten children, eight of whom lived into adulthood and constantly demanded her care and attention.⁷ This was just the beginning of Cadbury enterprise in Birmingham and as their shops thrived and their wealth increased they moved out into the suburb of Edgbaston. This enabled the future wives of the Cadbury family to concentrate on only one duty, that of childbearing and rearing, and to feel that they were entirely divorced from the public world of 'work'. At the time that Richard Cadbury was establishing his shop and Elizabeth was working in it, suburban living was already both a desirable and viable option for many middle-class families. This led to the complete separation of home and work and hence, to the identification of women with the former domain and men with the latter. The separation of private and public spheres was exacerbated by the 'gender dichotomy' which 'served to naturalize it – that is, to root it in the laws of nature.'⁸ This separation may never have occurred before but it could now be justified as 'natural'; women were meant to be kept at home and men were supposed to go out to work. It may not have been the way things had been done in the past but it was the way they should have been done. This idea was further enhanced by the reduction in the need for women to perform work of any kind. For the new middle classes it was the first time that it

⁷ For more details see Leonore Davidoff and Catherine Hall, *Family Fortunes: Men and Women of the English Middle Class 1780-1850*, rev. edn., (London: Routledge, 2002).

⁸ Maynes, p. 201.

was economically possible for women to remain at home, looking after children and house while the men earned all the money for the family.⁹

The separation of women and children into the private, domestic sphere created a new link between them. Women were often viewed as naive children who needed to be protected from the outside world and shielded from worldly knowledge. Due to their domestic, sheltered lives women must often have seemed woefully ignorant and this could only have exacerbated men's opinion of women as creatures who needed to be protected from the realities of the world. Within the home, women themselves were responsible for the protection of children and the promotion of faith and morals. Women constructed their home as 'a moral haven' and if they 'could be contained within that home, then a space would be created for the family religion'.¹⁰ Reading materials, which were intended for use in this domestic haven, must have found a large marketplace amongst these middle class, religious families. Aside from husbands who wished to shelter their wives there were mothers who wished to protect their children from the corrupting influence of books and it is not surprising that in this environment where faith, morality and innocence were prized above all else, *The Family Shakespeare*, which has been described as an 'enduring' monument 'to the new domesticity',¹¹ found immense success. It is a publication which highlights the growing connection between children and women. Thomas Bowdler intended the edition to be 'fit for a gentleman to read to a company of

⁹ Todd, p.17.

¹⁰ Davidoff and Hall, p. 115.

¹¹ Gary Taylor, *Reinventing Shakespeare: A Cultural History from the Restoration to the Present* (London: Hogarth, 1990), p. 206.

ladies', thus rendering the edition 'gender specific'¹² but not specific to children. However, the title, *The Family Shakespeare*, suggests that children are an integral part of the Bowdlers' readership and it is often referred to as an edition for children only.¹³ That some modern scholars view this edition as solely a children's book demonstrates that the Bowdlers were editing as if women and children's understandings were the same and as if their knowledge about the public world outside the domestic sphere should be similarly restricted, whilst their instruction should be limited to religion and morality. Restricting the information children, regardless of gender, could have access to was a new phenomenon and one which informed and spurred on the production of texts like *The Family Shakespeare*.

In the new domestic havens the relationships between parents and children became far more affectionate and children were identified as a 'special status group, distinct from adults, with its own special institutions, such as schools and its own information circuits, from which adults increasingly tried to exclude knowledge about sex and death.'¹⁴ Whilst all the developments in the conception of 'family' had their effect on *The Family Shakespeare*, perhaps the most influential was the alteration of attitudes towards children. In the nineteenth century the desire to shield children from the realities of life was a relatively new one. Until the 1770s it was not uncommon for parents of young children to take them to see corpses or view executions. This was seen as a valuable experience which taught children about the inevitability of death and reminded them of their own mortality.

¹² Jean Marsden, *The Re-Imagined Text: Shakespeare, Adaptation and Eighteenth-Century Literary Theory*, (Lexington, Kentucky: The University Press of Kentucky, 1995), p. 151.

¹³ Taylor, pp. 206-210; Colin Franklin, *Shakespeare Domesticated: The Eighteenth Century Editions*, (Aldershot: Scolar Press, 1991), pp. 141-3.

¹⁴ Stone, pp. 221-2.

However, as the century drew to a close this type of exposure was frowned upon, and in 1774, when her aunt died in her father's house, Mrs Philip Francis sent her children to school "for I thought it would be terrifying to children to be in the house with a corpse."¹⁵ Childhood became synonymous with innocence and this innocence needed to be protected for as long as possible. As Leonore Davidoff and Catherine Hall have noted, this innocence became elevated and the appeal of the unspoiled and the natural to the Romantics 'furthered the special place of children.'¹⁶

The special place of children was also advanced through the increased affection of parents. According to Stone, this was particularly influenced by the growing understanding of a child's individuality. Simple practices, such as giving each child distinct and different names was an indication that children began to have more significance for their parents. This is in contrast to the seventeenth and early eighteenth century practice of calling younger sons by the same name as the eldest in case of death, or naming a newborn child after a dead sibling. There was also an increased idealization of the relationship between mother and child. More women in the middle classes were breastfeeding their children themselves rather than sending them out to wet nurses. This was in response to criticism of many nurses' treatment of children and the implication that the practice of wet nursing equated with bad mothering.¹⁷ In 1772 William Buchan recommended that mothers should bring up their children like 'yeoman and substantial farmers', whose children were

¹⁵ Stone, p.250.

¹⁶ Davidoff and Hall, p. 343.

¹⁷ Tuite, p. 128.

‘generally nursed by their mothers.’¹⁸ This must automatically have created a stronger bond between mother and child which tended to continue throughout the child’s life. This stronger bond meant that there was increasing concern about the wellbeing of children, both in terms of bodily and spiritual health. Children were seen as a *tabula rasa* and so it was important that they were controlled and taught morality and faith from the very beginning of their lives. Samuel Wilberforce, son of William Wilberforce MP, wrote in a schoolboy essay of the nature of a child’s mind:

The mind of a child may be compared to red hot iron, which may be easily moulded into whatever shape you please, whilst it continues hot, but if once suffered to cool must remain in the shape in which it is. If this be the case, of what infinite importance it is to pour into the heart of the child sentiments of religion, and to teach him to remember his creator in the days of his youth.¹⁹

With the closing quotation from Ecclesiastes 12:1 the young Wilberforce has encapsulated the prevailing view of childhood in the era. The importance of teaching a child virtue and of ‘moulding’ their mind to follow Christian principles and morals is constantly reiterated in educational tracts and this instruction required materials of a ‘religious and moral’ stance to affect it.

As a result of the concern over innocence and morality, new literature sprung up intended purely for the use of children. A great deal of this was didactic and often religious; even stories written primarily to entertain often held a moral message. With the rise of literacy these books found new audiences and became increasingly

¹⁸ William Buchan, *Domestic Medicine, or a treatise on the prevention and cure of diseases. By regimen and simple medicines.* (London: Strathan, Cadell, Kincaid and Creech, 1772), p. 43.

¹⁹ Samuel Wilberforce MSS b i f. 10, as cited in Christopher Tolley, *Domestic Biography: The Legacy of Evangelicalism in Four Nineteenth Century Families* (Oxford: Clarendon Press, 1997), p. 26.

marketable. As the middle classes became richer, they were more willing to spend money on their children and the ability to buy toys, games and books for offspring became evidence of status in society.²⁰

As the era progressed more people took a commercial interest in children's publications. John Murray and William Godwin both started printing series of books designed solely for the use of children. One of the books Godwin's Juvenile Library published was Charles and Mary Lamb's *Tales from Shakespear*. Charles's distaste for the didactic works of 'the curse Barbauld crew [Sarah Trimmer and Anna Barbauld], those Blights and Blasts of all that is Human in man & child' is well documented and is apparent even in *Tales*.²¹ At the end of his version of *Lear*, Lamb distances himself from Evangelical doctrine when he admits 'it is an awful truth that innocence and piety are not always successful in this world'.²² Yet, Charles cannot resist some moralizing and concludes that Cordelia will be taken up to Heaven as she has shown the world 'an illustrious example of filial duty.'²³ This is particularly interesting since at the time *King Lear* was generally considered to be an unperformable play, mainly due to its lack of morality or redemption. However, for children's authors of the nineteenth century, moral endings were difficult to avoid and so Charles emphasizes Cordelia's obedience as a Christian virtue. Even so, *Tales* was not written solely for moralistic purposes; entertaining, whilst cultivating a love of Shakespeare, was also an important factor in its production.

²⁰ Stone, p. 411.

²¹ *The Letters of Charles and Mary Lamb* ed. by Edwin W. Mars, Jr. (Ithaca: Cornell University Press, 1975), II, Letter 136 (October 23 1802), pp. 81-2.

²² Charles and Mary Lamb, *Tales from Shakespear* ed. by Hebert Strang (London: Henry Frowde, 1901), p.132. For further discussion see Celia Boyd, *First Fashionings: Social Conditioning in Georgian Children's Fiction*, 1982 (Birmingham: University of Birmingham).

²³ Lambs, p. 132.

The Family Shakespeare has more in common with *Tales* than with the works of dogged didacticism since the Bowdlers believed that Shakespeare's work could entertain whilst still providing a religious and moral framework with which to instruct, provided, of course, that his work was expurgated. The notion of childhood as a time of innocence and the increasing importance of this within the family circle was undoubtedly an important consideration for the editors of this Shakespeare for families.

Nowhere was the desire to keep children innocent and virtuous more keenly felt than in the home of the new middle-class Evangelical Christians. The Evangelical revival started in the late eighteenth century and it made religion central to middle-class culture. Its rise and influence can be observed in 'the growth of charities, the increase in religious literature, the development of Sunday Schools, the increase in church and chapel buildings and the numbers in their congregations.'²⁴ However, one impact which the Evangelical revival had is not so focused in the public arena; 'it was the Evangelical revival that really laid the foundations of the Victorian view of home...Daily prayers for the entire household, readings aloud for the whole family...these were the foundations of the Victorian cult of home.'²⁵ Evangelical Christians believed that the nation was suffering from moral degeneracy and it became their mission to convert and make large sections of society, or in the Bowdlers' case, Shakespeare, respectable once more. While this mission took them out into the public sphere, they believed that the promotion of faith should begin with a religious family and moral household. The Bowdlers were themselves

²⁴ Davidoff and Hall, p. 78.

²⁵ Eric Trudgill, *Madonnas and Magdalen's: The Origins of Developments of Victorian Sexual Attitudes* (London: Heinemann, 1976), p. 40.

members of a prominent Evangelical family and although there is little known about their family life some Evangelicals recorded their domestic habits in great detail. The lives of one particular group of people, known as the Clapham Sect – some of whom were friends of John Bowdler and whose members included William Wilberforce - are well documented and provide an interesting glimpse into the lives of several late eighteenth and early nineteenth century Evangelical families.

Family was sacred to the Evangelicals and they saw the need to foster a new respect for familial obligations and ties as integral to the task of reforming the manners of the nation.²⁶ If the private home and nuclear family were the '*bourgeois realm[s] par excellence*' [her italics]²⁷ then Evangelicalism dovetailed neatly in between these and became the prevailing religion of the middle classes and thus, the basis of the religious principles that Evangelical writers, like the Bowdlers, wished to promote. Family was seen as the main instrument of education, particularly for girls whose education was encouraged, though limited to the home. This education was rooted in, and sometimes limited to, a desire to bring children to God. 'It is through the institution of families...that children are brought up in an orderly manner; and that the knowledge of GOD and of his laws is handed down from generation to generation'²⁸, wrote Henry Thornton – a friend of John Bowdler - in an Evangelical tract. The form this moral and spiritual education took was strict but not as restricting as is sometimes postulated.

²⁶ Tolley, p. 42.

²⁷ Maynes, p. 201.

²⁸ Henry Thornton, *Lectures on The Ten Commandments* as cited in Tolley, p. 58.

It is generally accepted that Evangelical Christians could be discerned from their non-Evangelical counterparts by ‘their outward show of piety and their greater seriousness. They all held strict views upon manners and morals, abstained from certain pleasures, and were inclined to censure those who indulged in them.’²⁹ However, this seems to be an exaggerated generalization since, the Evangelicals at Clapham could make a ‘very jocund party’³⁰ and ‘fun and enjoyment’ could be found in many of their households.³¹ William Wilberforce was himself known for his games and practical jokes. Nor were jokes the only amusements on offer to Clapham children who were encouraged to read and often enjoyed the ‘corporate pleasure of reading aloud with their parents.’³² This experience may not always have been pleasurable, especially if the reading was didactic or moralistic. However, the families encouraged reading of very diverse material including Milton, Dryden and Scott as well as Wilberforce and Hester Chapone. In one instance in 1808 Jane Catherine Venn listened to her aunt ‘reading *Macbeth* out of the “Family Shakespeare”’. This brief allusion to the Henrietta Bowdler’s edition lends support to the hypothesis that the Bowdlers edited with middle-class religious families in mind and simultaneously demonstrates that the children of the Clapham Sect were not shielded from all books apart from religious ones. However, as is evident from the use of *The Family Shakespeare* in favour of another edition, the children’s reading was still carefully monitored in order to preserve their sense of religion and morality.

²⁹ Maurice Quinlan, *Victorian Prelude: A History of English Manners 1700-1830* (London: Frank Cass, 1965), p. 112.

³⁰ Booth family papers, Letter (Mary Babington to Henry William Macaulay) dated 7 February 1823 as cited in Tolley, p. 8.

³¹ Tolley, p.11.

³² Tolley, p. 12.

James Stephen wrote a letter to his son Fitzjames on his twelfth birthday in which he warned against 'idle reading. Books will be your best or worst company. When you are in company (I mean of wise and useful) books, you must behave as when you are in the company of good and wise men. Collect your thoughts, be attentive, and keep your body from indolent postures.'³³ These words, which are reflected and echoed in so many tracts on reading from the era, demonstrate that often Evangelical concerns aligned with those of the general populace. The growing elision of Evangelical and popular thought, which has been highlighted by many writers on the era, was partly due to the increase in members of the Evangelical church but also because as a predominately middle-class religion, Evangelicalism came to represent the views of an increasing number of politicians and social reformers. Evangelicalism may have altered the way families, including the Bowdlers, interacted but its effects spread beyond the boundaries of private domesticity into the more public arenas of politics and social consciousness.

It may be best to pause for a moment to consider what Evangelical Christianity actually is, and what its followers believed. The term 'Evangelical's' first usage is cited in 1531 meaning 'of or pertaining to, or in accordance with, the faith or precepts of the Gospel, or the Christian religion.' However, the Evangelical Christianity of the eighteenth century brought with it new connotations for the word and from this century onwards it was, according to the OED, 'applied to that school of Protestants which maintain that the essence of "the Gospel" consists in the

³³ as cited in Tolley, p. 39.

doctrine of salvation by faith in the atoning death of Christ, and denies that either good works or the sacraments have any saving efficacy.’ The term came into general usage at the time of the Methodist revival and it can be said that Evangelicalism denotes ‘the school of theology which that movement represents’. In the early nineteenth century the word was used pejoratively and indiscriminately by critics to denote both Christian groups. Aside from an insistence of faith over works, other features of Evangelical Christianity include a belief that human nature is fundamentally corrupt as a result of the Fall; the assertion of the sole authority of the Bible in doctrinal matters and a denial of the Church’s power to interpret the teachings in the Scriptures; a belief that the Sacrament is only symbolic and the belief that ordination does not convey any supernatural gifts. In less theoretical terms, this created a group of serious-minded, devout people with a proselytizing streak and a fervent desire to reform the morals and manners of the nation. By their critics Evangelicals were seen as overly enthusiastic, separate from the world and censorious and while this was certainly true, it was not long before these characteristics could be applied to a large amount of the population.³⁴

As early as the 1690s there had been attempts by serious-minded Christians to affect social reform. During the reigns of Charles II and James II social reformers could not get support from the monarchy for their plans and projects but with the arrival of William III and Mary II, who were far more puritan and devout, proclamations were issued for magistrates to deal severely with ‘profane and

³⁴ Ian Bradley, *The Call to Seriousness: The Evangelical Impact on the Victorians*, (London: Jonathan Cape, 1976), p. 27.

debauched' people.³⁵ These proclamations led to the development of campaigns to rid the country of vice and innumerable societies sprung up all over England. The first attempt by a group of this kind, who called themselves the Society for the Reformation of Manners, 'died an unlamented death'³⁶ in 1738. However, while their attempts were not successful, and certainly not popular, 'it was to be a phoenix...which rose successively under other names until, in its final resurrection, it was to find the nation genuinely disposed to moral reform.'³⁷ The reason that this group finally rose flaming from the ashes is that with the rise in proselytizing Evangelicals came a burning desire to reform and mend the vices and debauchery of their fellow humans.

The first attempt to resurrect the Society for the Reformation of Manners which had any effect at all was the formation of the Proclamation Society. It was formed by William Wilberforce after he discovered some old accounts of the Society. Inspired by their work he decided to institute a new society to further the cause of this seventeenth century group. In 1787 he asked the King to issue a Royal Proclamation against vice; the King assented and the result is an edict which condemns a great many activities, including cards, dice, drinking and gambling, especially if these occurred on the Sabbath. At the end of the Proclamation, and most significantly for this study, are found the following instructions: 'suppress all loose and licentious prints, books, and publications, dispersing poison to the minds

³⁵ Quinlan, p. 14.

³⁶ Quinlan, p. 17.

³⁷ Quinlan, p. 17.

of the young and unwary, and to punish the publishers and vendors thereof.³⁸ In order to carry out the restrictions of the Proclamation, Wilberforce formed the Proclamation Society, of which Thomas Bowdler was a member. Thus, even before he had started to expurgate books, Bowdler was involved in censorship and suppression of immoral literature. Although the Proclamation Society was eventually superseded by the Society for the Suppression of Vice, Thomas's evident concern with 'licentious prints' continued well into the nineteenth century. In the Royal Proclamation, and the society which followed it, it is possible to see a further development which would eventually lead to the editing of *The Family Shakespeare*.

The Proclamation Society was not popular with everyone and was not always regarded as a threat to lewd behaviour. Horace Walpole once commented that 'the Proclamation' was 'no more minded in Town than St. Swithin's Day.'³⁹ In fact, the Proclamation Society may have wanted to punish writers and publishers of obscene texts but prosecutions were infrequent. The sinners of the 1780s, it seemed, were not ready to be converted or reformed. However, an event which took place in the last year of the decade became the catalyst for a much wider acceptance of Evangelical beliefs and values. The French Revolution was the shock that was needed to 'set the [British] nation firmly upon a new course'⁴⁰ and with it the censorious activities of the government became acceptable and expected. Yet, it was not simply a new acceptance of censorship which drove the era towards

³⁸ *Part of the first address to the Public from the Society for the Suppression of Vice*, London, 1803, pp.22-24 as cited in Quinlan, p. 54.

³⁹ as cited in Muriel Jaeger, *Before Victoria*, (Chatto and Windus: London, 1956), p. 14.

⁴⁰ Quinlan, p. 67.

Victorianism and thus, towards Bowdlerism. Public opinion had changed and in the years of uncertainty that followed the Revolution, many people were converted to Evangelical Christianity; 'moral reform thus flourished at the expense of the political.'⁴¹ By keeping the nation devout, moral and mannerly it was hoped that the events in France would not be repeated in England. For the first time, the desire for reform was evident even in the higher classes and the nation's attitude to vice began to change.

This attitude to vice was not solely influenced by the Evangelical movement. Another factor, which Noel Perrin believes is the chief cause of Bowdlerism, is the rise of the cult of sensibility.⁴² When Perrin refers to this in his study of Thomas Bowdler's legacy, he is particularly referring to 'delicacy' and uses it to mean 'something shrinking, sensitive, easily wounded.' However, as has already been discussed in the previous chapter, this seems to apply more accurately to 'sensibility' than 'delicacy.' 'Delicacy' is better defined as a sense of what is proper and improper. A delicate person may be offended by obscene words or sexual language but they will not necessarily fall down in a swoon. Improper behaviour extended to the violent outbursts of emotion that are connected with sentimentality and which, by the 1770s were beginning to be condemned. However, the growth of sentimentality had long lasting effects; it is evident in the changing perception of family, in the economic and cultural situation of women and in growing concern for those suffering under great afflictions.⁴³ One of its most notable effects though, is the sense of delicacy which lingered long after the 'affected feelings' and 'display of

⁴¹ Muriel Jaeger, *Before Victoria*, p. 38.

⁴² Perrin, p. 10.

⁴³ Todd, p. 12.

emotion' had diminished. Delicacy could be applied not only to that which is obscene in language but also to physical obscenities. This led to a growing disgust towards the human body and towards bodily functions. As Lawrence Stone has noted, this particular form of delicacy was influenced by the growing stress on the Renaissance Humanist idea of 'civility.'⁴⁴ As these ideas about what separates the civilized from the uncivilized spread throughout Europe people became more aware of a need to withdraw their body and its functions from the view of others. In the late seventeenth and early eighteenth centuries a great deal of innovations were introduced to the lives of those with enough money to afford them. These included the fork, the handkerchief and the nightdress, all of which were designed to conceal and protect others from the indelicate sights of saliva, mucus and nudity. Cutlery became widely used and was meant only for personal use, which meant that it could no longer be dipped into a shared dish once it had been used.⁴⁵

Another upshot of this new stress on physical privacy was an increase in cleanliness and the introduction of bathtubs into wealthy late eighteenth century households. The motivation for these new refinements is delicacy and a fear of giving offence where none had previously existed; one particular example can be found in 'the odour of stale sweat, which had been taken for granted for millennia' but 'was now beginning to be thought offensive'.⁴⁶ Spitting and nose-blowing were now discouraged and excretion and sexual activities were carried out in far more private accommodation. These actions were not restricted as a method of improving hygiene or limiting bacterial infections but in order to conform to new patterns of

⁴⁴ Stone, p. 256.

⁴⁵ Stone, p. 256-7.

⁴⁶ Stone, p. 257.

propriety and 'civility'. Stone firmly believes that the bodily privacy which developed during the eighteenth century paved the way for 'nineteenth-century prudery' and on close examination of the omissions from *The Family Shakespeare* this seems to be true. Bowdler often removes references to smells, bodily odours, urinating and even grotesque descriptions of the human body, particularly Falstaff's. *The Family Shakespeare* has been viewed as a triumph of pre-Victorian delicacy,⁴⁷ an entirely valid point of view when considering all of the bodily indelicacies which Bowdler has excised.

However, as has already been discussed, it was not just the human body which could offend the delicate nineteenth century reader. This delicacy also led to the condemnation of obscene or sexual language and eventually manifested itself in the use of euphemisms. One particular example of this kind of practice can be found in an English poem originally called *The Three Knights and the Smock*. Leigh Hunt, a nineteenth century poet noted the changes to the title, which altered in line with opinions about delicacy. 'Smock' began to be considered 'indelicate' and the title was changed to *The Three Knights and the Shift*. However, this too became too much for delicate people and the title was changed once again; this time 'shift' was substituted for the French '*Chemise*'. Finally, even disguising the word in French became totally unacceptable and the poem was withdrawn from publication and 'the word may not be mentioned at all, nor the garment itself alluded to by any decent writer.'⁴⁸ The ill fortune of the words 'smock' or 'shift' or 'chemise' is a fate which was suffered by many other words and phrases. If even a woman's clothing may

⁴⁷ Quinlan, p. 248.

⁴⁸ Jaeger, pp.122-3.

not be alluded to, then it seems natural that the Bowdlers deemed it entirely necessary to expurgate Shakespeare's work. Indeed, Shakespeare's language and the language which had been used by generations of English people were being criticized at least twenty years before Bowdlerization first took place. With the growth of euphemism came a new hope of increased delicacy and propriety throughout the nation.

In 1791, in an article in the *Gentleman's Magazine* a writer remarked:

All our mothers and grandmothers used in due course of time to become *with-child*, or as Shakespeare has it, *round-wombed*...but it is very well known that no female, above the degree of chamber maid or laundress, has been *with-child* these ten years past; every decent married woman now becomes *pregnant*... We are every day growing more delicate, and, without doubt, at the same time more virtuous; and shall, I am confident become the most refined and polite people in the world.⁴⁹

The push towards Victorian euphemism had begun, nearly fifty years before Victoria came to the throne. It is this kind of euphemism which the Bowdlers so often employ in *The Family Shakespeare* and which became even more marked in later editions of Shakespeare's work. Charles and Mary Cowden Clarke, for example, changed every instance of 'cuckold' to 'wronged man' in their edition published between 1865 and 1869. Support was growing for this type of censorship and when the Society for the Suppression of Vice was formed in 1802, although it was a direct successor to the eighteenth century groups, its institution 'in the midst of a zealous reform movement' ensured that it lasted much longer than its predecessors. To begin with, very few of the twenty nine men who founded the Society for the Suppression of Vice also belonged to the Proclamation Society. This

⁴⁹ *Gentleman's Magazine*, LXI (Dec 1791), p. 1100.

may have been because the societies appealed to different social classes; Wilberforce had originally planned to enlist 'persons of consequence in every line of life' but in 1802 the membership mainly consisted of peers, M.P.s and senior Church officials. By contrast the Society for the Suppression of Vice (otherwise known as the Vice Society) was a 'middle-class organization...drawing the bulk of its active supporters from the City of London'. The professions of these men can be traced and listed as '8 clergymen (none above parish rank), 5 lawyers, 2 surgeons, 1 government clerk as well as 1 stockbroker and 3 business proprietors (2 of them booksellers).'⁵⁰ The Vice Society, it seems, was the domain of ordinary, working men and it must be assumed reflected the opinions of these ordinary men towards licentiousness. The middle-class make up of the Society is evidence of a growing trend among the bourgeoisie to uphold Evangelical values and of a desire to reform all indecent elements of British society.

The Vice Society eventually absorbed the Proclamation Society and many of the latter's members transferred their membership. On the first list of subscribers, published in 1803 is one name of significance for this study; this time it was not Thomas but his brother, John Bowdler, who was a member of the society, yet, the family's continued involvement in the suppression of vice indicates a lifelong concern with reformation of both morals and manners. John Bowdler was the author of *Reform or Ruin: Take you Choice!*, a lengthy tract in which he blames the corrupted state of the nation on the licentious nature of private lives; 'how little of their time for they take from those pursuits [playing cards, drinking at alehouses,

⁵⁰ M.J.D. Roberts, 'The Society for the Suppression of Vice and Its Early Critics, 1802-1812', *The Historical Journal*, 26 (1983), 159-176 (p.161-2).

dancing etc.] to devote to religion, or to their improvement in virtue and morals?’⁵¹ He had a simple plan for altering the nation’s fate; ‘the only reform which can save us, if adopted in time is A THOROUGH REFORM OF PRINCIPLES AND PRACTICES AMONG ALL RANKS OF PEOPLE THROUGHOUT THE KINGDOM’ [his capitals].⁵² Once these changes began to occur in British society it is not surprise that there were new markets available in which John’s brother and sister could sell their reformed Shakespeare.

The acceptance of these changes is evident in the greater success of the Society for the Suppression of Vice in contrast to the Proclamation Society. One obviously successful element was the far larger membership of the Vice Society. In 1802 the Proclamation Society’s membership stood at 152 and had been the same for a number of years. The Vice Society may have only started with 29 members, but by the end of 1804 there were approximately 1200 members.⁵³ The Society encouraged other groups to be set up in provincial areas and allowed women to become members. They also set a lower subscription rate of one guinea suggesting that they expected to appeal to less affluent people than the Proclamation Society (whose subscription was two guineas). Even though the Proclamation Society had much the same agenda as the Vice Society, it was not until the beginning of the nineteenth century that any society was able to attract such a large membership. Increasingly people felt that vice of any kind needed to be restricted and suppressed. This is further emphasized by the success of the Vice Society’s convictions.

⁵¹ John Bowdler, *Reform or Ruin: Take your Choice!*, 2nd edn. (Dublin: J. Milliken, 1798), p. 18.

⁵² John Bowdler, pp. 19-20.

⁵³ R. Watson, *A sermon preached before the society for the suppression of vice ... To which are added the plan of the society, a summary of its proceedings and a list of its members*, (London, 1804), pp.41-72 as cited in Roberts, p. 163.

Between 1802 and 1817 they achieved a one hundred percent conviction rate and it therefore appears that the prosecutions that they executed were manifesting the mood of the time. Later in the era when the society tried to prosecute 'obscene' literature it was not always successful. This suggests that the height of Victorianism was actually over before the Victorian era had begun.

The success of the Vice Society had a profound effect on booksellers; many stopped publishing even slightly questionable works, including Byron's *Don Juan*. The society drew support from unlikely quarters, and even one of their most vehement opponents Richard Carlile – who was jailed for publishing seditious material – wrote in 1820:

The first avowed object of your society was to seek out the persons who were instrumental in disseminating obscene books and prints. Had you confined yourself to this, no honest or moral man would have complained of or objected to your conduct as a society.⁵⁴

Censorship on the grounds of obscenity was becoming acceptable and, as such, a pre-censored version of Shakespeare was likely to find many admirers and be marketable to a wide audience. In the early years of the nineteenth century it seems that the earlier predictions in the *Gentleman's Magazine* concerning the politeness of the age had come true. In the 1780s one could still buy an annual publication called *Harris's List of Covent Garden Ladies* which was essentially a magazine of prostitutes which some used to advertise to a larger clientele. This was an obviously bawdy work but 'was sold openly'⁵⁵; by the 1800s this type of trade was no longer acceptable and sex had become a hidden and rarely discussed sin. The lack of

⁵⁴ Richard Carlile, 'A Letter to the Society for the Suppression of Vice (self-styled and by no one else)', *The Republican*, 2 (1820), 181-188, (p. 183).

⁵⁵ Quinlan, p. 61.

understanding and the secrecy surrounding sex is borne out in Bowdler's expurgations and in the belief that this type of expurgation needed to be carried out in the first place. As a result of his Evangelical beliefs, Bowdler excises a great deal of religious language from *The Family Shakespeare*, however these are not his only concern. Sexual language and obscenity come under as much scrutiny as a misplaced 'O God!' and meet with varying, sometimes surprising treatment in the edition. His reaction to sexual language is both mirrored in and reflects upon nineteenth-century society's opinions about how much one should discuss sex, reveal details of sexual relationships or publish works which did both of these. These opinions were rapidly changing, affected both by religious and moral views about sex, and were certainly a reaction against the sexual mores of the decades leading up to the birth of Bowdlerism.

In the late eighteenth and early nineteenth century, the attitudes to sex were changing, and remarkably varied amongst different groups and classes. Enlightenment thought on the subject of sex tended towards support of sexual freedoms, and increased availability of sexual knowledge. This relaxed view of sex heralded the beginnings of sex therapy, and manuals discussing sexual techniques, compatibility, venereal disease, fertility, birth control and reproduction were published and freely available. Pornography and prostitution were rife and visible, with little done to suppress the publication of pornographic literature, or to control the women that traded on the streets. It has been estimated that there could have been as many as ten thousand prostitutes in London at the end of the eighteenth century; although this includes 'all levels from the kept woman to the street

walker'.⁵⁶ The cost of these women could vary from six pennies up to fifty guineas; suggesting that they were catering for a wide variety of men and that no social class was immune to the temptations of these women.⁵⁷ Prostitutes did not need to ply their trade in secret and were able to advertise freely in directories such as *Harris's List of Covent Garden Ladies* or *The Whoremonger's Guide to London*. Lists such as these exemplify the ready availability of prostitutes and pornography, and in fact combine these two elements as readers who did not wish to actually sample the goods on offer could at least use the books for private titillation. The success and then decline of *Harris's List* also serves as proof of the shifts in societal expectations and the lessening in demand for both sexually explicit literature and prostitutes.

Harris's List was published every year for forty years and the books were almost as ubiquitous as the prostitutes they advertised. They were reasonably priced, at two shillings and sixpence, suggesting that they were intended for perusal by men of the middle classes. The book's publication ended in 1795 when the publisher James Roach was 'brought up on libel charges by the Proclamation Society', here, as with many other areas of life, the Evangelical reform movement, with Bowdler as a member, was making itself felt. Even before the publisher was charged and the book reached the end of its incredibly lengthy life, the contents of the *List* had begun to change. By 1793, 'a tacit and occasionally explicit acknowledgement of

⁵⁶ Roy Porter, 'Mixed Feelings: the Enlightenmen and sexuality in eighteenth-century Britain' in *Sexuality in Eighteenth-Century Britain*, ed. by Paul Boucé (Manchester: Manchester University Press, 1982), pp.1-27 (p.9).

⁵⁷ *The Journals of James Boswell*, p. 26

the shamefulness of prostitution appears'.⁵⁸ As well as this acknowledgement of shame, the prostitutes began to be described in terms of their virtues, and not their sexual prowess. As a description of Miss Davis reads 'she is seldom guilty of those vices which we so frequently censured, and which defile the sex more than any other; we mean drinking and swearing.' Another entry insists that 'some of the finest women in England are those, who go under the denomination of ladies of easy virtue.'⁵⁹ These women may not be chaste, but, the *List* attempts to say, if it were not for that they would be paragons of virtue. It is clear from these entries that the public's tastes and expectation of women, even prostitutes, were changing and that even pornographic literature had to adapt. These women now had to fit a moral model which was founded upon, though not completely dictated by, Evangelical principles. If readers of pornographic material were becoming more censorious, then the everyday reader must have been equally demanding. *The Family Shakespeare*, which was expurgated only twelve years after *Harris's List* stopped being published, answered the censorious compulsions of those in need of more subdued, religious and moral literature which could be comfortably read aloud in the middle class domestic haven.

However, prostitutes remained ubiquitous in London even in the last years of the eighteenth century. In 1795, William Blake's friend noted in his diary that he had 'met 300 whores in the Strand' and in the same year the *Times* of London complained that 'the streets should be every night infested by a number of

⁵⁸ Elizabeth Campbell Denlinger, 'The Garment and the Man: The Masculine Desire in *Harris's List of Covent Garden Ladies, 1764-1793*', *Journal of the History of Sexuality*, 11, (2002), 357-394, (p. 385).

⁵⁹ *Harris's List*, 27 (1793), pp. 8-9.

impudent, though unfortunate women, who not only assail the ears of the passenger with the most blasphemous and obscene language, but even go to the length of assaulting their persons.’⁶⁰ Elizabeth Campbell Denlinger believes that the language of this article belongs more to the Victorian age than to the eighteenth century but, while it is certainly true that many people were continuing to drink, swear and visit prostitutes there was also a growing opposition from religious groups as well as those with a heightened sense of morality to this kind of behaviour. This is evident in the growth of Evangelical Christianity, the rise of the reform societies and the increasing importance being placed on middle-class domesticity and the security of the family. The diatribe in the *Times* of London belongs as much to these social movements as it does to the Victorianism of the future century. Victoria was not yet on the throne, or indeed was not yet born, but the seriousness and repression that came to epitomize her reign was developing even amidst the most decadent social sentiment.

The decadence of the eighteenth century was reinforced by the freedom of prostitutes to conduct their business, despite its illegality. In addition to this, adultery was common and was often tolerated by wives of cheating husbands. This tolerance was extended to the mistresses of these men, even when they became pregnant; ‘no one is shocked,’ wrote Lady Wortley Montagu, ‘to hear that Miss so-and-so Maid of Honour, has got nicely over her confinement.’⁶¹ There is plenty of evidence that men were happy to admit to their sexual dalliances and even to own up to the paternity of illegitimate children. At Devonshire house in the 1790s, the

⁶⁰ Denlinger, p. 361;p. 390.

⁶¹ In G. Rattray Taylor, *The Angel Makers: A Study in the Psychological Origins of Historical Change. 1750-1850* (London: Secker and Warbury, 1973), p. 55

Duke and Duchess shared a ménage a trois with the Duchess's close friend, Lady Elizabeth Foster and brought the illegitimate children up alongside the Duchess's. Of course, this type of behaviour was not accepted by all sections of society and while many were flaunting their sexuality others were denouncing the nation's sexual and moral corruption. According to William Wilberforce, Christ had condemned adultery "more particularly" than any other sin'. He believed it was a national problem 'of much more importance than any question about peace or war' and he had considered trying to make adultery a criminal offence. Other members of the Vice society had even stronger views; John Bowdler, for instance, wanted to make adultery not only a criminal, but a capital offence.⁶² John Bowdler's views on adultery may have been extreme but it is certain that his brother, Thomas, disapproved of adultery wholeheartedly. His expurgations of the word 'cuckold', as well as the removal of vulgar descriptions of adultery demonstrate his, as well as his intended audience's, distaste for this form of sexual activity.

The sexual freedoms that so many Evangelicals were opposed to were often reserved for upper-class men. The sexual lives of the masses were far more constrained. They were limited by 'suspicious and guilt-ridden' ideas about the human body and were often convinced that sensuality was associated with the Fall and with sin. The punishments for these sins were visible, often painful and financially constricting; being embodied in venereal disease and illegitimate children. Yet, despite this the masses continued to fornicate and even though in this

⁶² Michael Mason, *The Making of Victorian Sexual Attitudes* (Oxford: Oxford University Press, 1994), p. 74.

passage John Wesley is really castigating the aristocracy for not setting the right example, he makes it clear that men in all walks of life are unchaste:

Where is male chastity to be found? Among the nobility, among the gentry, among the tradesmen, or among the common people of England? How few can lay claim to it at all? How few desire so much as the reputation of it! How numerous are they now even among such as are accounted men of honour and probity who are fed as horses, every one neighing after his neighbours wife.⁶³

Despite its criticism of all men, it is clear that Wesley is mainly reprimanding those in the upper-classes whose morals were somewhat questionable. He is also criticizing a society which allows men who fornicate to be counted among the men of honour and who can remain as role models to the common people. He was not alone in seeing the sexual mores of the aristocracy as the root of all illicit sexual deeds and as the corrupting influence of the nation. Daniel Defoe and Samuel Richardson also portrayed 'sexual promiscuity as one of those aristocratic excesses that threatened middle-class virtue and domestic security.'⁶⁴ The sexual state of the nation could be seen as a direct threat to two of the pillars of the Evangelical household and, as such, Britain's sexual depravation had to be reformed or at the very least suppressed.

The Evangelicals, and later the general populace, extolled sexual self-control, verbal prudery and supported an end to the double standard of sexual morality, in order to safeguard the purity of men.⁶⁵ Evangelicals believed that men's chastity was as important as women's and 'female chastity' became 'the archetype for

⁶³ *The Autobiography of Francis Place 1771-1854*, ed. by Mary Thale (London: Cambridge University Press, 1972), p. 71.

⁶⁴ Nancy F. Cott, 'Passionless: An Interpretation of Victorian Sexual Ideology, 1790-1850', *Signs*, 4 (1978), 219-236 (p.223).

⁶⁵ Cott, p. 223.

human morality.’ As part of this safeguarding of virtue, access to information about sex was restricted and bawdy or obscene literature was suppressed and censored. In the books about sex which were permitted to be published the importance of keeping women innocent in order to safeguard their virtue is emphasized. In one marriage manual’s discussion of the evils of masturbation the author contends girls only start masturbating because they are encouraged to do it by a more precocious or older friend and he denies that the practice stems from any ‘*carnal desire*’ [his italics]. If this belief was widespread then the need to keep girls from the knowledge of masturbation and from any other sexual activity must have been keenly felt. If they did not read about it, and their friends did not know about it, women would never have the desire to do it. Thus, for nineteenth century parents, it must have seemed wise to protect their daughters from any form of sexual knowledge whatsoever. The author supports this course of action when he says that if women are ‘shut out from the world *before* their carnal passions are excited...I can readily believe that their carnal affections would never become sufficiently strong to lead to ungovernable or debilitating longings’ [his italics].⁶⁶ Keeping women ‘shut out from the world’ was partly accomplished through the development of the domestic havens already discussed in this chapter. By containing women in families and the home ‘the dangerous parts of herself’, associated with her sexuality, could be suppressed.⁶⁷ Women could also be protected from themselves by being denied any knowledge of the world, or of worldly pleasures. Since even the allusions and double entendres of Shakespeare’s plays may have been enough to

⁶⁶ Jean Dubois, *Marriage, Physiologically Discussed*, trans. by W.M. Greenfield (New York: The Bookseller, 1839), p. 26 Facs. repr. in *Sex for the Common Man: Nineteenth Century Marriage Manuals* (New York: Arno, 1974)

⁶⁷ Davidoff and Hall, p. 114.

excite ‘carnal affections’, promote moral degeneracy and open the world up to women, it is not surprising that the Bowdlers expurgated his work or that these expurgations found such a large audience.

This atmosphere of disapproval and ignorance fostered the market for *The Family Shakespeare* and helped it to achieve success. The first edition in 1807 may have been slightly too prudish for the times but the 1818 edition, which this project is chiefly concerned with, and which included far more of the plays, would have appealed to the growing Evangelical market, as well as many others who were beginning to believe that the Enlightenment’s sexual mores needed to be forgotten. The combination of Evangelical Christianity and middle-class domesticity had created a cultural marketplace where the Bowdlers’ literary productions would be greatly sought after. *The Family Shakespeare* appealed to a new kind of family where children and women’s innocence had to be protected and shielded from the public arenas; religion and morality were of the utmost importance and open discussions about sex, death and bodily functions would have been severely disapproved of. The question then remains, how did the Bowdlers make their text ‘fit’ for this new domestic haven and were their efforts entirely successful? The next chapter will detail some of the cuts that the Bowdlers made in *The Family Shakespeare* and attempt to explain why these particular words and lines may have been cut; as well as considering any discrepancies that occur and highlighting any patterns.

'HERE THE WELL BELOVED BOWDLER STABBED': THE BOWDLER'S EXPURGATION OF SHAKESPEARE

Henrietta Bowdler's edition of *The Family Shakespeare* entered the literary marketplace at a turning point for English prudery. While the Society for the Suppression of Vice had been campaigning for years to remove obscenity from the popular literature, they had met with limited success. However, with the ideals of the Enlightenment beginning to fade, fear of revolution abroad and Evangelicalism in its ascendancy, the time was ripe for literary prudery to begin.¹ There was evident demand for an expurgated Shakespeare, particularly one suited to reading in the middle class family circle, as well as mixed society, and for using as an educational tool for children, particularly girls. The intentions of Thomas's *Family Shakespeare* are clearly aligned with these demands. He has excluded from the edition 'whatever is unfit to be read aloud by a gentleman to a company of ladies' and his object within the text is to enable this gentleman to read 'without incurring the danger of falling unawares among words and expressions which are of such a nature as to raise a blush on the cheek of modesty.'² The language Thomas uses is telling, it is not simply an embarrassment to stumble across some of Shakespeare's bawdy but actually a 'danger'. This fear of indecency is reiterated in his 'Preface to the Fourth edition' in which he ventures 'to assure the parents and guardians of youth, that they may read the FAMILY SHAKESPEARE aloud in mixed society...*sans peur et sans reproche*.'³

¹ Eric Trudgill, *Madonnas and Magdalens: The Original Developments of Victorian Sexual Attitudes* (London: Heinemann, 1976), pp. 211-2.

² *The Family Shakespeare*, 4th edn, p. viii.

³ Bowdler, 4th edn. p. v.

Thomas is keen to reassure readers about the omissions he has made. He expresses confidence that they will not 'regret the loss of words that have been omitted' and reminds them that 'except in one, or at most two instances, the plays of our author are never presented to the public without being corrected.'⁴ Despite his seeming confidence in the project, Thomas takes great pains to repeat his reassurances throughout the preface, creating a sense of anxiety about the legitimacy of removing anything from Shakespeare. This chapter will examine those 'words and expressions' which the Bowdlers believed could no longer have a place within Shakespeare's work and which appear to have created such social angst and embarrassment for the pair. Each cut will be examined in relation to the other expurgations that the Bowdlers made and are grouped into three areas, expurgation of sexual language and obscenity, expurgation of profanity and religion and expurgation of the human body. This chapter will also discuss any discrepancies which occur within *The Family Shakespeare*. As the expurgations are extensive, not all can be discussed in this chapter. For full details of all the cuts the Bowdlers made refer to the appendix of this project, where they are listed, including line references to *The Oxford Shakespeare: The Complete Works* (second edition.) When expurgations are referred to in this chapter they will be signified by (A2, 6). This means it is the sixth cut (6) in the second play of the appendix (A2); the plays are arranged in alphabetical order so, in this example the play referred to is *Antony and Cleopatra*.

⁴ Bowdler, 4th edn., p. v.

Sexual Language and Obscenity

Shakespeare's bawdy and sexual language is consistently and, in most cases, thoroughly expunged from *The Family Shakespeare*. As an edition designed for children and women and edited by an Evangelical Christian this does not come as a surprise. However, a detailed analysis of what is cut and what is allowed to remain provides interesting, and sometimes unexpected results.

The act of sex, whether stated explicitly or implied through the use of metaphor, double entendre or allusion is systematically removed from *The Family Shakespeare*. This has the effect of greatly reducing the lines of characters who are known for their bawdy, such as the Nurse in *Romeo and Juliet*. She is no longer allowed to tell her interminable anecdote of Juliet's fall as a young girl, which has the effect of rendering Lady Capulet's interjections unnecessary. She no longer needs to tell the Nurse to 'hold thy peace' as the Nurse is not rambling about Juliet's childhood. However, since Bowdler was determined not to remove anything which did not cause 'a blush on the cheek of modesty' the line remains yet the comedy is lost and the scene makes less sense (A28, 7).

The expurgation of *Romeo and Juliet* seems thorough, the Nurse is no longer allowed to tell Juliet to 'seek happy nights to happy days' and when Juliet is waiting anxiously for Romeo to arrive on their wedding night, she no longer wishes with such ardour to learn 'how to lose a winning match' (A28, 9; 33). A young girl, waiting for her husband with such eagerness is clearly considered indelicate by

Bowdler, particularly when what she is anticipating is 'true love acted.'⁵ When she desires the physical consummation of her marriage, Juliet is far from encapsulating the ideal of nineteenth-century timidity and femininity and though her speech is mild allusion only, it is expurgated fully.

Shakespeare's bawdy is not always so subtle, though it is frequently expressed in metaphorical terms. Often it is the use of metaphorical terms which enables Shakespeare to express, sometimes in a grotesque fashion, the full nature of the sexual act. In *A Winter's Tale*, for example, when Leontes considers the cuckold who 'little thinks...[his wife] has been sluic'd in his absence/And his pond fish'd by his next neighbour.'⁶ This is removed from *The Family Shakespeare* and instead, the line reads 'that little thinks she's false' (A36, 2). Where Shakespeare has chosen to take advantage of the power of metaphor to express the full strength of Leontes's anger and paranoia, Bowdler has substituted the word 'false' which immediately decreases the reader's sense of Leontes's bitterness.

The use of metaphor to express sex as a violent, unruly passion is used extensively in *Othello*. Here, sex is often connected with animalistic primal urges, and through the use of sheep in Iago's first discovery of Desdemona and Othello's sexual actions, intimates Iago's disgust of them, if not as people, at least as lovers: 'Even now, very now, an old black ram/Is tuppung your white ewe.'⁷ Once again, this is cut from *The Family Shakespeare*, and, as in *Romeo and Juliet*, the loss of these lines is detrimental to the sense of the scene (A25, 3). When Iago tells

⁵ III, 2, 16.

⁶ I, ii, 195.

⁷ I, i, 88.

Brabantio that he is 'robb'd', the reader of *The Family Shakespeare* does not immediately find out of what. Instead Brabantio is hurried out of bed by Iago for no apparent reason.

While Bowdler is seemingly thorough in his expurgation of references to sexual acts, there are several which he allows to remain. One metaphor which recurs several times throughout Shakespeare's work and which Bowdler treats in varying ways is that of picking locks. In *Cymbeline* Iachimo equates seducing Imogen with picking a lock and taking 'the treasure of her honour.'⁸ Picking a lock has obvious penetrative connotations and combined with the idea of a woman's chastity as her treasure the metaphor presents a violent and masculine image of rape as thievery of the commodified woman's innocence. In his *Cymbeline*, Bowdler removes the image and replaces it with the word 'prevail'd' and the 'treasure' metaphor is weakened by the absent lock-picking (A6, 15). In other plays, however, Bowdler does not appear to recognize the lock-picking trope, or chooses to ignore it. One such instance is found in *Measure for Measure*. This play presented Bowdler with his biggest challenge as an expurgator. He felt that it was almost impossible to free the play from 'those defaults which are inseparably connected with the story'⁹ and he did not print his own expurgated version until the third edition of *The Family Shakespeare* in 1820.¹⁰ In his 'Preface to the Fourth Edition', Bowdler professed that he was immensely proud of his efforts in excising the offensive passages from the play, and admitted that he would be happy if his audience were to judge the

⁸ II, ii, 41.

⁹ *The Family Shakespeare*, II, 3.

¹⁰ Andrew Murphy, *Shakespeare in Print: A History and Chronology of Shakespeare Publishing* (Cambridge: Cambridge University Press, 2003), p. 351.

merit of the whole edition on that one play.¹¹ However, despite his confidence in his work, Bowdler has not omitted all of the bawdy.

One of the lines which is not removed makes use of the lock-picking metaphor: 'we take him [Pompey] to be a thief too, sir; for we have found upon him, sir, a strange picklock, which we have sent to the deputy'.¹² Pompey is a pimp and the 'strange picklock' is a dildo; yet Bowdler allows the line to remain. Possibly he did not understand the allusion, particularly as it refers to a sexual practice which was considered sinful and unnatural; "a *habit* too polluting to be named...a crime committed in secret and alone".¹³ The author of this condemnation of masturbation would most likely have been warning men away from this 'crime'. It is unlikely that they were aiming this warning at both sexes, since, despite its condemnation in marriage manuals, many people, men in particular, did not believe that women could feel sexual pleasure or that they masturbated. For women, the act of sex was seen as a "necessary ordeal"¹⁴. Therefore, it is possible that the idea of an instrument designed for that purpose may have been totally alien to Bowdler. If it was not, he may have believed his audience would not understand the allusion. Interestingly, this line does not appear in the 1818 edition of *The Family Shakespeare*, in which Bowdler reprinted, without alteration, John Philip Kemble's acting version of 1815.¹⁵ Here, Kemble removes not only the reference to the 'picklock' but also any intimation that Pompey is a thief. Instead his crime is that

¹¹ *TFS* 5th edn., p. vi.

¹² III, i, 283.

¹³ Anon., *The Secret Sin and its Consequences* (1858), p. 9 as cited in Trudgill, p. 52.

¹⁴ Dora Langlois, *The Child: Its origin and Development*. (1896), p. 27 as cited in Trudgill, p. 61.

¹⁵ *Shakespeare's Measure for Measure: A Comedy; Revised by J.P. Kemble And now published as it is performed at the Theatres Royal*, ed. by J.P. Kemble (London: John Miller, 1815).

he 'keepeth a naughty house.'¹⁶ Bowdler may have restored the lines when he expurgated *Measure* for himself because he felt that this line was a more blatant admission of Pompey's sinful employment than the more subtle sexual allusions of Elbow.

One, more ambiguous allusion which Bowdler allows to remain occurs in *Henry V*. Its meaning is debatable but in some modern editions it is accepted as having sexual connotations. When Henry warns the men of Harfleur to expect 'The blind and bloody soldier with foul hand' to 'defile the locks of your shrill-shrieking daughters',¹⁷ he may simply mean that they will be dragged off by the hair. Some modern editions give only this meaning in their footnotes and Gordon Williams does not include 'lock' in his dictionary of sexual language, although the 'key and lock' imagery is taken account of.¹⁸ The examples of this which Williams provides are: 'Virginity is paradise, lockt up...And twas decreed that man should keepe the key' and 'A woman that will be drunk, will eas'ly play the Punck; For when her wits are sunk all keyes will fit her trunk.'¹⁹ From the evidence of these examples it is possible to conclude that without the corroborating 'key' image, 'lock' remains desexualized. However, Shakespeare's words are often ambiguous in meaning and it is not difficult to imagine invading soldiers dragging girls off, not simply with the intention of defiling their hair but also defiling their virginity. Shakespeare could have chosen different words to express the act of dragging a girl by the hair, but he

¹⁶ Kemble, p. 38; Bowdler, p. 39.

¹⁷ III, iii, 117-8.

¹⁸ *King Henry V*, ed. by T.W. Craik. The Arden Shakespeare (London: Routledge, 1995), p. 218n35; Gordon Williams, *A Dictionary of Sexual Language and Imagery in Shakespearean and Stuart Literature*, 3 vols (London: Athlone, 1994), II, 759.

¹⁹ Thomas Middleton, *The Revenger's Tragedy* (1606-7, repr. 1998).

<<http://www.tech.org/~cleary/reven.html>> [accessed 5 April 2006] (II.i.176); Roxburghe, *Cuckold's Haven*, cited in Williams, II, 759.

chose 'defile' and 'locks', both of which carry the weight of double meanings. In the Oxford Shakespeare edition of *Henry V*, Gary Taylor takes note of these: 'Defile the locks literally, "dirty with gore and filth the tresses."' But *defile* – commonly used for "dishonour, deflower, rape" suggests that more than tresses are being dirtied. *Locks* are also used to keep treasured objects safe' [his italics].²⁰ He continues by noting that women are often said to 'lock up' their virginity but he does not comment on the use of 'lock' as a symbol for the vagina.

Whether 'lock' signifies the protection of chastity or the more physical sexual organs, the line 'defile the locks of your shrill-shrieking daughters' has sexual connotations. That Bowdler chose to include it in *The Family Shakespeare* demonstrates a lack of understanding that an important part of Shakespeare's art is his ability to manipulate the English language and to take advantage of its ambiguous semantics and opportunities for double meanings. It is possible that he may have understood the double meaning and chosen to ignore it. Or, equally possibly, that he felt rape was not something which needed to be removed, as his treatment of the rape of Lavinia – discussed in further detail later in the chapter – seems to demonstrate.

Where bawdy meanings are ambiguous, Bowdler often leaves them intact. In 2 *Henry IV* the following lines are allowed to remain:

Host. I pray ye, since my exion is entered and my case so openly known to the world, let him be brought in to his answer. A hundred mark is a long loan for a poor lone woman to bear: and I have borne, and borne, and borne; and have been fubbed off and fubbed off, and

²⁰ William Shakespeare, *Henry V*, ed. by Gary Taylor, The Oxford Shakespeare (Oxford: Clarendon Press, 1982), p. 174n.115.

fubbed off, from this day to that day...There is no honesty in such dealing; unless a woman should be made an ass, and a beast, to bear every knave's wrong.²¹

While Mistress Quickly may be simply talking about repayment of old debts, it is possible to see sexual connotations in her language, as there is elsewhere. There is always a danger, as Stanley Wells has noted²², with falling into the trap that the Bowdlers themselves were accused of; that of the 'nicest person having the nastiest ideas.'²³ However, Gordon Williams cites 'case' as a word for vagina in *A Glossary of Shakespeare's Sexual Language*, though it is important to remember that a 'case' which is a receptacle is different from a 'case' in the legal sense. Despite these ambiguities the language still has sexual connotations. These are enhanced by the word 'bear' which, as Williams notes, has sexual significance.²⁴ Bowdler himself removes the word 'bear' on other occasions, for example, when Petruccio tells Kate 'women are made to bear and so are you' (A29, 10) or when the Nurse tells Juliet that she 'shall bear the burden soon at night' (A28, 28).

It is possible, though it seems unlikely, considering the other cuts mentioned, that Bowdler did not understand the implications of Mistress Quickly's burdens, her entered 'exion' or open 'case'. It is more likely that since the sexual nature of Mistress Quickly's language is shrouded in legal terms, Bowdler felt that it did not need to be removed. Indeed, his intended audience of children and women, whose knowledge of the world may have been very limited, would probably not have understood this more subtle level of bawdy.

²¹ *The Family Shakespeare*, 2nd edn., V, 217.

²² *Looking for Sex in Shakespeare* (Cambridge: Cambridge University Press, 2004), p 5.

²³ *Monthly Review*, 1820, p. 433 as cited in Perrin, *Legacy*, p. 83.

²⁴ *A Glossary of Shakespeare's Sexual Language* (London: Athlone, 1997), p. 54

Despite this, some sexual references seem so blatant that it is a great surprise to find them still intact in Bowdler's edition. In *Cymbeline*, for example, Cloten's unmistakable instructions to the musicians to 'penetrate' Imogen with their 'fingering' are allowed to remain. However, as a reference to a sexual act outside the bounds of sexual intercourse, it is possible that Bowdler felt that the sense of the line could never be construed to be anything other than innocent. In *As You Like It* a more obvious reference to heterosexual, penetrative intercourse is permitted when Touchstone remarks; 'truly, to cast away honesty upon a foul slut, were to put good meat into an unclean dish'.²⁵ However, the much less explicit line, 'Come Sweet Audrey/We must be married, or we must live in bawdry' is cut (A3, 13). It seems that references to extra-marital sex are much more offensive to Bowdler than the condemnation of a woman with loose sexual morals. What is most odd about the decision to allow Touchstone's 'foul slut' line to remain is the graphic imagery which Shakespeare has used to describe the sexual organs. It is particularly surprising when compared with other omissions which Bowdler has made throughout *The Family Shakespeare* and when Bowdler's own opinion of Shakespeare's presentation of the sexual organs seems remarkably Puritanical.

Bowdler edited *The Family Shakespeare* at a time when the knowledge of sexual practice and the organs which enabled this to occur was limited amongst children and women. The Enlightenment may have prided itself on its sexual freedoms but unsurprisingly this freedom was not available to women.²⁶ Thus, although sex was

²⁵ *The Family Shakespeare*, 2nd edn, 'Cymbeline', IX, 33; 'As You Like It', III, 134

²⁶ Roy Porter, 'Mixed Feelings: the Enlightenment and sexuality in eighteenth-century Britain' in *Sexuality in Eighteenth-Century Britain*, ed. by Paul Boucé (Manchester: Manchester University Press, 1982), pp. 1-27, (p.7).

more public and pornography was rife in both written and printed form, access to this was restricted and ignorance of sexual matters was incredibly common, even amongst women, and some men, of marrying age.²⁷ It is not surprising then, that when publishing an expurgated edition intended for family reading, the Bowdlers would remove reference to the sexual organs, and their function as much as possible.

Bowdler's disapproval of Shakespeare's presentation of the sexual organs is evident in his vehement response to a review article in the *British Critic*. Here, Bowdler questions the merits of the reviewer's comment that Shakespeare 'is...precisely that one [poet] of whom we can least afford to lose one original *iota*' [his italics].²⁸ Bowdler accuses the reviewer of ignorance about the true nature of Shakespeare's plays, offering as an explanation that 'his acquaintance with them is derived from the theatre' and he suggests that if the reviewer attempted to read unadulterated Shakespeare 'aloud in a company of virtuous women, he would be (or he would deserve to be) immediately ordered to quit the apartment.'²⁹ The examples which Bowdler uses to support his claim that the reviewer will be evicted from virtuous company both involve discussion of sexual organs. The first is Hamlet's 'country matters' allusion.³⁰ In his *Letter*, Bowdler challenges the reviewer to 'lay his hand on his heart, and declare, whether he believes that Hamlet in that speech alludes to rural occupations, to the concerns of his native land, or to

²⁷ Trudgill, pp. 49-64.

²⁸ *British Critic*, (April 1822), 372-373 as cited in Thomas Bowdler, *A Letter to the Editor of the British Critic* (London: Longman et al, 1823), p. 8.

²⁹ *Letter to the British Critic*, pp.14-15.

³⁰ 3, ii, 110.

what is not to be named?'³¹ While this does appear to be a sinister description of the vagina and seems to display some Freudian anxieties about female genitalia, it is important to realize that Bowdler also objects to the particular words that Shakespeare is using. 'Country' is used because of the first syllable. Even Chaucer, whose bawdy is at least as strong as Shakespeare's, softened 'cunt' to 'queynte'³² and it is important to note that 'cunt' is still considered be a taboo word today, classified as such in the *OED*, it is rarely heard on television, written in newspapers, or, in fact, spoken aloud.

Thus, while the reviewer's belief that we cannot lose one 'iota' of Shakespeare's work is entirely valid, from Bowdler's point of view the *British Critic* has lost the argument. This raises an interesting clash of morals for the modern reader of Bowdler's work. While many of his expurgations can be classed as prudish and unnecessary, is it really possible to condemn a decision to remove what is, to all intents and purposes, the word 'cunt' from a book intended for the use of families? This conundrum leads to another interesting discrepancy in *The Family Shakespeare*. The word 'cunt' does appear within the edition, though disguised, in *Twelfth Night*.³³ In this instance, it is not possible to speculate that Bowdler did not understand the allusion to female genitalia. If his innocent mind was in any doubt, Blackstone notes in the edition from which Bowdler expurgated: 'I am afraid some very coarse and vulgar appellations are meant to be alluded to by these capital

³¹ *Letter to the British Critic*, p. 16.

³² *The Miller's Tale*, l. 168 in Benson, Larry D., ed., *The Riverside Chaucer*, 3rd edn (Oxford: Oxford University Press, 1987).

³³ *The Family Shakespeare*, 2nd edn, I, 272.

letters.'³⁴ Here, at least, Bowdler must have believed that the allusion was too obscure for the innocent ear to understand and that the audience would be left wondering, like Sir Andrew: 'her C's, her U's and her T's? why that?'³⁵

Another interesting discrepancy occurs in *The Family Shakespeare* surrounding the use of 'ring' as a synonym for vagina. In the 1807 edition, Henrietta did not remove Gratiano's final lines from *The Merchant of Venice*. Indeed, the last two lines of his speech were all she allowed to remain, as the description of 'couching with the doctor's clerk' was clearly too indecent to read.³⁶ Thomas, however, evidently understood the significance of 'keeping safe Nerissa's ring' and removed Gratiano's last speech in its entirety, so that the play ends with Portia's 'farewell' (A21, 44). However, while this use of 'ring' is removed by Bowdler others are allowed to remain, in particular, the Courtesan's ring in *Comedy of Errors*. Certainly, it is more important that the Courtesan be allowed to use the word 'ring' within the context of the play as she must have a reason for chasing both of the Antipholi and Dromios. However, the sexual undertones of 'took perforce my ring away' and 'took away my ring' are unmistakable.³⁷ Gordon Williams cites 'ring' as a euphemism for vagina and draws on *Comedy of Errors* as an example of its usage.³⁸ Once again, it seems that Bowdler has decided that the sexual reference is too subtle and that leaving 'ring' in this context will not damage the innocence or offend the ears of his readers. A final example, which is less ambiguous than

³⁴ *The Plays of William Shakespeare in twenty-one volumes with corrections and illustrations*, ed. by Isaac Reed and others, 6th edn, 21 vols (London: J. Nichols and Son, 1813), V, 327n.6.

³⁵ II, v, 88.

³⁶ *TFS*, 1807 edn., I, 338.

³⁷ *The Family Shakespeare*, 2nd edn., IV, 142; 148

³⁸ Williams, *Glossary*, p. 260.

Comedy occurs in *As You Like It*, when Jaques asks 'have you not been acquainted with goldsmiths' wives, and conn'd them out of rings?' Once again Bowdler allows this to remain and so it must be assumed that he felt his readers would not understand this more blatant sexual reference either.³⁹

Other, more subtle references to the vagina are also allowed to remain. One particularly notable one is the Nurse's line in *Romeo and Juliet* when she asks Romeo why he falls 'into so deep an O'.⁴⁰ While it is possible to debate whether the Nurse intends any innuendo here, it is difficult not to come to the conclusion that she does. Her character throughout the play demonstrates that she delights in bawdy language and coupled with the preceding lines: 'stand up, stand up, stand an you be a man/For Juliet's sake, for her sake, rise and stand', it seems a sensible conclusion that 'O' is sexual. Williams classes 'O', 'rise' and 'stand' as sexual language in his *Glossary*⁴¹ and Bowdler appears to recognize this elsewhere, though he ignores it here. Earlier in the play Mercutio uses the same imagery as the Nurse, but unlike her, he is silenced. The beginning of his speech is less subtle than the Nurse's, as his words begin at Rosalind's foot and find their way up her leg to the 'demesnes that there adjacent lie'. However, it is the use of the words 'circle' and 'raise' which are more clearly echoed in the Nurse's later speech. These lines are more explicit than the Nurse's and include a far more graphic image of sexual intercourse and climax.⁴² However, it is the lines which follow that fully exploit the

³⁹ *The Family Shakespeare*, 2nd edn., III, 129.

⁴⁰ *The Family Shakespeare*, 2nd edn., X, 64

⁴¹ p. 221, p. 261, p. 289.

⁴² ll. 23-29.

use of 'O' as sexual language and which have proved two of the most controversial lines in Shakespeare's work.

These lines are; 'O Romeo, that she were, O that she were/An open-arse and thou a popp'rin' pear'.⁴³ There is, for one of prudish sensibilities, a great deal to object to in these lines. The 'O' can be seen as an allusion to the vagina, or the anus, and it also evokes the sounds of pleasure expressed during an orgasm. The dysphemistic use of 'open-arse' is incredibly graphic, whilst 'popp'rin'' sounds like 'pop her in.' Aside from the vividness of the image, is the content. Anal sex may, like Cloten's 'fingering' have exceeded the bounds of expected and therefore recognisable sex but as an act of sodomy, it would have been viewed as sinful and grotesque, and hence excised from Bowdler's edition (A28, 13-14). It is worth noting here that the phrase 'open-arse' is a modern-day interpretation 'from the "open, or" of Q2 and "open *Et Caetera*" of Q1' but, as Stanley Wells notes, 'the import of the passage is clear enough without' arse being stated explicitly.⁴⁴ Certainly, generations of Shakespeare editors believed the lines to have been obscene and many omitted them entirely from the play.⁴⁵

In Reed's variorum edition, from which *The Family Shakespeare* is sourced, Steevens chooses to include these lines, although they are relegated to the footnotes. He informs the reader that two verses have been removed from the play and cites as his justification that they contain 'such ribaldry, that I cannot venture to insert them'. Yet, he chooses to allow them into public view in the footnotes to prove that

⁴³ 1.5.37.

⁴⁴ Wells, p. 17.

⁴⁵ Wells, p. 17.

previous editors who had removed them completely knew 'how to blot'.⁴⁶ The excision of these lines continued throughout the nineteenth century and beyond. Charles Knight removed the lines from his edition, published between 1838 and 1841, but included a detailed footnote in which he attempted to justify the expurgation:

There are two lines here omitted in the text of Steeven's edition, which Malone has restored to the text. The lines are gross but the grossness is obscure, and if it were understood could scarcely be called corrupting...Pope rejected these lines – Pope who, in the "Rape of the Lock," has introduced one couplet, at least, that would have disgraced the age of Elizabeth. We do not print the two lines of Shakespeare, for they can only interest the verbal critic. But we distinctly record their omission.⁴⁷

Evident in Knight's note is a sense of uneasiness about removing anything from Shakespeare's work. However, it seems, Victorian prudery has triumphed over the accurate editor and Knight cannot even bring himself to cite the lines, as Steevens does, at the bottom of the page. By recording their omission, Knight distances himself from thoroughgoing expurgators like Bowdler but still Bowdlerizes in truly Victorian style.

Mercutio's two lines remained controversial well into the twentieth century and it was not until 1954, in Richard Hosley's New Yale edition, that the line was printed as 'open-arse', though the theory that this was the meaning of 'open et caetera' was expounded some fifty years earlier in Farmer and Henley's *Slang and its Analogues*. Today the play still causes problems, especially in America and

⁴⁶Reed, ed., XX, 80n.2.

⁴⁷ *The Plays of Shakespeare with notes by Charles Knight*, ed. by Charles Knight, 6 vols. (London: Virtue, 1838-1841), IV, 134n.5.

particularly in American schools.⁴⁸ In this instance, Bowdler joins a long line of editors, stretching forwards as well as backwards in time, all of whom believe that some parts of Shakespeare, at least, are never fit for modest ears.

In the majority of cases, though, Bowdler's censoring is much more rigorous than other editors. Returning, once again to Bowdler's *Letter to the British Critic* the reader finds Bowdler's second example of Shakespeare's obscenity. Like Hamlet's 'country matters' it again refers to sexual organs, this time the penis. The lines from which Bowdler's objection arises are: 'He that sweetest rose will find/Must find love's prick and Rosalind.' In the second edition of *The Family Shakespeare* it reads instead; 'must find love's thorn in Rosalind' (A3, 8). By changing a single word, Bowdler does succeed in reducing the innuendo but in turn he reduces the comic effect of Touchstone's lines. Interestingly, Bowdler chooses to remove only the word 'prick' rather than removing the whole line. While it may not be totally plausible, it is still possible to see sexual innuendo in the term 'love's thorn', as the context of the lines surrounding it permits. However, since 'prick' is the only blatant reference within the two lines, and Bowdler is editing with unworldly women and innocent children in mind, it is likely that such mild allusions would pass by unnoticed. Indeed, the line in its original form certainly passed Henrietta by, as she allowed it to remain in the 1807 edition. Other instances of 'prick' are also removed from *The Family Shakespeare*, including several from *Romeo and Juliet*. In Bowdler's version Tybalt no longer fights as Romeo sings

⁴⁸ James R. Andreas Sr., 'Teaching Shakespeare's Bawdry: Orality, Literacy and Censorship in *Romeo and Juliet*.' In *Approaches to Teaching Shakespeare's 'Romeo and Juliet'*, ed. by Maurice Hunt (New York: The Modern Language Association of America, 2000), pp. 115-24. Repr. in *Shakespearean Criticism*, 76 ed. by Michael L. LaBlanc (Detroit: Gale, 2003), 79-85 (p. 83).

'prick song' and the no-longer-bawdy 'hand of the dial' is now upon 'the point of noon' (A28, 16; 20).

At other times, Bowdler cannot simply change one word in order to render a line decent. An example of this is in *Merchant*, when Gratiano vows to 'mar the young clerk's pen.' Here, changing 'pen' would make the line nonsensical and thus, would more obviously signal an expurgation. Instead, Bowdler removes the line entirely so that Gratiano only says 'let me not take him then' (A21; 42). However, as he has removed all previous reference to the clerk being in Nerissa's bed with full access to her body, this line does not particularly make sense and seems redundant. Henrietta recognized this and removed all of Gratiano's lines here.⁴⁹ Thomas, who was more concerned with leaving Shakespeare as whole as possible, reinserted the line though it was no longer necessary. While this demonstrates a concern for authenticity it also shows that expurgation can be detrimental to sense.

There are numerous occasions throughout Shakespeare's work when sexual relations occur outside the socially acceptable arena of the marriage bed. Bowdler's treatment of these instances is generally straightforward, the removal of any intimation of sinful behaviour. Yet, there are some examples where Bowdler does not deal with unconventional sex in the way one might expect. Once again, while he continues to expurgate extensively, the thoroughness which he professes himself so proud of in his preface is not always evident.

⁴⁹ 1807 edn., I, 336.

Perhaps the most extreme example of unconventional sex is found in Shakespeare's dealings with incest. The most striking example, particularly by modern standards is found in *Pericles* in which the audience are immediately informed of Antiochus's relationship with his daughter in which they commit 'evil [that] should be done by none'.⁵⁰ Bowdler did not include *Pericles* in his family edition but it was not because its portrayal of familial affection oversteps deeply ingrained social boundaries. Instead, it is not included in *The Family Shakespeare* because in the early nineteenth century, it was not considered to have been written by Shakespeare. It does not appear in Bowdler's source edition, *The Plays of William Shakespeare* and so, it does not appear in Bowdler's own edition.

Hamlet, which also deals with incest and was, of course, accepted as Shakespeare's work, appears in *The Family Shakespeare*. However, in *Hamlet*, the word 'incest' is not cut, although the references to sexual intercourse between Claudius and Gertrude are. The Ghost still calls Claudius 'that incestuous, that adulterous beast' and begs Hamlet not to let 'the royal bed of Denmark be/A couch for luxury and horrid incest' (A7, 3). Within this speech Bowdler is more troubled by the word 'damn'd', which he changed to 'horrid', than by 'incest'. The word itself does not appear to be one that would start a 'blush on the cheek of modesty' and later in the play Bowdler actually chooses to substitute 'incestuous' for more offensive passages such as 'Nay, but to live/In the rank sweat of an enseamed bed' which reads 'nay but to live/in an incestuous bed' (A7, 18). Until the end of the nineteenth century relations between a man and his brother's wife was considered incestuous in

⁵⁰ I.i.28.

the Biblical definition and for this reason was regarded as a sin. Yet, it seems that for Bowdler, as long as there were no details of this sinful relationship within *Hamlet*, using the word 'incest' was acceptable and sometimes preferable if it took the place of Shakespeare's grotesque, diseased imagery of the physical acts involved.

The surprising inclusion of the word 'incest' in *The Family Shakespeare* is markedly different from Bowdler's strict treatment of adultery. However, once again his expurgations are not without their ambiguities. One reference to adultery which is dealt with in varying ways is the term 'cuckold'. In *Hamlet*, Laertes no longer says 'that drop of blood that's calm, proclaims me bastard;/Cries cuckold, to my father.' Instead, Bowdler cuts his speech at bastard, and Claudius's line occurs three lines earlier (A7, 23). What is odd here is that Bowdler allows the 'bastard' to remain, hinting at adultery and illegitimacy, though any further detail is removed. In *Lear* Edmund is still acknowledged to be illegitimate but his speech in support of children created during lustful, adulterous sex is removed (A17, 3). Thus, while it is not completely corrupting for a gentleman to read about illegitimate children to a company of ladies, it seems it is too much to expect the ladies to listen to any details about the creation of these children. Illegitimacy is not a crime, but the act of creating illegitimacy is.

Oddly, while 'bastard' is allowed to remain, 'cuckold' is generally removed. In *Merry Wives*, Falstaff's constant use of 'cuckold' as an insult is severely reduced. He no longer says 'hang him, poor cuckoldly knave', 'I will use her as the key of

the cuckoldly rogue's coffer' or 'it shall hang like a meteor o'er the cuckold's horns' (A22, 32-4). Surprisingly the reference to horns in the last quotation is allowed to remain and reads 'like a meteor o'er his horns' (A22, 34). This is particularly surprising when one considers that Lavinia's line 'tis thought you have a goodly gift in horning' is removed from *Titus* (A32, 4). On the same page of *Merry Wives* that 'horns' are permitted, the word 'cuckold' is allowed to remain. It appears three times in a row when Ford is berating himself about his wife's supposed infidelity: 'fie, fie, fie! Cuckold! Cuckold! Cuckold!'.⁵¹ Ford appears to be allowed to say 'cuckold' because he uses it as a lamentation, rather than an insult. Some of the ambiguity surrounding the expurgation of 'cuckold' may be explained by its weakening significance within the English language. Cuckold was a word which was growing out of popular use; the last date which the *OED* gives for its usage is 1845. Therefore, it is possible that just as cuckold was a word which was fading out of use, symbolizing a cuckold through horns may have been unfamiliar to Bowdler's audience. However, the word was obviously still problematic for some people and in one later edition of Shakespeare every instance of 'cuckold' is changed to "'wronged man'".⁵²

Bowdler's varying treatment of such terms as 'cuckold' and 'bastard' could be one of the reasons why many later expurgators objected to his edition and felt that they could improve upon it. Indeed, Lewis Carroll who intended to edit a version of Shakespeare specifically for girls confessed himself; 'filled with a deep sense of wonder, considering what...[Bowdler] has left in, that he should have cut anything

⁵¹ *The Family Shakespeare*, 2nd edn., I, 180.

⁵² *Cassell's Illustrated Shakespeare*, ed. by Charles and Mary Cowden Clarke (London, 1864) as cited in Perrin, p. 80.

out.⁵³ Of the thirty six plays that Bowdler edited, perhaps the most unexpected play that he has 'left in' is *Titus Andronicus*. Part of what makes *Titus* so shocking is its graphic and sadistic images of violence. However, Bowdler did not remove violence from the plays, which is why *Macbeth* is hardly altered. Despite this, *Titus* remains dubious material for a 'family' book. With its numerous sexually aberrant characters it seems to contain much that Bowdler would have disapproved of, including adultery, lust, an illegitimate child and the rape and torture of a young and virtuous woman.

In his dealings with this rape, Bowdler's expurgations seem less than thorough. Arguably he could not remove the rape entirely, since it is an important plot element that leads to the eventual downfall of Tamora and the death of her sons. However, it is surprising that he does not remove more of the details of the rape from the play. When Aaron first devises the plan in the original version he tells Demetrius and Chiron to:

speak, and strike...and take your turns:
There serve your lust shadow'd from heaven's eye,
And revel in Lavinia's treasury.⁵⁴

In Bowdler's he tells them to 'speak and strike, shadow'd from heaven's eye/And revel with Lavinia' (A32, 2). By removing the reference to the vagina ('treasury') and the instruction to 'take your turns', Bowdler renders the image less graphic but the audience can be under no illusions as to the plans of Tamora's sons. Later lines such as Aaron's 'thy sons make a pillage of her chastity' and Chiron's 'make his

⁵³ *Sylvie and Bruno* (London: Macmillan, 1889), p.xvi.

⁵⁴ II.1.130.

dead trunk pillow to our lust' also remain intact.⁵⁵ This rape is not glossed over or hidden behind euphemisms. The violence against Lavinia is obvious and it is strange that this terrible act, which is still described in detail in Bowdler's edition could be read aloud 'in mixed society...*sans peur et sans reproche*'.⁵⁶

In *Cymbeline*, Cloten also plots a rape-ambush and explains his scheme in explicit detail. Like Chiron and Demetrius he plans to rape his victim, Imogen, next to the dead body of her husband and some of his violent intent is still expressed in *The Family Shakespeare* when he says: 'With that suit upon my back, will I ravish her: first kill him, and in her eyes; there shall she see my valour, which will then be a torment to her contempt'.⁵⁷ Although the next five lines are cut, the reader is still fully aware of Cloten's plan. Once again, Bowdler allows a description of a sexual assault to remain in his edition and it seems that in this case rape is not considered too obscene to be mentioned in polite society. This could be because it is not an act of wilful sinning on the woman's behalf and therefore, cannot be deemed indecent. However, once again, the edition is not without its contradictions in its dealings with rape. In *The Family Shakespeare* Paroles no longer says of the Duke that 'in rapes and ravishments he parallels Nessus' (A2; 30). It may be the comedic element of this speech which Bowdler is objecting to, or since this mention of 'rape' is not vital for telling the story of *All's Well*, he may have felt justified in removing this line, despite the contradiction this causes.

⁵⁵ *The Family Shakespeare*, 2nd edn., IX, 149; 151.

⁵⁶ Bowdler, *The Family Shakespeare*, 5th edn, p. v.

⁵⁷ *The Family Shakespeare*, 2nd edn., IX, 66.

In other places where the woman is obviously a willing participant in sexual acts, their voices are silenced. Doll Tearsheet is entirely removed from *2 Henry IV* (A9), as are Timandra and Phrynia from *Timon of Athens* (see A31, 16-19). In order to excise Doll from the *2 Henry IV*, Bowdler had to cut the entirety of II.4 and all later occurrences and mentions of her character. This expurgation would have been praised by Elizabeth Montagu, to whom *The Family Shakespeare* is dedicated, who believed that 'every scene in which Doll Tearsheet appears is indecent, and therefore not only indefensible but inexcusable'.⁵⁸ While Doll Tearsheet's lines are cut entirely, the Courtesan in *Comedy of Errors* remains very much intact. Only one of her lines is cut and it is, in fact, the least sexual. While she may not be as overtly sexualized as Doll Tearsheet she still has some lines which have a sexual connotation and which are discussed above. Mistress Overdone is also allowed to remain in *Measure for Measure* although her lines are sanitized and reduced. For example, she no longer accuses Claudio of 'getting madam Julietta with child'; instead he has gone to jail 'on account of madam Julietta'(A20, 1). Another way in which Bowdler reduces the references to sexual misconduct is in the way he marks Mistress Overdone's lines. In Reed's edition, Mistress Overdone's lines are marked by 'BAWD.'⁵⁹ preceding them. However, Bowdler marks them with 'Overd.' so that her profession is not emphasized too much. Bowdler worked for several years with the Magdalen hospital in Southwark and it is likely that he felt, as many other Evangelicals did, Christian pity for prostitutes. He does not wholly excise them from Shakespeare's work and this could be partly due to his understanding that

⁵⁸ 'Extracts from *An Essay on the Writings and Genius of Shakespeare, Compared with the Greek and French Dramatic Poets: With some Remarks upon the Misrepresentation of Mons. De Voltaire*' in *Women Reading Shakespeare, 1660-1900: An Anthology of Criticism*, Ann Thompson and Sasha Roberts, eds., (Manchester: Manchester University Press, 1997), p. 27.

⁵⁹ Reed, *The Plays of William Shakespeare*, VI; Bowdler, 5th edn., I.

while their activities are not necessarily suitable for *The Family Shakespeare*, the women themselves are not all irredeemable.

Religious Language

Thomas and Henrietta's Christianity, which prompted them to work with organizations such as the Proclamation Society and Magdalen Hospital also influenced their literary careers. They had been brought up in a Christian household and Henrietta's gratitude for this religious upbringing is obvious in the preface to her anonymous work *Sermons on the Doctrines and Duties of Christianity*:

Having had the happiness of being born and educated in the bosom of the Church of England, to which I am most firmly attached, I have always considered the privilege of joining in our excellent liturgy and receiving the instructions of a regularly ordained Ministry, as an inestimable blessing.⁶⁰

Sermons on the Doctrines and Duties of Christianity was a bestseller and although it was printed anonymously, Henrietta achieved a degree of fame from its publication. As a predecessor to *The Family Shakespeare*, it demonstrates some of the same concerns. Henrietta did not write it to become famous, but to be 'useful' to fellow Christians.⁶¹ The book was designed as an educational tool, just as *The Family Shakespeare* was and it extols virtue, innocence and purity. In *Sermons* Henrietta states that the Christian religion 'checks every approach to vice, and condemns even a thought that is impure' and this is exactly what she and her brother undertook to do in their edition of Shakespeare's plays.

⁶⁰ Anon., *Sermons*, 3rd edn (London: T. Cadell, 1802), p. viii.

⁶¹ *Sermons*, p. x

The influence of the Bowdlers' religion is evident in *The Family Shakespeare* as they systematically remove any expression of contempt for the Church and Christianity, references to heaven and hell and mentions of sin. Generally this is done with even more thoroughness than the removal of sexual references, possibly because the Bowdlers considered this area of Shakespeare's language to be more offensive than any other. One of the main, and most thorough actions that both Bowdlers took is the removal of any blasphemy from the edition. The term 'blasphemy' is most commonly used to describe the act of 'taking the name of the Lord in vain'. However, according to the *OED* it can also describe any profane utterance concerning God or a sacred entity or any act showing 'impious irreverence'. In *The Family Shakespeare*, blasphemy is deleted in all its forms, including the most recognisable for modern readers, the use of 'God' as an expletive. When 'God', 'Lord' or 'Jesus' are used in phrases such as 'God knows' or 'O God' this is changed to 'Heaven' although, this is not consistent, and though Hamlet cannot say 'O God I could be bounded in a nutshell' he can still lament 'O God, God!/How weary, stale, flat and unprofitable/Seem to me all the uses of this world' (A7, 7). Thomas allows 'God' to appear in *1 Henry IV* when King Henry says 'God pardon thee' to Hal.⁶² This is particularly surprising, as Henrietta changes 'God' to 'Heav'n' in the 1807 edition.⁶³ What is also surprising about this discrepancy is that only twenty five lines earlier, King Henry's 'I know not whether God will have it so' is altered (A10, 43). This example serves to highlight the unreliable nature of Thomas's expurgatorial practice, however, another example of this type of discrepancy lends weight to an argument that allowing 'God pardon

⁶² 1818 edn., XI, 155.

⁶³ 1807 edn., II, 372.

thee' to remain was intentional. The discrepancy occurs in Cambridge's lines from act one of *Henry V*, 'But God be thanked for prevention' where God is changed to 'heaven' (A10; 11), whereas the line which follows 'beseeching God, and you, to pardon me' remains the same. These two apparent discrepancies, from *1 Henry IV* and *Henry V* can illuminate each other, since both the lines which remain are a direct appeal to God to pardon, respectively, a son and a self. This may be the key to the inclusion of 'God' in these instances, however, it is still possible that Bowdler should have removed 'God pardon thee' since Henrietta evidently believed it to be offensive.

In other places where 'God' is used as an expression of goodwill it is altered. When Green says 'God save your majesty' in *Richard II* this is changed to 'Heaven save you majesty' (A26, 4)). In *Love's Labours Lost*, phrases such as 'God comfort thy capacity', 'God save your life' and 'God give him grace' are systematically removed (A18, 22-24). In some cases, Bowdler does not even substitute 'heaven' for 'God' and he seems to believe that any use of God's name in a non-reverential way is blasphemous and sinful. However, there is one instance in which God's name is used to humorous effect and is allowed. This is the use of 'dieu' by a French soldier and Pistol's reply; 'O, signieur Dew should be a gentleman'.⁶⁴ It is surprising that Bowdler allows this pun on God's name to remain, and it is reasonable to assume that the only reason it escaped the expurgatorial scissors is because it is in French.

⁶⁴ 1818 edn., XII, 362.

Other expletives which bear reference to Christianity are also removed. Words such as 'Sblood', 'Zounds' and 'i'faith' are often deleted from *The Family Shakespeare*. However, the profanity which is most often removed is 'damn.' By removing this word, Bowdler often succeeds in reducing the potency of the lines being spoken. In *Richard II*, Fitzwater is no longer 'damn'd to hell' but 'doom'd to hell' (A26, 10) which does not carry the same significance. 'Damn'd' seems inexorable and evokes a sentence handed down from God, whilst 'doom'd' seems to express a human sentence, a belief that he will go to hell, rather than an absolute certainty. Falstaff's 'damns' are altered, often with comic effect. In *2Henry IV* he confesses he has used the king's press 'vilely' while in *Merry Wives* he admits that he is 'disgraced in hell for swearing' (A22, 27). Yet, while these 'damns' are removed, Macbeth is still permitted to shout 'the devil damn thee black, thou creamfac'd loon!' to his servant. Why Bowdler felt that this could remain is impossible to ascertain. Possibly, he felt that this line was necessary in order to express Macbeth's rage and panic at this point in the play or he allowed this 'evil' character who is himself 'damn'd' to further incriminate himself in the minds of Christian readers.

One of the chief objections Bowdler may have had to the word 'damn' is not only that it is a profanity, but that it refers to the fate of a person's soul. Generally, where Shakespeare writes about the afterlife, Bowdler changes or cuts the lines and it seems that he considered musings on God's plan to be blasphemous. One much quoted example is the Nurse's line 'well, Susan is with God' which in Bowdler's edition reads 'well, Susan's dead' (A28, 5). The Nurse's assumption that her

daughter has been saved and deserves a place in heaven appears to be too presumptuous for Bowdler. The belief that a human could profess to know and understand God's will, would have seemed sinful and hubristic to the Evangelical Christians of the nineteenth century. The Nurse's statement is highly irreverent and, as such, is removed from the play. Other examples of blasphemy are also removed from the *The Family Shakespeare*. The mockery of priests is expunged from *Twelfth Night*. Feste still dresses up as Sir Topaz but he no longer says of his costume 'I will dissemble myself in't; and I would I were the first that ever dissembled in such a gown' (A34, 19). For Bowdler, it is wrong to suggest that priests are not always paradigms of virtue, and Feste's disguise and imitation of a priest demonstrates a lack of respect and 'impious irreverence' for the profession.

Bowdler also objected to the irreverence that Shylock shows for the Christian religion. His condemnation of Jesus, 'the Nazarite' who 'conjured the devil' is, unsurprisingly removed. This line demonstrates Shylock's total rejection of and contempt for the Christian religion and its removal diminishes Shylock's otherness in a play filled with Christians. Shylock's later quotation of the Bible to justify his usury is also removed, as well as Antonio's observation that 'the devil can cite Scripture for his purpose./An evil soul producing holy witness' (A21, 8). While Antonio may be condemning Shylock's use of the Bible to excuse his crimes, his admission that the Bible can be corrupted to forward the devil's cause may not have sat comfortably with Bowdler's Christianity. Aside from this, Bowdler doubtlessly objected to Shylock's use of sexual language and may have cut Antonio's lines as

they refer to a citation of the Bible, which, in *The Family Shakespeare* does not occur.

Mentions of Biblical figures are also excised from *The Family Shakespeare*. Judas Iscariot's name and references to his betrayal are consistently removed. So, in *3 Henry VI*, Richard, Duke of Gloucester no longer says:

I give the fruit.
To say the truth, so Judas kiss'd his master;
And cried all hail! When as he meant – all harm.
(A13, 12)

The last two lines are removed and King Edward speaks earlier. Similarly, in *Richard II*, King Richard no longer says 'three Judases, each one thrice worse than Judas!' or 'So Judas did to Christ' (A26, 8; 11). Even in *Love's Labours Lost*, where the Judas being presented is in fact Judas Machabeus, not Judas Iscariot, any mention of his name is removed (A18, 70). Judas's name and allusions to his treachery seem to deeply offend Bowdler, his name is removed more consistently than 'damn' or references to the devil and hell. From this we can see that for the Bowdlers, and probably for other nineteenth-century Christians, Judas's name was one of the ultimate taboos and his sins were not to be spoken of in polite, Christian society.

Richard II's line 'three Judases, each one thrice worse than Judas!' is followed by several other lines which are also cut from *The Family Shakespeare*, in which he wishes that 'terrible hell make war/Upon their spotted souls for this offence' (A26, 8). When considered with similar lines from other plays which are also removed,

there is an indication that the Bowdlers objected to mentions of the afterlife and Divine Providence. Indeed, while 'heaven' is sometimes used as a substitute to 'God', in other places within the edition, all reference to it is expunged. Bowdler removes one such allusion from *2 Henry VI*, when Richard tells Young Clifford that he shall 'sup with *Jesu Christ* tonight' (A12, 32). Bowdler not only removes this line, but also the following lines which continue to discuss the afterlife, when Richard continues 'if not in heaven, you'll surely sup in hell.' (A12, 32). It is possible that Bowdler objected to the use of Jesus's name rather than the reference to heaven in these lines. However, if this were true he could have changed the line to 'you shall sup in heaven tonight.' It seems more likely that the combination of using Jesus's name in vain and the mention of heaven and hell prompted Bowdler to cut out these lines. Certainly, the use of 'hell' and the tortures of that place are often expunged from *The Family Shakespeare*.

In *2 Henry VI*, Alexander Iden's lines are cut when he kills Cade in his garden.

In Reed's edition the lines read:

Heaven be my judge.
 Die damned wretch, the curse of her that bore thee!
 And as I thrust thy body in with my sword,
 So wish I, I might thrust thy soul to hell.
 Hence will I drag thee.
 (A12, 30)

In Bowdler's these lines are greatly reduced and read 'Heaven be my judge. Hence will I drag thee.' Not only to Iden's lines contain a profanity 'damned' but they also hint that Cade's soul may be sent to hell. In *The Tempest*, Ariel's report that Antonio, Alonso and their companions cried out '*Hell is empty/And all the devils are here*' is cut (A30, 4). Hamlet's plan to send Claudius to hell by killing him

whilst he is 'in his incestuous pleasures of his bed' is diminished in *The Family Shakespeare*. In Henrietta's 1807 edition the speech is removed entirely but Thomas allows Hamlet to plan to kill Claudius whilst he is sinning but does not mention the outcome of this plan, which is 'that his heels may kick at heaven/And that his soul may be a damn'd and black/As hell whereto it goes' (A7, 16). The reference to a violent murder is acceptable but the mention of a damned soul in hell is far too irreligious to be mentioned here. Aside from the reference to hell, this monologue also contains several references to sinful activities, which Henrietta, at least, found too offensive to include.

References to the sinful activities which will ultimately lead to an eternity in hell are expunged and clearly disapproved of by the Bowdlers. One of the most notorious examples of this type of excision, and one that is consistently discussed by both critics and supporters of Bowdlerism is the Porter's speech from *Macbeth*. In Bowdler's edition it is reduced to just six lines (A19, 1). Bowdler's concern about the speech's 'indecent description of the effects of drunkenness' is evident in his *Letter to the British Critic*⁶⁵. The Porter's speech has created problems for many editors of Shakespeare, from the seventeenth century onwards. They felt that the Porter's speech reflected badly on Shakespeare. They believed the language was too coarse and the subject matter too crude to have been penned by the poet of nature. Often they tried to excuse his style in this scene by referring to contemporary audiences as Steevens does in his notes to the play:

⁶⁵ p. 19.

A glimpse of comedy was expected by our author's audience in the most serious drama, and where else could the merriment, which he himself was always struggling after, be so happily introduced?⁶⁶

While Steevens may feel that the comedy has been 'happily introduced' into the play through character of the Porter this does not mean that he believes the inclusion necessary. While today the Porter's scene is appreciated for its suspension of the drama and its 'cliff-hanger' effect, Bowdler and many of his contemporaries saw it as simply a crowd-pleasing gesture and believed that it provided a rather pointless interlude in the drama. Aside from this, Bowdler's edition is not intended for use by actors and therefore, the lengthy Porter's speech is not needed to give the actors playing Macbeth and Lady Macbeth time to change out of their bloody costumes. Therefore, it may not have been simply for the sake of decency that Bowdler excluded the Porter from his edition. That withstanding, there is no doubt as to the bawdy nature of Act two scene three and so, here, Bowdler has the perfect excuse to relieve himself of a troublesome and controversial character.

To a person familiar with the Porter's lively contribution to the play, the Bowdler's revisions seem, at best, lacklustre. The whole Porter's speech is reduced to a repetitive and rather pointless performance. It is shortened from thirty-six lines to just six and reads:

Port. Here's a knocking indeed! [*Knocking*] Knock, knock, knock. Who's there? Come in then, have napkins enough about you. [*Knocking*] Knock, knock. Who's there? [*Knocking*] Knock, knock. Never at quiet! What are you? [*Knocking*] Anon, Anon, I pray you remember the porter (A19, 1)

⁶⁶ Reed, X, 121.

The Porter's speech epitomizes everything that Bowdler was trying to remove from Shakespeare. He blasphemes, he swears, he makes sexual jokes and as a drunkard, he is ultimately a sinner. When Malcolm assumes the guise of sinner later in the play he is similarly silenced. His admissions of these imaginary sins are silenced because of the sexualized language and the reference he makes to hell when he admits to his apparent warlike character. However, the mention of sin, real or imaginary would certainly not have been considered suitable to read in a 'company of ladies' and it is not surprising that the Bowdlers chose to remove the descriptions of sin found in this scene.

Indelicate Language

Descriptions of the more unsavoury functions of the human body, including excretion, vomiting, farting and even dying are expurgated from *The Family Shakespeare*, along with any references to body odour and parts of the body which were considered by Bowdler to be indelicate although they are not sexual. The disapproval felt by Bowdler towards these natural bodily functions is, while not actually surprising, still interesting. It is interesting because it highlights taboos which were beginning to develop at the beginning of the eighteenth century and had reached their height by the time Bowdler was editing his edition.

Bowdler's objections to body parts extends beyond the sexual organs and in *Love's Labours Lost* the expression 'posterior of the day' is removed, since posterior can be used to refer to the bottom. Interestingly, the more obvious use of

'Bottom' as a name in *Midsummer Night's Dream* is not removed. This is a particularly striking retention since the Lambs, whose *Tales* were not written with the sole aim of creating a decent edition, chose to ignore his name. Another term which is more consistently removed is the use of 'excrement' to mean beard. Although the *OED* defines this as; 'that which grows out or forth; an outgrowth; said *esp.* of hair, nails, feathers' the Bowdlers still feel the need to remove it, though doubtless their suspicions of double-meaning are not unfounded. In *Merchant*, Thomas changes 'valour's excrement' to 'valour's countenance' (A21, 30) although Henrietta allows it to remain the same. In *Love's Labours Lost*, Adriano's line 'dally with my excrement' is removed completely (A18, 43) and in *The Winter's Tale*, when Autolycus removes his false beard he says 'let me pocket up my pedlar's beard' not 'pedlar's excrement.' (A36, 24).

One of Shakespeare's characters who suffers most from Bowdlerization of the human body is Falstaff. Although Bowdler felt that he had not been able to expurgate Falstaff as completely as he would have liked, he still minimizes his indelicate contributions to both parts of *Henry IV* and *Merry Wives*. In *1 Henry IV*, Prince Hal's mocking description of him is reduced; in the source edition it reads:

That trunk of humours, that bolting-hutch of beastliness, that swoln parcel of dropsies, that huge bombard of sack, that stuffed cloak-bag of guts, that roasted manning tree ox with the pudding in his belly.⁶⁷

In *The Family Shakespeare*, only 'trunk of humours' and 'manning tree ox' remain. The rest of the description of expunged, although only in Thomas's edition (A8,

⁶⁷ Reed, ed., XI, 36.

36). In Henrietta's 1807 edition the lines remain complete.⁶⁸ The growing concern over indelicacy which reached its height in Victorian Britain was only beginning to fully develop when Henrietta edited her edition. By the time Thomas took the helm in 1818 the indelicate language that Hal uses would have been far more disapproved of. In other places, Thomas changes the word 'guts' for 'body', Hamlet being a notable example (A7, 20-1).. Another possibility is that Thomas's self-confessed 'physical aversion to sick people' led him to find this type of imagery extremely repugnant.⁶⁹

Falstaff's size is also a problem for Thomas. He removes references to Falstaff's girdle breaking and to his 'guts' falling 'about thy knees' (A8, 53). Henrietta did not remove these lines and, although they do allude to Falstaff in a state of undress, she obviously did not believe they were offensive.⁷⁰ In the first scene of the play she does not remove the reference to Falstaff 'unbuttoning' after supper, but Thomas does (A8, 1). It is possible that Henrietta realized, as Thomas did not, that this refers to Falstaff unbuttoning his doublet, since trousers did not have buttons in Elizabethan times. However, it does show that in some instances Thomas was more prudish than his sister and was editing in a more prudish decade.

Falstaff's first lines of *2 Henry IV* are cut in their entirety because they refer to urine and diseases which are probably venereal in nature. Falstaff no longer inquires after the 'doctor to my water' and the page no longer informs him that 'he said, sir, the water itself was a good healthy water but, for the party that owned it,

⁶⁸ *The Family Shakespeare*, 1807 edn., II, 360.

⁶⁹ Perrin, p. 69.

⁷⁰ *The Family Shakespeare*, 1807 edn., II, p. 379.

he might have more diseases than he knew for [*sic.*]' (A9, 1).⁷¹ This time, both Henrietta and Thomas concur and have both removed these lines from the play. While the suggestion that Falstaff is diseased was certainly one prompt to them expunging the lines, the most obvious motivation is the repetition of 'water', which constantly foregrounds that which the delicate people of the early nineteenth century were trying to push into the background and conceal as much as possible. Another excretory episode occurs in *Two Gentlemen of Verona*, when Launce tells the tale of his dog peeing under the table at a duke's house. This is related in graphic detail, and Launce lingers over the 'smell' and uses the word 'pissing', which doubtlessly offended Bowdler (A35, 13). It was not just them that were offended. During a revival of *Two Gentlemen of Verona*, contemporaneous to *The Family Shakespeare* 'some indelicate words of Launce, respecting his dog, were very properly marked with the disapprobation of the audience, and omitted at the second representation of the play.'⁷² Other examples of peeing being cut include 'unstanched wench' from *The Tempest*, which Steevens concedes in his notes 'means incontinent'.⁷³ Shylock's speech in the court room in which he says that some people 'cannot contain their urine' is removed (A21, 35). A more graphic excretory allusion is removed from *King Lear* when the Duke of Kent says 'daub the wall of a jakes [privy] with him' (A17, 14).

What compounds Thomas's objections to many of the excretory episodes is their link with diseases, particularly venereal diseases. In *King Lear*, the Fool's line 'no hereticks burn'd but wenches suitors' is cut, as is Grumio's willingness to marry

⁷¹ 1807 edn., III, p. 11.

⁷² Perrin, p. 16

⁷³ Reed, ed., IV, 8n.9.

even an 'old trot with ne'er a tooth in her head, though she have as many diseases as two and fifty horses' (A29, 8). Doll Tearsheet's entire character is cut from *2 Henry IV* and, as such, so is her punning discussion with Falstaff about men catching 'brooches, pearls and ouches' from prostitutes. As Williams points out 'the latter may be either gems or sores, while brooches/broaches are syphilitic perforations.' Pearls represent the 'clear syphilitic pustule'.⁷⁴ While these lines are not the only thing that Bowdler objected to in this scene, they contain some of the more graphic and grotesque imagery and may have been a major contributing factor into the excision of the scene. Bowdler cuts images of 'pustules' from other plays, including *King Lear* where Lear's exclamation 'thou art a boil, a plague-sore, an embossed carbuncle, In my corrupted blood' is entirely removed (A17, 17). It is not only bodily sores which Thomas removes. In *Henry V* the boy's disgust at the actions of Nym and Pistol is not expressed in the vivid way which Shakespeare intended: 'their villainy goes against my weak stomach, and therefore I must cast it up' is changed to 'their villainy goes against my weak stomach' (A10, 21). Another reference to vomiting is removed from *Othello* when Iago says of the Germans 'he give your Hollander a vomit, ere the next pottle can be filled' (A25, 27). The excisions made on the basis of disease imagery are thorough but this is unsurprising when Thomas's 'physical aversion to sick people' is taken into account; while diseases may have been considered too indelicate to discuss in 'a company of ladies', Thomas's own dislike for the sick undoubtedly had some influence.

⁷⁴*Glossary*, p. 231.

Aside from human diseases, human smells also offend Bowdler. In *Cymbeline*, Cloten is advised to 'shift a shirt' because he reeks 'as a sacrifice' and in *Merry Wives of Windsor*, although Falstaff does say that the clothes in the laundry basket are 'stinking' he does not say that they 'fretted in their own grease' (A22, 55). In *As You Like It*, the punning game between Touchstone and Rosalind is cut short so that the lines 'nay, if I keep not my old rank/Ros. Thou lovest thy old smell' no longer appear (A2, 2). However, it is not just human smells that are expurgated from *The Family Shakespeare*. In *The Tempest*, the air no longer seems to have 'rotten' lungs or be 'perfumed by a fen.' Later the references to the 'filthy mantled pool' outside Prospero's den are retained, although the lines which follow and describe Antonio and Alonso 'dancing up to the chins, that the foul lake/O'er stunk their feet' are removed. (A30, 8; 22). In *King Lear*, the fool no longer says that truth must be 'whipped out when the Lady Brach may stand by th'fire and stink' (A17; 6) and his later lines discussing blind men's senses of smell are also gone (A17; 16).

Smells are consistently removed from *The Family Shakespeare* and, in the case of *Julius Caesar*, the only line to be removed is Mark Antony's 'this foul deed shall smell above the earth/With carrion men groaning for burial' (A16, 1). The fate of the body after death is another element of nature which the Bowdlers delete from Shakespeare. One of the most notable examples of this occurs in *Henry V* when King Henry says:

They shall be famed; for there the sun shall greet them,
And draw their honours reeking up to heaven;
Leaving their earthly parts to choke your clime,

The smell whereof shall breed a plague in France
Mark then a bounding valour in our English;
That being dead like to the bullet's grazing.
Break out into a second cause of mischief.
Killing in relapse of mortality.
(A10, 49)

The last six lines of this speech are removed from *The Family Shakespeare*. This passage contains a great deal of indelicate language, from the depiction of rotting corpses to disease imagery. However, it is not simply indelicate language which could cause offence here. Henry's description of corpses fighting after death via their disease ridden bodies could be considered irreligious. The bodies of the soldiers almost become zombie-like refutations of the Christian ideal of redemption and spiritual – but not corporal – resurrection and this is as much a factor in the passage's removal as its portrayal of the 'smell' of dying men.

Whether cut for reasons of religion, delicacy or sexual prudery, the cuts the Bowdlers have and have not made to *The Family Shakespeare* provide us with a very interesting insight into the culture of the nineteenth century. These cuts are also the key to their success; *The Family Shakespeare* was one of the most popular editions of the nineteenth century. The popularity of this text has striking implications for Shakespeare's readers in the early nineteenth century and Victorian era. It is important to remember that what is now seen as a novelty edition would have been viewed as an entirely appropriate and suitable edition of Shakespeare for many readers. The Bowdlers intention was not the same as Mary and Charles Lamb, whose *Tales* were published in the same year, and who are often mentioned in the same breath as the Bowdlers. When creating their *Tales* they hoped that it would serve as an introduction to Shakespeare and that in later life, girls could read

more of his work, albeit under the watchful eye of a brother or mother. The Bowdlers aim was for their edition to be the sole access to Shakespeare for those who might be offended by indelicacy. The cuts discussed in this chapter are only a few of many hundreds and the appendix to this study will be useful for those who wish to read more of the cuts in the context of the individual plays, and of the edition as a whole.

CONCLUSION

In conducting my research I have sought to answer two questions surrounding *The Family Shakespeare*. Firstly, I have considered why *The Family Shakespeare* was first published in 1807 and found success in the years after 1818. Secondly, I have questioned how the Bowdlers, particularly Thomas, affected this success through the choice of cuts and the construction of the audience and the edition in the prefaces. This has led me to research numerous historical, social and cultural developments as well as studying the 1818 second edition of *The Family Shakespeare* in great detail. As has been shown over the preceding chapters, the Bowdlers' editions appealed to a growing audience and met with success because of their timely response to a changing society.

What is most evident from the research I have conducted is that none of the factors which influenced the publication of *The Family Shakespeare* – from the 1807 edition to the last of thirty five reprints which followed – exist in isolation. The growth of literacy sparked fears and anxieties for those new to reading and this was influenced by the growing Evangelical sector of the community, the rise in the cult of sensibility, the increased importance of the family and the concerns surrounding the French Revolution. Similarly, the rise in Evangelicalism, which was fuelled by fears of the situation in France, led to a greater emphasis being placed on domesticity and the family, increased importance of the religious and moral education which could be gained through reading. The cult of sensibility, which existed in tandem with Evangelicalism, gave to rise to reform societies and charities. As can be seen from this, it is the simultaneous occurrence of a vast range

of different social movements, fears and changes within the society which led to the eventual success of *The Family Shakespeare*.

The Bowdlers' editions answered the concerns of a large amount of the population of Britain and found a vast audience in the atmosphere of prudery which was growing exponentially as the Victorian era approached. Thus, the answer to my first question is rooted in the era in which the Bowdlers lived and in which they published their expurgated editions. *The Family Shakespeare* is very much a product of its time, it would not have found success in the sixteenth or seventeenth century, nor would it be popular in the twenty first. It needed the various shifts and alterations in the consciousness of the British, and later the American, people in order to achieve its fame, and later, notoriety. As a product of its time it had to answer certain demands and the Bowdlers' response to these demands is evident in the cuts and changes they made to the language of Shakespeare's plays.

What is interesting about these expurgations is that while they often seem to agree with the social background from which they originated, for example, it is not surprising that blasphemous language was deleted by an Evangelical Christian, there are times when the editing seems haphazard and sometimes inexplicable. Why does Thomas let Touchstone's line 'to cast away honesty upon a foul slut were to put good meat into an unclean dish' remain? And why is Hamlet allowed to talk about his mother's incestuous lovemaking? Why does Pompey still have his 'strange picklock' and why is Cloten allowed to try to penetrate Imogen with 'fingering'? Unfortunately, for the Bowdler scholar these questions are to some

extent unanswerable. It is possible to hypothesize about the intentions, misunderstandings or laziness of Bowdler's editorial process but there are no firm conclusions which can be reached. Since the edition has no footnotes, apart from a very small amount of glossed terms, it is inherently unhelpful.

When I began the textual comparison between *The Family Shakespeare* (1818) and *The Plays of William Shakespeare* (1813), I expected to find thorough expurgatorial work which entirely removed any hint of sexuality, blasphemy or indelicacy from Shakespeare's plays. However, this is not the case and since there is a lack of evidence surrounding the Bowdlers' excising of the edition it will remain difficult to ascertain why there are so many discrepancies. Unlike the Lambs, the Bowdlers did not leave behind large amounts of correspondence detailing the struggles which expurgating Shakespeare's plays put them through. Some of Thomas's reservations about certain plays, namely both parts of *Henry IV*, *Othello* and *Measure for Measure* are evident in his 'Preface to the First Edition' but he does not discuss his problem with understanding or expurgating *Touchstone* or *Cloten* or *Hamlet*. It is for this reason that anyone researching *The Family Shakespeare* must be careful about making definite and conclusive statements, particularly when discussing the excisions.

One cannot say 'Bowdler cut all the sexual language' as this is categorically not true, however saying 'Bowdler did not cut all the sexual language', whilst true is not a particularly useful observation on its own. It becomes more interesting when considered with the vast deal of criticism which *The Family Shakespeare* met with,

both contemporary to its publication, and for two centuries afterwards. The fact that Bowdler did not cut all the sexual language explains the distaste for the edition demonstrated by literary magazines such as the *Christian Observer* and would-be Shakespeare editors, such as Lewis Carroll. However, it will also surprise twenty-first-century readers of the edition who, having read previous studies such as Noel Perrin's *Dr Bowdler's Legacy*, may have been led to believe that both Thomas and Henrietta were very thorough expurgators. Thus, the most useful study for a researcher is to read all the cuts and consider the discrepancies without concluding absolutely.

If a lack of evidence means that I cannot conclude absolutely about editorial intention, this does not mean that I cannot make any definite statements about the nature of *The Family Shakespeare*. Firstly, despite many discrepancies, there is evidently some pattern to the expurgatorial process; as such I have been able to group the cuts into three sections, sexual, religious and indelicate language. These patterns were more easily distinguishable because, as has already been stated, *The Family Shakespeare* was clearly a product of its time and thus, was edited with certain nineteenth century attitudes in mind. Henrietta and Thomas's response to these attitudes enabled *The Family Shakespeare* to become one of the most popular editions of the nineteenth century and it was, therefore, the way in which a great many women and children would have connected with Shakespeare's work. This makes it an important edition to study since it provided an experience of Shakespeare's plays which is different from the experience of a twenty-first-century academic, a twenty-first-century schoolchild or a twenty-first-century patron of the

RSC. Without studying the edition, it is difficult to appreciate just how different a nineteenth century family's reading of Shakespeare might have been.

The publication of *The Family Shakespeare* and the edition itself encapsulate the shift which was occurring in society from eighteenth century excess and decadence to nineteenth century prudery. As such, *The Family Shakespeare* provides researchers with an insight into the fears and anxieties of the time period especially if the cuts are examined in detail. As the first expurgated Shakespeare edition which achieved popular success, *The Family Shakespeare* is piece of prudery which is, despite its publication date, quintessentially Victorian. The edition, can, therefore justifiably be called a piece of pre-Victorian Victoriana. If it is accepted that prudishness is the essence of Victorianism, then the existence of *The Family Shakespeare* raises interesting questions about the beginnings of Victorian prudery and requires an interrogation of the term 'Victorian' which is used to denote the years from 1837 to 1901. If Victorianism, which is epitomized in the Bowdlers' censorious activities, had reached its height in the early nineteenth century then the Victorian period needs to be redefined. Thus, Queen Victoria may no longer be the ideal eponym of this age of prudishness. If this pre-Victorian prudery is, instead, viewed as a precursor to a much more vigorous and condemnatory age then *The Family Shakespeare* is still an important tool in understanding the bridge between the profligate eighteenth century and the moralistic years of Victoria's reign.

Thus, *The Family Shakespeare* is not only of interest to Shakespeareans but also to anyone who wishes to investigate the changing social sentiment of the early

nineteenth century. The Bowdlers may not have been the most diligent expurgators, but there are several prevailing patterns, highlighted in my groupings of the cuts which can give an historian an insight into the expectations of nineteenth-century readers of Shakespeare. Further, the various critical responses to *The Family Shakespeare*, from approving support, to the condemnation of Bowdlerism, which are discussed in the introduction to this study, chart the rise and fall of censorious Victorianism.

The Family Shakespeare has long been ignored, 'relegated to library basements'¹, mentioned only in brief allusions, and then 'mentioned only to be derided'.² In histories of Shakespeare publications it is often incorrectly documented – one recent BBC documentary called it a 'Victorian' edition, not intending to suggest its pre-Victorian claim to Victorian ideals. Even though Noel Perrin successfully argued that Henrietta was the editor of the 1807 edition, Thomas is still sometimes credited with the editorship.³ If this is not done explicitly, it is done so implicitly because often, Henrietta's name is not mentioned in connection with the editions.⁴ This demonstrates the lack of interest surrounding the edition and lack of attempts to fully understand it. However, this edition should not be ignored. It is not simply a novelty edition which can provide the sophisticated twenty-first-century reader with an opportunity to snigger at their strait-laced forbears. Instead, this edition, one of the most popular of the nineteenth century,

¹ Stanley Wells, *Shakespeare: For All Time* (London: Macmillan, 2002), p. 277

² Wells, p. 277

³ Colin Franklin, *Shakespeare Domesticated: The Eighteenth Century Editions*, p. 141

⁴ Michael Dobson, *The Making of the National Poet: Shakespeare, Adaptation and Authorship, 1660-1769*; Jean Marsden, *The Re-Imagined Text: Shakespeare, Adaptation and Eighteenth-Century Literary Theory* (Lexington, Kentucky: The Univ. Press of Kentucky, 1995), p. 8; p. 151

should be seen as an opportunity to gain an insight into the society in which it was published. By studying it we can begin to understand the effects that the growth of prudery, combined with the growth of literacy, had on literary production. However, more importantly for Shakespeareans, the edition can illuminate the nineteenth century's engagement with Shakespeare. The seventeenth century engaged by adapting, the eighteenth century by editing and the nineteenth century by expurgating. The method with which the Bowdlers and their contemporaries repackaged Shakespeare for the emerging moralistic market enabled his works to reach consumers who may otherwise not have read them. The Bowdlers may have suppressed much of Shakespeare's language but their excisions allowed the remaining language to appeal to a far wider market. Thus, while *The Family Shakespeare* may seem amusing and its intentions are easy for a modern reader to dismiss, its existence must always form an important part of the history of Shakespeare's work.

The final aim of this study is to make *The Family Shakespeare* more accessible to the modern reader. The appendix lists all the cuts in an easy to read format and allows for in depth study of either one play, or the edition as a whole. With this new tool available *The Family Shakespeare* can be investigated further and the useful insights which it provides are more apparent in this simple format. As an edition of Shakespeare but also as a piece of pre-Victorian prudery, *The Family Shakespeare* is a fascinating and enigmatic resource which deserves to be studied and interrogated and which can still yield more surprises for scholars in the fields of Shakespeare and beyond.

KEY TO THE APPENDIX

The appendix of this project is designed to make navigating and investigating the expurgations made to *The Family Shakespeare* as simple and straightforward as possible. Quotations from *The Family Shakespeare* and *The Plays of William Shakespeare* are presented as they would be in the editions. Reed marks the start of lines with capital letters e.g. *HAM*. signifies Hamlet; whereas Bowdler uses lower case, *Ham*.

The list of expurgations for each play is laid out as follows:

<div style="border: 1px solid black; padding: 2px; margin-bottom: 5px;"> This column refers to the number of expurgations. In this instance, this is the sixth cut. </div>	<div style="border: 1px solid black; padding: 2px; margin-bottom: 5px;"> The numbers in bold refer to the act and scene number. Sometimes this is different in the <i>Complete Works</i>; in which case this is signified by [different scene numbering]. </div>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; padding: 5px;"> II.2 6 II. 229-34 </td> <td style="width: 50%; padding: 5px;"> II.2 ROS. Neither, my lord. HAM. Then you live about her waist, or in the middle of her favours? GUIL. Faith, her privates we. HAM. In the secret parts of fortune? O, most true; she is a strumpet. What news? </td> </tr> <tr> <td style="text-align: center; padding: 5px;">p. 125</td> <td style="text-align: center; padding: 5px;">p. 151</td> </tr> </table>	II.2 6 II. 229-34	II.2 ROS. Neither, my lord. HAM. Then you live about her waist, or in the middle of her favours? GUIL. Faith, her privates we. HAM. In the secret parts of fortune? O, most true; she is a strumpet. What news?	p. 125	p. 151
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<div style="border: 1px solid black; padding: 2px; margin-top: 5px;"> This is a line reference to <i>The Oxford Shakespeare: The Complete Works</i>, ed. by Stanley Wells et al. </div>	<div style="border: 1px solid black; padding: 2px; margin-top: 5px;"> This is how the line appears in <i>The Plays of William Shakespeare</i>, ed. by Isaac Reed (1813). </div>	<div style="border: 1px solid black; padding: 2px; margin-top: 5px;"> This is how the line appears in <i>The Family Shakespeare</i> (1818). </div>				

A1

<i>The Oxford Shakespeare: The Complete Works, Wells et al.</i>	Reed, <i>All's Well That Ends Well</i> , VIII, I.1	Bowdler, <i>All's Well That Ends Well</i> , III, I.1
1 ll. 29 – 35	<p>L:AF. Against mortality. BER. What is it, my good lord, the King languishes of? L:AF. A fistule, my lord. BER. I heard not of it before. L:AF. I would, it were not notorious – Was this gentlewoman</p> <p style="text-align: right;">p. 206</p>	<p>Laf. Against mortality – Was this gentlewoman.</p> <p style="text-align: right;">p. 174</p>
2 ll. 106 - 162	<p>HEL. And you, monarch. P:AR. No</p> <p style="text-align: center;">***</p> <p>HEL. Not my virginity yet. There shall you master have a thousand loves.</p> <p style="text-align: right;">pp. 213 - 218</p>	<p>Hel. And you monarch. – You're for the court. There shall your master have a thousand loves. (A lengthy discussion about virginity is cut here)</p> <p style="text-align: right;">p. 176</p>
3 ll. 207 - 208	<p>P:AR. Farewell. When thou hast leisure, say thy prayers; when thou hast none, remember thy friends.</p> <p style="text-align: right;">p. 223</p>	<p>Par. Farewell. Remember thy friends.</p> <p style="text-align: right;">p. 177-8</p>
4 ll. 24 – 37	<p style="text-align: center;">I.3</p> <p>CLO. blessings of God, till I have issue of my body; for they say, bearns are blessings. COUNT. Tell me thy reason why thou wilt marry. CLO. My poor body, madam requires it: I am driven on by flesh, and he must needs go that the devil drives. COUNT. Is this all thy worship's reason? CLO. Faith, madam, I have other holy reasons, such as they are. COUNT. May the world know them? CLO. I have been, madam, a wicked creature, as you and all flesh and blood are; and, indeed, I do marry, that I may</p>	<p style="text-align: center;">I.3</p> <p>Clo. blessing of God, till I have issue, for they say, bearns are blessings. Count. Is this all thy worships reasons? Clo. Faith, madam, I have other holy reasons, such as they are. Count. May the world know them? Clo. I have been, madam, a wicked creature; and indeed, I do marry, that I may repent.</p>

		repent.	
5	II. 42 – 64	<p>p. 235 - 6</p> <p><i>CLO</i> You are shallow, madam; e'en great friends; for the knaves come to do that for me which I am a-weary of – He that ears my land spares my team, and gives me leave to inn the crop: if I be his cuckold, he's my drudge. He that comforts my wife, is the comforter of my flesh and blood, he, that cherishes my flesh and blood, is my friend; <i>ergo</i>, he that kisses my flesh and blood is my friend. If men could be contented to be what they are, there were no fear in marriage for young Charbon the puritan, and old Poysan the papist, howsoe'er their hearts are severed in religion, their heads are both one, they may joll horns together, like any deer i' the herd.</p> <p><i>COUNT</i> Wilt thou e'er be a foul-mouthed and calumnious knave?</p> <p><i>CLO</i> A prophet, I, madam, and I speak the truth the next way:</p> <p>For I the ballad will repeat Which men full true shall find, Your marriage comes by destiny, Your cuckoo signs by kind.</p> <p><i>COUNT</i>. Get you gone sir.</p> <p>p. 236 - 238</p>	<p>p. 182</p> <p><i>Clo</i>. You are shallow madam, e'en great friends. <i>Count</i>. Get you gone sir.</p>
6	I. 145	<p><i>COUNT</i>. God's mercy maiden.</p> <p>p. 245</p> <p>II.1</p>	<p><i>Count</i>. Gramercy maiden!</p> <p>p. 184</p> <p>II.1</p>
7	I. 170	<p><i>HEL</i>. Tax of impudence A strumpet's boldness, a divulged shame, - p. 266</p> <p>II.2</p>	<p><i>Hel</i>. Tax of impudence And of rash boldness, a divulged shame, - p. 194</p> <p>II.2</p>
8	I. 13 – 58	<p><i>CLO</i>. will serve all men.</p> <p>II.2</p>	<p><i>Clo</i>. will serve all men.</p> <p>II.2</p>

	<p><i>COUNT.</i> Marry, that's a bountiful answer, that fits all questions.</p> <p><i>CLO.</i> It is like a barber's chair, that fits all buttocks; the pin-buttock, or any buttock.</p> <p><i>COUNT.</i> Will your answer serve to fit all questions?</p> <p><i>CLO.</i> As fit as ten groats is for the hand of an attorney, as your French crown for your taffeta punks, as Tib's rush for Tom's forefingers, as a pancake for Shrove-Tuesday, a morris for May-Day, as a nail to his hole, the cuckold to his horn, as a scolding quean to a wrangling knave, as the nun's lips to the friar's mouth; nay, as the pudding to his skin.</p> <p><i>COUNT.</i> Have you, I say, an answer of such fitness for all questions?</p> <p><i>CLOWN.</i> From below your duke, to beneath your constable, it will fit any question.</p> <p><i>COUNT.</i> It must be an answer of most monstrous size, that must fit all demands.</p> <p><i>CLO.</i> But a trifle neither, in good faith, if the learned should speak truth of it. Here it is, and all that belongs to't. Ask me if I am a courtier. It shall do you no harm to learn.</p> <p><i>COUNT.</i> To be young again, if we could: I will be a fool in question, hoping to be the wiser by your answer. I pray you sir, are you a courtier?</p> <p><i>CLO.</i> O Lord, sir, -- There's a simple putting off; - more, more, a hundred of them.</p> <p><i>COUNT.</i> Sir, I am a poor friend of yours, that loves you.</p> <p><i>CLO.</i> O Lord, sir, -- Thick, thick spare not me. --</p> <p><i>COUNT.</i> I think, sir, you can eat none of this homely meat.</p> <p><i>CLO.</i> O Lord, sir, - Nay put me to't, I warrant you.</p> <p><i>COUNT.</i> You were lately whipped sir, as I think.</p> <p><i>CLO.</i> O Lord, sir, spare not me.</p>	<p><i>COUNT.</i> Will your answer serve to fit all questions?</p> <p><i>CLO.</i> As fit as ten groats for the hand of an attorney, as a pancake for Shrove-Tuesday, or a morris to May-day.</p> <p><i>COUNT.</i> Have you, I say, an answer of such fitness for all questions?</p> <p><i>CLO.</i> But a trifle neither, in good faith, if the learned should speak truth of it. No harm to learn.</p> <p><i>COUNT.</i> An end sir, to your business.</p>
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		<p><i>COUNT.</i> Do you cry, <i>O Lord, sir</i>, at your whipping, and spare not me? Indeed your <i>O Lord Sir</i> is very sequent to your whipping, if you were but bound to 't.</p> <p><i>CLO.</i> I ne'er had worse luck in my life, in my – <i>O Lord, sir</i>: I see things may serve long, but not serve ever.</p> <p><i>COUNT.</i> I play the noble house wife with the time, to entertain it so merrily with a fool.</p> <p><i>CLO.</i> <i>O Lord, sir</i> – Why there't serve well again.</p> <p><i>COUNT.</i> An end, <i>sir</i>, to your business.</p> <p>pp.272-5</p>			
	II.3	II.3			
9	II. 44-6	<p><i>L:4F</i> Coranto.</p> <p><i>P:4R</i> Mort du Vinaigre! is this not Helena?</p> <p><i>L:4F</i> 'Fore God I think so.</p> <p>p. 282</p>	<p><i>Laf.</i> Coranto.</p> <p><i>Par.</i> Is not this Helena?</p> <p><i>Laf.</i> I think so.</p> <p>p. 198</p>	II.3	p. 196
10	II. 87-90	<p><i>L:4F</i> An they were sons of mine, I'd have them whipped, or I would send them to the Turk to make eunuchs of.</p> <p><i>HEL.</i> Be not afraid.</p> <p>p. 283</p>	<p><i>Laf.</i> An they were sons of mine, I'd have them whipped.</p> <p><i>Hel.</i> Be not afraid.</p> <p>p. 199</p>		
11	II. 94-8	<p><i>L:4F</i> These boys are boys of ice, they'll none have her: Sure, they are bastards to the English; the French ne'er got them.</p> <p><i>HEL.</i> You are too young, too happy and too good, To make yourself a son out of my blood.</p> <p>p. 283</p>	<p><i>Laf.</i> These boys are boys of ice, they'll none have her.</p> <p><i>Hel.</i> You are too young, too happy and too good.</p> <p>p. 199</p>		
12	I. 141	<p><i>KING.</i> Where dust and damn'd oblivion is the tomb.</p> <p>p. 287</p>	<p><i>King.</i> Where dust, and deep oblivion is the tomb.</p> <p>p. 201</p>		
13	I. 234	<p><i>P:4R</i> Scurvy, old, filthy, scurvy lord!</p> <p>p. 293</p>	<p><i>Par.</i> scurvy old lord!</p> <p>p. 204</p>		
14	I. 276	<p><i>P:4R.</i> Kicksy-wicksy, here at home, spending his marly marrow in her arms, which should sustain the bound.</p> <p>p. 295</p>	<p><i>Par.</i> Kicksy-wicksy here at home, which should sustain the bound.</p> <p>p. 205</p>	II.5	
	II.5	II.5		II.5	

22	II. 16-8		2 <i>LORD.</i> of a most chaste renown; and this night he fleshes his will in spoil of her honour, he hath given her his monumental ring.	2 <i>Lord.</i> of a most chaste renown; he hath given her his monumental ring.
23	I. 27		<i>I LORD.</i> is it not meant damnable in us? p. 348	<i>I Lord.</i> is it not meant confoundedly in us? p. 234
24	II. 30-2		2 <i>LORD.</i> Not till after midnight; for he is dieted to his hour. <i>I LORD.</i> That approaches apace. p. 348	2 <i>Lord.</i> Not till after midnight. <i>I Lord.</i> That approaches apace. p. 235
25	II. 109-11		<i>I LORD.</i> as you would be understood; he weeps, like a wench, that had shed her milk: he hath confessed himself to Morgan. p. 350	<i>I Lord.</i> as you would be understood, he weeps: he hath confessed himself to Morgan. p. 236
26	II. 140-1		<i>P:AR.</i> Do, I'll take the sacrament on't, how and which way you will. p. 352	<i>Par.</i> Do, I'll take my oath on't, how and which way you will. p. 237
27	II. 191-3		<i>P:AR.</i> from whence he was whipped for getting the sheriff's fool with child: a dumb innocent that could not say him, nay. [Dumain lifts up his hand in anger] p. 354	<i>Par.</i> from whence he was whipped for ill conduct. [Dumain lifts up his hand in anger.] p. 238
28	II. 210-1		<i>P:AR.</i> a foolish idle boy, but for all that, very ruttish: I pray you, sir put it up again. p. 359	<i>Par.</i> a foolish idle boy: I pray you sir, put it up again. p. 239
29	II. 224-7		<i>P:AR.</i> for I knew the young count to be a dangerous and lascivious boy; who is a whale to virginity, and devours up all the fry it finds. <i>BER.</i> Damnable both sides rogue! p. 366	<i>Par.</i> for I knew the young count to be a dangerous and lascivious boy. <i>Ber.</i> Abominable, both sides rogue! p. 240
30	II. 254-62		<i>P:AR.</i> out of a cloister; for rapes and ravishments he parallels Nessus. He professes not keeping of oaths...drunkenness is his best virtue; for he will be	<i>Par.</i> out of a cloister. He professes not keeping of oaths...drunkenness is his best virtue. I have but... p. 240

		swine-drunk; and in his sleep he does little harm, save to his bed-clothes about him; but they know his conditions, and lay him in straw. I have but...	pp. 362-3		p. 241
	IV.4		IV.4		IV.4
31	Il. 21-6	<i>HEL.</i> O Strange men! That can such sweet use make of what they hate, When saucy trusting of the cozen'd thought, Defiles the pitchy night! so lust doth play With what it loaths, for that which is away But more of this hereafter.	p. 368	<i>Hel.</i> O strange men! But more of this hereafter.	p. 244
	IV.5		IV.5		IV.5
32	Il. 20-56	<i>CLO.</i> I have not much skill in grass. <i>LAF.</i> Whether does thou profess thyself; a knave, or a fool? <i>CLO.</i> A fool, sir, at a woman's service, and a knave at a man's. <i>LAF.</i> Your distinction? <i>CLO.</i> I would cozen the man of his wife, and do his service. <i>LAF.</i> So you were a knave at this service indeed. <i>CLO.</i> And I would give his wife my bauble sir to do her service. <i>LAF.</i> I will subscribe for thee; thou art both a knave and a fool. <i>CLO.</i> At your service. <i>LAF.</i> No, no, no. <i>CLO.</i> Why sir, if I cannot serve you, I can serve as great a prince as you are. <i>LAF.</i> Who's that? a Frenchman? <i>CLO.</i> Faith, sir, he has an English name; but his physiognomy is more hotter in France than there.		<i>Clo.</i> I have not much skill in grass. <i>Laf.</i> Go thy ways.	

		<p><i>L:AF</i> What prince it that?</p> <p><i>CLO</i>. The black prince, sir, <i>alias</i>, the prince of darkness, <i>alias</i>, the devil.</p> <p><i>L:AF</i>. Hold thee, there's my purse: I give thee not this to suggest thee from thy master thou talkest of; serve himstill.</p> <p><i>CLO</i>. I am a woodland fellow, sir, that always loved a great fire; and the master I speak of, every keeps a good fire. But sure, he is the prince of the world, let his nobility remain in his court. I am for the house with the narrow gate, which I take to be too little for pomp to enter: some, that humble themselves, may; but the many will be too chill and tender; and they'll be for flowery way, that leads to the broad gate, and the great fire.</p> <p><i>L:AF</i>. Go thy ways.</p>	p. 246
	V.2		V.2
33	II. 6-18	<p><i>CLO</i>. Truly, fortune's displeasure is but sluttish, if it smell so strong as thou speakest of: I will henceforth eat <i>no fish of fortune's</i> buttering. Pr'ythee allow the wind.</p> <p><i>P:AR</i>. Nay; you need not stop your nose, sir; I spake but by a metaphor.</p> <p><i>CLO</i>. Indeed, sir, if your metaphor stink, I will stop my nose; or, against any man's metaphor. Pr'ythee get thee further.</p> <p><i>P:AR</i>. Pray you, sir, deliver me this paper.</p> <p><i>CLO</i>. Fog, pr'ythee, stand away; A paper from fortune's close-stool to give to a nobleman! Look here he comes.</p>	p. 376
			V.2
34	II. 40-1	<p><i>L:AF</i> You beg more than one word then - Cox' my passion! give me your hand.</p>	p. 385
			p. 249
		<p><i>CLO</i>. Truly, fortune's displeasure is but sluttish, if it smell so strong as thou speakest of. Look, here he comes himself.</p>	p. 250

35	II. 47-9		<i>L.4F</i> Out upon thee, knave! dost thou put upon me at once both the office of God and the devil? one brings thee in grace, and the other brings thee out. [trumpets sound] p. 385	<i>Laf.</i> Out upon thee, knave! [Trumpets sound.] p. 250
		V.3	V.3	V.3
36	II. 213-5		<i>BER.</i> certain it is I lik'd her. And boarded her i' the wanton way of youth: She knew her distance. p. 401	<i>Ber.</i> certain it is I lik'd her. She knew her distance. p. 258
37	II. 301-6		<i>DIA.</i> here I quit him: He knows himself, my bed he hath defil'd; And at that time he got his wife with child: Dead though she be, she feels her young one kick; So there's my riddle. One that's dead, is quick: And now behold the meaning. p. 407	<i>Dia.</i> here I quit him: He thinks himself, my bed he hath defil'd; But 'twas his wife who then became with child: And now behold the meaning. p. 261

A2

	The Oxford Shakespeare: The Complete Works. 2 nd edn. ed. by Wells et al.	Reed, <i>Antony and Cleopatra</i> , XVII, I.1	Bowdler, <i>Antony and Cleopatra</i> , VIII, I.1
1	I. 10 I.2	<i>PHILO</i> . To cool a gipsy's lust. I.2 <i>CHAR</i> . widow them all. let me have a child at fifty, to whom Herod of Jewry may do homage find me to marry me with. pp. 16-7	<i>Philo</i> . To cool a gipsy's will I.2 <i>Char</i> . widow them all, find me to marry me with p. 299
2	II. 23-5	<i>SOOTH</i> . Than that which is to approach. <i>CHAR</i> . Then, belike, my children shall have no names: Pr'ythee, how many boys and wenches must I have? <i>SOOTH</i> . If every of your wishes had a womb, And fertile every wish, a million. <i>CHAR</i> . Out, fool! I forgive thee for a witch. <i>ALEX</i> . You think, none but your sheets are privy to your wishes. <i>CHAR</i> . Nay, come, tell Iras hers. pp. 17-8	<i>Sooth</i> . That that which is to approach. <i>Char</i> . Nay, come, tell Iras hers. p. 302
3	II. 30-8	<i>ENO</i> . drunk to bed. <i>IRAS</i> . There's a plam presages chastity, if nothing else. <i>CHAR</i> . Even as the o'erflowing Nilus presageth famine. <i>IRAS</i> . Go, you wild bedfellow, you cannot soothsay. <i>CHAR</i> . Nay, if an oily palm be not a fruitful prognostication, I cannot scratch mine ear. – Pr'ythee, tell her but a worky-day fortune. p. 19	<i>Eno</i> . drunk to bed. <i>Char</i> . Pr'ythee, tell her but a worky-day fortune. p. 301
4	II. 41-8	<i>SOOTH</i> . I have said. <i>IRAS</i> . Am I not but an inch of fortune better than she? <i>CHAR</i> . Well, if you were but an inch of fortune better than I, where would you choose it? <i>IRAS</i> . Not in my husband's nose.	<i>Sooth</i> . I have said. <i>Char</i> . Our worser thoughts p. 303
5	II. 51-6		

		<i>CHAR.</i> Our worse thoughts	p. 19		p. 303
6	ll. 57-8	<i>CHAR.</i> Let him marry a woman that cannot go, sweet Isis.		<i>Char.</i> let him marry, sweet Isis	
7	I. 61	<i>CHAR.</i> to his grave, fifty fold a cuckold Good Isis	p. 20	<i>Char.</i> to his grave. Good Isis	p. 303
8	ll. 64-7	<i>IRIS.</i> the people! for as it is a heart breaking to see a handsome man loose-wived, so it is a deadly sorrow to behold a foul knave uncuckolded; therefore dear Isis, keep decorum.	p. 20	<i>Iras.</i> the people! Dear Isis, keep decorum	p. 303
9	ll. 69-73	<i>CHAR.</i> Amen. <i>ALEX.</i> Lo, now! if it lay in their hands to make me a cuckold, they would make themselves whores but they'd do't. <i>ENO.</i> Hush!	p. 20	<i>Char.</i> Amen! <i>Eno.</i> Hush!	p. 303
10	ll. 134-7	<i>ENO.</i> poorer moment: I do think, there is mettle in death, which commits some loving act upon her, she hath such a celerity in dying. <i>ANT</i> she is cunning.	p. 28	<i>Eno.</i> poorer moment. <i>Ant.</i> she is cunning.	p. 306
11	ll. 156-7	<i>ENO.</i> when old robes are worn out, there are members to make new	p. 30	<i>Eno.</i> when old robes are worn out, there are others to make new	p. 306
12	ll. 159-60	<i>ENO.</i> consolation; your old smock brings forth a new petticoat – and	p. 30	<i>Eno.</i> consolation; and	p. 306
13	ll. 16-7	<i>CAES.</i> it is not Amisss to tumble in the bed of Ptolemy	p. 44	<i>Caes.</i> it is not Amisss to press the bed of Ptolemy	p. 312

	I.5	I.5	I.5
14	II. 7-18	<p><i>CLEO.</i> O treason! <i>CHAR.</i> Madam, I trust, not so. <i>CLEO.</i> Thou eunuch, Mardian! <i>MAR.</i> What's your highness pleasure? <i>CLEO.</i> Not now to hear thee sing: I take no pleasure In aught an eunuch has: 'Tis well for thee, That, being unseminar'd, thy greer thoughts, May not fly forth ofl 8 Egypt. Hast thou affections? <i>MAR.</i> Yes, gracious madam. <i>CLEO.</i> Indeed? <i>MAR.</i> Not in deed, madam: for I can do nothing, But what in deed is honest to be done: Yet I have fierce affections and think, What Venus did with Mars <i>CLEO</i> O Charmian</p> <p>pp. 52-3</p>	<p><i>Cleo.</i> O treason! <i>Char.</i> Madam, I trust not so. <i>Cleo.</i> O Charmian</p>
15	II. 20-2	<p><i>CLEO.</i> on his horse? O happy horse to bear the weight of Antony! Do bravely horse!</p> <p>p. 53</p>	<p><i>Cleo.</i> on his horse? Do bravely horse</p> <p>p. 315</p>
16	II. 22-3	<p><i>POM.</i> Let witchcraft join with beauty, lust with both! Tie up the libertine</p> <p>p. 60</p>	<p><i>Pom.</i> Let witchcraft join with beauty, Tie up the libertine</p> <p>p. 318</p>
17	II. 244-7	<p><i>ENO.</i> For vilest things Become themselves in her; that the holy priests Bless her, when she is riggish. <i>MEC'</i> If beauty</p> <p>pp. 90-1</p>	<p><i>Eno.</i> For vilest things Become themselves in her. <i>Mec.</i> If beauty</p> <p>p. 328</p>

18	II. 4-6	II.5	II.5 CHAR. best play with Mardian. CLEO. As well as woman with an eunuch play'd, as with a woman; Come, you'll play with me, sir? p. 98	II.5 Char. best play with Mardian. Cleo. Come, you'll play with me, sir? p. 331
19	II. 66-7	III.6	III.6 CAES. He hath given his empire Up to a whore p. 152	III.6 Caes. He hath given his empire To Cleopatra p. 357
20	II. 6-9	III.7	III.7 ENO. Well I could reply: - If we should serve with horse and mares together, The horse were merely lost; the mares would bear A soldier, and his horse CLEO. What is't you say? pp. 158-9	III.7 Eno. Well I could reply:- Cleo. What is't you say? p. 358
21	II. 127-9	III.13	III.11 [different scene numbering] ANT. And plighter of hard hearts! - O, that I were upon the hill of Basan to outroar The horned herd! for I have savage cause p. 194	III.11 [different scene numbering] Ant. And plighter of hard hearts! - I have savage cause p. 373
22	II. 216-7	V.2	V.2 CLEO. Some squeaking Cleopatra boy my greatness, I the posture of a whore IRAS. O the good gods! p. 260	V.2 Cleo. Some squeaking Cleopatra boy my greatness. Irás. O the good gods! p. 413
23	II. 269-73		CLOWN. if the devil dress her not. But truly, these same whoreson devils do the gods great harm in their women; for in every ten that they make, the devils mar five. CLEO. Well p. 263	CLOWN. if the devil dress her not. Cleo. Well p. 415

A3

	<i>The Oxford Shakespeare: The Complete Works.</i> ed by Stanley Wells et al.	Reed, <i>As You Like It</i> , VIII, 1.1	Bowdler, <i>As You Like It</i> , III, 1.1
1	I 152	<i>CHA.</i> And so, God keep your worship! p.14	<i>Cha.</i> And so, heaven keep your worship. p. 89
2	II. 99-102	<i>CEL.</i> Well said; that was laid on with a trowel. <i>TOUCH.</i> Nay, if I keep not my rank, -- <i>ROS.</i> Thou lovest thy old smell. <i>LE BEAU.</i> You amaze me ladies. p. 20-1	<i>Cel.</i> Well said; that was laid on with a trowel. <i>Le Beau.</i> You amaze me ladies. p. 93
3	II. 50-3	<i>ADAM.</i> liquors in my blood; Nor did not with unbashful forehead woo The means of weakness and debility; Therefore my age is as a lusty winter. p. 50	<i>Adam.</i> liquors in my blood, Therefore my age is as a lusty winter. p. 108
4	II. 43-51	<i>TOUCH.</i> And I mine: I remember, when I was in love, I broke my sword upon a stone, and bid him take that for coming anight to Jane Smile: and I remember the kissing of her batlet, and the cow's dugs that her pretty chop'd hands had milk'd and I remember the wooing of a peasant instead of her; from whom I took two cods, and, giving her them again, said with weeping tears, <i>wear these for my sake.</i> We, that are true lovers run into strange capers. p. 36	<i>Touch.</i> And I mine: We, that are true lovers, run into strange capers. p. 110
5	II. 65-70	<i>DUKE S.</i> For thou thyself hast been a libertine, As sensual as the brutish sting itself; And all the embossed sores, and headed evils That thou with license of free foot has caught, Would thou disgorge into the general world. <i>JACQ.</i> Why, who cries out on pride	<i>Duke S.</i> For thou thyself hast been a libertine, <i>Jacq.</i> Why, who cries out on pride

	III.2	p. 68 III.2	p. 117 III.2
6	II. 31 - 71	<p><i>TOUCH.</i> Wast ever in court, shepherd? <i>COR.</i> No, truly. <i>TOUCH.</i> Then thou art damn'd. <i>COR.</i> Nay, I hope, -- <i>TOUCH.</i> Truly thou art damn'd, like an ill-roasted egg, all on one side. <i>COR.</i> For not being at court? Your reason? <i>TOUCH.</i> Why, if thou never wast at court, thou never saw'st good manners; if thou never saw'st good manners; then thy manners must be wicked, and wickedness is a sin, and sin is damnation: Thou art in a parlous state shepherd. <i>COR.</i> Not awhit, Touchstone: those that are good manners at the court, are as ridiculous in the country, as the behaviour of the country is most mockable at court. You told me, you salute not at the court but you kiss your hands, the courtesy would be uncleanly, if courtiers were shepherds. <i>TOUCH.</i> Instance, briefly; come instance. <i>COR.</i> Why, we are still handling our ewes, and their fells, you know, are greasy. <i>TOUCH.</i> Why, do not your courtiers hands sweat? and is not the grease of a mutton as wholesome as the sweat of a man. Shallow, shallow: A better instance, I say; come. <i>COR.</i> Besides our hands are hard. <i>TOUCH.</i> Your lips will feel them the sooner. Shallow, again: A more sounder instance come. <i>COR.</i> And they are often tair'd over with the surgery of our sheep, And would you have us kiss tar? The courtier's hands are perfumed with civet. <i>TOUCH.</i> Most shallow man! Thou worms-meat, in respect of a good piece of flesh: Indeed! — Learn of the wise, and</p>	<p><i>Touch.</i> Wast ever in court shepherd? <i>Cor.</i> No, sir: I am a true labourer.</p>

		perpend: Civet of a baser birth than tar; the very uncleanly flux of a cat. Mend the instance shepherd. <i>COR.</i> You have too courtly a wit for me; I'll rest. <i>TOUCH.</i> Wilt thou rest damn'd? God help thee shallow man! God make incision in thee! thou art raw. <i>COR.</i> Sir, I am a true labourer. p. 84-7	p. 123
7	II. 74-84	<i>COR.</i> to see my ewes graze, and my lambs suck. <i>TOUCH.</i> that is another simple sin in you; to bring the ewes and the rams together, to offer to get your living by the copulation of cattle: to be bawd to a bell-wether; and to betray a she lamb of twelvemonth old to a crook pated, old, cuckoldly ram, out of all reasonable match. If thou be'st not damn'd for this the devil himself will have no shepherds; I cannot see how else thou should'st scape. <i>COR.</i> Here comes young master Ganymede master p. 87	<i>COR.</i> to see my ewes graze, and my lambs suck – here comes young master Ganymede. p. 123
8	II. 109-10	<i>TOUCH.</i> He that sweetest rose will find, Must find love's prick and Rosalind. p. 89	<i>Touch.</i> He that sweetest rose will find, Must find love's thorn with Rosalind. p. 124
9	II. 199-201	<i>ROS.</i> I may drink thy tidings. <i>CEL.</i> So may you put a man in your belly. <i>ROS.</i> Is he of God's making? What manner of man? p. 99	<i>Ros.</i> I may drink thy tidings – what manner of man is he? p. 127
10	II. 203-5	<i>CEL.</i> Nay he hath but a little beard <i>ROS.</i> Why, God will send more, if the man will be thankful. Let me stay the growth of his beard. p. 99	<i>CEL.</i> Nay he hath but a little beard. <i>Ros.</i> Why, let me stay the growth of his beard. p. 127
11	I. 210	<i>ROS.</i> Nay, but the Devil take mock'ry. p. 99	<i>Ros.</i> Nay, no mocking. p. 127
		III.3	III.3
12	II. 73-5	<i>TOUCH.</i> the falcon her bells, so man hath his desires; and	<i>Touch.</i> the falcon her bells, so man hath his

		as pigeons bill, so wedlock would be nibbling. <i>JAQ.</i> And will you.	p. 118	desire towards wedlock <i>Jaq.</i> And will you.	p. 135
13	II. 86-8	<i>TOUCH.</i> Come, sweet Audrey, We must be married, or we must live in bawdry. Farewell good master Oliver!	p. 119	<i>Touch.</i> Come, sweet Audrey; Farewell, good master Oliver!	p. 136
14	II. 5-18	<i>CEL.</i> therefore weep <i>ROS.</i> His very hair is of the dissembling colour, <i>CEL.</i> Something browner than Judas's: marry, his kisses are Judas's own children. <i>ROS.</i> I'faith his hair is of a good colour. <i>CEL.</i> An excellent colour: your chestnut was every the only colour. <i>ROS.</i> And his kissing is as full of sanctity of holy bread. <i>CEL.</i> He hath bought a pair of cast lips of Diana a nun of sisterhood kisses not more religiously, the very ice of chastity is in them. <i>ROS.</i> But why did he swear he would come this morning, and comes not?		<i>Cel.</i> therefore weep. <i>Ros.</i> Why did he swear he would come this morning and comes not?	
15	II. 55-60	<i>ORL.</i> What's that? <i>ROS.</i> Why, horns, which such as you are fain to be beholden to your wives for but he comes armed in his fortunes, and prevents the slander of his wife. <i>ORL.</i> Virtue is no horn-maker, and my Rosalind is virtuous.	p. 121-2	<i>ORL.</i> What's that? <i>ROS.</i> Why horns. <i>ORL.</i> Virtue is no horn-maker; and my Rosalind is virtuous.	p. 136
16	II. 71-4	<i>ROS.</i> occasion to kiss. Very good orators, when they are out, they will spit, and for lovers, lacking (God warm us!) matter, the cleanliest shift is to kiss. <i>ORL.</i> How if the kiss be denied.	p. 139	<i>ROS.</i> occasion to kiss. <i>ORL.</i> How if the kiss be denied.	p. 144

17	II. 79-81		p. 140	p. 144
		ROS. Marry, that should you, if I were your mistress; or I should think my honesty ranker than my wit. ORL. What of my suit? [...] ROS. Not out of your apparel, and yet out of your suit. p. 140		Ros. Marry that should you, if I were your mistress. Orl. What of my suit? [...] Ros. Out of your suit. p. 144
18	I. 144-5			
		ROS. more giddy in my desires than a monkey. p. 143		Ros. more giddy than a monkey. p. 146
19	II. 158-68			
		ORL. <i>Wilt, whither wilt?</i> ROS. Nay you might keep that check for it, till you met your wife's wit going to your neighbour's bed. ORL. And what wit could wit have to excuse that? ROS. Marry, to say, -- she came to seek you there. You shall never take her without her answer unless you take her without her tongue. O, that women that cannot make her fault her husband's occasions let her never nurse her child herself, for she will breed it like a fool. ORL. For these two hours. p. 145		Orl. Wilt, whither wilt? Ros. You shall never take her without her answer, unless you take without her tongue. Orl. For these two hours. p. 147
20	II. 178-9			
		ROS. By my troth, and in good earnest, and so God mend me, and by all pretty oaths. p. 146		Ros. By my troth, and in good earnest and by all pretty oaths. p. 147
21	II. 13-4	V.1	V.1	
		WILL. Good even, Audrey. AUD. God ye good even. Will. p. 161		Will. Good even Audrey. Aud. Good even Will. p. 155
22	I. 23			
		WILL. Ay, sir, I thank God. TOUCH. <i>Thank God: -- a good answer.</i> Art rich? p. 162		Will. Ay, sir. Touch. Art rich? p. 156
23	II. 3-4	V.2	V.2	
		ORL. and will you perseve to enjoy her?		Orl. and will you perseve to marry her?

		V.3	p. 164	p. 157
24	II. 20-7	V.3	2 PAGE.	V.3
			<p><i>Sweet lovers love the spring.</i></p> <p>II</p> <p><i>Between the eyes of the rye, With a hey and a ho and hey nonino These pretty country folks would lie. In spring time &c.</i></p> <p>III</p> <p><i>The carol they began that hour.</i></p>	<p><i>Sweet lovers love the spring</i></p> <p>II</p> <p><i>This carol they began that hour.</i></p>
25	II. 45-6		TOUCH. God be with you, and God mend your voices! Come Audrey.	<p>Touch. God be with you, and mend your voices! Come Audrey.</p>
			p. 173	p. 162

A4

	<i>The Oxford Shakespeare: Complete Works, ed. by Stanley Wells et. al.</i>	Reed, Comedy of Errors, XX, 1.2	Bowdler, Comedy of Errors, IV, 1.2
1	II. 98-101 II.1	<i>ANT.</i> S. As, nimble jugglers, that deceive the eye Dark-working sorcerers, that change the mind, Soul-killing witches, that deform the body Disguised cheaters, prating mountebanks. p. 361 II.1	<i>ANT.</i> S. As, nimble jugglers, that deceive the eye, Disguised cheaters, prating mountebanks. p. 113 II.1
2	II. 56-9 II.1	<i>DRO. E.</i> Why mistress, sure my master is hornmad. <i>ADR.</i> Horn-mad thou villain? <i>DRO. E.</i> I mean not cuckold-mad; but sure he's stark mad: When I desir'd him to come home to dinner p. 367	<i>Dro. E.</i> Why, mistress, sure my master is stark mad: When I desir'd him to come home to dinner p. 115
3	II. 75-6 II.2	<i>DRO. E.</i> Go back again, and be new beaten home? For God's sake send some other messenger. p. 368	<i>Dro. E.</i> Go back again, and be new beaten home? For heaven's sake send some other messenger. p. 116
4	II. 1+1-8 II.2	<i>ADR.</i> And break it with a deep divorcing vow? I know thou canst, and therefore, see thou do it. I am possess'd with an adulterous blot; My blood is mingled with the crime of lust: For if we two be one and thou play false, I do digest the poison of thy flesh Being trumpeted by thy contagion. Keep then fair league and truce with thy true bed. p. 380	<i>Adr.</i> And break it with a deep divorcing vow? Keep then fair league and truce with thy true-bed. p. 121
5	II 1-5 III.2	III.2 <i>LUC.</i> And may it be that you have quite forgot A husband's office? Shall Antipholus hate	III.2 <i>LUC.</i> If you did wed my sister for her wealth.

		<p>Even in the spring of love, thy love-springs rot? Shall love, in building, grow so ruinate? If you did wed my sister for her wealth</p> <p>p. 396</p>	<p>p. 129</p>
6	<p>II. 48-53</p>	<p><i>ANT. S.</i> Spread o'er the silver waves thy golden hairs, And as a bed I'll take thee, and there lie, And in that glorious supposition, think He gains by death, that hath such means to die: - Let love, being light, be drowned if she sink! <i>LUC.</i> What, are you mad that you do reason so?</p> <p>p. 400</p>	<p><i>ANT. S.</i> Spread o'er the silver waves thy golden hairs. <i>LUC.</i> What are you mad, that you do reason so?</p> <p>p. 131</p>
7	<p>II. 85-153</p>	<p><i>DRO. S.</i> Marry, sir, such claims as you would lay to your horse; and she would have me; but that she, being a very beastly creature, lays claim to me. <i>ANT. S.</i> What is she? <i>DRO. S.</i> A very reverent body; ay, such a one as many may speak of, without he say, sir – reverence: I have but lean luck in the match, and yet is she a wondrous fat marriage. <i>ANT. S.</i> How dost thou mean, a fat marriage? <i>DRO. S.</i> Marry sir, she's the kitchen-wench, and all grease; and I know not what use to put her to, but to make a lamp of her, and run from her by her own light. I warrant, her rags, and the tallow in them, will burn a Poland winter: if she lives till doomsday, she'll burn a week longer than the whole world. <i>ANT. S.</i> What complexion is she of? <i>DRO. S.</i> Swart, like my shoe, but her face nothing like so clean kept; for why? she sweats; a man may go over shoes in the grime of it. <i>ANT. S.</i> That's a fault that water will mend. <i>DRO. S.</i> No, sir, 'tis in grain; Noah's flood could not do it.</p>	<p><i>DRO. S.</i> Marry Sir, such claims as you would lay to your horse. <i>ANT. S.</i> Go hie thee presently post to the road.</p>

	<p><i>ANT. S.</i> What's her name?</p> <p><i>DRO. S.</i> Nell, sir; but her name and three quarters, that's an ell and three quarters, will not measure her from hip to hip: she is spherical, like a globe; I could find countries in her.</p> <p><i>ANT. S.</i> In what part of her body stands Ireland?</p> <p><i>DRO. S.</i> Marry, sir, in her buttocks: I found it by the bogs.</p> <p><i>ANT. S.</i> Where Scotland?</p> <p><i>DRO. S.</i> I found it by the barrenness; hard in the palm of the hand.</p> <p><i>ANT. S.</i> Where France?</p> <p><i>DRO. S.</i> In her forehead; arm'd and reverted making war against her hair.</p> <p><i>ANT. S.</i> Where England?</p> <p><i>DRO. S.</i> I looked for the chalky cliffs, but I could find no whiteness in them; but I guess it stood in her chin, by the salt rheum that ran between France and it.</p> <p><i>ANT. S.</i> Where Spain?</p> <p><i>DRO. S.</i> Faith, I saw it not; but I felt it hot in her breath.</p> <p><i>ANT. S.</i> Where America, the Indies?</p> <p><i>DRO. S.</i> O, sir, upon her nose, all o'er embellished with rubies, carbuncles, sapphires, declining their rich aspect to the hot breath of Spain; who sent whole armadoes of caracks to ballast at her nose.</p> <p><i>ANT. S.</i> Where stood Belgia, the Netherlands?</p> <p><i>DRO. S.</i> O, sir, I did not look so low. To conclude, this drudge or diviner, laid claim to me; call'd me Dromio; swore I was assured to her; told me what privy marks I had about me, as, the mark of my shoulder, the mole in my neck, the great wart on my left arm, that I, amazed, ran from her as a witch: And, I think, if my breast had not been made of faith</p>
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		and my heart of steel, She had transformed me to a curtal dog, and made me turn i'th' wheel. <i>ANT. S.</i> Go hie thee presently post to the road. pp. 403-7			p. 132
8	II. 39-42	IV.2	IV.2	<i>DRO. S.</i> The passage of alleys, creeks, and narrow lands. A hound that runs counter, and yet draws dry-foot, One that, before the judgement, carries poor souls to hell. <i>ADR.</i> Why man, what is the matter?	IV.2 <i>Dro. S.</i> The passages of alleys, creeks and narrow lands. <i>Adr.</i> Why man, what is the matter.
9	II. 15-20	IV.3	IV.3	<i>ANT. S.</i> What gold is this? What Adam dost thou mean? <i>DRO. S.</i> Not that Adam, that kept Paradise but that Adam that keeps the prison: he that goes in calf's-skin that was killed for the prodigal, he that came behind you sir, like and evil angel, and bid you forsake you liberty.	IV.3 <i>Ant. S.</i> What gold is this? What Adam dost thou mean? <i>Dro. S.</i> He that came behind you sir, like and evil angel, and bid you forsake your liberty.
10	II. 48-67			<i>ANT. S.</i> Satan avoid! I charge thee tempt me not! <i>DRO. S.</i> Master, is this mistress Satan? <i>ANT. S.</i> It is the devil. <i>DRO. S.</i> Nay, she is worse, she is the devil's dam; and here she comes in the habit of a light wench, and thereof comes, that the wenches say, <i>God damn me</i> , that's as much to say, <i>God make me a light wench</i> . It is written, they appear to men like angels of light: light is an effect of fire, and fire will burn; <i>ergo</i> , light wenches will burn come not near her.	<i>ANT. S.</i> I conjure thee to leave me, and begone. p. 141

		<p><i>COUR.</i> Your man and you are marvellous merry, sir. Will you go with me? We'll mend our dinner here.</p> <p><i>DRO. S.</i> Master, if you do, expect spoon-meat; or bespeak a long spoon.</p> <p><i>ANT. S.</i> Why, Dromio?</p> <p><i>DRO. S.</i> Marry, he must have a long spoon, that must eat with the devil.</p> <p><i>ANT. S.</i> Avoid, then, fiend! What tell'st thou me of supping?</p> <p>Thou art as you are all, a sorceress: I conjure thee to leave me and begone.</p> <p>pp. 427-8</p>			p. 142
	IV.4	IV.4			IV.4
11	II. 23-4	<p><i>DRO. E.</i> Nay, rather persuade him to hold his hands.</p> <p><i>ANT. E.</i> Thou whoreson, senseless villain!</p> <p>p. 430</p>		<p><i>Dro. E.</i> Nay, rather persuade him to hold his hands.</p> <p><i>Ant. E.</i> Thou senseless villain!</p>	p. 144
12	II. 102-3	<p><i>ANT. E.</i> Dissembling harlot, thou art false in all: And art confederate with a damned pack.</p> <p>p. 435</p>		<p><i>Ant. E.</i> Dissembling harlot thou art false in all: And art confederate with a wicked pack.</p>	p. 147

A5

	<i>The Oxford Shakespeare: The Complete Works.</i> 2 nd edn. ed. by Wells et al.	Reed, <i>Coriolanus</i> , XVI, 1.3	Bowdler, <i>Coriolanus</i> , VIII, 1.3
1	II. 4-5	<i>I'OL.</i> embracements of his bed, where he would show most love p. 29	<i>I'ol.</i> the embracements where he would most show love p. 97
2	I. 6	<i>I'OL.</i> the only son of my womb; when youth p. 29	<i>I'ol.</i> my only son; when youth p. 97
3	I. 35	<i>I'OL.</i> you were got in fear p. 30	<i>I'ol.</i> you were born in fear p. 97
	I.5	I.5	I.5
4	II. 2-3	<i>MAR</i> You shames of Rome! you herd of Boils and plagues! Plaster you o'er; that you maybe abhorr'd. p. 37	<i>Mar.</i> You shame of Rome! that you may be abhorr'd p. 101
	II.1	II.1	II.1
5	II. 50-2	<i>MEN.</i> trivial motion one that converses more with the buttock of the night, than with the forehead of the morning. What I think pp. 66-7	<i>Men.</i> trivial motion: what I think p. 116
6	II. 71	<i>MEN.</i> When you are hearing a matter between party and party, if you chance to be pinched with the cholick, you make faces like mummers; set up the bloody flag against all patience; and, in roaring for a chamber-pot, dismiss the controversy. p. 68	<i>Men.</i> When you are hearing a matter between party and party, you dismiss the controversy p. 116
7	II. 114-5	<i>MEN.</i> the most sovereign prescription in Galen is but empiricitch, and, to this prerogative p. 70	<i>Men.</i> the most sovereign prescription in Galen is to this preservative p. 118
8	II. 141-2	<i>MEN.</i> God save your good worships. p. 71	<i>Men.</i> Jove save your good worships p. 118
	II.3	II.3	II.3

9	ll. 136-7		<i>ALL.</i> God save thee, noble consul! p. 108	<i>All.</i> Jove save thee noble consul! p. 133
		III.1		III.1
10	ll. 126		<i>COR.</i> Even when the navel of the state was touch'd p. 125	<i>Cor.</i> Even when the vitals of the state were touch'd p. 143
		III.2		III.2
11	ll. 113-5		<i>COR.</i> Which quired with my drum, into a pipe Small as an eunuch, or the virgin voice That babies lulls asleep! p. 154	<i>Cor.</i> Which quired with my drum, into a voice That babies lulls asleep! p. 155
		IV.5		IV.5
12	ll. 46-7		<i>3 SERV.</i> Do you meddle with my master? <i>COR.</i> Ay: 'tis an honest service than to meddle with thy mistress: Thou prat'st p. 182	<i>3 Serv.</i> Do you meddle with my master? <i>Cor.</i> Thou prat'st p. 171
13	ll. 228-35		<i>1 SERV.</i> Peace is...insensible, a getter of more bastard children, than wars a destroyer of men. <i>2 SERV.</i> 'Tis so: and, as wars, in some sort, may be said to be a ravisher; so it cannot be denied, but peace is a great maker of cuckolds. <i>1 SERV.</i> Ay, and, it make men hate one another. pp. 193-4	<i>1 Serv.</i> Peace is...insensible. <i>2 Serv.</i> 'Tis so. <i>1 Serv.</i> Ay, and it makes men hate one another. p. 177
		V.4		V.4
14	ll. 23-6		<i>MEN</i> bidding. He wants nothing of a god but eternity, and a heaven to throne in. <i>S/C.</i> Yes p. 238	<i>Men.</i> bidding. <i>Sic.</i> Yes p. 200

A6

	<i>The Oxford Shakespeare: The Complete Works. 2nd edn. ed. by Wells et al.</i>	Reed, <i>Cymbeline</i>, XVIII, 1.2	Bowdler, <i>Cymbeline</i>, IX, 1.2
1	ll. 1-6	<i>Enter CLOTEN and Two Lords.</i> 1 LORD. Sir, I would advise you to shift a shirt; the violence of action hath made you reek as a sacrifice. Where air comes out, air comes in: there's none abroad so wholesome as that you vent. CLO. If my shirt were bloody, then to shift it – Have I hurt him? pp. 419-20	<i>Enter CLOTEN and two Lords.</i> CLO. Have I hurt him? p. 10
2	ll. 11-3	2 LORD. His steel was in debt, it went o'the backside the town. CLO. The villain would not stand me. p. 420	2 Lord. His steel was in debt. CLO. The villain would not stand me. p. 10
3	ll. 132-6	I.4 IACH. You are a friend, and therein the wiser: If you buy ladies' flesh at a million a dram, you cannot preserve it from tainting: But, I see, you have some religion in you, that you fear. POST. This is but p. 436	I.5 [different scene numbering] Iach. You are a friend, and therein the wiser. Post. This is but a p. 17
4	ll. 147-8	IACH. that I have enjoyed the dearest bodily part of your mistress, my ten thousand ducats are yours. pp. 436-7	Iach. that I have enjoyed your mistress, my ten thousand ducats are yours. p. 17
5	l. 36	I.5 COR. A drug of such damn'd nature. p. 440	I.6 [different scene numbering] Cor. A drug of such a nature. p. 20
6	ll. 44-52	I.6 IACH. Be wisely definite: Nor i'the appetite; Slutt'ry, to such neat excellence opposed, Should make desire vomit emptiness, I.7	Iach. Be wisely definite. Imo. What is't dear sir thus raps you? I.7

		<p>Not so allur'd to feed. <i>IMO.</i> What is the matter, trow? <i>IACH.</i> The cloyed will, (That satiate yet unsatisfied desire, That tub both fill'd and running), ravening first the lamb, Longs after for the garbage. <i>IMO.</i> What, dear sir, Thus raps you? p. 451</p>			
7	II. 105-8	<p><i>IACH.</i> 'should I (damn'd then) Slaver with lips as common as the stairs That mount the capitol; join gripes with hands Made hard p. 455</p>			<p><i>Iach.</i> 'should I then join with hands made hard p. 23</p>
8	II. 109-10	<p><i>IACH.</i> labour; then lie peeping in an eye Base and unlustrous as the smoky light. That's fed with stinking tallow, it were fit p. 456</p>			<p><i>Iach.</i> labour; it were fit p. 25</p>
9	II. 124-7	<p><i>IACH.</i> yield! with diseases'd ventures, That play with all infirmities forsole Which rottenness can lend nature! Such boil'd stuff! As well might poison poison! Be reveng'd pp. 457-8</p>			<p><i>Iach.</i> yield! O be reveng'd; p. 25</p>
10	II. 134-7	<p><i>IACH.</i> Live like Diana's priest, betwixt cold sheets; Whiles he is vaulting variable ramps, In your despite, upon your purse? Revenge it. I dedicate myself to your sweet pleasure. p. 458</p>			<p><i>Iach.</i> Live like Diana's priest? Revenge it lady! I dedicate myself to your sweet pleasure. p. 26</p>
11	II. 3-4	<p>II.1 <i>C/O.</i> And then a whoreson jackanapes Must take me up for swearing.</p>			<p>II.1 <i>C/O.</i> And then a jackanapes must take me up for swearing.</p>

			p. 463		pp. 28-9
12	I. 14		<i>CLO.</i> Whoreson dog! – I give him satisfaction? p. 463	<i>Clo.</i> I give him satisfaction?	p. 29
13	II. 17-8		<i>CLO.</i> in the earth – A pox on't! I had rather p. 464	<i>Clo.</i> in the earth. I had rather	p. 29
14	II. 22-6		<i>CLO.</i> can match. 2 <i>LORD.</i> You are a cock, and capon too; and you crow, cock, with your comb on. [<i>Aside.</i> <i>CLO.</i> Sayest thou? <i>I LORD.</i> It is not fit, your lordship. p. 464	<i>Clo.</i> can match. <i>I Lord.</i> It is not fit your lordship.	p. 29
		II.2			
15	II. 39-40		<i>IACH.</i> Will force him think I have pick'd the lock, and ta'en The treasure of her honour. p. 471	<i>Iach.</i> Will force him think I have prevail'd, and ta'en The treasure of her honour. p. 32	
		II.3			
16	II. 28-9		<i>CLO.</i> cats-guts, nor the voice of unpaved eunuch to boot, can never amend. p. 477	<i>Clo.</i> cats-guts, can never amend. p. 33	
		II.4			
17	II. 56-8		<i>POST.</i> If you can make't apparent That you have tasted her in bed, my hand And ring is yours. p. 489	<i>Post.</i> If you can make't apparent, The ring is yours. p. 40	
18	II. 67-8		<i>IACH.</i> I slept not; but profess, Had that was well worth watching, - It was hang'd p. 489	<i>Iach.</i> I slept not; It was hang'd	p. 40
19	II. 126-9		<i>POST.</i> No, he hath enjoyed her:	<i>Post.</i> No, he hath enjoy'd her	p. 40

		The cognizance of her incontinency Is this, - she hath bought the name of whore thus dearly – There, take thy hire. p. 494	There, take thy hire p. 43
20	ll. 132-3	<i>POST.</i> Never talk on't, She hath been colted by him. <i>IACH.</i> If you seek p. 494	<i>Post.</i> Never talk on't <i>Iach.</i> If you seek p. 43
21	ll. 136-8	<i>IACH.</i> lodging: By my life, I kiss'd it; and it gave me present hunger To feed again, though full. You do remember p. 495	<i>Iach</i> lodging. You remember p. 43
22	ll. 142-3	<i>POST.</i> Spare me your arithmetick; never count the turns; Once and a million! <i>IACH.</i> I'll be sworn! p. 495	<i>Post.</i> Spare your arithmetick. <i>Iach.</i> I'll be sworn! p. 43
23	ll. 2-19	II.5 <i>POST.</i> We are bastards all; And that most venerable man, which I Did call my father was I know not where When I was stamp'd; some coiner with his tools Made me a counterfeit... O vengeance! vengeance! Me of my lawful pleasure she restrain'd, And pray'd me, oft, forbearance: did it with A pudency so rosy, the sweet view on't Might well have warm'd old Satan; that I thought her As chaste as unsunn'd snow: - O, all the devils! - This yellow lachimo, in a hour, - was't not? Or less, - at first. Perchance he spoke not; but, Like a full acorn'd boar, a German one	II.5 <i>Post.</i> We are bastards all. I am a counterfeit... O vengeance, vengeance! I thought her chaste as unsunn'd snow. Could I find out.

			Cry'd, <i>oh!</i> and mounted: found no opposition But what he look'd for should oppose and she Should from encounter guard. Could I find out.	pp. 496-8	p. 44
	III.2			III.2	
24	I. 19		<i>PIS.</i> O damned paper!	p. 507	p. 48
	III.4			III.4	
25	I. 14-5		<i>IMO.</i> My husband's hand! That drug-damned Italy hath out-crafted him!	p. 524	p. 55
	III.5			III.5	
26	II. 133		<i>CLO.</i> She said upon time, (the bitterness of it I now belch from my heart,) that she	p. 544	p. 66
27	II. 140-5		<i>CLO.</i> contempt. He on the ground, my speech of insultment ended on his dead body, - and when my lust hath dined, (which, as I say, to vex her, I will execute in the clothes that she so praised,) to the court I'll mock her back, for her home again. She hath despised	p. 544	p. 66
	IV.2			IV.2	
28	II. 241-3		<i>GUI.</i> I'll weep and word it with thee. For notes of sorrow, out of tune are worse Than priests and fanes that lie. <i>ARV.</i> We'll speak it then.	p. 578	p. 81
29	I. 295		<i>IMO.</i> how far thither? 'Ods pitikins! - can it be six miles yet?	p. 583	p. 83
30	I. 319		<i>IMO.</i> Damn'd Pisanio Hath with his forged letters, - damn'd Pisanio -		
			<i>IMO.</i> O Pisanio Pisanio, with his forged letters, hath		

		From this most bravest vessel.	From this most bravest vessel.
31	ll. 378-81	<p>p. 584</p> <p><i>LUC.</i> Say his name good friend. <i>IMO.</i> Richard du Champ. If I do lie, and do no harm by it, though the gods hear, I hope They'll pardon it. Say you, sir? Thy name? <i>LUC.</i></p> <p>p. 588</p>	<p>p. 84</p> <p><i>Luc.</i> Say, thy name.</p>
		V.5	V.3 [different scene numbering]
32	ll. 36-7	<p><i>POST.</i> (O, a sin in war, Damn'd in the first beginners!)</p> <p>p. 605</p>	<p><i>Post.</i> (O, a sin in war, Foulest in the beginners!)</p> <p>p. 93</p>
33	ll. 180-1	<p><i>IACH.</i> He spake of her as Dian had hot dreams, And she alone were cold: whereat I wretch!</p> <p>p. 632</p>	<p><i>Iach.</i> He spake of her As she alone were pure: Whereat, I, wretch! p. 111</p>

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	The Oxford Shakespeare: The Complete Works. 2 nd edn. ed. by Wells et al.	Reed, <i>Hamlet</i> , XVIII, 1.2	Bowdler, <i>Hamlet</i> , X, 1.2
1	I. 195	<i>HAM.</i> For God's love, let me hear. p. 45	<i>Ham.</i> For Heaven's love let me hear. p. 122
2	II. 52-8	I.5 <i>GHOST.</i> To those of mine! But virtue, as it never will be mov'd, Though lewdness court it in a shape of heaven; So lust, though to a radiant angel link'd Will sate itself in a celestial bed, And prey on garbage. But soft!	I.5 <i>Ghost.</i> To those of mine! But soft!
3	II. 82-3	p. 83 <i>GHOST.</i> Let not the royal bed of Denmark be A couch for luxury and damned incest. p. 86	p. 134 <i>Ghost.</i> Let not the royal bed of Denmark be A couch for luxury and horrid incest. p. 135
4	II. 25-7	II.1 <i>POL.</i> Ay, or drinking, fencing, swearing, quarrelling, Drabbing: - You may go so far. <i>REY:</i> My lord, that would dishonour him. pp. 98-9	II.1 <i>Pol.</i> Ay, or drinking, fencing, swearing, quarrelling. <i>Rey.</i> My lord, that would dishonour him. p. 140
5	II. 184-6	II.2 <i>HAM.</i> Let her not walk i'the sun: conception is a blessing; but as your daughter may conceive, friend, look to't. pp. 120-1	II.2 <i>Ham.</i> Let her not walk i'the sun: - friend look to't.
6	II. 229-34	<i>ROS.</i> Neither, my lord. <i>HAM.</i> Then you live about her waist, or in the middle of her favours? <i>GUIL.</i> 'Faith, her privates we. <i>HAM.</i> In the secret parts of fortune? O, most true; she is a	p. 149 <i>Ros.</i> Neither, my lord. <i>Ham.</i> Then you live in the middle of her favours? Well, what news?

		strumpet. What news? p. 125		
7	I. 252	<i>H.AM.</i> O God! I could be bounded in a nutshell p. 125	<i>Ham.</i> O heaven! I could be bounded in a nutshell p. 151	
8	II. 518-20	<i>POL.</i> their desert. <i>H.AM.</i> Odd's bodikin man, much better p. 155	<i>Pol.</i> their desert. <i>Ham.</i> Much better. p. 159	
9	II. 569-71	<i>H.AM.</i> Remorseless, treacherous, lecherous, kindless villain! Why, what an ass am I? p. 160	<i>Ham.</i> Remorseless, treacherous unnatural villain! Why, what an ass am I? p. 161	
10	II. 574-6	<i>H.AM.</i> Must, like a whore, unpack my heart with words, And fall as cursing, like a very drab, A scullion! Fye upon't! pp. 160-1	<i>Ham.</i> Must, like a drab, unpack my heart with words, And fall a cursing! Fye upon't! p. 161	
		III.2	III.2	
11	II. 102-13	<i>H.AM.</i> here's metal more attractive. <i>POL.</i> O ho! do you mark that? [<i>To the King.</i> <i>H.AM.</i> Lady, shall I lie in your lap? [<i>Lying down at OPHELIA's Feet.</i> <i>OPH.</i> No, my lord. <i>H.AM.</i> I mean, my head upon your lap? <i>OPH.</i> Ay, my lord. <i>H.AM.</i> Do you think I talk of country matters? <i>OPH.</i> I think nothing my lord. <i>H.AM.</i> That's a fair thought to lie between maids' legs. <i>OPH.</i> What is, my lord? <i>H.AM.</i> Nothing. <i>OPH.</i> You are merry, my lord. pp. 194-5	<i>Ham.</i> here's metal more attractive. [<i>Lying at OPHELIA's Feet.</i> <i>Pol.</i> O ho! do you mark that? [<i>To the King.</i> <i>Oph.</i> You are merry my lord. p. 172	

12	II. 123-4	<i>HAM.</i> But, by'r-lady, he must build churches then. p. 198	<i>Ham.</i> But, he must build churches then p. 172
13	II. 133-8	<i>OPH.</i> Will he tell us what this show meant? <i>HAM.</i> Ay, or any show that you'll show him: Be not you ashamed to show, he'll not shame to tell you what it means. <i>OPH.</i> You are naught, you are naught; I'll mark the play. p. 202	<i>Oph.</i> Will he tell us what this show meant? <i>Ham.</i> Ay. <i>Oph.</i> I'll mark the play. <i>Oph.</i> You are as good as a chorus my lord. <i>Ham.</i> Begin murderer; - leave thy horrible faces
14	II. 230-7	<i>OPH.</i> You are as good as a chorus my lord. <i>HAM.</i> I could interpret between you and your love, if I could see the puppets dallying. <i>OPH.</i> You are keen, my lord, you are keen. <i>HAM.</i> It would cost you a groaning, to take off my edge. <i>OPH.</i> Still better, and worse. <i>HAM.</i> So you mistake your husbands. - Begin murderer; - leave thy damnable faces. pp. 209-10	<i>Oph.</i> You are as good as a chorus my lord. <i>Ham.</i> Begin murderer; - leave thy horrible faces
15	II. 351-3	<i>HAM.</i> cannot you make it speak. 'Sblood, do you think I am easier to be played on than a pipe? p. 221	<i>Ham.</i> cannot you make it speak. Do you think I am easier to played on than a pipe? pp. 179-80
16	II. 89-95	<i>HAM.</i> When he is drunk, asleep, or in his rage, Or in the incestuous pleasures of his bed; At gaming, swearing; or about some act That has no relish of salvation in't: Then trip him, that his heels may kick at heaven; And that his soul may be as damn'd and black, As hell whereto it goes. My mother stays: pp. 230-1	<i>Ham.</i> When he is drunk, asleep, or in his rage, Gaming or swearing: - but my mother stays
17	II. 74-80	<i>HAM.</i> O Shame! Where is thy blush? Rebellious hell, Is thou canst mutine in a matron's bones, To flaming youth let virtue be as wax,	<i>Ham.</i> O shame! Where is thy blush? <i>Queen.</i> O Hamlet

		And melt in her own fire: proclaim no shame, When the compulsive ardour gives the charge; Since frost itself as actively doth burn, And reason panders will. <i>QUEEN.</i> O Hamlet pp. 245-6	p. 187
18		<i>HAM.</i> Nay, but to live In the rank sweat of an enseamed bed; Stew'd in corruption; honeying and making love Over the nasty sty; - <i>QUEEN.</i> O speak to me no more pp. 246-7	<i>Ham.</i> Nay, but to live In an incestuous bed p. 187
19	II. 171-5	<i>HAM.</i> Let the bloat king tempt you again to bed; Pinch wanton on your cheek; call you, his mouse; And, let him, for a pair of reachy kisses, Or paddling in your neck with his damn'd fingers, Make you to ravel all this matter out pp. 254-5	<i>Ham.</i> Let the bloat king tempt you again to bed: And let him, for a pair of wanton kisses, Make you ravel all this matter out p. 190
20	I 192	<i>HAM.</i> I'll lug the guts into the neighbour room. p. 258	<i>Ham.</i> I'll lug the body to the neighbour room. p. 191
21	I 31	<i>HAM.</i> the guts of a beggar. p. 268	<i>Ham.</i> the body of a beggar. p. 196
22	II. 50-65	<i>OPH.</i> To be your Valentine: Then up he rose and don'd his clothes, And clupp'd the chamber door; Let in the maid, that out a maid Never departed more. <i>KING.</i> Pretty Ophelia! <i>OPH.</i> Indeed, without an oath, I'll make an end on't: By Gid, and by Saint Charity,	<i>Oph.</i> To be your Valentine King. How long hath she been thus? p. 196

		<p><i>Alack, and fyve for shame!</i> <i>Young men will do't, if they come to't;</i> <i>By cock, they are to blame.</i></p> <p><i>Quoth she, before you tumbled me,</i> <i>You promised me to wed:</i> <i>So would I ha' done by yonder sun,</i> <i>An thou hadst not come to my bed.</i></p> <p><i>KING.</i> How long hath she been thus? pp. 281-4</p>	p. 201
23	II. 114	<p><i>LAER.</i> That drop of blood that's calm proclaims me bastard; Cries cuckold to me father; brands the harlot Even here, between the chaste unsmirched brow of my true mother.</p> <p><i>KING.</i> What is the cause</p>	<p><i>Laer.</i> That drop of blood that's calm proclaims me bastard. <i>King.</i> What is the cause</p>
24	II. 131-3	<p>p. 289</p> <p><i>LAER.</i> To hell allegiance! vows, to the blackest devil! Conscience, and grace, to the profoundest pit! I dare damnation: To this point I stand</p>	<p><i>Laer.</i> To hell allegiance! To this point I stand</p>
25	II. 198	<p><i>OPH.</i> God a' mercy on his soul!</p>	<p><i>Oph.</i> Gramercy on his soul!</p>
	IV.7		IV.7
26	II. 141-4	<p><i>QUEEN.</i> of crow-flowers, nettles, daisies, and long purples That liberal shepherds give a grosser name, But our cold maids do dead men's fingers call them: There on the pendent boughs</p>	<p><i>Queen.</i> Of crow-flowers, nettles, daisies, and long purples And on the pendent boughs.</p>
	V.1		V.1
27	II. 77-9	<p><i>HAM.</i> This might be the pate of a politician, which this ass now o'er reaches One that would circumvent God, might it not?</p>	<p><i>Ham.</i> This might be the pate of a politician...one that, would circumvent any body, might it not?</p>

28	I 161		<i>I CLOWN.</i> Faith, if he be not rotten p. 332	<i>I Clown.</i> If he be not rotten p. 220
29	I 167		<i>I CLOWN.</i> Whoreson dead body p. 332	<i>I Clown.</i> dead body p. 220
30	I 171		<i>I CLOWN.</i> A whoreson mad fellow's p. 332	<i>I Clown.</i> a mad fellow's p. 220
		V.2	V.2	V.2
31	I. 65		<i>H.AM.</i> he that hath kill'd my king, and whor'd my mother. p. 352	<i>Ham.</i> He that hath killed my king,, seduc'd my mother p. 227

A8

	<i>The Oxford Shakespeare: The Complete Works</i> , ed. by Stanley Wells et al. I.2	Reed, <i>I Henry IV</i> , XI, I I.2	Bowdler, <i>I Henry IV</i> , V, I I.2
1	II.2-3	<i>P. HEN.</i> Thou art so fat-witted, with drinking of old sack and unbuttoning thee after supper, and sleeping upon benches. p. 190	<i>P. Hen.</i> Thou art so fat-witted with drinking old sack, and sleeping upon benches. p. 102
2	II. 6-12	<i>P. HEN.</i> What a devil hast thou to do with the time of the day? unless hours were cups of sack, and minutes capons, and clocks the tongues of bawds and dials the sign of leaping-houses, and the blessed sun himself a hot fair wench in flame-colour'd taffeta, I see no reason, why thou should'st be so superfluous to demand the time of the day. p. 190-1	<i>P. Hen.</i> What hast thou to do the time of day? unless hours were cups of sack, and minutes capons, I see no reason, why thou shouldst be so superfluous to demand the time of day. p.102
3	II. 16-17	<i>FAL.</i> as, God save thy grace. p. 191	<i>Fal.</i> as, save thy grace. p. 103
4	II. 39-40	<i>FAL.</i> And is not my hostess of the tavern a most sweet wench? p. 193	<i>Fal.</i> And is not my hostess of the tavern a most sweet girl? p. 103
5	II. 73-4	<i>FAL.</i> 'Sblood, I am as melancholy as a gib cat, or a lugged bear. p. 200	<i>Fal.</i> I am as melancholy as a lugged bear. p. 104
6	I. 82	<i>FAL.</i> vanity. I would to God, thou and I knew. p. 203	<i>Fal.</i> vanity. I wish thou and I knew. p. 105
7	II. 90-2	<i>FAL.</i> O thou hast damnable iteration; and art, indeed, able to corrupt a saint. Thou has done much harm upon me, Hal, - God forgive thee for it. p. 203-4	<i>Fal.</i> O thou art indeed able to corrupt a saint. Thou hast done much harm upon me, Hal, - Heaven forgive thee for it. p. 105
8	II. 95-8	<i>FAL.</i> I must give over this life, and I will give it over; by the Lord, an I do not, I am a villain; I'll be damned for never a king's son in Christendom. <i>P. HEN.</i> Where shall we take a purse tomorrow? p. 204	<i>Fal.</i> I must give over this life, and I will give it over, an I do not I am a villain. <i>P. Hen.</i> Where shall we take a purse tomorrow? p. 105

9	II. 106-8		<i>FAL.</i> have set a match. O, if men were to be saved by merit, what hole in hell were hot enough for him? This is the most pp. 204-5	<i>Fal.</i> have set a match. This is the most p. 105
10	II. 112-23		<i>POINS.</i> What says Sir John Sack-and-Sugar? Jack, how agrees the devil and thee about thy soul, that thou soldest him on Good-Friday last, for a cup of Madeira, and a cold capon's leg? <i>P HEN.</i> Sir John stands to his word, the devil shall have his bargain; for he was never yet a breaker of proverbs, he will give the devil his due. <i>POINS.</i> Then art thou damned for keeping thy words with the devil. <i>P HEN</i> Else he had been damned for cozening the devil. <i>POINS.</i> But, my lads, my lads. p. 207	<i>Poins.</i> What says sir John Sack-and-Sugar? – My lads, my lads. p. 106
		I.3		
11	II. 128-9		<i>Hot.</i> Speak of Mortimer? 'Zounds, I will speak of him. p. 224	<i>HOT.</i> Speak of Mortimer? Yes, I will speak of him. p. 112
12	I. 251		<i>HOT.</i> O, the devil take such cozeners! – God forgive me! p. 235	<i>Hot.</i> The devil take such cozeners! – Heaven forgive me! p. 116
		II.1		
13	II. 18-24		<i>I C:AR.</i> since the first cock. <i>2 C:AR</i> Why, they will allow us ne'er a jorden, and then we leak in your chimney; and your chamber he breeds like a loach. <i>I C:AR.</i> What ostler! come away and be hanged, come away. <i>2 C:AR.</i> I have a gammon of bacon pp. 240-1	<i>I Car.</i> since the first cock. <i>2 Car.</i> What, ostler! come away and be hanged, come away. I have a gammon of bacon. p. 118
14	I. 26		<i>I C:AR.</i> 'Odsbody! the turkies in my pannier. p. 249	<i>I Car.</i> The turkies in my pannier. p. 118
15	II. 83-4		<i>CHAM.</i> What the commonwealth their boots? Will she hold	<i>Cham.</i> What, the commonwealth their boots? p. 118

	out water in foul way?	out water in wet weather?
	II.2 p. 249	II.2 p. 120
16 II. 44-7	<i>FAL.</i> An I have not ballads made on you all, and sung to filthy tunes, let a cup of sack be my poison: When a jest is so forward, and afoot too, -- I hate it. p. 254	<i>Fal.</i> An I have not ballads made on you all, let a cup of sack be my poison: When a jest is so forwards and afoot too -- I hate it. p. 122
17 II. 62-3	<i>GADS.</i> Some eight, or ten. <i>FAL.</i> 'Zounds will they not rob us? p. 256	<i>Gads.</i> Some eight or ten. <i>Fal.</i> Will they not rob us? p. 123
18 II. 79-82	<i>THIEVES.</i> Stand. <i>TRAV.</i> Jesu bless us! <i>FAL.</i> Strike; down with them; cut the villains' throats: Ah! whorson caterpillars! bacon-fed knaves! p. 257	<i>Thieves.</i> Stand. <i>Trav.</i> Heaven bless us! p. 123
19 II. 86	<i>FAL.</i> Hang ye, gorbellied knaves. p. 257	<i>Fal.</i> Hang ye, knaves. p. 123
	II.4	II.4
20 II. 15-6	<i>HOT.</i> What a lack-brain is this? By the Lord, our plot is a good plot. p. 260	<i>Hot.</i> What a lack-brain is this? our plot is a good plot? p. 125
21 II. 20-1	<i>HOT.</i> course of the action. 'Zounds, an I were now by this rascal. p. 260	<i>Hot.</i> course of the action. By this hand, an I were now by this rascal. p. 125
22 I 91	<i>HOT.</i> pass them current too -- Gods me, my horse! p. 267	<i>Hot.</i> pass them current too -- My horse, my horse! p. 128
	II.5	II.5
23 II.14-7	<i>P. HEN.</i> in Eastcheap. They call drinking deep, dying scarlet: and when you breathe in your watering, they cry -- hem! and bid you play it off -- To conclude	<i>P. Hen.</i> in Eastcheap -- To conclude.

24	ll. 68-70		p. 270	p. 129
		<i>P. HEN.</i> crystal-button, nott-pated, agate-ring, puke-stocking, caddis-garter		<i>P. Hen.</i> crystal-button, nott-pated, caddis garter. p. 131
25	l 140		pp. 273-4	
		<i>P. HEN.</i> Why, you whoreson round man!		<i>P. Hen.</i> Why, you round man! p. 133
26	l.144		p. 284	
		<i>POINS.</i> 'Zounds, ye fat paunch.		<i>Poins.</i> Ye fat paunch. p. 133
27	l 146-7		p. 284	
		<i>FAL.</i> I call thee a coward! I'll see thee damned ere I call thee a coward.		<i>Fal.</i> I call thee a coward! I'll see thee hang'd ere I call thee a coward. p. 133
28	ll. 229-33		pp. 289-90	
		<i>P. HEN.</i> These lies are like the father that begets them; gross as a mountain: open, palpable. Why thou clay-brained guts; thou knotty-pated fool; thou whoreson, obscene, greasy tallow-keech, -- <i>FAL.</i> What, art thou mad?		<i>P. Hen.</i> These lies are like the father that begets them; gross as a mountain open, palpable. Why thou knotty-pated fool. <i>Fal.</i> What, art thou mad? p. 135
29	ll. 245-7		p. 290	
		<i>P. HEN.</i> this sanguine coward, this bed-presser; this horse-back-breaker.		<i>P. Hen.</i> this sanguine coward, this horse-back-breaker. p. 136
30	ll. 248-51		p. 291	
		<i>FAL.</i> you dried neats-tongue, bull's pizzle, you stock-fish, -- O for breath to utter what is like thee! -- you tailor's yard, you sheath, you bow-case, you vile standing tuck.		<i>Fal.</i> you dried neats-tongue, you stock-fish -- O for breath to utter what is like thee! -- you tailor's yard, you sheath, you bow-case! p. 136
31	ll. 61-2		p. 291	
		<i>P. HEN.</i> and Falstaff, you carried your guts away as nimbly		<i>P. Hen.</i> and Falstaff, you can away as nimbly p. 136
32	239-42		p. 297	
		<i>FAL.</i> and he of Wales, that gave Amaimon, the bastinado, and made Lucifer cuckold, and swore the devil his true liegeman upon the cross of a Welsh hook, -- What, a plague, call you him?		<i>Fal.</i> and he of Wales, that gave Amaimon the bastinado, -- What a plague, call you him? p. 138

33	II. 363-9	<i>FAL.</i> stinking mackarel <i>P HEN.</i> Why then, 'tis like if there come a hot June, and this civil buffetry hold, we shall buy maidenheads as they buy hob-nails by the hundreds. <i>FAL.</i> By the mass, lad, thou sayest true; it is like we shall have good trading that way. – But, tell me, Hal, art thou not horribly afeard?	<i>Fal.</i> stinking mackerel – But tell me Hal, art thou not horribly afeard?
34	I. 397	<i>FAL.</i> For God's sake, lords, convey my tristful queen.	<i>Fal.</i> For Heaven's sake, lords, convey my tristful queen. p. 139
35	I. 425	<i>FAL.</i> A good portly man, i' faith, and a corpulent.	<i>Fal.</i> A good portly man, and a corpulent. p. 140
36	II. 354-8	<i>P HEN.</i> Why dost thou converse with that trunk of humours, that bolting-hutch of beastliness, that swoln parcel of dropsies, that huge bombard of sack, that stuffed cloak-bag of guts, that roasted Manning tree ox with the pudding in his belly, that reverend vice.	<i>P. Hen.</i> Why dost thou converse with that trunk of humours, that roasted Manning tree ox, that reverend vice. p. 141
37	II. 473-7	<i>FAL.</i> but that he is (saving your reverence) a whoremaster that I utterly deny. If sack and sugar be a fault, God help the wicked! If to be old and merry be a sin, then many an old host that I know is damned.	<i>Fal.</i> but that he is villainous, I utterly deny. If sack and sugar be a fault, God help the wicked! If the old and merry be a sin, then many an old host that I know is lost. p. 142
38	I. 491	<i>HOST.</i> O Jesu, my lord, my lord!	<i>Host.</i> O my lord, my lord! p. 142
		III. I	III. I p. 143
39	I 105-6	<i>MORT.</i> on the other side; Gelding the opposed continent as much	<i>Mort.</i> on the other side; Robbing the opposed continent as much p. 148
40	II. 222-6	<i>GLEND.</i> sit, and attend. <i>HOT</i> Come, Kate; thou art perfect in lying down: Come quick, quick; that I may lay my head in they lap.	<i>Glend.</i> sit, and attend. GLENDOWER speaks some Welsh words

47	II. 46-50	<i>F.A.L.</i> Heaven reward me for it! <i>B.A.R.D.</i> 'Sblood, I would my face were in your belly! <i>F.A.L.</i> God-a-mercy! should I be sure to be heart-burned. <i>Enter HOSTESS</i> pp. 356-7	<i>Fal.</i> Heaven reward me for it! <i>Enter HOSTESS</i> p. 160
48	I. 68	<i>F.A.L.</i> Dowlas, filthly dowlas!	<i>Fal.</i> Dowlas, dowlas. p. 160
49	I. 83	<i>HOST.</i> O Jesu! I have heard.	<i>Host.</i> O ! I have heard. p. 161
50	II. 98-100	<i>F.A.L.</i> had my pocket pick'd: this house is turned bawdy-house, they pick-pockets. <i>P. Hen.</i> What didst thou lose	<i>Fal.</i> had my pocket pick'd. <i>P. Hen.</i> What didst thou lose p. 162
51	II. 116-9	<i>HOST.</i> Say, what thing? what thing? <i>F.A.L.</i> What thing? why, a think to thank God on. <i>HOST.</i> I am no thing to thank God on, I would thou shouldst know it; I am an honest man's wife. p. 360	<i>Host.</i> Say, what thing? what thing? I am an honest man's wife. p. 162
52	II. 127-31	<i>F.A.L.</i> Why? she's neither fish, nor flesh; a man knows not where to have her. <i>HOST.</i> Thou art an unjust man in saying so; thou or any man knows where to have me, thou knave thou! <i>P. HEN.</i> Thou sayst true. p. 364	<i>Fal.</i> Why? she's neither fish, nor flesh. <i>Host.</i> Thou art an unjust man in saying so. <i>P. Hen.</i> Thou sayest true. p. 162
53	II. 150-61	<i>F.A.L.</i> Dost thou think, I'll fear thee as I fear thy father? nay, an I do, I pray God, my girdle break! <i>P. HEN.</i> O, if it should how would thy guts fall about they knees! But, sirrah, there's no room for faith, truth, nor honesty, in this bosom of thine; it is filled up with guts and midriff. Charge an honest woman with picking thy pocket. Why thou whoreson, impudent, embossed rascals, if there were anything in thy pocket but tavern-reckonings, memorandums of bawdy-houses and one poor penny worth of	<i>Fal.</i> Dost thou think I'll fear thee as I fear thy father? <i>P. Hen.</i> O sirrah, there's no room for faith, truth, no honesty in this bosom of thine. Charge an honest woman with picking thy pocket. Why thou impudent rascal, if there were any thing in thy pocket but tavern reckonings, and one poor penny-worth of sugar-candy p. 162

		sugar candy	
54	I. 192	<p>F.4L. Well, God be thanked for these rebels. pp. 365-6 p. 367</p>	<p>Fal. Well, heaven be thanked for these rebels. p. 163 p. 164</p>

A9

	<i>The Oxford Shakespeare: Complete Works, Wells et al.</i>	Reed, 2 Henry IV, XII, 1	Bowler, 2 Henry IV, V, 1
1	I.2 ll. 1-24	I.2 <i>Enter Sir JOHN FALSTAFF, with his Page</i> <i>F.AL.</i> Sirrah. you giant, what says the doctor to my water? <i>P.AGE.</i> He said, sir, the water itself was a good healthy water: but, for the party that owned it, he might have more diseases than he knew for. <i>F.AL.</i> Men of all sorts take a pride to gird at me. The brain of this foolish-compounded clay, man,...Why then I have no judgement. Thou whoreson mandrake, thou art fitter to be worn in my ca, than to wait at my heels. I was never manned with an agate till now...his face is a face-royal: God may finish it when he will, it is not a hair amiss yet. pp. 25-6	I.2 <i>Enter SIR JOHN FALSTAFF, with his Page bearing his Sword and Buckler</i> <i>Fal.</i> The brain of this foolish-compounded clay, man... Why then I have no judgement. I was never manned with an agate till now...his face is a face-royal: nature may finish it when she will, it is not a hair amiss yet. p. 206
2	II. 33-48	<i>P.AGE.</i> he liked not the security. <i>F.AL.</i> let him be damned like the glutton! may his tongue be hotter! – A whoreson Achitophel! a rascally yea-forsooth Knave! to bear a gentleman in hand, and then stand upon security! – The whoreson smooth-pates do now wear nothing but high-shoes...he sends me security. Well, he may sleep in security; for he hath the horn of abundance, and the lightness of his wife shines through it: and yet cannot he see though he have his own lantern to light him – Where's Bardolph? pp. 27-8	<i>Page.</i> he liked not the security. <i>Fal.</i> A rascally yea-forsooth knave! to bear a gentleman in hand, and then stand upon security! – The smooth pates do now wear nothing but high shoes...he sends me security. Well, -- where's Bardolph.
3	II. 109-110	<i>F.AL.</i> And I hear more over, his highness is fallen into this same whoreson apoplexy. p. 32	<i>Fal.</i> And I hear more over, his highness is fallen into this same apoplexy. p. 209
4	II. 114-5	<i>F.AL.</i> a kind of sleeping in the blood, a whoreson	<i>Fal.</i> a kind of sleeping in the blood, a tingling.

		tingling.	p. 32	p. 209
5	II. 229-33	<i>FAL.</i> If I do, fillip me with a three man beetle. – A man can no more separate age and covetousness, than he can part young limbs and lechery: but the gout galls the one, and the pox pinches the other; so both the degrees prevent my curses. – Boy!	p. 41	
6	II. 245-6	[<i>Exit Page</i>] A pox of this gout! or, a gout of this pox! for the one, or the other, plays the rogue with my great toe.	p. 42	p. 212
			I.3	
7	II.94-101	<i>ARCH.</i> And being now trimm'd in thine own desires, Thou beastly feeder, art so full of him, That thou provok'st thyself to cast him up. So, so, thou common dog, didst thou disgorge, Thy glutton bosom of the royal Richard; And now thou would'st eat thy dead vomit up, And how'st to find it. What trust is in these times? They that, when Richard liv'd would have him die	p. 48	p. 216
			II.1	
8	II.14-6	<i>HOS.</i> Alas the day! Take heed of him; he stabbed me in mine own house, and that most beastly: in good faith, a' care not what mischief he doth.	p. 49	
9	II. 61-2	<i>FAL.</i> you fustilarian! I'll tickle your catastrophe.	p. 52	p. 217
10	II. 64-6	<i>HOS.</i> Good my lord, be good to me! I beseech you, stand to me! <i>CH. JUST.</i> How now, sir John?		p. 218
				<i>Ch. Just.</i> How now, sir John?

11			p. 53		p. 218
		<i>HOST.</i> fat belly of his: - but I will have some of it out again, or I'll ride thee o' nights, like the mare. <i>F.AL.</i> I think I am as like to ride the mare, if I have any vantage of ground to get up. <i>CH. JUST.</i> How comes this, sir John?			<i>Host.</i> fat belly of his. <i>Ch. Just.</i> How comes this Sir John?
12	II. 164-7		p. 54		p. 219
		<i>F.AL.</i> hook on, hook on. <i>HOST.</i> Will you have Doll Tearsheet meet you at supper? <i>F.AL.</i> No more words; let's have her. [<i>Exeunt</i> HOSTESS, BARDOLPH, officers, and Page]			<i>Fal.</i> hook on, hook on. [<i>Exeunt</i> HOSTESS, BARDOLPH, officers, and page]
		II.2			p. 221
13	II. 16-23		II.2		II.2
		<i>P. HEN.</i> peach-colour'd ones? or to bear the inventory of thy shirts: as, one for superfluity, and one other for use? - but that, the tennis-court-keeper knows better than I; for it is a low ebb of linen with thee, when thou keepest no racket there; as thou hast not done a great while, because the rest of thy low-countries have made a shift to eat up thy Holland: and God knows, whether those that bawl out the ruins of thy linen, shall inherit his kingdom: but the midwives say, the children are not in the fault; whereupon the world increases, and kindreds are mightily strengthened. <i>POINS.</i> How ill it follows			<i>P. Hen.</i> peach colour'd ones? <i>Poins.</i> How ill it follows.
			p. 63		p. 223
		[lines in underlined do not appear in <i>The Oxford Shakespeare</i>]			
14	II. 54-5				
		<i>POINS.</i> Why because you have been so lewd, and so much engrafted with Falstaff.			<i>Poins.</i> Why, because you have been so much engrafted to Falstaff.
15	II.69-79		p. 64		p. 224
		<i>BARD.</i> Wherefore blush you now? What a maidenly			<i>Bard.</i> Wherefore blush you now?

		<p>man at arms are you become? Is it such a matter, to get a pottle-pot's maiden head?</p> <p><i>P. AGE.</i> He called me even now...at last, I spied his eyes, and me thought he had made two holes in the ale-wife's new petticoat, and peeped through.</p> <p><i>P. HEN.</i> Hath not the boy profited?</p> <p><i>BARD.</i> Away, you whoreson upright rabbit, away!</p> <p style="text-align: right;">p. 65</p> <p>[in <i>The Oxford Shakespeare</i> it is Poins that speaks the first line]</p>	<p><i>Page.</i> He called me even now...at last I spied his eyes.</p> <p><i>P. Hen.</i> Hath not the boy profited?</p> <p><i>Bard.</i> Away, you upright rabbit, away!</p> <p style="text-align: right;">p. 224</p>
16	I. 129	<p><i>POINS.</i> May the wench have no worse fortune!</p> <p style="text-align: right;">p. 69</p>	<p><i>Poins.</i> May the girl have no worse fortune!</p> <p style="text-align: right;">p. 226</p>
17	II. 139-50	<p><i>BARD.</i> in Eastcheap.</p> <p><i>P. HEN.</i> What company?</p> <p><i>PAGE.</i> Ephesians my lord; of the old church.</p> <p><i>P. HEN.</i> Sup any women with him?</p> <p><i>PAGE.</i> None, my lord, but old mistress Quickly and mistress Doll Tear-sheet.</p> <p><i>P. HEN.</i> What pagan may that be?</p> <p><i>PAGE.</i> A proper gentlewoman, sir, and a kinswoman of my master's.</p> <p><i>P. HEN.</i> Even such kin, as the parish heifers are to the town bull. – Shal we steal upon them, Ned, at supper?</p> <p style="text-align: right;">pp. 69-70</p>	<p><i>Bard.</i> in Eastcheap.</p> <p><i>P. Hen.</i> Shall we steal upon him, Ned, at supper?</p>
18	II. 158-62	<p>[<i>Exeunt BARDOLPH and Page</i>]</p> <p><i>P. HEN.</i> This Doll Tearsheet should be some road.</p> <p><i>POINS.</i> I warrant you, as common as the way between Saint Alban's and London.</p> <p><i>P. HEN.</i> How might we see Falstaff bestow himself to-night in his true colours, and not ourselves be seen?</p> <p style="text-align: right;">p. 70</p>	<p>[<i>Exeunt BARDOLPH and Page</i>]</p> <p><i>P. Hen.</i> How might we see Falstaff bestow himself to-night in his true colours and not ourselves be seen?</p> <p style="text-align: right;">p. 226</p>
19	I. 168	<p><i>P. HEN.</i> the purpose must weigh with the folly. Follow</p>	<p><i>P. Hen.</i> the purpose must weigh with the folly.</p> <p style="text-align: right;">p. 226</p>

	me, Ned.	
	<p>SCENE III</p> <p>p. 71</p>	<p><i>Enter</i> PETO.</p> <p>Peto, how now? what news? <i>Peto.</i> The king, your father is at Westminster; And there are twenty weak and wearied posts, Come from the north; and, as I came along, I met and overtook, a dozen captains, Bare-headed, sweating, knocking at the taverns, And asking every one for sir John Falstaff. <i>P. Hen.</i> By heaven, Poins, I feel me much to blame, So idly to profane the precious time; When tempest of commotion, like the south, Borne with black vapour, doth begin to melt, And drop upon our bare unarmed heads. Give me my sword and cloak: - and, Poins, good night. [<i>Exeunt.</i>]</p>
	<p>III.2</p>	<p>SCENE III</p> <p>p. 227</p> <p>[This is one of the most significant changes that Bowdler made to Shakespeare's plays. He removes II.4 and so, has to move lines 357-69 from II.4 into II.2. This allows him to show Prince Hal's sense of guilt and his changing character. After this changing of lines, Bowdler's edition now proceeds to II.3, the scene between Northumberland, Lady Northumberland and Lady Percy, which appears as it did in Reed's edition.]</p>
20	<p>II. 109-11</p>	<p>III.2</p> <p><i>F.4L.</i> Prick him [<i>To</i> SHALLOW.</p>

		<i>MOUL.</i> I was pricked well enough before, an you could have let me alone: my old dame will be undone now p. 134	<i>MOUL.</i> My old dame will be undone now p. 237
21	ll. 115-8	<i>FAL.</i> Go to; peace Mouldy, you shall go, Mouldy, it is time you were spent. <i>MOUL.</i> Spent! <i>SHAL.</i> Peace, fellow, peace; p. 134	<i>Fal.</i> Go to; peace Mouldy, you shall go, Mouldy. <i>Shal.</i> Peace, fellow, peace. p. 237
22	ll. 127-31	<i>FAL.</i> and thy father's shadow: so the son of the female is the shadow of the male: It is often so, indeed, but not much of the father's substance. <i>SHAL.</i> Do you like him p. 134	<i>Fal.</i> and thy father's shadow. <i>Shal.</i> Do you like him p. 237
23	ll. 151-4	<i>FAL.</i> wilt thou make as many holes in an enemy's battle as thou hast done in a woman's petticoat? p. 135	<i>Fal.</i> Wilt thou make as many holes in an enemy's battle as thou hast made with thy needle? p. 238
24	l. 178	<i>BULL.</i> A whoreson cold, sir p. 136	<i>Bull.</i> A cold, sir p. 238
25	ll. 205-6	<i>SHAL.</i> and had Robin Night-work by old Night-work, before I came to Clement's inn. p. 138	<i>Shal.</i> and had Robin before I cam to Clement's inn. p. 239
26	l. 233	<i>FEE.</i> 'Faith, I'll bear no base mind. p. 139	<i>Fee.</i> Nay, I'll bear no base mind. p. 240
27	ll. 284-5	<i>FAL.</i> – God keep you, master Silence. p. 141	<i>Fal.</i> – Heaven keep you, master Silence. p. 241
28	ll. 300-2	<i>FAL.</i> Shallow. Lord, lord, how subject we old men are to this vice of lying! p. 145	<i>Fal.</i> – Shallow. How subject we old men are to this vice of lying. p. 241
29	ll. 305-9	<i>FAL.</i> cheese-pouring: When he was naked, he was, for all the world, like a forked radish, with a head	<i>Fal.</i> cheese-paring: he was so forlorn...he was the very Genius of famine; he came ever in the

		fantastically carved upon it with a knife: he was so forlorn...he was the very Genius of famine; yet lecherous as a monkey, and the whores called him – mandrake: he came ever in the rear-ward. p. 149 [lines underlined do not appear in <i>The Oxford Shakespeare</i>]	rear-ward. p. 242
30	ll. 242-56 IV.1	IV.2 [different scene numbering] P. JOHN. Who hath not heard it spoken, How deep you were within the books of God? To us, the speaker in his parliament; To us, the imagin'd voice of God himself;... You have taken up Under the counterfeited zeal of God, The subjects of his substitute, my father; And, both against the peace of heaven and him, Have here up-swarm them. p. 172-3	IV.2 [different scene numbering] P. John. Who hath not heard it spoken, How deep you were within the books of heaven? To us the speaker in his parliament; To us, the imagin'd voice of heaven itself... You have taken up, Under the counterfeited zeal of heaven The subjects of heaven's substitute, my father; And, both against the peace of heaven Have here upswarm'd them. p. 250-1
31	ll. 88-92 IV.2	IV.3 [different scene numbering] FAL. thin drink doth so over-cool their blood, and making many fish-meals, that they fall into a kind of male green-sickness; and then, when they marry, they get wenches; they are generally fools and cowards; - which some of us should be too, but for inflammation. p. 185	IV.3 [different scene numbering] Fal. thin drink doth so over-cool their blood; they are generally fools and cowards; - which some of us should be too, but for inflammation. p. 257
32	ll. 5-6 V.3	V.3 FAL. Fore God, you have here a goodly dwelling, and a rich. p. 231	V.3 Fal. You have here a goodly dwelling, and a rich. p. 279
33	ll. 17-22	SIL. Do nothing but eat, and make good cheer; [Singing] And praise heaven for the merry year; When flesh is cheap and females dear.	Sil. Do nothing but eat, and make good cheer, [Singing] And praise heaven for the merry year; So merrily.

		<i>And lusty lads roam here and there, So merrily, And ever among so merrily.</i>	<i>And ever among so merrily.</i>
34	II. 46-9	<i>SIL. A cup of wine, that's brisk and fire, And drink unto the leman mine; And a merry heart lives long-a.</i>	<i>Sil. A cup of wine, that's brisk and fine, And drink unto the lady mine; And a merry heart live long-a.</i>
35	II. 100-1	<i>P/IST. A foutra for the world, and worldings base! I speak of Africa.</i>	<i>Pist. A fico for the world, and worldings base!</i>
36	II. 116	<i>P/IST. A foutra for thine office.</i>	<i>Pist. A fico for thine office.</i>
		V.4	V.4
37	I.9	<i>P/IST. God bless thy lungs, good knight.</i>	<i>Pist. Bless thy lungs, good knight.</i>
39	II. 30-9	<i>SHAL. 'Tis so indeed. P/IST. My knight, I will inflame thy noble liver, and make thee rage. Thy Doll and Helen of thy noble thoughts, Is in base durance and contagious prison; Haul'd thither By most mechanical and dirty hand: - Rouze up revenge from ebon den with fell Alecto's snake, For Doll is in; Pistol speaks nought but truth. F.A.L. I will deliver her. [Shouts within</i>	<i>Shal. 'Tis so indeed. [Shouts within</i>
40	II. 88-94	<i>F.A.L. at night CH. JUST. Go, carry sir John Falstaff to the Fleet; Take all his company along with him. F.A.L. My lord, my lord, -</i>	<i>Fal. at night. [Exeunt</i>

		<p><i>CH. JUST.</i> I cannot now speak I will hear you soon. Take them away.</p> <p><i>PIST.</i> Si fortuna me tormenta, spero me contenta. [<i>Exeunt</i> FAL. SHAL. PIST. BARD. Page., and Officers.</p> <p style="text-align: right;">p. 257-8</p>	<p style="text-align: right;">p. 286</p>
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A10

	<i>The Oxford Shakespeare: The Complete Works, Wells et al.</i>	Reed, Henry V, XII, 1.2	Bowdler, Henry V, V, 1.2
1	I. 13	K. HEN. And God forbid, my dear and faithful lord. p. 287	K. Hen. And heaven forbid, my dear and faithful lord. p. 297
2	I. 18	K. HEN. For God doth know p. 288	K. Hen. For heaven doth know p. 297
3	II. 31-6	II.1 QUICK. No, by my troth, not long: for we cannot lodge and board a dozen or fourteen gentlewomen, that live honestly by the prick of their needles, but it will be thought we keep a bawdy-house straight. [Nym draws his sword.]... O Lord! here's corporal Nym's – now shall we have wilful adultery and murder committed. pp. 322-3	II.1 Quick. No, by my troth, not long. [NYM draws his sword.]...O Lord! here's Corporal Nym's – now shall we have wilful murder committed. p. 308
4	II. 39-40	PIST. thou prick-eared cur of Iceland! p. 324	PIST. thou cur of Iceland! p. 308
5	II. 47-57	PIST thy maw, perdy. And which is worse, within thy nasty mouth! I do retort the <i>solus</i> in thy bowels: For I can take, and Pistol's cock is up, And flashing fire will follow. NYM I am not Barbason... in fair terms: If you would walk off, I would prick your guts a little, in good terms, as I may; and that's the humour of it. PIST. O braggard vile, and damned furious wight! pp. 325-7	PIST. thy maw, perdy. Nym. I am not Barbason... in fair terms: and that's the humour of it. PIST. O braggard vile, and desp'rate furious wight! p. 308-9
6	II. 71-7	PIST. think'st thou my spouse to get? No; to the spital go, And from the powdering tub of infamy Fetch forth the lazar kite of Cressid's kind, Doll Tearsheet she by name, and her espouse:	PIST. think'st thou my spouse to get? I have and I will hold, the <i>quondam</i> Quickly For the only she; and – <i>Pauca</i> there's enough. <i>Enter the Boy</i>

		I have, and I will hold the quondam Quickly For only she; and Pauca there's enough. <i>Enter the Boy</i>		
7	II. 87-8	<i>BARD.</i> Why, the devil, should we keep knives.	pp. 327-8 p. 328	p. 309 p. 309
			II.2	II.2
8	I. 1	<i>BED.</i> 'Fore God, his grace is bold, to trust these traitors.		
			II.2	II.2
9	II. 108-16	<i>K. HEN.</i> That wrought upon thee so preposterously, Hath got the voice in Hell for excellence: And other devils, that suggest by treasons, Do botch and bungle up damnation With patches, colours and with forms being fetch'd From glistering semblances of piety; But he, that temper'd thee, bade thee stand up, Gave thee no instance why thou should'st do treason	p. 331	p. 311
10	I 1+1	<i>K. HEN.</i> And God acquit thm of their practices.	p. 337 p. 339	p. 315
11	II. 154-156	<i>CAM.</i> But God be thanked for prevention; Which I in sufferance heartily will rejoice Beseeching God, and you, to pardon me.		p. 315
12	II. 182-7	<i>K. HEN.</i> Since God so graciously hath brought to light... Our puissance into the hand of God.	p. 340 p. 342	p. 316 p. 317
			II.3	II.3
13	II. 7-10	<i>BARD.</i> 'Would I were with him, wheresome'er he is, either in heaven, or in hell!		

		<i>QUICK</i> . Nay, sure he's not in hell; he's in Arthur's bosom.	<i>Quick</i> . Nay, sure he's in Arthur's bosom.
14	II. 24-5	<i>QUICK</i> . I felt to his knees, and so upward, and upward, and all was as cold as any stone. p. 349	<i>Quick</i> . I felt to his knees, and all was as cold as stone. p. 318
15	II. 31-41	<i>QUICK</i> . 'twas the colour he never liked. <i>BOY</i> . 'A said once, the devil would have him about women. <i>QUICK</i> . 'A did in some sort, indeed, handle women: but then he was rheumaick; and talked of the whore of Babylon. <i>BOY</i> . Do you not remember, 'a saw a flea stick upon Bardolph's nose; and 'a said, it was a black soul burning in hell-fire? <i>BAR</i> . Well, the fuel is gone, that maintained that fire: that's all the riches I got in his service. pp. 349-50	<i>Quick</i> . 'twas a colour he never liked. <i>Bard</i> . Well he is gone, and all the riches I got in his service. p. 318
	II. 4	II. 4	II. 4
16	II. 38-41	<i>FR. KING</i> . Covering discretion with a coat of folly; As gardeners do with ordure hide those roots That shall first spring, and be most delicate. <i>DAU</i> . Will, 'tis not so p. 356	<i>Fr. King</i> . Covering discretion with a coat of folly. <i>Dau</i> . Well 'tis not so. p. 320
17	II. 61-2	<i>FR. KING</i> . Mangle the work of nature and deface The patterns that by God and by French fathers Had twenty years been made. This is a stem p. 358	<i>Fr. King</i> . Mangle the work of nature. This is a stem p. 320
18	I. 77	<i>EXE</i> . He wills you in the name of God Almighty. p. 359	<i>Exe</i> . He wills you in the name of the Almighty. p. 321
	III. 1	III. 1	III. 1
19	I. 21	<i>FLU</i> . Got's plood! – Up to the preaches, you rascals!	<i>Flu</i> . Up to the preaches, you rascals!

20	II. 25-7		p. 371 <i>PIST.</i> Abate thy rage great duke! Good bawcock, bate Thy rage. Use lenity, sweet chuck. <i>NYM.</i> These be good humours.	p. 327 <i>Pist.</i> Abate thy rage, great duke. <i>Nym.</i> These be good humours.
21	II. 53-4		pp. 372-3 <i>BOY:</i> their villainy goes against my weak stomach, and therefore I must cast it up. [Exit Boy.	p. 327 <i>Boy.</i> their villainy goes against my weak stomach.
		III.3	p. 373	p. 327
22	II. 8-9		III.3 <i>FLU.</i> countermines: by Cheshu, I think, 'a will plow up all.	III.3 <i>Flu.</i> countermines: I think 'a will plow up all. p. 328
23	I. 15		p. 374 <i>FLU.</i> By Cheshu, he is an ass.	<i>Flu.</i> He is an ass. p. 328
24	II. 24-5		p. 375 <i>FLU.</i> By Cheshu, he will maintain his argument as well.	<i>Flu.</i> he will maintain his argument as well. p. 328
25	I 32		p. 375 <i>MAC.</i> By Chrish law, 'tish ill done.	<i>Mac.</i> 'Tish ill done. p. 329
26	II. 35-6		p. 375 <i>MAC.</i> I would have blowed up the town, so Chrish save, in an hour.	<i>Mac.</i> I would have blowed up the town in an hour. p. 329
27	II. 49-50		p. 376 <i>MAC.</i> It is no time to discourse, so Chrish save me, the day is hot.	<i>Mac.</i> It is no time to discourse, the day is hot. p. 329
28	II. 53-7		p. 376 <i>MAC.</i> and, by Chrish, do nothing; 'tis shame for us all: so God sa' me, 'tis shame to stand still; it is shame, by my hand...there ish nothing done, so Chrish sa' me, la.	<i>Mac.</i> and do nothing; 'tis shame for us all: 'tis shame to stand still; it is a shame by my hand...there ish nothing done. p. 329
29	II.75-6		p. 377 <i>MAC.</i> I do not know you so good a man as myself; so Chrish save me, I will cut off your head.	<i>Mac.</i> I do not know you so good a man as myself: I will cut off your head. p. 330

30	II. 102-5		<i>K. HEN.</i> What is't to me, when you yourselves are cause, If your pure maidens fall into the hand Of hot and forcing violation? What rein can hold licentious wickedness p. 379	<i>K. Hen.</i> What I't to me, when you yourselves are cause? What rein can hold licentious wickedness p. 331
32				[Bowdler misses the entirety of III.4. This is the scene between Princess Catherine and her maid Alice in which Alice teaches English to Catherine.] III.4 [After missing scene 4, scenes are renumbered]
33	I. 5	III.5	<i>DAU. O Dieu Vivant!</i> Shall a few sprays of us p. 385	<i>Dau.</i> Shall a few sprays of us. p. 332
34	II. 27-32		<i>DAU.</i> By faith and honour Our madams mock at us; and plainly say, Our mettle is bred out; and they will give Their bodies to the lust of English youth, To new-store France with bastard warriors. <i>BOUR.</i> They bid us, p. 387	<i>Dau.</i> By faith and honour, they bid us p. 333
35	II. 51-3		<i>FR. KING.</i> Upon the vallies; whose low vassal seat The Alps doth spit and void his rheum upon; Go down upon him – you have power enough pp. 389-90	<i>Fr. King.</i> Upon the vallies; - You have power enough. p. 334
36	II. 22-3	III.6	<i>FLU.</i> Ay, I praise Got; and I have merited some love. p. 392	<i>Flu.</i> Ay, and I have merited some love. p. 335
37	I. 55		<i>PIST.</i> Die and be damn'd; and figo for thy friendship! p. 123	<i>Pist.</i> A figo for thy friendship. p. 336
38	II. 62-3		<i>GOW.</i> Why, this was an arrant counterfeit rascal; I remember him now; a bawd; a cut purse. p. 398	<i>Gow.</i> Why, this is an arrant counterfeit rascal, I remember him now, a cutpurse. p. 336

39	II. 150-1	III.7	K. HEN. Yet, forgive me, God, That I do brag thus!	p. 405	K. Hen. Yet forgive me, heaven, That I do brag thus!	p. 339
40	II. 43-69	III.7	<p><i>DAU</i> My horse is my mistress. <i>ORL</i> Your mistress bears well. <i>DAU</i> Me well; which is the prescript praise and perfection of a good and particular mistress. <i>CON</i> <i>Ma foy!</i> the other day, methought your mistress shrewdly shook you back. <i>DAU</i> so perhaps, did yours. <i>CON</i> Mine was not bridled. <i>DAU</i> O! then, belike, she was old and gentle; and you rode, like a kerne of Ireland, your French hose off, and in your strait trossers. <i>CON</i> You have good judgement in horsemanship. <i>DAU</i> Be warned by me then: they that ride so, and ride not warily fall into foul bogs; I had rather have my horse to my mistress. <i>CON</i> I had as life my mistress a jade. <i>DAU</i> I tell thee constable, my mistress wears her own hair. <i>CON</i> I could make as true a boast as that, if I had a sow to my mistress. <i>DAU</i> Le chien est retourné à son proper vomissement, et la truie lavée au boubrier: thou makest use of any thing. <i>CON</i> Yet do I not use my horse for my mistress; or any such proverb, so little kin to the purpose. <i>RAM</i> My lord constable, the armour, that I saw in your tent to-night, are those stars of suns upon it?</p>	<p>III.6</p> <p><i>Dau.</i> My horse is my mistress. <i>Con.</i> You have good judgement in horsemanship. <i>Ram.</i> My lord, the armour, that I saw in your tent to-night, are those stars, or suns upon it?</p>		
41	II. 115-7		<p><i>CON</i> Well placed: there stands your friend for the</p>	<p>pp. 410-2</p> <p><i>Con.</i> Well placed: there stands your friend for</p>	<p>p. 341</p>	

		devil: have at the very eye of that proverb, with – A pox of the devil. p. 414	the devil. p. 342
	IV.1	IV.1	IV.1
42	I. 3	K. HEN. Good morrow, brother Bedford. – God Almighty! p. 423 [In <i>The Oxford Shakespeare</i> Bedford is Clarence]	K. Hen. Good morrow, brother Bedford. p. 346
43	I. 66	FLU. So! in the name of Cheshu Christ, speak lower. p. 426	Flu. So! speak lower. p. 348
	IV.3	IV.3	IV.3
45	I. 23	K. HEN. God's will! I pray thee. p. 453	K. Hen. O no, I pray thee. p. 359
46	II. 30-1	K. HEN. wish not a man from England. God's peace! I would not lose so great an honour. p. 454	K. Hen. wish not a man from England: By heaven! I would not lose so great an honour. p. 359
47	I. 74	WEST. God's will, my liege p. 457	West. By Heaven, my liege. p. 360
48	II. 92-3	K. HEN. then sell my bones. Good God! why should they mock poor fellows thus? p. 459	K. Hen. then sell my bones. Good Heaven! why should they mock poor fellows thus? p. 361
49	II. 102-9	K. HEN. And draw their honours reeking up to heaven; Leaving their earthly parts to choke your clime, The smell whereof shall breed a plague in France. Mark then a bounding valour in our English; That being dead like to the bullet's grazing, Break out into a second course of mischief, Killing in relapse of mortality. Let me speak proudly.	K. Hen. And draw their honours reeking up to heaven, Let me speak proudly.
	IV.4	IV.4 pp. 460-2	IV.4 p. 361

50	II. 18-9	<i>PIST.</i> Brass, cur! Thou damned and luxurious mountain goat, Offer'st me brass?	<i>PIST.</i> Brass, cur! Offer'st me brass?	p. 468	p. 363
	IV.5		IV.5		IV.5
51	II. 11-6	<i>BOUR.</i> And he that will not follow Bourbon now, Let him go hence, and with his cap in hand, Like a base pander, hold the chamber-door, Whilst by a slave, no gentler than my dog His fairest daughter is contaminate. <i>CON.</i> Disorder	<i>Bour.</i> And he that will not follow Bourbon now, Let him go hence in shame and infamy. <i>CON.</i> Disorder		
	IV.7		IV.7		IV.7
52	II. 32-3	<i>FLU.</i> Alexander (God knows, and you know,) in his rages and his furies	<i>Flu.</i> Alexander, you know, in his rages and his furies.	p. 483	p. 369
53	I 109	<i>FLU.</i> By Cheshu, I am your majesty's countryman.	<i>Flu.</i> I am your majesty's countryman.	p. 485	p. 370
54	II. 111-2	<i>FLU.</i> I need not be ashamed of your majesty, praised be God, so long as your majesty	<i>Flu.</i> I need not be ashamed of your majesty, so long as your majesty.	pp. 485-6	p. 371
	IV.8		IV.8		IV.8
55	II. 111-2	<i>K. HEN.</i> Take it, God, For it is only thine!	<i>K. Hen.</i> Take it, Lord, For it is only thine!	p. 495	p. 370
	V.1		V.1		V.1
56	II. 5-6	<i>FLU.</i> The rascally, scald, beggarly, lowsy, pragging knave, Pistol	<i>Flu.</i> The rascally, beggarly, pragging knave, Pistol.	p. 501	p. 379
57	II. 16-7	<i>FLU.</i> Got pless you ancient Pistol! you scurvy, lowsy knave, Got pless you!	<i>Flu.</i> Pless you ancient Pistol! you scurvy knave, pless you.	p. 501	

58	I. 21		<i>FLU.</i> I peseech you heartily, scurvey lowsy knave. p. 501	<i>Flu.</i> I peseech you heartily, scurvey knave. p. 379
59	II. 77-81		<i>PIST.</i> my Nell is dead i` the spital Of malady of France And there my rendezvous is quite cut off... Well bawd will I turn p. 507	<i>Pist.</i> my Nell is dead i` the spital And there my rendezvou is quite cut off... Well, pimp, will I turn p. 381
		V.2		V.2
60	II. 139-40		<i>K. HEN.</i> I should quickly leap into a wife p. 514	<i>K. Hen.</i> I should quicky leap for a wife p. 386
61	I. 152		<i>K. HEN.</i> but – for thy love, by lord, no p. 516	<i>K. Hen.</i> but – for thy love, no p. 386
62	II. 200-13		<i>K. HEN.</i> I love thee cruelly. If ever thou be'st mine, Kate, (as I have a saving faith within me, tell me, - thou shalt,) I get thee with scambing, and thou must therefore needs prove a good soldier-breeder: Shall not thou and I, between Saint Dennis and Saint George, compound a boy, half French, half English, that shall go to Constantinople, and take the Turk by the beard? shall we not? what sayest thou, my fair flower-de- luce? <i>KATH.</i> I do not know dat. <i>K. HEN.</i> No: 'tis hereafter to know, but now to promise: do but now promise, Kate, you will endeavour for your French part or such a boy; and, for my English moiety, take the word of a king and a bachelor. How answer you. p. 518	<i>K. Hen.</i> I love thee cruelly. How answer you p. 387
63	II. 223-5		<i>K. HEN.</i> he was thinking of civil wars when he got me; therefore was I created with a stubborn outside. p. 518	<i>K. Hen.</i> he was always thinking of civil wars; therefore was I created with a stubborn outside. p. 388
64	II. 288-325		<i>K. HEN.</i> true likeness.	<i>K. Hen.</i> true likeness. Shall Kate be my wife?

	<p><i>BUR.</i> Pardon the frankness of my mirth, if I answer you for that. If you would conjure in her you must make a circle: if you conjure up love in her in his true likeness, he must appear naked, and blind. Can you blame her then, being a maid, yet rosed over with a virgin crimson of modesty, if she deny the appearance of a naked blind boy in her naked seeing self? It were, my lord, a hard condition for a maid to consign to.</p> <p><i>K. HEN.</i> Yet they do wink, and yield, as love is blind, and enforces.</p> <p><i>BUR.</i> They are then excused, my lord, when they see not what they do.</p> <p><i>K. HEN.</i> Then good my lord, team your cousin to consent to winking.</p> <p><i>BUR.</i> I will wink on her to consent, my lord, if you will teach her to know my meaning, for maids, well summered and warm kept, are like flies at Bartholomew-tide, blind though they have their eyes; and then they will endure handling, which before would not abide looking on.</p> <p><i>K. HEN.</i> This moral ties me over to time, and a hot summer; and so I will catch the fly, your cousin, in the latter end, and she must be blind too.</p> <p><i>BUR.</i> As love is, my lord, before it loves.</p> <p><i>K. HEN.</i> It is so: and you may, some of yours, thank love for my blindness; who cannot see many a fair French city, for one fair French maid stands in my way.</p> <p><i>FR. KING.</i> Yes, my lord, you see them perspectively, the cities turned into a maid; for they are all girdled with maiden walls, that war hath never entered.</p> <p><i>K. HEN.</i> Shall Kate be my wife?</p> <p><i>FR. KING.</i> So please you.</p> <p><i>K. HEN.</i> I am content; so the maiden cities you talk of, may wait on her: so the maid, that stood in the way of</p>	<p><i>Fr. King.</i> So please you, we have consented to all terms of reason.</p>
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	my wish, shall show me the way to my will. <i>FR. KING.</i> We have consented to all terms of reason. p. 521-3	p. 389-90
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A11

	<i>The Oxford Shakespeare: The Complete Works. 2nd edn. ed. by Wells et al.</i>	Reed, I Henry VI, XIII, I.1	Bowdler, I Henry VI, VI, I
1	II. 28-35	<p><i>WIN.</i> He was a king bless'd of the king of kings. Unto the French the dreadful judgment day So dreadful will not be, as was his sight, The battles of the Lord of hosts he fought. The church's prayers made him so prosperous.</p> <p><i>GLO.</i> The church! where is it? Had not church men pray'd His thread of life had not so soon decay'd. None do you like</p> <p>pp. 8-9</p>	<p><i>Win.</i> He was a king bless'd of the King of Kings. The battle of the Lord of hosts he fought. The church's prayers made him so prosperous.</p> <p><i>Glo.</i> None do you like.</p> <p>p. 4</p>
2	II. 39-40	<p><i>WIN.</i> she holdeth thee in awe, More than God, or religious churchmen may.</p> <p>p. 9</p>	<p><i>Win.</i> she holdeth thee in awe, More than religion or than churchmen may.</p> <p>p. 4</p>
3	I. 57	<p>I.3</p> <p><i>PUC.</i> God's mother deigned to appear to me</p> <p>p. 23</p>	<p>I.2 [different scene numbering]</p> <p><i>Puc.</i> Our lady deigned to appear to me.</p> <p>p. 12</p>
4	I. 81	<p><i>CHAR.</i> Then come o' God's name, I fear no woman.</p> <p>p. 24</p>	<p><i>Char.</i> Then come on damsel, I fear no woman.</p> <p>p. 12</p>
5	II. 86-8	<p><i>CHAR</i> help me: Impatiently I burn with thy desire; My heart and hand thou hast at once subdu'd.</p> <p>p. 25</p>	<p><i>Char.</i> help me: My heart and hands thou hast at once subdu'd.</p> <p>p. 25</p>
6	II. 97-103	<p><i>REIG.</i> My lord, methinks, is very long in talk. <i>ALLEN.</i> Doubtless he shrives this woman to her smock; Else ne'er could he so long protract his speech. <i>REIG.</i> Shall we disturb him, since he keep no mean? <i>ALLEN.</i> He may mean more than we poor men do know: These women are shrewd tempters with their tongues. <i>REIG.</i> My lord, where are you?</p> <p>pp. 25-6</p>	<p><i>REIG.</i> My lord, methinks, is very long in talk. <i>ALLEN.</i> He may mean more than we poor men do know. <i>REIG.</i> My lord, where are you?</p>

14	II. 8-10			p. 45	p. 22
			<i>PUC.</i> 'tis only I that must disgrace thee [<i>They fight.</i> <i>TAL.</i> Heavens, can you suffer hell so to prevail? My brest I'll burst		<i>PUC.</i> 'tis only I that must disgrace thee [<i>They fight.</i> <i>Tal.</i> My brest I'll burst.
		I.8	I.4 [different scene numbering]	p. 45	p. 22
15	I. 14		<i>REIG.</i> To celebrate the joy that God hath given us.		I.4 [different scene numbering] <i>Reig.</i> To celebrate the joy that heaven hath given us.
		II.4	II.4	p. 49	p.23
16	I. 82		<i>WAR.</i> Now, by God's will, thou wrong'st him, Somerset.		II.4 <i>War.</i> Now, by my life, thou wrong'st him, Somerset.
		III.1	III.1	p. 69	p. 35
17	I. 15		<i>GLO.</i> Thy lewd, pestiferous, and dissentious pranks.		III.1 <i>Glo.</i> Thy vice, pestiferous and dissentious pranks.
18	II. 101-3		<i>3 SERV.</i> So kind a father of the common weal, To be disgraced by an inkhorn mate We, and our wives	p. 90	p. 41
		III.4	III.2 [different scene numbering]	p. 90	p. 44
19	I. 3		<i>TAL.</i> Pucelle, that witch, that damned sorceress	p. 97	III.2 [different scene numbering] <i>Tal.</i> Pucelle, that witch, that cursed sorceress
20	II. 20-1		<i>together</i> <i>PUC.</i> God speed the parliament! who shall be the speaker? <i>TAL.</i> Dare you come forth?		[<i>TALBOT, and the rest</i> <i>consult together.</i> <i>TAL.</i> Dare you come forth?
21	II. 31-3		<i>PUC.</i> by his looks. -- God be wi' you, my lord! we came, sir, but to tell you	pp. 99-100	p. 50
			<i>PUC.</i> by his looks. -- We came, sir, but to tell you, we are here		

		That we are here.	p. 100	IV.1	p. 50
22	II. 7-8	IV.1 GLO. Malicious practices against this state. This shall ye do, so help you righteous God! [<i>Exeunt</i> Gov.]	p. 114		IV.1 GLO. Malicious practices against his state [<i>Exeunt</i> Gov.] p. 58
23	I. 111	K. HEN. Good lord! what madness rules in brain-sick men	p. 119		K. Hen. Alas! what madness rules in brain-sick men p. 62
24	I. 24	IV.3 YORK. O God! that Somerset – Who in proud heart	p. 129		IV.3 York. O would that Somerset – who in proud heart. p. 67
25	II. 7-24	V.3 PUC. Appear, and aid me in this enterprize! <i>Enter</i> Fiends This speed and quick appearance argues proof Of your accustomed diligence to me. Now, ye familiar spirits that are culled, Out of the powerful regions under earth, Help me this once, that France may get the field. [<i>They walk and speak not.</i> O, hold me not with silence overlong! Where I was wont to feed you with my blood, I'll lop a member off and give it you In earnest of a further benefit, So you do condescend to help me now. [<i>They hang their heads.</i> No hope to have redress? My body shall Pay recompense if you will grant my suit. [<i>They shake their heads</i> Cannot my body nor blood-sacrifice			V.3 Puc. Appear and aid me in this enterprize! – No, they forsake me.

		Entreat you to your wonted furtherance? Then take my soul – my body, soul, and all – Before that England give the French the foil. [<i>They depart.</i>] See! they forsake me.	pp. 153-4	p. 81
26	II. 3-5	V.4	V.3 [different scene numbering] YORK: And try if they can gain your liberty. – A goodly prize, fit for the devil's grace! See, how the ugly witch doth bend her brows.	V.3 [different scene numbering] York. And try if they can gain your liberty. – See how the ugly witch doth bend her brows. p. 81
27	II. 44-7	V.5	V.3 [different scene numbering] SUFF I'll win this lady Margaret. For whom? Why, for my king. Tush! that's a wooden thing. MAR. He talks of wood: It is some carpenter. SUFF Yet so my fancy may be satisfied.	V.3 [different scene numbering] Suff. I'll win this lady Margaret for my king. And so my fancy may be satisfied. p. 83
28	II. 1-93	V.6	V.4 [different scene numbering] Enter YORK, WARWICK and OTHERS YORK: Bring forth the sorceress condemned to burn. Enter JOAN la PUCELLE guarded SHEP. Ah, Joan, this kills thy father's heart outright. Have I sought every country far and near, And now is it my chance to find thee out Must I behold thy timeless cruel death? Ah Joan, sweet daughter Joan, I'll die with thee. PUC. Decrepid miser, base ignoble wretch, I am descended of a gentler blood. Thou art no father nor no friend of mine. SHEP. Out, out! – My lords, an t please you, 'tis not so. I did beget her, all the parish knows. Her mother liveth yet, can testify.	V.4 [different scene numbering] Enter YORK, WARWICK, and Cardinal BEAUFORT, attended. Car. Lord regent, I do greet your excellencies.

She was the first fruit of my bachelorship.
WAR. Graceless, wilt thou deny thy parentage?
YORK. This argues what her kind of life hath been --
Wicked and bile; and so her death concludes.
SHEP. Fie, Joan, that thou wilt be so obstacle.
God knows thou art a collop of my flesh,
And for thy sake have I shed many a tear.
Deny me not, I prithee, gentle Joan.
PUC. Peasant avaunt! You have suborned this man
Of purpose to obscure my noble birth.
SHEP. 'Tis true I gave a noble to the priest
The morn that I was wedded to her mother.
Kneel down, and take my blessing, good my girl.
Wilt thou not stoop? Now cursed be the time
Of thy nativity. I would the milk
Thy mother gave thee when thou suckd'st her breast
Had been a little ratsbane for thy sake.
Or else, when thou didst keep my lambs afield,
I wish some ravenous wolf had eaten thee.
Dost thou deny thy father, cursed drab?
O burn her, burn her! Hanging is too good.
YORK. Take her away, for she hath lived too long.
To fill the world with vicious qualities.
PUC. First let me tell you whom you have condemned:
Not one begotten of a shepherd swain,
But issued from the progeny of kings;
Virtuous and holy, chosen from above
By inspiration of celestial grace
To work exceeding miracles on earth.
I never had to do with wicked spirits;
But you that are polluted with your lusts,
Stained with the guiltless blood of innocents,
Corrupt and tainted with a thousand vices --
Because you want the grace that others have,

	<p>You judge it straight a thing impossible To compass wonders but by help of devils. No, misconceived Joan of Arc hath been A virgin from her tender infancy, Chaste and immaculate in very thought, Whose maiden-blood thus rigorously effused Will cry for vengeance at the gates of heaven. <i>YORK</i>. Ay, ay, away with her to execution. <i>WAR</i>. And hark ye sir: because she is a maid, Spare for no fagots. Let there be enough. Place barrels of pitch upon the fatal stake, That so her torture may be shortened. <i>PUC</i>. Will nothing turn your unrelenting hearts? Then Joan, discover thine infirmity, That warranteth by law to be thy privilege: I am with child, ye bloody homicides. Murder not then the fruit within my womb, Although yehale me to a violent death. <i>YORK</i>. Now heaven forfend – the holy maid with child? <i>WAR</i>. The greatest miracle that e'er ye wrought. Is all your strict preciseness come to this? <i>YORK</i>. She and the Dauphin have been ingling. I did imagine what would be her refuge. <i>WAR</i>. Well, got to, we will have no bastards live, Especially since Charles must father it. <i>PUC</i>. You are deceived. My child is none of his. It was Alençon that enjoyed my love. <i>YORK</i>. Alençon, that notorious Machiavel? It dies an if it had a thousand lives. <i>PUC</i>. O give me leave, I have deluded you. 'Twas neither Charles nor yet the Duke I named, But René King of Naples that prevailed. <i>WAR</i>. A married man? – That's most intolerable.</p>	
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YORK. Why here's a girl; I think she know not well
There were so many – whom she may accuse.
WAR. It's sign she hath been liberal and free.
YORK. And yet forsooth she is a virgin pure!
Strumpet, thy words condemn thy brat and thee.
Use no entreaty, for it is in vain.
PUC. Then lead me hence; with whom I leave my
curse.
May never glorious sun reflex his beams
Upon the country where you make abode
But darkness and the gloomy shade of death
Environ you till mischief and despair
Drive you to break you necks or hang yourselves.
YORK. Break thou in pieces, and consume to ashes,
Thou foul accursed minister of hell!
Enter Cardinal Beaufort, attended
WAR. Lord regent, I do greet your excellencies.

pp. 165-70

p. 87

A12

	<i>The Oxford Shakespeare: The Complete Works</i> . 2 nd edn. ed. by Wells et al.	Reed, 2 Henry VI, XIII, I.1	Bowdler, 2 Henry VI, VI, I
1	ll. 158-61	<i>CAR.</i> with loud voice – <i>Jesu maintain your royal excellence</i> With – <i>God preserve the good duke Humphrey!</i> I fear me, lords p. 193	<i>Car.</i> with loud voice – May Heaven preserve the good duke Humphrey! I fear me, lords p. 100
2	ll. 208-13	<i>SAL.</i> unto the main. <i>WAR.</i> Unto the main! O father, Maine is lost, That Maine, which by main force Warwick did win, And would have kept so long as breath did last: Main chance, father you meant; but I meant Maine, Which I will win from France, or else be slain. [<i>Exeunt.</i>] p. 196	<i>Sal.</i> Unto the main. [<i>Exeunt.</i>] p. 102
		I.2	I.2
3	l. 31	<i>GLO</i> What it doth bode, God knows p. 199	<i>Glo.</i> what it doth bode, God knows. p. 104
4	l. 70	<i>HUME.</i> Jesu preserve your royal majesty p. 201	<i>Hume.</i> May heaven preserve your royal majesty p. 105
5	l. 72	<i>HUME.</i> But, by the grace of God p. 201	<i>Hume.</i> But, by the grace of Heaven p. 105
		I.3	I.3
6	ll. 4-5	2 <i>PET.</i> Marry, the Lord protect him, for he's a good man! Jesu bless him! p. 204	2 <i>Pet.</i> Marry, the lord protect him, for he's a good man! heaven bless him p. 107
7	ll. 143-6	<i>DUCH.</i> proud French-woman: Could I come near your beauty with my nails, I'd set my ten commandments in your face. K. <i>HEN.</i> Sweet aunt. pp. 210-1	<i>Duch.</i> proud French-woman. K. <i>Hen.</i> Sweet aunt. p. 111
8	l. 160	<i>GLO.</i> But God in mercy so deal with my soul.	<i>Glo.</i> But Heaven in mercy so deal with my soul.

9	I. 181		p. 212	p. 111
		<i>SUF.</i> Pray God, the duke of York excuse himself.		<i>Suf.</i> Pray heaven, the duke of York excuse himself.
10	I. 191-2		p. 212	p. 112
		<i>HOR.</i> any such matter: God is my witness, I am falsely accused.		<i>Hor.</i> any such matter: I am falsely accused.
	I. 219-20		p. 213	p. 112
		<i>PET.</i> for God's sake, pity my case.		<i>Pet.</i> for heaven's sake pity my case.
			p. 217	p. 113
			I.4	I.4
11	I. 9-10		p. 217	p. 114
		<i>BOLING.</i> I pray you, go in God's name, and leave us.		<i>Boling.</i> I pray you go, and leave us.
12	II. 24-7			
		<i>SPIR.</i> Adsum <i>M JOURD.</i> Asmath, By the eternal God, whose name and power Thou tremblest at, answer that I shall ask		<i>Spir.</i> Adsum <i>M. Jourd.</i> Asmath, answer that I shall ask.
			p. 219	p. 115
			II.1	II.1
13	II. 54-8			
		<i>GLO</i> nothing else, my lord – Now, by God's mother, priest, I'll shave your crown for this Or all my fence shall fail. <i>CHAR.</i> Medice teipsum; Protector, see to 't well, protect yourself. <i>K. HEN.</i> The winds grow high		<i>Glo.</i> nothing else my lord. <i>K. Hen.</i> The winds grow high
14	I. 168		p. 228	p. 119
		<i>BUCK.</i> A sort of naughty persons, lewdly bent		<i>Buck.</i> A sort of naughty person vilely bent.
15	I 198		p. 235	p. 123
		<i>K. HEN.</i> O God, what mischiefs		<i>K. Hen.</i> Alas! what mischiefs
			p. 236	p. 123
			II.3	II.3
16	II. 3-5			
		<i>K. HEN.</i> Receive the sentence of the law, for sins Such as by God's book are adjudg'd to death. –		<i>K. Hen.</i> Receive the sentence of the law, for sin. –

		You four	You four
17	II. 100-1	p. 243 YORK. Fellow thank God, and the good wine	p. 127 York. Fellow, thank the good wine
18	I. 106	p. 250 K. HEN. And God, in justice	p. 130 K. Hen. And heaven, in justice
		III.2	p. 131
19	I. 23	III.2 Q. MAR. God forbid any malice should prevail.	III.2 Q. Mar. Heaven forbid any malice should prevail.
20	II. 74-8	p. 279 Q. MAR. What, dost thou turn away, and hide thy face? I am no loathsome leper, lost on me. What art thou, like the adder, waxen deaf? Be poisonous too, and kill thy forlorn queen Is all thy comfort in Gloster's tomb?	p. 148 Q. Mar. What, dost thou turn away and hide thy face? Is all thy comfort in Gloster's tomb?
21	II. 305-9	p. 283 Q. MAR. sour affliction. Be playfellows to keep you company! There's two of you, the devil make a third! And threefold vengeance tend upon your steps! SUF Cease	p. 150 Q. Mar. sour affliction. Be playfellows to keep you company. Suf. Cease
		IV.1	p. 157
22	II. 71-4	IV.1 CAP. Poole? Sir Poole? Ay, kernel, puddle, sink, whose filth and dirt Troubles the silver spring.	IV.1 Cap. Poole? Sir Poole? Whose filth and dirt Troubles the silver spring.
		IV.2	p. 164
23	II. 62-4	IV.2 CADE. lord Say hath gelded the commonwealth, and made it a eunuch: and more than that	IV.2 CADE. lord Say hath maimed the commonwealth and more than that
		IV.6	p. 172

24	II. 3-4		<i>CADÉ</i> . of the city's cost, the pissing-conduit run nothing but claret. p. 340	<i>Cadé</i> . of the city's cost, the conduit run nothing but claret. p. 177
		IV.7		IV.7
25	II. 25-7		<i>CADÉ</i> for giving up of Normandy unto monsieur Basimeck, the dauphin of France? p. 345	<i>Cadé</i> . for giving up of Normandy unto the dauphin of France? p. 178
26	II. 18-20		<i>CADÉ</i> . tribute; there's shall not a maid be married but she shall pay to me her maidenhead ere they have it. Men shall hold p. 352	<i>Cadé</i> . tribute; Men shall hold p. 181
27	II. 214-7		<i>CADÉ</i> . here is no staying – In despite of the devils and hell, have through the very midst of you! and heavens and honour be witness, pp. 356-7	<i>Cadé</i> . here is no staying. – Have through the very midst of you! and honour be witness. p. 184
		IV.9		IV.9
28	I. 40		<i>CADÉ</i> . doormail, I pray God, I may never eat grass more. p. 365	<i>Cadé</i> . doormail. may I never eat grass more. p. 187
29	II. 58-9		<i>CADÉ</i> sheath, I beseech God on my knees, thou mayest p. 366	<i>Cadé</i> . sheath, thou mayest p. 187
30	II. 76-80		<i>IDEN</i> . be my judge Die damned wretch, the curse of her that bore thee! And as I thrust thy body in with my sword, So wish I, I might thrust thy soul to hell. Hence pp. 368-9	<i>Iden</i> . be my judge. Hence p. 188
31	II. 83-4		<i>IDEN</i> . to the king, Heaving thy trunk for crows to feed upon. [Exit]. p. 369	<i>Iden</i> . to the king. [Exit]. p. 188

32	V.1	V.1	V.1
II. 210-4	<p>Y. <i>CLIF</i> their 'complices.</p> <p><i>RICH</i>. Eye! charity, for shame! speak not in spite, For you shall sup with <i>Jesu Christ</i> tonight.</p> <p>Y. <i>CLIF</i> Foul stigmatick, that's more than one can tell.</p> <p><i>RICH</i>. If not in heaven, you'll surely sup in hell.</p> <p>[<i>Exeunt</i>.]</p> <p>p. 383</p>	<p>Y. <i>CLIF</i> their 'complices.</p>	<p>p. 196</p>

A13

	<i>The Oxford Shakespeare: The Complete Works. 2nd edn. ed. by Wells et al.</i>	Reed, 3 Henry VI, XIII, II.1	Bowdler, 3 Henry VI, VI, II.1
1	II. 40-2	<i>EDW.</i> three fair shining stars. <i>RICH.</i> Nay, bear three daughters; by your leave I speak it, You love the breeder better than the male. <i>Enter a Messenger</i> pp. 49-50 p. 58	<i>Edw.</i> Three fair shining stars. <i>Enter a messenger</i> p. 227
2	I. 190	<i>EDW.</i> And when thou fall'st (as God forbid the hour!) pp. 49-50 p. 58	<i>Edw.</i> And when thou fall'st (as Heaven forbid the hour!) p. 232
3	II. 143-6	II.2 <i>RICH.</i> thy base-born heart? <i>EDW.</i> A wisp of straw were worth a thousand crowns, To make this shameless callet know herself, Helen of Greece p. 69	II.2 <i>Rich.</i> thy base-born heart? <i>Edw.</i> Helen of Greece p. 237
4	II. 21	II.5 <i>K. HEN.</i> O God! methinks p. 80	<i>K. Hen.</i> Alas! methinks p. 242
5	II. 22-9	III.2 <i>GLO.</i> An if what pleases him, shall pleasure you Fight closer, or, good faith, you'll catch a blow, <i>CLAR.</i> I fear her not, unless she chance to fall. <i>[Aside.</i> <i>GLO.</i> God forbid that! for he'll take vantages. <i>[Aside.</i> <i>K. EDW.</i> How many children has thou widow? tell me. <i>CLAR.</i> I think, he mean to beg a child of her. <i>[Aside.</i> <i>GLO.</i> Nay, whip me then; he'll rather give her two <i>L. GREY.</i> Three, my most gracious lord.	<i>Glo.</i> An if what pleases him shall pleasure you. <i>K. Edw.</i> How many children hast thou, widow, tell me? <i>L. Grey.</i> Three, my most gracious lord.

6	II. 68-71		p. 107	p. 254
			<i>L. GREY.</i> if I am right. <i>K. EDW.</i> To tell thee plain, I aim to lie with thee. <i>L. GREY.</i> To tell you plain, I had rather lie in prison. <i>K. EDW.</i> Why, then	<i>L. Grey.</i> if I am right. <i>K. Edw.</i> Why, then
7	II. 101-109		p. 110	p. 256
			<i>K. EDW.</i> call thee mother, Thou art a widow, and thou hast some children, And, by God's mother, I, being but a bachelor, Have other some: why, 'tis a happy thing To be the father unto many sons Answer no more, for thou shalt be my queen. <i>GLO.</i> The ghostly father now hath done his shrift. [<i>Aside.</i> <i>CLAR.</i> When he was made a shriver; 'twas for shift. [<i>Aside.</i> <i>K. EDW.</i> Brothers.	<i>K. Edw.</i> call thee mother. Answer no more, for thou shalt be my queen. – Brothers
8	II. 20-1	IV.1	p. 112	p. 257
			<i>GLO.</i> God forbid, that I should wish them sever'd Whom God hath join'd together.	<i>Glo.</i> God forbid, that I should wish them sever'd Whom he hath join'd together. p. 270
9	II. 42-3		p. 135	
			<i>HAST.</i> Let us be back'd with God, and with the seas, Which he hath given for fence. p. 137	<i>Hast.</i> Let us be back'd with heaven and with the seas, Which God hath given for fence. p. 271
10	I. 47	IV.8		
			<i>EDW.</i> till God please to send the rest. p. 164	IV.7 [different scene numbering] <i>Edw.</i> till heaven please to send the rest. p. 287
11	I. 48	V.4		
			<i>PRINCE.</i> as God forbid p. 190	<i>Prince.</i> as heaven forbid. p. 299
		V.5	V.4 [different scene numbering]	V.4 [different scene numbering]

12	II. 21-31	<p><i>PRINCE</i>. me answer to. <i>Q. MAR</i>. Ah, that thy father had been so resolv'd! <i>GLO</i>. That you might still have worn the petticoat, And ne'er have stol'n the breech from Lancaster. <i>PRINCE</i>. Let Aesop fable in a winter's night; His currish riddles sort not with this place. <i>GLO</i>. By heaven, brat, I'll plague you for that word. <i>Q. MAR</i>. Ay, thou wast born to be a plague to men. <i>GLO</i>. For God's sake, take away this captive scold. <i>PRINCE</i>. Nay, take away this scolding crook-back rather. <i>K. EDW</i>. Peace</p>	<p><i>Prince</i>. me answer to. <i>K. Edw</i>. Peace</p>
	V.7	p. 194	p. 302
12	II. 32-5	<p><i>GLO</i>. I give the fruit To say the truth, so Judas kiss'd his master; And cried all hail! when as he meant all harm. <i>K. EDW</i>. Now</p>	<p><i>Glo</i>. I give the fruit. <i>K. Edw</i>. Now</p>
		p. 209	p. 309

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	The Oxford Shakespeare: The Complete Works. 2 nd edn. ed. by Wells et al.	Reed, <i>Henry VIII</i> , XV, Prologue	Bowdler, <i>Henry VIII</i> , VII, Prologue
1	II. 12-3 I.1	<i>PROLOGUE</i> . Only they, That come to see a merry, bawdy play p. 4 I.1	<i>Prologue</i> . Only they. That come to see a merry, wanton play p. 131 I.1
2	I. 124 I.3	<i>NOR</i> . Ask God for temperance p. 20 I.3	<i>Nor</i> . Ask heaven for temperance p. 137 I.3
3	I. 35	<i>LOV</i> . The lag end of their lewdness and be laugh'd at. p. 48	<i>Lov</i> . The lag end of their wildness and be laugh'd at. p. 149
4	I. 39-42	<i>LOV</i> ' There will be woe indeed, lords; the sly whoresons Have got a speeding trick to lay down the ladies; A French song, and a fiddle, has no fellow <i>SANDS</i> . The devil fiddle them! I am glad they're going p. 48	<i>Lov</i> . There will be woe indeed. <i>Sands</i> . I am glad, they're going. p. 150
5	II. 9-19 I.4	<i>CHAM</i> . Guildford. <i>SANDS</i> . Sir Thomas Lovell, had the Cardinal But half my lay-thoughts in him, some of these Should find a running banquet ere they rested I think, would better please them: By my life, They are sweet society of fair ones <i>LOV</i> . O that your lordship were but now confessor. To one or two of these! <i>SANDS</i> . I would, I were; They should find easy penance. <i>LOV</i> . <i>SANDS</i> . As easy as a down-bed would afford it. <i>CHAM</i> . Sweet ladies.	<i>Cham</i> . Guildford. Sweet ladies. I.4

6	II. 48-50		pp. 51-2	p. 151
		<i>SANDS.</i> pledge it, madam. For 'tis to such a thing – <i>ANNE.</i> You cannot show me. <i>SANDS.</i> I told your grace they would talk anon. [<i>Drum.</i>		<i>Sands.</i> pledge it, madam. [<i>Drum.</i>
		II.1	p. 54	p. 153
7	I. 1		II.1	II.1
			2 <i>GENT.</i> O God save you!	2 <i>Gent.</i> O, - save you, sir, p. 156
		II.2	p. 59	II.2
8	I. 64		<i>NOR.</i> Pray God he be not angry.	<i>Nor.</i> Pray heaven he be not angry. p. 164
		II.3	p. 73	II.3
9	I 12		<i>ANNE.</i> O, God's will! much better	<i>O!</i> Much better, p. 168
10	II. 23-4		<i>ANNE.</i> By my troth, and maidenhead, I would not be queen.	<i>Anne.</i> By my troth, I would not be queen. p. 168
11	II. 24-5		<i>OLD. L.</i> Beshrew me, I would And venture maidenhead for't; and so would you p. 79	<i>Old. L.</i> Beshrew me, but I would And so would you p. 168
12	II. 41-4		<i>OLD. L.</i> count in your way, For more than blushing comes to: if your back Cannot vouchsafe this burden, 'tis too weak Ever to get a boy. <i>ANNE.</i> How you do talk p. 80	<i>Old. L.</i> count in your way. <i>Anne.</i> How you do talk! p. 169
		II.4	II.4	II.4
13	II. 54-5		<i>Q. KATH.</i> i'the name of God, Your pleasure be fulfilled. p. 92	<i>Q. Kath.</i> i'the name of Heaven Your pleasure be fulfilled. p. 174
14	I 168		<i>K. HEN.</i> Scruple and prick,	<i>K. Hen.</i> Scruple and pain

			III.1	p. 99	III.1	p. 177
15	I. 74		III.1	Q. KATH. full little, God knows	Q. Kath. full little, heaven knows	p. 182
16	III.2 I. 61		III.2	CHAM. Now, God incense him	CHAM. Now, Heaven incense him	p. 188
17	I. 295-7			SUR. I'll startle you Worse than the sacring bell, when the brown wench Lay kissing in your arms, lord Cardinal.	SUR. I'll startle you. Worse than the sacring bell, lord cardinal.	p. 196
18	I. 57		IV.1	I GENT. God save you, sir!	I Gent. Heaven save you sir!	p. 205
19	I. 71-2			3 GENT. she is the goodliest woman That every lay by man.	3 Gent. She is the goodliest woman That ever say by man	p. 205
20	II. 78-81			3 GENT. I never saw before. Great-bellied women, That had not half a week to go, like rams In the old times of war would shake the press And make them reel before them. No man living	3 Gent. I never saw before No man living	p. 205
21	II. 42-4		IV.2	KATH. nothing Of his own body he was ill, and gave The clergy ill example. GRIF Noble madam	Kath. nothings. Grif. Noble madam.	p. 208
22	I. 136		V.1	K. HEN. Ween you of better luck	K. Hen. Ween you of better treatment	p. 219
23	II. 154-5			K. HEN. on mine honour. God's blest mother! I swear	K. Hen. on mine honour. I swear.	

					p. 181			p. 219
					V.2			V.2
24	ll. 45-6				CH:AN: In our own natures frail; and capable Of our flesh, few are angels out of which frailty p. 187			Chan. In our own natures frail, out of which frailty p. 223
					V.3			V.3
25	ll. 24-6				MAN: he or she, cuckold or cuckoldmaker, let me never hope to see a chine again, and that I not for a cow, God save her.			Man. he or she, let me never hope to see a chine again.
26	ll. 31-8				PORT. Is this Moorfields to muster in? or we have some strange Indian with the great tool come to court, the women so besiege us? bless me, what a fry of fornication is at door! on my Christian conscience this one christening will beget a thousand; here will be father, godfather, and all together. MAN. The spoons will be bigger sir, There is a fellow. pp. 202-3			Port. Is this Moorfields to muster in? Man. There is a fellow p. 229

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1	<p><i>The Oxford Shakespeare: The Complete Works</i>, 2nd edn. ed by Wells et al. ll. 276-8</p>	<p>Reed, <i>Julius Caesar</i>, XVI, III</p> <p><i>ANT.</i> let slip the dogs of war; That this foul deed shall smell above the earth With carrion men groaning for burial. <i>Enter a Servant</i> p. 348</p>	<p>Bowdler, <i>Julius Caesar</i>, VIII, III</p> <p><i>Ant.</i> let slip the dogs of war <i>Enter a Servant.</i> p. 256</p>
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	The Oxford Shakespeare: The Complete Works. 2 nd edn. ed. by Wells et al.	Reed, <i>King John</i> , X, 1.1	Bowler, <i>King John</i> , IV, 1.1
1	ll. 77-9	<i>BAST.</i> But, that I am as well begot, my liege, - Fair fall the bones that took the pains for me -- Compare our faces, and be judge yourself. p. 349	<i>Bast.</i> But, that I am as well begot my liege, Compare our faces, and be judge yourself. p. 254
2	ll. 122-4	<i>K. JOHN.</i> In sooth, good friend, your father might have kept This calf bred from his cow from all the world; In sooth he might. p. 352	<i>K. John.</i> In sooth good friend, your father might have kept him; In sooth, he might. p. 255
3	ll. 127-9	<i>K. JOHN.</i> This concludes, - My mother's son did get your father's heir; Your father's heir must have your father's land. p. 353	<i>K. John.</i> This concludes, - Your father's heir must have your father's land. p. 255
4	ll. 169-76	<i>BAST.</i> What though? Something about a little from the right, In at the window, or else o'er th hatch; Who dares not stir by day must walk by night, And have is have, however men do catch; Near or far off, well won is still well shot; And I am I, how'er I was begot. <i>K. JOHN.</i> Go Faulconbridge pp. 357-8	<i>Bast.</i> What though? <i>K. John.</i> Go, Faulconbridge p. 256
5	ll. 206-10	<i>BAST.</i> And fits the mounting spirit like myself, For he is but a bastard to the time That doth not smack of observation, And so am I whether I smack or no; And not alone in habit and device p. 362	<i>Bast.</i> And fits the mounting spirit like myself, And not alone in habit and device p. 257
6	ll. 233-41	<i>BAST.</i> Madam, I was not old sir Robert's son;	<i>Bast.</i> Madam, I was not old sir Robert's son.

		<p>Sir Robert might have eat his part in me Upon Good Friday and ne'er broke his fast. Sir Robert could do well, marry to confess; Could get me, Sir Robert could not do it. We know his handiwork. Therefore, good mother, To whom am I beholden for these limbs? Sir Robert never help to make this leg. <i>LADY F.</i> Hast thou conspired with thy brother too p. 365</p>	<p><i>Lady F.</i> Hast thou conspired with thy brother too p. 258</p>
7	<p>II. 267-76</p>	<p><i>BAST.</i> Nor keep his princely heart from Richard's hand. He that perforce robs lions of their hearts May easily win a woman's. Ay, my mother, With all my heart I thank thee for my father. Who lives and dares but say thou didst not well When I was got, I'll send his sould to hell. Come lady, I will show thee to my kin, And they shall say when Richard me begot, If thou hadst said him nay, it had been sin. Who says it was, he lies; I say 'twas not. <i>[Exeunt.]</i> p. 367</p>	<p><i>Bast.</i> Nor keep his princely heart from Richard's hand. <i>[Exeunt.]</i> p. 259</p>
8	<p>II. 179-91</p>	<p>II. I <i>CONST.</i> Thy sins are visited in this poor child. The cannon of the law is laid on him, Being but the second generation Removed from thy sin-conceiving womb. <i>K. JOHN</i> Bedlam, have done. <i>CONST.</i> I have but this to say: That he is not only plagued for her, And with her plague her sin; his injury Her injury the beadle to her sin. All punished in the person of this child.</p>	<p>II. I <i>Const.</i> Thy sins are visited in this poor child. <i>Eli</i> Thou unadvised scold</p>

9	II.290-5	And all for her. A plague upon her! <i>ELL.</i> Thou unadvised scold	pp. 380-3	p. 265
		<i>BAST.</i> Teach us some fence! [<i>To AUSTRIA</i> Sirrah, were I at home At your den, sirrah, with your lioness I would set an ox-head to your lion's hide And make a monster of you. <i>AUST.</i> Peace, no more. <i>BAST.</i> O, tremble for you hear the lion roar. <i>K. JOHN.</i> Up to the higher plain	p. 388	
		II.1	II.2 [different scene numbering]	II.2 [different scene numbering]
10	II. 460-3	<i>BAST.</i> talks familiarly of roaring lions, As maids of thirteen do of puppy-dogs. What cannoneer begot this lusty blood? He speaks plain cannon, fire, and smoke	p. 274	p. 401
11	II. 571-5	<i>BAST.</i> maids – Having no external thing to lose But the word 'maid' – cheats the poor maid of that That smooth-faced gentleman, tickling Commodity. Commodity, the bias of the world.	p. 407	p. 277
12	II. 582-4	<i>BAST.</i> And this same bias, this Commodity, This bawd, this broker, this all-changing word, Clapp'd on the outward eye of fickle France	p. 408	p. 278
		III.1	III.1	III.1
13	II. 199-202	<i>BAST.</i> And hang a calf's-skin on his recreant limbs. <i>AUST.</i> Well, ruffian, I must pocket up these wrongs Because –		<i>Bast.</i> And hang a calf's-skin on his recreant limbs. <i>Aust.</i> Philip, what say'st thou to the cardinal.

			<i>BAST.</i> Your breeches may best carry them. <i>AUST.</i> Philip, what say'st thou to the cardinal.	p. 427		p. 284
		III.4	III.4			
14	II. 25-7		<i>CONST.</i> O amiable, lovely death, Thou odiferous stench, sound rottenness, Arise forth from the couch of lasting night.	p. 294		<i>Const.</i> O amiable, lovely death! Arise forth from the couch of lasting night, p. 294
	IV.3		<i>IV.3</i>		<i>IV.3</i>	
	II. 120-3		<i>BAST.</i> Ha! I'll tell thee what. Thou'rt damned as black -, nay nothing is so black - Thou art more deep damned than Prince Lucifer. There is not yet so ugly a fiend of hell	p. 494		<i>Bast.</i> Ha! I'll tell thee what: There is not yet so ugly a fiend of hell p. 316

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	<i>The Oxford Shakespeare: The Complete Works, Wells et al. [Folio King Lear]</i>	Reed, <i>King Lear</i> , XVII, 1.1	Bowdler, <i>King Lear</i> , IX, 1.1
1	II. 10-16	<p><i>GLO.</i> I am brazed to it.</p> <p><i>KENT.</i> I cannot conceive you.</p> <p><i>GLO.</i> Sir, this young fellow's mother could. Whereupon she grew round-wombed; and had, indeed, sir, a son for her cradle, ere she had a husband for her bed. Do you smell a fault?</p> <p><i>KENT.</i> I cannot wish the fault undone</p> <p>p. 306</p>	<p><i>Glo.</i> I am brazed to it. Do you smell a fault?</p> <p><i>Kent.</i> I cannot wish the fault undone.</p> <p>p. 211</p>
2	II. 20-4	<p><i>GLO.</i> account: though this knave came somewhat saucily into the world before he was sent for, yet was his mother fair; there was good sport at his making, and the whoreson must be acknowledged – Do you know this noble gentleman, Edmund?</p> <p>p. 307</p>	<p><i>Glo.</i> account: - Do you know this noble gentleman, Edmund?</p> <p>p. 211</p>
3	II. 10-15	<p>I.2</p> <p><i>EDM.</i> bastardy? base, base?</p> <p>Who, in the lusty stealth of nature, take More composition and fierce quality, Than doth, within a dull, stale, tired bed, Go to the creating a whole tribe of fops, Got 'tween asleep and wake? – Well then</p> <p>p. 334</p>	<p>I.2</p> <p><i>Edm.</i> bastardy? Well then</p>
4	II. 124-130	<p><i>EDM.</i> An admirable evasion of whore-master man, to his goatish disposition to the charge of a star! My father's compounded with my mother under the dragon's tail; and my nativity was under <i>ursa major</i>; so that it follows, I am rough and lecherous. – Tut, I should have been that I am, had the maidenliest star in the firmament twinkled on my bastardizing. Edgar –</p>	<p><i>Edm.</i> An admirable evasion of man, to lay his ill disposition to the charge of a star! Edgar –</p> <p>p. 221</p>

			p. 345	p. 225
	I.4	I.4		
5	II. 78-9	<i>LEAR.</i> my lord's knave: you whoreson dog! you slave! p. 356		<i>Lear.</i> my lord's knave you slave! p. 230
6	II. 111-2	<i>FOOL.</i> the brach, may stand by the fire and stink. p. 359		<i>Fool.</i> the brach, may stand by the fire. p. 230
7	II. 122-5	<i>FOOL.</i> <i>get less than thou throwest;</i> <i>Leave thy drink and thy whore,</i> <i>And keep in-a-door,</i> <i>And thou shalt have more</i> p. 360		<i>Fool.</i> <i>get less than thou throwest</i> <i>.And thou shalt have more.</i> p. 232
8	II. 154-6	<i>FOOL.</i> thy mother: for when thou gavest them the rod, a put'st down thine own breeches, <i>Then they for sudden joy did weep</i> p. 362		<i>Fool.</i> thy mother. <i>Then they for sudden joy did weep.</i> p. 233
9	II. 222-4	<i>GON.</i> riotous inn. Epicurism and lust Make it more like a tavern, or a brothel, Than a grac'd palace. The shame itself doth speak p. 370		<i>Gon.</i> riotous inn. The shame itself doth speak p. 235
	I.5	I.5		
10	II. 48-50	<i>LEAR.</i> Come boy. <i>FOOL.</i> She that is maid now, and laughs at my departure, Shall not be maid long, unless things be cut shorter. <i>[Exeunt.]</i> p. 382		<i>Lear.</i> Come boy. <i>[Exeunt.]</i> p. 242
	II.2	II.2		
11	II. 14-21	<i>KENT.</i> hundred-pound, filthy worsted-stocking knave...action-taking knave; a whorson,...one-trunk- inheriting slave; one that wouldst be a bawd, in a way of good service and art nothing but the composition of a knave, beggar, coward, pandar, and the son and heir beat.		<i>Kent.</i> hundred-pound, worsted stocking knave...action-taking knave...one-trunk- inheriting slave; nothing but the composition of a knave, beggar and coward one whom I will beat.

		of a mongrel birth: one whom I will beat.		
12	II. 30-1	<i>KENT.</i> Draw, you whorson cullionly barbermonger.	pp. 395-6	p. 247
13	I. 63	<i>KENT.</i> Thou whorson zed!	p. 396	p. 247
14	II. 65-6	<i>KENT.</i> and daub the wall of a jakes with him.	p. 399	p. 248
			pp. 399-400	p. 248
	II.2			
15	II. 226-9	<i>FOOL.</i> Shall see their children kind Fortune, that arrant whore, Ne'er turns the key to the poor. -- But for all this	II.4 [different scene numbering]	II.4 [different scene numbering]
16	II. 242-5	<i>FOOL.</i> winter. All that follow their noses are led by their eyes, but blind men; and there's not a nose among twenty, but can smell him that's stinking. Let go	p. 421	p. 255
17	II. 396-8	<i>LEAR.</i> call mine: thou art a boil, A plague-sore, and embossed carbuncle, In my corrupted blood. But I'll not chide thee.	p. 422-3	p. 255
	III.2			
19	II. 25-31	<i>FOOL.</i> good head-piece <i>The codpiece that will house, Before the head has any, The head and he shall louse; - So beggars marry many.</i> <i>That man</i>	III.2	III.2
20	II. 38-42	<i>LEAR.</i> I will say nothing. <i>KENT.</i> Who's there?	p. 452	p. 267

		<i>FOOL</i> Marry, here's grace, and a cod-piece; that's a wiseman, and a fool. <i>KENT</i> . Alas, sir,	p. 453	p. 267
21	II. 79-87	[<i>Exeunt LEAR and KENT</i> <i>FOOL</i> . This is a brave night to cool a courtesan. - I'll speak a prophecy ere I go:.... <i>When brewers mar their malt with water</i> <i>When nobles are their tailor's tutor</i> ; <i>No hereticks burn'd, but wenches suitors</i> <i>When every case in law is right.</i>	pp. 456-7	[<i>Exeunt LEAR and KENT</i> <i>Fool</i> . I'll speak a prophecy ere I go:.... <i>When brewers mar their malt with water</i> ; <i>When every case in law is right.</i>
22	II. 90-3 [the lines are differently ordered in this edition]	<i>FOOL</i> . <i>to throngs.</i> <i>When usurers tell their gold i the field;</i> <i>And bawds and whores do churches build. -</i> <i>Then shall the realm of Albion</i>	p. 457	p. 269
	III.4		III.4	
23	II. 80-2	<i>EDG.</i> wore gloves in my cap, served the lust of my mistress's heart, and did the act of darkness with her; swore as many oaths	p. 467	p. 273
24	II. 83-5	<i>EDG.</i> heaven: one that slept in the contriving of lust, and waked to do it. Wine loved I deeply.	p. 468	p. 273
25	II. 89-91	<i>EDG.</i> to women. Keep thy foot out of brothels, thy hand out of plackets, thy pen from lenders' books.	p. 468	p. 273
26	II. 105-8	<i>FOOL</i> . swim in. - Now a little fire in a wild fiend were like an old lecher's heart; a small spark, an the rest of his body cold. - Look	p. 468	p. 273

27	ll. 123-4		EDG. when the foul fiend rages, eats cow-dung for sallets; swallows the old rat	p. 471	Edg. when the foul fiend rages, swallows the old rat.	p. 273
		III.6		p. 475		p. 274
28	[King Lear – Quarto version] sc. 13; ll. 14-6	III.6	FOOL. a wolf, a horse's health, a boy's love, or a whore's oath. LEAR. It shall be done		Fool. a wolf. Lear. It shall be done	
29	[King Lear – Quarto version] sc. 13; ll. 21-4		FOOL. <i>Come o'er the bourn Bessy, to me. Her boat hath a leak And she must not speak Why she dares not come over to thee.</i>	pp. 482-3 p. 484	Fool. <i>Come o'er the bourn, Bessy to me. She dares not over to thee.</i>	p. 278
		IV.1				
30	ll. 36-8	IV.1	GLO. I have heard more since. As flies to wanton boys, are we to the gods; The kill us for their sport. EDG. How should this be?		Glo. I have heard more since. Edg. How should this be?	p. 280
31	[King Lear – Quarto Version] sc. 15; ll. 56-61		EDG. Five fiends have been in poor Tom at once; of just as <i>Obidicut, Hobbidance</i> , prince of dumbness; <i>Mahu</i> of stealing; <i>Modo</i> of murder; and <i>Flibbertigibbet</i> of mopping and mowing who since possesses chambermaids and waiting women. So, bless thee master!	p. 507	Edg. Five fiends have been in poor Tom at once. So, bless thee, master!	p. 287
		IV.5				
32	ll. 110-28	IV.6	LEAR. Thou shalt not die: Die for adultery? No, the wren goes to't, and the small gilded fly Does lecher in my sight. Let copulation thrive, For Gloster's bastard son		Lear. Thou shalt not die: for Gloster's bastard son Was kinder to his father, than my daughters Born in the lawful bed.	p. 288

		<p>Was kinder to his father, than my daughters Got 'tween the lawful sheets. To 't luxury, pell-mell, For I lack soldiers. – Behold yon' simpering dame, Whose face between are forks presageth show; That minces virtue, and does shake the head To hear of pleasure's name; The fitchew, nor the soiled horse goes to 't With a more riotous appetite. Down from the waist They are centaurs, though women all above. But to the girdle do the gods inherit; Beneath is all the fiend's. There's hell, there's darkness, there is the sulphurous pit, burning, scalding, stench, consumption; - Fye, fye, fye! pah; pah! Give me an ounce of civet, good apothecary, to sweeten my imagination: there's money for thee. <i>GLO.</i> O, let me kiss that hand!</p>	<p><i>Glo.</i> O, let me kiss that hand!</p>
33	ll. 156-60	<p><i>LEAR.</i> obeyed in office. – Thou rascal beadle, hold thy bloody hand: Why dost thou lash that whore? Strip thy own back; Thou hotly lust'st to use her in that kind, For which thou whipp'st her. The usurer hangs the cozener Through tatter'd clothes great vices do appear. p. 548</p>	<p><i>Lear.</i> obeyed in office. Through tatter'd clothes great vices do appear. p. 301</p>
34	ll. 265-6	<p><i>EDG.</i> from the loathed warmth whereof deliver me. p. 557</p>	<p><i>Edg.</i> from which deliver me. p. 302</p>
35	ll. 274-5	<p><i>EDG.</i> Thee I'll rake up, the post unsanctified Of murderous lechers: and in mature time p. 558</p>	<p><i>Edg.</i> Thee, I'll rake up, and, in the mature time p. 306</p>
		V.I	V.I
36	ll. 9-12	<p><i>EDM.</i> In honour'd love. <i>REG.</i> But have you never found my brother's way</p>	<p><i>Edm.</i> In honour'd love. <i>Reg.</i> I never shall endure her.</p>

		To the forefended place? <i>EDM.</i> That thought abuses you. <i>REG.</i> I am doubtful that you have been conjunct. And bosom'd with her, as far as we call hers. <i>EDM.</i> No, by mine honour madam. <i>REG.</i> I never shall endure her. pp. 569-70	V.3 p. 311
37	I. 17	<i>LEAR.</i> As if we were God's spies. p. 578	<i>LEAR.</i> As if we were heaven's spies. p. 315
38	II. 23-5	<i>LEAR.</i> Wipe thine eyes; The goujeers shall devour them, flesh and fell Ere they shall make us weep p. 580	<i>LEAR.</i> Wipe thine eyes, They shall not make us weep. p. 315
39	I. 71	<i>GON.</i> Mean you to enjoy him? p. 584	<i>GON.</i> Mean you to wed him? p. 317

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1	<p><i>The Oxford Shakespeare: The Complete Works.</i> 2nd edn. ed. by Wells et al.</p> <p>ll. 146-51</p>	<p>Reed, Love's Labours Lost, VII, 1.1</p> <p><i>KING.</i> necessity. <i>BIRON.</i> Necessity will make us all forsworn. Three thousand times within this three years' space: For every man with his affects is born; Not by might master'd but by special grace If I break faith</p> <p>pp. 13-4</p>	<p>Bowdler, Love's Labours Lost, II, 1.1</p> <p><i>King.</i> necessity. <i>Biron.</i> If I break faith</p> <p>p. 235</p>
2	<p>ll. 178-294</p>	<p><i>LONG.</i> but short. <i>Costard.</i> <i>DULL.</i> Which is the dukes' own person? <i>BIRON.</i> This fellow. What wouldst? <i>DULL.</i> I myself reprehended his own person, for am his grace's farborough. But I would see his own person in flesh and blood. <i>BIRON.</i> This is he. <i>DULL.</i> Señor Arm – Arm – commends you. There's villainy abroad. This letter will tell you more. <i>COST.</i> Sir, the contempts thereof are as touching me. <i>KING.</i> A letter from the magnificent Armado. <i>BIRON.</i> How low soever the matter, I hope in God for high words. <i>LONG.</i> A high hope for a low heaven. God grant us patience. <i>BIRON.</i> Well, sir, be it as the style shall give us cause to climb in the merriness. <i>COST.</i> The matter is to me, sir, as concerning Jaquenetta. The manner of t is, I taken with the manner.</p>	<p><i>Long.</i> but short. <i>King.</i> Then go we, lords, to put in practice that</p>

		<p><i>BIRON.</i> In what manner? <i>COST.</i> In manner and form following, sir – all those three. I was seen with her in the manor house, sitting with her upon the form, and taken following her into the park; which put together is ‘in manner and form following’. Now, sir, for the manner: it is the manner of a man to speak to a woman. For the form: in some form. [There is a lengthy section of text removed here, for the full expurgation see <i>The Oxford Shakespeare</i>]... <i>KING.</i> And Don Armado shall be your keeper. – My lord Biron see him deliver’d o’er – And go we lords, to put in practice that</p> <p style="text-align: right;">pp. 17-23</p>	<p style="text-align: right;">p. 236</p>
3		<p><i>BIRON.</i> idle scorn. – Sirrah, come on. <i>COST.</i> I suffer for the truth, sir: for it is true it is, I was taken with Jaquenetta and Jacquenetta is a true girl; and therefore, Welcome the sourcup of propriety! Affliction may one day smile again, and till then, sit thee down, sorrow!</p> <p style="text-align: center;">[<i>Exeunt.</i>]</p>	<p><i>Biron.</i> idle scorn.</p> <p style="text-align: right;">p. 236</p>
4	<p style="text-align: center;">I.2</p> <p>II. 56-87</p>	<p style="text-align: center;">I.2</p> <p><i>ARM.</i> I will hereupon confess, I am in love: and, as it is base for a soldier to love, so am I in love with a base wench. If drawing my sword against the humour of affection would deliver me from the reprobate thought of it, I would take desire prisoner, and ransom him to any French courtier for a new devised courtesy. I think scorn to sigh, methinks, I should out-swear Cupid. Comfort me, boy: What great men have been in love? <i>MOTH.</i> Hercules, master. <i>ARM.</i> Most sweet Hercules! – More authority, dear boy, name more; and sweet my child, let them be men</p>	<p><i>Arm.</i> I will hereupon confess I am in love: and my love is most immaculate</p>

	of good repute and carriage. <i>MOTH.</i> Sampson, master : he was a man of good carriage, great carriage; for he carried the town-gates on his back, like a porter: and he was in love. <i>ARM.</i> O well-knit Sampson! strong-jointed Sampson! I do excel thee in my rapier, as much as thou didst me in carrying gates. I am in love too, - Who was Sampson's love, my dear Moth? <i>MOTH.</i> A woman master. <i>ARM.</i> Of what complexion? <i>MOTH.</i> Of all the four, or the three, or the two; or one of the four. <i>ARM.</i> Tell me precisely of what complexion? <i>MOTH.</i> Of the seawater green, sir. <i>ARM.</i> Is that one of the four complexions? <i>MOTH.</i> As I have read, sir, and the best of them too. <i>ARM.</i> Green, indeed, is the colour of lovers: but to have a love of that colour, methinks Sampson had small reason for it. He, surely, affected her for her wit. <i>MOTH.</i> It was so, sir: for she had a green wit. <i>ARM.</i> My love is most immaculate.		
5	I. 130	<i>JAQ.</i> Lord, how wise you are! pp. 28-30	p. 238
6	II. 156-7	<i>COST.</i> I thank God, I have as little patience as another. p. 32	p. 239
7	II. 162-7	<i>ARM.</i> attempted? Love is a familiar; love is a devil: there is no evil angel but love. Yet Sampson was so tempted: and he had an excellent strength. Yet was Solomon so seduced and he had a very good wit. Cupid's butt-shaft p. 34	p. 240
	II.1	II.1	p. 240

8	I. 77	<i>PRIN.</i> God bless my ladies!	<i>PRIN.</i> Heaven bless my ladies!	p. 243
9	II. 198-201	<i>BOYET.</i> light <i>LONG.</i> Perchance, light in the light: I desire her name. <i>BOYET.</i> She hath but one for herself, to desire that, were a shame. <i>LONG.</i> Pray you, sir	<i>Boyet.</i> light. <i>Long.</i> Pray you, sir	p. 247
10	I. 203	<i>LONG.</i> God's blessings on your beard.	<i>Long.</i> Heaven's blessings on your beard.	p. 247
11	II. 216-28	<i>BOYET.</i> And every jest but a word. <i>PRIN.</i> It was well done of you to take him at his word. <i>BOYET.</i> I was as willing to grapple as he was to board. <i>MAR.</i> Two hot sheeps marry! <i>BOYET.</i> And wherefore not ships? No sheep, sweet lamb, unless we feed on your lips. <i>MAR.</i> You sheep, and I pasture, Shall that finish the jest? <i>BOYET.</i> So you grant pasture for me. [<i>Offering to kiss her.</i> <i>MAR.</i> Not so, gentle beast; My lips are no common, though several they be. <i>BOYET.</i> Belonging to whom? <i>MAR.</i> To my fortunes and me. <i>PRIN.</i> Good wits will be jangling but, gentles, agree: The civil war of wits were much better used On Navarre and his book-men; for her 'tis abused. <i>BOYET.</i> If my observation	<i>Boyet.</i> And every jest but a word. If my observation	p. 247
12	I. 257	<i>BOYET.</i> Do you hear my mad wenches?	<i>Boyet.</i> Do you hear my mad girls?	p. 248
13	II. 20-5	III.1 <i>MOTH.</i> and away: These are complements, these are	III.1 <i>Moth.</i> and away.	

		humours; these betray nice wenches – that would be betrayed without these; and make them men of note, (do you note, men?) that most are affected to these. <i>ARM.</i> How hast thou	<i>Arm.</i> How hast thou.	
14	ll. 42-3	<i>MOTH.</i> you cannot enjoy her. p. 53	<i>Moth.</i> you cannot have her. p. 249	
15	ll. 131-2	<i>MOTH.</i> adieu. <i>COST.</i> My sweet ounce of man's flesh! my incoiny Jew! [<i>Exit</i> <i>MOTH</i>] p. 54	<i>Moth.</i> adieu. [<i>Exit</i> <i>MOTH.</i>] p. 250	
16	l. 146	<i>COST.</i> God be with you p. 61	<i>Cost.</i> Heaven be with you p. 253	
17	ll. 178-82	<i>BIRON.</i> Malcontents, Dread Prince of plackets, King of codpieces, Sole imperator, and great general Of trotting paritors, - O my little heart! And I to be a corporal. p. 63	<i>Biron.</i> malcontents. And I to be a corporal. p. 253	
18	ll. 190-5	<i>BIRON.</i> worst of all; A whitely wanton with a velvet brow, With two pitch balls stuck in her face for eyes; Ay, and, by heaven, one that will do the deed, Though Argus were her eunuch and her guard And I sigh for her! p. 67	<i>Biron.</i> worst of all; And I sigh for her! p. 254	
		<i>IV.1</i>	<i>IV.1</i>	
19	ll. 42	<i>COST.</i> God dig-you-den-all! Pray you, which is the head lady? p. 70	<i>Cost.</i> Pray you, which is the head lady? p. 255	
20	ll. 48-51	<i>COST.</i> truth. An your waist, mistress, were slender as my wit, p. 74	<i>Cost.</i> truth. Are not you the chief woman? you are the p. 256	

		<p>One of these maids' girdles for your waists should be fit Are not you the chief woman? you are the thickest here p. 74</p>	<p>thickest here. p. 257</p>
<p>21 II. 108-48</p>		<p><i>PRIN.</i> 'twill be thine another day. [<i>Exit Princess and Train.</i> <i>BOYET.</i> Who is the suitor? Who is the suitor? <i>ROS.</i> Shall I teach you to know? <i>BOYET.</i> Ay, my continent of beauty. <i>ROS.</i> Why, she that bears the bow. Finely put off. <i>BOYET.</i> My lady goes to kills horns, but if thou marry, Hang me by the neck if horns that year miscarry. Finely put on. <i>ROS.</i> Well then, I am the shooter. <i>BOYET.</i> And who is your deer? <i>ROS.</i> If we choose by the horns, yourself come not near. Finely put on indeed! <i>MAR.</i> You still wrangle with her, Boyet, and she strikes at the brow. <i>BOYET.</i> But she herself is hit lower – have I hit her now? <i>ROS.</i> Shall I come upon thee with an old saying that was a man when King Pépin of France was a little boy, as touching the hit it? <i>BOYET.</i> So may I answer thee with one as old as that was a woman when Queen Guinevere of Britain was a little wench, as touching the hit it. <i>ROS.</i> Thou canst not hit it, hit it, hit it,</p>	<p><i>Prin.</i> 'twill be thine another day. [<i>Exeunt.</i></p>

	<p>[<i>Singing</i>. Thou canst not his it, my good man. <i>BOYET</i>. An I cannot, cannot, cannot, [<i>Singing</i>. An I cannot, another can. [<i>Exit ROSALINE</i>. <i>COST.</i> By my troth, most pleasant! How both did fit it! <i>MAR</i>. A mark marvellous well shot, for they did both hit it. <i>BOYET</i>. A mark – O mark but that mark! A mark, says my lady. Let the mark have a prick in't to mete at, if it may be. <i>MAR</i>. Wide o'the bow hand – i' faith, your hand is out. <i>COST</i>. Indeed, a must shoot nearer, or he'll ne'er hit the clout. <i>BOYET</i>. An if my hand be out, then belike your hand is in. <i>COST</i>. Then will she get the upshot by cleaving the pin. <i>MAR</i>. Come, come, you talk greasily, your lips grow foul. <i>COST</i>. She's too hard for you at pricks, sir. Challenge her to bowl. <i>BOYET</i>. I fear too much rubbing. Good night my good owl. [<i>Exeunt BOYET, MARIA</i>. <i>COST</i>. By my soul, a swain, a most simple clown. Lord, lord, how the ladies and I have put him down! O' my troth, most sweet jests, most incony vulgar wit, When it comes so smoothly off, so obscenely as it were, so fit! Armado o'th' t'other side – O, a most dainty man! – To see him walk before a lady and to bear her fan!</p>	
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		To see him kiss his hand, and how most sweetly a will swear, And his page o' t' other side, that handful of wit – Ah heavens, it is a most pathological nit! [<i>Shout within.</i>] Sola, sola! [<i>Exit Costard running.</i> pp. 80-4		p. 258
	IV.2	IV.2		
22	I.45	<i>HOL.</i> God comfort thy capacity!		<i>Hol.</i> Heaven comfort thy capacity. p. 260
23	I. 73	<i>NAT.</i> Sir, I praise the Lord for you.	p. 91	<i>Nat.</i> Sir, I praise heaven for you. p. 261
24	II. 142-4	<i>JAQ.</i> Good Costard go with me – Sir, God save your life! <i>COST.</i> Have with thee, my girl	p. 93 p. 100	<i>Jaq.</i> Good Costard go with me. <i>Cost.</i> Have with thee, my girl p. 264
25	II. 145-6	<i>NAT.</i> you have done this in the fear of God, very religiously.	p. 100	<i>Nat.</i> you have done this very religiously. p. 264
	IV.3	IV.3		
26	II. 1-4	<i>BIRON.</i> I am coursing, myself: they have pitch'd a toil, I am toiling in a pitch; pitch that defiles; defile! a foul word. Well, set thee down.	p. 101	<i>Biron.</i> I am coursing myself. Well, set thee down. p. 264
27	II. 5-6	<i>BIRON.</i> By the lord, this love is as mad as Ajax.	p. 101	<i>Biron.</i> This love is armed as Ajax. p. 264
28	II. 18-9	<i>BIRON.</i> with a paper; God give him grace to groan. [<i>Gets up into a tree.</i>]	p. 102	<i>Biron.</i> with a paper. [<i>Get up into a tree.</i>] p. 265
29	II. 22-4	<i>BIRON.</i> left pap: - I' faith secrets – <i>KING.</i> [<i>Reads.</i>]		<i>Biron.</i> left pap: - <i>King.</i> [<i>Reads.</i>]

30	II. 70-3	p. 102	p. 265
	<p><i>LONG. paradise.</i> <i>BIRON.</i> [<i>Aside.</i>] This is the liver vein, which makes flesh a deity; A green goose, a goddess: pure, pure idolatry. God amend us, God amend! We are much out o' the way. <i>Enter DUMAIN</i></p>	<p><i>Long. paradise.</i> <i>Enter DUMAIN</i></p>	
31	II. 81-7	p. 105	p. 267
	<p><i>BIRON. coxcomb!</i> [<i>Aside.</i> <i>DUM.</i> By heaven, the wonder of a mortal eye! <i>BIRON.</i> By earth she is but corporal; there you lie. [<i>Aside</i> <i>DUM.</i> Her amber hairs for foul have amber coted. <i>BIRON.</i> An amber-colour'd raven was well noted. [<i>Aside.</i> <i>DUM.</i> As upright as the cedar. <i>BIRON.</i> Stoop I say; Her shoulder is with child. [<i>Aside</i> <i>DUM.</i> As fair as day</p>	<p><i>Biron. coxcomb!</i> <i>Dum.</i> As fair as day</p>	<p>[<i>Aside.</i> <i>Dum.</i> As fair as day</p>
32	II. 164-7	pp. 106-7	p. 267
	<p><i>BIRON. gnat!</i> To see great Hercules whipping a gigs, And profound Solomon to tune a jig, And Nestor</p>	<p><i>Biron. gnat!</i> And Nestor</p>	<p><i>Biron. gnat!</i> And Nestor</p>
33	I. 202	pp. 112-3	p. 269
	<p><i>BIRON.</i> Ah, you whoreson loggerhead</p>	<p><i>BIRON.</i> Ah, you whoreson loggerhead</p>	<p><i>Biron.</i> Ah, you loggerhead.</p>
34	II. 212-8	p. 116	p. 271
	<p>[<i>Exeunt Cost. and Jaq.</i> <i>BIRON.</i> Sweet lords, sweet lovers, O let us embrace! As true we are, as flesh and blood can be:</p>	<p>[<i>Exeunt Cost. and Jaq.</i> <i>King. What</i></p>	<p>[<i>Exeunt COST and JAQ.</i></p>

		<p>The sea will ebb and flow, heaven show his face; Young blood will not obey an old decree: We cannot cross the cause why we were born; Therefore of all hands must we be forsworn. <i>KING.</i> What</p>		
35	ll. 251-6		<p>p. 117</p> <p><i>BIRON.</i> full so black. <i>KING.</i> O paradox! Black is the badge of hell, The hue of dungeons, and the scowl of night, And beauty's crest becomes the heavens well. <i>BIRON.</i> Devils soonest tempt, resembling spirits of light O if in black my lady's brow be deckt</p> <p>pp. 119-20</p>	<p>p. 271</p> <p><i>Biron.</i> full so black. O, if in black my lady's brow be deckt.</p>
36	ll. 263-80		<p><i>BIRON.</i> brow. <i>DUM.</i> To look like her, are chimney-sweepers black. <i>LONG.</i> And, since her time, are colliers counted bright. <i>KING.</i> And Ethiops of their sweet complexion crack. <i>DUM.</i> Dark needs no candles now, for dark is light. <i>BIRON.</i> Your mistresses dare never come in rain, For fear their colours should be wash'd away. <i>KING.</i> 'Twere good, yours did; for, sir, to tell you plain, I'll find a fairer face not wash'd today. <i>BIRON.</i> I'll prove her fair, or talk till dooms-day here. <i>KING.</i> No devil will fright thee then so much as she. <i>DUM.</i> I never knew man hold vile stuff so dear. <i>LONG.</i> Look, here's thy love my foot and her face see. <i>BIRON.</i> O, if the streets were paved with thine eyes, Her feet were much too dainty for such tread! <i>DUM.</i> O vile! Then as she goes, what upward lies The street should see as she walk'd over head. <i>KING.</i> But what of this?</p>	<p><i>Biron.</i> brow. <i>King.</i> But what of this?</p> <p>p. 272</p> <p>p. 272</p>

37	II. 334-7		pp. 120-1	<i>BIRON</i> . that loves all men; Or for men's sake, the authors of these women; Or women's sake, by whom we men are men; Let us once lose our oaths	<i>Biron</i> . that loves all men; Let us once lose our oaths.	p. 274
38	II. 358-62		pp. 129-30	<i>KING</i> . be fitted. <i>BIRON</i> . <i>Allons!</i> – Sow'd cockle reap'd no corn; And justice always whirles in equal measure: Light wenches may prove plagues to men forsworn; If so, our copper buys not better treasure [<i>Exeunt</i> .	<i>King</i> . be fitted. [<i>Exeunt</i> .	p. 274
		V.1				
39	I. 2			<i>NAT</i> . I praise God for you, sir your reasons.	<i>Nat</i> . Sir, your reasons.	p. 275
40	II. 59-67		p. 131	<i>MOTH</i> . wit-old. <i>HOL</i> . What is the figure? what is the figure? <i>MOTH</i> . Horns. <i>HOL</i> . Thou disputest like an infant go, whip thy gig. <i>MOTH</i> . Lend me your horn to make one, and I will whip about your infamy circùm circa, A gig of cuckold's horn! <i>COST</i> . An I had but one penny in the world	<i>Moth</i> . wit-old. <i>Cost</i> . An I had but one penny.	p. 275
		V.1				
41	II. 71-6		p. 138	<i>COST</i> . discretion. O, an the heaven's were so pleased, that thou wert but my bastard! what a joyful father wouldst thou make me! Go to; thou hast it <i>ad dunchill</i> , at the finger's ends as they say. <i>HOL</i> . O, I smell false Latin. <i>dunghill</i> for unguem. <i>ARM</i> . Arts-man, preambula;	<i>Cost</i> . discretion. <i>Arm</i> . Arts-man, preambula.	p. 277
			p. 139			p. 277

42	ll. 81-90	<p><i>HOL.</i> I do, sans question. <i>ARM.</i> Sir, it is the King's most sweet pleasure and affection, to congratulate the princess at her pavilion, in the posteriors of this day, which the rude multitude call, the afternoon. <i>HOL.</i> The posterior of the day, most generous sir, is liable, congruent, and measurable for the afternoon. The word is well cull'd, chose; sweet and apt, I do assure you, sir, I do assure. <i>ARM.</i> Sir, the king is a noble</p>	<p><i>Hol.</i> I do, sans question <i>Arm.</i> Sir, the King is a noble.</p>
43	ll. 97-9	<p><i>ARM.</i> poor shoulder, and with his royal finger, thus, dally with my excrement, with my mustachio but sweet heart</p>	<p><i>Arm.</i> poor shoulder; but sweet heart</p>
44	ll. 113-4	<p><i>HOL.</i> time, some show in the posterior of this day, to be rendered by our assistance.</p>	<p><i>Hol</i> time, to be rendered by our assistance.</p>
		V.2	
45	l. 25	<p><i>KATH.</i> you are a light wench.</p>	<p><i>Kath.</i> you are a light girl.</p>
46	l. 44 [spoken by the Princess in <i>Oxford Shakespeare</i>]	<p><i>KATH.</i> A pox of that</p>	<p><i>Kath.</i> A plague of that</p>
47	ll. 73-5	<p><i>PRIN.</i> fool. <i>ROS.</i> The blood of youth burns not with such excess As gravity's revolt to wantonness. <i>MAR.</i> Folly in fools</p>	<p><i>Prin.</i> fool. <i>Mar.</i> Folly in fools.</p>
48	l. 82	<p><i>BOYET.</i> Arm, wench, arm!</p>	<p><i>Boyet.</i> Arm, girls, arm!</p>
49	l. 249-54	<p><i>KATH.</i> half Take all, and wean it, it may prove an ox. <i>LONG.</i> Look, how you butt yourself in these sharp</p>	<p><i>Kath.</i> half. <i>Long.</i> One word.</p>

		mocks! Will you give horns, chaste lady? do not so. <i>KATH.</i> Then die a calf, before your horns do grow. <i>LONG.</i> One word		
50	I. 256		<i>BOYET.</i> mocking wenches. p. 159	<i>Boyet.</i> mocking damself p. 288
51	I. 264		<i>KING.</i> mad wenches. p. 159	<i>King.</i> mad damself. p. 288
52	I. 266-70	<i>PRIN.</i> frozen Muscovites – Are these the breed of wits so wondered at? <i>BOYET.</i> Tapers they are, with your sweet breaths puif'd out. <i>ROS.</i> Well-liking wits they have; gross, gross; fat, fat. <i>PRIN.</i> O poverty in wit, kingly-poor flout! Will they not, think you, hang themselves tonight? pp. 159-60		<i>Prin.</i> frozen Muscovites. – Will they not, think you p. 288
53	I. 290		<i>BOYET.</i> God knows. p. 162	<i>Boyet.</i> heaven knows. p. 289
54	I. 310		<i>KING.</i> God save you. p. 164	<i>King.</i> heaven save you. p. 290
55	I. 316		<i>BIRON.</i> When God does please p. 165	<i>Biron.</i> When Jove does please p. 290
56	II. 318-23	<i>BIRON.</i> fairs, And we that sell by gross, the Lord doth know, Have not the grace to grace it with such show This gallant pins the wenches on his sleeve; Had he been Adam, he had tempted Eve: He can carve too, p. 165		<i>Biron.</i> fairs, He can carve too p. 290
57	I. 346		<i>PRIN.</i> Nor God, nor I p. 168	<i>Prin.</i> Nor Heaven, nor I p. 291
58	I. 411		<i>BIRON.</i> God knows.	<i>Biron.</i> Heaven knows.

59	I. 414		<i>BIRON.</i> so God help me, la!	p. 171	<i>Biron.</i> so Heaven help me, la!	p. 293
60	I. 419		<i>BIRON.</i> Lord have mercy on us.	p. 172	<i>Biron.</i> Heaven have mercy on us!	p. 293
61	I. 448		<i>PRIN.</i> God give thee joy of him!	p. 174	<i>Prin.</i> Heaven give thee joy of him!	p. 294
62	II. 477-80		<i>BIRON.</i> merrily? You put our page out: Go, you are allow'd; Die when you will, a smock shall be your shroud. You leer upon me	p. 177	<i>Biron.</i> merrily? You leer upon me	p. 295
63	I. 485		<i>COST.</i> O Lord, sir.	p. 178	<i>Cost.</i> O, sir.	p. 296
64	I. 495		<i>COST.</i> O Lord, sir.	p. 179	<i>Cost.</i> O, sir.	p. 296
65	I. 498		<i>COST.</i> O Lord, sir.	p. 179	<i>Cost.</i> O, sir.	p. 296
66	II. 521-4		<i>PRIN.</i> Doth this man serve God? <i>BIRON.</i> Why ask you? <i>PRIN.</i> He speaks not like a man of God's making. <i>ARM.</i> That's all one.	p. 182	<i>Delivers him a paper.</i> <i>Arm.</i> That's all one.	p. 297
67	I. 550		<i>COST.</i> lay my arms before the legs of this sweet lass.	p. 186	<i>Cost.</i> lay my arms before the feet of this sweet lass.	p. 298
68	II. 561-3		<i>BOYET.</i> right. <i>BIRON.</i> Your nose smells, no, in this, most tender-smelling knight. <i>Prin</i> The conqueror is dismay'd.	p. 186	<i>Boyet.</i> right. <i>Prin.</i> The conqueror is dismay'd.	p. 298
69	II. 571-3		<i>COST.</i> for this: your lion, that holds his poll-ax sitting		<i>Cost.</i> for this. A conqueror and afeard.	

		<p>on a close-stool, will be given to A-jax: he will be the ninth worthy. A conqueror and afeard.</p>	<p>p. 187</p>	<p>p. 299</p>
70	<p>ll. 589-601</p>	<p>[Exit. MOTH <i>HOL.</i> Judas I am – <i>DUM.</i> A Judas! <i>HOL.</i> Not Iscariot, sir. – <i>Judas</i> Ycelped <i>Machabeus</i>. <i>DUM.</i> Judas Macabeus clipt, is plain Judas. <i>BIRON.</i> A kissing traitor: How art thou proved Judas? <i>HOL.</i> <i>Judas I am,</i> – <i>DUM.</i> The more shame for you, Judas. <i>HOL.</i> What mean you, sir? <i>BOYET.</i> To make Judas hang himself. <i>HOL.</i> Begin sir, you are my elder. <i>BIRON.</i> Well follow'd: Judas was hanged on an elder. <i>HOL.</i> I will not be put out.</p>	<p>pp. 188-9</p>	<p>[Exit. MOTH <i>HOL.</i> I will not be put out.</p>
71	<p>ll. 618-25</p>	<p><i>BOYET.</i> let him go. And so adieu, sweet Judas! nay, why dost thou stay? <i>DUM.</i> For the latter end of his name. <i>BIRON.</i> For the ass to the Jude; give it him – Jud-as away. <i>HOL.</i> This is not generous, not gentle, not humble. <i>BOYET.</i> A light for monsieur Judas: it grows dark, he may stumble. <i>P/R/N.</i> Alas, poor Machabeus, how hath he been baited. Enter ARMADO</p>	<p>p. 190 p. 191 p. 192</p>	<p>Boyet. let him go. Enter ARMADO</p>
72	<p>ll. 636</p>	<p><i>DUM.</i> He's a god or a painter; for he makes faces</p>	<p>p. 300</p>	<p><i>Dum.</i> He's a painter; for he makes faces</p>
73	<p>l. 653</p>	<p><i>ARM.</i> is dead and rotten; sweet chucks</p>	<p>p. 301</p>	<p><i>Arm.</i> is dead; sweet chucks</p>

74	II. 660-2	<p><i>BOYET.</i> Loves her by the foot. <i>DUM.</i> He may not by the yard. <i>ARM.</i> <i>This Hector</i></p>	<p><i>Boyet.</i> Loves her by the foot. <i>Arm.</i> <i>This Hector</i></p>
75	II. 665-75	<p><i>COST.</i> she is gone, she is two months on her way. <i>ARM.</i> What meanest thou? <i>COST.</i> 'Faith, unless you play the honest Trojan, the poor wench is cast away; she's quick; the child brass in her belly already: 'tis yours. <i>ARM.</i> Dost thou infamelize me among potentates? thou shalt die. <i>COST.</i> Then shall Hector be whipp'd, for Jaquenetta that is quick by him, and hang'd for Pompey that is dead by him.</p>	<p><i>Cost.</i> she is gone, <i>Arm.</i> Dos thou infamelize me among potentates? thou shalt die. <i>Cost.</i> Then shall Hector be hanged, for Pompey that is dead by him.</p>
76	II. 689-709	<p><i>COST</i> arms again. <i>DUM.</i> Room for the incensed worthies. <i>COST.</i> I'll do it in my shirt. <i>DUM.</i> Most resolute Pompey! <i>MOTH.</i> Master, let me take you a button-hole lower. Do you now see Pompey is uncasing for the combat? What mean you? you will lose your reputation. <i>ARM.</i> Gentleman, and soldiers, pardon me; I will not combat in my shirt. <i>DUM.</i> You may not deny it; Pompey hath made the challenge. <i>ARM.</i> Sweet bloods, I both may and will. <i>BIRON.</i> What reason have you for't? <i>ARM.</i> The naked truth of it is, I have no shirt; I go woolward for penance. <i>BOYET.</i> True, and it was enjoin'd him in Rome for want of linen: since when, I'll be sworn, he wore none, but a dish clout of Jaquenetta's and that 'a wears next</p>	<p><i>Cost.</i> arms again. <i>Mer.</i> Heaven save you. <i>[Enter Mercado]</i></p>

	his heart, for a favour. [Enter Mercado Mer. God save you.	pp. 193-6	pp. 301-2
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A19

<p>The Oxford Shakespeare: The Complete Works. 2nd edn. ed. by Wells et al.</p>	<p>Reed, <i>Macbeth</i>, X, 2.3</p>	<p>Bowler, <i>Macbeth</i>, IV, 2.3</p>
<p>I ll. 1-41</p>	<p><i>PORT.</i> Here's a knocking indeed: if a man were porter of Hell gate, he should have old turning the key. [<i>Knock.</i> Knock, knock. Whore's there in th' other devil's name? Faith, here's an equivocator, that could swear in both the scales against either scale, who committed treason enough for God's sake, yet could not equivocate to Heaven: O come in, equivocator. [<i>Knocking.</i>] Knock, knock, knock. Who's there? Faith here's an English tailor come hither, for stealing out of French hose: come in, tailor, here you may roast your goose. [<i>Knocking.</i>] Knock, knock. Never at quiet — what are you? — But this place is too cold for Hell. I'll devil-porter it no further: I had thought to have let them in some of all professions, that go the primrose way to th' everlasting bonfire. [<i>Knocking.</i>] Anon, anon, I pray you remember the porter. [<i>Opens the gate.</i> <i>Enter MACDUFF, and LENOX.</i> <i>MACD.</i> Was it so late, friend ere you went to bed, That you do lie so late? <i>PORTER.</i> Faith, sir, we were carousing till the second cock; and drink sir, is a great provoker of three things. <i>MACD.</i> What three things does drink especially provoke? <i>PORTER.</i> Marry sir, nose-painting, sleep, and urine. Lechery, sir, it provokes, and unprovokes: it provokes the desire, but it takes away the performance.</p>	<p><i>Porter.</i> Here's a knocking indeed! [<i>Knocking.</i>] Knock, knock, knock: Who's there? Come in time; have napkins enough about you. [<i>Knocking.</i>] Knock, knock: Who's there? [<i>Knocking.</i>] Knock, knock: Never at quiet! What are you? [<i>Knocking.</i>] Anon, anon; I pray you remember the porter. [<i>Opens the gate.</i> <i>Enter MACDUFF and LENOX.</i> <i>Macd.</i> Was it so late, friend, ere you went to bed, That you do lie so late? <i>Port.</i> 'Faith sir, we were carousing till the second cock. <i>Macd.</i> Is thy master stirring? — Our knocking has awak' d him; here he comes.</p>

		Therefore much drink may be said to be an equivocator with lechery: it makes him, and it mars him; it sets him on, and it takes him off; it persuades him, and disheartens him; makes him stand to, and not stand to – in conclusion, equivocates him in a sleep, and giving him the lie, leaves him. <i>Enter MACBETH</i> <i>MACD.</i> Is thy master stirring? Our knocking has awaked him: here he comes. pp.120-1	pp. 191-2
2	II. 55-7	<i>MAL.</i> confineless harms. <i>MACD.</i> Not in the legions Of horrid hell can come a devil more damned In evils, to top Macbeth. <i>MAL.</i> I grant him bloody p. 236	<i>MAL.</i> confineless harms. – I grant him bloody, p. 227
3	II. 60-4	<i>MAL.</i> But there's no bottom, none, In my voluptuousness: your wives, your daughters, Your matrons, and your maids, could not fill up The cistern of my lust; and my desire All continent impediments would o'erbear p. 236	<i>Mal.</i> But there's no bottom, none, In my voluptuousness; and my desire All continent impediments would o'erbear. p. 227
4	II. 72-6	<i>MACD.</i> The time you may so hoodwink – We have willing dames enough; there cannot be That vulture in you, to devour so many As will to greatness dedicate themselves, Finding it so inclined. <i>MAL.</i> With this, there grows pp. 236-7	<i>Macd.</i> The time you may so hoodwink. <i>Mal.</i> With this, there grows p. 227
5	II. 85-8	<i>MACD.</i> This avarice Sticks deeper, grows with more pernicious root Than summer-seeming lust; and it hath been	<i>Macd.</i> This avarice Grows with pernicious root; and it hath been The sword of our slain kings: Yet do not fear. p. 227

6	II. 97-100	<p>The sword of our slain kings; yet do not fear, p. 237</p> <p><i>M+L</i> Nay, had I power, I should Pour the sweet milk of concord into Hell, Uproar the universal peace, confound All unity on earth. p. 228</p>	<p>p. 228</p> <p><i>Mal.</i> Nay, had I power, I should Uproar the universal peace, confound All unity on earth. p. 228</p>
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A20

<p>1</p> <p><i>The Oxford Shakespeare: The Complete Works.</i> 2nd edn. ed. by Wells et al.</p> <p>ll. 18-72</p>	<p>Reed, <i>Measure for Measure</i>, VI, I, 1, 2</p> <p><i>LUCIO.</i> thou never wast where grace was said. <i>2 GENT.</i> No? a dozen times at least. <i>1 GENT.</i> What, in metre? <i>LUCIO.</i> In any proportion, or in any language. <i>1 GENT.</i> I think, or any religion. <i>LUCIO.</i> Ay, why not? Grace is grace despite of all controversy; as for example, thou thyself art a wicked villain despite of all grace. <i>1 GENT.</i> Well, there went but a pair of shears between us. <i>LUCIO.</i> I grant – as there may between the lists and the velvet. Thou art the list. <i>1 GENT.</i> And thou the velvet, thou art good velvet, thou’rt a three-piled piece. I warrant thee. I had as life be a list of an English kersey as be piled as thou art piled for a French velvet. Do I speak feelingly now? <i>LUCIO.</i> I think thou dost, and indeed with most painful feeling of thy speech. I will out of thine own confession learn to begin thy health, but whilst I live forget to drink after thee. <i>1 GENT.</i> I think I have done myself wrong, have I not? <i>2 GENT.</i> Yes, but that thou hast, whether thou art tainted or free. <i>Enter BAWD</i> <i>LUCIO.</i> Behold, behold where Madam Mitigation comes! I have purchased many diseases under her roof as come to – <i>2 GENT.</i> To what I pray? <i>LUCIO.</i> Judge.</p>	<p>Bowdler, <i>Measure for Measure</i>, 5th edition, I, 1, 1, 2</p> <p><i>Lucio.</i> thou wast never where grace was said. But see, where Madam Mitigation come. <i>Enter Mrs. OVERDONE</i> <i>Overdone.</i> There’s one yonder arrested and carried to prison was worth five thousand of you all. <i>2 GENT.</i> Who’s that I pray thee? <i>Overdone.</i> Marry sir, that’s Claudio, signor Claudio. <i>1 GENT.</i> Claudio to prison? ’tis not so. <i>Overdone.</i> Nay, but I know ’tis so. I saw him arrested, saw him carried away, and, which is more within these three days his head to be chopped off. <i>LUCIO.</i> But after all this fooling, I would not have it so. Art thou sure of this? <i>Overdone.</i> I am too sure of it, and it is on account of Madam Julietta. <i>Lucio.</i> Believe me</p>
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		<p>2 <i>GENT.</i> To three thousand do lours a year? <i>I GENT.</i> Ay, and more. <i>LUCIO.</i> A French crown more. <i>I GENT.</i> Thou art always figuring diseases in me, but thou art full of error – I am sound. <i>LUCIO.</i> Nay not, as one would say, healthy, but so sound as things that are hollow – thy bones are hollow, impiety has made a feast of thee. <i>I GENT.</i> How now, which of your hips has the most profound sciatica? <i>B.A.W.D.</i> Well, well! There's one yonder arrested and carried to prison was worth five thousand of you all. 2 <i>GENT.</i> Who's that I pray thee? <i>B.A.W.D.</i> Marry sir, that's Claudio, Signor Claudio. <i>I GENT.</i> Claudio to prison? 'Tis not so. <i>B.A.W.D.</i> Nay, but I know 'tis so. I saw him arrested, saw him carried away; and which is more, within these three days his head to be chopped off. <i>LUCIO.</i> But after all this follow, I would not have it so. Art thou sure of this? <i>B.A.W.D.</i> I am too sure of it and it is for getting Madam Julietta with child. <i>LUCIO.</i> Believe me</p>	<p>pp. 336-7</p>
2	II. 80-1	<p><i>B.A.W.D.</i> What with war, what with the sweat, what with the gallows.</p>	<p><i>Overdone.</i> what with the war, what with the gallows.</p>
3	<p>Additional passages. A: II. 1-10</p>	<p><i>B.A.W.D.</i> What's the news with you? <i>Enter CLOWN</i> <i>C.L.O.</i> Yonder man is carried to prison. <i>B.A.W.D.</i> Well, what has he done? <i>C.L.O.</i> A woman. <i>B.A.W.D.</i> But what's his offence?</p>	<p>p. 337</p> <p><i>Overd.</i> What's the news with you? <i>Enter CLOWN</i> <i>C'lown.</i> You have not heard</p>

		<i>CLO.</i> Groping for trout in a peculiar river. <i>BAWD.</i> What, is there a maid with child by hi,? <i>CLO.</i> No; but there's a woman with maid by him. You have not heard		
4	ll. 89-90	<i>BAWD.</i> in the city? <i>CLO.</i> They shall stand for seed: they had gone down too.	pp. 203-4 p. 204	<i>Overd.</i> in the city? <i>Clown.</i> They had gone down too. <i>Clown.</i> still. <i>Overd.</i> What's to do here? <i>Claud.</i> No. <i>Prov.</i> Away, sir. <i>Lucio.</i> any good. <i>C'laud.</i> Thus stands it. <i>C'laud.</i> our most mutual intercourse. <i>Lucio.</i> foolishly lost. I'll to her. I.5 [different scene numbering] <i>Lucio.</i> thanks. He friend's with child by him
5	ll. 100-4	<i>CLO.</i> still. Course; there will be pity taken on you: you that have worn your eyes almost out in the service, you will be considered. <i>BAWD.</i> What's to do	p. 205	p. 337 p. 337 p. 338
6	ll. 128-9	<i>CLAUD.</i> No. <i>LUCIO.</i> Lechery? <i>CLAUD.</i> Call it so. <i>PROV.</i> Away, sir.	p. 208	p. 339
7	ll. 131-3	<i>LUCIO.</i> any good – Is lechery so look'd after? <i>CLAUD.</i> Thus stand it.	p. 208	p. 339
8	l. 142	<i>CLAUD.</i> our most mutual entertainment.	p. 209	p. 339
9	ll. 178-9	<i>LUCIO.</i> foolishly lost at a game of tick-tack. I'll to her.	p. 212	p. 340
10	ll. 28-9	<i>LUCIO.</i> thanks. He hath got his friend with child.	I.4 p. 219	
11	ll. 30-3	<i>LUCIO.</i> It is true; I would not – though 'tis my familiar		<i>Lucio.</i> It is true.

	<p>sin With maids to seem the lapwing, and to jest Tongue far from heart, - play with all virgins so: I hold you</p>	<p>I hold you</p>
<p>12 II. 39-44</p>	<p>pp. 220-2 <i>LUCIO</i>. have embrac'd. As those that feed grow full: as blossoming time That from the seedness the bare fallow bringd To teeming foison; even so her plenteous womb Expreseth his full tilth and husbandry <i>ISAB</i> Some one with child by him? - My cousin Juliet?</p>	<p>p. 344</p>
<p>13 II. 37-272</p>	<p>II.1 <i>ESCAL</i>. Well, heaven forgive him; and forgive us all! Some rise by sin, and some by virtue fall; Some run from brakes of vice, and answer none; And so condemn'd for a fault alone. <i>Enter FROTH, ELBOW, CLOWN and Officers</i> <i>ELB</i>. Come, bring them away. If these be good people in a commonweal, that do nothing but use their abuses in common houses, I know no law. Bring them away. <i>ANG</i>. How now, sir? What's your name? And what's the matter? <i>ELB</i>. If it please your honour, I am the poor Duke's constable, and my name is Elbow. I do lean upon justice, sir, and do bring in here before your good honour two notorious benefactors. <i>ANG</i>. Benefactors? Well! What benefactors are they? Are they not malefactors? <i>ELB</i>. If it please your honour, I know not well what they are; but precise villains they are, that I am sure of, and void of all profanation in the world that good</p>	<p>II.1 <i>ESCAL</i>. Well heaven forgive him; and forgive us all! Mercy is not itself, that oft looks so.</p> <p>p. 344</p>

		<p>Christians ought to have. <i>ESCAL.</i> This comes off wel; here's a wise officer! <i>ANG.</i> Go to, what quality are they of? Elbow is your name? Why does thou not speak Elbow? <i>CLO.</i> He cannot, sir; he's out at elbow. <i>ANG.</i> What are you sir? <i>ELB.</i> He sir? a tapster sir, parcel bawd, one that serves a bad woman whose house sir, was, as they say plucked down in the suburbs and now she professes a hot-house, which I think is a very ill house too [...] <i>ESCAL.</i> Mercy is not itself that oft look so. pp. 230-45</p>			
	II.2	II.2			p. 347
14	II. 3-6		<p><i>PROV.</i> maybe he will relent. Alas, he hath but as offended in a dream! All sects, all ages smack of this vice and he to die for it! – <i>Enter ANGELO</i> p. 246</p>	<p><i>PROV.</i> maybe, he will relent. <i>Enter ANGELO</i> p. 347</p>	
15	I. 23		<p><i>ANG.</i> See you, the fornicatress, be remov'd p. 247</p>	<p><i>Ang.</i> see you, that Julietta be removed p. 348</p>	
16	II. 86-9		<p><i>ISAB.</i> for death! Even for our kitchens We kill the fowl of season; shall we serve heaven With less respect than we do minister To our gross selves? Good, good my lord p. 252</p>	<p><i>Isab.</i> for death! Good, good my lord p. 350</p>	
17	II. 178-80		<p><i>ANG.</i> What art thou Angelo? Dost thou desire her foully, for those things That make her good? O, let her brother live p. 261</p>	<p><i>Ang.</i> What art thou, Angelo? O, let her brother live p. 353</p>	
18	II. 188-90		<p><i>ANG.</i> never could the strumpet With all her double vigour, art, and nature Once stir my temper p. 261</p>	<p><i>Ang.</i> never could the strumpet Once stir my temper. p. 354</p>	

19	II.3	II.3	II.3
II. 12-16	<i>PROV.</i> she is with child. And he that got it, sentenc'd: a young man More fit to do another such offence, Than die for this. <i>DUKE</i> When must he die? p. 263	<i>PROV.</i> She is with child. And he that owns it, sentenc'd. <i>Duke.</i> When must he die? p. 354	
20	II.4	II.4	II.4
II. 15-7	<i>ANG.</i> thy false seeming? Blood thou art still blood: Let's write good angel on the devil's horn, 'Tis not the devil's crest. <i>Enter Servant</i> pp. 269-71	<i>Ang.</i> thy false seeming. <i>Enter Servant</i> p. 356	
21	II.4-50	<i>ANG.</i> that are forbid 'tis all as easy Falsely to take away a life true made, As to put mettle in restrainne means, To make a false one. <i>ISAB.</i> 'Tis set down. pp. 274-5	<i>Ang.</i> that are forbid. <i>Isab.</i> 'Tis set down. p. 357
22	II. 96	<i>ANG.</i> the treasures of your body p. 280	<i>Ang.</i> the treasures of your person. p. 359
23	III.1	III.1	III.1
II. 90-2	<i>ISAB.</i> is yet a devil, His filth being cast, he would appear A pond as deep as hell. <i>CLAUD.</i> The princely Angelo? p. 300	<i>Isab.</i> is yet a devil. <i>Claud.</i> The princely Angelo? p. 365	
24	II. 137-8	<i>CLAUD.</i> virtue. <i>ISAB.</i> O, you beast! O, faithless coward! p. 306	<i>Claud.</i> virtue. <i>Isab.</i> O, faithless coward. p. 366
25	II. 141-6	<i>ISAB.</i> shame? What should I think? Heavens shield, my mother play'd my father fair!	<i>Isab.</i> Shame? Take my defiance p. 366

		<p>For such a warped slip of wilderness Ne'er issu'd from his blood. Take my defiance: Die, perish! might but my bending down Reprive thee from thy fate; it should proceed</p> <p style="text-align: right;">p. 306</p>	<p style="text-align: right;">p. 366</p>
26	<p>II. 151-3</p>	<p><i>ISAB.</i> trade: Mercy to thee would prove itself a bawd. 'Tis best</p> <p style="text-align: right;">p. 307</p>	<p><i>Isab.</i> trade. 'Tis best</p> <p style="text-align: right;">p. 367</p>
27	<p>II. 287-99</p>	<p><i>DUKE.</i> Fye sirrah; a bawd a wicked bawd! The evil that thou causet to be done, That is thy means to live. Do thou but think What 'tis to cram a maw or clothe a back From such a filthy vice. Say to thyself, <i>From their abominable and beastly touches</i> <i>I drink, I eat, array myself, and live.</i> Canst thou believe thy living is a life, So stinkingly depending? Go mend, go mend. <i>CLO.</i> Indeed it does stink in some sort, sir. But yet, sir, I would prove.</p> <p><i>DUKE.</i> Nay, if the devil have given thee proofs for sin, Thou wilt prove his. Take him to prison</p> <p style="text-align: right;">p. 316</p>	<p><i>Duke.</i> Fye sirrah. Take him to prison.</p> <p style="text-align: right;">p. 371</p>
28	<p>II. 302-6</p>	<p><i>ELB.</i> sir; he has given him warning, the deputy cannot abide a whoremaster: if he be a whoremonger, and comes before him, he were as good go a mile on his errand. <i>DUKE.</i> That we were all</p> <p style="text-align: right;">p. 317</p>	<p><i>Elb.</i> sir; he has given him warning. <i>Duke.</i> That we were all</p> <p style="text-align: right;">p. 371</p>
29	<p>II. 312-28</p>	<p><i>LUCIO.</i> Art thou led in triumph? What, is there none of Pygmalion's images newly made woman to be had now, for putting the hand in the pocket and extracting clutched? What reply, ha? what sayst thou to this tune,</p>	<p><i>Lucio.</i> Art thou led in triumph? Art going to prison Pompey?</p>

		<p>matter, and method? Is't not drowned i'th' last rain ha? what sayst thou, trot? Is the world as it was man? Which is the way? is it sad and few words? or how? the trick of it?</p> <p><i>DUKE.</i> Still thus and thus; still worse!</p> <p><i>LUCIO.</i> How doth my dear morsel thy mistress? Procures she still ha?</p> <p><i>CLO.</i> Troth, sir, she hath eaten up all her beef, and she is herself in the tub.</p> <p><i>LUCIO.</i> Why, 'tis good, it is the right of it, it must be so. Ever your fresh whore and your powdered bawd; an unshunned consequence, it must be so. Art going to prison Pompey?</p>	p. 371
30	II. 330-9	<p><i>LUCIO.</i> I sent thee thither. For debt Pompey? Or how?</p> <p><i>ELB</i> For being a bawd, for being a bawd.</p> <p><i>LUCIO.</i> Well, then imprison him. If imprisonment be the due of a bawd, why 'tis his right born. Farewell, good Pompey. Commend me to the prison, Pompey: You will turn good husband now, Pompey; you will keep the house.</p> <p><i>CLO.</i> I hope, sir</p>	<p><i>LUCIO.</i> I sent thee thither.</p> <p><i>CLO.</i> I hope sir.</p>
31	II. 363-4	<p><i>LUCIO.</i> A little more lenity to lechery would do no harm in him.</p>	<p><i>LUCIO.</i> A little more lenity to wenching would do no harm in him.</p>
32	II. 368-77	<p><i>LUCIO.</i> ally'd but it is impossible to extirp it quite, friar, till eating and drinking be put down. They say, this Angelo was not made by man and woman, after the downright way of creation: Is't true think you?</p> <p><i>DUKE.</i> How should he be made then?</p> <p><i>LUCIO.</i> Some report a sea-maid spawned him, some that he was begot between two stockfishes. But it is</p>	<p><i>LUCIO.</i> it is well ally'd.</p> <p><i>Duke.</i> You are pleasant sir.</p>

		<p>certain that when he makes water his urine is congealed ice; that I know to be true. And he is a motion ungenerative; that's infallible. DUKE. You are plesant sir</p>	<p>p. 372</p>
33	<p>II. 378-84</p>	<p>LUCIO. Why, what a fruitless thing is this in him, for the rebellion of a cod-piece, to take away the life of a man? Would the duke, that is absent have done this? Ere he would have hang'd a man for the getting a hundred bastards, he would have paid for the nursing a thousand: He had some feeling for the sport, he knew the service</p>	<p>p. 373</p>
34	<p>II. 428-43</p>	<p>LUCIO. But no more of this Canst thou tell, if Claudio die to-morrow or no? DUKE. Why should he die sir? LUCIO. Why? for filling a bottle with a tun-dish. I would, the duke, we talk of, were return'd again: This ungenit'ur'd agent will unpeople the province with contingency; sparrows must not build in his house-eaves, because they are lecherous. The duke yet would have dark deeds darkly answered, he would never bring them to light: would he were return'd! Marry this Claudio is condemn'd for untrussing. Farewell good Friar; I pr'ythee pray for me. The duke, I say to thee again, would eat mutton on Fridays. He's now past it; yet, and I say to thee, he would mouth with a beggar, though she smelt of brown bread and garlick. say that I said so.</p>	<p>p. 374</p>
35	<p>II. 453-64</p>	<p>ESCAL. play the tyrant. PROV. A bawd of eleven years' continuance, may it please your honour.</p>	<p>p. 374</p>

		<i>B.A.W.D.</i> My lord, this is one Lucio's information against me. Mistress Kate Keepdown was with child by him in the Duke's time; he promised her marriage. His child is a year and a quarter old come Philip and Jacob. I have kept it myself; and see how he goes about to abuse me. <i>ESCAL.</i> That fellow is a fellow much licence. Let him be called before us – Away with her pp. 329-30		p. 375
	IV.2	IV.2		IV.2
36	ll. 12-5	<i>PROV</i> unpitied whipping; for you have been a notorious bawd. <i>CLO.</i> Sir, I have been an unlawful bawd, time out of mind: but yet I will be content to be a lawful hangman. p. 346	<i>PROV.</i> unpitied whipping. <i>CLO.</i> Sir, I will be content to be a lawful hangman.	
37	ll. 23-6	<i>PROV.</i> and dismiss him. He cannot plead his estimation with you; he hath been a bawd. <i>ABHOR.</i> A bawd, sir? Fye on him p. 346	<i>PROV.</i> and dismiss him. <i>Abhor.</i> Fye on him!	p. 381
38	ll. 34-7	<i>CLO.</i> is a mystery; and your whores, sir, being members of my occupation, using painting, do prove my occupation a mystery: but what mystery pp. 346-7	<i>CLO.</i> is a mystery, but what mystery	p. 381
39	ll. 47-9	<i>CLO.</i> your hangman is a more penitent trade than your bawd; he doth oftner ask forgiveness. p. 349	<i>CLO.</i> your hangman is a penitent trade; he doth of ask forgiveness.	p. 382
40	l. 52	<i>ABHOR.</i> come on, bawd p. 349	<i>Abhor.</i> Come on	p. 382
	IV.3	IV.3	IV.3	
41	ll. 3-18	<i>CLO</i> old customers. First, here's young master Rash; he's in for a commodity of brown paper and old ginger, ninescore and seventeen pounds, of which he made five marks ready money. Marry, then ginger was not much	<i>CLO.</i> old customers. <i>Enter ABHORSON</i>	

		<p>in request, for the old women were all dead. Then is there here one Master Caper, at the suit of Master Threepile the mercer, for some four suits of peach-coloured satin, which now peaches him a beggar. Then have we here young Dizzy, and young Master Deepvow, and Master Copperspur and Master Starvelackey the rapier and dagger man, and young Drop-hair that killed lusty Pudding, and Master Forthright the tilter, and brave Master Shoe-Tie the great traveller, and wild Half-can that stabbed Pots, and I think forty more, all great doers in our trade, and are now for the Lord's sake.</p> <p style="text-align: center;"><i>Enter ABHORSON</i></p>	
42	I. 23	<p><i>BARNAR.</i> A pox o' your throats!</p>	<p style="text-align: right;">p. 365</p> <p style="text-align: right;">p. 388</p>
43	II. 65-6	<p><i>DUKE.</i> to transport him in the mind he is, Were damnable</p>	<p style="text-align: right;">p. 365</p> <p style="text-align: right;">p. 388</p> <p style="text-align: right;">p. 389</p>
44	II. 115-9	<p><i>DUKE.</i> close patience. <i>ISAB.</i> O, I will to him, and pluck out his eyes. <i>DUKE.</i> You shall not be admitted to his sight. <i>ISAB.</i> Unhappy Claudio! wretched Isabel! Injurious world! Most damned Angelo</p>	<p style="text-align: right;">p. 367</p> <p style="text-align: right;">p. 370</p> <p style="text-align: right;">p. 391</p>
45		<p><i>DUKE.</i> enough. <i>LUCIO.</i> I was once before him for getting a wench with child. <i>DUKE.</i> Did you such a thing? <i>LUCIO.</i> Yes, merry, did I: but was fain to forswear it; they would else have married me to the rotten medlar. <i>DUKE.</i> Sir, your company is fairer than honest</p>	<p style="text-align: right;">p. 370</p> <p style="text-align: right;">p. 391</p> <p style="text-align: right;">p. 392</p>

	V.1	V.1	V.1
46	ll. 97-9	<i>ISAB.</i> but by gift of my chaste body To his concupisicible intemperate list, Release my brother p. 388	<i>Isab.</i> but by gift of my chaste person Release my brother. p. 399
47	l. 141	<i>F. PETER.</i> As she from one ungot. p. 391	<i>F. Peter.</i> As she from one unborn. p. 401
48	ll. 177-83	<i>DUKE.</i> nor wife? <i>LUCIO.</i> My lord, she may be a punk: for many of them are neither maid, widow, nor wife. <i>DUKE.</i> silence that fellow: I would he had some cause. To prattle for himself. <i>LUCIO.</i> Well, my lord. <i>MARI.</i> My lord, I do confess p. 394	<i>Duke.</i> nor wife? <i>Mari.</i> My lord, I do confess. p. 402
49	ll. 198-201	<i>MARI.</i> that is Angelo, Who thinks he knows that he ne'er knew my body But knows, he thinks that he knows Isabel's/ <i>ANG.</i> This is a strange abuse p. 395	<i>Mari.</i> That is Angelo. <i>Ang.</i> This is strange abuse p. 402
50	ll. 206-7	<i>MARI.</i> this is the body That took away p. 395	<i>Mari.</i> this is she That took away p. 402
51	ll. 210-4	<i>DUKE.</i> Do you know this woman? <i>LUCIO.</i> Carnally she says. <i>DUKE.</i> Sirrah, no more. <i>LUCIO.</i> Enough, my lord. <i>ANG.</i> My lord p. 396	<i>Duke.</i> Know you this woman? <i>Ang.</i> My lord p. 402
52	ll. 270-8	<i>ESCAL.</i> handle her. <i>LUCIO.</i> Not better than he, by her own report. <i>ESCAL.</i> Say you? <i>LUCIO.</i> Marry, sir, I think, if you handled her	<i>Escal.</i> handle her. <i>Re-enter Officers</i> <i>Escal.</i> Come on mistress p. 403

		privately, she would sooner confess; perchance, publicly she'll be ashamed. <i>Re-enter Officers</i> <i>ESCAL.</i> I will go darkly to work with her. <i>LUCIO.</i> That's the way; for women are light at midnight. <i>ESCAL.</i> Come on, mistress p. 399		p. 405
53	II. 289-92	<i>ESCAL.</i> Where you are? <i>DUKE.</i> Respect to your great place! and let the devil Be sometime honour'd for his burning Where is the duke? p. 400	<i>Escal.</i> Where you are? <i>Duke.</i> Where is the duke?	p. 405
54	I. 336	<i>LUCIO.</i> O thou damnable fellow p. 404	<i>Lucio.</i> O thou abominable fellow	p. 406
55	II. 350-1	<i>LUCIO.</i> Show your knave's visage, with a pox to you! show p. 404	<i>Lucio</i> show your knave's visage show	p. 407
56	II. 513-4	<i>LUCIO.</i> I beseech your highness, do not marry me to a whore! p. 415	<i>Lucio.</i> I beseech your highness, do not marry me so!	p. 413
57	I. 521	<i>LUCIO.</i> Marrying a punk, my lord. p. 415	<i>Lucio.</i> Marrying me so, my lord	p. 413

A21

	The Oxford Shakespeare: The Complete Works. 2 nd edn. ed. by Wells et al.	Reed, <i>The Merchant of Venice</i> , VII, I.1	Bowler, <i>The Merchant of Venice</i> , II, I.1
1	ll. 110-3	.ANT. this gear. GR.4. Thanks, i' faith; for silence is only commendable In a meat's tongue dried, and a maid not vendible. [<i>Exeunt GRATIANO and LORENZO</i> .ANT. Is that anything now? BASS. Gratiano. p. 240	.Ant. this gear. [<i>Exeunt GRATIANO and LORENZO</i> Bass. Gratiano p. 6
		I.2	I.2
2	ll. 17-20	POR. teaching. The brain may devise laws for the blood; but a hot temper leaps over a cold decree, but a hard is madness the youth, to skip o'er the meshes of good counsel the cripple. But this reasoning p. 245	POR. teaching. But this reasoning p. 9
3	ll. 41-4	POR. himself. I am much afraid, my lady his mother played false with a smith. NER. Then p. 246	POR. himself. NER. Then p. 10
4	I. 51	POR. God defend me from these two. p. 247	POR. Heaven defend me from these two p. 10
5	I. 54	POR. God made him p. 247	POR. Heaven made him p. 10
6	ll. 107-8	POR. I pray God grant them a fair departure p. 248	POR. I wish them a fair departure p. 11
		I.3	I.3
7	ll. 31-3	SHY. to smell pork, to eat of the habitation which your prophet, the Nazarite, conjured the devil into. I will buy with you p. 251	SHY. to smell pork. I will buy with you p. 13
8	ll. 69-102	.ANT. use it. SHY. When Jacob graz'd his uncle Laban's sheep, p. 251	.Ant. use it. Shy. Three thousand ducats p. 13

This Jacob from our holy Abraham was
 (As his wise mother wrought in his behalf.)
 The third possessor; ay, he was the third –
ANT And what of him? Did he take interest?
SHY No, not take interest, not, as you would say,
 Directly int'rest. Mark what Jacob did:
 When Laban and himself were compromised
 That all the eanlinds which were streaked and pied
 Should fall as Jacob's hire, the ewes, being rank,
 In end of autumn turned to rams,
 And when the work of generation was
 Between these woolly breeders in the act,
 The skilful shepherd peeled me certain wands,
 And in the doing of the deed of kind
 He stuck them up before the fulsome ewes
 Who, then conceiving, did in eaning time
 Fall parti-coloured lambs; and those were Jacob's.
 This was a way to thrive; and he was blest;
 And thrift is blessing, if men steal it not.
ANT This was a venture, sir, that Jacob served for –
 A thing not in his power to bring to pass,
 But swayed and fashioned by the hand of heaven.
 Was this inserted to make interest good,
 Or is your gold and silver ewes and rams?
SHY I cannot tell. I make it breed as fast.
 But note me signior –
ANT Mark you this Bassanio?
 The devil can cite Scripture for his purpose.
 An evil soul producing holy witness
 Is like a villain with a smiling cheek,
 A goodly apple rotten at the heart.
 O, what a goodly outside falsehood hath!
SHY Three thousand ducats

pp. 253-6

p. 14

	II.2	II.	II.2
10	II. 10-1	L.AUN. says the fiend, for the heavens, rouse up a brave mind.	Loun. says the fiend; rouse up a brave mind.
11	II. 14-7	L.AUN. being an honest man's son, - or rather an honest woman's son, - for indeed, my father did something smack, something grow to, he had a kind of taste; well my conscience says, <i>Launcelot, budge not.</i> p. 265	Loun. being an honest man's son, budge not. p. 19
12	II. 21-2	L.AUN. who, (God bless the mark!) is a kind of devil.	Loun. who is a kind of devil. p. 19
13	I. 41	GOB. By God's sounties, 'twill be a hard way. p. 266	Gob. 'twill be a hard way. p. 19
14	II. 60-2	L.AUN. deceased: or, as you would say, in plain terms, gone to heaven. GOB. Marry, God forbid! p. 267	Loun. deceased. Gob. Marry, God forbid! p. 20
15	II. 67-8	GOB. my boy, (God rest his soul!) alive, or dead? p. 268	Gob. My boy, alive, or dead? p. 21
16	I. 88	GOB. blood. Lord worshipp'd might he be! what a beard p. 269	Gob. blood. what a beard p. 21
17	II. 104-5	L.AUN. I will run as far as God has any ground. p. 270	Loun. I will run as far as there is any ground. p. 22
18	II. 145-6	L.AUN. you have the grace of God, Sir, and he hath enough. p. 272	Loun. you have grace, sir, and he hath enough. p. 23
19	II. 152-61	L.AUN. Well; [<i>Looking on his palm.</i>] if any man in Italy have a fairer table, which doth offer to swear upon a book - I shall have good fortune, go to, here's a simple line of life! here's a small trifle of wives. Alas, fifteen wives is nothing, eleven widows and nine maids, is a simple coming in for one man and then, to 'scape	Loun. Well, father come

		drowning thrice; and to be in peril of my life with the edge of a feather-bed, - here are simple 'scapes! Well, if fortune be a woman, she's a good wench for this gear. - Father, come	p. 274	
	II.3			II.3
20	I. 2	<i>JES.</i> Our house is hell, and thou a merry devil.	p. 277	<i>Jes.</i> Our house is sad, but thou a merry devil. p. 25
	II.4			II.4
22	II. 32-8	<i>LOR.</i> readiness. If e'er the Jew her father come to heaven, It will be for his gentle daughter's sake: And never dare misfortune cross her foot, Unless she do it under this excuse, - That she is issue to a faithless Jew. Come, go with me.	p. 280	<i>Lor.</i> readiness. Come, go with me.
	II.6			II.6
23	II. 15-9	<i>GR.A.</i> native bay Hugg'd and embrac'd by the strumpet wind! How like the prodigal doth she return, With over-weathered ribs and ragg'd sails, Lean, rent, and beggared by the strumpet wind! <i>Enter LORENZO</i>	pp. 285-6	<i>Gra.</i> native day. How like the prodigal doth she return With over-weathered ribs and ragged sails. <i>Enter LORENZO</i>
	II.7			II.7
24	II. 49-50	<i>MOR.</i> 'Twere damnation, To think so base a thought	p. 290	<i>Mor.</i> 'Twere a sin To think so base a thought p. 32
	III.1			III.1
25	II. 27-35	<i>S.A.L.A.N.</i> was fledg'd, and then it is the complexion of them all to leave the dam. <i>SHY.</i> She is damn'd for it.		<i>Salar.</i> was fledg'd. <i>Shy.</i> My own flesh and blood to rebel. <i>Salar.</i> There is more difference

		<p><i>SALAR</i>. That's certain, if the devil may be her judge. <i>SHY</i>. My own flesh and blood to rebel! <i>SALAR</i>. Out upon it old carrion! rebels it at these years? <i>SHY</i>. I say, my daughter is my flesh and blood. <i>SALAR</i>. There is more difference</p>	<p>p. 304</p>	<p>p. 40</p>
26	I. 95	<p><i>SHY</i>. I thank God, I thank God: - Is it true? Is it true?</p>	<p>p. 307</p>	<p><i>SHY</i>. Is it true? Is it true?</p>
		<p>III.2</p>		<p>III.2</p>
27	II. 12-4	<p><i>POR</i>. So I will never be so may you miss me; But if you do, you'll make me wish a sin, That I had been forsworn. Beshrew your eyes.</p>	<p>p. 309</p>	<p><i>POR</i>. So I will never be: Beshrew your eyes.</p>
28	I. 21	<p><i>POR</i>. Let fortune go to hell for it, - not I.</p>	<p>p. 310</p>	<p><i>POR</i>. Let fortune bear the blame of it, - not I.</p>
29	I. 78	<p><i>BASS</i>. What damned error</p>	<p>p. 313</p>	<p><i>BASS</i>. What dangerous error</p>
30	I. 87	<p><i>BASS</i>. valour's excrement</p>	<p>p. 313</p>	<p><i>BASS</i>. valour's countenance.</p>
31	II. 212-6	<p><i>BASS</i>. marriage. <i>GRA</i>. We'll play with them, the first boy for a thousand ducats. <i>NER</i>. What, and stake down? <i>GRA</i>. No; we shall ne'er at that sport, a stake down. - But who comes here?</p>	<p>p. 322</p>	<p><i>BASS</i>. marriage. <i>GRA</i>. But who comes here?</p>
		<p>III.4</p>		<p>III.4</p>
32	II. 66-82	<p><i>POR</i>. between the change of man and boy, With a reed voice, and turn two mincing steps Into a manly stria; and speak of frays, Like a fine bragging youth: and tell quaint lies,</p>		<p><i>POR</i>. between the change of man and boy, But come.</p>

		<p>How honourable ladies sought my love, Which I denying, the fell sick and died; I could not do with all; - then I'll repent, And wish, for all that, that I had not kill'd them: And twenty of these puny lies I'll tell, That men shall swear, I have discontinued school Above a twelve month. - I have within my mind, A thousand raw tricks of these bragging Jacks, Which I will practise. <i>NER.</i> Why, shall we turn to men? <i>POR.</i> Fye! what a question's that, If thou wert near a lewd interpreter? But come,</p>	<p>p. 334</p> <p style="text-align: center;">III.5</p> <p style="text-align: center;">Scene V</p> <p style="text-align: center;"><i>Enter</i> LORENZO, JESSICA <i>and</i> LAUNCELOT <i>LOR.</i> Go in sirrah.</p>
33	<p style="text-align: center;">III.5</p> <p>II. 1-41</p>	<p style="text-align: center;">III.5</p> <p style="text-align: center;">Scene V</p> <p><i>L.AUN.</i> Yes, truly: - for, look you, the sins of the father are to be laid upon the children, therefore I promise you I fear you. I was always plain with you, and so now I speak my agitation of the matter, therefore be o' good cheer, for truly I think you are damned. There is but one hope in it that can do you any good, and that is but a kind of bastard hope, neither. <i>JESS.</i> And what hope it that, I pray thee? <i>L.AUN.</i> Marry, you may partly hope that your father got you not, that you are not a Jew's daughter. <i>JESS.</i> That were a kind of bastard hope indeed. So the sins of my mother should be visited upon me. <i>L.AUN.</i> Truly then, I fear you are damned both by father and mother. Thus, when I shun Scylla your father, I fall into Charybdis your mother. Well, you are gone both ways. <i>JESS.</i> I shall be saved by my husband. He hath made</p>	<p>p. 56</p>

	<p>me a Christian. <i>L./U/N.</i> Truly, the more to blame he! We were Christians enough before, e'en as many as could well live one by another. This making of Christians will raise the price of hogs. If we grow all to be pork-eaters we shall not shortly have a rasher on the coals for money. <i>Enter LORENZO</i> <i>JESS</i> I'll tell my husband, Launcelot, what you say. Here he comes. <i>LOR.</i> I shall grow jealous of you shortly, Launcelot, if you thus get my wife into corners. <i>JESS.</i> Nay, you need not fear us, Lorenzo. Launcelot and I are out. He tells me flatly there's no mercy for me in heaven because I am a Jew's daughter, and he says you are no good member of the commonwealth, for in converting Jews to Christians you raise the price of pork. <i>LOR.</i> I shall answer that better to the commonwealth than you can the getting up of the Negro's belly. The Moor is with child by you, Launcelot. <i>L./U/N.</i> It is much that the Moor should be more than reason, but if she be less than an honest woman, she is indeed more than I took her for. <i>LOR.</i> How every fool can play upon the word! I think the best grace of wit will shortly turn into silence; and discourse grow commendable in none only but parrots - Go in sirrah</p>	
34 I. 46	<p>pp. 335-8 <i>LOR.</i> Goodly lord, what a wit-snapper are you!</p>	p. 56
35 II. 47-52	<p>IV.1 <i>SHY.</i> cat;</p>	<p><i>Lor.</i> What a wit-snapper are you! IV.1 <i>Shy.</i> cat; -</p>

		And others, when the bag-pipe sings i' the nose, Cannot contain their urine; For affection, Mistress of passion, sways it to the mood, Of what it likes, or loaths: Now, for your answer As there is no firm reason	As there is no firm reason
36	ll. 54-8	pp. 344-5 <i>SHY.</i> Why he, a harmless necessary cat; Why he, a swollen bag-pipe; but of force Must yield to such inevitable shame, As to offend, himself being offended; So can I give no reason	<i>SHY.</i> Why, a harmless necessary cat; So can I give no reason p. 59
37	l. 127	<i>GR4.</i> O, be thou damn'd inexorable dog! p. 349	<i>GR4.</i> O, be thou curst inexorable dog! p. 59
38	ll. 394-7	<i>DUKE.</i> Get thee gone, but do it. <i>GR4.</i> In christening thou shalt have two god fathers; Had I been judge, thou should'st have ten more, To bring thee to the gallows, not the font. [<i>Exit SHYLOCK</i>] p. 365	<i>Duke.</i> Get thee gone, but do it. [<i>Exit SHYLOCK.</i>] p. 61
		V.1	V.1
39	ll. 131-2	<i>POR.</i> Bassanio so for me! But God sort all! – You are welcome home. p. 382	<i>POR.</i> Bassanio so for me; You are welcome home my lord. p. 77
40	ll. 143-6	<i>GR4.</i> judge's clerk: Would he were gelt that had it, for my part, Since you do take it, love, so much at heart. <i>POR.</i> A quarrel ho	<i>GR4.</i> judge's clerk. <i>POR.</i> A quarrel ho.
41	ll. 227-9	<i>POR.</i> I'll not deny him anything, I have, No, not my body, nor my husband's bed: Know him I shall, I am well sure of it. p. 387	<i>POR.</i> I'll not deny him anything I have, Know him, I shall, I am well sure of it. p. 77
			p. 80

42	II. 236-8	<p><i>GR.4</i> let me not take him then; For, if I do, I'll mar the young clerk's pen. <i>ANT.</i> I am the unhappy</p> <p style="text-align: right;">p. 387</p>	<p><i>Gr.a.</i> let me not take him then. <i>Ant.</i> I am the unhappy.</p> <p style="text-align: right;">p. 80</p>
43	II. 258-66	<p><i>POR.</i> I had it of him: pardon me Bassanio; For by this ring the doctor lay with me. <i>NER.</i> And pardon me, my gentle Gratiano; For that same scrubbed boy, the doctor's clerk In lieu of this last night did lie with me <i>GR.4.</i> Why, this is like the mending of highways In summer, where the ways are fair enough. What! are we cuckolds ere we have deserved it? <i>POR.</i> Speak no so grossly – You are all amaz'd.</p> <p style="text-align: right;">p. 389</p>	<p><i>Por.</i> I had it of him. – You are all amaz'd.</p> <p style="text-align: right;">p. 81</p>
44	II. 299-307	<p><i>POR.</i> faithfully. <i>GR.4</i> Let it be so: The first intergatory That my Nerissa shall be sworn on is, Whether till the next night she had rather stay; Or go to bed now, being two hours to day; But were the day come, I should wish it dark, That I were couching with the doctor's clerk. Well, while I live, I'll fear no other thing. So sore, as keeping safe Nerissa's ring. <i>[Exeunt.]</i></p> <p style="text-align: right;">p. 391</p>	<p><i>Por.</i> faithfully. <i>[Exeunt.]</i></p> <p style="text-align: right;">p. 81</p>

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	<i>The Oxford Shakespeare: The Complete Works</i> , 2 nd edn. ed. by Wells et al.	Reed, <i>The Merry Wives of Windsor</i>, V, I.1	Bowdler, <i>The Merry Wives of Windsor</i>, I, I.1
1	I. 67	<i>EIV.A.</i> Got pless your house here! p. 16	<i>Eva.</i> pless your house here! p. 149
2	II. 69-70	<i>EIV.A.</i> Here is Got's plessing, and your friend, and justice Shallow. p. 16	<i>Eva.</i> Here is your friend and justice shallow p. 149
3	II. 105-7	<i>SHAL.</i> broken open my lodge. <i>FAL.</i> But not kiss'd your keeper's daughter? <i>SHAL.</i> Tut, a pin! this shall be answer'd p. 18	<i>Shal.</i> broken open my lodge: this shall be answer'd. p. 150
4	II. 117-8	<i>SLEN.</i> and against your coney-catching rascals, Bardolph, Nym and Pistol p. 20	<i>Slen.</i> and against Bardolph, Nym and Pistol pp. 150-1
5	II. 136-7	<i>PIST.</i> with ears. <i>EIV.A.</i> The tevil and his tam! what phrase is this? p. 22	<i>Pist.</i> with ears. <i>Eva.</i> What phrase it this p. 151
6	I. 169	<i>EIV.A.</i> So Got 'udge me, that is a virtuous mind. p. 27	<i>Eva.</i> That is a virtuous mind. p. 152
7	II. 218-9	<i>EIV.A.</i> Nay, Got's lords and ladies you must speak possitable. p. 30	<i>Eva.</i> Nay, you must speak possitable p. 154
8	II. 244-5	<i>EIV.A.</i> 'Od's plessed will! I will not be absent at the grace p. 31	<i>Eva.</i> I will not be absent at the grace p. 155
	I.3	I.3	I.3
9	II. 19-21	<i>PIST.</i> wield? <i>NYM.</i> He was gotten in drink: Is not the humour conceited? His mind is not heroick. p. 38	<i>Pist.</i> wield? <i>Nym.</i> His mind is not heroick p. 157
10	II. 29-30	<i>FAL.</i> There is no remedy; I must coney-catch; I must	<i>Fal.</i> There is no remedy, I must shift.

	shift		
11	II. 47-9	<i>FAL.</i> she has all the rule of her husband's purse; she hath legions of angels. <i>P/ST.</i> As many devils entertain; and <i>To her Boy</i> , say I.	p. 42 p. 158
12	I. 50	<i>N/VM.</i> it is good: humour are the angels.	p. 42 p. 158
13	II. 52-61	<i>FAL.</i> who even now gave me good eyes too, examin'd my parts with most judicious eyelids; sometimes the beam of her view gilded my foot, sometimes my portly belly. <i>P/ST.</i> Then did the sun on dunghill shine. <i>N/VM.</i> I thank thee for that humour. <i>FAL.</i> O, she did so course o'er my exteriors, with such a greedy intention, that the appetite of her eye did seem to scorch me up like a burning-glass! Here's another letter to her. She bears the purse too.	pp. 42-3 p. 158
14	II. 4-5	<i>QUICK.</i> Will be an old abusing of God's patience, and the King's English.	I.4 p. 60
15	II. 107-10	<i>C/UIS.</i> you tarry here: - by gar, I will cut all his two stones; by gar, he shall not have a stone to throw at his dog. <i>QUICK.</i> Alas.	p. 48 p. 163
16	II. 117-8	<i>QUICK</i> to prate. What the good-ger!	p. 55 p. 163
17	II. 125-6	<i>QUICK</i> I do with her, I thank heaven.	p. 56 p. 163
			II.1

18	II. 17-20	<i>MRS. PAGE. For thee to fight,</i> John Falstaff What a Herod of Jewry is this? – O wicked, wicked, world!	<i>Mrs. Page. For thee to fight.</i> John Falstaff. O wicked, wicked world! p. 165
19	II. 22-3	<i>MRS. PAGE.</i> This Flemish drunkard picked (with the devil's name) out of my conversation p. 60	<i>Mrs. Page.</i> This Flemish drunkard picked out of my conversation. p. 165
20	I. 26	<i>MRS. PAGE.</i> my mirth – heaven forgive me! – why I'll exhibit	<i>Mrs. Page.</i> my mirth – why I'll exhibit.
21	II. 28-30	<i>MRS. PAGE.</i> For revenged I shall be, as sure, as his guts are made of puddings <i>Enter Mistress Ford</i> pp. 61-2	<i>Mrs. Page.</i> For revenged I shall be <i>Enter Mistress Ford.</i> p. 165
22	II. 48-51	<i>MRS. PAGE.</i> What? – thou liest – Sir Alice Ford! – These knights will hack; and so thou shouldst not after the article of thy gentry <i>MRS. FORD.</i> We burn day-light p. 63	<i>Mrs. Page.</i> What? – Sir Alice Ford! <i>Mrs. Ford.</i> We burn day-light pp. 165-6
23	II. 64-6	<i>MRS. FORD.</i> Till the wicked fire of lust have melted him in his own grease – Did you ever hear the like? p. 65	<i>Mrs. Ford.</i> till the wicked fire have melted him – Did you ever hear the like? p. 166
24	II. 74-9	<i>MRS. PAGE.</i> He will print them out of doubt; for her cares no what he puts into the press, when he would put us two. I had rather be a giantess, and lie under mount Pelion. Well, I will find you twenty lascivious turtles, ere one chaste man. <i>MRS. FORD.</i> Why, this is the very same p. 66	<i>Mrs. Page.</i> He will print them out of doubt. <i>Mrs. Ford.</i> Why, this is the very same p. 167
25	II. 85-9	<i>MRS. PAGE.</i> boarded me in this fury. <i>MRS. FORD.</i> Boarding call you it? I'll be sure to keep	<i>Mrs. Page.</i> boarded me in this fury Let's be revenged p. 167

		him above deck. <i>MRS. PAGE.</i> So will I, if he come under my hatches, I'll never to sea again. Let's be revenged p. 66			p. 167
26	II. 145-6	<i>MRS. FORD.</i> 'Faith thou hast some crotchets in thy head now. p. 72			<i>Mrs. Ford.</i> Thou hast some crotchets in thy head now. p. 168
			II.2		
27	I. 10-1	<i>FAL.</i> I am in damned in hell for swearing. p. 79			<i>Fal.</i> I am disgraced in hell for swearing. p. 172
28	II. 55-6	<i>QUICK.</i> she's a good creature Lord, lord! your worship's a wanton. p. 85			<i>Quick.</i> She's a good creature: but your worship's a wanton
29	II. 15-6	<i>QUICK.</i> take all, pay all, go to bed when she list, all is as she will p. 88			<i>Quick.</i> take all, pay all, all is as she will. p. 173
30	I. 131	<i>PIST.</i> This punk is one of Cupid's carriers p. 89			<i>Pist.</i> This is one of Cupid's carriers p. 175
31	II. 137-9	<i>FAL.</i> a gainer! Good body, I thank thee. Let them say, 'tis grossly done, so it be fairly done, no matter. <i>Enter BARDOLPH</i> p. 91			<i>Fal.</i> a gainer! <i>Enter BARDOLPH</i> p. 176
32	I. 260	<i>FAL.</i> Hang him poor cuckoldly knave! p. 97			<i>Fal.</i> Hang him, poor knave! p. 177
33	II. 263-4	<i>FAL.</i> I will use her as the key to the cuckoldly rogue's coffer. p. 97			<i>Fal.</i> I will use her as the key to the cuckoldly rogue's coffer. p. 179
34	II. 270-1	<i>FAL.</i> it shall hang like a meteor o'er the cuckold's horns. p. 97			<i>Fal.</i> it shall hang like a meteor o'er his horns. p. 180
35	II. 272-3	<i>FAL.</i> thou shalt lie with his wife.			<i>Fal.</i> thou shalt have his wife.

36	I. 281		<i>FORD.</i> See the hell of having a false woman. p. 97	<i>Ford.</i> See the curse of having a false woman. p. 180
37	II. 285-9		<i>FORD.</i> this wrong. Terms! names! – Amainon sounds well; Lucifer, well; Barbason, well; yet they are devils' additions, the names of fiends: but cuckold! wittol-cuckold! the devil himself hath not such a name. Page is an ass. p. 98	<i>Ford.</i> this wrong. Page is an ass p. 180
38	I. 31	II.3	<i>HOST.</i> Thou art a Castilian king, Urinal! Hector. p. 102	<i>Host.</i> Thou art a Castilian king. p. 182
39	II. 52-7		<i>HOST.</i> A word, Monsieur Muck-water. <i>CAIUS.</i> Muck-water! vat is dat? <i>HOST.</i> Muck-water, in our English tongue is valour, bully. <i>CAIUS.</i> By gar, then I have as much muck-water as de Englishman – Scurvy pp. 104-5	<i>Host.</i> A word, Monsieur. <i>Caius.</i> Scurvy p. 182
40	I. 80		<i>HOST.</i> was her cry'd game, said I, well? p. 106	<i>Host.</i> woo her said I well? p. 183
41	II. 14-5	III.1	<i>EVA.</i> I will knog his urinals about his knave's custard. p. 109	<i>Eva.</i> I will knog his knave's custard. p. 184
42	II. 58-9		<i>EVA.</i> Got's will, and his passion of my heart! I had a life you would tell me of a mess of porridge pp. 115-6	<i>Eva.</i> I had a life you would tell me of a mess of porridge. p. 186
43	II. 81-2		<i>EVA.</i> I will knog your urinals about your knave's coxcomb. p. 116	<i>Eva.</i> I will knog your knave's cogscomb. p. 186
44	II. 94-5		<i>HOST.</i> he gives me the potions and the motions. Shall I lose my parson?	<i>Host.</i> he gives me the potions. Shall I lose my priest? p. 186

		p. 117	p. 187
	III.2	III.2	III.2
45	II. 63-5	<i>HOST.</i> he will carry't; 'tis in his buttons; he will carry't. <i>PAGE.</i> not by my consent. p. 122	<i>Host.</i> he will carry't. <i>Page.</i> Not by my consent. p. 189
	III.3	III.3	III.3
46	II. 36-8	<i>MRS. FORD.</i> Go to then, we'll use this unwholesome humidity, this gross watry pumpion. p. 127	<i>Mrs. Ford.</i> Go to then, we'll use this gross watry pumpion. p. 191
47	I. 201-2	<i>EVIL.</i> heaven forgive my sins at the day of judgement! p. 139	<i>Eva.</i> heaven forgive my sins. p. 196
48	I 228	<i>EVIL.</i> on the lousy knave p. 140	<i>Eva.</i> one the knave p. 197
49	I. 230	<i>EVIL.</i> A lousy knave; to have his gibes p. 140	<i>Eva.</i> A knave to have his gibes p. 197
	III.5	III.5	III.5
50	II. 9-10	<i>FAL.</i> they would have drowned a bitch's blind puppies. p. 149	<i>Fal.</i> they would have drowned blind puppies. p. 202
51	II. 12-3	<i>FAL.</i> if the bottom were as deep as hell, I should down' p. 149	<i>Fal.</i> if the bottom were ever so deep, I should down. p. 202
52	II. 27-31	<i>FAL.</i> sack finely. <i>BARD.</i> With eggs sir? <i>FAL.</i> simple of itself; I'll not pullet-sperm in my brewage. – [<i>Exit. BARDOLPH.</i>] – How now? p. 150	<i>Fal.</i> sack finely – [<i>Exit. BARDOLPH.</i>] – How now? p. 202
53	II. 35-6	<i>FAL.</i> into the ford: I have my belly full of Ford. <i>QUICK.</i> Alas the day! good heart p. 152	<i>Fal.</i> into the ford. <i>Quick.</i> Alas the day good heart! p. 202
54	I 82	<i>FAL.</i> By the Lord, a buck-basket p. 152	<i>Fal.</i> Yea, a buck-basket p. 204
55	II. 105-6	<i>FAL.</i> with stinking clothes that fretted in their own	<i>Fal.</i> with stinking clothes: think of that

		grease: think of that	p. 152	p. 204
	IV.2	IV.2		
56	II. 95-7	<i>MRS. PAGE.</i> Wives may be merry, and yet honest too We do not act, that often jest and laugh 'Tis old but true <i>Still swine eat all the draff</i> [Exit.]	p. 165	<i>Mrs. Page.</i> Wives may be merry, and yet honest too. [Exit.] p. 211
	IV.4	IV.4		
57	II. 21-4	<i>EVIL</i> there should be terrors in him, that he should not come, methinks, his flesh is punished, her shall have no desires. <i>PAGE.</i> So I think too	p. 176	<i>Eva.</i> there should be terrors in him, that he should not come. <i>Page.</i> So I think too. p. 216
	V.5	V.5		
58	II. 10-5	<i>FAL.</i> A foul fault – When gods have hot backs what shall poor men do? For me, I am here a Windsor stag; and the fattest, I think, i' the forest: send me a cool rut- time Jove, or who can blame me to piss my tallow? Who comes here?	p. 198	<i>Fal.</i> A foul fault – For me, I am here a Windsor stag; and the fattest, I think, i' the forest. Who comes here? p. 227
	IV.4	IV.4		
59	II. 16-9	<i>MRS. FORD.</i> my male deer? <i>FAL.</i> My doe with the black scut? - Let the sky rain potatoes.	p. 199	<i>Mrs. Ford.</i> my male deer? <i>Fal.</i> Let the sky rain potatoes. p. 228
	V.5	V.5		
60	II. 33-5	<i>FAL.</i> I think, the devil wil not have me damned, lest the oil that is in me should set hell on fire, he would never else cross me thus.	p. 201	<i>Fal.</i> I think, the devil will not have me, he would never else cross me thus. p. 228
	IV.4	IV.4		
61	II. 152-3	<i>PAGE.</i> Old, cold, withered, and of intolerable entrails? <i>FORD.</i> And one that is as slanderous as Satan?	p. 214	<i>Page.</i> Old, and withered? <i>Ford.</i> And one that is as slanderous as Satan? p. 232

62	I. 156	<i>EVA.</i> And given to fornications, and to taverns. p. 215	<i>Eva.</i> And given to taverns p. 232
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The Oxford Shakespeare: The Complete Works. 2 nd edn. ed. by Wells et al.	Reed, <i>A Midsummer Night's Dream</i> , IV, I, 1	Bowdler, <i>A Midsummer Night's Dream</i> , II, I, 1
1 II. 67-9	THE. question your desires, Know of your youth, examine well your blood, Whether, if you yield not to your father's choice p. 322	The. question your desires, Whether, if you yield not to your father's choice. p. 161
2 II. 135-41	LYS. But either it was different in blood; HER. O cross! too high to be enthralld too low! LYS. Or else misgrafted, in respect of years; HER. O spite! too old to be engag'd to young! LYS. Or else it stood upon the choice of friends: HER. O hell! to choose love by another's eye! LYS. Or, if there were sympathy in choice p. 326	LYS. But either it was different in blood: Or else misgrafted, in respect of years; Or else it stood upon the choice of friends: Or, if there were sympathy in choice p. 163
3 II. 195-8	HEL. such skill! HER. I give him curses yet he gives me love. HEL. O, that my prayers could such affection move. HER. The more I hate p. 330	Hel. such skill! Her. The more I hate p. 165
4 II. 203-8	HER. Lysander and myself will fly this place- Before the time I did Lysander see, Seem'd Athens as a paradise to me: O then what graces in my love do dwell That he hath turn'd a heaven unto hell! LYS. Helen pp.330-1	HER. Lysander and myself will fly this place. LYS. Helen p. 165
5 II. 243-6	HEL. that he was only mine; And when this hail some heat from Hermia felt, So he dissolv'd, and showers of oaths did melt. I will go tell him p. 334	Hel. that he was only mine. I will go tell him p. 166
	II.1	II.1

6	I 53		<i>PUCK.</i> Then slip I from her bum, down topples she. p. 333	<i>Puck.</i> Then slip I from her, and down topples she. p. 171
7	II. 77-9		<i>OBE.</i> lead him through the glimmering night From Perigenia, whom he ravished? And make him with fair Aeglé break his faith? p. 336	<i>Obe.</i> lead him through glimmering night, And make him with fait Aeglé break his faith? p. 172
8	II. 127-35		<i>TIT.</i> the flood! When we have laugh'd to see the sails conceive, And grow big-bellied, with the wanton wind Which she, with pretty and with swimming gait, (Following her womb, then rich with my young squire). Would imitate; and sail upon the land, To fetch me trifles, and return again, As from a voyage, rich with merchandize But she, being mortal p. 368	<i>Tit.</i> the flood; But she, being mortal
9	II. 216-20		<i>DEM.</i> loves you not; To trust the opportunity of night, And the ill counsel of a desert place, With rich worth of your virginity. <i>HEL.</i> Your virtue is my privilege. p. 377	<i>Dem.</i> loves you not; <i>Hel.</i> Your virtue is my privilege. p. 173
		II.2		
10	II. 46-66		<i>HER.</i> my head. <i>LYS.</i> One turf shall serve as pillow for us both; One heart, one bed, two bosoms, and one troth. <i>HER.</i> Nay, good Lysander, for my sake, my dear Lie further off yet, do not lie so near. <i>LYS.</i> O, take the sense, sweet of my innocence; Love takes the meaning, in love's conference I mean that my heart unto yours is knit; So that but one heart we can make of it:	<i>Her.</i> my head. Such separation p. 176

		Two bosoms interchained with an oath; So then, two bosoms and a single troth Then, by your side no bed-room me deny; For, lying so, Hermia. I do not lie. <i>HER.</i> Lysander riddles very prettily:- Now much beshrew my manners and my pride, If Hermia meant to say Lysander lied. But, gentle friend, for love and courtesy Lie further off; in human modesty Such separation	pp. 384-6	p. 179
	III.1	III.1		III.1
1	II. 27-8	<i>BOT.</i> to bring in, God shield us! a lion	p. 393	<i>Bot.</i> to bring in a lion.
1				p. 183
	III.2	III.2		III.2
1	I 146	<i>HEL.</i> O Spite! O Hell! I see you all are bent	p. 417	<i>Hel.</i> O cruel spite! I see you all are bent
2				p. 193
1	I. 383	<i>PUCK.</i> damned spirits all	p. 432	<i>Puck.</i> and the spirits all
3				p. 201
	IV.1	IV.1		IV.1
1	I. 35	<i>TIT.</i> The squirrel's hoard, and fetch thee new nuts.	p. 442	<i>Tit.</i> The squirrel's hoard, and fetch the new nuts.
4				p. 205
1	I. 201	<i>BOT.</i> Starveling! God's my life!	p. 458	<i>Bot.</i> Starveling! Odd's my life!
5				p. 211
1	II. 207-11	<i>BOT.</i> methought I had. The eye of man hath not heard, the ear of man hath not seen; man's hand is not able to taste, his tongue to conceive, nor his heart to report, what my fream was. I will get Peter Quince	p. 459	<i>Bot.</i> methought I had. I will get Peter Quince.
6				
	V.2	V.2		V.2
1	II. 34-45	<i>OBE.</i> Which by us shall blessed be; And the issue, there create Ever shall be fortunate.		<i>Obe.</i> Which by us should blessed be; So shall all the couples three Ever true in loving be
7				p. 211

		<p>So shall all the couples three Ever true in loving be: And the blots of nature's hand Shall not in their issue stand; Never mole, hare-lip nor scar, Nor mark prodigious such as are Despised in nativity, Shall upon their children be – With this field-dew consecrate</p> <p>p. 496</p>	<p>With this field-dew consecrate</p> <p>p. 226</p>
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	<i>The Oxford Shakespeare: The Complete Works. 2nd edn. ed. by Wells et al.</i>	Reed, <i>Much Ado About Nothing</i>, VI, I, 1	Bowdler, <i>Much Ado About Nothing</i>, II, I, 1
1	II. 5+7	<i>MESS.</i> A lord to a lord, a man to a man; stuffed with all honourable virtues. <i>BEAT.</i> It is so, indeed; he is no less than a stuffed man: but for the stuffing, - Well, we are all mortal.	<i>Mess.</i> A lord to a lord, a man to a man <i>Beat.</i> Well, we are all mortal. p. 78
2	I. 83	<i>BEAT.</i> God help the noble Claudio!	<i>Beat.</i> Heaven help the noble Claudio! p. 79
3	II. 123-4	<i>BENE.</i> a pernicious suitor. I thank God, and my cold blood, I am of your humour.	<i>Beat.</i> a pernicious humour. I am of your humour. p. 80
4	I. 127	<i>BENE.</i> God keep your ladyship.	<i>Bene.</i> Heaven keep your ladyship. p. 80
5	II. 136-7	<i>BENE.</i> But keep your way o' God's name; I have done.	<i>Bene.</i> But keep your way; I have done. p. 81
6	I. 204	<i>BENE.</i> God forbid it should be so.	<i>Bene.</i> Heaven forbid it should be so. p. 83
7	II. 205-6	<i>CLAUD.</i> God forbid it should be otherwise.	<i>Claud.</i> Heaven forbid it should be otherwise. p. 83
8	II. 225-7	<i>BENE.</i> winded in my forehead, or hang my bugle in an invisible baldrick, all women shall pardon me	<i>Bene.</i> winded in my forehead, all women shall pardon me. p. 83
9	II. 235-7	<i>BENE.</i> ballad-maker's pens, and hang me up at the door of a brothel-house, for the sign of blind Cupid.	<i>Bene.</i> ballad-maker's pens, and hang me up for the sign of blind Cupid. p. 84
10	I. 263	<i>CLAUD.</i> To the tuition of God	<i>Claud.</i> To the tuition of Heaven. p. 84
	I.3	I.3	I.3
11	I. 1	<i>CON.</i> What the goujere, my lord!	<i>Con.</i> My lord! p. 87
	II.1	II.1	II.1

12	II. 17-43	<p><i>LEON.</i> if thou be so shrewd of thy tongue. <i>ANT.</i> In faith, she is too curst. <i>BEAT.</i> Too curst is more than curst: I shall lessen God's sending in that way: for it is said, God sends a curst cow short horns; but to a cow too curst he sends none. <i>LEON.</i> So, by being too curst, God will send you no horns. <i>BEAT.</i> Just, if he send me no husband; for the which blessing, I am at him upon my knees every morning and evening: Lord! I could not endure a husband with a beard on his face; I had rather lie in the woollen. <i>LEON.</i> You may light upon a husband that hath no beard. <i>BEAT.</i> What should I do with him? dress him in my apparel, and make him my waiting gentlewoman? He that hath a beard, is more than a youth; and he that hath no beard, is less than a man and he that is more than a youth, is not for me; and he that is less than a man, I am not for him. Therefore I will even take sixpence in earnest of the bear-herd, and lead his apes into hell. <i>LEON.</i> Well then, go you into hell? <i>BEAT.</i> No; but to the gate; and there will the devil meet me, like an old cuckold, with horns on his head, and say <i>Get you to heaven, Beatrice, get you to heaven; here's no place for you maids:</i> So deliver up I my apes; and away to Saint Peter for the heavens; he shows me where the bachelors sit and there we live merry as the day is long. <i>ANT.</i> Well, niece</p>	<p><i>Leon.</i> if thou be shrewd of thy tongue. <i>Ant.</i> Well, niece</p>
13	II. 53-4	<p><i>BEAT.</i> Not till God make men of some other metal than earth.</p>	<p><i>Beat.</i> Not till men are made of some other metal than earth.</p>

p. 90

pp. 36-8

p. 90

p. 38

14	II. 86-7		<i>HERO.</i> God defend, the lute should be like the case. p. 40	<i>HERO.</i> Heaven forbid the lute should be like the case! p. 91
15	II. 89-102		<i>D. PEDRO.</i> Speak low, if you speak love. [<i>Takes her aside</i> <i>BENE.</i> Well, I would you did like me. <i>MARG.</i> So would not I, for your own sake; for I have many ill qualities. <i>BENE.</i> Which is one? <i>MARG.</i> I say my prayers aloud. <i>BENE.</i> I love you the better; the hearers may cry Amen. <i>MARG.</i> God match me with a good dancer! <i>BALTH.</i> Amen. <i>MARG.</i> And God keep him out of my sight, when the dance is done! – Answer clerk. <i>BALTH.</i> No more words: the clerk is answered. <i>URS.</i> I know you well enough p. 41	<i>D. Pedro.</i> Speak low, if you speak love. [<i>Takes her aside.</i> <i>Urs.</i> I know you well enough. p. 91
16	II. 132-5		<i>BEAT.</i> and beat him: I am sure he is in the fleet; I would he had boarded me. <i>BENE.</i> When I know the gentleman p. 44	<i>Beat.</i> and beat him. <i>Bene.</i> When I know the gentleman. p. 91
17	II. 231-44		<i>BENE.</i> She speaks poniards, and every word stabs: if her breath were as terrible as her terminations, there were no living near her, she would infect the north star. I would not marry her, though she were endowed with all that Adam had left him before he transgressed: she would have made Hercules have turned spit; yea, and have cleft his club to make the fire too. Come talk not of her; you shall find her the infernal Até in good apparel. I would to God, some scholar would conjure her; for certainly, while she is here, a man may live as quiet in hell, as in sanctuary; and people sin upon purpose, because they	<i>Bene.</i> She speaks poniards, and every word stabs: She would have made Hercules have turned spit; yea, and have cleft his club to make the fire too. Come, talk not of her. <i>Re-enter CLAUDIO</i> p. 92

		would go thither, so indeed, all disquiet, horror and perturbation follow her. <i>Re-enter CLAUDIO and BEATRICE</i> pp. 50-1		
18	I. 256	<i>BEAT.</i> O God sir		<i>Bene.</i> O Sir p. 95
19	II. 301-5	<i>D. PEDRO.</i> I will get you one. <i>BEAT.</i> I would rather have one of your father's getting. Hath your grace ne'er a brother like you? Your father got excellent husbands, if a maid could come by them. <i>D. PEDRO.</i> Will you have me lady?		<i>D. Pedro.</i> I will get you one. <i>Beat.</i> Hath your grace ne'er a brother like you? <i>D. Pedro.</i> Will you have me, lady? p. 97
			II.2	
20	I. 23	<i>BORA.</i> a contaminated stale, such a one as Hero.		<i>Bora.</i> a contaminated person, such a one as Hero. p. 99
			II.3	
21	II. 33-4	<i>BENE.</i> her hair shall be of what colour it please God. Ha!		<i>Bene.</i> her hair shall be of what colour it pleases. Ha! p. 99
22	II.82-3	<i>BENE.</i> I pray God		<i>Bene.</i> I pray heaven. p. 103
23	I. 104	<i>LEON.</i> O God! counterfeit!		<i>Leon.</i> Counterfeit! p. 103
24	II. 131-7	<i>LEON.</i> my daughter tell us all. <i>CLAUD.</i> Now you talk of a sheet of paper, I remember a pretty jest your daughter told us of. <i>LEON.</i> O! – When she had writ it, and was reading it over, she found Benedick and Beatrice between the sheet? – <i>CLAUD.</i> That. <i>LEON.</i> O! she tore the letter into a thousand half-pence.		<i>Leon.</i> my daughter tells us all. Then will she tear the letter into a thousand half-pence. p. 104
25	II. 143-4	<i>CLAUD.</i> O sweet Benedick! God give me patience!		<i>Claud.</i> O sweet Benedick! p. 104

26	II. 174		<i>D. PEDRO</i> . a contemptible spirit.	p. 72	<i>D. Pedro</i> . a contemptuous spirit.	p. 104
27	I. 177		<i>CLAUD</i> . 'Fore God, and in my mind, very wise.	p. 73 p. 74	<i>Claud</i> . And in my mind, very wise.	p. 105 p. 105
28	II. 188-90		<i>D. PEDRO</i> . the man doth fear God, howsoever it seems not in him, by some large jests he will make well, I am sorry for your niece.	p. 74	<i>D. Pedro</i> . the man doth fear God. Well, I am sorry for your niece.	p. 106
		III.1			III.1	
29	II. 46-7		<i>URS</i> . shall couch upon? <i>HERO</i> . O God of love! I know	p. 80	<i>Urs</i> . shall couch upon? <i>Hero</i> . I know	p. 109
30	II. 79-81		<i>HERO</i> . die with mocks; Which is as bad as die with tickling. <i>URS</i> . Yet tell her	p. 84	<i>Hero</i> . die with mocks; <i>Urs</i> . Yet tell her	p. 110
31	II. 62-4		<i>CLAUD</i> . dies for him. <i>D. PEDRO</i> . She shall be buried with her face upwards. <i>BENE</i> . Yet	p. 90	<i>Claud</i> . dies for him. <i>Bene</i> . Yet	p. 112
		III.3			III.3	
32	II. 2-4		<i>VERG</i> . should suffer salvation, body and soul. <i>DOGB</i> . Nay	p. 95	<i>Verg</i> . should suffer salvation. <i>Dogb</i> . Nay	p. 115
33	II. 12-3		<i>DOGB</i> . God hath blessed you.	p. 95	<i>Dogb</i> . Heaven hath blessed you.	p. 116
34	I. 29		<i>DOGB</i> . thank God.	p. 96	<i>Dogb</i> . thank Heaven.	p. 116
35	II. 95-100		<i>CON</i> . at thy elbow. <i>BORA</i> . Mass, and my elbow itched; I thought there would be a scab follow. <i>CON</i> . I will owe thee an answer for that; and now		<i>Con</i> . at thy elbow. <i>Bora</i> . Stand thee close	

	forward with thy tale. <i>BOR4</i> Stand thee close		p. 118
36	II. 128-34 <i>BOR4</i> five and thirty? sometime, fashioning them like Pharaoh's soldiers in the reechy painting; sometime, like god Bel's priests in the old church window; sometimes, like the shaven Hercules in the smirched worm-eaten tapestry, where his cod-piece seems as massy as his club? <i>CON</i> . All this I see.	p. 100 III.4	<i>Bora</i> five and thirty? <i>Con</i> . All this I see
37	II. 23-47 <i>HERO</i> . my heart is exceeding heavy. <i>MARG</i> . 'Twill be heavier soon, by the weight of a man. <i>HERO</i> . Fye upon thee! art not ashamed? <i>MARG</i> . Of what lady? of speaking honourably? Is not your lord honourable without marriage? I think, you would have me say, saving your reverence, - <i>a husband</i> : an bad thinking do not wrest true speaking, I'll offend no body: Is there any harm in - <i>the heavier for a husband</i> ? None, I think, an it be the right husband, and the right wife; otherwise 'tis light, and not heavy: Ask my lady Beatrice else, here she comes. <i>Enter BEATRICE</i> <i>BEAT</i> . God morrow, sweet Hero. <i>HERO</i> . Why, how now! do you speak in the sick tune? <i>BEAT</i> . I am out of all other tune methinks. <i>MARG</i> . Clap us into - <i>Light o'love</i> that goes without a burden; do you sing it, and I'll dance it. <i>BEAT</i> . Yea, <i>Light o'love</i> , with your heels! then, if your husband have stables enough, you'll see he shall lack no barns. <i>MARG</i> . O illegitimate construction!	pp. 102-3 III.4	p. 119 III.4 <i>Hero</i> . my heart is exceeding heavy. <i>Enter BEATRICE</i> <i>Beat</i> . Good morrow, sweet Hero. 'Tis almost five.

	I scorn that with my heels. <i>BEAT.</i> 'Tis almost five.		p. 121
38	<p>ll. 50-67</p> <p><i>MARG.</i> or a husband?</p> <p><i>BEAT.</i> For the letter that begins them all, H.</p> <p><i>MARG.</i> Well, an you be not turned Turk, there's no more sailing by the star.</p> <p><i>BEAT.</i> What means the fool, trow?</p> <p><i>MARG.</i> Nothing! I; but God send everyone their heart's desire!</p> <p><i>HERO.</i> These gloves the count sent me, they are an excellent perfume.</p> <p><i>BEAT.</i> I am stuffed, cousin; I cannot smell.</p> <p><i>MARG.</i> A maid, and stuffed! there's goodly catching of cold.</p> <p><i>BEAT.</i> O God help me! God help me! how long have you profess'd apprehension?</p> <p><i>MARG.</i> Ever since you left it: doth not my wit become me rarely?</p> <p><i>BEAT.</i> It is not seen enough, you should wear it in your cap - By my troth, I am sick.</p>	<p>pp. 109-10</p> <p>pp. 110-1</p>	<p><i>Marg.</i> or a husband?</p> <p><i>Beat.</i> By my troth, I am sick.</p> <p>p. 121</p>
39		III.5	III.5
40	<p>ll. 10-1</p> <p>ll. 33-4</p>	<p><i>DOGB.</i> so blunt, as, God help, I would desire.</p> <p>p. 114</p> <p><i>DOGB.</i> the wit is out, God help us! it is a world to see! Well said, i' faith, neighbour Verges. Well, God's a good man; an two men ride of a horse, one must ride behind. An honest soul i' faith, sir, by my troth, he is, as ever broke bread. But God is to be worshipped, all men are not alike, alas, good neighbour.</p> <p><i>LEON.</i> Indeed, neighbour, he come too short of you.</p> <p><i>DOGB.</i> Gifts that God gives!</p>	<p><i>Dogb.</i> so blunt, as, I would desire</p> <p>p. 122</p> <p><i>Dogb.</i> the wit is out: it is a world to see. Well said, i' faith, neighbour Verges:- well, an two men ride of a horse, one must ride behind. An honest soul, i' faith, sir, by my troth, he is, as ever broke bread: but, all men are not alike, alas good neighbour.</p> <p><i>Leon.</i> Indeed, neighbour, he comes too short of you; but I must leave you.</p>

		<i>LEON.</i> I must leave you.	pp. 115-6		p. 123
	IV.1		IV.1		IV.1
41	ll. 40-2	<i>CLAUD.</i> But she is none: She knows the heat of a luxurious bed! Her blush is guiltiness	p. 119	<i>Claud.</i> But she is none: Her blush is guiltiness	p. 125
42	ll. 142-4	<i>LEON.</i> her clean again. And salt too little, which may season give To her foul tainted flesh! <i>BENE.</i> Sir, sir be patient.	p. 126	<i>Leon.</i> her clean again. <i>Bene.</i> Sir, sir, be patient.	p. 129
43	ll. 174-5	<i>LEON.</i> she will not add to her damnation A sin of perjury.	p. 127	<i>Leon.</i> she will not add unto her guilt A sin of perjury.	p. 129
44	l. 282	<i>BEAT.</i> Why then, God forgive me!	p. 133	<i>Beat.</i> Why then, heaven forgive me!	p. 133
45	l. 307	<i>BEAT.</i> O God, that I were a man!	p. 134	<i>Beat.</i> O, that I were a man!	p. 133
	IV.2		IV.2		IV.2
46	ll. 15-20	<i>DOGB.</i> gentleman Conrade – Masters, do you serve God? <i>CON. BOR.</i> Yes, sir, we hope. <i>DOGB.</i> Write down – That they hope they serve God: - and write God first; for God defend but God should go before such villains! – Masters, it is proved.	pp. 137-8	<i>Dogb.</i> gentleman Conrade. – Masters, it is proved.	p. 135
47	ll. 30-1	<i>DOGB.</i> stand aside – 'Fore God, they are both in a tale.	p. 138	<i>Dogb.</i> stand aside – They are both in a tale.	p. 135
48	l. 68	<i>DOGB.</i> God's my life! where's the sexton?	p. 141	<i>Dogb.</i> Where's the sexton?	p. 136
	V.1		V.1		V.1
49	l. 144	<i>CLAUD.</i> God bless me from a challenge!		<i>Claud.</i> Heaven bless me from a challenge!	

50	ll. 175-7		p. 153 <i>CLAUD.</i> All, all; and moreover, <i>God saw him when he was hid in the garden</i> <i>D. PEDRO.</i> But when	<i>Claud.</i> All, all <i>D. Pedro.</i> But when	p. 141
51	ll. 83-4		p. 155 <i>BENE.</i> which, God be thanked, hurt not	<i>Bene.</i> which hurt not	p. 142
52	ll. 301-4		p. 155 <i>DOGB.</i> borrows money in God's name; the which he hath used so long...and will lend nothing for God's sake: Pray you	<i>Dogb.</i> borrows money; the which he hath used so long...and will lend nothing: Pray you	p. 143 p. 146
53	ll. 307-10		p. 163 <i>DOGB.</i> Your worship speaks like a most thankful and reverent youth , and I praise God for you. <i>LEON.</i> There's for thy pains. <i>DOGB.</i> God save the foundation! <i>LEON.</i> Go, I discharge thee.	<i>Dogb.</i> Your worship speaks like a most thankful and reverent youth. <i>Leon.</i> There's for thy pains. Go, I discharge thee.	p. 146
54	ll. 313-7		p. 163 <i>DOGB.</i> example of others. God keep your worship; I wish your worship well; God restore you to health...if a merry meeting may be wished, God prohibit it. – Come neighbour	<i>Dogb.</i> example of others. I wish your worship well...- Come neighbour.	p. 147
55	ll. 6-24	V.2	V.2 <i>BENE</i> thou deservest it. <i>MARG.</i> To have no man come over me? why, shall I always keep below stairs? <i>BENE.</i> Thy wit is as quick as the greyhound's mouth, it catches. <i>MARG.</i> And your's as blunt as the fencer's foils, which hurt, but hurt not. <i>BENE.</i> A most manly wit, Margaret, it will not hurt a woman; and so, I pray thee, call Beatrice: I give thee the bucklers.	<i>Bene.</i> thou deservest it. <i>Marg.</i> Well, I will call Beatrice to you. [Singing.	V.2

	<p><i>MARG.</i> Give us the swords, we have buckles of our own. <i>BENE.</i> If you use them, Margaret, you must put in the pikes with a vice; and they are dangerous weapons for maids. <i>MARG.</i> Well, I will call Beatrice to you, who, I think, hath legs. <i>BENE.</i> And therefore will come. <i>[Singing.]</i></p>	
<p>56 II. 44-51</p>	<p>pp. 164-6</p> <p><i>CLAUD.</i> gold. And all Europe shall rejoice at thee; As once Europa did at lusty Jove, When he would play the noble beast in love. <i>BENE.</i> Bull Jove, sir, had an amiable low; And some such strange bull leap'd your father's cow And got a calf in that same noble feat, Much like to you, for you have just His bleat.</p> <p><i>Re-enter ANTONIO</i> p. 169</p>	<p>p. 147</p> <p><i>Claud.</i> gold. <i>Re-enter ANTONIO</i> p. 149</p>

A25

	<i>The Oxford Shakespeare: The Complete Works, Wells et al.</i>	Reed, <i>Othello</i>, IXX, I.1	Bowdler, <i>Othello</i>, X, I.1
1	I.4	<i>IAGO</i> 'Sblood, but you will not hear me. p. 221	<i>Iago</i> . But you will not hear me. p. 246
2	II. 19-21	<i>IAGO</i> . One Michael Cassio, a Florentine A fellow almost damn'd in a fair wife That never set a squadron pp.223-4	<i>Iago</i> . One Michael Cassio, a Florentine That never set a squadron p. 246
3	II. 85-92	<i>IAGO</i> . 'Zounds sir, you are robb'd... Even now, very now, an old black ram Is tupping your white ewe Awake the snorting citizens with the bell Or else the devil will make a grandsire of you. Arise, I say. pp. 233-4	<i>Iago</i> . Sir, you are robb'd... Awake the snorting citizens with the bell: Arise I say. p. 247
4	II.109-20	<i>ROD</i> . I come to you. <i>IAGO</i> . 'Zounds sir, you are one of those, that will not serve God if the devil bid you. Because we come to do you service, you think we are ruffians: You'll have your daughter covered with a Barbary horse; you'll have your nephews neigh with you: you'll have coursers for cousins, and gennets for germans. <i>BR4</i> . What profane wretch art thou? <i>IAGO</i> . I am one sir, that comes to tell you, your daughter and the Moor are now making the beast with two backs. <i>BR4</i> . Thou art a villain. pp. 235-6	<i>Rod</i> . I come to you. <i>Iago</i> . Then, sir, because we come to do you service, you think we are ruffians. <i>Bra</i> . What wretch art thou? <i>Iago</i> . I am one sir, that comes to tell you, your daughter and the Moor are now together. <i>Bra</i> . Thou art a villain. p. 249
5	II. 127-9	<i>ROD</i> . a gondolier, - To the gross clasps of a lascivious Moor, - If this be known to you p. 238	<i>Rod</i> . a gondolier, - To the embrace of a lascivious Moor, - If this be known to you p. 249
6	I. 171	<i>BR4</i> . O heaven! - How got she out! - O treason p. 240	<i>Bra</i> . How got she out! - O treason p. 251

	I.2	I.2	I.2
7		<i>IAGO</i> 'Faith, he tonight hath boarded a land carack p. 250	<i>Iago</i> . he tonight hath boarded a land carack p. 253
8	I. 64	<i>BRA.</i> Damn'd as thou art	<i>Bra.</i> Wretch as thou art
9	II. 75-7	<i>BRA.</i> Abus'd her delicate youth with drugs, or minerals, That waken motion: - I'll have it disputed on. 'Tis probable p. 253	<i>Bra.</i> Abus'd her delicate youth with drugs or minerals, 'Tis probable p. 254
		I.3	I.3
10	II. 261-4	<i>OTH.</i> I therefore beg it not, To please the palate of my appetite; Nor to comply with hear, the young affects, In my distinct and proper satisfaction p. 284	<i>Oth.</i> I therefore beg it not For my distinct and proper satisfaction p. 264
11	II. 319-35	<i>IAGO.</i> 'tis in ourselves, that we are thus, or thus. Our bodies are our gardens; to the which, our wills are gardeners; so that if we will plant nettles, or sow lettuce; set hyssop and weed up thyme, supply it with one gender of herbs or distract it with many; either to have it steril with idleness, or manured with industry, why, the power and corrigible authority of this lies in our wills. If the balance of our lives had not one scale of reason to poise another of sensuality, the blood and baseness of our nature would conduct us to most preposterous conclusions: But we have reason to cool our raging motions, our carnal stirrings, our unbitted lusts; whereof I take this, that you call - love, to be a sect, or scion. <i>ROD.</i> It cannot be. <i>IAGO.</i> It is merely lust of the blood, and a permission of the will. Come, be a man. pp. 293-4	<i>Iago.</i> 'tis in ourselves, that we are thus, or thus. We have reason to cool our raging passions; whereof I take this, that you call - love, to be one. <i>Rod.</i> It cannot be <i>Iago.</i> Come, be a man. p. 264

12	II. 346-60	<p><i>IAGO</i> These Moors are changeable in their wills; fill thy purse with money the food that to him now is luscious as locusts, shall be to him shortly as bitter as coloquintida. She must change for youth: when she is sated with his body, she will find the error of her choice – She must have change: therefore put money in thy purse. – If thou wilt needs damn thyself, do it a more delicate way than drowning. Make all the money thou canst: if sanctimony and a frail vow, betwixt an erring barbarian and a supersubtle Venetian, be not too hard for my wits, and all the tribes of hell, thou shalt enjoy her; therefore make money. A pox of drowning thyself! it is clean out of the way: seek thou rather to be hanged in compassing thy joy, than to be drowned and go without her.</p> <p>pp. 295-8</p>	<p><i>Iago</i>. These Moors are changeable in their wills; fill thy purse with money: drowning thyself is clean out of the way: seek thou rather to be hanged in compassing thy joy, than to be drowned and go without it.</p> <p>p. 266</p>
13	II. 366-70	<p><i>IAGO</i>. Let us be conjunctive in our revenge against him: if thou canst cuckold him, thou dost thyself a pleasure, and me a sport. There are many events in the womb of time; which will be delivered. Traverse; go; provide thy money.</p> <p>p. 298</p>	<p><i>Iago</i>. Let us be conjunctive in our revenge against him: go, provide thy money.</p> <p>p. 266</p>
14	II. 80-2	<p>II.1</p> <p><i>CAS</i>. That he may bless this bay with his tall ship, Make love's quick pants in Desdemona's arms Give renew'd fire to our extincted spirits.</p> <p>p. 312</p>	<p>II.1</p> <p><i>Cas</i>. That he may bless this bay with his tall ship, Give renew'd fire to our extincted spirits.</p> <p>p. 270</p>
15	II. 107-9	<p><i>IAGO</i>. In faith, too much; I find it still, when I have list to sleep Marry, before your ladyship.</p> <p>p. 313</p>	<p><i>Iago</i>. In faith, too much; Marry, before your ladyship.</p> <p>p. 271</p>
16	II. 114-9	<p><i>IAGO</i> devils being offended Players in your housewifery, and housewives in your beds.</p>	<p><i>Iago</i>. devils being offended <i>Des</i>. O fye upon thee, slanderer. <i>Iago</i>. Nay, it is true, or else I am a Turk.</p>

	<p><i>DES.</i> O fye upon thee slanderer! <i>IAGO.</i> Nay, it is true, or else I am a Turk; You rise to play, and go to bed to work. <i>EMIL.</i> You shall not write my praise</p> <p style="text-align: right;">p. 314</p>	<p><i>Emil.</i> You shall not write my praise</p>	<p style="text-align: right;">p. 271</p>
17	<p>II. 137-40</p> <p><i>DES.</i> Worse and worse. <i>EMIL.</i> How, if fair and foolish? <i>IAGO.</i> She never yet was foolish that was fair; For even her folly help'd her to an heir. <i>DES.</i> These are old fond paradoxes.</p> <p style="text-align: right;">pp. 315-6</p>	<p><i>DES.</i> Worse and worse. These are old fond paradoxes.</p>	<p style="text-align: right;">p. 272</p>
18	<p>II. 142-6</p> <p><i>DES.</i> What miserable praise has thou for her that's foul and foolish? <i>IAGO.</i> There's none so foul and foolish there unto, But does foul pranks which fair and wise ones do. <i>DES.</i> O heavy ignorance! -- thou praisest the worst best. But what praise</p> <p style="text-align: right;">p. 316</p>	<p><i>DES.</i> But what praise.</p>	<p style="text-align: right;">p. 272</p>
19	<p>II. 151-9</p> <p><i>IAGO.</i> Had tongue at will, and yet was never loud; Never lack'd gold, and yet never went gay; Fled from her wish, and yet said, - <i>now I may</i> She that, being angered...her displeasure fly: She that in wisdom never was so frail, To change the cod's head for the salmon's tail She that could think.</p> <p style="text-align: right;">p. 317</p>	<p><i>Iago.</i> Had tongue at will, and yet was never loud: She that, being angered...her displeasure fly. She that could think.</p>	<p style="text-align: right;">p. 272</p>
20	<p>II. 178-80</p> <p><i>IAGO.</i> 'tis so indeed. Yet again your fingers to your lips? would, they were clyster-pipes for your sake! - [<i>Trumpet.</i>]</p>	<p><i>Iago.</i> 'tis so indeed. [<i>Trumpet.</i>]</p>	<p style="text-align: right;">p. 273</p>
21	<p>II. 231-5</p> <p><i>IAGO.</i> Now for want of these conveniences her delicate tenderness will find itself abused, begin to heave the</p>	<p><i>Iago.</i> Now for want of these her delicate tenderness will find itself abused, and begin to disrelish and</p>	<p style="text-align: right;">p. 273</p>

		gorge, disrelish and adore the Moor; very nature will instruct her in it, and compel her to some second choice. p. 323	abhor the Moor; very nature will compel her to some second choice p. 275
22	II. 240-5	<i>IAGO.</i> humane seeming, for the better compassing of his salt and most hidden loose affection? why none; why, none: A slippery, a subtle knave; a finder out of occasions; that has an eye can stamp and counterfeit advantages, though true advantage ne'er present itself: A devilish knave besides, p. 324	<i>Iago.</i> humane seeming, for the better compassing of his hidden affection? why none; why none: A subtle knave besides p. 275
23	II.251-63	<i>IAGO.</i> Blessed fig's end! the wine she drinks is made of grapes: if she had been blessed, she would never have loved the Moor: Blessed pudding! Didst thou not see her paddle with the palm of his hand? didst not mark that? <i>ROD.</i> Yes, that I did; but that was but courtesy <i>IAGO.</i> Lechery, by this hand; an index and obscure prologue to the history of lust and foul thoughts. They met so near with their lips, that their breaths embraced each other. Villainous thoughts, Roderigo! When these mutualities so marshal the way, hard at hand comes the master and main exercise, the incorporate conclusion. Pish! – But sir, be you ruled by me. pp. 324-5	<i>Iago.</i> Blessed nonsense! if she had been blessed, she would never have loved the Moor: Didst thou not see her touch the palm of his hand? didst not mark that? <i>Rod.</i> Yes, that I did, but that was but courtesy. <i>Iago.</i> By this hand; an index to villainous thoughts – But sir, be you ruled by me. p. 275
24	II. 293-5	<i>IAGO.</i> But partly led to diet my revenge For that I do suspect the lusty Moor Hath leap'd into my seat the thought whereof pp. 326-7	<i>Iago.</i> But partly led to diet my revenge, For that I do suspect the Moor Othello, Hath wrong'd me in my bed: the thought whereof. p. 276
		II.3	II.3
25	II. 7-11	<i>OTH.</i> Come, my dear love, The purchase made, the fruits are to ensue, [<i>To DESDEMONA</i>]	<i>Oth.</i> Come, my dear love [<i>To DESDEMONA</i> [<i>Exeunt OTH. DES. and Attend.</i>]

26	<p>Il. 15-26</p> <p>That profit's yet to come 'twixt me and you – Good night [<i>Exeunt</i> OTH. DES. and <i>Attend.</i>] p. 331</p> <p><i>IAGO.</i> blame; he hath not yet made wanton the night with her: and she is sport for Jove. <i>CAS.</i> She's a most exquisite lady. <i>IAGO.</i> And I'll warrant her, full of game. <i>CAS.</i> Indeed, she is a most fresh and delicate creature. <i>IAGO.</i> What an eye she has! methinks it sounds a parley of provocation. <i>CAS.</i> An inviting eye; and yet methinks right modest. <i>IAGO.</i> And, when she speak, is it not an alarm to love? <i>CAS.</i> She is indeed perfection. <i>IAGO.</i> Well, happiness to their sheets! Come lieutenant.</p>	<p><i>Iago.</i> blame. <i>Cas.</i> She's a most exquisite lady. <i>Iago.</i> Come, lieutenant.</p>	p. 278
27	<p>Il. 76-9</p> <p><i>IAGO.</i> he sweats not to overthrow your Almain; he gives your Hollander a vomit, ere the next pottle can be filled. <i>CAS.</i> To the health of our general.</p>	<p><i>Iago.</i> and can your Almain and your Hollander. <i>Cas.</i> To the health of our general.</p>	p. 278
28	<p>Il. 154-6</p> <p><i>IAGO.</i> Who's that that rings the bell? – Diablo, ho! The town will rise: God's will! lieutenant! hold, You will be sham'd.</p>	<p><i>Iago.</i> Who's that that rings the bell? The town will rise. Lieutenant hold, you will be sham'd.</p>	p. 280 p. 282
29	<p>Il. 173-4</p> <p><i>IAGO.</i> In quarter, and in terms like bride and groom, Devesting them for bed: and then</p>	<p><i>Iago.</i> In quarter, and in terms: and then</p>	p. 284
30	<p>Il. 334-6</p> <p><i>IAGO.</i> To win the Moor, - were't to renounce his baptism, All seats and symbols of redeemed sin, - His soul</p>	<p><i>Iago.</i> To win the Moor – were't to renounce his baptism, His soul</p>	p. 286
31	<p>Il. 337-9</p> <p><i>IAGO.</i> do what she list,</p>	<p><i>Iago.</i> do what she list,</p>	p. 286

		Even as her appetite shall play the god With his weak function. p. 352	With his weak function. p. 288
32	II. 348-9	<i>IAGO</i> . That she reveals him for her body's lust; And, by how much p. 352	<i>Iago</i> . That she reveals him for her love of him; And, by how much p. 288
33	II. 2-11	III.1 C.4S. good-morrow, general. [<i>Musick</i> Enter Clown. <i>CLO</i> . Why, masters, have your instruments been at Naples, that they speak i' the nose thus? <i>I MUS</i> . How, sir, how! <i>CLO</i> . Are these, I pray you, called wind instruments? <i>I MUS</i> . Ay, marry, are they, sir. <i>CLO</i> . O, thereby hangs a tail. <i>I MUS</i> . Whereby hangs a tail sir? <i>CLO</i> . Marry, sir, by many a wind instrument that I know. But, masters, here's money for you. p. 357	III.1 <i>Cas</i> . good-morrow, general. [<i>Musick</i> Enter Clown. <i>Clo</i> . Masters, here's money for you.
34	I. 173	III.3 <i>IAGO</i> . But, O, what damned minutes tells he o'er. p. 377	III.3 <i>Iago</i> . But, O, what dreadful minutes tells he o'er. p. 298
35	II. 279-81	<i>OTH</i> . 'Tis destiny unshunnable, like death; Even then this forked plague is fated to us, When we do quicken. Desdemona comes pp. 389-90	<i>Oth</i> . 'Tis destiny unshunnable, like death; But Desdemona comes! p. 302
36	I. 343	<i>OTH</i> . What sense had I of her stolen hours of lust? p. 395	<i>Oth</i> . What sense had I of her stolen hours of guilt. p. 304
37	II. 348-53	<i>OTH</i> . he's not robb'd at all. <i>IAGO</i> . I am sorry to hear this. <i>OTH</i> . I had been happy, if the general camp, Pioneers and all, had tasted her sweet body,	<i>Oth</i> . he's not robb'd at all. I had been happy had I nothing known. <i>Iago</i> . I am sorry to hear this. <i>Oth</i> . O now, for ever,

		<p>So I had nothing known. O now, for ever Farewell.</p>	<p>Farewell.</p>
38	<p>II. 400-10</p>	<p><i>IAGO</i> Would you, the supervisor, grossly gape on? Behold her tupp'd! <i>OTH.</i> Death and Damnation! O! <i>IAGO.</i> It were a tedious difficulty, I think If ever mortal eyes do see them bolster More than their own! What then? how then? What shall I say? Where's satisfaction? It is impossible you should see this, Were they as prime as goats, as hot as Monkeys, As salt as Wolves in pride, and fools as gross As ignorance made drunk</p> <p>pp. 397</p>	<p>p. 304</p> <p><i>Iago.</i> Would you, the supervisor, see their crime? <i>Oth.</i> Death and distraction! O! <i>Iago.</i> What shall I say? Where's satisfaction? It is impossible you should see this. Impossible tho' they were fools as gross As ignorance made drunk.</p>
39	<p>II. 424-9</p>	<p><i>IAGO.</i> let us hide our loves! And then sir, would he gripe, and wring my hand, As if he pluck'd up kisses by the roots, That grew upon my lips: then laid his leg Over my thigh, and sigh'd, and kiss'd; and then Cry'd - <i>Cursed fate!</i></p> <p>p. 404</p>	<p>p. 306</p> <p><i>Iago.</i> let us hide our loves! And then, sir, would he wring my hand and cry <i>O cursed fate!</i></p>
40	<p>III.4</p> <p>II. I-15</p>	<p>III.4</p> <p><i>DES.</i> Do you know, sirrah, where lieutenant Cassio lies? <i>CLO.</i> I dare not say, he lies anywhere. <i>DES.</i> Why man? <i>CLO.</i> He is a soldier; and for me to say a soldier lies is stabbing. <i>DES.</i> Go to, where lodges he? <i>CLO.</i> To tell you where he lodges is to tell you where I lie. <i>DES.</i> Can anything be made of this? <i>CLO.</i> I know not where he lodges; and for me to devise a</p>	<p>III.4</p> <p><i>Des.</i> Do you know where lieutenant Cassio lodges? <i>Clo.</i> I know not where he lodges.</p>

		lodging and say – he lies here, or he lies there, were to lie in my own throat. <i>DES.</i> Can you enquire him out.	p. 411-2	p. 308
41	II. 37-44	<i>DES.</i> no sorrow <i>OTH.</i> This argues fruitfulness, and liberal heart; - Hot, hot, and moist: This hand of yours requires A sequester from liberty, fasting and prayer, Much castigation, exercise devouts; For here 's a young and sweating devil, That commonly rebels. 'Tis a good hand, A frank one.	p. 314	<i>Des.</i> no sorrow. <i>Oth.</i> 'Tis a good hand, a frank one.
42	II. 101-4	<i>EMIL.</i> show as a man: They are all but stomachs, and we all but food; They eat us hungerly, and when they are full, They belch us. Look you! Cassio	p. 422	<i>Emil.</i> show us a man: But look you! Cassio
			IV.1	
43	II. 1-10	<i>OTH.</i> Think so, Iago? <i>IAGO.</i> What, to kiss in private? <i>OTH.</i> An unauthoriz'd kiss <i>IAGO.</i> Or to be naked with her friend abed, An hour, or more, not meaning any harm? <i>OTH.</i> Naked abed, Iago, and not meaning harm? It is hypocrisy against the devil: They that mean virtuously, and yet do so, The devil their virtue tempts, and they tempt heaven. <i>IAGO.</i> So they do nothing, 'tis a venial slip: But if I give my wife a handkerchief,	pp. 430-2	<i>Oth.</i> Think so, Iago? <i>Iago.</i> But if I give my wife a handkerchief,
			IV.1	
43	II. 33-41	<i>OTH.</i> What? What? <i>IAGO.</i> Lie –		<i>Oth.</i> What? What? – confessions, - handkerchief – I tremble at it...It is not words that shake me this – Is

		<p><i>OTH.</i> With her? <i>IAGO.</i> With her, on her; what you will. <i>OTH.</i> Lie with her! lie on her! – We say, lie on her, when they belie her: Lie with her! that's fulsome. – Handkerchief, - confessions, - handkerchief – To confess, and be hanged, and then to confess: - I tremble at it... It is not words that shake me thus: - Pish! Nose, ears, lips: - Is it possible?</p>	it possible?
44	ll. 64-71	<p>pp. 434-6 <i>IAGO.</i> Good sir, be a man; Think, every bearded fellow that's but yok'd May draw with you: there's millions now alive, That nightly lie in those unproper beds, Which they dare swear peculiar; your case is better O, 'tis the spite of hell, the fiend's arch-mock, To lip a woman in a secure couch, And to suppose her chaste! No, let me know pp. 437-8</p>	<p>p. 316 <i>Iago.</i> Good sir, be a man. This is the spite of hell. But let me know</p>
45	I. 85	<p><i>IAGO.</i> and is again to cope your wife p. 439</p>	<p>p. 317 <i>Iago.</i> and is again to meet your wife.</p>
46	I. 138	<p><i>OTH.</i> Now he tells me, how she plucked him to my chamber. p. 443</p>	<p>p. 318 <i>Oth.</i> Now he tells me, how she invited him to my chamber. p. 320</p>
47	I. 143-6	<p><i>CAS.</i> 'Tis such another fitchew! marry, a perfumed one. – What do you mean by this haunting of me? <i>BIAN.</i> Let the devil and his dam haunt you. What did you mean by that pp. 443-4</p>	<p><i>Cas.</i> What do you mean by this haunting of me? <i>Bian.</i> What did you mean by that</p>
48	ll. 152-3	<p><i>BIAN.</i> There, - give it your hobby-horse wheresoever you had it. p. 444</p>	<p>p. 320 <i>Bian.</i> There, - give it where you had it. p. 320</p>
49	I. 159	<p><i>CAS.</i> Faith, I must</p>	<p><i>Cas.</i> I must p. 320</p>

50	I. 161		C.4S. 'Faith, I intend so		Cas. I intend so.	p. 320
51	II. 172-3		I.4G.O. she gave it him, and he hath given it his whore.	p. 444 p. 445	Iago. she gave it him, and he hath given it his mistress.	p. 321
52	II. 177-81		OTH. Ay, let her rot, and perish and be damned tonight...she might lie by an emperor's side, and command him tasks.	p. 445	Oth. Ay, let her perish tonight...she might lie by an emperor's side	p. 321
53	II. 199-201		OTH. I'll not expostulate with her, let her body and beauty unprovide my mind again	p. 446	Oth. I'll not expostulate wit her, lest her beauty unprovide my mind again.	p. 321
		IV.2	IV.2		IV.2	
54	II. 21-4		OTH. She says enough – yet she's a simple bawd, That cannot say as much. This is a subtle whore, A closet-lock-and-key of villainous secrets. And yet she'll kneel and pray; I have seen her do't.		Oth. She says enough: - yet she's a simple drab That cannot say as much. This is a subtle pimp A closet-lock-and-key of villainous secrets.	
			Re-enter EMILIA	p. 454	Re-enter EMILIA	p. 325
55	I. 30		OTH. Leave procreant alone.	p. 455	Oth. Leave us alone.	p. 325
56	II. 37-9		OTH. Come, swear it, damn thyself; Lest being like one of heaven, the devils themselves Should fear to seize thee therefore be double-damn'd, Swear.	p. 455	Oth. Come, swear it, damn thyself; Lest being like one of heaven the devils themselves Should fear to seize thee: Swear.	p. 326
57	II. 62-5		OTH. to be discarded thence! Or keep it as a cistern, for foul toads To knot and gender in! – turn thy complexion there!	p. 459	Oth. to be discarded thence! Turn thy complexion there!	p. 327
58	I. 80		OTH. The bawdy wind	p. 461	Oth. The very wind	p. 327
59	II. 140-1		EMIL. pardon him! and hell grow his bones!		Emil. pardon him! who keeps her company?	

60	I 187		Why should he call her whore? who keeps her company? p. 465	p. 329
			ROD. 'Faith I have heard too much. p. 468	p. 330
61	II. 52-6	IV.3	EMIL. It is the wind. DES. <i>I call'd my love, false love: But what said he then?</i> Sing willow &c. <i>If I court mo women, you'll couch with mo men.</i> So get thee gone. p. 475	IV.3
62	II. 64-66		DES. No, by this heavenly light! EMIL. Nor I neither by this heavenly light; I might do't as well i' the dark. DES. Would'st thou p. 476	p. 335
63	II. 67-8		EMIL. 'Tis a great price For a small vice. DES. Good troth. p. 476	p. 335
64	II. 70-6		EMIL. I think I should; and undo't when I had done...but, for the whole world, - Why, who would not make her husband a cuckold, to make him a monarch? I should venture purgatory for't. DES. Beshrew me p. 477	p. 335
65	II. 83-8		EMIL. Yes, a dozen; and as many To the vantage, as would store the world they play'd for. But, I do think, it is their husbands' faults If wives do fall. Say, that they slack their duties And pour treasures into foreign laps. Or else p. 477	p. 336

66	II. 99-100	<i>EMIL</i> . have not we affections? Desires for sports? and frailty	p. 478	<i>Emil</i> . have not we affections/ Desires like them? and frailty	p. 336
		V.1		V.1	
67	I.11	<i>IAGO</i> . I have rubb'd this young quat almost to the sense.	p. 479	<i>Iago</i> . I have rubb'd this youngster almost to the sense	p. 337
68	I. 37	<i>OTH</i> . Thy bed, lust-stain'd, shall with lust's blood be spotted.	p. 482	<i>Oth</i> . Thy bed, now stain'd shall with thy blood be spotted.	p. 338
69	I. 64	<i>ROD</i> O damned Iago!	p. 484	<i>Rod</i> . O vile Iago!	p. 339
70	I. 118	<i>IAGO</i> This is the fruit of whoring.	p. 488	<i>Iago</i> . This is the fruit of lewdness.	p. 343
		V.2		V.2	
71	I. 21-2	<i>OTH</i> . cruel tears: this sorrow's heavenly; It strikes where it doth love -- she wakes --	p. 493	<i>Oth</i> . cruel tears: She wakes --	p. 343
72	II. 214-7	<i>GRA</i> . do a desperate turn, Yea, curse his better angel from his side, And fall to reprobation. <i>OTH</i> . 'Tis pitiful	p. 507	<i>Oth</i> . do a desperate turn. <i>Iago</i> . 'Tis pitiful	p. 350
73	I. 220	<i>OTH</i> . she did gratify his amorous works.	p. 508	<i>Oth</i> . she did gratify his amorous vows.	p. 350
74	I. 236	<i>IAGO</i> . Villainous whore!	p. 510	<i>Iago</i> . Villainous liar!	p. 350
75	II. 249-50	<i>MON</i> . I'll after that same villain, For 'tis a damned slave.	p. 512	<i>Mon</i> . I'll after that same villain.	p. 350

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	<i>The Oxford Shakespeare: The Complete Works. 2nd edn. ed. by Wells et al.</i>	Reed, <i>Richard II</i>, XI, I.1	Bowler, <i>Richard II</i>, V, I.1
1	I. 90	<i>BOLING.</i> detain'd for lewd employments. p. 9	<i>Boling.</i> detain'd for vile employments. p. 6
	I.2	I.2	I.2
2	I. 22-5	<i>DUCH.</i> Ah Gaunt! his blood was thine; that bed, that womb, That mettle, that self-mould, that fashion'd thee Made him a man; and though thou liv'st and breath'st, Yet art thou slain p. 16	<i>Duch.</i> Ah Gaunt! his blood was thine; and though thou liv'st, Yet art thou slain. p. 10
	II.1	II.1	II.1
3	I. 252	<i>WILLO.</i> What, o' God's name, doth become of this? p. 57	<i>Willow.</i> What, in heaven's name, doth become of this? p. 32
	II.2	II.2	II.2
4	I. 41	<i>GREEN.</i> God save your majesty! p. 66	<i>Green.</i> Heaven save your majesty. p. 35
5	I. 100	<i>YORK.</i> I would to God, p. 70	<i>York</i> I would to heaven p. 35
	III.1	III.1	III.1
6	II. 32-5	<i>BUSHY</i> Than Bolingbroke to England. -- Lords, farewell. <i>GREEN.</i> My comfort is, - that heaven will take our souls, And plague injustice with the pains of hell. <i>BOLING.</i> My lord pp. 85-6	<i>Bushy.</i> Than Bolingbroke to England. <i>Green.</i> My comfort is, - that heaven will take our souls, And plague injustice. <i>Boling.</i> My lord p. 46
	III.3	III.3	III.3
7	I 125	<i>K. RICH.</i> O villains, vipers, damn'd without redemption! p. 96	<i>K. Rich.</i> O villains, vipers, lost without redemption! p. 51
8	II. 128-31	<i>K. RICH.</i> that sting my heart! Three Judases, each one thrice worse than Judas! Would they make peace? terrible hell make war	<i>K. Rich.</i> that sting my heart. <i>Scroop.</i> Sweet love.

		Upon their spotted souls for this offence! <i>SCROOP</i> Sweet love p. 96		
9	I 132	K. <i>RICH</i> . O God! O God! that e'er this tongue of mine p. 108		K. <i>Rich</i> . Merciful heaven that e'er this tongue of mine. p. 51
		IV.1		IV.1
10	I. 42	<i>AUM</i> . Fitzwater, thou art damn'd to hell for this. p. 122		<i>Aum</i> . Fitzwater, thou art doom'd to hell for this. p. 65
11	II. 160-7	K. <i>RICH</i> . to me? So Judas did to Christ: but he in twelve, Found truth in all but one; I, in twelve thousand none. God save the king! – Will no man say, amen? Am I both priest and clerk? well, then, amen. God save the king! although I be not he, And yet, amen, if heaven do think him me. – To do what service am I sent for hither? p. 130		K. <i>Rich</i> to me? – To what service am I sent for hither? p. 69
12	I 226	K. <i>RICH</i> . Mark'd with a blot, damn'd in the book of heaven. p. 132		K. <i>Rich</i> . Mark'd with a blot, mark'd in the book of heaven. p. 71
13	II. 229-31	K. <i>RICH</i> . Though some of you, with Pilate wash your hands, Showing an outward pity; yet you Pilates Have here deliv'r'd p. 132		K. <i>Rich</i> . Though some of you are showing outward pity, Have here deliv'r'd p. 71
14	II. 260-1	K. <i>RICH</i> . Fiend! thou tormentst me ere I come to hell. <i>BOLING</i> . Urge it no more p. 134		K. <i>Rich</i> . Fiend! thou torment'st me <i>Boling</i> . Urge it no more p. 72
		V.2		V.2
15	I 49	<i>AUM</i> . God knows p. 147		<i>Aum</i> . Heaven knows p. 79
16	I. 55	<i>AUM</i> . If God prevent it not; I purpose so		<i>Aum</i> . I purpose so.

17	ll. 90-2		p. 147	p. 79
		<i>DUCH.</i> like to have? Is not my teeming date drunk up with time? And wilt thou pluck my fairs on	p. 149	<i>Duch.</i> like to have? And wilt thou pluck my fair on
18	ll. 103-10			p. 81
		<i>DUCH.</i> thoud'st be more pitiful. But how I know thy mind; thou dost suspect, That I have been disloyal to thy bed, And that he is a bastard, not thy son Sweet York, sweet husband, be not of that mind: He is as like thee as a man may be, Not like to me, or any of my kin, And yet I love him. <i>YORK</i> Make way	p. 150	<i>Duch.</i> thou'dst be more pitiful. <i>York.</i> Make way
		V.3	V.3	p. 81
19	ll. 64-6			
		<i>BOLING.</i> digressing son. <i>YORK</i> So shall my virtue be his vice's bawd; And he shall spend mine honour.	p. 155	<i>Boling.</i> digressing son. <i>York</i> So shall he spend mine honour.
20	ll. 76-9			p. 84
		<i>DUCH.</i> before. <i>BOLING.</i> Our scene is alter'd, - from a serious thing, And now chang'd to <i>The Beggar and the King.</i> - My dangerous cousin	pp. 155-6	<i>Duch.</i> before. <i>Boling.</i> My dangerous cousin.
21	ll. 85-9			p. 84
		<i>DUCH.</i> man Love, loving itself, none other can. <i>YORK.</i> Thou frantick woman, what dost thou make here? Shall thy old dugs, once more a traitor rear? <i>DUCH.</i> Sweet york	p. 156	<i>Duch.</i> man. <i>York.</i> Thou frantick woman, what dost thou make here? <i>Duch.</i> Sweet York
22	ll. 116-23			p. 85
		<i>DUCH</i> so meet. <i>YORK.</i> Speak it in French; say <i>pardonne moy.</i>		<i>Duch.</i> so meet. - Thine eye begins to speak, set thy tongue there.

		<p><i>DUCH.</i> Dost thou teach pardon pardon to destroy? Ah, my sour husband, my hard-hearted lord, That set 'st the word itself against the word! – Speak pardon as 'tis current in our land; The chopping French we do no understand. This eye begins to speak, set thy tongue there:</p> <p style="text-align: right;">pp. 157-8</p>	<p style="text-align: right;">p. 86</p>
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	<i>The Oxford Shakespeare: The Complete Works. 2nd edn. ed. by Wells et al.</i>	Reed, <i>Richard III</i> , XIV, 1.1	Bowdler, <i>Richard III</i> , VII, 1
1	ll. 98- 104	<i>BR.4K.</i> With this, my lord, myself have nought to do <i>GLO.</i> Naught to do with Mistress Shore? I tell thee, fellow, He that doth naught with her, excepting one, Were best to do it secretly, alone. <i>BR.4K.</i> What one, my lord? <i>GLO.</i> Her husband, knave: - Would'st thou betray me? <i>BR.4K.</i> I beseech your grace. pp. 277-8	<i>Brak.</i> With this my lord, myself have nought to do. And I beseech your grace p. 6
		I.2	I.2
2	l. 50	<i>ANNE.</i> Foul devil, for God's sake, hence, and trouble us not.	<i>Anne.</i> Foul devil, for heaven's sake, hence and trouble us not. p. 10
3	l. 62	<i>ANNE.</i> O God, which this blood mad'st!	<i>Anne.</i> O Thou, which this blood mad'st. p. 10
4	ll. 101-4	<i>GLO.</i> I grant ye. <i>ANNE.</i> Dost grant me, hedge-hog? then God grant me too, Thou may'st be damned for that wicked deed! O, he was gentle, mild, and virtuous. p. 288	<i>Glo.</i> I grant ye. <i>Anne.</i> O, he was gentle, mild and virtuous. p. 11
5	ll. 123-5	<i>GLO.</i> To undertake the death of all the world, So I might live one hour in your sweet bosom. <i>ANNE.</i> If I thought that	<i>Glo.</i> To undertake the death of all the world. <i>Anne.</i> If I thought that. p. 12
		I.3	I.3
6	l. 19	<i>STAN.</i> God make your majesty	<i>Stan.</i> Heaven make your majesty. p. 18
7	ll. 76-7	<i>Q. ELIZ.</i> God grant, we never may have need of you! <i>GLO.</i> Meantime, God grants that we have need of you.	<i>Q. Eliz.</i> Heaven grant, we never may have need of you.

		p. 348	p. 43
	II.3	II.3 <i>Enter another Citizen</i>	II.3 <i>Enter another Citizen</i>
16	1.6	3 <i>CIT.</i> Neighbours, God speed! <i>I CIT</i> sir. Give you good morrow, p. 356	<i>I Cit.</i> Give you good morrow, sir. p. 47
17	II. 18-9	3 <i>CIT.</i> good friends. God wot; For then this land. III.1 p. 357	3 <i>Cit.</i> good friends, not so; For then this land. III.1 p. 48
18	I. 26	<i>HAST.</i> On what occasion, God he knows, not I p. 367	<i>Hast.</i> On what occasion, heaven knows, not I p. 53
19	II. 4-6	III.3 <i>GREY.</i> the pack of you! A knot you are of damned blood-suckers. <i>LAUGH</i> You live p. 392	<i>Grey.</i> the pack of you! <i>Vaugh.</i> You live p. 63
20	I. 74	III.4 <i>GLO.</i> If! thou protector of this damned strumpet p. 400	III.4 <i>Glo.</i> If! thou protector of this wanton strumpet! p. 67
21	I 19	III.5 <i>BUCK.</i> God and our innocence defend and guard us! p. 404	III.5 <i>Buck.</i> Heaven and our innocence defend and guard us! p. 69
22	I 78-9	<i>GLO.</i> his hateful luxury, And bestial appetite in change of lust. p. 407	<i>Glo.</i> his hateful luxury, And restless appetite in change of lust. p. 71
23	II. 1-3	III.7 <i>GLO.</i> What say the citizens? <i>BUCK.</i> Now by the holy mother of our Lord, The citizens are mum. p. 411	III.7 <i>Glo.</i> What say the citizens? <i>Buck.</i> The citizens are mum. p. 72
24	I. 72	<i>BUCK.</i> He is not lolling on a lewd day-bed	<i>Buck.</i> He is not lolling on a wanton bed.

25	I. 155		<i>GLO.</i> But, God be thanked.	p. 415	<i>Glo.</i> But, heaven be thank'd.	p. 75
26	I. 225		<i>GLO.</i> For God he knows.	p. 421		p. 77
27	I. 58	IV.1	<i>IV.1</i> <i>ANNE.</i> O, would to God, that the inclusive verge	p. 424	<i>Glo.</i> For heaven best knows.	p. 80
28	I. 134	IV.4	<i>IV.4</i> <i>DUCH.</i> My damned son	p. 428	<i>Anne.</i> O, would to heaven that the inclusive verge	p. 82
29	I. 156		<i>K RICH.</i> Ay, I thank God, my father and yourself.	p. 456	<i>Duch.</i> My cruel son.	p. 95
30	I. 164		<i>DUCH.</i> God knows, in torment.	p. 457	<i>K. Rich.</i> Ay, I thank heaven, my father, and yourself.	p. 96
31	[In additional passages from Folio text; after 4.4.273] II. 8-12		<i>K RICH.</i> I'll give it to your daughter. If I have kill'd the issue of your womb, To quicken your increase, I will beget Mine issue of your blood upon your daughter A grandam's name is little less in love	p. 459	<i>Duch.</i> Heaven knows, in torment.	p. 96
32	[In additional passages from Folio text; after 4.4.273] II. 14-8		<i>K. RICH.</i> but one step below Even of your mettle, of your very blood; Of all one pain, - save for a night of groans Endur'd of her, for whom you bid like sorrow. Your children were vexation to your youth.	p. 466	<i>K. Rich.</i> I'll give it to your daughter. A grandam's name is little less in love.	p. 101
33	II. 352-7		<i>K. RICH.</i> Ay, if your self's remembrance wrong yourself. <i>Q ELIZ.</i> But thou didst kill my children. <i>K. RICH.</i> But in your daughter's womb I bury them: Where, in that nest of spicery, they shall breed Selves of themselves, to your recomfiture	p. 467	<i>K. Rich.</i> but one step below. Your children were vexation to your youth.	p. 101
33			<i>K. RICH.</i> Ay, if your self's remembrance wrong yourself. <i>Q ELIZ.</i> Shall I go win my daughter to thy will?		<i>K. Rich.</i> Ay, if your self's remembrance wrong yourself. <i>Q. Eliz.</i> Shall I go win my daughter to thy will?	

		<i>Q</i> ELIZ Shall I go win m daughter to thy will? p. 474	p. 105
	V.2	V.2	V.2
34	ll. 22-4	<i>RICHM.</i> Then in God's name, march True hope is swift, and flies with swallow's wings, Kings it makes gods, and meaner creatures kings. [<i>Exeunt.</i>] p. 479	<i>Richm.</i> Then, in God's name, march. [<i>Exeunt.</i>] p. 110
	V.4	V.3 [different scene numbering]	V.3 [different scene numbering]
35	l. 19	<i>BLUNT.</i> And so, God give you quiet rest. p. 491	<i>Blunt.</i> And so, heaven give you quiet rest. p. 114

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	<i>The Oxford Shakespeare: The Complete Works.</i> 2 nd edn. ed. by Stanley Wells et al.	Reed, XX, <i>Romeo and Juliet</i> , Act I	Bowdler, X, <i>Romeo and Juliet</i> , Act I
1	II. 12-32	<p><i>GREG.</i> That shows thee a weak slave, for the weakest goes to the wall.</p> <p><i>SAM.</i> True; and therefore women, being the weaker vessels, are ever thrust to the wall. Therefore I will push Montague's men from the wall and thrust his maids to the wall.</p> <p><i>GRE.</i> The quarrel is between our masters, and us their men.</p> <p><i>SAM.</i> 'Tis all one, I will show myself a tyrant when I have fought with the men, I will be cruel with the maids; I will cut off their heads.</p> <p><i>GRE.</i> The heads of the maids?</p> <p><i>SAM.</i> Ay, the heads of the maids, or their maidenheads; take it in what sense thou wilt.</p> <p><i>GRE.</i> They must take it in sense, that feel it.</p> <p><i>SAM.</i> Me they shall feel, while I am able to tatand: and 'tis known, I am a pretty piece of flesh.</p> <p><i>GRE.</i> 'Tis well thou art not fish; if thou hadst, thou hadst been Poor John. Draw they tool; here comes two of the house of Montagues.</p> <p style="text-align: center;"><i>Enter Abram and Balthasar</i></p> <p><i>SAM.</i> My naked weapon is out; quarrel, I will back thee.</p>	<p><i>Gre.</i> That shows thee a weak slave; for the weakest go to the wall. The quarrel is between our masters and us their men.</p> <p><i>Sam.</i> 'Tis all one. I will show myself a tyrant.</p> <p><i>Gre.</i> Draw thy sword; here comes two of the house of Montagues.</p> <p style="text-align: center;"><i>Enter Abram and Balthasar</i></p> <p><i>Sam.</i> My naked weapon is out, quarrel I will back thee.</p>
2	II. 211-3	<p><i>SAM.</i> My naked weapon is out; quarrel, I will back thee.</p> <p style="text-align: center;">pp. 7 – 10</p> <p><i>ROM.</i> Nor bide the encounter of assailing eyes, Nor ope her lap to saint-seducing gold</p> <p>O, she is rich in beauty; only poor</p> <p style="text-align: right;">pp. 22-23</p>	<p style="text-align: right;">pp. 5-6</p> <p><i>Rom.</i> Nor bide the encounter of assailing eyes: O, she is rich in beauty; only poor That, when she dies, with beauty dies her store.</p> <p style="text-align: right;">p. 12</p>

	I.2	I.2	I.2
3	II. 56-7	ROM. Good e'en, good fellow. SERV. God gi' good e'en. p. 25	Rom. Good e'en, good fellow. Serv. Good e'en sir. p. 14
4	I.3 II. 1-4	I.3 L.A. CAP. Nurse where's my daughter? call her forth to me. NURSE. Now, by my maidenhead – at twelve year old, - I bade her come. What lamb! What lady-bird, - God forbid! – Where's this girl? What, Juliet? pp. 36-7	I.3 L.A. Cap. Nurse, where's my daughter? call her forth to me. Nurse. What lamb! What lady-bird! What Juliet. pp. 16-17
5	II. 19-22	NURSE. Come lammas-eve at night shall she be fourteen. Susan and she – God rest all Christian souls! – Were of an age. – Well Susan is with God; She was too good for me. p.37	Nurse. Come Lammas-eve at night, shall she be fourteen. Susan and she were of an age. - But Susan's dead: She was too good for me. p. 17
6	II. 28-34	NURSE. For I had then laid wormwood to my dug... When it did taste the wormwood on the nipple Of my dug, and felt it bitter pretty fool! To see it tetchy and fall out with the dug! p.38	Nurse. For I had then laid wormwood to my teat... When it did taste the wormwood on the nipple Of my teat and felt it bitter pretty fool. To see it tetchy and fall out with the teat! p. 17
7	II. 40-61	NURSE She broke her brow: And then my husband – God be with his soul! A' was a merry man; - took up the child: Yea, quoth he, dost thou fall upon thy face? Thou wilt fall backward when thou hast more wit; Wilt thou not Jule? and, by my holy-dam, The pretty wretch left crying, and said -Ay: To see now how a jest shall come about! I warrant, an I should live a thousand years, I should never forget it: Wilt thou not, Jule? quoth he: And, pretty fool, it stinted, and said – Ay. L.A CAP. Enough of this; I pray thee hold thy peace.	Nurse. She broke her brow. L.A. Cap. Enough of this, I pray thee, hold thy peace. Jul. And hold thy peace, I pray thee nurse, say I. Nurse. Peace, I have done. Heaven mark thee to its grace. ***

	<p><i>NURSE.</i> Yes madam; Yet I cannot choose but laugh, To think it should leave crying, and say <i>Ay</i>: And yet, I warrant it had upon its brow A bump as big as a young cockerel's stone; A parlous knock; and it cried bitterly <i>Yea</i>, quoth my husband, <i>fall'st upon thy face?</i> <i>Thou wilt fall backward, when thou com'st of age;</i> <i>Wilt thou not Jule?</i> it stinted, and said - <i>Ay</i>. <i>JUL.</i> And stint thou too, I pray thee nurse say I. <i>NURSE.</i> Peace, I have done. God mark thee to his grace. pp. 39 - 40</p>	
8	<p><i>L.A. CAP</i> By having him, making yourself no less. <i>NURSE.</i> No less? nay bigger; women grow by men. <i>L.A. CAP</i> Speak briefly, can you like Paris's love? p. 43</p>	<p><i>L.A. Cap.</i> By having him making yourself no less. - Speak briefly, can you like Paris's love? p. 18</p> <p>p. 19</p>
9	<p><i>L.A. CAP</i> the county stays. <i>NURSE.</i> Go, girl, seek happy nights to happy days. [<i>Exeunt.</i> p. 44</p>	<p><i>L.A. Cap.</i> the Country stays. [<i>Exeunt.</i> p. 19</p>
10	<p><i>MER.</i> If love be rough with you, be rough with love; Prick love for pricking and you beat love down - Give me a case to put my visage in. p. 48</p>	<p><i>Mer.</i> If love be rough with you, be rough with love; Give me a case to put my visage in. p. 21</p>
11	<p><i>MER.</i> This is that very Mab; That plats the manes of horses in the night; And bakes the elf-locks in foul-sluttish hairs, Which once untangled, much misfortune bodes. This is the hag, when maids lie on their backs, That presses them, and learns them first to bears, Making them women of good carriage: This is she - pp. 59 - 60</p>	<p><i>Mer.</i> This is that very Mab; This, this is she - p. 23</p>

12	II. 77-9	I.5	I.5	<i>I Cap.</i> Am I the master here, or you? Go to. You'll not endure him! – God shall mend my soul – You'll make mutiny among my guests. (p. 69)	I.5 Am I the master her, or you? Go to. You'll make a mutiny among my guests. (p. 26)
13	II. 17-29	II.1	II.1	<i>MER.</i> I conjure thee by Rosaline's bright eyes, By her high forehead, and her scarlet lip, By her fine foot, straight leg, and quivering thigh, And the demesnes that there adjacent lie, That in thy likeness thou appear to us. <i>BEN.</i> An if he hear thee thou wilt anger him. <i>MER.</i> This cannot anger him. 'twould anger him To raise a spirit in his mistress' circle Of some strange nature, letting it there stand Till she had laid it, and conjur'd it down; That were some spite: my invocation Is fair and honest: and in his mistress' name I conjure only but to raise up him. pp. 78-82	<i>Mer.</i> I conjure thee by Rosaline's bright eyes, By her high forehead, and scarlet lips. That in thy likeness thou appear to us. <i>Ben.</i> An if he hear thee, thou wilt anger him. <i>Mer.</i> This cannot anger him: my invocation Is fair and honest, and, in his mistress's name, I conjure only but to raise up him. p. 30
14	II. 33-9			<i>MER.</i> If love be blind, love cannot hit the mark, Now will he sit under a medlar tree, And wish his mistress were that kind of fruit, As maids call medlars, when they laugh alone. ¹ <i>Romeo,</i> good night; – I'll to my truckle bed. pp. 82-4	<i>Mer:</i> If love be blind, love cannot hit the mark. <i>Romeo</i> good night, – I'll to my truckle-bed. p. 30
15	II. 67-9	II.2	II.2	<i>FRI.</i> young men's love then lies Not truly in their hearts, but in their eyes. <i>Jesu Maria!</i> What a deal of brine p.101-2	<i>Fri.</i> young men's love then lies Not truly in their hearts, but in their eyes. <i>O Romeo,</i> what a deal of sorrow's brine p. 39

¹ Reed expurgates two lines here; 'O Romeo that she were, O that she were/ An open-arse and thou a popp'rin pear'.

	II.3	II.3	II.3
16	II. 19-20	<i>MER.</i> He fights and you sing prick-song, Keeps time, distance, and proportion; p. 105	<i>Mer.</i> He fights as you sing, keeps time, distance, and proportion; p. 41
17	II. 39-40	<i>MER.</i> Dido, a dowdy, Cleopatra a gipsy; Helena and Hero, hildings and harlots, Thisbe a grey eye. p. 107	<i>Mer.</i> Dido, a dowdy, Cleopatra, a gipsy, Thisbe a grey eye. p. 41
18	II. 49-54	<i>ROM</i> A man may strain courtesy. <i>MER.</i> That's as much to say – such a case as yours constrains a man to bow in the hams. <i>ROM.</i> Meaning to court'sy. <i>MER.</i> Thou hadst most kindly hit it. <i>ROM</i> A most courteous exposition. <i>MER.</i> I am the very pink of courtesy. p. 108	<i>Rom.</i> A man may strain courtesy. <i>Mer.</i> Nay, I am the very pink of courtesy. p. 42
19	II. 83-93	<i>MER.</i> By art as well as nature: for this driveling love is like a great natural, that runs lolling up and down to his his bauble in a hole. <i>BEN.</i> Stop there, stop there. <i>MER.</i> Thou desirest me to stop I my tale against the hair. <i>BEN.</i> Thou wouldst else have made thy tale large. <i>MER.</i> O, thou art deceived, I would have made it short: for I was come to the whole depth of my tale: and meant indeed, to occupy the argument no longer. <i>ROM.</i> Here's goodly gear. p. 113	<i>Mer.</i> By art as well as nature. <i>Rom.</i> Here's goodly gear! p. 43
20	II. 101-11	<i>NURSE.</i> God ye good morrow, gentlemen. <i>MER.</i> God ye good den, fair gentlewoman. <i>NURSE.</i> Is it good den? <i>MER.</i> 'Tis no less, I tell you: for the bawdy hand of the dial is now upon the prick of noon. <i>NURSE.</i> Out upon you! what a man are you? <i>ROM</i> One gentlewoman, that God hath made himself to	<i>Nurse.</i> Good morrow, gentlemen. <i>Mer.</i> Good den, gentlewoman. <i>Nurse.</i> Is it good den? <i>Mer.</i> 'Tis no less, I tell you, for the hand of the dial is now upon the point of noon. <i>Nurse.</i> Gentlemen, can any of you tell me where I may find young Romeo? p. 43

		<p>mar. <i>NURSE</i>. By my troth, it is well said, - For himself to mar, quoth' a? - Gentlemen can any of you tell me where I may find young Romeo?</p>	<p>p. 43</p>
21	<p>II. 120-31</p>	<p><i>BEN</i>. She will indite him to some supper. <i>MER</i>. A bawd, a bawd, a bawd! So ho! <i>ROM</i>. What hast thou found? <i>MER</i>. No hare sir; unless a hare, sir, in a Lenten pie, that is something stale and hoar ere it be spent. An old hare hoar And an old hare hoar Is very good meat in lent. But a hare that is hoar, Is too much for a score, When it hoars ere it be spent. - Romeo, will you come to your father's?</p>	<p><i>Ben</i>. She will indite him to some supper. <i>Mer</i>. Romeo will you come to your father's?</p>
22	<p>II. 143-53</p>	<p><i>NURSE</i>. I'll find those that shall scurvy knave! I am none of his flirt gills, I am none of his skains-mates. And thou must stand by too and suffer every knave to use me at his pleasure. <i>PET</i>. I saw no man use you at his pleasure; if I had, my weapon should quickly have been out, I warrant you: I dare draw as soon as another man, if I see occasion in a good quarrel, and the law on my side. <i>NURSE</i>. Now, afore God, I am so vexed, that every part about me quivers. Scurvy knave! - Pray you sir a word. pp. 117-8</p>	<p><i>Nurse</i>. I'll find those that shall - Pray you sir a word.</p>
23	<p>II. 163-4</p>	<p><i>NURSE</i>. Good heart! and i' faith, I will tell her as much. Lord, lord, she will be a joyful woman. p. 119</p>	<p><i>Nurse</i>. Good heart! and i' faith, I will tell her as much. She will be a joyful woman. p. 44</p>

24	I. 21	II.4	II.4	II.4
			<i>JUL.</i> Now, good sweet nurse, - O lord! why look'st thou sad?	<i>Jul.</i> Now, good sweet nurse - why look'st thou sad?
25	I. 29		<i>NURSE.</i> Jesu, what haste?	<i>Nurse.</i> What haste? p. 46
26	II. 41-5		<i>NURSE.</i> and for a hand and a foot, and a body, - though they be not to be talked on, yet they are past compare. He is not the flower of courtesy, - but, I'll warrant him, as gentle as a lamb. - Go thy ways woman, serve God. - What have you dined at home?	<i>Nurse.</i> and for a hand and a foot, they are past compare. He is not the flower of courtesy - but I'll warrant him as gentle as a lamb. What, have you dined at home? p. 47
27	II. 61-2		<i>NURSE.</i> O, God's lady dear! Are you so hot! Marry, come up, I trow!	<i>Nurse.</i> Marry come up, I trow. p. 47
28	II. 72-7		<i>NURSE.</i> I must another way, To fetch a ladder, by the which you love Must climb a bird's nest soon, when it is dark I am the drudge, and toil in your delight, But you shall bear the burden soon at night. Go, I'll to dinner.	<i>Nurse.</i> I must another way, I must go to fetch a ladder for your love. I am the drudge and toil in your delight. Go, I'll to dinner. p. 48
29	II. 35-7	II.5	II.5 <i>FRI.</i> Come, come with me, and we will make short work; For by your leaves you shall not stay alone, Till holy church incorporate two in one.	II.5 <i>Fri.</i> Come, come with me, and we will make short work; And holy church incorporate two in one. p. 49
30	II. 5-6	III.1	III.1 <i>MER.</i> Claps me his sword upon the table, and says, <i>God send me no need of thee.</i>	III.1 <i>Mer.</i> Claps me his sword upon the table, and says, <i>Heaven send me no need of thee.</i> p. 50
31	II. 47-8		<i>MER.</i> Here's that shall make you dance. 'Zounds! Consort!	<i>Mer.</i> Here's that shall make you dance. Consort!

32	ll. 99-100		<p>p. 134</p> <p><i>MER.</i> A plague o' both your houses! – 'Zounds, a dog, a rat, a mouse.</p> <p>p. 137</p> <p>III.2</p>	<p>p. 50</p> <p><i>Mer.</i> A plague o' both your houses – A dog, a cat, a mouse.</p> <p>p. 53</p> <p>III.2</p>
33	ll. 5-31	III.2	<p><i>JUL.</i> Spread thy close curtain, love-performing night! That run-away's eyes may wink, and Romeo Leap to these arms, untalk'd of, and unseen! – Lovers can see to do their amorous rites By their own beauties: or, if love be blind It best agrees with night – Come civil night Thou sober-suited matron, all in black And learn me how to lose a winning match Play'd for a pair of stainless maidenhoods, Hood my unmann'd blood bating in my cheeks With thy black mantle; till strange love, grown bold, Think true love acted, simple modesty. Come, night! – Come Romeo... Pay no worship to the garish sun. O, I have bought the mansion of love But not possess'd it, and though I am sold, Not yet enjoy'd: So tedious is this day, As is the night before some festival To an impatient child, that hath new robes, And may not wear them. O, here comes my nurse. pp. 148-9</p>	<p><i>Jul.</i> Spread thy close curtain, and come, civil night Thou sober-suited matron all in black: Come night! – Come Romeo!... Pay no worship to the garish sun.</p> <p><i>Enter Nurse with Cords</i></p> <p>Here comes my nurse.</p>
34	ll. 52-3		<p><i>NURSE.</i> I saw the wounds, I saw it with mine eyes, - God save the mark – here on his manly breast. p. 150</p>	<p><i>Nurse.</i> I saw the wound, I saw it with mine eyes, - 'Twas here, e'en here upon his manly breast. p. 58</p>
35	l. 72		<p><i>JUL.</i> O God! – did Romeo's hand shed Tybalt's blood? p. 151</p>	<p><i>Jul.</i> O heaven! – did Romeo's hand shed Tybalt's blood? p. 59</p>
36	ll. 78-84		<p><i>JUL.</i> Just opposite to what thou justly seem'st</p>	<p><i>Jul.</i> Just opposite to what thou justly seem'st</p>

		A damned saint, an honourable villain! – O nature! What hadst thou to do in hell, When thou did'st bower the spirit of a fiend In mortal paradise of such sweet flesh? – Was ever book, containing such vile matter So fairly bound? p. 152	Was ever book, containing such vile matter So fairly bound? p. 59
37	ll. 132-8	<i>JUL.</i> Poor ropes you are beguil'd Both you and I; for Romeo is exil'd. He made you a for a highway to my bed; But I, a maid, die maiden-widowed Come cord; come nurse; I'll to my wedding bed; And death, not Romeo, take my maidenhead! <i>Nurse.</i> Hie to your chamber. p. 156	<i>Jul.</i> Poor ropes you are beguil'd Both you and I; for Romeo is exil'd. <i>Nurse.</i> Hie you to your chamber. p. 60
		III.3	III.3
38	ll. 17-9	<i>ROM.</i> There is no world without Verona walls, But purgatory, torture, hell itself, Hence-banished is banish'd from the world. p. 157	<i>Rom.</i> There is no world without Verona walls, Hence-banished is banish'd from the world. p. 61
39	ll. 46-8	<i>ROM</i> But – banished – to kill me; banished? O friar, the damned use that word in hell, Howlings attend it: How has thou the heart p. 159	<i>Rom.</i> But – banished – to kill me: banished? O cruel friar, how hast thou the heart, p. 62
40	ll. 76-7	<i>FRI.</i> Run to my study: - By and by: - God's will! What wilfulness is this? pp. 161-2	<i>Fri.</i> Run to my study: - By and by: - I come! What wilfulness is this? p. 63
41	ll. 116-7	<i>FRI.</i> And slay thy lady to that lives in thee By doing damned hate upon thyself. p. 164	<i>Fri.</i> And slay thy lady too that lives in thee By doing violence upon thyself. p. 65
		III.5	III.5
42	ll. 32-5	<i>JUL.</i> O, now I would they had chang'd voices too! Since arm from arm that voice doth us affray,	<i>Jul.</i> O, now I would they had chang'd voices too! O, now begone; more light and light it grows.

		Hunting thee hence with hunts-up to the day O, now begone; more light and light it grows pp. 173-4		p. 69
43	I. 54	<i>JUL.</i> O God! I have an ill-diving soul! p. 175	<i>Jul.</i> Alas! I have an ill-divining soul. p. 70	
44	II. 81-2	<i>JUL.</i> Villain and he are many miles asunder. God pardon him! p. 177	<i>Jul.</i> Villain and he are many miles asunder. Heaven pardon him! p. 71	
45	II. 155-7	<i>CAP.</i> Or I will drag thee on a hurdle thither. Out, you green-sickness carrion! Out you baggage! You tallow face! <i>L.A. CAP</i> Fye, fye! what are you mad? p. 182	<i>Cap.</i> Or I will drag thee on a hurdle thither. <i>La. Cap.</i> Fye, fye! what are you mad? p. 73	
46	II. 164-73	<i>CAP.</i> Wife, we scarce thought us bless'd That God had sent us but this only child, But now I see this one is one too much And that we have a curse in having her: Out on her hilding. <i>NURSE.</i> God in heaven bless her! – You are to blame, my lord, to rate her so. <i>CAP.</i> smatter with your gossips, go. <i>NURSE.</i> I speak no treason. <i>CAP.</i> O, God ye good den. <i>NURSE.</i> May one not speak? p. 183	<i>Cap.</i> Wife, we scarce thought us bless'd, That heaven had sent us but this only child; But now I see this one is one too much, And that we have a curse in having her. <i>Nurse.</i> You are to blame my lord to rate her so. <i>Cap.</i> smatter with your gossips, go. <i>Nurse.</i> May one not speak? p. 74	
47	I. 204	<i>JUL.</i> O God! – O nurse! p. 186	<i>Jul.</i> O heaven! – O nurse! p. 75	
48	I. 219	<i>NURSE.</i> Romeo's a dishcloth to him. p. 187	<i>Nurse.</i> Romeo is naught to him. p. 75	
49	II. 235-6	<i>JUL.</i> Ancient damnation! O most wicked fiend! Is it more sin – p. 189	<i>Jul.</i> Is it more sin – p. 75	

50	<p>II. 4-9</p>	<p>IV.2</p> <p>2 <i>SERV.</i> You shall none ill, sir; for I'll try if they can lick their fingers. <i>CAP</i> How canst thou try them so? 2 <i>SERV.</i> Marry sir, 'tis an ill cook that cannot lick his fingers: therefore he, that cannot lick his fingers, goes not it with me. <i>CAP</i> Go, begone –</p> <p>p. 200</p>	<p>IV.2</p> <p>2 <i>Serv.</i> You shall have none ill, sir. <i>Cap.</i> Go, begone. –</p> <p>p. 80</p>
51	<p>I. 19</p>	<p>IV.4</p> <p><i>CAP</i> Mass and well said; A merry whoreson!</p> <p>p. 209</p>	<p>IV.4</p> <p><i>Cap.</i> Mass, and well said; A Merry fellow!</p> <p>p. 84</p>
52	<p>II. 32-5</p>	<p><i>NURSE.</i> sleep for a week; for the next night I warrant, The country Paris hath set up his rest, That you shall rest but little – God forgive me, (Marry and amen!) how sound she is asleep.</p> <p>p. 213</p>	<p><i>Nurse.</i> sleep for a week: how sound she is asleep!</p> <p>p. 86</p>

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The Oxford Shakespeare: The Complete Works, Wells et al.	Reed, <i>The Taming of the Shrew</i> , IX, 2 nd Induction	Bowdler, <i>The Taming of the Shrew</i> , III, 2 nd Induction
1 ll. 52 – 56	<p>2 <i>SERV</i>: Even as the waving sedges blow the wind. <i>LORD</i>. We'll show the lo, as she was a maid; And how she was beguiled and surpris'd, As lively painted as the deed was done. 3 <i>SERV</i>: Or Daphne, roaming through a thorny wood.</p>	<p>2 <i>Serv</i>. Even as the waving sedges blow the wind. 3 <i>Serv</i>. Or Daphne, roaming through a thorny wood.</p>
2 ll. 111 – 124	<p style="text-align: center;">p. 32</p> <p><i>PAGE</i>. Ay, and the time seems thirty unto me, Being all this time abandoned from you bed. <i>SLY</i>: 'Tis much; - - Servants, leave me and her alone. Madam, undress you, and come now to bed. <i>PAGE</i>. Thrice noble lord, let me entreat of you To pardon me yet for a night or two, Or if not so, until the sun be set. For your physician have expressly charg'd, In peril to incur your former malady, That I should yet absent me from your bed: I hope this reason stands for my excuse. <i>SLY</i>. Ay, it stands so, that I may hardly tarry to long. But I would be loath to fall into my dreams again. I will tarry, in despite of the flesh and the blood.</p> <p style="text-align: center;"><i>Enter a Servant</i></p> <p style="text-align: center;">p. 37</p> <p><i>HOR</i>. From all such devils, good Lord deliver us! <i>GRE</i>. And me too, good Lord!</p> <p style="text-align: center;">p. 43</p> <p><i>GRE</i>. You may go to the devil's dam; your gifts are so</p>	<p style="text-align: right;">p. 274</p> <p><i>Page</i>. Ay, and the time seems thirty unto me.</p> <p style="text-align: center;"><i>Enter a Servant</i>.</p> <p style="text-align: right;">p. 276</p>
3 ll. 66 - 67	<p><i>HOR</i>. From all such devils, good Lord deliver us! <i>GRE</i>. And me too, good Lord!</p>	<p><i>HOR</i>. From all such devils, heaven deliver us! <i>GRE</i>. And me too.</p>
4 ll. 105 - 106	<p><i>GRE</i>. You may go to the devil's dam; your gifts are so</p>	<p><i>GRE</i>. You may go to the devil; your gifts are so</p>

		good.	good.
5	II. 122 - 124	<i>GRE.</i> Though her father be very rich, any man is so very a fool to be married to hell? p. 45	<i>Gre.</i> Though her father be very rich man is so very a fool to be married to her. p. 280
6	II. 138 - 139	<i>HOR</i> Happy man to be his dole! He that runs fastest gets the ring. How say you signior Gremio? p. 46	<i>Hor.</i> Happy man be his dole! How say you Gremio? p. 281
7	II. 141 - 143	<i>GRE.</i> That would thoroughly woo her, wed her, and bed her, and rid the house of her. p. 47	<i>Gre.</i> That would thoroughly woo her, wed her, and rid the house of her. p. 281
8	II. 78 - 81	<i>GRU.</i> Or an old trot with ne'er a tooth in her head, though she have as many diseases as two and fifty horses: why nothing, comes amiss, so money comes withal. p. 58	<i>Gr<u>u</u>.</i> Or an old trot with ne'er a tooth in her head: why, nothing comes amiss, so money come withal. p. 287
	II. 1	II. 1	II. 1
9	II. 4 - 6	<i>BIAN.</i> I'll pull them off myself. Yea, all my raiment, to my petticoat; Or, what you will command me, will I do. p. 71	<i>Bian.</i> I'll pull them off myself, Or, what you will command me, will I do. p. 294
10	II. 199 - 202	<i>K.ATH.</i> Asses are made to bear, and so are you. <i>PET.</i> Women are made to bear, and so are you. <i>K.ATH.</i> No such jade, sir, as you, if me you mean. <i>PET.</i> Alas! Good Kate! I will not burden thee. p. 83 - 4	<i>Kath.</i> Asses are made to bear, and so are you. <i>Pet.</i> Alas, good Kate, I will not burden thee. p. 300
11	II. 214 - 217	<i>K.ATH</i> In his tongue. <i>PET.</i> Whose tongue? <i>K.ATH.</i> Yours, if you talk of tails and so farewell. <i>PET.</i> What, with my tongue in your tail? Nay, come again, Good Kate. p. 84 - 5	<i>Kath.</i> In his tongue <i>Pet.</i> Nay come again Good Kate p. 301
12	II. 260 - 262	<i>K.ATH.</i> Yes, keep you warm.	<i>Kath.</i> Yes. p. 301

		<i>PET.</i> Marry, so I mean, sweet Katherine, in thy bed: And therefore, setting all this chat aside. p. 87	<i>Pet.</i> And therefore, setting all this chat aside. p. 302
13	ll. 306 – 310	<i>PET.</i> That in a twink she won me to her love, O, you are novices! 'tis a world to see How tame, when men and women are alone, A meacock wretch can make the curstest shrew. Give me thy hand, Kate: I will unto Venice. p. 90	<i>Pet.</i> That in a twink she won me to her love. Give me thy hand Kate: I will unto Venice. p. 303
14	ll. 334 – 335	<i>TR4</i> Grey-beard! Thy love dost freeze. <i>GRE.</i> Skipper stand back; 'tis age, that nouriseth. pp. 91 - 2	<i>Tr4.</i> Grey-beard! Thy love dost freeze. <i>Gre.</i> Skipper stand back; 'tis age, that nouriseth. p. 304
15	ll. 404 – 407	<i>TR4.</i> Must get a father, call'd – suppos'd Vincentio; And that's a wonder: fathers commonly Do get their children; but in this case of wooing, A child shall get a sire, if I fail not of my cunning. [Exit]. p. 97	<i>Tr4.</i> Must get a father call'd – suppos'd Vincentio. [Exit]. p. 306
	III.3	III.3	III.3
16	ll. 96 – 98	<i>PET.</i> Go to the feast, revel and domineer, Carouse full measure to her maidenhead, Be mad and merry p. 119	<i>Pet.</i> Go to the feast, revel and domineer, Be mad and merry p. 317
17	ll. 104 – 105	<i>GRU.</i> Therefore be not, - Cock's passion, silence! p. 129	<i>Gru.</i> Therefore, be not, - silence! p. 321
18	l. 115	<i>PET.</i> You peasant swain! You whoreson malt-horse drudge! p. 130	<i>Pet.</i> You peasant swain! You malt-horse drudge. p. 322
19	ll. 141 – 144	[Servant lets the ewer fall] <i>PET.</i> You whoreson villain! Will you let it fall? [Strikes him] <i>KATH.</i> Patience, I pray you: 'twas a fault unwilling.	[Servant lets the ewer fall] <i>Pet.</i> You villain! Will you let it fall? [Strikes him] <i>Kath.</i> Patience, I pray you 'twas a fault unwilling.

		<i>PET.</i> A whoreson, beetleheaded, flap-ear'd knave! p. 133	<i>Pet.</i> A beetleheaded, flap-ear'd knave! p. 323
20	ll. 151	<i>HOR.</i> God-a-mercy, Grumio! Then he shall have no odds. p. 158	<i>Hor.</i> Gramercy, Grumio! Then he shall have no odds. p. 334
21	ll. 152 – 162	<i>PET.</i> Well sir, in brief, the gown is not for me. <i>GRU.</i> You are i'the right, sir 'tis for my mistress. <i>PET.</i> Go, take it up unto thy master's use. <i>GRU.</i> Villain not for thy life: Take up my mistress's gown for thy master's use! <i>PET.</i> Why, sir, what's your conceit in that? <i>GRU.</i> O, sir, the conceit is deeper than you think for: Take up my mistress' gown to his maker's use! O fye, fye, fye! <i>PET.</i> Hortensio, say thou wilt see the tailor paid. p. 158	<i>Pet.</i> Well, sir, in brief, the gown is not for me. <i>Grui.</i> You are i'the right sir. <i>Pet.</i> Hortensio, say thou wilt see the tailor paid. p. 334
		IV.5	IV.5
22	l. 25	<i>BION.</i> I knew a wench married p. 172	<i>Bion.</i> I knew a girl married. p. 353
		V.2	V.2
23	ll. 21 - 28	<i>PET.</i> Roundly replied. <i>KATH.</i> Mistress, how mean you that? <i>WID.</i> This I conceive by him. <i>PET.</i> Conceive by me! – How likes Hortensio that? <i>HOR.</i> My widow says, thus she conceives her tale. <i>PET.</i> Very well mended: kiss him for that good widow. <i>KATH.</i> He that is giddy, thinks the worlds turns round:- p. 182	<i>Pet.</i> Roundly replied. <i>Kath.</i> He that is giddy, thinks the worlds turns round:- pp. 348 - 9
24	ll. 37 – 40	<i>PET.</i> Put her down. <i>HOR.</i> That's my office. <i>PET.</i> Spoke like an officer: - Ha'to thee, lad. [Drinks to HORTENSIO. <i>BAP.</i> How likes Gremio p. 183	<i>Pet.</i> Put her down. <i>Bap.</i> How likes Gremio p. 349

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		<p><i>ANT.</i> Temperance was a delicate wench. <i>SEB.</i> Ay, and a subtle; as he most learnedly delivered. <i>ADR.</i> The air breathes upon us here most sweetly. <i>SEB.</i> As if it had lungs and rotten ones. <i>ANT.</i> Or as 'twere perfumed by a fen. <i>GON.</i> Here is</p>			p. 24
9	II. 170-3	<p><i>GON.</i> my innocent people. <i>SEB.</i> No marrying 'mong his subjects? <i>ANT.</i> None, man, all idle; whores and knaves. <i>GON.</i> I would with such perfection</p>			p. 28
10	II. 50-3	<p><i>STE.</i> go hang: She lov'd not the savour of tar nor pitch, Yet a tailor might scratch her where-e'er she did itch: Then to sea, boys and let her go hang.</p>			p. 35
11	II. 89-92	<p><i>STE.</i> a most delicate monster! His forward voice now is to speak well of his friend; his backward voice is to utter foul speeches, and to detract. If all the wine</p>			p. 36
12	II. 93-4	<p><i>STE.</i> Come, - Amen! I</p>			p. 36
13	II. 105-6	<p><i>STE.</i> moon-calf? Can he vent Trinculos? <i>TRIN.</i> I took him to be killed</p>			p. 37
14	II. 147-51	<p><i>CAL.</i> island; And kiss thy foot. I pry thee, be my god. <i>TRIN.</i> By this light, a most perfidious and drunken monster; when his god's asleep, he'll rob his bottle. <i>CAL.</i> I'll kiss thy foot</p>			p. 38

	III.2	III.2	III.2
15	II. 10-2	<i>TRIN.</i> Where should they be set else? he were a brave monster indeed if they were set in his tail. <i>STE.</i> My man-monster p. 101	<i>Trin.</i> Where should they be set else? <i>Ste</i> My man-monster p. 43
16	II. 26-7	<i>TRIN.</i> Justle a constable. Why thou deboshed fish thou, was there ever man a coward p. 102	<i>Trin.</i> Justle a constable: Was there ever a coward. p. 43
17	I. 79	<i>TRIN.</i> too? A pox o' your bottle! this can sack p. 105	<i>Trin.</i> too? This can sack p. 45
	IV.1	IV.1	IV.1
18	II. 14-23	<i>PRO.</i> Worthily purchas'd, take my daughter: But If thou dost break her virgin knot before All sanctimonious ceremonies may With full and holy rite be minister'd, No sweet aspersion shall the heavens let fall To make this contract grow; but barren hate, Sour-ey'd disdain, and discord, shall beshrew The union of your bed with weeds so loathly, That you shall hate it both: therefore, take heed As Hymen's lamps shall light you. p. 124	<i>Pro.</i> Worthily purchas'd take my child: But not Till sanctimonious ceremonies may With full and holy rites be minister'd, Then Hymen's lamp shall light you. p. 52
19	II. 25-31	<i>FER.</i> as 'tis now: the murkiest den, The most opportune place, the strongest suggestion Our worser Genius can, shall never melt Mine honour into lust; to take away The edge of that day's celebration, When I shall think, or Phoebus' steeds are founder'd Or night kept chain'd below. <i>PRO.</i> Fairly spoke pp. 124-5	<i>Fer.</i> as 'tis now: the strongest suggestion Our worser Genius can, shall never taint My honour. <i>Pro</i> Fairly spoke p. 52
20	II. 51-6	<i>PRO.</i> Look, thou be true: do no give dalliance Too much the rein; the strongest oaths are straw	<i>Pro</i> Look, thou be true. <i>Fer.</i> I warrant you sir. p. 52

		<p>To the fire i' the blood: be more abstemious Or else, good night, your vow! <i>FER</i> I warrant you, sir; The white-cold virgin snow upon my heart Abates the ardour of my liver. <i>PRO</i> Well. – p. 126</p>	<i>Pro.</i> Well –	p. 52
21	ll. 94-101	<p><i>IRIS</i> Dove-drawn with her: here thought they to have done Some wanton charm upon this man and maid, Whose vows are, that no bed-rite shall be paid Till Hymen's torch be lighted: but in vain, Mars's hot minion is return'd again Her waspish-headed son has broke his arrows, Swears he will shoot no more, but play with sparrows, And be a boy right out. <i>CER</i> Highest queen of state p. 135</p>	<i>IRIS</i> Dove-drawn with her. <i>Cer.</i> Highest queen of state.	p. 54
22	ll. 182-4	<p><i>ARI</i> I' the filthy mantled pool beyond your cell, There dancing up to the chins, that the foul lake O'erstunk their feet. <i>PRO</i> This was well done. p. 141</p>	<i>ARI</i> I' the filthy mantled pool beyond your cell, Up to the chins. <i>Pro.</i> This was well done.	p. 57
23	ll. 199-200	<p><i>TRIN</i> Monster, I so smell all horse-piss; at which my nose is in great indignation. p. 143</p>	<i>Trin.</i> Monster, my nose in in great indignation.	p. 58

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	<i>The Oxford Shakespeare: The Complete Works.</i> 2 nd edn. ed. by Wells et al.	Reed, <i>Timon of Athens</i> , XIX, 1.1	Bowdler, <i>Timon of Athens</i> , VIII, 1.1
1	ll. 200-13	<p><i>APEM.</i> The best, for the innocence. <i>TIM.</i> Wrought he not well, that painted it? <i>APEM.</i> He wrought better, that made the painter; and yet he's a filthy piece of work. <i>PAIN.</i> You are dog. <i>APEM.</i> Thy mother's of my generation. What's she, if I be a dog? <i>TIM.</i> Willt dine with me Apemantus? <i>APEM.</i> No; I eat not lords. <i>TIM.</i> An thou should'st, thou'dst anger ladies. <i>APEM.</i> O, they eat lords, so they come by great bellies. <i>TIM.</i> That's a lascivious apprehension. <i>APEM.</i> So thou apprehend'st it. Take it for thy labour. <i>TIM.</i> How dost thou like this jewel?</p> <p style="text-align: right;">p. 26</p>	<p><i>Apem.</i> The best, for the innocence. <i>Tim.</i> How dost thou like this jewel?</p>
2	ll. 106-9	<p style="text-align: center;">1.2</p> <p>2. <i>LORD.</i> Joy had the like conception in our eyes And, in that instant, like a babe sprung up. <i>APEM.</i> Ho, ho! I laugh to think that babe a bastard. 3. <i>LORD.</i> I promise you</p> <p style="text-align: right;">p. 40</p>	<p style="text-align: center;">1.2</p> <p>2 <i>Lord.</i> Joy had the like conception in our eyes. 3 <i>Lord.</i> I promise you</p>
3	ll. 133-5	<p><i>APEM.</i> And spend our flatteries to drink those men, Upon whose age, we void it up again. With poisonous spite and envy. Who lives</p> <p style="text-align: right;">p. 44</p>	<p><i>Apem.</i> And spend our flatteries. Who lives</p> <p style="text-align: right;">p. 17</p>
4	ll. 148-51	<p><i>LADY</i> at the best. <i>APEM.</i> Faith, for the worst is filthy; and would not hold taking, I doubt me.</p>	<p><i>Lady.</i> at the best. <i>Tim.</i> Ladies</p> <p style="text-align: right;">p. 18</p>

		TIM. Ladies	p. 45	pp. 18-9
	II.2	II.1 [different scene numbering]	II.1 [different scene numbering]	II.1 [different scene numbering]
5	II. 52-60	<p><i>APEM.</i> Come away.</p> <p><i>ISID. SERI.</i> [To <i>VAR. SERI.</i>] There's the fool hangs on your back already.</p> <p><i>APEM.</i> No, thou stand'st single, thou art not on him yet.</p> <p><i>CAPH.</i> Where's the fool now?</p> <p><i>APEM.</i> He last asked the question. - Poor rogues, and usurer's men! bawd between gold and want!</p> <p><i>ALL. SERI.</i> What are we Apemantus?</p> <p>p. 63</p>	<p><i>Apem.</i> Come away</p> <p>[To the Fool.</p> <p><i>All. Serv.</i> What are we Apemantus?</p> <p>p. 26</p>	
6	II. 66-70	<p><i>ALL. SERI.</i> How does your mistress?</p> <p><i>FOOL.</i> She's e'en setting on water to scald such chickens as you are. 'Would we could see you at Corinth.</p> <p><i>APEM.</i> Good! gramercy.</p> <p><i>Enter Page</i></p> <p>p. 64</p>	<p><i>All. Serv.</i> How does your mistress?</p> <p><i>Enter Page</i></p> <p>p. 26</p>	
7	II. 82-5	<p><i>APEM.</i> Go, thou wast born a bastard, and thou'lt die a bawd.</p> <p><i>PAGE.</i> Thou wast whelped a god; and thou shalt famish, a dog's death. Answer not</p> <p>p. 65</p>	<p><i>Apem.</i> Go.</p> <p><i>Page.</i> Answer not.</p>	
8	II. 100-12	<p><i>FOOL.</i> Go away sadly: The reason of this?</p> <p><i>VAR. SERI.</i> I could render one.</p> <p><i>APEM.</i> Do it then, that we may account thee a whoremaster, and a knave; which notwithstanding, thou shalt be no less esteemed.</p> <p><i>VAR. SERI.</i> What is a whoremaster fool?</p> <p><i>FOOL.</i> A fool in good clothes, and something like</p>	<p><i>Fool.</i> Go away sadly.</p> <p><i>Var. Serv.</i> Thou art not altogether a fool.</p> <p>p. 27</p>	

		thee. 'Tis a spirit: sometime it appears like a lord, sometime like a lawyer; sometime like a philosopher with two stones more than his artificial one: He is very often like a knight, and, generally in all shapes, that man goes up and down in, from fourscore to thirteen, this spirit walks in. <i>VAR. SERV.</i> Thou art not altogether a fool. p. 67			p. 27
	III.1	III.1			III.1
9	II. 50-2	<i>FLAM.</i> scald thee! Let molten coin be thy damnation, Thou disease p. 80		<i>Flam.</i> scald thee! Thou disease pp. 33-4	
	III.2	III.2		III.2	
10	II. 66-7	<i>I STRAN.</i> Is every flatterer's spirit. Who can call him His friend That dips in the same dish? for, in my knowing p. 88		<i>I Stran.</i> Is every flatterer's spirit in my knowing p. 36	
	IV.1	IV.1		IV.1	
11	II. 6-8	<i>TIM</i> And minister in their steads! to general filths Convert o'the instant green virginity! Do't in your parents' eyes! bankrupts p. 123		<i>Tim.</i> And minister in their steads! bankrupts p. 51	
12	II. 11-3	<i>TIM</i> grave masters are, And pill by law! maid, to thy master's bed; Thy mistress is o'the brothel! Son of sixteen p. 123		<i>Tim.</i> grave masters are; Son of sixteen p. 51	
13	II. 25-30	<i>TIM</i> manners! lust and liberty Creep in the minds and marrows of our youth; That 'gainst the stream of virtue they may strive, And drown themselves in riot! itches, blains, Sow all the Athenian bosoms; and their crop Be general leprosy! breath infect breath.		<i>Tim.</i> manners! breath infect breath p. 51	

14	II. 40-1				p. 124		p. 52
						<i>TIM.</i> low! Amen	<i>Tim.</i> low!
15	II. 39-45	IV.3			p. 124		p. 52
						<i>TIM</i> wappen'd widow wed again; She, whom the spital-house and ulcerous sores Would cast the gorge at, this embalms and spices To the April day again. Come damned earth, Thou common whore, that put'st odds Among the rout of nations, I will make thee Do thy right nature. - [<i>March afar off.</i>]	IV.3 <i>Tim.</i> wappen'd widow wed again. [<i>March afar off.</i>]
16	II. 61-7				pp. 135-9		p. 55
						<i>TIM.</i> Then what should war be? This fell whore of thine Hath in her more damnation than thy sword, For all her cherubin look. <i>PHRY.</i> Thy lips rot off. <i>TIM</i> I will not kiss thee; then the rot returns. To thine own lip again. <i>ALCIB.</i> How came the noble Timon	<i>Tim.</i> Then what should war be? <i>Alcib.</i> How came the noble Timon
17	II. 79-91				p. 141		p. 56
						<i>ALCIB.</i> blessed time. <i>TIM</i> As thine is now, held with a brace of harlots. <i>TIMAN.</i> Is this the Athenian minion whom the world Voic'd so regardfully? <i>TIM</i> <i>TIMAN.</i> Yes. <i>TIM.</i> Be a whore still! they love thee not, that use thee. Give them disease, leaving with thee their lust, Make use of thy salt hours: season the slaves For tubs and baths, bring down rose-cheeked youth	<i>Alcib.</i> blessed time I have but little gold.

		<p>To the tub-fast and the diet. <i>TIMAN.</i> Hang thee monster! <i>ALCIB</i> Pardon him, sweet Timandra, for his wits Are drown'd and lost in his calamities. – I have but little gold.</p> <p style="text-align: right;">p. 144</p>	
18	II. 113-9	<p><i>TIM</i> counterfeit matron; It is her habit only that is honest, Herself's a bawd: Let not the virgin's cheek Make soft thy trenchant sword; for those milk-paps, That through the window-bars bore at men's eyes, Are not within the leaf of pity writ, Set them down horrible traitors. Spare not the babe.</p> <p style="text-align: right;">p. 147</p>	<p><i>Tim.</i> counterfeit matron. It is her habit only that is honest, Let not the virgin cheek Make soft thy trenchant sword, spare not the babe.</p> <p style="text-align: right;">p. 57</p>
19	II. 132-69	<p><i>TIM.</i> Dost thou, or dost thou not, heaven's curse upon thee! <i>PHR. & TIMAN.</i> Give us some gold, good Timon: hast thou more? <i>TIM</i> Enough to make a whore forswear her trade, And to make wholesomeness a bawd. Hold up, you sluts, Your aprons mountant. [<i>He throws gold into their aprons.</i> You are not oathable, Although I know you'll swear, terribly swear, Into strong shudders and to heavenly agues, Th' immortal gods that hear you. Spare your oaths, I'll trust to your conditions. Be whores still, And he whose pious breath seeks to convert you, Be strong in whore, allure him, burn him up. Let your close fire predominate his smoke; And be no turncoats. Yet may your pain-sick months</p>	<p><i>Tim.</i> Dost thou, or dost thou not; heaven's curse upon thee! <i>Alcib.</i> Strike up the drum.</p> <p style="text-align: right;">p. 57</p>

20	II. 175-6	<p>Be quite contrary, and thatch your poor thin roofs With burdens of the dead – some that were hanged. No matter. Wear them, betray with them; whore still; Paint till a horse may mire upon your face. A pox of wrinkles!</p> <p><i>PHR.</i> & <i>TIMAN.</i> Well, more gold; when then? Believe't that we'll do anything for gold.</p> <p><i>TIMON.</i> Consumption sow In hollow bones of man, strike their sharp shins, And mar men's spurring. Crack the lawyer's voice, That he may never more false title plead Nor sound his quillets shrilly. Hoar the flamen That scolds against the quality of flesh And not believes himself. Down with the nose, Down with it flat; take the bridge quite away Of him that his particular to foresee Smells from the general weal. Make curled-pate ruffians bald, And let the unscarred braggarts of the war Derive some pain from you. Plague all, That your activity may defeat and quell The source of all erection. There's more gold Do you damn others, and let this damn you; And ditches grave you all!</p> <p><i>PHR.</i> & <i>TIMAN.</i> More counsel with more money, bounteous Timon.</p> <p><i>TIM.</i> More whore, more mischief first, I have given you earnest.</p> <p><i>ALCIB.</i> Strike up the drum</p> <p style="text-align: right;">pp. 148-53</p>	<p style="text-align: right;">p. 58</p>
		<p><i>TIM.</i> Get thee away. And take thy beagles with thee. <i>ALCIB.</i> We but offend him.</p>	<p><i>Tim.</i> Get thee away. <i>Alcib.</i> We but offend him</p>

21	II. 257-8	<p>pp. 153-4</p> <p><i>TIM.</i> In general riot, melted down thy youth In different beds of lust; and never learned</p> <p>p. 162</p>	<p>p. 58</p> <p><i>Tim.</i> In gen'ral riot; and have never learned.</p>
22	II. 360-72	<p><i>APEM.</i> Thou art the cap of all fools alive. <i>TIM.</i> 'Would thou wert clean enough to spit upon. <i>APEM.</i> A plague on thee, thou art too bad to curse. <i>TIM.</i> All villains, that do stand by thee, are pure. <i>APEM.</i> There is no leprosy but what thou speak'st. <i>TIM.</i> If I nae thee. -- I'll beat thee, - but I should infect my hands. <i>APEM.</i> I would, my tongue could rot them off! <i>TIM.</i> Away, thou issue of a mangy dog! Choler does kill me, that thou art alive: I swoon the see thee. <i>APEM.</i> Would thou would'st burst. <i>TIM.</i> Away!</p> <p>pp. 169-70</p> <p>V.1</p>	<p>p. 61</p> <p><i>Apem.</i> Thou art the cap of all fools alive. <i>Tim.</i> Away</p>
23	II. 5-7	<p>V.1</p> <p><i>PAIN.</i> Alcibiades reports it; Phrynia and Timandra had gold of him. he likewise enriched poor straggling soldiers.</p> <p>p. 187</p>	<p>V.1</p> <p><i>Pain.</i> Alcibiades reports it; and he enriched poor straggling soldiers.</p> <p>p. 70</p>

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The Oxford Shakespeare: The Complete Works, Wells et al.	Reed, <i>Titus Andronicus</i> , XXI, II.1	Bowdler, <i>Titus Andronicus</i> , IX, II.1
1 II. 84-8	<i>DEM.</i> She is Lavinia, therefore must be loved, What man! more water glideth by the mill Than wots the miller of; and easy it is Of a cut loaf to steal a shive, we know. Though Bassianus be the emperor's brother. p. 38	<i>Dem.</i> She is Lavinia, therefore must be lov'd Though Bassianus be the emperor's brother. p. 144
2 II. 130-2	<i>AAR.</i> There speak and strike, brave boys, and take your turns, There serve your lust, shadow'd from heaven's eye, And revel in Lavinia's treasury. p. 41	<i>Aar.</i> There speak, and strike, shadow'd from heaven's eye, And revel with Lavinia. p. 146
3 II. 20-7	II.2 <i>TAM</i> Let us sit down, and mark their yelling noise: And – after conflict, such as was suppos'd The wandering prince of Dido once enjoy'd, When with a happy storm they were surpriz'd, And curtain'd with a counsel-keeping cave, - We may, each wreathed in the other's arms, Our pastimes done, possess a golden slumber; Whiles hounds, and horns p. 46	II.2 <i>Tam.</i> Let us sit down, and mark their yelling noise: Whiles hounds and horns, p. 148
4 II. 67-8	<i>LAV.</i> 'Tis thought you have a goodly gift in homing; And to be doubted that your Moor and you p. 49	<i>Lav.</i> 'Tis to be doubted that your Moor and you p. 149
5 II. 78-85	<i>BAS.</i> a barbarous Moor, If foul desire had not conducted you? <i>LAV.</i> And, being intercepted in your sport Great reason that my noble lord be rated For sauciness – I pray you, let us hence,	<i>Bas.</i> a barbarous Moor. <i>Lav.</i> My noble lord, I pray you let us hence, And let her 'joy her raven-colour'd love. <i>Bas.</i> The king.

		And let her 'joy her raven-colour'd love; This valley fits the purpose passing well. <i>B.4S</i> The king		
6	ll. 127-36	<i>DEM.</i> carry this unto her grave? <i>CHI.</i> An if she do I would I were an eunuch. Drag her husband to some secret hole, And make his dead trunk pillow tour lust. <i>TAM.</i> But when you have the honey you desire, Let not this wasp outlive us both to sting. <i>CHI.</i> I warrant you madam, we will make that sure -- Come mistress, now perforce we will enjoy That nice-preserved honesty of yours. <i>LAV.</i> O Tamora!	p. 49	<i>DEM.</i> carry this unto her grave? <i>CHI.</i> Drag hence her husband to some secret hole, And make his dead trunk pillow to our lust. <i>TAM.</i> Let not the wasp outlive, us both to sting. <i>CHI.</i> I warrant you, madam: we will make that sure. <i>LAV.</i> O Tamora!
7	ll. 173-6	<i>LAV.</i> 'Tis death I beg: and one thing more, That womanhood denies my tongue to tell: O keep me from their worse than killing lust, And tumble me into some loathsome pit	p. 53	<i>LAV.</i> 'Tis death I beg, O, keep me from what's worse! And tumble me into some loathsome pit.
8	ll. 179-81	<i>TAM.</i> So should I rob my sweet sons of their fee. No, let them satisfy their lust on thee. <i>DEM.</i> Away	p. 54	<i>TAM.</i> So should I rob my sons of their fee. <i>DEM.</i> Away
9	ll. 190-1	<i>TAM.</i> No I will hence to my lovely Moor, And let my spleenful sons this trull deflour. [Exit.	p. 153	<i>TAM.</i> Now will I hence to my lovely Moor. [Exit p. 153
			IV.1	IV.1
10	ll. 72-3	<i>MAR.</i> and here display, at last What God will have discover'd for revenge:	p. 86	<i>MAR.</i> and here display, at last, What heaven will have discover'd for revenge. p. 174
			IV.2	IV.2

11	I 64		<i>AAR</i> Well, God give her good rest. p. 92	<i>Aar</i> Well, Jove give her good rest. p. 179
12	I 71		<i>AAR</i> Out, out, you whore! is black so base a hue? p. 92	<i>Aar</i> Out, out, you wretch! Is black so base a hue? p. 179
13	II 75-8		<i>CHI</i> Thou hast undone our mother. <i>AAR</i> Villain, I have done thy mother. <i>DEM</i> And there in, hellish dog, thou hast undone Woe to her chance. p. 93	<i>Chi</i> Thou hast undone our mother. <i>Dem</i> Woe to her chance. p. 179
14	II 64-6	IV.3	<i>TIT</i> O well said Lucius! Good boy, in Virgo's lap; give it Pallas. <i>MARC</i> My lord p. 102	<i>Tit</i> O, well said Lucius! <i>Marc</i> My lord p. 184
15	II 67-76		<i>MAR</i> Your letter is with Jupiter by this. <i>TIT</i> Ha! Publius, Publius, what hast thou done! See, see, thou hast shot off one of Taurus' horns. <i>MAR</i> This was the sport, my lord: when Publius shot The bull, being gall'd, gave Aries such a knock That down fell both the ram's horns in the court, And who should find them but the empress' villain? She laugh'd, and told the Moor, he should not choose But give them to his master for a present. <i>Tit</i> Why, there it goes pp. 102-3	<i>Mar</i> Your letter is with Jupiter by this. <i>Tit</i> Why, there it goes. p. 184
16	II 42-3	IV.4	<i>CLO</i> 'Tis he – God, and Saint Stephen, give you good den: I have brought p. 107	<i>Clo</i> 'Tis he. I have brought p. 187
17	II 43-4	V.1	<i>LUC</i> eye; And here's the base fruit of his burning lust. – Say, wall-ey'd slave	<i>Luc</i> eye; Say, wall-ey'd slave. p. 187

18	I. 58			p. 113	p. 191
		<i>AAR.</i> But vengeance rot you all.			<i>Aar.</i> But vengeance slay you all.
19	I. 87		p. 114	p. 192	
		<i>AAR.</i> First, know thou, I begot him on the empress.			<i>Aar.</i> First know thou, I'm his father by the empress.
20		<i>AAR.</i> 'would I were a devil, To live and burn in everlasting fire; So I might have your company in hell, But to torment you with my bitter tongue!	p. 115	p. 192	<i>Aar.</i> 'would I were a devil; But to torment you with my bitter tongue!
			p. 118	p. 194	
			V.2	V.2	
21	II. 143-4	<i>TIT.</i> A pair of cursed hell-hounds, and their dam			<i>Tit.</i> in their own devices. [<i>Aside.</i>]
			p. 125	p. 199	

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The Oxford Shakespeare: The Complete Works. 2 nd edn. ed. by Wells et al.	Reed, <i>Troilus and Cressida</i> , XV, I.1	Bowdler, <i>Troilus and Cressida</i> , VII, I.1
1 ll. 111-2	TRO. Let Paris bleed; 'tis but a scar to scorn; Paris is gor'd with Menelaus' horn. [<i>Alarum.</i> p. 240 I.2	Tro. Let him bleed. [<i>Alarum.</i> p. 241 I.2
2 ll. 207-8	P.AN. it's all one: By god's lid, it does one's heart good: - yonder comes Paris. p. 254 I.2	Pan. it's all one: - Yonder comes Paris. p. 248 I.2
3 ll. 253-67	CRES. the man's date is out. P.AN. You are such a woman! one knows not at what ward you lie. CRES. Upon my back, to defend my belly; upon my wit, to defend my wiles; upon my secrecy, to defend mine honesty, my mask, to defend my beauty, and you, to defend all these and at all these wards I lie, at a thousand watches. P.AN. Say one of your watches. CRES. Nay, I'll watch you for that; and that's one of the chiefest of them too: if I cannot ward what I would not have hit, I can watch you for telling how I took the blow, unless it swell past hiding, and then it is past watching. P.AN. You are such another! <i>Enter TROILUS Boy</i> pp. 257-8	Cres. the man's date is out. <i>Enter TROILUS Boy</i> p. 250
4 l. 277	CRES. By the same token you are a bawd - [<i>Exit. PANDARUS</i> p. 257	Cres. By the same token you are a pimp. [<i>Exit. PANDARUS.</i> p. 250
5 ll. 282-5	CRES. Yet I hold off. Women are angels, wooing Things won are done, joy's soul lies in the doing.	Cres. Yet I hold off. Men prize

		That she below'd knows nought, that knows not this, Men prize	pp. 257-8	p. 250
	I.3		I.3	
6	II. 337-8	NEST. And in such indexes, although small pricks To their subsequent volumes	p. 286	p. 261
	II.1		II.1	
7	II. 1-31	Enter AJAX and THERSITES AJAX. Thersites – THER. Agamemnon – how if had boils full, all over, generally? AJAX. Thersites. THER. and those boils did run? say so, did not the general run then? Were not that a botchy core? AJAX. Dog. THER. Then there would come some matter from him. I see none now. AJAX. Thou bitch-wolf's son, canst thou not hear? Feel then. [Strikes THERSITES. THER. The plague of Greece upon thee, thou mongrel beefwitted lord! AJAX. Speak then, thou unsifted leaven, speak! I will beat thee into handsomeness. THER. I shall sooner rail thee into wit and holiness. But I think thy horse will sooner con an oration than thou learn a prayer without a book. [AJAX strikes THERSITES. Thou canst strike, canst thou? A red murrain o' thy jade's tricks.		Enter AJAX and THERSITES AJAX. Thersites, learn me the proclamation. THER. Thou art proclaimed a fool, I think. AJAX. I say, the proclamation.

		<p><i>AJAX</i>. Toad's stool, learn me the proclamation. <i>THER</i>. Dost thou think I have no sense, thou strik'st me thus? <i>AJAX</i>. the proclamation – <i>THER</i>. Thou art proclaimed a fool, I think. <i>AJAX</i>. Do not, porcupine, do not; my fingers itch. <i>THER</i>. I would, thou didst itch from head to foot, and I had the scratching of thee, I would make thee the loathsomest scab in Greece. When thou art forth in the incursions, thou strikest as low as another. <i>AJAX</i>. I say, the proclamation –</p>	<p>pp. 290-3</p>	<p>pp. 262-3</p>
8	I. 41	<i>AJAX</i> . You whoreson cur!	pp. 294	<i>Ajax</i> . You cur!
9	II. 72-4	<i>THER</i> . he has beat my bones: I will buy nine sparrows for a penny, and his <i>pia mater</i> is not worth the ninth part of a sparrow. This lord, Achilles	p. 298	<i>THER</i> . he has beat my bones: this lord, Achilles
10	I. 87	<i>AJAX</i> . O thou damned cur!	p. 297	<i>Ajax</i> . O thou cur!
		III.3		III.3
11	I. 70-5	<i>THER</i> . such knavery! all the arguments is, a cuckold, and a whore, a good quarrel, to draw emulous factions and bleed to death upon. Now the dry <i>serpigo</i> on the subject! and war, a lechery, confound all! <i>AGAM</i> . Where is Achilles?		<i>THER</i> . such knavery! <i>AGAM</i> . Where is Achilles?
12	I. 230	<i>AJAX</i> . A whoreson dog	pp. 316-7	<i>Ajax</i> . A vile dog.
		III.1	p. 327	III.1
13	II. 98-101	<i>PAN</i> . He! no, she'll none of him; they two are		<i>PAN</i> . He! no, she'll none of him – Come, come

		twain. <i>HELEN.</i> Falling in, after falling out may make them three. <i>PAN.</i> Come, come	p. 336	p. 284
14	ll. 123-31	<i>HELEN.</i> tip of the nose. <i>PAN.</i> He eats nothing but doves, love; and that breeds hot blood, and hot blood begets hot thought, and hot thought beget hot deed, and hot deeds is love. <i>PAN.</i> Is this the generation of love? hot blood, hot thoughts, and hot deeds? – Why they are vipers. Is love a generation of vipers? Sweet lord.	pp. 337-8	p. 285
			III.2	
15	ll. 9-12	<i>TRO.</i> O, be thou my Charon, And give me swift transporence to those fields, Where I may wallow in the lily beds Propos'd for the deservert! O gentle Pandarus	p. 340	p. 286
16	ll. 18-25	<i>TRO.</i> It enchants my sense, what will it be When that the watry palate tastes indeed. Love's thrice-reputed nectar? death I fear me, Swooning destruction, or some joy too fine, Too subtle-potent, tan'd too sharp in sweetness For the capacity of my ruder powers I fear it much; and I do fear besides That I shall lose	p. 340	p. 286
17	ll. 29-31	<i>PAN.</i> She does so blush, and fetches her wind so short, as if she were frayed with a sprite; I'll fetch her.	p. 341	pp. 286-7

18	II. 44-57	<p><i>PAN.</i> Why do you not speak to her? – Come, draw this curtain, and let's see your picture. Alas the day, how loath you are to offend daylight! an 'twere dark, you'd close sooner. So, so; rub on and kiss the mistress. How now, a kiss in fee-farm! build there, carpenter; the air is sweet. Nay, you shall fight your hearts out ere I part you. The falcon as the tercel, for all the duck i'the river go to; go to.</p> <p><i>TRO.</i> You have bereft me of all words, lady.</p> <p><i>PAN.</i> Words, pay no debts, give her deeds: but she'll bereave you of the deeds too, if she call your activity in question. What, billing again? Here's – <i>In witness whereof the parties interchangeably</i> – Come in, come in.</p>	<p><i>Pan.</i> Why do you not speak to her? <i>Tro.</i> You have bereft me of all words lady. <i>Pan.</i> Come in, come in.</p>
19	II. 77-81	<p>pp. 343-4</p> <p><i>TRO.</i> This is the monstrosity in love, lady, - that the will is infinite, and the execution confined; that the desire boundless, and the act a slave to limit. <i>Cres.</i> They say</p>	<p>p. 287</p> <p><i>Tro.</i> This is the monstrosity in love lady.</p>
20	II. 101-2	<p>pp. 345-6</p> <p><i>PAN.</i> I thank you for that; if my lord get a boy of you, you'll give him me: Be true</p>	<p>p. 288</p> <p><i>Pan.</i> I thank you for that; be true</p>
21	II. 137-40	<p><i>TRO.</i> Your leave sweet Cressid? <i>PAN.</i> Leave! an you take leave till to-morrow morning, - <i>CRES.</i> Pray you, content you</p>	<p>p. 288</p> <p><i>Tro.</i> Your leave, sweet Cressid? <i>Cres.</i> Pray you, content you</p>
22	II. 203-7	<p>p. 348</p> <p><i>PAN.</i> Amen. Whereupon I will show you a chamber and a bed, which bed, because it shall not speak of your pretty encounters, press it to death away.</p>	<p>p. 289</p> <p><i>Pan.</i> Amen [<i>Exeunt.</i>]</p>

		<p>I would not from thee. <i>CRES.</i> Night hath been too brief. <i>TRO.</i> Beshrew the witch! with venomous wights she stays, As tediously as hell; but flies the grasps of love. With wings more momentary swift than thought You will catch cold, and curse me. <i>CRES.</i> Pr'ythee, tarry. pp. 383-4</p>	<p><i>Cres.</i> Pr'ythee tarry then;</p>
28	II. 25-30	<p><i>PAN.</i> How now? how go maidenheads? – Here, you, maid! where's my cousin Cressid? <i>CRES.</i> Go hang yourself, you naughty mocking uncle! You bring me to do, and then you flout me too. <i>PAN.</i> To do what? to do what? – let her say what: what have I brought you to do? <i>CRES.</i> Come</p>	<p><i>Pan.</i> How now? where's my cousin Cressid? <i>Cres.</i> Come</p>
29	II. 34-6	<p><i>PAN.</i> Alas poor wretch! a poor capocchia! – hast not slept to-night? would he not, a naughty man, let it sleep? a bugbear take him [Knocking. p. 385</p>	<p><i>Pan.</i> Alas poor wretch! a poor weak girl [Knocking. p. 305</p>
30	II. 38-43	<p><i>CRES.</i> go an see. – My lord, come you again into my chamber: You smile and mock me, as if I meant naughtily. <i>TRO.</i> Ha, ha! <i>CRES.</i> Come, you are deceived, I think of no such thing. – How earnestly they knock!</p>	<p><i>Cres.</i> go and see. – How earnestly they knock. [Knocking. p. 305</p>
31	II. 71-3	<p><i>AENE.</i> ready to effect it. <i>TRO.</i> How my achievements mock me!</p>	<p><i>Aene.</i> ready to effect it. <i>Tro.</i> I will go p. 305</p>

		And Cupid grant we tongue-tied maidens here, Bed, chamber, Pander to provide this gear! [<i>Exeunt.</i>] p. 356			p. 291
	III.3		III.3		III.3
23	ll. 199-202	<i>ULYSSES.</i> And my lord, better would it suit Achilles much To throw down Hector, than Polyxena. But it must grieve		<i>Ulyss.</i> my lord. But it must grieve	
24	l. 283	<i>THER.</i> God be wi' you, with all my heart. p. 373		<i>Ther.</i> With all my heart	p. 298
	IV.1		IV.1		p. 301
25	ll. 57-9	<i>DIO.</i> that doth seek her. (Not making any scruple of her soiture.) With such a hell of pain, and world of charge. p. 380		<i>Dio.</i> that doth seek her. With such a hell of pain.	
26	ll. 60-71	<i>DIO.</i> that defend her (Not palating the taste of her dishonour) With such a costly loss of wealth and friends: He, like a puling cuckold, would drink up The legs and dregs of a flat tamed piece; You, like a lecher, out of whorish loins Are pleas'd to breed out your inheritors Both merits pois'd each weighs nor less nor more, But he as he, the heavier for a whore <i>P.A.R.</i> You are too bitter to you country woman <i>DIO.</i> She's bitter to her country: Hear me, Paris, - For every false drop in her bawdy veins. pp. 380-1		<i>Dio.</i> that defend her. With such a costly loss of wealth and friends. She's bitter to her country, hear me, Paris - For every drop in her wanton veins	p. 304
	IV.2		IV.2		p. 304
27	ll. 11-8	<i>TRO.</i> hath rous'd the ribald crows, And dreaming night will hide our joys no longer		<i>Tro.</i> hath rous'd the ribald crows, I would not from thee.	

		I will go	pp. 387-8	p. 306
	IV.5	IV..4 [different scene numbering]		IV.4 [different scene numbering]
32	ll. 14-22	<i>PAN</i> Let me embrace too: <i>O heart</i> , - as the goodly saying is, - o heart, o heavy heart, Why sigh'st thou without breaking? where answers again, <i>Because thou canst not ease thy smart,</i> <i>By friendship nor by speaking</i> There never was a truer rhyme Let us cast away nothing, for we may live to have need of such a verse; we see it, we see it - How now lambs?	p. 393	<i>PAN</i> . Let me embrace too: - How now lambs
33	l. 45	<i>TRO</i> . He fumbles up into a loose adieu	p. 394	<i>TRO</i> . He fumbles up into a short adieu
34	l. 132	<i>DIO</i> . I'll answer to my lust	p. 400	<i>DIO</i> . I'll answer to my will.
	IV.6	IV.5 [different scene numbering]		IV.5 [different scene numbering]
35	ll. 26-54	<i>ACHIL</i> . Achilles bids you welcome. <i>MEN</i> . I had good argument for kissing once. <i>PAT</i> . But that's no argument for kissing now; For thus popped Paris I his hardiment, And parted thus you and your argument. <i>ULLYSS</i> . O deadly gall, and theme of all our scorns! [<i>Aside</i> For which we lose our heads to gild his horns. <i>PAT</i> . The first was Menelaus' kiss, this, mine. <i>PATROCLUS</i> kisses you. <i>MEN</i> . O this is trim. <i>PAT</i> . Paris and I kiss evermore for him. <i>MEN</i> . I'll have my kiss, sir. - Lady by your leave. <i>CRES</i> . In kissing do you render or receive?		<i>ACHIL</i> . Achilles bids you welcome. <i>CRES</i> . I am your debtor. <i>DIO</i> . Lady, a word

		<p><i>MEN.</i> Both take and give. <i>CRES.</i> I'll make my match to live. The kiss you take is better than you give. Therefore no kiss. <i>MEN.</i> I'll give you boot. I'll give you three for one. <i>CRES.</i> You are an odd man: give even or give none. <i>MEN.</i> An odd man, lady? <i>CRES.</i> No, Paris is not – for you know 'tis true That you are odd and he is even with you. <i>MEN.</i> You fillip me o' th' head. <i>CRES.</i> No, I'll be sworn. <i>ULYSSES.</i> It were no match, your nail against his horn. May I, sweet lady, beg a kiss of you? <i>CRES.</i> You may. <i>ULYSSES.</i> I do desire it. <i>CRES.</i> Why, beg too. <i>ULYSSES.</i> Why then, fore Venus' sake, give me a kiss, When Helen is a maid again and his. <i>CRES.</i> I am your debtor, claim it when 'tis due. <i>ULYSSES.</i> Never's my day, and then a kiss of you <i>DIO.</i> Lady, a word</p>	
36	<p>Il. 88-9</p>	<p><i>AENE.</i> half Greek. <i>ACHIL.</i> A maiden battle then? – O I perceive you <i>Re-enter DIOMED</i></p>	<p>pp. 404-6 p. 314 <i>Aene.</i> half Greek <i>Re-enter DIOMED</i> p. 314</p>
37	<p>Il. 14-23</p>	<p><i>THER.</i> I profit not by thy talk: thou art thought to be Achilles' male varlet. <i>P.ATR.</i> Male varlet, you rogue? what's that?</p>	<p>V.1 V.1 <i>THER.</i> I profit not by thy talk. <i>P.ATR.</i> Why, you ruinous butt, you indistinguishable cur.</p>

		<p><i>THER.</i> Why, his masculine whore. Now the rotten diseases of the south, guts-griping, ruptures, catarrhs, loads o'grave! i' the back, lethargies, cold palsies, and the like, take and take and take again such preposterous discoveries!</p> <p><i>PATR.</i> Why thou damnable box of envy thou, what mean'st thou to curse thus?</p> <p><i>THER.</i> Do I curse thee?</p> <p><i>PATR.</i> Why no you ruinous butt; you whoreson indistinguishable cur, no.</p> <p>p. 427</p>		
38	II. 31-34	<p><i>THER.</i> of nature!</p> <p><i>PATR.</i> Out, gall!</p> <p><i>THER.</i> Finch egg!</p> <p><i>ACHIL.</i> My sweet Patroclus</p> <p>p. 428</p>	<p><i>Ther.</i> of nature?</p> <p><i>Achil.</i> My sweet Patroclus.</p> <p>p. 323</p>	
39	II. 94-5	<p><i>THER.</i> I'll after – nothing but lechery! all incontinent varlets!</p> <p>[<i>Exit.</i></p> <p>p. 432</p>	<p><i>Ther.</i> I'll after</p> <p>[<i>Exit.</i></p> <p>p. 325</p>	
		V.2		V.2
40	II. 42-3	<p><i>TRO.</i> by hell, and all hell's torments, I will not speak a word</p> <p>p. 436</p>	<p><i>Tro.</i> by hell, and all hell's plagues, I will not speak a word.</p> <p>p. 327</p>	
41	II. 54-8	<p><i>TRO.</i> stay a little while.</p> <p><i>THER.</i> How the devil luxury with his fat rump, and potato finger, tickles these together! Fry, lechery, fry!</p> <p><i>DIO.</i> But will you then?</p> <p>p. 437</p>	<p><i>Tro.</i> stay a little while.</p> <p><i>Dio.</i> But will you then?</p>	
42	II. 115-7	<p>[<i>Exit.</i> CRESSIDA.</p> <p><i>THER.</i> A proof of strength she could not publish more,</p>	<p><i>ULLYSS.</i> All's done, my lord</p> <p>[<i>Exit</i> CRESSIDA.</p> <p>p. 328</p>	

		Unless she said, my mind is now turn'd whore <i>ULYSSES</i> All's done, my lord	p. 441				p. 330
43	ll. 180-1	<i>THER.</i> He'll tickle it for his concupy. <i>TRO.</i> O Cressid!	p. 443			<i>Ther.</i> He'll tickle it. <i>Tro.</i> O Cressid!	p. 331
44	ll. 193-8	<i>THER.</i> I would bode Patroclus will give me any thing for the intelligence of this whore: the parrot will not do more for an almond than he for a commodious drab. Lechery, lechery still wars and lechery, nothing else holds fashion: A burning devil take them. [<i>Exit.</i>]	p. 448			<i>Ther.</i> I would bode [<i>Exit.</i>]	p. 332
			V.3				V.3
45	l. 103	<i>PAN</i> A whore ptisick, a whoreson rascally ptisick	p. 457			<i>Pan.</i> A ptisick, a rascally ptisick.	p. 336
			V.4				V.4
46	ll. 5-6	<i>THER.</i> that loves the whore there.				<i>Ther.</i> that loves the jilt there.	p. 337
47	ll. 6-7	<i>THER.</i> that Greekish whoremasterly villain	p. 457			<i>Ther.</i> that Greekish villain	p. 337
48	ll. 23-4	<i>THER.</i> Hold thy whore, Grecian! – now for thy whore, Trojan! – now the sleeve	p. 459			<i>Ther.</i> Now the sleeve	p. 338
49	ll. 32-3	<i>THER.</i> I would laugh at that miracle. Yet in a sort, lechery eats itself. I'll seek them [<i>Exit.</i>]	p. 459			<i>Ther.</i> I would laugh at the miracle. I'll seek them. [<i>Exit.</i>]	p. 338
			V.8				V.8
50	ll. 3-4	<i>THER.</i> 'Loo Paris 'Loo! now my double-henned sparrow! 'loo paris, 'loo! The bull has the game – ware horns ho!				<i>Ther.</i> 'loo Paris 'loo! The bull has the game. [<i>Exeunt.</i>]	

51	II. 8-14	<p>[<i>Exeunt.</i> p. 471</p> <p><i>THER.</i> I love bastards. I am bastard begot, bastard instructed, bastard in mind, bastard in valour, in everything illegitimate. One bear will not bite another, and wherefore should one bastard? Take heed: the quarrel's most ominous to us. If the son of a whore fight for a whore, he tempts judgement. Farewell bastard.</p> <p>p. 471</p>	<p>p. 343</p> <p><i>Ther.</i> I love bastards; Farewell bastard.</p>
Additional Passages 'B'			
52		<p><i>PAN.</i> how ill requited! why should our endeavours be so desired and the performance so loathed? What verse for it? What instance for it? Let me see, Full merrily the humble-bee doth sing Till he hath lost his honey and his sting And being once subdued in armed tail, Sweet honey and sweet notes together fail. Good traders in the flesh, set this in your painted cloths: As many as be here of Pandar's hall, Your eyes, half out, weep our at Pandar's fall, Or if you cannot weep, yet give some groans Though not for me, yet for your aching bones Brethren and sifers of the hold-door trade Some two months hence my will shall here be made It should be now, but that my fear is this Some galled foose of Winchester would hiss. Till then I'll sweat and seek about for eases, And at that time bequeath you my diseases. [<i>Exit.</i></p> <p>pp. 479-80</p>	<p><i>Pan.</i> How ill requited! [<i>Exit.</i></p> <p>p. 346</p>

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	The Oxford Shakespeare: The Complete Works. 2 nd edn. ed. by Wells et al.	Reed, <i>Twelfth Night</i> , V, 1.2	Bowdler, <i>Twelfth Night</i> , I, 1.2
1	ll. 58-9	<i>CAP</i> Be you his eunuch and his mute I'll be p. 246	<i>Cap.</i> Be you his page p. 242
	I.3	I.3	I.3
2	ll. 40-1	<i>SIR. TO.</i> What wench? Castiliano Vulgo; for here come Sir Andrew Ague-face	<i>Sir. To.</i> Here comes Sir Andrew Ague-face.
3	ll. 98-100	<i>SIR. TO.</i> Excellent, it hangs like flax on a distaff, and I hope to see a housewife take thee between her legs and spin it off. pp. 248-9	<i>Sir. To.</i> Excellent, it hangs like flax on a distaff. p. 244
4	ll. 101	<i>SIR. AND.</i> 'Faith, I'll home tomorrow. p. 253	<i>Sir. And.</i> I'll home tomorrow. p. 245
5	l. 116	<i>SIR. AND.</i> 'Faith I can cut a caper. p. 254	<i>Sir. And.</i> I can cut a caper. p. 246
6	ll. 118-37	<i>SIR. AND.</i> And I think I have the back-trick, simply as strong as any man in Illyria. <i>SIR. TO.</i> Wherefore are these things hid? wherefore have these gifts a curtain before them? are they like to take dust, like Mistress Mall's picture? why does thou not go to church in a galliard and come home in a coranto? My very walk should be a jig; I would not so much as make water, but in a sink-a-pace. What does thou mean? is it a world to hide virtues in? I did think, by the excellent constitution of thy leg, it was formed under the star of a galliard. <i>SIR. AND.</i> Ay, 'tis strong, and it does indifferent well in a flame-coloured stock. Shall we set about some revels? <i>SIR. TO.</i> What shall we do else? were we not born	<i>Sir. And.</i> Shall we set about some revels? <i>Sir. To.</i> What shall we do else? ~ Let me see thee caper! ha! higher: ha, ha! ~ excellent!

		<p>under Taurus? <i>SIR. AND. Taurus?</i> That's sides and hearts. <i>SIR. TO.</i> No sir, it is legs and thighs. Let me see thee caper ha! Higher, ha, ha! – excellent! p. 257</p>		
	I.4	I.4		
7	I 13	<p><i>CLO.</i> Well God give them wisdom that have it. p. 260</p>	<p><i>Clo.</i> Well, Heaven give them wisdom that have it p. 248</p>	
	I.5	I.5		
8	ll. 43-9	<p><i>CLO.</i> Anything that's mended, is but patched virtue, that transgress is but patched with sin; and sin, that amends, is but patched with virtue: If that this simple syllogism will serve, so; if it will not, What remedy? As there is no true cuckold but calamity, so beauty's a flower: - the lady back take away the fool, therefore I say again, take her away. p. 262</p>	<p><i>Clo.</i> let the botcher mend him. – The lady bade take away the fool; therefore I say again, take her away!</p>	
9	ll. 53-69	<p><i>CLO.</i> motley in my brain. Good Madonna, give me leave to prove you a fool! <i>OLI.</i> Can you do it? <i>CLO.</i> Dexterously, good madam. <i>OLI.</i> Make your proof. <i>CLO.</i> I must catechize you for it, madonna; Good my mouse of virtue, answer me! <i>OLI.</i> Well, sir for want of other idleness I'll bide your proof. <i>CLO.</i> Good madonna, why mourn'st thou? <i>OLI.</i> Good fool, for my brother's death. <i>CLO.</i> I think his soul is in hell. <i>OLI.</i> I know his sould to be in heaven, fool! <i>CLO.</i> The more fool you madonna, to mourn for your brother's soul being in heaven. – Take away the fool, gentlemen.</p>	<p><i>Clo.</i> motley in my brain. <i>OLI.</i> What think you of this fool, Malvolio?</p>	

		<i>OLI.</i> What think you of this fool, Malvolio? p. 263		
10	II. 118-21	<i>CLO.</i> Good sir Toby, - <i>OLI.</i> Cousin, cousin, how have you come so early by this lethargy? <i>SIR. TO.</i> Lechery! I defy lechery. There's one at the gate	<i>Clo.</i> Good sir Toby - <i>Sir. To.</i> There's one at the gate.	p. 249
11	II. 151-4	<i>MAL.</i> Not yet old enough for a man, nor young enough for a boy; as a squash is before a peascod, or a codling when 'tis almost an apple' 'tis with him e'en standing water, between boy an man, pp. 267-8	<i>Mal.</i> Not yet old enough for a man, nor young enough for a boy, between man and boy.	p. 250
		II.2	II.2	p. 251
12	II. 23-4	<i>SIR. AND.</i> 'twas very good i'faith. I sent thee sixpence for thy leman; hadst it?	<i>Sir. And.</i> 'twas very good i'faith.	
		III.1	III.1	p. 260
13	II. 13-25	<i>CLO.</i> may be turned outward. <i>I/O.</i> Nay, that's certain; they that dally nicely with words may quickly make them wanton. <i>CLO.</i> I would therefore, my sister had no name sir. <i>I/O.</i> Why, man? <i>CLO.</i> Why, sir, he name's a word; and to dally with that word might make my sister wanton. But indeed, words are very rascals, since bonds disgraced them. <i>I/O.</i> Thy reason man? <i>CLO.</i> Troth, sir, I can yield you none without words; and words are grown so false, I am loathe to prove reason with them. <i>I/O.</i> I warrant thou art a merry fellow.	<i>Clo.</i> may be turned outward. <i>I/o.</i> I warrant thou art a merry fellow.	p. 276
				p. 338

14	Il. 42-55	<p><i>VIO.</i> There's expences for thee. <i>CLO.</i> Now Jove in his next commodity of hair, send thee a beard! <i>VIO.</i> By my troth I am almost sick for one; though I would not have it grow on my chin. Is my lady within? <i>CLO.</i> Would not a pair of these have bred? <i>VIO.</i> Yes, being kept together and put to use. <i>CLO.</i> I would play lord Pandarus of Phrygia, sir, to bring a Cressid to this Troilus. <i>VIO.</i> I understand you, sir, 'tis well begg'd. <i>CLO.</i> The matter, I hope, is not great, sir, begging but a beggar; Cressida was a beggar. My lady is within sir.</p>	<p><i>Vio.</i> There's expences for thee. <i>Clo.</i> My lady is within sir.</p>
	III.2	pp. 338-9	p. 276
15	Il. 65-9	<p><i>MAR.</i> Yon gull Malvolio is turned heathen, a very renegade; for there is no Christian, that means to be saved by believing rightly, can ever believe such impossible passages of grossness. He's in yellow stockings!</p>	<p><i>Mar.</i> Yon gull Malvoil is in yellow stockings!</p>
	III.4	p. 352	p. 282
16	Il. 100-3	<p><i>MAR.</i> Pray God he be not bewitched. <i>FAB.</i> Carry his water to the wise woman. <i>MAR.</i> Marry, and it shall be done to-morrow morning if I live My Lady would not lose him.</p>	<p><i>Mar.</i> Pray heaven he be not bewitched! My lady would not lose him.</p>
17	Il. 116-21	<p><i>SIR. TO.</i> foul collier. <i>MAR.</i> Get him to say his prayers; good sir Toby, get him to pray. <i>MAL.</i> My prayers, minx? <i>MAR.</i> No, I warrant you, he will not hear of</p>	<p><i>Sir. To.</i> foul collier. <i>Mal.</i> Go hang yourselves.</p>

		godliness. <i>M4L</i> . Go hang yourselves pp. 362-3	p. 287
18	I 174	<i>SIR</i> . <i>TO</i> . bum-bailiff. p. 365	<i>Sir</i> . <i>To</i> . bailiff. p. 289
	IV.2	IV.2	IV.2
19	II. 4-7	<i>CLO</i> . Well, I'll put it on, and I will dissemble myself in 't; and I would I were the first that ever dissembled in such a gown. I am not fat enough to become the function well! pp. 382-3	<i>C/o</i> . Well, I'll put it on, and I will dissemble myself in 't; I am not tall enough to become the function well. p. 299
	V.1	V.1	V.1
20	II. 396-401	<i>CLO</i> . For the rain it raineth every day. But when I came unto my bed, With hey ho the wind and the rain, With toss-pots still had drunken head, For the rain it raineth every day. A great while ago the world begun p. 419	<i>C/o</i> . For the rain it raineth every day. A great while ago the world begun p. 317

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	<i>The Oxford Shakespeare: The Complete Works</i> , 2 nd edn. ed. by Wells et al.	<i>Reed, Two Gentleman of Verona</i> , IV, I.1	<i>Bowdler, Two Gentleman of Verona</i> , I, I.1
1	ll. 96-101	<i>SPEED</i> . nothing for my labour. <i>PRO</i> . Here's too small a pasture for such a stores of muttons. <i>SPEED</i> . If the ground be overcharged, you were best stick her. <i>PRO</i> . Nay, in that you were astray, 'twere best pound you. p. 186	<i>Speed</i> . nothing for my labour. <i>Pro</i> . Nay, in that you were astray, 'twere best pound you. p. 78
2	ll. 134-6	<i>SPEED</i> . mind. Give her no token but stones; for she's as hard as steel. <i>PRO</i> . What p. 188	<i>Speed</i> . mind. <i>Pro</i> . What p. 78
3	ll. 36-40	II.1 <i>SPEED</i> . these follies are within you, and shine through you like the water in an urinal, that not an eye, that sees you, but is a physician to comment on your malady. <i>V/AL</i> . But tell me p. 206	II.1 <i>Speed</i> . these follies are within you. <i>V'al</i> . But tell me p. 88
4	ll. 17-8	II.3 <i>LAUN</i> . This shoe, with the hole in it, Is my mother and this my father p. 221	II.3 <i>Laun</i> . This shoe is my mother. and this my father p. 94
5	ll. 18-22	II.5 <i>LAUN</i> . fish. <i>SPEED</i> . Why then, how stands the matter with them? <i>LAUN</i> . Marry, thus: when it stands well wit him, it stands well with her.	II.5 <i>Laun</i> . fish. <i>Speed</i> . What

		<i>SPEED.</i> What		
6	II. 45-51	<p><i>LAWN.</i> the ale-house, so; if not thou art an Hebrew, a Jew, and not worth the name of a Christian.</p> <p><i>SPEED.</i> Why?</p> <p><i>LAWN.</i> Because thou hast not so much charity in thee, as to the ale with a Christian. Wilt thou go?</p> <p><i>SPEED.</i> At thy service</p>	<p>p. 229</p>	<p>p. 102</p> <p><i>Laun.</i> rhe alehouse so; wilth thou go.</p> <p><i>Speed.</i> At thy service</p>
7	II. 48-62	<p><i>JUL.</i> I show to be.</p> <p><i>LUC.</i> What fashion, madam, shall I make your breeches?</p> <p><i>JUL.</i> That fits as well as Tell me, good my lord, What compass will you wear your farthingale? Why, e'en what fashion thou best likes, Lucetta.</p> <p><i>LUC.</i> You must needs have a codpiece, madam.</p> <p><i>JUL.</i> Out, out Lucetta, that will be ill-favoured.</p> <p><i>LUC.</i> A round hose, madam, now's not worth a pin</p> <p>Unless you have a codpiece to stick pins on.</p> <p><i>JUL.</i> Lucetta, as thou lov'st me le me have What thou think'st meet and is more mannerly.</p> <p>But tell me, wench, how will the world repute me For undertaking so unstaide a journey? I fear me he will make me scandalized.</p> <p><i>LUC.</i> If you think not so</p>	<p>p. 231</p> <p>II.7</p>	<p>p. 103</p> <p>II.7</p> <p><i>Jul.</i> I show to be</p> <p><i>Luc.</i> If you think not so</p>
8	II. 266-75	<p><i>LAUNCE.</i> myself; and yet 'tis a milk-maid, yet 'tis not a maid, for she hath had gossips; yet 'tis a</p>	<p>p. 236</p> <p>III.1</p>	<p>p. 106</p> <p>III.1</p> <p><i>Lounce.</i> myself.</p> <p><i>Enter SPEED.</i></p>

9	II. 287-91	<p>maid, for she is her master's maid, and serves for wages. She hath more qualities than a water-spaniel, which is much in a bare Christian. Here is a catalogue of her conditions. <i>Imprimis</i>, she can fetch and carry – why a horse can do no more. Nay, a horse cannot fetch, but only carry, therefore is she better than a jade. <i>Item</i> she can milk. Look you, a sweet virtue in a maid with clean hands. <i>Enter SPEED.</i></p>	<p>p. 116</p>
		<p><i>LAUN.</i> I will try thee: Tell me this: Who begot thee? <i>SPEED.</i> Marry, the son of my grandfather. <i>LAUN.</i> O illiterate loiterer! it was the son of thy grandmother. This proves thou canst not read <i>SPEED.</i> Come fool</p>	<p><i>Laun.</i> I will try thee. <i>Speed.</i> Come fool</p>
10	II. 300-22	<p><i>LAUN.</i> Can she so? <i>SPEED.</i> Item, <i>she can knit.</i> <i>LAUN.</i> What need a man care for a stock with a wench, when she can knit him a stock. <i>SPEED.</i> Item, <i>she can wash an scour</i> <i>LAUN.</i> A special virtue; for then she need not be washed and scoured. <i>SPEED.</i> Item, <i>she can spin.</i> <i>LAUN.</i> Then I may set the world on wheels, when she can spin for a living. <i>SPEED.</i> Item, <i>she hath many nameless virtues.</i> <i>LAUN.</i> That's as much to say, bastard virtues, that indeed, know not their fathers and therefore have no names. <i>SPEED.</i> <i>Here follow her vices.</i> <i>LAUN.</i> Close at the heels of her virtues.</p>	<p>p. 116</p> <p><i>Laun.</i> Can she so? <i>Speed.</i> <i>Here follow her vices.</i> <i>Laun.</i> Close at the heels of her virtues. <i>Speed.</i> Item, <i>she doth talk in her sleep.</i></p>

		<p><i>SPEED.</i> Item, <i>she is not to be kissed fasting, in respect of her breath.</i> <i>LAUN.</i> Well, that fault maybe mended with a breakfast: Read on. <i>SPEED.</i> Item, <i>she hath a sweet mouth.</i> <i>LAUN.</i> That makes amends for her sour breath. <i>SPEED.</i> Item, <i>she doth talk in her sleep.</i></p> <p>p. 254</p>	
11	ll.341-356	<p><i>LAUN.</i> that I'll keep shut now, of another thing she may; and that I cannot help. Well, proceed. <i>SPEED.</i> Item, <i>she hath more hair than wit, and more faults than hair, and more wealth than faults.</i> <i>LAUN.</i> Stop there. I'll have her. She was mine and not mine twice or thrice in that last article. Rehearse that once more. <i>SPEED.</i> Item, <i>she hath more hair than wit</i> <i>LAUNCE.</i> More hair than wit, It may be. I'll prove it: the cover of the salt hides the salt, and therefore it is more than the salt. The hair that covers the wit is more than the wit for the greater hides the less. What's next? <i>SPEED.</i> And more faults than hairs <i>LAUNCE.</i> That's monstrous. O that that were out! <i>SPEED.</i> And more wealth than faults. <i>LAUNCE.</i> Why that word makes the faults gracious</p> <p>pp. 255-6</p>	<p>p. 116</p> <p><i>LAUN.</i> that I'll keep shut. What's next? <i>Speed.</i> <i>She has more faults than hairs, -</i> <i>Laun.</i> That's monstrous: O that, that were out! <i>Speed.</i> And more wealth than faults. <i>Laun.</i> Why that word makes the faults gracious.</p>
12	ll. 44-51	<p>IV.1</p> <p><i>3 OUT.</i> awful men. Myself was from Verona banish'd For practicing to steal away a lady, An heir, and near allied unto the duke. <i>2 OUT.</i> And I from Mantua, for a gentleman</p>	<p>p. 117</p> <p>IV.1</p> <p><i>3 Out.</i> awful men. <i>1 Out.</i> But to the purpose</p>

		Whom, in my mood, I stabb'd unto the heart. <i>I OUT.</i> And I, for such like petty crimes as these But to the purpose	p. 268		p. 122
	IV.2			IV.2	
13	II. 16-30	<i>LAUNCE.</i> he had suffer'd for 't: you shall judge. He thrust me himself into the company of three or four gentleman-like dogs under the Duke's tale. He had not been there – bless the mark – a pissing- while but all the camber smelled him. <i>Out with the dog</i> says one. <i>What cur is that?</i> says another, <i>Whip him out</i> says the third. <i>Hang him up</i> says the Duke. I, having been acquainted with the smell before, knew it was Crab and goes me to the fellow that whips the dogs. <i>Friend</i> , quoth I <i>you mean to whip the dog.</i> <i>Ay marry do I</i> quoth he <i>You him the more wrong</i> , quoth I, <i>'twas I did the thing you wot of.</i> He make me no more ado, but whips me out of the chamber. How many masters would do this for his servant? Nay, I'll be sworn I have sat in the stocks for puddings he hath stolen	pp. 279-80		p. 129
14	II. 33-8	<i>LAUNCE.</i> not of this now! – Nay, I remember the trick you served me, when I took my leave of madam Silvia; did not I bid thee still mark me, and do as I do? When didst thou see me heave up my leg and make water against a gentlewoman's farthingale? didst thou ever see me do such a trick? <i>Enter PROTEUS</i>	pp. 280-1		pp. 129-30
15	I. 42	<i>PRO.</i> How now you whoreson peasant?	p. 281		p. 130

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	<i>The Oxford Shakespeare: The Complete Works.</i> ed. by Stanley Wells et al.	Reed, <i>The Winter's Tale</i>, II, I.2	Bowdler, <i>The Winter's Tale</i>, III, I.2
1	II. 186-7	<p><i>LEON.</i> Gone already; Inch thick, knee-deep; o'er head and ears a fork'd one. p. 233</p>	<p><i>Leon.</i> Gone already. p. 12</p>
2	II. 194-208	<p><i>LEON.</i> Now while I speak this, holds his wife by the arm, That little thinks she has been sluic'd in his absence, And his pond fish'd by his needy neighbours, by Sir Smile, his neighbour, nay there's comfort in't. While other men have gates, and those gates open'd, As mine against their will: should all despair, That have revolted wives, the tenth of mankind Wou'd hang themselves. Physick for't there is none, It is a bawdy planet, that will strike Where 'tis predominant, and 'tis powerful think it, From east, west, north, and south: Be it concluded, No barricade for a belly; know it; It will let in and out the enemy, With bag and baggage: many a thousand of us, Have the disease and feel't not. pp. 233-4</p>	<p><i>Leon.</i> Now, while I speak this, holds his wife by the arm; That little thinks she's false. Should all despair That have revolted wives, the tenth of mankind Would hang themselves; but many thousand of us Have the disease and feel't not.</p>
3	II. 278-280	<p><i>LEON.</i> My wife's a hobby horse; deserves a name, As rank as any flax-wench, that puts to</p>	<p><i>Leon.</i> My wife's a woman that deserves a name Too rank to mention. Say it and justify it. p. 12</p>

		Before her troth-plight say it and justify it. p. 240	
4	II. 287-91	<i>LEON.</i> Is leaning cheek to cheek? Is meeting noses? Kissing with inside lip? Stopping the career Of laughter with a sigh? (a note infallible of breaking honesty) horsing foot on foot? Skulking in corners? Wishing clocks more swift? p. 241	<i>Leon.</i> Is leaning cheek to cheek? Stopping the career Of laughter with a sigh? (a note infallible of breaking honesty) wishing clocks more swift? p. 14
		II.1	II.1
5	II. 93-7	<i>LEON.</i> What she should shame to know herself But with her most vile principal, that she's A bedswerver, even as bad as those That vulgars give bold titles; ay, an privy To this their late escape. p. 260	<i>Leon.</i> What she should shame to know herself: She's privy To this their late escape.
6	II. 144-153	<i>ANT.</i> 'would I knew the villain, I would land-damn him: Be she honour flav'd, - I have three daughters; the eldest is eleven; The second, and third nine, and some five, If this prove true, they'll pay for't: by mine honour, I'll geld them all; fourteen they shall not see, To bring false generations; they are co-heirs; And I had rather glib myself: than they Should not produce fair issue. <i>LEON.</i> Cease; no more.	<i>Ant.</i> 'would I knew the villain. <i>Leon.</i> Cease; no more. p. 24
7	II. 185-6	<i>LEON.</i> A mankind witch! Hence with her, out o'door: A most intelligencing bawd! pp. 264-7	<i>Leon.</i> Out! A very witch! Hence with her, out o'door: A most intelligencing bawd! pp. 32-3
		III.3	III.3
8	II. 60-2	<i>SHEP.</i> For there is nothing in the between but getting wenches with child, wronging the ancients, stealing,	<i>Shep.</i> For there is nothing in the between but wronging the ancients, stealing, fighting.

		fighting.	
9	ll. 68-73	<i>SHEP.</i> Mercy on's, a barne; a very pretty barne! A boy, or a child. I wonder? A pretty one; a very pretty one: Sure some scape: though I am not bookish, yet I can read waiting-gentlewoman in the scape. This has been some stair-work, some trunk-work, some behind the door work: they were warmer that got this than the poor thing is here. I'll take it up for pity. p. 306	<i>Shep.</i> Mercy on's, a barne; a very pretty barne! A pretty one; a very pretty one: I'll take it up for pity. p. 49
		IV.3	IV.3 p. 19
10	ll. 1-13	<i>Enter AUTOLYCUS singing</i> <i>When daffodils begin to peer, -- With, heigh! The doxy over the dale, Why, then comes in the sweet o' the year, For the red blood reigns in winter's pale.</i> <i>The white sheet bleaching on the hedge, With hey! The sweet birds, O, how they sing! Doth set my pugging tooth on edge' For a quart of ale is a dish for a king.</i> <i>The lark, that tira-lirra chants, With hey! The thrush and the jay: -- Are summer songs for me and my aunts, While we lie tumbling in the hay.</i>	<i>Enter AUTOLYCUS</i> <i>Auto.</i> I have served prince Florizel, and, in my time, wore three-pile.
11	ll. 23-4	I have served prince Florizel and in my time, wore three-pile. <i>AUTO.</i> My traffic is sheets; when the kite builds, look to lesser linen. My father named me Autolyucus.	<i>Auto.</i> My father named me Autolyucus. p. 54

12	ll. 42-4		p. 320-1 CLO. Means and bases: but one Puritan amongst them, and he sings psalms to hornpipes. I must have <i>saffron</i> . p. 324	p. 54 CLO. Means and bases. I must have <i>saffron</i> . p. 55
	IV.4		IV.4	
13	ll. 113-5		PER. Become your time of day; and yours, and yours; That wear upon your virgin branches yet Your maidenhead growing: -- O Proserpine. p. 338	PER. Become your time of day. -- O Proserpine.
14	ll. 124-5		PER. Bright Phoebus in his strength, a malady Most incident to maids; bold ox lips, and p. 340	PER. Bright Phoebus in his strength; bold ox lips p. 61
15	ll. 129-32		PER. To strew him o'er and o'er. FLO. What? Like a corse? PER. No, like a bank, for love to lie and play on; Not like a corse; or if,—not to be buried, But quick, and in mine arms.—Come take your flowers. p. 340-1	PER. To strew him o'er and o'er.—Come, take your flowers. p. 61
16	ll. 163-5		DOR. Mopsa must be your mistress, marry garlick, to mend her kissing with— MOP. Now, in good time! p. 343	DOR. Mopsa must be your mistress. Mop. In good time! p. 62
17	ll. 192-202		SERV. No milliner can so fit his customers with gloves: he has the prettiest love-songs for maids; so without bawdry which is strange; with such delicate burdens of <i>dildos</i> and <i>fadings</i> : <i>jump her and thump her</i> ; and where some stretch mouth'd rascal would, as it were, mean mischief, and break a foul gap into the matter, he make the maid to answer <i>Whoop, do me no harm, good man</i> ; puts him off, slights him, with <i>Whoop, do me no harm, good man</i> . POL. This is a brave fellow.	SERV. no milliner can so fit his customer with gloves. p. 62

18	II. 209-12		<p>p. 346</p> <p><i>SERV</i> Goddesses; you would think a smock were a she-angel, he so chants to the sleeve-hand, and the work about the square on 't.</p> <p><i>CLO</i>. Pry'thee, bring him in.</p>	<p>p. 63</p> <p><i>SERV</i>. Goddesses. <i>CLO</i>. Pry'thee bring him in.</p>
19	II.226-30		<p>p. 348</p> <p><i>AUT</i>. For my lads to give their dears; Pins and poking-sticks of steel. What maids lack from head to heel come buy of me, come; come buy, come buy.</p>	<p>pp. 63-4</p> <p><i>AUT</i>. For my lads to give their dears; Come buy of me, come; come buy, come buy.</p> <p>pp. 64-5</p>
20	II. 234-250		<p>p. 349-50</p> <p><i>MOP</i> they come not too late now. <i>DOR</i>. He hath promised you more than that, or there be liars. <i>MOP</i> He hath paid you all he promised you: may be, he has paid you more; which will shame you to give him again. <i>CLO</i>. Is there no manners left among maids? Will they wear their plackets, where they should bear their faces? Is there not milking-time, when you are going to bed or kiln-hole, to whistle of these secrets; but you must be tittle-tattling before all our guests? 'Tis well they are whispering: Clamour your tongues and not a word more. <i>MOP</i>. I have done. Come, you promised me a tawdry lace, and a pair of sweet gloves. <i>CLO</i>. Have I not told thee, how I was cozened</p>	<p><i>Mop</i>. they come not too late now. <i>Clo</i>. Have I not told thee, how I was cozened?</p>
21	II. 259 - 279		<p>p. 350-53</p> <p><i>MOP</i> they are true. <i>AUT</i>. Here's one to a very doleful tune. How a usurer's wife was brought to bed of twenty money-bags at a burden, and how she longed to eat adders' heads, and toads carbonadoed.</p>	<p>p. 65</p> <p><i>Mop</i>. they are true. <i>Aut</i>. Here's a ballad of a fish that appeared upon the coast, on Wednesday the fourscore of April, forty thousand fathom above water, and sung this ballad against the hard hearts of maids: it was thought she was a woman and was turned into a</p>

		<p><i>MOP</i> Is it true, think you? <i>AUT.</i> Very true; and but a month old. <i>DOR.</i> Bless me from marrying a usurer! <i>AUT.</i> Here's the midwife's name to't, one mistress Taleporter, and five or six honest wives. <i>MOP.</i> Pray you now, buy it. <i>CLO.</i> Come on, lay it by: And let's first see more ballads; we'll buy the other things anon. <i>AUT.</i> Here's another ballad, of a fish, that appeared upon the coast on Wednesday the fourscore of April, forty thousand fathoms above the water, and sung this ballad against the hard hearts of maids: it is thought she was a woman, and was turned into a cold fish, for she would not exchange flesh with one that loved her: The ballad is very pitiful.</p>	<p>cold fish. The ballad is very pitiful.</p>
22	I. 310	<p><i>CLO.</i> Wenchies, I'll buy for you both. p. 353-55</p>	<p><i>Clo.</i> Girls, I'll buy for you both. p. 65</p>
23	II. 609 - 612	<p><i>AUT.</i> The rest of the herd to me, that all their other senses stuck in ears: you might have pinched a placket, it was senseless; 'twas nothing, to geld a codpiece of a purse; I would have filed keys off. pp. 376-7</p>	<p><i>AUT.</i> The rest of the herd to me, that all their other senses stuck in ears. I would have filed keys off. p. 66</p>
24	II. 713 - 714	<p><i>AUT.</i> Let me pocket up my pedlar's excrement. p. 381</p>	<p><i>AUT.</i> Let me pocket up my pedlar's beard. p. 80</p>
25	II. 720 - 721	<p><i>AUT.</i> A lie; you are rough and hairy: Let me have no lying. p. 382</p>	<p><i>AUT.</i> A lie; you are rough: Let me have no lying. p. 80</p>
	V.1	V.1	V.1
26	II. 155 - 164	<p><i>CLO.</i> as any is in Bohemia. <i>SHEP.</i> You may say it, but not swear it. <i>CLO.</i> Not swear it, now I am a gentleman? Let boots and franklins say it. I'll swear it.</p>	<p><i>Clo.</i> as any is in Bohemia. - Hark!</p>

		<p><i>SHEP.</i> How if it be false son?</p> <p><i>CLO.</i> If it be ne'er so false, a true gentleman may swear it, in the behalf of his friend: - And I'll swear to the prince, thou art a tall fellow of thy hands, and that thou wilt be drunk; but I'll never swear it: and I would, thou wouldst be a tall fellow of thy hands.</p> <p><i>AUT.</i> I will prove so, sir, to my power.</p> <p><i>CLO.</i> Ay, by any means prove a talk fellow: If I do not wonder, how thou darest venture to be drunk, not being a tall fellow, trust me not. - Hark!</p> <p style="text-align: right;">p. 410-11</p>	
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