

LEONATO All thy tediousness on me, ah?

DOGBERRY Yea, and 'twere a thousand pound more than 'tis, for I hear
as good exclamation on your worship as of any man in the city, and
though I be but a poor man, I am glad to hear it. 20

VERGES And so am I.

LEONATO I would fain know what you have to say.

VERGES Marry, sir, our watch tonight, excepting your worship's
presence, ha' ta'en a couple of as arrant knaves as any in Messina. 25

DOGBERRY A good old man, sir, he will be talking as they say, when the
age is in, 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, and 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. 30

LEONATO Indeed, neighbour, he comes too short of you.

DOGBERRY Gifts that God gives.

LEONATO I must leave you.

DOGBERRY One word, sir, our watch, sir, have indeed comprehended
two aspicious persons, and we would have them this morning
examined before your worship. 35

LEONATO Take their examination yourself, and bring it me, I am now in
great haste, as it may appear unto you.

DOGBERRY It shall be suffigance. 40

[Enter MESSENGER]

LEONATO Drink some wine ere you go: fare you well.

MESSENGER My lord, they stay for you, to give your daughter to her
husband.

LEONATO I'll wait upon them, I am ready.

Exit [Leonato with Messenger]

DOGBERRY Go, good partner, go get you to Francis Seacoal, bid him 45

19 pound] Q; times F 25 ha'] Q; have F 39 as it may] Q; as may F 40 SD] Rowe; not in Q 44 SD *Exit*] At 40 in Q
44 SD *Leonato with Messenger*] Rowe; not in Q 45 Seacoal] Sea-cole Q

20 exclamation For 'acclamation'.

24 excepting For 'respecting'. Verges mangles a
polite formula.

26–31 Dogberry strings together platitudes and
proverbs, switching from Leonato to Verges and
back again. The familiar fragments give him the
impression he is talking very wisely.

26–7 when . . . out There is a proverb, 'When ale
is in the wit is out' (Tilley w471).

27 a world to see a sight worth seeing (Tilley
w878).

28 God's . . . man Tilley G195.

28–9 and . . . behind Tilley T638.

29–30 honest . . . bread Tilley M68.

35 comprehended For 'apprehended'.

36 aspicious For 'suspicious'.

40 suffigance For 'sufficient'.

45 Francis See 3.3.10 and n.

bring his pen and ink-horn to the gaol: we are now to examination
these men.

VERGES And we must do it wisely.

DOGBERRY We will spare for no wit I warrant you: here's that shall drive
some of them to a noncome, only get the learned writer to set down
our excommunication, and meet me at the gaol. 50

Exeunt

4.[1] *Enter* DON PEDRO, DON JOHN, LEONATO, FRIAR [FRANCIS],
CLAUDIO, BENEDICK, HERO and BEATRICE[; *Wedding Guests*]

LEONATO Come, Friar Francis, be brief, only to the plain form of
marriage, and you shall recount their particular duties afterwards.

FRIAR FRANCIS You come hither, my lord, to marry this lady?

CLAUDIO No.

LEONATO To be married to her: friar, you come to marry her. 5

FRIAR FRANCIS Lady, you come hither to be married to this count?

HERO I do.

FRIAR FRANCIS If either of you know any inward impediment why you
should not be conjoined, I charge you on your souls to utter it.

CLAUDIO Know you any, Hero? 10

HERO None, my lord.

FRIAR FRANCIS Know you any, count?

LEONATO I dare make his answer, none.

CLAUDIO Oh what men dare do! What men may do! What men daily
do, not knowing what they do! 15

46 examination] Q; examine F 51 SD] F; not in Q Act 4, Scene 1 4.1] *Actus Quartus* F; not in Q 0 SD DON PEDRO,
DON JOHN] *Prince, Bastard* Q 3 SH FRIAR FRANCIS] *Fran.* Q 6 SH FRIAR FRANCIS] *Frier* Q (and throughout
scene) 15 do, not . . . do!] Q; do! F

50 noncome For 'nonplus', state of bewilder-
ment. 'Noncome' suggests *non compos mentis*, of
unsound mind.

51 excommunication For 'examination'.

Act 4, Scene 1

0 SD Pope first provided the location 'a church'; on
Shakespeare's stage, appropriate properties – can-
dles, vestments – would indicate this. The proces-
sional entry would perhaps be in pairs, in the order
given in the stage direction. The church set became
a major attraction in Irving's production: see illustra-
tion 6, p. 16 above.

2 recount . . . afterwards A little homily is still
expected from the celebrant at the end of a wedding
ceremony.

5 married to her Leonato misses the threat in
Claudio's bald 'no' and assumes a flippant play on
the double grammar of 'marry'.

8–9 The words are close to the marriage service in
the Book of Common Prayer: 'I require and charge
you both, as ye will answer at the dreadful day of
judgement . . . that if either of you know any impedi-
ment . . . ye do now confess it.'

15* The omission from F of the final clause is an
easy compositorial slip.

BENEDICK How now! Interjections? Why then, some be of laughing, as,
ah, ha, he.

CLAUDIO Stand thee by, friar: father, by your leave,
Will you with free and unconstrained soul
Give me this maid your daughter?

LEONATO As freely, son, as God did give her me.

CLAUDIO And what have I to give you back, whose worth
May counterpoise this rich and precious gift?

DON PEDRO Nothing, unless you render her again.

CLAUDIO Sweet prince, you learn me noble thankfulness:
There, Leonato, take her back again,
Give not this rotten orange to your friend,
She's but the sign and semblance of her honour:
Behold how like a maid she blushes here!
Oh what authority and show of truth
Can cunning sin cover itself withal!
Comes not that blood, as modest evidence,
To witness simple virtue? Would you not swear
All you that see her, that she were a maid,
By these exterior shows? But she is none:
She knows the heat of a luxurious bed:
Her blush is guiltiness, not modesty.

LEONATO What do you mean, my lord?

CLAUDIO Not to be married,
Not to knit my soul to an approvèd wanton.

LEONATO Dear my lord, if you in your own proof,
Have vanquished the resistance of her youth,
And made defeat of her virginity –

CLAUDIO I know what you would say: if I have known her,
You will say, she did embrace me as a husband,

24 SH DON PEDRO] *Prince Q (and subst. throughout scene)*

16 **Interjections** Benedick puns on the grammar term and quotes William Lyly's *Short Introduction of Grammar* (1538), sig. c.viii: 'An Interjection . . . betokeneth a sudden passion of mind . . . Some are of laughing: as *Ha, ha, he.*' John Lyly had made the same joke: 'an interjection, whereof some are of mourning: as *eho, vah*' (*Endimion* (1591), 3.3.5). This echo – whether conscious or not – makes Benedick's interjection a little less fatuous.

25 **learn** teach; not a solecism then.

27 **rotten orange** Perhaps because an orange may look sound but be bad inside.

30 **authority** . . . **truth** show of authority and truth.

36 **luxurious** lustful.

38 **mean** Claudio takes Leonato's question not as 'what is your meaning?' but 'what is your intention?'

43 **known her** had sexual intercourse with her. 'And Adam knew Heva his wife, who conceiving bare Cain, saying: "I have gotten a man of the Lord"' (Gen. 4.1).

And so extenuate the forehead sin: no, Leonato,
I never tempted her with word too large,
But as a brother to his sister, showed
Bashful sincerity, and comely love.

HERO And seemed I ever otherwise to you?

CLAUDIO Out on thee seeming, I will write against it!
You seem to me as Dian in her orb,
As chaste as is the bud ere it be blown:
But you are more intemperate in your blood,
Than Venus, or those pampered animals,
That rage in savage sensuality.

HERO Is my lord well, that he doth speak so wide?

LEONATO Sweet prince, why speak not you?

DON PEDRO What should I speak?

I stand dishonoured that have gone about
To link my dear friend to a common stale.

LEONATO Are these things spoken, or do I but dream?

DON JOHN Sir, they are spoken, and these things are true.

BENEDICK This looks not like a nuptial.

HERO True, oh God!

CLAUDIO Leonato, stand I here?

Is this the prince? Is this the prince's brother?

Is this face Hero's? Are our eyes our own?

LEONATO All this is so, but what of this, my lord?

CLAUDIO Let me but move one question to your daughter,
And by that fatherly and kindly power,
That you have in her, bid her answer truly.

LEONATO I charge thee do so, as thou art my child.

HERO Oh God defend me, how am I beset!

What kind of catechising call you this?

50 thee] Q; thy *Pope*; thee! *Seymour* 50 seeming,] Q; seeming! *Collier* 50 it!] it, Q 61, 104 SH DON JOHN] *Bastard*
Q 70 do so] Q; doe F

45 **forehand sin** sin by anticipation (of the marriage vows).

50 ***Out . . . seeming** This passage has been much emended, but there is no need: 'I've had enough of you seeming'.

50 **write** . . . it make a public exposure of it.

51 **Dian** Diana, the moon, goddess of chastity. Compare Posthumus's jealous outburst, *Cym.* 2.5, where 'seem', 'write against' and 'Dian' all recur.

52 **blown** fully open.

54 **pampered** overfed and indulged in luxury. Whether a specific species of animal – goats, monkeys – is in Claudio's mind is hard to say. Venus draws the attention of Adonis to the behaviour of his horse, which is certainly a well-fed beast (*Venus and Adonis* 385–408).

59 **common stale** See 2.2.20; a prostitute of the lowest class (*OED Stale* sb³ 4).

67 **move** put.

68 **kindly power** natural authority.

CLAUDIO To make you answer truly to your name.

HERO Is it not Hero? Who can blot that name
With any just reproach?

CLAUDIO Marry that can Hero, 75
Hero itself can blot out Hero's virtue.
What man was he, talked with you yesternight,
Out at your window betwixt twelve and one?
Now if you are a maid, answer to this.

HERO I talked with no man at that hour, my lord. 80

DON PEDRO Why then are you no maiden. Leonato,
I am sorry you must hear: upon mine honour,
Myself, my brother, and this grievèd count
Did see her, hear her, at that hour last night,
Talk with a ruffian at her chamber window, 85
Who hath indeed most like a liberal villain,
Confessed the vile encounters they have had
A thousand times in secret.

DON JOHN Fie, fie, they are
Not to be named my lord, not to be spoke of,
There is not chastity enough in language, 90
Without offence to utter them: thus, pretty lady,
I am sorry for thy much misgovernment.

CLAUDIO Oh Hero! What a hero hadst thou been,
If half thy outward graces had been placed
About thy thoughts and counsels of thy heart? 95
But fare thee well, most foul, most fair, farewell
Thou pure impiety, and impious purity,
For thee I'll lock up all the gates of love,

81 are you] Q; you are F 88 SH DON JOHN] John Q 88-9 Fie ... are / Not ... spoke of;] Fie ... lord, / Not ... spoke of, Q 89 spoke] Q; spoken F 93 been] F; bin Q

73 answer ... name The first question in the Church of England Catechism is 'What is your name?'

76 Hero itself i.e. the name itself. Borachio had promised that the watchers should hear him 'call Margaret Hero' (2.2.32).

86 liberal coarse or free in speech. Compare *Ham.* 4.7.169-70: 'long purples / That liberal shepherds give a grosser name'. The sense of 'generous' is also involved: he told them freely, without holding anything back.

92 much very great; more freely used as an adjective then than now. See Abbott 51.

92 misgovernment misconduct. Reason and will have not governed her passions as they should.

93-7 The use of elaborate figures – the pun on Hero, the oxymorons of fair foulness, pure impiety – is common for expressing strong emotion. Compare Leonato's extended play on 'mine' (127-31) below, or Juliet's punning on the three senses of 'I' (eye, aye), *Rom.* 3.2.45-50. But compare also the very different style of Beatrice's outburst (291-307) below. Her grief and anger are much more simply expressed – as is Romeo's final resolution.

98 the gates of love the senses, of which sight is predominant; compare *MV* 3.2.63-7: 'fancy ... is engend'ed in the eyes'.

And on my eyelids shall conjecture hang,
To turn all beauty into thoughts of harm, 100
And never shall it more be gracious.

LEONATO Hath no man's dagger here a point for me?
[Hero faints]

BEATRICE Why how now, cousin, wherefore sink you down?

DON JOHN Come let us go: these things come thus to light,
Smother her spirits up.
[Exeunt Don Pedro, Don John and Claudio]

BENEDICK How doth the lady? 105

BEATRICE Dead I think, help, uncle!
Hero, why Hero: uncle: Signor Benedick: friar!

LEONATO Oh Fate! Take not away thy heavy hand,
Death is the fairest cover for her shame
That may be wished for.

BEATRICE How now, cousin Hero? 110

FRIAR FRANCIS Have comfort, lady.

LEONATO Dost thou look up?

FRIAR FRANCIS Yea, wherefore should she not?

LEONATO Wherefore? Why doth not every earthly thing
Cry shame upon her? Could she here deny
The story that is printed in her blood? 115

Do not live, Hero, do not ope thine eyes:
For did I think thou wouldst not quickly die,
Thought I thy spirits were stronger than thy shames,
Myself would on the rearward of reproaches
Strike at thy life. Grieved I, I had but one? 120

Chid I for that at frugal nature's frame?

Oh one too much by thee! Why had I one?

Why ever wast thou lovely in my eyes?

Why had I not with charitable hand,

Took up a beggar's issue at my gates, 125

102 SD] *Hammer*; not in Q 105 SD] *Rowe*; not in Q 119 rearward] Q; reward F

99 conjecture suspicion.

105 spirits vital powers; aerial substances supposed to be carried in the bloodstream to control and maintain bodily functions.

111 look up i.e. to heaven, as free from blame. Compare *Ham.* 3.3.50-1: 'then I'll look up. / My fault is past.'

115 printed in her blood made plain by her blushes; but also 'unchangeably part of her nature'.

119 rearward of reproaches following after reproaches. The metaphor is military. If he did not expect the army of her own shame and his reproaches to cause her death, then as a rearguard to that army he would himself literally kill her.

123 ever always.