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TIMON OF ATHENS .................................. I
INTRODUCTION

IN the folio of 1623 we have the first known edition of our play. There it is called The Life of Tymon of Athens, with the running titles, Timon of Athens; and the circumstances, presently to be noted, in which it was inserted in its particular place are supposed to have a bearing upon the question of its authorship. Though the date of composition can only be inferred, the style, habit of thought, and metrical indications alike point to some date between 1606 and 1610. The story of Timon was well known in Shakespeare's day, and he himself in Love's Labour's Lost refers to "critic Timon." For details he appears to have drawn from three sources—Painter's Palace of Pleasure, Plutarch's Life of Marcus Antonius, and, directly or indirectly, from Lucian's Dialogue entitled Timon or the Misanthrope. There was also an old play of Timon, circa 1600, which contains many of the incidents used by Shakespeare, though none, I think, which he could not have derived elsewhere, unless it be the return of the faithful steward to join his master in his self-imposed exile. In the preface to his edition of this drama, published by the Shakespeare Society in 1842, Dyce says, "I leave to others a minute discussion of the question whether or not Shake- speare was indebted to the present piece. I shall merely
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observe, that I entertain considerable doubts of his having been acquainted with a drama, which was certainly never performed in the metropolis, and which was likely to have been read only by a few of the author's particular friends to whom transcripts of it had been presented."

From an early period suspicions have been expressed as to the genuineness of Timon as we now have it. The older commentators accounted for its condition by supposing the folio version to be printed from a manuscript largely mangled and interpolated by the actors. Of this supposition I shall speak later on. Modern criticism is mainly represented by two schools, one of which holds that Shakespeare worked upon an earlier play, part whereof he retained; the other, that his portion, left incomplete, was supplemented by some contemporary dramatist. The latter of these theories I take first as more adequately satisfying the requirements of the case, though I am far from believing that the adulteration is anything like as extensive as its extreme advocates would make out. To Verplanck, I believe, we owe the first suggestion of an escape from the difficulties by which we are met. In the Introduction 1 to his edition of Shakespeare, published in 1842, this scholar writes as follows:—"The hypothesis which I should offer—certainly with no triumphant confidence of its being the truth, but as more probable than any other—is this: Shakespeare, at some time during that period, when his temper, state of health, or inclination of mind, from whatever cause, strongly prompted him to a severe judgment of human nature and acrimonious moral censure, adopted the canvas of Timon's story as a fit vehicle of poetic satire, in the

1 Quoted by Rolfe, pp. 38, 39 of his Introduction to Timon of Athens.
highest sense of the term, as distinguished alike from personal lampoons and from the playful exhibition of transient follies. In this he poured forth his soul in those scenes and soliloquies, the idea of which had invited him to the subject; while, as to the rest, he contented himself with a rapid and careless composition of some scenes, and probably on others (such as that of Alcibiades with the senate) contenting himself with simply sketching out the substance of an intended dialogue to be afterwards elaborated. In this there is no improbability, for literary history has preserved the evidence of such a mode of composition in Milton and others. The absence of all trace of the piece from this time till it was printed in 1623 induces the supposition that in this state the author threw aside his unfinished work, perhaps deterred by its want of promise of stage effect and interest, perhaps invited by some more congenial theme. When, therefore, it was wanted by his friends and 'fellows,' Heminge and Condell, after his death, for the press and the stage, some literary artist like Heywood was invited to fill up the accessory and subordinate parts of the play upon the author's own outline; and this was done or attempted to be done, in the manner of the great original, as far as possible, but with little distinction of his varieties of style.

"Upon this hypothesis, I suppose the play to be mainly and substantially Shakespeare's, filled up, indeed, by an inferior hand, but not interpolated in the manner of Tate, Davenant, or Dryden, with the rejection and adulteration of parts of the original; so that its history would be nearly that of many of the admired paintings of Rubens and Murillo, and other prolific artists, who often left the details
and accessories of their work to be completed by pupils or dependants."

This theory was between 1868 and 1874 worked out in great detail by Fleay, with whom Hudson and Rolfe are in general accord. The conclusion at which Fleay arrived is shown in the subjoined conspectus of the portions which he assigns to Shakespeare and of the extent to which the two latter critics concur.¹

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It is impossible within any reasonable limit to follow Fleay through his detailed examination of the play. I shall therefore content myself with stating what seem to me the more important points of his criticism, and with explaining how far I am able to accept his conclusions.

In II. ii., "when," says Fleay, "Timon has demanded an explanation of the steward, and the steward has desired the duns to cease their importunity till after dinner, he adds to

¹ The lines are numbered as in the Globe edition.
² Fleay's distribution as here shown is taken from his Introduction to Shakespearean Study, pp. 37, 38. In his Manual, the distribution in Part I. differs in some points from that in Part II., while both Parts differ more or less from the Introduction. Originally Fleay rejected the whole of IV. iii.
³ Hudson stars those parts in which he is "thoroughly satisfied that the lines have nothing of Shakespeare in them. There are, besides, several passages which I am doubtful about, and therefore leave them unstarred."
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them, 'Pray you, walk neere! I 'le speak with you anon'; and straightway gives the explanation desired; but the playwright who improved the drama wanted Apemantus to talk nonsense to the Page and the Fool of a harlot (unknown in the rest of the piece): so he makes the steward say, 'Pray, draw neere!' and go out with Timon, apparently to have out their explanation. Caphis and Co. do not draw neere, but stop to talk to Apemantus. When we've had enough of that, in come Timon and the steward, who again says, 'Pray you, walk neere,' which the creditors do this time, and Timon and the steward go on with their talk as if they had never left the stage to say anything outside.' Here it is to be noted that the steward is not again made to say "Pray you, walk near." His invitation, "Pray, draw near," is, I contend, manifestly addressed to Timon, for the latter's exit after line 44, due to Pope, is unknown to the folio; while the words, "Pray you, walk near," are not an invitation to draw near, but a request to the servants to walk a little way off, out of earshot. But there is a further difficulty which Fleay's excision does not remove. In line 49 Timon says, "Do so, my friends. See them well entertained." Now, the former part of the line is addressed to the servants; the latter to the steward. Yet, in any hypothesis, the steward pays no heed to this injunction. To cut out these words also, would be to make Timon's exit 1 abrupt and discourteous. Again, it helps us nothing to suppose, with Johnson, that a whole scene is missing, since this would involve an inordinately long interval before Timon and the steward return to the scene,

1 In a matter of so much doubt I have left both exits as usually printed, together with the re-entry of Timon and the steward after line 118.
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and at the same time leave the former's injunction disregarded. In spite of the stage-directions, I am fully persuaded that there is no exit by Timon and the steward, but that they only walk about apart from the servants. Still, to these, during the steward's disclosures, some dialogue must be given whether it be with Apemantus, the Page, and the Fool, or among themselves; for when Timon again comes forward, his words, "You make me marvel," etc., show that a revelation not to be told in a few sentences has been made to him.

A more important difficulty, which Johnson was the first to point out, occurs in iv. iii., where Apemantus describes the poet and the painter approaching. The talk, says Fleay, goes on "for 60 lines, and then enter—Banditti! more talk with Banditti 63 lines, and then enter—Steward! more talk (80 lines), and then at last enter 'poet and painter'! To avoid this, modern editors make the curtain fall when the steward goes out; but this makes matters worse; the poet and painter must be 'coming yonder,' not only while that interminable talk goes on, but while the curtain is down: imagine this to be Shakespeare's arrangement! But suppose the curtain does not fall? Then the poet and painter enter as the steward goes out: and one of the first things they tell us is that 'tis said he gave unto his steward a mighty sum.' No, as the play stands, the curtain must fall in the middle of a scene, and the poet and painter wait yonder all the while. This point alone settles the question of the present arrangement being Shakespeare's." No explanation of this muddle has yet been given, for Hudson's substitution of the words "a parcel of soldiers" for "a poet and a painter" can hardly be
accounted as such. Fleay further rejects not only the steward’s soliloquy, but also his conversation with Timon, which, though garbled, appears to me to have abundant marks of Shakespeare’s mind.

Regarding the sums of money mentioned in different parts of the play, Fleay (in the second of the two papers in Part II. of his Manual) enters into an elaborate calculation, the only result of which, as it seems to me, is to show that neither Shakespeare nor the second author (supposing his presence) knew or cared to remember the real value of a talent. In II. ii. 197 (admitted to be genuine Shakespeare) Timon proposes to borrow a thousand talents. This would be equivalent to £245,750, a sum so outrageous that Fleay is driven to alter “talents” into “pieces.” That “talent” was at times used vaguely is shown by the anonymous Timon where (I. ii.) four or five talents are spoken of as equivalent to £200, and this in a play which from its use of the language of philosophy must have been meant for an academic audience, an audience, that is, much more likely to be accurate and critical on such a point. The difficulty which, in III. vi. 22, Fleay originally found as to the thousand “pieces,” he has since got rid of by rejecting the prose part of that scene, as he rejects II. ii. 186–191, where the three servants are being despatched to borrow fifty talents apiece, and the scenes in which those servants are presented asking for the loans. My reasons for accepting these last scenes as genuine will be stated later on; and as I do not believe that any definite value is to be attached to either talents or pieces, any more than to “solidares,” the sums mentioned do not cause me any doubts.

I have mentioned that circumstances connected with
the position of our play in the folio are supposed to have a bearing upon its authorship. The Cambridge Editors, who hold that Shakespeare worked upon an earlier play, state, in their Preface to the seventh volume, originally published in 1866, that *Timon* "occupies twenty-one pages, from 80 to 98 inclusive, 81 and 82 being numbered twice over. After 98 the next page is filled with *The Actors Names*, and the following page is blank. The next page, the first of *Julius Caesar*, is numbered 109, and instead of its beginning as it should signature *ii*, the signature is *kk*. From this it may be inferred that for some reason the printing of *Julius Caesar* was commenced before that of *Timon* was finished. It may be that the manuscript of *Timon* was imperfect, and that the printing was stayed till it could be completed by some playwright engaged for the purpose. This would account for the manifest imperfections at the close of the play. But it is difficult to conceive how the printer came to miscalculate so widely the space required to be left." Fleay, holding the opposite theory, presses the same facts into his service. The editors, he says, "took the incomplete *Timon*, put it into a playwright's hands, and told him to make it up to 30 pages. Hence the enormous amount of padding and bombast in his part of the work: hence the printing of prose cut up into short lines as if it were verse, which is a very common characteristic of spurious or otherwise irregular editions: hence the Dumas style of dialogue so frequent in the Apemantus parts: hence the hurry that left uncorrected so many contradictions, and unfulfilled so many omissions." But, observes Rolfe, "if, as Fleay supposes, the incomplete manuscript had been put into some playwright's hands to
be filled out to 30 pages, it is not likely that he would have come almost ten pages short of the mark, doing little more than half the task assigned him. Surely he could easily have supplied plenty more ‘padding’ of that inferior sort, if it had been wanted. On the other hand, if the playwright’s work had already been done, editor and printer had to spread the ‘copy’ over as many pages as it could be made to cover, and skip the rest in their pagination.” In a footnote the same critic adds: “A little further on, in Hamlet, they make a mistake of a hundred pages, 156 being followed by 257, 258, and so on to the end. In the ‘Histories,’ the paging, after running along regularly (except for occasional misprints of numbers, and the omission of pages 47 and 48) to 100, then goes back to 69, 70, 71, and so on to the end of that division of the volume. Of course the little gap of eight pages between Timon and Julius Caesar would not seriously trouble such printers and proof-readers.” This last remark would clear up the difficulty were it not that the signatures show the printers to have expected more copy. To me it seems possible that the play in the editors’ hands was as complete as it now is, but that portions were still wanting, and that, in default of their recovery, it was determined to print the manuscript in its imperfect state.

Regarding the steward there is a difficulty not easily to be accounted for. “In ii. ii.,” says Fleay, “there is a servant called Flavius, who talks very like the steward in III. iv., IV. ii., and IV. iii., though not so like the steward of II. ii. and V. i. He has, however, been identified with the steward by the modern editors, and perhaps by the second writer; but if so, it must have been an afterthought, as in II. ii. 194,
he is summoned by Timon 'Within there! Flavius! Servilius!' The editors, against all metre, but determined to perform the impossible feat of making the play, as it stands, self-consistent, alter Flavius to Flaminius. I feel sure that the third servant in III. iii. was originally meant to be Flavius. The stage-direction in II. ii. is 'Enter 3 Servants.' I fancy the original reading was "Within there! Flavius, Servilius, Flaminius!" but after the second writer had altered the Steward into Flavius, he struck out the name in III. iii., and meant to do so in II. ii. but, in his hurry, struck out the wrong name." Hudson gets over the difficulty by printing "Steward" throughout. "In I. ii.," he says, "which is all Anonymous, the Steward, or one who performs the office of Steward, is called Flavius; but in the latter part of II. ii., which is certainly Shakespeare, Flavius is given as the name of one of Timon's servants who is not the Steward. In the Shakespeare portions, in fact, the folio never designates the Steward by his proper name, but only by that of his office; and so I print it all through the play, though the folio repeatedly calls him Flavius in the Anonymous portion aforesaid."

In I. i. there is a passage (lines 275–285) of minor importance on which Fleay lays some stress, describing it as "clearly parenthetical." "After Timon," he writes, "has said, 'Let us in!' one of the rest who entered with Alcibiades says, 'Come, shall we in? and taste L. Timon's bountie?' and after a little conversation, he and his friend, another of the rest, go in together. So I think Shakespeare arranged it: his alterer empties the stage of all but Apemantus, who stays in order to 'drop after all discontentedly like himself' in the next scene; but as there was
a bit of Shakespeare to be used up . . . the alterer brings in two extra Lords to talk with Apemantus, so that, after all, Apemantus has no opportunity of leaving the stage discontentedly like himself. This is too clumsy for Shakespeare, whether doing his own work, or vamping another's." These remarks Hudson endorses. But it is mere assumption that the First and Second Lords are two of the rest who enter with Alcibiades; the words "Come, shall we in, and taste Lord Timon's bounty" are bound up with the First Lord's remark about Apemantus, "He's opposite to humanity"; it is nowhere said that the cynic left the stage "discontentedly like himself," but that at the beginning of the next scene he "comes, dropping after all, discontentedly, like himself"; nor is this behaviour of his in any way necessarily dependent upon his being left on the stage after the others had gone out.

Into the more general questions of style, language, thought, metre (the character of which last is much complicated by the admittedly corrupt state of the text), want of action, etc., I shall not follow Fleay. Of the points on which I have so far touched, none vitally affect the structure of the play. But as a result of Fleay's theory we are deprived of the three scenes in which the sincerity of Timon's friends is put to the test: Alcibiades's grudge against Athens remains entirely unaccounted for; and except for four lines in i. i., and his share of the dialogue during some ninety lines of iv. iii., Apemantus is shouldered off the stage. That he should be reduced to this comparative insignificance one might more readily allow if his prominence could be shown to interfere with the action of the drama, though I believe that his cynicism was in-
tended to be fully emphasised at the outset in contrast with Timon's exuberant large-heartedness, and later on that the innate malevolence of the one was to be set over against the misanthropy of the other, brought about by cruel betrayal of friendship. But the four scenes which on Fleay's theory share the fate of Apemantus are to me integral with and essential to the development of the plot. As to III. i., III. ii., III. iii., I cannot conceive Shakespeare as a dramatic artist showing us Timon turned bitter misanthrope without also showing in detail the process which caused the sudden revulsion. These scenes are rejected, not because they are irrelevant, not because they interfere with the action of the play or cause any confusion, but because in them we have creditors and lords not met with in the parts recognised as Shakespeare's, and the names of two of Timon's servants who are elsewhere anonymous; because the spelling of Ventidius's name varies in III. iii. from the spelling in I. i. and II. ii.; because great poverty of invention is shown in III. ii. 37–39, which repeats III. i. 17–22; and because there is not in any of them "a spark of Shakespeare's poetry, not a vestige of his style." These objections seem to me to be made up of trivial details and matters of opinion. As regards the last, though there is perhaps nothing in the verse that might not have been written by an inferior poet, there is in the prose, to my ear and mind, a great deal that has the genuine ring of Shakespeare. Fleay's "poverty of invention" means nothing more than that two of Timon's servants use pretty much the same language in preferring the same request; but as the words used by them are almost identical with Timon's own charge, there seems nothing to carp at in this. The details
of the scenes have an air of vraisemblance, there is abundance of humour in the nature of the excuses made, and the character of the sycophants is skilfully discriminated.

If III. iv. (also rejected) has nothing in it strikingly Shakespearian, it shows no inconsistency or confusion, while the siege which the servants of the creditors lay to Timon's house helps to fan into a flame the indignation which is soon to envelop and blast the faithless friends. But were there need for choice, I would infinitely rather give up any of these scenes than that in which Alcibiades appears before the Senate. Its language may have been tampered with—it certainly is corrupt in several lines,—but it is, in my opinion, absolutely necessary as leading up to the concluding events of the play, as contrasting the character of the two chief actors, and as showing the Senators to be equally ungrateful to both, hard-hearted, unpatriotic, and richly deserving the lofty contempt with which Timon receives their refusal to help him. "On internal evidence," and as adding nothing to the progress of the play, Fleay declares the scene to be "wholly by the vamp{e}r." To this verdict I oppose some pertinent remarks made by Boas in his *Shakspere and his Predecessors*, pp. 502, 503:—"The two plots are not sufficiently interwoven, but their mutual bearing is quite clear, and it is strange that so many critics should have rejected Act III. scene v., where we learn the reason of Alcibiades' wrath against his native city. One of his friends has, in sudden rage, killed a man who had traduced his honour, and thus lies under sentence of death. Alcibiades begs the senate for mercy, and his speech is an echo of the solemn pleadings of Portia and Isabella. Like them it appeals from the merciless
written law to that higher principle of equity in which law has its true sanction. But the senators, a body of cold-blooded men of the world, have no spark of sympathy for the pride of reputation, which, feeling a stain like a wound, strikes out too vehemently in self-defence. As they had denied all help to Timon when his high-souled generosity brought him to ruin, so now they refuse all mercy to the victim of the chivalrous principle of honour. And in both cases they are ungrateful as well as hard-hearted, for, like Timon, the condemned man has done the state good service, and Alcibiades throws his own deserts as an additional weight into the scale. But to all entreaties the senators makes the icy rejoinder: 'We are for law: he dies.' Then follows a scene so strikingly parallel to the central situation in Coriolanus that its rejection by critics is incomprehensible. Alcibiades, like the Roman hero, feels a patrician's and soldier's shame in stooping to beg of his inferiors, and the rejection of his suit stirs him to an outburst, which is a mild echo of Coriolanus' fury when he is refused the consulship. The way in which he flings the word 'banish' back into his judges' teeth, and his resolve to destroy his native city, remind us yet further of Coriolanus."

I differ, then, from Fleay in assigning to Shakespeare a very much larger proportion of the play as we now have it, and in holding with Verplanck that in almost all the scenes he had at least sketched out the substance of the dialogue. But I would not attribute the botching to Heywood (Verplanck), or to Tourneur (Fleay), or to Wilkins (Eltze), for I do not believe that any of these would have left such glaring inconsistencies as deform II. ii., after
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line 45, and IV. iii., after line 352, or would have foisted in a scene like v. iii., a scene wholly unnecessary, involving contradictions, and almost ludicrous. To me such work looks more like that of some player to whom the editors, failing to find portions known once to have existed, had entrusted the task of putting together the incomplete material—perhaps, as Ulrici suggests, made up in part from actors' copies. But my differences with Fleay do not prevent my admiring the thoroughness of his work and the acuteness of resource with which he builds up his theory.

To the hypothesis that Shakespeare worked upon an earlier play, various objections have been brought. By some critics it has been held that Shakespeare would not have alloyed the gold of his own portion with the dross of another's. Thus Hudson writes with much emphasis, "This view is, to my mind, nonsuited by the conviction, that Shakespeare's approved severity of taste and strength of judgment at that period of his life, together with his fulness and quickness of resource, could hardly have endured to retain parts in so crude and feeble a state as we find them. For the parts supposed to be borrowed are so grossly inadequate in style and spirit to those acknowledged to be his, that it seems incredible that he should have suffered them to pass. Surely, if he had thus undertaken to remodel the work of another, he could hardly have rested from the task, till he had informed the whole with a larger measure of that surpassing energy and wealth of thought and diction which mark the part of Timon himself; showing that the Poet's genius was then in its most palmy state." As to me the amount of inferior matter is much smaller than is assumed by Hudson, these
objections do not weigh so heavily. I indeed reject the theory, but rather on the ground that of the earlier play scarcely anything would remain, and in agreement with objections which Verplanck forcibly advances. Pointing out that the earlier play could not have been the anonymous *Timon*, he continues, "We must then presume the existence of another and more popular drama on the same subject of which all other trace is lost, and of a piece which, if it ever existed, could not have been from any despicable hand; for the portion of the Shakesperian drama ascribed to it, however inferior to the glow and vigour of the rest, are yet otherwise, as compared with the writings of preceding dramatists, written with no little dramatic spirit and satiric humour. This is surely a somewhat unlikely presumption. But what weighs most with me is this: that great as the discrepancy of style and execution may be, yet in the characters, and the whole plot, incidents, and adjuncts required to develop them, there is an entire unison of thought, as if proceeding from a single mind; much more so, for instance, than in *The Taming of the Shrew*, where the materials may be distinctly assigned to different workmen, as well as the taste and fashion of the decoration."

The last supposition which I propose to consider is that the copy from which the folio was printed had been mangled and interpolated by the players. To this also there are objections. In the first place, no record has come down to us of the play having been put upon the stage. Brinsley Nicholson (*Transactions of the New Shakspere Society for 1874*, p. 252) does indeed bring forward the following reasons as tolerably decisive proof that *Timon*
as we now have it was an acted play: "In old plays the entrance directions are sometimes in advance of the real entrances, having been thus placed in the theatre copy, that the performers or bringers-in of stage properties might be warned to be in readiness to enter on their cue. In Act I. scene i. (folio), is 'Enter Apermantus' opposite 'Well mocked,' though he is only seen as in the distance by Timon after the Merchant's next words, and does not enter till after 'Hee'l spare none.' So in the banquet there is 'Sound Tucket. Enter the Maskers,' etc., before Timon's 'What means that trump?' and 'Enter Cupid with the Maske of Ladies' before Cupid's forerunning speech." It may also be doubted whether the editors of the folio would have included in their volume a play never put before the public. Yet, granting the play had been acted, we can hardly suppose this to have been of such repeated occasion that the players would have had any particular reason for mutilating and corrupting it. Rolfe, who holds that the play had been staged, writes: "It could never become popular as an acting play, and was probably soon withdrawn." He then goes on to support Fleay's theory as to its insertion in the folio, except that he attributes to the editors the spreading out of it to the fullest possible extent.

Of the spirit and purport of the story I shall not say anything. Though not a favourite with the general public, the play has from an early date received abundance of notice from such commentators as Schlegel, Coleridge, Gervinus, Knight, Cowden Clarke, etc. etc., and probably at this date it would be next to impossible to add anything that did not echo the views of one or other of these.
Yet I must allow myself the pleasure of quoting one extract which seems to me an appreciation both accurate and sufficient of the position of *Timon* in the Shakespearian canon. It is from Verplanck’s Introduction. Referring to Campbell’s remark that “altogether *Timon of Athens* is a pillar in Shakespeare’s dramatic fane that might be removed without endangering the edifice,” that acute critic writes: “Unquestionably it might be removed without endangering the solidity or diminishing the elevation of the ‘live-long monument’ of the great poet’s glory, yet most certainly not without somewhat diminishing its variety and extent. To borrow an illustration from the often used parallel between the Shakespearian and the Greek drama, and the admirable architectural works of their respective ages, I would say that *Timon* is not, indeed, like one of the massive yet graceful columns which give support or solidity, as well as beauty and proportion, to the classic portico, but rather resembles one of those grand adjuncts—cloister, or chapel, or chapter-house—attached to the magnificent cathedrals of the Middle Ages; and, like one of them, might be removed without impairing the solemn sublimity of the sacred edifice, or robbing it of many of its daring lighter graces; yet not without the loss of the portion of the pile, majestic and striking in itself, and by its very contrast adding to the nobler and more impressive beauty of the rest an effect of indefinite and apparently boundless grandeur and extent.”

To this I will add from Boas’s *Shakspere, etc.*, p. 496, a few words dealing with the atmosphere of the play, a subject which I do not remember to have seen noticed elsewhere. “Except,” he writes, “for a brief allusion to
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the 'great towers, trophies, and schools,' which Alcibiades is begged to spare, there is not a hint to show that the dramatist had any conception of the artistic and intellectual glories of Athens in its prime. He was evidently as unfamiliar with the conditions of Periclean Greece as of Homeric. We are introduced, it is true, into a cultured and wealthy society, but its features are in no way distinctive, and it might belong to any age or nation which had advanced to a certain stage of material refinement. The representatives of its art are not sculptors or dramatists, but a painter, and a poet who has allegorized for Timon's benefit the commonplace moral of the fickleness of fortune. The philosopher Apemantus is not a product of the Hellenic schools, but is a specimen of the ubiquitous curmudgeon type that from native perversity delights to snarl at the heels of humanity. The young lords who are Timon's associates, with their presents of four milk-white horses and two brace of greyhounds, remind us, like Theseus in A Midsummer-Night's Dream, of Tudor nobles rather than genuine Athenian aristocrats."

Subjoined is the passage from Plutarch's Life of Marcus Antonius which formed one of the sources of the play: "Antonius, he forsook the city and company of his friends, and built him a house in the sea by the ile of Pharos, upon certain forced mounts which he caused to be cast into the sea, and dwelt there as a man that banished himself from all men's company: saying that he would lead Timon's life, because he had the like wrong offered him, that was before offered unto Timon: and that for the unthankfulness of those he had done good unto, and whom he took to be his friends, he was angry with all men and
would trust to no man. This Timon was a citizen of Athens, that lived about the war of Peloponnesus, as appeareth by Plato and Aristophanes' comedies: in the which they mocked him, calling him a viper and malicious man unto mankind, to shun all other men's companies but the company of young Alcibiades, a bold and insolent youth, whom he would gladly feast and make much of, and kissed him very gladly. Apemantus wondering at it, asked him the cause what he meant to make so much of that young man alone, and to hate all others: Timon answered him, 'I do it,' said he, 'because I know that one day he shall do great mischief unto the Athenians.' This Timon sometimes would have Apemantus in his company, because he was much like of his nature and conditions, and also followed him in manner of life. On a time when they solemnly celebrated the feast called Choæ at Athens (to wit, the feasts of the dead where they make sprinklings and sacrifices for the dead) and that they two then feasted together by themselves, Apemantus said to the other: 'Oh, here is a trim banquet, Timon!' Timon answered again: 'Yea,' said he, 'so thou wert not here.' It is reported of him also, that this Timon on a time (the people having assembled in the market-place about dispatch of some affairs) got up into the pulpit for orations, where the orators commonly use to speak unto the people: and silence being made, every man listening to hear what he would say, because it was a wonder to see him in that place, at length he began to speak in this manner: 'My lords of Athens, I have a little yard at my house where there groweth a fig-tree, on the which many citizens have hanged themselves: and
because I mean to make some building on the place, I thought good to let you all understand it, that, before the fig-tree be cut down, if any of you be desperate, you may there in time go hang yourselves.' He died in the city of Hales, and was buried upon the sea-side. Now it chanced so, that the sea getting in, it compassed his tomb round about, that no man could come to it: and upon the same was written this epitaph:

Here lies a wretched corse, of wretched soul bereft:
Seek not my name: a plague consume you wicked wretches left!

It is reported that Timon himself, when he lived, made this epitaph: for that which is commonly rehearsed was not his, but made by the poet Callimachus:

Here lie I, Timon, who alive all living men did hate:
Pass by and curse thy fill: but pass, and stay not here thy gate.

Many other things could we tell you of this Timon, but this little shall suffice at this present” (North's Plutarch, ed. Skeat, pp. 215, 216).

It has been debated whether Shakespeare went directly to Lucian for those points in the story which both have in common. By many critics a negative is returned to the question because no translation into English had been published in his day. This assertion, of course, means nothing more than that we know of no such work. But there was a Latin translation and one in Italian, to either of which Shakespeare may have had access. And even though he had "small Latin and less Greek," it would have been no great feat of scholarship to read Lucian. The incidents common to both are many. The following may be noted. Timon gives two talents to Philiades as a dowry for his daughter, and frees Demeas from a debtor's
INTRODUCTION

prison; Plutus is represented as formerly having been in his service (cp. I. i. 278, 279); he digs up gold, though as, in the play, having no wish to use it for his own enjoyment; on his wealth being noised abroad, a poet comes with a song of the new-fashioned dithyrambs; a senator eagerly hurries to offer congratulations; and these and others are greeted with blows and stones. But it is not only in the incidents that there is a resemblance indicating recourse to Lucian himself or to a close translation. There are echoes of Lucian’s language which do not look as if they were accidental. Compare the passages subjoined:—

(a) Lucian, v. 109, 110:

οἱ τέως ὑποπτήσοντες καὶ προσκυνοῦντες καὶ τὸν ἐμὸν νεῦματος ἀπηρπημένοι.

Timon, I. i. 63–65:

even he drops down
The knee before him, and returns in peace
Most rich in Timon’s nod.

(b) Lucian, x. 119:

πλὴν ἴκανὴ ἐν τοσοῦτοι καὶ αὕτη τιμωρία ἦσσαι αὕτως, εἰ ὑπερπλουσίεσθα τὸν Τίμωνα ὄρασιν.

Timon, III. iv. 61, 62:

he’s poor, and that’s revenge enough.

(Here the wealth and the poverty are reversed, but the idea is the same.)

(c) Lucian, xli. 153:

αλλὰ μὴν χρυσίων ἐστὶν ἐπίσημον, ὑπέρπυρνον, βαρὺ καὶ τὴν πρόσοψιν ὑπερῆδιστον.

Timon, IV. iii. 26:

Gold? yellow, glittering, precious gold?
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(a) Lucian, xlvi. 160:

\[ \text{ἄλλα σὺ γε πάντως τὸ τραύμα ἡσσαὶ μικρόν ἐπιπάσας τοῦ χρυσίου}
\[ \text{δεινὸς γὰρ ἵσχαμον ἐστι} \ \text{τὸ φάρμακον.}

Timon, IV. iii. 28, 29:

Thus much of this will make black white, foul fair,
Wrong right, base noble, old young, coward valiant.

(e) Lucian, xliii. 155:

\[ \text{ἡν τινα ἵδω μόνον, ἀποφρᾶς ἡ ἡμέρα.}

Timon, IV. iii. 48, 49:

The canker gnaw thy heart
For showing me again the eyes of man!

(f) Lucian, xliv. 156:

\[ \text{όνομα μὲν ἐστώ ὁ Μισάνθρωπος ἡδιστόν, τοῦ τρόπου δὲ}
\[ \text{γνωρίσματα δυσκολία καὶ . . . ἀπανθρωπία.}

Timon, IV. iii. 52:

I am misanthropos, and hate mankind.

(g) Lucian, xxxvi. 148:

\[ \text{ὅτι καὶ πάλαι μυρίων μοι κακῶν αἰτίων οὖτος κατέστη . . .}
\[ \text{ἡδυπαθεία διαφθείρας.}

Timon, IV. iii. 76, 77:

Alcib. I have heard in some sort of thy miseries.
Tim. Thou saw'st them when I had prosperity.

(h) Lucian, xli. 154:

\[ \text{τίς γὰρ οὐκ ἄν παρθένου ἀναπεπταμένους τοῖς κόλποις ὑπεθέξατο}
\[ \text{οὖτω καλὸν ἔραστήν διὰ τοῦ τέγους καταρρέωντα;}

Timon, IV. iii. 133, 134:

Hold up, you sluts,
Your aprons mountant.

(The allusion in Lucian is, of course, to Danae, but I think the story suggested to Shakespeare the somewhat strange phrase he uses.)
(i) Lucian, xviii. 129:

άστε ἐς τὸν τῶν Δαναϊδῶν πίθον ἑδροφορήσειν μοι δοκῶ καὶ 
μάθῃ ἑπαντήσειν, τοῦ κύτους μὴ στέγωντος, ἀλλὰ πρὶν 
εἰσρῆναι σχεδὸν ἐκχυθησομένου τοῦ ἐπιρρέοντος.

Timon, IV. iii. 243:

The one is filling still, never complete.

(j) Lucian, xxxii. 145:

ἰνα αὕτης ὁ Πλοῦτος παραλαβῶν αὐτὸν . . . ἀποδῆ πάλιν ἐμὸι 
ῥάκος ἥδη γεγενημένον.

Timon, IV. iii. 270:

thy father, that poor rag.

(k) Lucian, xlii. 155:

tὸ εἰκτῖρα δακρύνει τῇ ἐπικουρῆσαι δειμένης παρανομία καὶ 
κατάλυσις τῶν ἔθων.

Timon, IV. iii. 531–533:

Hate all, curse all, show charity to none, 
But let the famish'd flesh slide from the bone 
Ere thou relieve the beggar.

(l) Lucian, lvii. 175:

φέρε σοι τὴν κεφαλὴν ἔμπλησον κονδύλων ἐπιμετρήσας τῇ 
δικέλλῃ.

(Said to the philosopher who had modestly asked Timon to 
measure out something less than two medimni of gold into 
his wallet.)

Timon, V. i. 116–118:

You have work for me, there's payment: hence! 
You are an alchemist, make gold of that: 
Out rascal dogs! [Beats them out, and then retires into the cave.

Diogenes in Lucian's amusing Vitarum Auctio might 
stand for Shakespeare's Apemantus, but I do not find any 
such likeness of language as would necessarily infer that 
the poet drew from this source.
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The following is a summary of Daniel's Time-Analysis of the Play:—

Day 1. Act I. sc. i. and ii.

" 2. Act II. sc. i. and ii., Act III. sc. i.–iii.

" 3. Act III. sc. iv.–vi., Act IV. sc. i. and ii.

Interval.

" 4. Act IV. sc. iii.

" 5. Act V. sc. i. and ii.

" 6. Act V. sc. iii. and iv.
TIMON OF ATHENS
DRAMATIS PERSONÆ

TIMON, a noble Athenian.
LUCIUS,
LUCULLUS,
SEMPRONIUS,
VENTIDIUS, one of Timon’s false Friends.
ALCIBIADES, an Athenian Captain.
APEMANTUS, a churlish Philosopher.
FLAVIUS, Steward to Timon.
FLAMINIUS,
LUCILIUS,
SERVILIUS,
CAPHIS,
PHILOTUS,
TITUS,
LUCIUS,
HORTENSIUS,
PHTHYNIA,
TIMANDRA, Mistresses to Alcibiades.

Servants to Timon.

Servants to Timon’s Creditors.

Servants to Varro and Isidore, two of Timon’s Creditors.
Three Strangers.

Lords, Senators, Officers, Soldiers, Thieves, and Attendants.
Cupid and Amazons in the Masque.

SCENE: Athens, and the neighbouring Woods.

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1 "DRAMATIS PERSONÆ.—In the list given in the Folio, PHRYNIA, TIMANDRA, and others are omitted. ‘Timon’s creditors’ are termed ‘usurers.’ VENTIDIUS is called VENTIGIUS; PHILOTUS, PHILO; and HORTENSIUS, HORTENSIS. VARRO and LUCIUS occur among the names of the servants, and the latter has been retained by all editors except Mr. Dyce in his second edition. In the play the servants address each other by the names of their respective masters: hence the confusion. Perhaps all the names assigned to the servants should be considered as the names of their masters. ‘Hortensius,’ for instance, has not a servile sound. Flaminius and Servilius may be regarded rather as gentlemen in waiting than menials.

Sidney Walker suggests that CAPHIS should be CAPYS.

The list as given by modern editors contains successive additions and alterations made by Rowe, Johnson, and Capell, which it is unnecessary to specify further.

With the exception of Actus Primus, Scena Prima at the beginning, there is in the Folios no indication of a division into Act or Scene throughout the play’" (The Cambridge Editors).
TIMON OF ATHENS

ACT I


Enter Poet, Painter, Jeweller, Merchant, and Others, at several doors.

Poet. Good day, sir.
Pain. I am glad you're well.
Poet. I have not seen you long. How goes the world?
Pain. It wears, sir, as it grows.
Poet. Ay, that's well known; But what particular rarity? what strange, Which manifold record not matches? See, Magic of bounty! all these spirits thy power Hath conjur'd to attend. I know the merchant.
Pain. I know them both; th' other's a jeweller.
Mer. O! 'tis a worthy lord.
Jew. Nay, that's most fix'd.

3. It wears, . . . grows] it wastes as it grows older. Cp. 1 Henry IV. ii. iv. 441, "for though the camomile, the more it is trodden on the faster it grows, yet youth, the more it is wasted the sooner it wears."
5. record] as a substantive, indiscriminately accented "record" and "récord" in Shakespeare.
7. conjur'd] whether in the sense of influencing by magic, or that of solemnly calling upon, is in Shakespeare more commonly accented upon the first syllable.
9. 'tis] "it," used for "he" or "she" before "is," is frequent in Shakespeare, and more usually has a
**Mer.** A most incomparable man, breath’d, as it were, To an untirable and continue goodness: He passes.

**Jew.** I have a jewel here—

**Mer.** O! pray, let’s see ’t: for the Lord Timon, sir?

**Jew.** If he will touch the estimate: but, for that—

**Poet.** When we for recompense have prais’d the vile, It stains the glory in that happy verse Which aptly sings the good.

**Mer.** [Looking at the jewel.] ’Tis a good form.

**Jew.** And rich: here is a water, look ye.

contemptuous or belittling sense: “fix’d,” certain.

10, 11. *breath’d . . . goodness* trained by constant exercise to a course of goodness which nothing can weary, and which flows on in an unbroken current. “To” perhaps marks the limit up to which rather than the object with which the exercise is pursued. In “continue” the idea is that of surface, extension, etc., in which there are no breaks or intervals. Cp. Chapman, *Byron’s Conspiracy*, i. i.: “To leave a sure pace on continue earth And force a gate (i.e. a going) in jumps from tower to tower, As they do that aspire from height to height.”

The word is once again used by Shakespeare, *Othello*, iii. iv. 178: “I have this while with leaden thoughts been press’d; But I shall in a more continue time Strike off this score of absence”; *i.e.* a space of time which is not broken into by the presence of these gloomy thoughts. Burton, *Anatomy of Melancholy*, i. i. 1. 5 (quoted in the *New English Dictionary*), has “A Chronic or continue disease, a settled humor.” Steevens quotes Chapman’s *Odyssey*, Book iv.: “Her handmaids join’d in a *continue* yell,” and Book x.:

“environ’d round

With one *continue* rock.”

For “breathe,” in this technical sense, cp. *All’s Well*, i. ii. 17; *As You Like It*, i. ii. 230; *The Taming of the Shrew*, Induction, ii. 50, where “breath’d” = having got their second wind.

12. *passes*] excels, transcends, all estimate; more commonly in the participle used adverbially.

15. *If . . . estimate*] if his offer should come up to, if he is prepared to give, the price I put upon it. Cp. *A Midsummer Night’s Dream*, ii. ii. 119.

17. happy] perhaps with the double sense of felicitous and of fortunate in having such a theme.


20. *water*] lustre, transparency. Cp. *Pericles*, iii. ii. 102; Jonson, *The Devil is an Ass*, iii. i.: “Upon my faith, sir, of the right black water, And very deep! he’s set without a foil too. Here’s one of the yellow *water* I’ll sell cheap.”
Pain. You are rapt, sir, in some work, some dedication
To the great lord.

Poet. A thing slipp’d idly from me.
Our poesy is as a gum, which oozes
From whence ’tis nourish’d: the fire i’ the flint
Shows not till it be struck; our gentle flame
Provokes itself, and like the current flies
Each bound it chases. What have you there?

Pain. A picture, sir. When comes your book forth?

Poet. Upon the heels of my presentment, sir.
Let’s see your piece.

Pain. ’Tis a good piece.

Poet. So ’tis: this comes off well and excellent.

Pain. Indifferent.

27. chafes] Theobald, chases FI.

21. rapt] engrossed, wholly absorbed; the past participle of the old verb to “rap”; “M. E. rapen, to hasten, act hastily; thence to ‘snatch,’ ‘seize hastily.’ The past participle rapt later became confused with the Lat. raptus, and very soon the Latin word, being better known, caused the English word to be entirely lost sight of, so that it is now obsolete” (Skeat, Ety. Dict.). The present “rap” and the participle “rapt” are frequent in the dramatists.

23. gum, which oozes] The folios give “gowne (or gown) which uses”; Pope corrected the former word; Johnson, the latter.

26. Provokes itself] has no need of exterior force to call it forth.

27. Each ... chafes] everything that would bound it and against which it chafes in its flow. In “chafes” there is the idea of the irritation caused by an obstacle; cp. Julius Caesar, 1. ii. 101:

“The troubled Tiber chafing with her shores,”

whence Schmidt suggests that “with” should be added here. For “bound,” cp. King John, ii. i. 444.

29. Upon ... presentment] immediately upon my presentation of it to Timon. In Shakespeare’s day, and much later, the publication of a book often depended upon the goodwill of the patron to whom it was presented or dedicated.

31. ’Tis ... piece] said with affected modesty, “it’s not so bad”; “piece,” a work of art; cp. The Winter’s Tale, v. ii. 104, v. iii. 38. We still speak of “a piece of painting,” “a piece of music,” but we should hardly use “a piece” for “a picture.”

32. comes off well] shows skilful execution; cp. Measure for Measure, ii. i. 57, for the phrase used ironically as = this is a pretty issue.

32. excellent] for the ellipsis of the adverbial inflection in the case of two adverbs joined together, see Abbott, Shakespearian Grammar, § 397.

33. Indifferent] another piece of affected modesty.
Poet. Admirable! how this grace
Speaks his own standing! what a mental power
This eye shoots forth! how big imagination
Moves in this lip! to the dumbness of the gesture.
One might interpret.

Pain. It is a pretty mocking of the life.
Here is a touch; is ’t good?

Poet. I will say of it,
It tutors nature: artificial strife
Lives in these touches, livelier than life.

Enter certain Senators, who pass over the stage.

Pain. How this lord is followed!

Poet. The senators of Athens: happy man!

33, 34. how this ... standing] how eloquently the grace imparted by your skill gives meaning to the posture (of the figure designed)! Clarke explains, "How true to the life of the original is this graceful attitude!" Hudson, "How the graceful attitude of this figure expresses its firmness of character!" The former of these explanations implies that there was some known original, who could only be Timon. But the whole of the speech is opposed to the idea that he is portrayed; for grace, mental power, and imagination are not the characteristics that would be especially ascribed to him. In the latter explanation it seems to me that the firmness is unduly emphasised. The versions given by Warburton and Steevens are by no means happy. Johnson conjectured "Speaks understanding."

35, 36. how big ... lip!] not, I think, how powerful an imagination, but how powerfully imagination, etc., the idea being that of pregnancy, as in Julius Caesar, iii. i. 282, "Thy heart is big, get thee apart and weep."

36, 37. to the dumbness ... interpret] It would be easy enough to give words to this dumb gesture. The allusion, as Malone points out, is to the interpreter in the puppet-shows or "motions" of the time. Cp. Hamlet, iii. ii. 256; The Two Gentlemen of Verona, ii. i. 101.

38. a pretty ... life] not a bad counterfeit of the living and breathing man; cp. The Winter's Tale, v. iii. 19, 20.

40, 41. artificial ... life] here, in these touches, art outvies nature in life-like personation. Malone compares Venus and Adonis, 289-292, and Drayton, The Barons' Wars:

"Done for the last with such exceeding life,
As art therein with nature were at strife."

Cp. also Cymbeline, ii. iv. 82-85, and The Advancement of Learning, ii. viii. 3, "which kalendar will be the more artificial and serviceable, if," etc.

43. happy man!] The folios give "men," corrected by Theobald. There would be no particular happiness in their being allowed to approach Timon,
TIMON OF ATHENS

sc. 1.

PAIN. Look, moe!

Poet. You see this confluence, this great flood of visitors, I have, in this rough work, shaped out a man, Whom this beneath world doth embrace and hug With amplest entertainment: my free drift Halts not particularly, but moves itself In a wide sea of wax: no levell'd malice Inflicts one comma in the course I hold; for high and low alike had that privilege; but Timon is by the scyphant Poet deemed happy in being visited by men of the highest rank.

44. moe] according to Skeat, the distinction between "mo" or "moe," and "more" (for which we have now only the single form "more") is that "mo" referred to number, "more" to size. This is denied by other grammarians, according to whom both "mo" and "more" were used as comparatives of "many." Wright, As You Like It, III. ii. 243 [278], says the distinction appears to be that "mo" or "moe," is used only with the plural, or words involving a plural sense, "more" with both singular and plural.

45. You see ... visitors] The Poet points to this "confluence" as so well illustrating the aptness of the picture he has drawn in his poem.

47. this beneath world] so in Lear, II. ii. 170, "this under globe."

48. entertainment] here probably in a neutral sense, reception, though frequently in Shakespeare of hospitality, kind treatment, etc.

48, 49. my free ... particularly] my theme drives freely and does not pause to mark any one in particular; cp. Coriolanus, IV. v. 72.

50. In a wide sea of wax] The earliest explanation of these words was that in them we have an allusion to the ancient practice of writing with a style on tablets coated with wax—an explanation which well merits the scorn that Ingleby, The Still Lion, p. 84, pours upon it. But that scholar's own view that we have here "merely an affected and pedantic mode of indicating a sea that widens with the flood," seems scarcely more tenable. This view he bases on "the certain fact that the substantive, wax, occurs" in 2 Henry IV. I. ii. 180, "A wassail candle, my lord; all tallow: if I did say of wax, my growth would approve the truth." But if "a sea of wax" may mean, as he says a little further on, "a waxing sea," then it seems to me that we need have no difficulty in explaining anything. Collier, ed. 2, gives "verse"; Cartwright conjectures "vice"; Staunton, "tax"; Kinnear, "man." I believe we should read "or wast" (i.e. waste), as the substantive is spelt in the three best quartos and the first folio of Hamlet, I. ii. 198, "In the dead wast and middle of the night"; while in The Winter's Tale, I. i. 33, and Pericles, III. i. 1, we have the form "vast." It was Tennyson, I believe, who said that Jonson moved "in a wide sea of glue," and perhaps we are here in that same case.

50, 51. no levell'd ... hold] Here again there is a considerable difficulty. The interpretation turns mainly upon the sense to be given to the word "comma." Literally meaning "a piece cut off," it was in Shakespeare's day used in three different senses—(1) a short member of a sentence, a clause; (2) as a punctuation mark used to separate the smallest member of a sentence; (3) as a musical term = a
But flies an eagle flight, bold and forth on,
Leaving no tract behind.

Pain. How shall I understand you?

Poet. You see how all conditions, how all minds,
As well of glib and slippery creatures as
Of grave and austere quality, tender down
Their services to Lord Timon: his large fortune,
Upon his good and gracious nature hanging,
Subdues and properties to his love and tendance
All sorts of hearts; yea, from the glass-faced flatterer

minute “interval,” or difference of pitch. If we here take the word in the first of these senses, the meaning of “no levell’d... hold” is in itself good enough, namely, not even the shortest portion of my course is infected by set malice. Then, however, we lose the force of the emphatic antithesis, “But flies an eagle flight, bold and forth on, Leaving no tract behind,” which clearly means that the course is not impeded in any way. The word “comma” is found in only one other passage in Shakespeare, namely, Hamlet, v. ii. 42, and there, too, the sense is doubtful. To me it seems here to mean a mark of punctuation indicating separation; but for “Infects” I suggest “Inserts,” which with the long “s” would hardly be distinguishable from “Infects.” If “comma” here meant “clause,” we should rather have had “of” instead of “in.” In “levell’d” the metaphor is from the levelling or pointing of a gun, etc. For the thought, cp. Dekker, The Honest Whore, Pt. i. vol. ii. p. 144, Pearson’s Reprint:

“The heat no more remains than where ships went,
Or where birds cut the air the print remains.”

52. But flies] i.e. but it (sic. the course) flies.

53. trace] here = “trace,” with which the word is connected, both being ultimately of Latin origin; “track,” on the other hand, though often confounded with both “trace” and “tract,” has no etymological connection with either.

54. How shall... you?] This has been thought to be a hit at the Poet’s affectation of language. It may mean merely, “I don’t quite see your drift.”

54. unbolt] lay open, make plain.

55. conditions] The two next lines show, I think, that the word here means “dispositions,” “temperaments,” rather than “ranks,” as Schmidt explains.

56. glib] smooth, slippery; cp. Lear, i. i. 227. The ugly word “glibbery,” of which Marston is so fond, and the use of which is satirised in Jonson’s Poetaster, v. i., appears to have been coined from “glib” and “slippery.”

57. tender down] lay down as an offering. Shakespeare has two verbs of the same form, “tender” (Lat. tenere), offer; “tender” (Lat. tener), hold dear, and in Hamlet, i. iii. 107, 109, he plays upon the two senses.

58–61. his large... hearts] his ample wealth, made to follow the dictates of his gracious nature, by gentle violence compels the hearts of men of every kind and degree to own allegi-
sc. 1.

TIMON OF ATHENS

To Apemantus, that few things loves better
Than to abhor himself: even he drops down
The knee before him and returns in peace
Most rich in Timon's nod.

Pain. I saw them speak together. 65

Poet. Sir, I have upon a high and pleasant hill
Feign'd Fortune to be thron'd: the base o' the mount
Is rank'd with all deserts, all kinds of natures,
That labour on the bosom of this sphere
To propagate their states: amongst them all, 70
Whose eyes are on this sovereign lady fix'd,
One do I personate of Lord Timon's frame,
Whom Fortune with her ivory hand wafts to her;

ance to his fostering love; for "properties" = makes his own, cp. King John, v. ii. 79, "I am too high-born to be propertied," though there the word is used in a sinister sense; for "tendance," cp. Cymbeline, v. v. 53:
"in which time she purposed,
By watching, weeping, tendance,
Kissing to
O'ercome you with her show."
Here "sorts" seems to embrace not merely "kind," "species," but also "rank," "quality."

61. glass-faced] reflecting as in a mirror every look of his.

63. to abhor himself] to loathe, and to express that loathing of himself. See his speeches below, lines 230-235. Rolfe suggests that "here the idea may be that Apemantus makes himself abhorrent to others instead of trying to please or flatter them." There seems no ground for this sense.

65. in Timon's nod] in having been welcomed by Timon with so much as a bend of the head. To the remark by Steevens that in the ensuing scenes the behaviour of Apemantus is as cynical to Timon as to his followers, Ritson replies that the Poet, seeing that Apemantus paid frequent visits to Timon, naturally concluded that he was equally courteous with his other guests.

68. Is rank'd . . . deserts] is lined with ranks of men of various merit.

69. this sphere] this globe of earth, since Fortune was often represented as sitting on one. Cp. Henry V. iii. vi. 31, 38, 39.

70. To propagate their states] to amplify their fortunes. Cp. Jonson, Sejanus, v. x. 15:
"The readier we seem
To propagate his honours, will more
Bind
His thoughts to ours";
Massinger, Believe as you List, ii. i. :
"to preserve
And propagate her empire";
and The Roman Actor, i. iii. 5.

72. frame] mould, figuratively.

73. ivory] white; cp. The Rape of
Whose present grace to present slaves and servants
Translates his rivals.

Pain. 'Tis conceiv'd to scope.
This throne, this Fortune, and this hill, methinks,
With one man beckon'd from the rest below,
Bowing his head against the steepy mount;
To climb his happiness, would be well express'd
In our condition.

Poet. Nay, sir, but hear me on.
All those which were his fellows but of late,
Some better than his value, on the moment
Follow his strides, his lobbies fill with tendance,
Rain sacrificial whisperings in his ear,

Lucrece, 464, "ivory wall," of Lucrece's breast.
74. present slaves] Walker conjectured "peasant slaves." Hudson, however, rightly, I think, explains, "Whose present grace presently, that is, immediately, translates his rivals to slaves and servants."
75. to scope] Clarke remarks that "this includes the duplicate meaning of 'it is conceived with large scope or compass of imagination,' and 'it is conceived with apt fulfilment of its purposed scope or drift'; for Shakespeare elsewhere uses 'scope' in both senses." I doubt the largeness of scope being involved. Theobald gave "to th' scope." For the omission of the definite article after prepositions in adverbial phrases, see Abbott, S. G., § 90.
78, 79. Bowing ... happiness] bending forward in his effort to reach the summit on which happiness awaits him.
78. against] towards.
80. condition] profession. That the word is here used in this technical sense, as so frequently "quality," there can, I think, be no doubt. Cp. Heywood, Fortune by Land and Sea, iv. i., where the pirate says:
"men of our known condition
Must cast behind our backs all such respects;
We left our consciences upon the land
When we began to rob upon the sea."
Schmidt explains, "would find a striking parallel in our state," a sense which seems to me wholly inadequate.
80. our] further.
82. Some ... value] some his superiors.
83. his lobbies ... tendance] throng the courts of his house in sycophantic numbers.
84. Rain ... ear] with bated breath pour incense into his ears. For "Rain," Delius gives "Round," the later form of the old verb to "roun," whisper, from the substantive "run," a mystery, secret. So, "rounding" in The Winter's Tale, i. ii. 217. Cp. Jonson, Sejanus, i. 1., "sacrifice or knees, of crooks, and cringes"; and our liturgy in the prayer For restoring Publick Peace at Home, "our sacrifice of praise and thanksgiving."
Make sacred even his stirrup, and through him
Drink the free air.

*Pain.* Ay, marry, what of these?

*Poet.* When Fortune in her shift and change of mood
Spurns down her late beloved, all his dependants
Which labour'd after him to the mountain's top,
Even on their knees and hands, let him slip down,
Not one accompanying his declining foot.

*Pain.* 'Tis common:
A thousand moral paintings I can show
That shall demonstrate these quick blows of Fortune's
More pregnantly than words. Yet you do well
To show Lord Timon that mean eyes have seen
The foot above the head.

85. *Make . . . stirrup*] an allusion to the holding of a great man's stirrup for him to mount, an obeisance which they make as if even, that were something sacred—of course merely a hyperbole for pay him extravagant court.

85, 86. *and through . . . air*] and would make him believe that only by his favour do they draw in that air which God has made a free gift to all.

86. *marry*] a sophistication of "by Mary" (sc. the Virgin) in order to evade the statute against the profane use of sacred names. Heywood varies the form of asseveration by "Marry a God," "By God's marry dear," "By the marry-god."

87. *in her . . . mood*] both "shift" and "change" belong to "mood"; "shift," here only in Shakespeare as a substantive = change, though he has the verb frequently in that sense.

89. *slip*] Rowe's correction of "sit," the reading of the folios. Delius conjectures "sink."

93. *moral paintings*] paintings symbolical of this truth.

94, 95. *That shall . . . words*] Here "quick" may mean merely the sudden changes of Fortune's mood, yet the word coupled so closely with "pregnantly" suggests the sense that the paintings show these blows of Fortune with a more lively and vivid force than is possible to words. There is apparently the same combination of senses in 2 Henry IV. 1. ii. 192, "pregnancy is made a tapster and has his quick wit wasted in giving reckonings."

96. *mean eyes*] even the humblest men. Theobald conjectured "men's eyes," and has been followed by some editors.

97. *The foot . . . head*] "the highest and the lowest changing places" (Rolfe).
Trumpets sound. Enter Lord Timon, addressing himself courteously to every suitor; a Messenger from Ventidius talking with him. Lucilius and other servants following.

Tim. Imprison'd is he, say you?

Mess. Ay, my good lord: five talents is his debt;

His means most short, his creditors most strait:

Your honourable letter he desires

To those have shut him up; which failing,

Periods his comfort.

Tim. Noble Ventidius! Well;

I am not of that feather to shake off

My friend when he must need me. I do know him

A gentleman that well deserves a help,

Which he shall have: I'll pay the debt and free him.

Mess. Your lordship ever binds him.

Tim. Commend me to him: I will send his ransom;

And being enfranchis'd, bid him come to me:

98. talents] The value of the Attic talent was about £240.


100. honourable letter] letter certain to be honored by compliance.

101. those have] those who have; a frequent ellipsis.

102. which . . . comfort] failure to obtain, which means an end of all hope. Steevens believes that to "period" is a verb of Shakespeare's introduction into the language. He quotes Heywood, A Maidenhead Well Lost, ii. vol. iv. p. 120, Pearson's Reprint:

"How easy could I period all my care,
Could I her kill."

104. when he must need me] when he cannot help but need me. Many editors prefer the reading of the third and fourth folios, "most needs," to me a less forcible and less Shakespearian expression.

108. Commend . . . him] give him the assurance of my regard; "commend," Lat. commendare, com-, intensive, and mandare, to commit into one's hand or charge; hence to recommend to kindly remembrance. Though from the same source as "command," the word always has the sense of a pleasant injunction.
'Tis not enough to help the feeble up,  
But to support him after. Fare you well.  
Mess. All happiness to your honour!  

[Exit.  

Enter an Old Athenian.  

Old Ath. Lord Timon, hear me speak.  
Tim. Freely, good father.  
Old Ath. Thou hast a servant named Lucilius.  
Tim. I have so: what of him?  
Old Ath. Most noble Timon, call the man before thee.  
Tim. Attends he here or no? Lucilius!  
Luc. Here, at your lordship's service.  
Old Ath. This fellow here, Lord Timon, this thy creature,  
By night frequents my house. I am a man  
That from my first have been inclin'd to thrift,  
And my estate deserves an heir more raised  
Than one which holds a trencher.  

Tim. Well; what further?  
Old Ath. One only daughter have I, no kin else,  
On whom I may confer what I have got:  
The maid is fair, o' the youngest for a bride,  
And I have bred her at my dearest cost.

---

111. But . . . after] but it is incumbent upon one to, etc.  
112. your honour] frequent in Shakespeare as a title given to lords.  
113. father] often used in addressing old men, as "gaffer" (grandfather) and "gammer" (grandmother) among rustics.  
119. creature] dependant, with a contemptuous inference. The word was of old used for things inanimate as well as animate, anything created; e.g., Bacon, Essays, "Of Truth," "The first creature of God in the works of the days was the light of the sense."  
123. one . . . trencher] a menial servant.  
124. have got] have earned and put by.  
126. o' the youngest . . . bride] full young to marry; among the youngest of those allowed to marry.  
127, 128. And I . . . best] and I
In qualities of the best. This man of thine
Attempts her love: I prithee, noble lord,
Join with me to forbid him her resort;
Myself have spoke in vain.

Tim. The man is honest.

Old Ath. Therefore let well be; Timon, his honesty
Rewards him in itself; it must not bear
My daughter.

Tim. Does she love him?

Old Ath. She's young and apt:
Our own precedent passions do instruct us
What levity's in youth.

Tim. [To Lucilius.] Love you the maid?

131-134. The man ... apt] Ed.

Tim.

Old Ath. Therefore he will be, Timon.
His honesty rewards him in itself;
It must not bear my daughter.

Tim. Does she love him?

Old Ath. She is young and apt: Ff.

have spared no cost to have her educated in every feminine accomplishment.

130. her resort] the paying of visits to her. In Hamlet, ii. ii. 143, we have “his resort,” the phrase there being subjective, here objective.

132-134. Therefore ... apt] In the first line here as given by Ff 1, 2, 3 (see cr. n.), Theobald put a comma after “be” and a full stop after “Timon.” For this last most editors substitute a colon, with the sense “therefore he will continue to be honest”—a very inadequate conclusion, it seems to me. The Cambridge Editors record a large variety of emendations. Such are, The man ... Therefore well be him, Timon. His (Johnson): The man ... Therefore he will be—Old Athen. Timon, His (Staunton): Therefore he'll be my son (Theobald):

Therefore he will be always honest, Timon (Collier): Therefore he will be rewarded, Timon (Singer): Therefore he will be blest, Lord Timon (Keightley): Therefore he will be trusted, Timon (Bailey). The reading I have ventured to give will mean “Let well alone, let that suffice him without the addition of my daughter's hand.” I have also rearranged the lines.

133. bear] win, achieve; cp. The Comedy of Errors, v. i. 8.

134. apt] prompt to learn the lesson of love.

135. precedent] as an adjective, is always in Shakespeare accented on the penultimate. Cp. The Advancement of Learning, ii. xxii. 15, “he is invested of a precedent disposition to conform himself thereunto.”
Luc. Ay, my good lord, and she accepts of it.

Old Ath. If in her marriage my consent be missing,
I call the gods to witness, I will choose
Mine heir from forth the beggars of the world,
And dispossess her all.

Tim. How shall she be endow'd
If she be mated with an equal husband?

Old Ath. Three talents on the present; in future, all.

Tim. This gentleman of mine hath serv'd me long:
To build his fortune I will strain a little,
For 'tis a bond in men. Give him thy daughter;
What you bestow, in him I'll counterpoise,
And make him weigh with her.

Old Ath. Most noble lord,
Pawn me to this your honour, she is his.

Tim. My hand to thee; mine honour on my promise.

Luc. Humbly I thank your lordship: never may
That state or fortune fall into my keeping

138. missing] wanting, lacking; cp. All's Well, i. iii. 262; Romeo and Juliet, Pro. 14.
140. the beggars . . . world] the greatest beggars the world can show;
not merely "from among all the beggars in the world"; cp. Antony and Cleopatra, iv. vi. 30, "I am alone the villain of the earth."
141. all] wholly; adverb.
142. How shall . . . husband?] what dowry will you give her if she be wedded to one who shall bring to the marriage an equal share of worldly goods? What wealth must a husband bring to the union in order to be on a par with her?
146. For 'tis . . . men] for one is bound to make such an effort.
150. My hand . . . promise] here is my hand in pledge of what I promise,
and my honour as assurance to that promise.
151-153. never may . . . you!] may no good fortune ever befall me which I shall not regard as due to you and as a trust to be held for you! the "state or fortune" (almost a hendiadys for "fortunate state") is to be regarded not as something belonging to him, but as something in his keeping only. For "state," cp., e.g., The Merchant of Venice, iii. ii. 262.
TIMON OF ATHENS [ACT I.

Which is not owed to you!

[Exeunt Lucilius and Old Athenian.

Poet. Vouchsafe my labour, and long live your lordship!

Tim. I thank you; you shall hear from me anon: 155

Go not away. What have you there, my friend?

Pain. A piece of painting, which I do beseech

Your lordship to accept.

Tim. Painting is welcome.

The painting is almost the natural man;
For since dishonesty traffics with man's nature, 160
He is but outside: these pencill'd figures are
Even such as they give out. I like your work;
And you shall find I like it: wait attendance
Till you hear further from me.

Pain. The gods preserve you!

Tim. Well fare you, gentleman: give me your hand; 165

We must needs dine together. Sir, your jewel

Hath suffer'd under praise.

Jew. What, my lord! dispraise?

Tim. A mere satiety of commendations.

If I should pay you for 't as 'tis extoll'd,

154. Vouchsafe my labour] deign to accept this work of my labour; to "vouchsafe" is literally to vouch or warrant safe, the two words being run into one.

155, 156. you shall . . . away] These words are apparently addressed to the old Athenian and Lucilius as they are going away, and Timon then turns to the Painter.

159. The painting . . . man] painting is almost the real man, not man "sophisticated" (Lear, III. iv. 110) by any assumed disguise.

160-162. For since . . . out] for, since dishonesty and human nature have dealings with each other, what we see of him presented to us gives no assurance as to the inward man; pictures, on the other hand, are what they profess to be and nothing more.

166. needs] of necessity; the old genitive used adverbially.

167. Hath . . . praise] has been so cried up as to injure your prospect of selling it. From the word "suffer'd," the Jeweller takes "under praise" for "underpraise."

155.
It would unclew me quite.

Jew. As those which sell would give: but you well know,

Things of like value, differing in the owners,

Are prized by their masters. Believe 't, dear lord,

You mend the jewel by the wearing it.

Tim. Well mock'd.

Mer. No, my good lord; he speaks the common tongue,

Which all men speak with him.

Tim. Look, who comes here: will you be chid?

Enter APEMANTUS.

Jew. We'll bear, with your lordship.

Mer. He'll spare none.

Tim. Good morrow to thee, gentle Apeamantus!

Apem. Till I be gentle, stay thou for thy good morrow;

When thou art Timon's dog, and these knaves honest.

170. unclew] unwind to the very bottom of the ball, i.e. strip me bare, undo me. Steevens compares The Two Gentlemen of Verona, III. ii. 52:

"Therefore, as you unwind her love from him . . .

You must provide to bottom it on me;"

for the converse idea, cp. Massinger, The Virgin Martyr, v. i. 38:

"I before the Destinies

My bottom did wind up, would flesh myself

Once more upon some one remarkable

Above all these."

170, 171. 'tis rated . . . give] it has been priced at a sum which those who sell would readily give for its purchase; in mercantile phrase, it is offered to you at cost price.

173. Are prized . . . masters] are valued according to the honour in which their owners are held; for "by," in this sense, cp. All's Well, II. iii. 137; III. i. 13.

178. will you be chid?] are you prepared to be chidden, as you surely will be, now that Apemantus approaches?

179. We'll . . . lordship] we are willing to fare like your lordship.

182. When thou . . . honest] Malone says, "Apeamantus, I think, means to say, that Timon is not to receive a gentle good morrow from him till that shall happen which never will happen; till Timon is transformed to the shape of his dog, and his knavish followers become honest men." Steevens agrees with Malone, and quotes as analogous Troilus and Cressida, IV. v. 50, "When Helen is a maid again and his." Possibly we should punctuate
Timon of Athens

Tim. Why dost thou call them knaves? thou know'st them not.

Apem. Are they not Athenians?

Tim. Yes.

Apem. Then I repent not.

Jew. You know me, Apemantus?

Apem. Thou know'st I do; I call'd thee by thy name.

Tim. Thou art proud, Apemantus.

Apem. Of nothing so much as that I am not like Timon.

Tim. Whither art going?

Apem. To knock out an honest Athenian's brains.

Tim. That's a deed thou 'lt die for.

Apem. Right, if doing nothing be death by the law.

Tim. How likest thou this picture, Apemantus?

Apem. The best, for the innocence.

Tim. Wrought he not well that painted it?

Apem. He wrought better that made the painter; and yet he's but a filthy piece of work.

Pain. You're a dog.

Apem. Thy mother's of my generation: what's she, if I be a dog?

Tim. Wilt dine with me, Apemantus?

Apem. No; I eat not lords.

Tim. An thou should'st, thou'dst anger ladies.

thus: "When thou art, Timon's dog, and these men honest," i.e. when you, who cringe and fawn upon Timon like a dog, and these knaves, are honest. In line 188 Apemantus says, "I call'd thee by thy name," and unless it be in calling him "Timon's dog," he has not yet addressed the Jeweller. With this change of punctuation, it would be necessary to give line 180, "Good... Apemantus," to the Jeweller.

197. The best... innocence] for nothing so much as its want of all significance, its harmless inefficiency; cp. Much Ado, v. ii. 38; All's Well, iv. iii. 213.

202. of my generation] of the same species as that you ascribe to me.
Apem. O! they eat lords; so they come by great bellies.

Tim. That's a lascivious apprehension.

Apem. So thou apprehendest it, take it for thy labour.

Tim. How dost thou like this jewel, Apemantus?

Apem. Not so well as plain-dealing, which will not cost a man a doit.

Tim. What dost thou think 'tis worth?

Apem. Not worth my thinking. How now, poet!

Poet. How, now, philosopher!

Apem. Thou liest.

Poet. Art not one?

Apem. Yes.

Poet. Then I lie not.

Apem. Art not a poet?

Poet. Yes.

Apem. Then thou liest: look in thy last work, where thou hast feigned him a worthy fellow.

Poet. That's not feigned; he is so.

Apem. Yes, he is worthy of thee, and to pay thee for thy labour: he that loves to be flattered is worthy o'the flatterer. Heavens, that I were a lord!

Tim. What would'st do then, Apemantus?

Apem. E'en as Apemantus does now; hate a lord with my heart.

207. come by] acquire.

210. So thou . . . labour] since you put that interpretation on my words, you are welcome to it for your pains. I follow Staunton in placing a comma only after "it," instead of a full stop as in the folios. Delius points out that there is a play upon the physical and the mental senses of "apprehend."

213. a doit] a small Dutch coin formerly in use, the eighth part of a stiver, or the half of an English farthing; hence anything of the smallest value. Cp. Coriolanus, i. v. 7, "irons of a doit," i.e. worth a doit; iv. iv. 17, "dissensions of a doit": in Marston's What You Will, the name of a page.
Tim. What, thyself?
Apem. Ay.
Tim. Wherefore?
Apem. That I had my angry will to be a lord. Art not thou a merchant?
Mer. Ay, Apemantus.
Apem. Traffic confound thee, if the gods will not!
Mer. If traffic do it, the gods do it.
Apem. Traffic's thy god, and thy god confound thee! 240

Trumpets sound. Enter a Servant.

Tim. What trumpet's that?
Serv. 'Tis Alcibiades, and some twenty horse,
    All of companionship.
Tim. Pray, entertain them; give them guide to us.

[Exeunt some Attendants.

You must needs dine with me. Go not you hence
Till I have thank'd you; and, when dinner's done,
Show me this piece. I am joyful of your sights.

235. *my angry will*] Ed., *no angry wit* Ff.

235. That I had . . . lord] The folios give *no angry wit,* in which it has been attempted to find some sense. Conjectures abound, e.g. "so hungry a wit" (Warburton): "an angry wish" (Mason): "an empty wit" (Singer): "so hungry a wish" (Collier): "an angry fit" (Grant White): "no angry wit," (Delius): "so green a wit" (Kinnear): "no mangey wit" (Gould), etc. etc. The conjecture I have edited means of course "that my petulant desire to be a lord had been gratified." The interchange of "no" and "my" is not uncommon. Here is an instance. Heywood, *The Wise Woman of Hogsdon,* vol. v. p. 299, Pearson's Reprint:

"Sir Har. Have you my daughters, that you covet mine?"

Senc. No, sir, but I hope in time I shall have," where it is obvious that we should read "no" for "my."

241. horse] the collective plural.

243. All of companionship] all belonging to one and the same party.

245-247. *You must . . . piece*] Addressed to the Painter, the remainder of the last line to the company in general.
Enter ALCIBIADES, with his Company.

Most welcome, sir!

Apem. So, so; there!

Aches contract and starve your supple joints!

That there should be small love 'mongst these sweet knaves,

And all this courtesy! The strain of man's bred out Into baboon and monkey.

Alcib. Sir, you have sav'd my longing, and I feed Most hungerly on your sight.

Tim. Right welcome, sir!

Ere we depart, we'll share a bounteous time 255

In different pleasures. Pray you, let us in.

[Exeunt all but Apemantus.

Enter two Lords.

First Lord. What time o' day is 't, Apemantus?

Apem. Time to be honest.

248, 249. there! Aches] Capell, their Aches Ff.

248. So, so, there!] a snarl of exultant spite.

249. Aches] a dissyllable, the singular being pronounced as the letter H. Cp. The Tempest, i. ii. 370, and below, v. i. 202.

249. starve] originally intransitive and used in the general sense of "to die," without reference to the manner.

250, 251. That there . . . courtesy!] To think that there should be all this show of love between those in whom there is no reality of it!

250. sweet] an intensive marking their hypocrisy.

251, 252. The strain . . . monkey] the stock of man has degenerated into that of brute beasts like apes. For "bred out," cp. Henry V. III. v. 59, though there the phrase means simply "exhausted"; and for "strain," with "bred out" = derived, the same play, II. iv. 51.

253. you have . . . longing] my craving to see you is now appeased.


255. depart] separate; cp. Cymbeline, i. i. 108, and (transitively) the Marriage Service, as it originally ran, "till death us depart," the ordinary language of the time.

256. different] diverse varied.
First Lord. That time serves still.
Apem. The more accursed thou, that still omitt'st it.
Second Lord. Thou are going to Lord Timon's feast?
Apem. Ay; to see meat fill knaves and wine heat fools.
Second Lord. Fare thee well, fare thee well.
Apem. Thou art a fool to bid me farewell twice.
Second Lord. Why, Apemantus?
Apem. Should'st have kept one to thyself, for I mean to give thee none.
First Lord. Hang thyself!
Apem. No, I will do nothing at thy bidding: make thy request to thy friend.
Second Lord. Away, unpeaceable dog! or I'll spurn thee hence.
Apem. I will fly, like a dog, the heels o' the ass. [Exit.
First Lord. He's opposite to humanity. Come, shall we in
And taste Lord Timon's bounty? he outgoes The very heart of kindness.
Second Lord. He pours it out; Plutus, the god of gold,
Is but his steward: no meed but he repays Sevenfold above itself; no gift to him

260. still omitt'st] ever let it pass, always fail to take advantage of it; probably with allusion to the representation of Time as being bald behind, to which the dramatists so constantly refer. Many editors follow Hanmer in giving "more accursed." Staunton, Delius, Clarke, and the Cambridge Editors retain the reading of the folios. It may perhaps be defended as a confusion between "The most accursed man are you" (where "The" is the definite article in the nominative case), and "The more accursed are you" (where "The" is the ablative of the demonstrative used with comparatives to signify the measure of excess or of defect).

271. unpeaceable] whose snarling nothing can quiet; not elsewhere in Shakespeare.

274. He's . . . humanity] he is not merely a stranger, but an active foe, to all human feeling.

277. pours it out] Here, as so often, "it" is indefinite; see Abbott, S. G., § 226.

278. meed] merit; a sense less common in Shakespeare than that of recompense, its original meaning.
But breeds the giver a return exceeding
All use of quittance.

First Lord. The noblest mind he carries
That ever govern'd man

Second Lord. Long may he live in's fortunes! Shall we in?
First Lord. I'll keep you company. [Exeunt.

SCENE II.—The Same. A Room of State in Timon's House.

Hautboys playing loud music. A great banquet served in;
FLAVIUS and others attending: then enter LORD TIMON, ALCIBIADES, Lords, Senators, and VENTIDIUS.
Then comes, dropping after all, APEMANTUS, discontentedly, like himself.

Ven. Most honour'd Timon,
It hath pleas'd the gods to remember my father's age,
And call him to long peace.

280. breeds] for the metaphor (common in Greek also), cp. The Merchant of Venice, i. iii. 97.
281. All . . . quittance] usually explained as "customary requital,"
But surely "use" and "breeds" show that interest upon outlay is here meant,
and that Timon's "return" exceeds not only customary requital, but the highest interest ever paid in liquidation of a loan. In fact, the expression is almost equivalent to "all usurious repayment."
"neither could we yet
Fasten that love on thee which came not home
With double use and ample recom-pence."
Also Measure for Measure, i. i. 41, "Both thanks and use."
283. in's fortune] in his fortune; Daniel's conjecture. Hudson, who reads "in's fortunes," is probably right in ending the lines "live" . . . "company"; in fortunes, Fl.

Scene II.

Stage-direction. Hautboys] a wooden double-reed wind instrument of high compass. Fr. haut, high, and bois, wood. The word is used figuratively in Chapman's The Widow's Tears, ii. ii., "A humour, an impostume, he is, madam; a very haut-boy, a bagpipe, in whom there is nothing but wind."
1-3. Most . . . peace] Various unsatisfactory attempts have been made
He is gone happy, and has left me rich:
Then, as in grateful virtue I am bound
To your free heart, I do return those talents,
Doubled with thanks and service, from whose help
I deriv'd liberty.

Tim. O! by no means,
Honest Ventidius; you mistake my love;
I gave it freely ever; and there's none
Can truly say he gives, if he receives:

If our betters play at that game, we must not dare
To imitate them; faults that are rich are fair.

Ven. A noble spirit!

[They all stand ceremoniously looking on Timon.

Tim. Nay, my lords, ceremony was but devis'd at first
To set a gloss on faint deeds, hollow welcomes,
Recanting goodness, sorry ere 'tis shown;
But where there is true friendship, there needs none.

Pray, sit; more welcome are ye to my fortunes
Than my fortunes to me.

[They sit.

First Lord. My lord, we always have confess'd it.

Apem. Ho, ho! confess'd it; hang'd it, have you not?

Tim. O! Apemantus, you are welcome.

Apem. No;

to cure the metre of these obviously corrupt lines; but there is nothing wanting in point of sense, and it is better therefore to leave them as they stand.

5, 6. as in . . . heart] as in gratitude I am bound to you who so freely helped me; the antithesis between "bound" and "free" (i.e. generous) can hardly be kept up in paraphrase.

10. I gave . . . ever] it has ever been my wont to give my love without thought of obligation.

12. If our . . . dare] For the sake of the metre, Johnson would read, "Our betters play that game; we must not dare T' imitate them."


16. faint deeds] deeds that show but dully, have no gloss of their own.

22. Ho, ho . . . not?] An allusion, as Malone points out, to a familiar proverbial saying, "Confess and be hanged!" Cp. Othello, iv. i. 38.
You shall not make me welcome:
I come to have thee thrust me out of doors.

Tim. Fie! thou 'rt a churl; ye've got a humour there
Does not become a man; 'tis much to blame.

They say, my lords, *Ira furor brevis est,*
But yond man is ever angry.

Go, let him have a table by himself,
For he does neither affect company,
Nor is he fit for it, indeed.

Apem. Let me stay at thine apperil, Timon:
I come to observe; I give thee warning on't.

Tim. I take no heed of thee; thou 'rt an Athenian;
therefore welcome. I myself would have no
power; prithee, let my meat make thee silent.

Apem. I scorn thy meat; 'twould choke me, for I should
Ne'er flatter thee. O you gods! what a number

29. ever angry] Rowe; verie angrie F1; very angry Ff 2, 3, 4. 38-43. I
scorn . . . too] Capell; prose in Ff.

25. I come . . . doors] I come only
in order to provoke you to thrust me
out of doors, not because I bear you
any goodwill, as these pretend, or
because I desire to eat of your food, as
these really do.

33. 34. Let me . . . on't] it would
be much more prudent in you to have
me thrust out, for I warn you that I
have come to take notes of what
goes on in order to find scope for that
bitter humour which you denounce.

33. apperil] peril. Gifford, on *The
Devil is an Ass,* v. iii., "Sir, I will bail
you at mine own apperil," makes merry
over the ignorance of the older Shake-
spearian commentators. Malone, who
could not find the word in any
dictionary, and declared that it was not
"reconcileable to etymology," had
adopted Steevens' conjecture, "peril,"
while Ritson had gone so far as to say
that "no other instance of it has been,
or possibly can be produced." It
occurs again in Jonson's *Magnetic
Lady,* v. vi. and in *A Tale of a Tub,*
11. i.; Middleton has it in *Michaelmas
Term,* i. i. 218, "Is there no law for
a woman that will still run upon a
man at her own apperil?" and Hey-
wood in *The English Traveller,* vol.
iv. p. 83, Pearson's Reprint, "upon
his displeasure and your own apperils."

36, 37. I myself . . . power] no words
or courtesy of mine would be able to
silence that bitter tongue; I can only
hope that my meat may be more
effective to that end.

38, 39. 'twould . . . thee] Johnson
explains, "I could not swallow thy
meat, for I could not pay for it with
flattery; and what was given me with
an ill will would stick in my throat."
Heath seems nearer the mark: "I scorn
thy meat, which I see is prepared on
purpose to feed flatterers; and there-
Of men eat Timon, and he sees 'em not.

It grieves me to see so many dip their meat
In one man's blood; and all the madness is,
He cheers them up too.

I wonder men dare trust themselves with men:
Methinks they should invite them without knives; 45
Good for their meat, and safer for their lives.

There's much example for 't; the fellow that sits
next him now, parts bread with him, and pledges
the breadth of him in a divided draught, is the
readiest man to kill him: it has been proved. If I
were a huge man, I should fear to drink at meals

Lest they should spy my windpipe's dangerous notes:

fore it certainly would choke me,
who am none." Perhaps there is a
somewhat confused idea that the flattery
with which a guest would be expected
tickle Timon's palate could not in
Ape"nus's case sauce digestion with
the consciousness that the meat had
been paid for in the coin which Timon
most valued.

42. In one man's blood] as though it
were a dish in front of them. Cp.
below, iii. ii. 65:
"who can call him
His friend that dips in the same
dish?"

and Matthew xxvi. 23, "He that
dippeth his hand with me in the dish,
the same shall betray me."

42, 43, and all ... too] and the worst
of the madness is that he not only
allows them to do so, but actually
encourages them in the practice.

45. knives] which at the period it
was customary to bring with them.
Cp. Westward Ho! vol. ii. p. 316,
Pearson's Reprint, "I'll get me two
gauntlets, for fear I lose my fingers in
the dishes; there be excellent shavers,
I hear, in most of your under offices.
I protest I have often come thither, sat
down, drawn my knife, and ere I
would say grace, all the meat had been
gone." Forks were not brought into
general use till about the beginning
of the seventeenth century. Cp. Jonson,
The Devil is an Ass, v. iii.:
"The laudable use of forks,
Brought into custom here, as they
are in Italy."

46. Good ... lives] in that they
would eat less, and not be able to cut
throats if they should grow to a
quarrel.

49. a divided draught] a cup of wine
which they shared together.

51. huge] in the figurative sense of
"great," was in frequent use. Cp.
Jonson, Sejanus, v. viii. 3:
"To tender your All Hail in the
wide hall
Of huge Sejanus";
Marston, The Malcontent, i. i. 322:
"No king so huge but 'fore he die
may fall";

Chapman, The Widow's Tears, i. i.,
"Cupid hath one dart in store for her
great ladyship, as well as for any other
huge lady."

52. my windpipe's ... notes] No
satisfactory explanation of this line is
known to me. Hudson says, "the
sounds or motions made by the throat
Great men should drink with harness on their throats.

Tim. My lord, in heart; and let the health go round.

Second Lord. Let it flow this way, my good lord.

Apem. Flow this way! A brave fellow! he keeps his tides well. Those healths will make thee and thy state look ill, Timon.

Here's that which is too weak to be a sinner
Honest water which ne'er left man i' the mire:
This and my food are equals, there's no odds,
Feasts are too proud to give thanks to the gods.

Immortal gods, I crave no pelf;
I pray for no man but myself:
Grant I may never prove so fond,
To trust man on his oath or bond;

in drinking." But "sounds" could not be "spied." Since in drinking the wasand moves up and down, there is perhaps a comparison to the movement of notes on the keyboard of a virginal, and the helplessness of the drinker at the moment invites the knife of the would-be assassin: "dangerous" of course to the drinker. As Steevens remarks, there is no doubt a quibble here on "windpipe" and "notes." So, Dekker, *The Gentle Craft*, vol. i. p. 50, Pearson's Reprint, "my organ pipe squeaks this morning for want of liquoring."

53. harness] armour, gorgets.
54. in heart] I drink to you with all heartiness.
56, 57. he keeps . . . well] he keeps time and season, sc. in desiring that the cup should come round to him in turn, and also with a pun on "flow."

59. sinner] has been explained as "a cause of sin" (Rolfe), on what analogy I do not know. For "weak . . . sinner," Staunton conjectures "weak to set a fire"; Kineear, "clear to be a liar"; Gould, "weak to be a sinner"; for "sinner," Collier gives "fire"; Keightley, "liar." Possibly "flier," with a further pun on "flow"; for with Capell and Sidney Walker I believe that the whole passage, from "My Lord," was originally verse.

61. This and . . . odds] water and roots go well together, each being equally wholesome and humble fare.
62. Feasts] i.e. the givers of feasts; water and fire having in the former line been personified by the word "equals," the same figure is used in regard to "Feasts."

65. fond] foolish; originally the past participle of M. E. "fonnen," to act foolishly.
Or a harlot for her weeping;
Or a dog that seems a-sleeping;
Or a keeper with my freedom;
Or my friends, if I should need 'em.

Amen. So fall to 't:
Rich men sin, and I eat root.  [Eats and drinks.

Much good dich thy good heart, Apemantus!

Tim. Captain Alcibiades, your heart's in the field now.

Alcib. My heart is ever at your service, my lord.

Tim. You had rather be at a breakfast of enemies than a dinner of friends.

Alcib. So they were bleeding-new, my lord, there's no meat like 'em: I could wish my best friend at such a feast.

Apem. Would all those flatterers were thine enemies then, that then thou might'st kill 'em and bid me to 'em!

First Lord. Might we but have that happiness, my lord, that you would once use our hearts, whereby we might express some part of our zeal, we should think ourselves for ever perfect.

Tim. O! no doubt, my good friends, but the gods

72. sin] Farmer proposed "sing"; Singer, "dine."
73. dich] For this word the New English Dictionary quotes R. Johnson's Kingdom and Commonwealth, 87, "So mich God dich you with your sustenanceless sauce." Spence conjectures "rich," i.e. enrich.
76. service] with a play upon service in the field.
78, 79. of enemies...of friends] the preposition in the former case being equivalent to "upon," in the latter to "with" or "among."
84, 85. bid...'em!] i.e. to a feast upon them.
87. use our hearts] make trial of our love.
88, 89. we should...perfect] we should feel that we had arrived at complete and perfect happiness.
themselves have provided that I shall have much help from you: how had you been my friends else? why have you that charitable title from thousands, did not you chiefly belong to my heart? I have told more of you to myself than you can with modesty speak in your own behalf; and thus far I confirm you. O you gods! think I, what need we have any friends, if we should ne'er have need of 'em! they were the most needless creatures living should we ne'er have use for 'em, and would most resemble sweet instruments hung up in cases, that keep their sounds to themselves. Why, I have often wished myself poorer that I might come nearer to you. We are born to do benefits; and what better or properer can we call our own than the riches of our friends? O! what a precious comfort 'tis, to have so many, like brothers, commanding one another's fortunes. O joy! e'en made away ere 't can be born! Mine eyes cannot hold out water, methinks: to forget their faults, I drink to you.

_Apem._ Thou weepest to make them drink, Timon.

92, 93. how had . . . else?] if it were not that you might help me at need, how could you call yourselves my friends?
93. charitable] loving.
93. from] apart from.
97. and thus . . . you] and in thus telling myself, I confirm all that you may have told yourselves as to the sincerity of your love.
104. that I might . . . you] that by making trial of your love, I might knit myself more closely to you.
106. properer] with what more peculiar title of ownership; Lat. _proprius_, own.

109, 110. made . . . born/] that dies (in tears) even before it can be brought to the birth; is so exquisite that, before it can show itself, it converts to tears; _cp. Much Ado, i. i._ 21–29.

110. Mine eyes . . . water] with a reference to boots keeping out water from soaking into the feet; _cp. 1 Henry IV_, ii. i. 93, “What, the commonwealth their boots? will she hold out water in foul way?”

111. to forget their faults] to hide those tears which should be ashamed to show themselves.

112. Thou weepest . . . drink] you
Second Lord. Joy had the like conception in our eyes, And, at that instant, like a babe, sprung up.

Apem. Ho, ho! I laugh to think that babe a bastard. 115

Third Lord. I promise you, my lord, you mov'd me much.

Apem. Much!

Tim. What means that trump?

Enter a Servant.

How now!

Serv. Please you, my lord, there are certain ladies most desirous of admittance. 120

Tim. Ladies! What are their wills?

Serv. There comes with them a forerunner, my lord, which bears that office to signify their pleasures.

Tim. I pray, let them be admitted.

Enter Cupid.

Cup. Hail to thee, worthy Timon; and to all 125 That of his bounties taste! The five best senses Acknowledge thee their patron; and come freely To gratulate thy plenteous bosom: th' ear, Taste, touch, and smell, pleas'd from thy table rise;

pretend to weep merely in order to provoke these to drown grief in the cup. 113, 114. Joy had . . . up] with us too at the same instant joy mixed with tears came forth like a new-born babe. That a weeping babe, as Johnson understands, is meant, seems proved by the words, "the like conception," and by the third Lord's speech. The allusion to "looking babies in the eyes," which Steevens sees, is very doubtful. 117. Much!] ironically, as so often in the dramatists. 123. their pleasures] what they desire to have said in their behalf. 125-129. Hail . . . rise] The reading of the first folio, substantially followed by the rest, is given in the
These only now come but to feast thine eyes.  

Tim. They’re welcome all; let ’em have kind admittance:  
Music, make their welcome!  

[Exit Cupid.  
First Lord. You see, my lord, how ample you’re belov’d.  

Music. Re-enter Cupid, with a masque of Ladies as Amazons, with lutes in their hands, dancing and playing.  

Apem. Hoy-day! what a sweep of vanity come this way:  
They dance! they are mad women.  
Like madness is the glory of this life,  
As this pomp shows to a little oil and root.  
We make ourselves fools to disport ourselves;  

critical note. Theobald, following Warburton’s conjecture, “th’ ear, Taste, touch, smell,” first arranged the passage as verse, ending lines 127, 128 with “do come” . . . “bosom,” and for “They,” line 130, substituting “These,” which seems to me necessary, since Cupid is contrasting the pleasure of the eye, alone to be gratified by the masque, with that of the four other senses as ministered to by the bounty of Timon’s table. Rann placed “th’ ear” at the end of line 128. Any doubt as to this emendation would be set at rest by comparing Massinger, The Duke of Milan, I. iii. 4:  
“All that may be had  
To please the eye, the ear, taste,  
touch or smell  
Are carefully provided”;  
where Massinger seems to have “conveyed” this passage almost literalism.  
For “best,” line 126, Capell proposed “blest,” but “best” may be taken as a positive, excellent.  
134. Hoy-day] written in various forms, “hoida,” “hodyda” “heyday,” etc. The termination—“day”—has nothing more to do with “day,” a measure of time, than it has in “well-a-day” (written by Dekker “wellada”), which is a corruption of “walawa,” an interjection (itself made up of two interjections, “wa” and “la”) gradually modified into the feeble “well-away,” and then into “well-a-day.”  
135. sweep of vanity] troop of vain, frivolous women sweeping along.  
136, 137. Like . . . root] “The word like in this place does not express resemblance, but equality. Apemantus does not mean to say that the glory of this life was like madness, but it was just as much madness in the eye of reason, as the pomp appeared to be, when compared to the frugal repast of a philosopher” (Mason). There is perhaps a confusion of thought between “the glory of this life is as like madness as this pomp when compared with a little oil and root,” and “the glory of this life is a madness like to this pomp when compared with a little oil and root.”
And spend our flatteries to drink those men
Upon whose age we void it up again,
With poisonous spite and envy.
Who lives that 's not depraved or depraves?
Who dies that bears not one spurn to their graves
Of their friends' gift?
I should fear those that dance before me now
Would one day stamp upon me: 't has been done;
Men shut their doors against a setting sun.

The Lords rise from table, with much adoring of Timon;
and to show their loves each singles out an Amazon,
and all dance, men with women, a lofty strain or two
to the hautboys, and cease.

Tim. You have done our pleasures much grace, fair ladies,
Set a fair fashion on our entertainment,
Which was not half so beautiful and kind;
You have added worth unto 't and lustre,
And entertain'd me with mine own device;

139-141. And spend . . . envy] and lavish our flatteries in order to swallow down those upon whom, when old, we cast up our surfeit in the shape of poisonous spite and envy. Such seems to be the meaning of these obscure lines; but, if so, "void it" must either be taken indefinitely, or the antecedent of "it" must be supplied from "drink." The commentators are silent. For "drink those men," cp. line 38, above, "what a number of men eat Timon . . . !" 142. depraved or depraves] slandered or slanders. Cp. Jonson, Cynthia's Revels, ii. i., "as distant from depraving another man's merit, as proclaiming his own"; Massinger, The Duke of Milan, iv. iii., "In this your studied purpose to deprave her"; The Untrussing of the Humorous Poet, vol. i. p. 238, Pearson's Reprint:

"by praising that which to deprave

All tongues are ready."
144. Of their friends' gift] given by their friends.
147. Stage-direction. adoring] humble obeisance.
148. our pleasures] much the same as "our entertainment," in the next line.
150. kind] has perhaps the sense of both gracious and suitable.
152. with . . . device] sc. by participating in the dances of the Amazons which he had devised as a means of pleasing his guests.
I am to thank you for 't.

First Lady. My lord, you take us even at the best.

Apem. Faith, for the worst is filthy; and would not hold taking, I doubt me.

Tim. Ladies, there is an idle banquet attends you:

    Please you to dispose yourselves.

All Ladies. Most thankfully, my lord.

[Exeunt Cupid and Ladies.

Tim. Flavius!

Flav. My lord!

Tim. The little casket bring me hither.

Flav. Yes, my lord. [Aside.] More jewels yet!

There is no crossing him in's humour;

Else I should tell him—well, i' faith, I should,

When all's spent, he'd be cross'd then, an he could.

164. him—well] Rowe. him well Ff.

153. I am to thank] I am bound to thank.

154. you take . . . best] you give us all and more than all our due.

156. hold taking] bear handling, it being so rotten. Steevens compares 2 Henry IV. iv. i. 161, "A rotten case abides no handling." Cp. also Coriolanus, III. ii. 80, 81.


158. dispose yourselves] take your seats at the table.

161. The little casket] probably containing the more valuable of his jewels.

164. Else . . . should] The punctuation of the folios (see critical note) is retained by Staunton, Delius, and Clarke, who explain "tell him well" as "rate him," "call him to account"—language rather strong to be used to a master.

165. he'd be cross'd] The commentators are unanimous in seeing a quibble upon "crossed," thwarted, and "crossed," provided with money (certain coins of the time being marked with a cross). But there is no authority for the verb as used in the latter sense; while to be crossed in the sense of being freed from debt by the crossing of a creditor's books is of frequent mention; and this, I feel sure, is the equivocation here. Cp. Jonson, The Poetaster, III. i.:

"Heart, I have put him now in a fresh way

To vex me more:—faith, sir, your mercer's book

Will tell you with more patience than I can:—

For I am crost, and so's not it, I think."

So, Marston, Antonio and Mellida, Pt. I. III. ii. 107, "Cast. In sooth, it is the outside of her letter; on which I took the copy of a tailor's bill. Cat. But 'tis
'Tis pity bounty had not eyes behind,
That man might ne'er be wretched for his mind.

First Lord. Where be our men?
Serv. Here, my lord, in readiness.
Second Lord. Our horses!

Re-enter Flavius, with the casket.

Tim. O my friends,
I have one word to say to you: look you, my good lord,
I must entreat you, honour me so much
As to advance this jewel; accept it and wear it,
Kind my lord.

First Lord. I am so far already in your gifts—
All. So are we all.

Enter a Servant.

Serv. My Lord, there are certain nobles of the senate
newly alighted, and come to visit you.

Tim. They are fairly welcome.

not crossed, I am sure of that." Again, Cymbeline, III. iii. 26:
"Such gain the cap of him that
Yet keeps his book uncross'd."
For the name, Shirley, The Ball, III. iii.,
"It shall be crossed. Gudgeon, remember to cross Her ladyship's name"; for
the person instead of the book or name
spoken of as crossed, Day, Beggars of Rednall Green, I. i., "Here's my Bill,
pray see me cross" (quoted in the New
English Dictionary). Further, in III. iii. 29, below, we have the expression in
a context which certainly involves this
sense: "The devil knew not what he
did when he made men politic; he
crossed himself by it; and I cannot
think but in the end the villanies of
man will set him clear," where there
could be no sense in "crossed" if it
meant "thwarted" only, though the
quibble primarily is upon that meaning.
See line 207, below, "his land's put to
their books."

166. had ... behind] in order to
see the consequences of being too lavish.

167. for his mind] on account of
his generous impulses.

174. advance] raise to honour, en-
hance the value of.

175. Kind my lord] a frequent trans-
position of the possessive adjective, as
though with the substantive it formed
one word.

176. I am ... gifts] a figure more
often used of some difficulty, danger,
etc.
Flav. I beseech your honour, vouchsafe me a word; it does concern you near.

Tim. Near! why, then another time I'll hear thee. I prithee, let's be provided to show them entertainment.

Flav. [Aside.] I scarce know how.

Enter another Servant.

Second Serv. May it please your honour, Lord Lucius, Out of his free love, hath presented to you Four milk-white horses, trapp'd in silver.

Tim. I shall accept them fairly; let the presents Be worthily entertain'd.

Enter a third Servant.

How now! what news?

Third Serv. Please you, my lord, that honourable gentleman, Lord Lucullus, entreats your company to-morrow to hunt with him, and has sent your honour two brace of greyhounds.

Tim. I'll hunt with him; and let them be receiv'd, Not without fair reward.

183. Near! . . . thee] Cp. Julius Caesar, iii. i. 6-8:
   "Art. O Caesar, read mine first; for mine's a suit
   That touches Caesar nearer: read it, great Caesar.
   Cas. What touches us ourself shall be last serv'd."

184, 185. let's be . . . entertainment] let provision, the necessary preparation, be made, for entertaining them fitly.

189. trapped in silver] with silver-mounted harness; "trappings" are horse cloths, ornamental housings.

190. I shall accept] Here "shall" indicates the purpose fixed in the mind of the speaker.

191. entertain'd] looked after and comfortably stabled.

196. I'll hunt . . . received] We should hardly use such a sequence now. Cp. Muck Ado, v. i. 393, 394:
   "I do embrace your offer; and dispose
   For henceforth of poor Claudio";
   i.e. and "do you" dispose, etc.
Flav. [Aside.] What will this come to? He commands us to provide, and give great gifts, and all out of an empty coffer: Nor will he know his purse, or yield me this, To show him what a beggar his heart is, Being of no power to make his wishes good: His promises fly so beyond his state That what he speaks is all in debt; he owes For every word: he is so kind that he now Pays interest for 't; his land 's put to their books. Well, would I were gently put out of office Before I were forc'd out! Happier is he that has no friend to feed Than such that do e'en enemies exceed. I bleed inwardly for my lord. [Exit. Tim. You do yourselves Much wrong, you bate too much of your own merits: Here, my lord, a trifle of our love. Second Lord. With more than common thanks I will receive it. Third Lord. O! he's the very soul of bounty. Tim. And now I remember, my lord, you gave good words the other day of a bay courser I rode on: it is yours, because you lik'd it. Third Lord. O! I beseech you, pardon me, my lord, in that.

203. Being] it being, sc. his heart, not Timon himself. 204. state] estate. 207. for 't] for being so kind. 211. Than such . . . exceed] than such as in the guise of friends injure him far more than open enemies. 213. you bate . . . merits] you rate your merits too low; "bate," an aphetic form of "abate," Fr. battre. 218. of] concerning.
You may take my word, my lord; I know no man can justly praise but what he does affect:
I weigh my friend’s affection with mine own;
I’ll tell you true. I’ll call to you.

All Lords. O! none so welcome.

I take all and your several visitations
So kind to heart, ’tis not enough to give;
Methinks I could deal kingdoms to my friends, And ne’er be weary. Alcibiades,
Thou art a soldier, therefore seldom rich;
It comes in charity to thee; for all thy living Is ’mongst the dead, and all the lands thou hast
Lie in a pitch’d field.

Ay, defiled land, my lord.

We are so virtuously bound—

So infinitely endear’d—

And so am I to you.

All to you. Lights, more lights!

---

221. You may ... word] you may be sure that I mean what I say.
222. affect] like, have an affection for.
224. I’ll tell] Hammer altered this to “I tell,” and some editors follow him. Steevens, in support of the idiom, quotes Henry V, i. i. 1:
“My lord, I’ll tell you, that self bill is urged,” etc.;
and King John, v. vi. 39:
“I’ll tell thee, Hubert, half my power this night,” etc.;
but, as Dyce remarks, the repetition of “I’ll” is unpleasing. Whether we read “I or I’ll,” I doubt the meaning of “inform” or “assure” given to “tell.” The phrase seems rather a continuation of the figure in “I weigh my friend’s affection with mine own,” and to mean “I appraise your feeling truly.”

224. I’ll call to you] Sandys (Shakespeare Society’s Papers, vol. iii. p. 23), quoted by Dyce, says that the expression “I’ll call to (i.e. at) your house,” is still common in the West. Delius strangely gives “appeal to” as the sense of “call to.”

227. kind] kindly.
231. It comes ... thee] to give to you is true charity.
234. defiled] The quibble with “pitch’d” is obvious. Cp. 1 Henry IV, ii. iv. 455, “it is known to many in our land by the name of pitch; this pitch, as ancient writers do report, doth defile.”

238. All to you] Steevens explains
First Lord. The best of happiness, honour and fortunes, keep with you, Lord Timon!

Tim. Ready for his friends.

[Exeunt Alcibiades, Lords, etc.]

Apem. What a coil’s here!
Serving of becks and jutting-out of bums!
I doubt whether their legs be worth the sums
That are given for ’em. Friendship’s full of dregs;
Methinks, false hearts should never have sound legs.

Thus honest fools lay out their wealth on court’sies.

Tim. Now, Apemantus, if thou wert not sullen,
I would be good to thee.

Apem. No, I’ll nothing; for if I should be bribed too,
there would be none left to rail upon thee, and
then thou would’st sin the faster. Thou givest
so long, Timon, I fear me thou wilt give away

“all good wishes, or all happiness to you,” quoting Macbeth, iii. iv. 92,
“And all to all.” This seems to be assuming a good deal. I think that
having said “And so am I to you” in answer to the First Lord, Timon, upon
the Second Lord’s adding his protestation, completes his reciprocation by an
emphatic “Wholly to you.”

241. Ready . . . friends] Timon takes up the words “keep with you”
(i.e. dwell, continue with you) with (may they keep with me) “in readiness
to help my friends!”

242. coil] fuss, bother, parade of courtesy; the word in the sense of
confusion, bustle, etc., is frequent in Shakespeare and the dramatists.

242. Serving of becks] is a curious phrase which may perhaps be explained
as “offering of obeisances,” with possibly an allusion to serving of dishes;
“beck” is more often a gesture of command or encouragement, as, e.g.,
Heywood, Edward IV., Pt. i. vol. i. p. 74, Pearson’s Reprint:
“Whose beck disperseth even the greatest harms”;
Greene, James IV., p. 197/1, ed. Dyce:
“What, then, hath man wherein he well may boast,
Since by a beck he lives, a lour is lost”;
but was later on used for a bow, obeisance. Schmidt, Lexicon, s.v. “serve,”
quotes this passage in the sense of “offer,” “present for acceptance,” but
s.v. “beck” renders the phrase as “servile attention to becks.” Theo-
bald conjectured “Screwing of backs.”

243. legs] with a quibble on the literal sense and that of a bow.

246. on court’sies] on the purchase of adulation.
thyself in paper shortly: what need these feasts, pomps, and vain-glories?

Tim. Nay, an you begin to rail on society once, I am sworn not to give regard to you. Farewell; and come with better music. [Exit.

Apen. So: thou wilt not hear me now; thou shalt not then; I'll lock thy heaven from thee. O! that men's ears should be To counsel deaf, but not to flattery. [Exit.

253. in paper] has been explained to mean “in paper securities” instead of ready money—a sense which seems un­bearably tame. Warburton suggested “in proper,” but did not explain how this could be equivalent to “in proper person.” Hanmer gave “in perpetuum.” Kinneir’s conjecture, “in person,” which Hudson adopts, is remote from the ductus literarum and pointless. Can the word be “querpo”? To be “in querpo” was, literally, to be in body-clothing, in the short Spanish jacket without the cloak; and in The New Inn, 11. ii., Jonson has a great deal about the disgrace of being seen in such guise. Figuratively the phrase meant to be unprovided, stripped of one’s usual belonging; and a little further on in the same play we have: “Tip. There’s nothing more domes­tic, Tame and familiar, than your fly in querpo. Host. That is when his wings are cut, he is tame indeed, else Nothing more impudent and greedy;” the “fly” here being the parasite of the inn, “visitor general of the house, one that had been a strolling gipsy, but now is reclaimed to be the inflamer of the reckonings.” So, Earle, Microcos­mographic, Char. 59, quoted by Nares, speaks of a master without his servant as being “but in querpo without him.” Nares quotes also Cleveland, Char. of a London Diurn., 1647, “some quirpo—cut of church government.” Apeman­tus appears, after his wont, to be quibbling upon “long” and “shortly,” and the latter word would go well with “querpo.” Cp. 11. i. 29-32, below: “I do fear When every feather sticks in his own wing, Lord Timon will be left a naked gull, Which flashes now a phoenix.”

255. an you . . . once] the minute you begin to rail, etc.

257. with better music] in a better tune of mind.

259. thy heaven] the good counsel he was ready to give and which he thinks might have been Timon’s salvation. Cp. Middleton, The Old Law, 111. ii. 298-300, where Cleanthes, the dutiful son who has been admonishing the abandoned Eugenia, says: “Shameless woman! I take my counsel from thee, ’tis too honest, And leave thee wholly to thy stronger master,”

sc. the devil.
SCENE I.—Athens. A Room in a Senator’s House.

Enter Senator, with papers in his hand.

Sen. And late, five thousand: to Varro and to Isidore
He owes nine thousand; besides my former sum,
Which makes it five-and-twenty. Still in motion
Of raging waste! It cannot hold; it will not.
If I want gold, steal but a beggar’s dog
And give it Timon, why, the dog coins gold;
If I would sell my horse, and buy twenty moe
Better than he, why, give my horse to Timon,
Ask nothing, give it him, it foals me, straight
And able horses: no porter at his gate,
But rather one that smiles and still invites
All that pass by. It cannot hold; no reason
Can found his state in safety. Caphis, ho!
Caphis, I say!

13. found] Hanmer. sound Fl.

1. And . . . thousand] Looking at his accounts and continuing his soliloquy, the Senator says, “And lately he borrowed of me five thousand.”

3, 4. Still . . . waste!] Is he still rushing headlong on in his career of extravagance?

5. steal] let me steal, I have only to steal.

7. would] wished 10; for “twenty,” Pope gave “ten”; Singer conjectures “two.”

10. And able horses] it foals, and foals fine horses too. Theobald gave “Ten able horse”; Singer conjectures “Two able horses”; Jackson, “Aye, able horses.” There seems no reason for change; in fact the text in its vagueness and in the idiomatic “And” is preferable. Those who here and in line 7 read “ten,” account for the error as being due to figures used in place of words.

10. no porter] Some editors accept Staunton’s insertion of “grim” before “porter,” but the word alone implies one who guards the gate from intruders.

Cp. Comedy of Errors, ii. ii. 213 “Dromio, play the porter well.”

11. still] ever.

12, 13. no reason . . . safety] no one of sound sense but must feel that he is in a dangerous state.

13. found] consider as founded.
Enter Caphis.

Caph. Here, sir; what is your pleasure?

Sen. Get on your cloak, and haste you to Lord Timon; importune him for my moneys; be not ceased with slight denial, nor then silenc'd when—"Commend me to your master"—and the cap plays in the right hand, thus; but tell him, my uses cry to me; I must serve my turn out of mine own; his days and times are past, and my reliances on his fracted dates. Have smit my credit: I love and honour him, but must not break my back to heal his finger: immediate are my needs, and my relief must not be toss'd and turn'd to me in words, but find supply immediate. Get you gone:

Put on a most importunate aspect,

16. my moneys] the sums of money due to me.
16. be not ceased] do not allow your mouth to be stopped. For this conversion of an intransitive to a transitive verb, cp. The Taming of the Shrew: Induction, ii. 13:
   "Heaven cease this idle humour in your honour";
and Cymbeline, v. v. 255.
17-19. when . . . thus] when, with words of compliment and courteous gesture, he would bow you out.
20. uses] occasions for using.
20, 21. I must . . . own] I must make use of what is my own to profit myself.
22. fracted dates] failure to keep his promises of repayment on a certain date; cp. ii. ii. 42, below, "date-broke bonds."
23. smit] For the curtailed form of participles, see Abbott, S. G., § 343.
25, 26. my relief . . . words] my demand for restitution must not be bandied back to me in empty words. The figure seems to be taken from tennis; cp. Lear, ii. iv. 178, "To handy hasty words."
27. But find . . . immediate] but be satisfied without delay.
27. Get you gone] "An idiom; that is to say, a peculiar form of expression, the principle of which cannot be carried out beyond the particular instance. Thus, we cannot say either Make thee gone or He got him (or himself) gone. Phraseologies, on the contrary, which are not idiomatic are paradigmatic, or may serve as models or moulds for others to any extent. All expression is divided into these two kinds . . ." (Craik on Julius Caesar, ii. iv. 2). Yet Heywood, Love's Mistress, vol. v. p. 104, Pearson's Reprint, writes: "Fill both their laps with gold, and send them gone."
A visage of demand; for I do fear,
When every feather sticks in his own wing,
Lord Timon will be left a naked gull,
Which flashes now a phoenix. Get you gone.

Caph. I go, sir.
Sen. Take the bonds along with you,
And have the dates in compt.

Caph. I will, sir.

Go. 34

[Exeunt.

SCENE II.—The Same. A Hall in Timon’s House.

Enter Flavius, with many bills in his hand.

Flav. No care, no stop! so senseless of expense,
That he will neither know how to maintain it,
Nor cease his flow of riot: takes no account
How things go from him; nor resumes no care

34. in compt] Theobald, in. Come Fl.

Scene II.

4. nor resumes] Rowe, nor resume Fl.

30, 31. When every . . . gull] when all his creditors have got their
dues, Lord Timon will find himself stripped bare. There is a play upon
“gull,” an unfledged nestling, and “gull,” a dupe. Boswell quotes Wil-
braham’s Glossary of words used in Cheshire: “Gull, s. a naked gull; so
are called all nestling birds in quite an unfledged state. . . .” Cp. I Henry
IV. v. i. 60.

32. Which] less definite than “who,”
the sort of person that, etc.

33.] Here the folios read “I go sir?”
with or without a comma after “go.”
Most modern editors print “I go, sir!” as an impatient echo of the
servant’s answer. With Dyce and

Staunton, I omit the words as being
pointless and at the same time an inter-
ruption to the metre.

34. And have . . . compt] and have
the dates of the several loans set down
in your reckoning; perhaps, as Schmidt
says, “for the better computation of the
interest due upon them,” or perhaps
only to show how long overdue the
debts were. For “compt,” which is
only an older spelling of “count,” Lat.
computare, cp. Macbeth, 1. vi. 26; Othello, v. ii. 273.

Scene II.

2. know how] concern himself as to
how.
4. resumes] takes. For this use of
Of what is to continue: never mind
Was to be so unwise, to be so kind.
What shall be done? He will not hear, till feel.
I must be round with him, now he comes from hunting.
Fie, fie, fie, fie!

Enter Caphis, and the Servants of Isidore and Varro.

Caph. Good even, Varro; what, you come for money?
Var. Serv. Is 't not your business too?
Caph. It is; and yours too, Isidore?
Isid. Serv. It is so.
Caph. Would we were all discharged!
Var. Serv. I fear it.
Caph. Here comes the lord.

the word without any retrospective sense, Schmidt compares "rebate" for "bate," "re-deliver" for "deliver," "regret" for "greet," "repast" for "past," "reprisal" for "prize," etc. Many conjectures have been offered, of which, if any change were necessary, Grant White's "nor assumes" would appear to be the best.

5. Of what . . . continue] of how things are to go on as at present.

5, 6. never . . . kind] This may mean "never was mind fated to be so unwise in showing itself so," etc., or "in order to show itself so," or, as Clarke says, "there never was a mind created at once so unwise and so kind," or "never was there a mind made to be so unwise and to be so kind."

7. till feel] till he feel; a not uncommon ellipsis of the subject.

8. round] On this word, in Bacon's Essay "Of Truth," Abbott remarks, "round was naturally used of that which was symmetrical and complete (as a circle is): then of anything thorough. Hence (paradoxically enough) 'I went round to work' [Hamlet, 11. iii. 139], means I went straight to the point." Here straightforward, plain, blunt.

10. Good even] a salutation "used by our ancestors as soon as noon was past, after which time 'good morrow' or 'good day' was esteemed improper" (Nares, Glossary).

10. Varro] The servants are addressed by the names of their masters. Readers of Thackeray will remember Morgan Pendennis and his confrères. It is noticeable that nearly all the characters have Roman not Greek names, though the scene is Athens and its neighbourhood.

14. Would . . . discharged] would that all our masters might have their debts paid by Timon!

15. I fear it] I fear for it, about it, sc. the payment of the debts.
Enter Timon, Alcibiades, and Lords, etc.

Tim. So soon as dinner's done, we'll forth again,
    My Alcibiades. With me? what is your will?

Caph. My lord, here is a note of certain dues.

Tim. Dues! Whence are you?

Caph. Of Athens here, my lord.

Tim. Go to my steward.

Caph. Please it your lordship, he hath put me off
    To the succession of new days this month:
    My master is awak'd by great occasion
    To call upon his own; and humbly prays you
    That with your other noble parts you'll suit,
    In giving him his right.

Tim. Mine honest friend,
    I prithee, but repair to me next morning.

Caph. Nay, good my lord,—

Tim. Contain thyself, good friend.

Var. Serv. One Varro's servant, my good lord,—

Isid. Serv. From Isidore; he humbly prays your speedy payment.

18. With me? what is] Capell, With me, what is Fl.

17. we'll forth again] "i.e. to hunting, from which diversion we find by Flavius's speech he was just returned. It may be here observed that in our author's time it was the custom to hunt as well after dinner as before . . ." (Reed). But then the hours for meals were much earlier.

18. With me?] Is your business with me?

23. To the succession . . . month] from one day to another the whole month long.

24, 25. My master . . . own] my master is roused by an urgent necessity to require of you the money in your hands in order to make use of what is his own. But in "call upon his own" two ideas seem to be blended, that of making a demand upon what is one's own for the service due from it, and that of calling in money due from another.

26, 27. That with . . . right] that consistently with your noble nature you will do him justice in paying what you owe him.

28. repair to me] visit me again; in this sense from Lat. repatriare.

29. Contain thyself] restrain your eagerness; be content.
Caph. If you did know, my lord, my master’s wants,—

Var. Serv. ’Twas due on forfeiture, my lord, six weeks
and past.

Isid. Serv. Your steward puts me off, my lord; and
I am sent expressly to your lordship.

Tim. Give me breath.
I do beseech you, good my lords, keep on;
I’ll wait upon you instantly.

[Exeunt Alcibiades and Lords.

[To Flavius.] Come hither: pray you, How goes the world, that I am thus encounter’d
With clamorous demands of date-broke bonds,
And the detention of long-since-due debts,
Against my honour?

Flav. Please you, gentlemen,
The time is disagreeable to this business:
Your importunacy cease till after dinner,
That I may make his lordship understand
Wherefore you are not paid.

Tim. Do so, my friends. See them well entertain’d.

[Exit.

Flav. Pray, draw near.

[Exit.

Enter APEMANTUS and Fool.

Caph. Stay, stay; here comes the fool with Apemantus:
let’s ha’ some sport with ’em.

34. on forfeiture] owing to non-observance of the terms of the loan.
35. and past] and more than six weeks.
39. keep on] do not wait for me, but join the hunt.
41. How . . . world . . . ?] to what a pass have things come . . . ?

44. Against my honour] with the result that I am disgraced.
51. - 124.] With reference to the spuriousness of this passage, see Introduction.
51. the fool] This should imply some previous mention of the Fool, of whom we hear nothing before or after this scene.
"Var. Serv. Hang him, he'll abuse us.
Isid. Serv. A plague upon him, dog!
Var. Serv. How dost, fool?
Apem. Dost dialogue with thy shadow?
Var. Serv. I speak not to thee.
Apem. No; 'tis to thyself. [To the Fool.] Come away.
Isid. Serv. There's the fool hangs on your back already.
Apem. No, thou standest single; thou 'rt not on him yet.
Caph. Where's the fool now?
Apem. He last asked the question. Poor rogues, and
usurers' men! bawds between gold and want!
All Serv. What are we, Apemantus?
Apem. Asses.
All Serv. Why?
Apem. That you ask me what you are, and do not
know yourselves. Speak to 'em, fool.
Fool. How do you, gentlemen?
All Serv. Gramercies. How does your
mistress?
Fool. She's e'en setting on water to scald such

57. I speak . . . thee] This may mean only "I was addressing the Fool,
not you," but it may perhaps also mean "I was not speaking to a shadow as I
should be doing if I addressed you."
59. There's . . . already] To this speech Steevens added the stage-
direction To Var. Serv., and many
editors follow him. In that case the
meaning will be that Apemantus's
retort, "No, 'tis to thyself," had
identified Varro's servant with a
fool.
60. No, thou . . . yet] no, you
stand fool all to yourself, for you are
not yet on his back; if you were, it
would be fool upon fool.
62. He last] i.e. he "who" last, etc.
70. Gramercies] many thanks, Fr.
grand merci; more commonly in the
singular number.
72, 73. to scald . . . you] an allusion
to the treatment of the lues venerea by
hot baths, the "tub-fast" of IV. iii. 86,
below. Steevens quotes The Old Law,
III. ii. 80:
"look parboil'd
As if they came from Cupid's scald-
ing house"
and in reference to the scalding of
chickens Henley observes, "It was
anciently the practice to scald off the
feathers of poultry instead of plucking
them." Chaucer hath referred to it in
his Romaunt of the Rose, 6820, "with-
out scalding they hem pulle."
chickens as you are. Would we could see you at Corinth!

Apem. Good! gramercy.

Enter Page.

Fool. Look you, here comes my mistress’ page.

Page. [To the Fool.] Why, how now, captain! what do you in this wise company? How dost thou, Apemantus?

Apem. Would I had a rod in my mouth, that I might answer thee profitably.

Page. Prithee, Apemantus, read me the superscription of these letters: I know not which is which.

Apem. Canst not read?

Page. No.

Apem. There will little learning die then that day thou art hanged. This is to Lord Timon; this to Alcibiades. Go; thou wast born a bastard, and thou ‘lt die a bawd.

Page. Thou wast whelped a dog, and thou shalt famish a dog’s death. Answer not; I am gone. [Exit.

Apem. E’en so thou outrunnest grace. Fool, I will go with you to Lord Timon’s.

Fool. Will you leave me there?

Apem. If Timon stay at home. You three serve three usurers?

76, 106. mistress’ mistress’s Theobald; Masters Ff 1, 2, 3; Master’s F 4.

74. Corinth] a cant name for a brothel, due to the ill fame of that city in regard to morals.

83. which is which] literally, what-like (thing of these things) is of what kind.

93. to Lord Timon’s] As they are already at Timon’s house, Clarke tries to get out of the difficulty by supposing Timon’s banqueting room or his presence chamber to be meant. This seems impossible.

95. If Timon ... home] i.e. as long as Timon stays at home, there
All Serv. Ay; would they served us.

Apem. So would I,—as good a trick as ever hangman served thief.

Fool. Are you three usurers' men?

All Serv. Ay, fool.

Fool. I think no usurer but has a fool to his servant: my mistress is one, and I am her fool. When men come to borrow of your masters, they approach sadly, and go away merry; but they enter my mistress' house merrily, and go away sadly: the reason of this?

Var. Serv. I could render one.

Apem. Do it then, that we may account thee a whoremaster and a knave; which notwithstanding, thou shalt be no less esteemed.

Var. Serv. What is a whoremaster, fool?

Fool. A fool in good clothes, and something like thee. 'Tis a spirit: sometime 't appears like a lord; sometime like a lawyer; sometime like a philosopher, with two stones more than 's 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.

97. Ay; would] Capell, I would Ff.

will be a fool in his house. There is probably a similar inference in Cymbeline, III. iii. 106, "Fools are not mad folk," whereby Imogen impliedly calls Cloten a fool.

98, 99. So. . . thief] i.e. that they would serve you as good a trick, etc.

102. but has. . . servant] who has not some one foolish enough to be his slave.

110, 111. which . . . esteemed] though you need not fear for all that that you will be held in less honour than if you were chaste and honest.

114. a spirit] i.e. one that can assume various shapes.

116. artificial one] An allusion to the philosopher's stone, which even later than Shakespeare's day men still hoped to find or to produce.

117, 118. in all . . . in] For the doubled preposition, cp. Coriolanus, II. i. 18; All's Well, I. ii. 29.
Var. Serv. Thou art not altogether a fool. 120
Fool. Nor thou altogether a wise man: as much foolery as I have, so much wit thou lackest.
Apem. That answer might have become Apemantus.
All Serv. Aside, aside; here comes Lord Timon.

Re-enter Timon and Flavius.

Apem. Come with me, fool, come. 125
Fool. I do not always follow lover, elder brother and woman; sometime the philosopher.

[Exeunt Apemantus and Fool.

Flav. Pray you, walk near: I'll speak with you anon.

[Exeunt Servants.

Tim. You make me marvel: wherefore ere this time

Had you not fully laid my state before me, 130
That I might so have rated my expense
As I had leave of means?

Flav. You would not hear me,

At many leisures I propos'd.

Tim. Go to:

Perchance some single vantages you took,

When my indisposition put you back; 135
And that unaptness made your minister,
Thus to excuse yourself.

126. elder brother] who, as having more money, would be more extravagant.
130. my state] the condition of my fortunes.
131, 132. That I might . . . means] that I might so have regulated my expenditure as my means would allow.
133. many leisures] many of your leisure moments.
133. Go to] an exclamation of impatience, reproach, or sometimes encouragement, according to the context.
134-137. Perchance . . . yourself] you may perhaps on some rare occasions have brought the matter before me, but it was when you knew well enough that my disinclination for such a subject would prevent my listening to you; and that disinclination you have made to serve as an excuse for not more faithfully doing your duty in this respect.
TIMON OF ATHENS

[ACT II.

Flav. O my good lord!

At many times I brought in my accounts,
Laid them before you; you would throw them off,
And say you found them in mine honesty. 140

When for some trifling present you have bid me
Return so much, I have shook my head and
wept;
Ye, 'gainst the authority of manners, pray'd you
To hold your hand more close: I did endure
Not seldom, nor no slight checks, when I have 145
Prompted you in the ebb of your estate
And your great flow of debts. My loved lord,
Though you hear now, too late!—yet now's a time—
The greatest of your having lacks a half
To pay your present debts.

Tim. Let all my land be sold. 150

Flav. 'Tis all engaged, some forfeited and gone;

148, 149. hear now, too late! . . . time—The] Camb. Edd.; heare now (too late) yet nowes a time, The Ff (here Ff 2, 3, 4).

140. you found . . . honesty] that my honesty was sufficient voucher for their accuracy.
141. for] in return for.
143. 'gainst . . . manners] more urgently than good manners authorised.
145. seldom] here an adjective, as in Sonnets, iii. 4; 1 Henry IV. iii. ii. 58.
146. Prompted . . . ebb] acted as a prompter to you in regard to the ebb; language taken from the theatre.
148. Though . . . time] though the truth comes too late—yet even now it must be told— This is in effect Ritson's explanation, the line being parenthetical. Warburton renders, "Though it be now too late to retrieve your former fortunes, yet it is not too late to prevent by the assistance of your friends, your future miseries." Malone, "Though you now at last listen to my remonstrances, yet now your affairs are in such a state that the whole of your remaining fortune will scarce pay half your debts. You are therefore wise too late." For the reading of the folios, Spence conjectures "hear 'now' too late, yet," etc. For "too . . . time," Hammer gave "yet now's too late a time," and Collier's MS. Corrector has "yet now's a time too late.”
151. engaged] pledged, mortgaged.

Cp. Massinger, A New Way to Pay Old Debts, v. i.:
“End me no ends! engage the whole estate,
And force your spouse to sign it.”
And what remains will hardly stop the mouth
Of present dues; the future comes apace;
What shall defend the interim? and at length
How goes our reckoning?

Tim. To Lacedæmon did my land extend.

Flav. O my good lord! the world is but a word;
Were it all yours to give it in a breath,
How quickly were it gone!

Tim. You tell me true.

Flav. If you suspect my husbandry or falsehood,
Call me before the exactest auditors,
And set me on the proof. So the gods bless me,
When all our offices have been oppress’d
With riotous feeders, when our vaults have wept
With drunken spilth of wine, when every room
Hath blaz’d with lights and bray’d with minstrelsy,
I have retired me to a wakeful couch,
And set mine eyes at flow.

Tim.

Prithee, no more.

Flav. Heavens, have I said, the bounty of this lord!

How many prodigal bits have slaves and peasants

This night englutted! Who is not Timon's?

What heart, head, sword, force, means, but is Lord Timon's?

Great Timon, noble, worthy, royal Timon!

167. retired me] reflexive.

167. a wakeful couch] The folios give "a wasteful cock." The reading in the text is the conjecture of Swyvers. Ingleby, *The Still Lion*, pp. 117, 118, remarks of it, "We do not touch the fitness or the beauty of the emendation, which speak for themselves, but we insist upon the probability of the misprint. We must use the favourite resource of Zachary Jackson here. In the 'upper case' of the compositor, the ft and k are in contiguous boxes, so that an ft would sometimes be dropped into the k box by mistake: thus [ft k]; whence it might very well happen that wakefull was set up wasteful. Not improbably, wakefull in the 'copy' suggested cock to the mind of the workman instead of couch, by the power of association; the barn-cock being often called the wakeful bird, or the wakeful cock." Dyce, Stauntion, Delius, and Clarke retain "wasteful cock," and the first of these editors remarks as follows: — "In this much-disputed passage one thing is quite clear,—that wasteful cock can only mean 'a pipe with a turning stopple running to waste,' whether we refer it (as I believe we ought) to 'the spilth of wine,' or understand it in the sense of 'cock of water,' with Capell; who well observes, that 'the thought of retiring to such a cock is suggested by what was passing within doors,' Notes, etc., vol. ii. Pt. iv. p. 81." In Stauntion's opinion "everybody who reads the context feels, we apprehend, instinctively that a wasteful cock, i.e. the tap of a wine butt turned on to waste, is an image so peculiarly suitable in the steward's picture of prodigal dissipation, that it must be right." The steward, then, on these frequent occasions, when everything was waste and riot, always made sure of finding a sympathetic cock to which he could betake himself and mingle his own abundant tears with its congenial out-pour! Retaining "wasteful cock," Stauntion suggests that we might read, "I have retired (me too a wasteful cock)

And set mine eyes at flow";

but, if we read "retired" instead of "retired me," we must then have "I too a wasteful cock"; if we read "I have retired me too, a wasteful cock," then "too" has no significance. Other conjectures are, "wasteful cock," Jackson; "wasteful cot," Daniel; "wasteful compt," Kinnear; "wasteful nook," Gould; while Collier, ed. 2, gives "wasteful nook" from his MS. Corrector.

170, 171. How many . . . englutted!] with what prodigality have the stomachs of slaves and peasants been crammed!

171. Who . . . Timon's?] mankind at large pretends to be Timon's devoted servant.
Ah! when the means are gone that buy this praise,
The breath is gone whereof this praise is made: 175
Feast-won, fast-lost; one cloud of winter showers,
These flies are couch’d.

Tim. Come, sermon me no further:
No villainous bounty yet hath pass’d my heart;
Unwisely, not ignobly, have I given.
Why dost thou weep? Canst thou the conscience lack,
To think I shall lack friends? Secure thy heart; 181
If I would broach the vessels of my love,
And try the argument of hearts by borrowing,
Men and men’s fortunes could I frankly use
As I can bid thee speak.

Flav. Assurance bless your thoughts! 185

176, 177. one cloud . . . couch’d] let but a wintry cloud burst in showers, and these flesh-flies hide themselves at once. Rolfe aptly compares Troilus and Cressida, iii. iii. 78, 79:
“for men, like butterflies, Show not their meaty wings, but to the summer.”
178. No villainous . . . heart] Here Walker would change “heart” to “hand” or “hands,” and that scholar’s taste was so fine that one does not like to demur to it. Still to me the change entirely mars the beauty of the line, which I take to mean, “prodigally and mistakenly as my bounty may have been showered down, never has my heart given sanction to any bestowal of it for evil ends.” It is his heart that tests and gives passport to the disbursement of his bounty.
180, 181. Canst thou . . . friends?] can you be so wanting in sound judgment as to think that friends will be wanting to my help?
181. Secure thy heart] set your mind at ease. In Lear, iv. i. 22, “Our means secure us,” and Othello, i. iii. 10, “I do not so secure me in the error,” the sense is not quite parallel, since in both cases undue self-confidence is implied. Here the word has exactly the meaning of the Lat. securus, free from care.
182. would] was willing, disposed to.
182. broach] the primary meaning of this word is to pierce with a spigot, tap; Fr. broche; for its figurative use, cp. Antony and Cleopatra, i. ii. 178; 1 Henry IV. v. i. 21; Henry V. Chor. 32; Chapman, All Fools, ii. i., “my purse set a-broach.”
182. vessels of my love] my friends; cp. Macbeth, iii. i. 67.
183. argument] is generally taken here to mean “contents,” as an “argument” is used for a summary prefixed to a book, etc. To me the word “try” implies rather the testing of the professions of heartfelt love made by his friends, as an argument is tested in controversy.
185. Assurance . . . thoughts?] may your thoughts receive happy confirmation!
Tim. And, in some sort, these wants of mine are crown'd, That I account them blessings; for by these Shall I try friends. You shall perceive how you Mistake my fortunes; I am wealthy in my friends. Within there! Flaminius! Servilius!

Enter Flaminius, Servilius, and other Servants.

Servants. My lord! my lord!
Tim. I will dispatch you severally: you to Lord Lucius; to Lord Lucullus you (I hunted with his honour to-day; you, to Sempronius.) Command me to their loves; and, I am proud, say, that my occasions have found time to use 'em towards a supply of money: let the request be fifty talents.

Flam. As you have said, my lord.

Tim. [To another Servant.] Go you, sir, to the senators— Of whom, even to the state's best health, I have Deserv'd this hearing—bid 'em send o' the instant A thousand talents to me.

Flav. I have been bold, For that I knew it the most general way, To them to use your signet and your name;

186. crown'd] invested with a glory; cp. Antony and Cleopatra, i. ii. 174, "this grief is crown'd with consolation."
187. That] so that; not, in that.
192. severally] separately, in different directions.
195-197. that my . . . money] that my needs have found occasion to make use of their friendship in the matter of furnishing me with a sum of money.
196. time] not leisure, but occasion.
201, 202. Of whom . . . hearing—] by whom I have deserved to be listened to in this request, deserved, yes, even to the fullest measure that the state's prosperity can show. Or does "to the state's best health" mean that he by his generosity had ministered in fullest measure to the state's well-being?
204. general] usual, customary; the "signet" being that which accredited the messenger in behalf of another.
But they do shake their heads, and I am here
No richer in return.

**Tim.** Is’t true? can’t be?

**Flav.** They answer, in a joint and corporate voice,
That now they are at fall, want treasure, cannot
Do what they would; are sorry—you are honourable—
But yet they could have wish’d—they know not—
Something hath been amiss—a noble nature
May catch a wrench—would all were well—’tis pity;—
And so, intending other serious matters,
After distasteful looks and these hard fractions,
With certain half-caps and cold-moving nods
They froze me into silence.

**Tim.** You gods, reward them!

Prithee, man, look cheerly. These old fellows
Have their ingratitude in them hereditary;

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207. *No . . . return*] no richer than when I went.
208. *in a joint . . . voice*] one and all; the words of one answering for all.
209. *at fall*] at a low ebb, a falling tide, in the matter of funds.
211. *Something . . . wrench*—] somehow or other, whether the fault is yours or not, you have mismanaged your affairs—even a noble nature like yours is liable to be wrenched away from its natural bent; cp. Lear, i. iv. 290:

“That, like an engine, wrench’d my frame of nature
From the fix’d place.”

212, 213. *Something . . . wrench*—] somehow or other, whether the fault is yours or not, you have mismanaged your affairs—even a noble nature like yours is liable to be wrenched away from its natural bent; cp. Lear, i. iv. 290:

“... a noble nature like yours is liable to be wrenched away from its natural bent; cp. Lear, i. iv. 290:

214. *intending*] is here generally explained as “pretending,” a frequent sense in Shakespeare, e.g. *Much Ado*, ii. ii. 35; *Richard III.* iii. v. 8; but the word was of old as frequent in the sense of “giving attention to,” and may be so used here.

214. *other serious matters*] other matters and those of a serious nature.
216. *hard fractions*] surly broken sentences. In “hard” there may possibly be an allusion to broken crusts, the “remainder biscuit after a voyage.”

216. *half-caps*] salutations grudgingly given.
217. *cold-moving*] coldly moving.
218. *Have their . . . hereditary*] with them ingratitude is the heritage of years; for “hereditary” as a predicate, cp. iv. iii. 10, below, and Heywood, *Prologues and Epilogues*, vol. vi. p. 343, Pearson’s Reprint:

“... a noble nature like yours is liable to be wrenched away from its natural bent; cp. Lear, i. iv. 290:

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220. *return*] no richer than when I went.
221. *in a joint . . . voice*] one and all; the words of one answering for all.
222. *at fall*] at a low ebb, a falling tide, in the matter of funds.
223. *know not—*] Dyce supplies “what” here.
224. *Something . . . wrench*—] somehow or other, whether the fault is yours or not, you have mismanaged your affairs—even a noble nature like yours is liable to be wrenched away from its natural bent; cp. Lear, i. iv. 290:

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Their blood is cak'd, 'tis cold, it seldom flows; 220
'Tis lack of kindly warmth they are not kind;
And nature, as it grows again toward earth,
Is fashion'd for the journey, dull and heavy.

[To a Servant.] Go to Ventidius. [To Flavius.]

Prithee, be not sad,
Thou art true and honest; ingeniously I speak, 225
No blame belongs to thee. [To Servant.] Ventidius lately
Buried his father; by whose death he 's stepp'd
Into a great estate: when he was poor,
Imprison'd, and in scarcity of friends,
I clear'd him with five talents: greet him from me;
Bid him suppose some good necessity 231
Touches his friend, which craves to be remember'd
With those five talents. [Exit Servant.

[To Flavius.] That had, give 't these fellows
To whom 'tis instant due. Ne'er speak or think 235
That Timon's fortunes 'mong his friends can sink.

Flav. I would I could not think it: that thought is
bounty's foe;
Being free itself, it thinks all others so. [Exeunt.}
ACT III

SCENE I.—Athens. A Room in Lucullus’s House.

Flaminius waiting. Enter a Servant to him.

Serv. I have told my lord of you; he is coming down to you.

Flam. I thank you, sir.

Enter Lucullus.

Serv. Here’s my lord.

Lucul. [Aside.] One of Lord Timon’s men! a gift, I warrant. Why, this hits right; I dreamt of a silver basin and ewer to-night. Flaminius, honest Flaminius, you are very respectively welcome, sir. Fill me some wine. [Exit Servant.] And how does that honourable, complete, free-hearted gentleman of Athens, thy very bountiful good lord and master?

Flam. His health is well, sir.

friends is what undoes generosity by the disappointment that so often meets it. For the converse of the thought, cp. Cymbeline, III. iv. 65, 66: “Goodly and gallant shall be false and perjured
From thy great fail”; and Webster, The White Devil, p. 22, ed. Dyce:
“Well, well, such counterfeit jewels
Make true ones oft suspected.”

Act III. Scene 1.

6, 7. a silver . . . ewer] “A bason and ewer seem to have been furniture of which much account was made in our author’s time. They were usually of silver, and probably the fashion of these articles was more particularly attended to, because they were regularly exhibited to the guests before and after dinner, it being the custom to wash the hands at both these times” (Malone), quoting The Taming of the Shrew, II. 350: “my house within the city
Is richly furnished with plate and gold,
Basons and ewers to lave her dainty hands.”
8. respectively] with hearty regard.
Lucul. I am right glad that his health is well, sir.  
And what hast thou there under thy cloak, pretty Flaminius?

Flam. Faith, nothing but an empty box, sir, which, in my lord's behalf, I come to entreat your honour to supply; who, having great and instant occasion to use fifty talents, hath sent to your lordship to furnish him, nothing doubting your present assistance therein.

Lucul. La, la, la! "nothing doubting," says he? Alas! good lord; a noble gentleman 'tis, if he would not keep so good a house. Many a time and often I ha' dined with him, and told him on't; and come again to supper to him, of purpose to have him spend less; and yet he would embrace no counsel, take no warning by my coming. Every man has his fault, and honesty is his; I ha' told him on't, but I could ne'er get him from it.

Re-enter Servant, with wine.

Serv. Please your lordship, here is the wine.

Lucul. Flaminius, I have noted thee always wise.

Here's to thee.

From. Your lordship speaks your pleasure.

Lucul. I have observed thee always for a towardly prompt spirit—give thee thy due—and one that

24, 25. if he . . . house] if he would only be less extravagant in his house-keeping.

27, 28. of purpose . . . less] with the object of persuading him to, etc.

31. honesty] a too noble freedom of hand.

36. Your lordship . . . pleasure] your lordship is pleased to say so; a modest acquiescence probably tinged with doubt as to what such politeness preludes.

37, 38. I have . . . due] not to flatter you, I have ever marked you as
knows what belongs to reason; and canst use the time well, if the time use thee well: good parts in thee. [To the Servant.] Get you gone, sirrah. [Exit Servant.] Draw nearer, honest Flaminius. Thy lord's a bountiful gentleman: but thou art wise; and thou knowest well enough, although thou comest to me, that this is no time to lend money, especially upon bare friendship, without security. Here's three solidaires for thee; good boy, wink at me, and say thou sawest me not. Fare thee well.

Flam. Is't possible the world should so much differ, And we alive that lived? Fly, damned baseness, To him that worships thee!

[Throwing the money away.]

Lucul. Ha! now I see thou art a fool, and fit for thy master.

Flam. May these add to the number that may scald thee!

"If I had play'd the desk or table-book, Or given my heart a winking, mute and dumb."

50, 51. Is't possible . . . lived] can it be that the world has so changed in so short a memory? that we, who only yesterday saw Timon's friends at his feet, should to-day see them spurning him after this man's fashion?

55. May these . . . thee!] may your wealth plunge you in hell fire, and may these parcels of it help to make that fire still fiercer! Steevens quotes The Shepherd's Calendar, in which Lazarus declares himself to have seen in hell "a great number of wide cauldrons and kettles, full of boyling lead and oyle, with other hot metals molten, in the which were plunged and dipped the..."
Let molten coin be thy damnation,  
Thou disease of a friend, and not himself!  
Has friendship such a faint and milky heart  
It turns in less than two nights? O you gods!  
I feel my master's passion! This slave,  
Unto his honour, has my lord's meat in him;  
Why should it thrive and turn to nutriment  
When he is turn'd to poison?  
O! may diseases only work upon 't,  
And when he's sick to death, let not that part of  
nature  
Which my lord paid for, be of any power  
To expel sickness, but prolong his hour.  

[Exit.

SCENE II.—The Same. A public Place.

Enter Lucius, with three Strangers.

Luc. Who? the Lord Timon? he is my very good  
friend, and an honourable gentleman.

60, 61. slave, Unto his honour,] Steevens; Slave unto his Honor Ff 1, 2;  
Slave unto his honour, F 3; Slave unto his honour F 4.

covetous men and women, for to fulfill  
and replenish them of their insatiate covetise." Mason thinks the allusion  
is more probably to the story of Marcus  
Crassus and the Parthians, who are said  
to have poured molten gold down his  
throat as a reproach and punishment  
for his avarice.

59. turns] a twofold sense, changes,  
and turns sour like curdled milk.

60. my master's passion] the feelings  
which will be my master's when he  
learns what I have to tell him.

60, 61. This slave ... him] This  
is Steevens's punctuation, and the words  
will mean, "This slave, much to his  
honour, still has," etc. Clarke, retaining  
the punctuation of the three first folios, thinks that the words are ironical,  
"This man who is so wholly a slave  
to his honour." Pope edited "hour"  
for "honour." Dyce conjectures  
"slander" for "slave"; Staunton,  
"slave unto dishonour," both of which  
readings give an excellent meaning.

65. that ... nature] that part of his  
physical being which has been nourished  
by my lord's food. Daniel conjectures  
of's nature," or "of's nurture."  
67. his hour] may mean his hour of  
suffering, or "his" may be "its,"  
sc. the sickness.
First Stran. We know him for no less, though we are but strangers to him. But I can tell you one thing, my lord, and which I hear from common rumours: now Lord Timon's happy hours are done and past, and his estate shrinks from him.

Luc. Fie, no, do not believe it; he cannot want for money.

Second Stran. But believe you this, my lord, that, not long ago, one of his men was with the Lord Lucullus to borrow so many talents, nay, urged extremely for 't, and showed what necessity belonged to 't, and yet was denied.

Luc. How!

Second Stran. I tell you, denied, my lord.

Luc. What a strange case was that! now, before the gods, I am ashamed on 't. Denied that honourable man! there was very little honour showed in 't. For my own part, I must needs confess, I have received some small kindnesses from him, as money, plate, jewels, and such like trifles, nothing comparing to his; yet, had he mistook...
him and sent to me, I should ne'er have denied his occasion so many talents.

Enter Servilius.

Ser. See, by good hap, yonder's my lord; I have sweat to see his honour. [To Lucius.] My honoured lord!

Luc. Servilius! you are kindly met, sir. Fare thee well: commend me to thy honourable virtuous lord, my very exquisite friend.

Ser. May it please your honour, my lord hath sent—

Luc. Ha! What has he sent? I am so much endeared to that lord; he's ever sending: how shall I thank him, thinkest thou? And what has he sent now?

Ser. Has only sent his present occasion now, my lord; requesting your lordship to supply his instant use with so many talents.

Luc. I know his lordship is but merry with me; He cannot want fifty-five hundred talents.

Ser. But in the meantime he wants less, my lord.

If his occasion were not virtuous,
I should not urge it half so faithfully.

*Luc.* Dost thou speak seriously, Servilius?

*Ser.* Upon my soul, 'tis true, sir.

*Luc.* What a wicked beast was I to disfurnish myself against such a good time, when I might ha' shown myself honourable! how unluckily it happened, that I should purchase the day before and for a little part undo a great deal of honour! Servilius, now, before the gods, I am not able to do—the more beast, I say:—I was sending to use Lord Timon myself, these gentlemen can witness; but I would not, for the wealth of Athens, I had done't now. Commend me bountifully to his good lordship; and I hope his honour will conceive the fairest of me, because I have no power to be kind: and tell him this from me, I count it one of my greatest afflictions, say, that I cannot pleasure such an honourable gentleman. Good Servilius, will you befriend me so far as to use mine own words to him?

*Ser.* Yes, sir, I shall.

*Luc.* I'll look you out a good turn, Servilius.

[Exit Servilius.

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**Explanatory Notes:**

48. *against* in anticipation of, immediately before.

50, 51. *that I . . . honour* I have edited Jackson's conjecture as the most probable of those offered. The reading of the folios, "that I should purchase the day before *for a little part*," seems to baffle interpretation. Theobald gave "*for a little dirt*"; Hanmer, "*a little dirt*". Heath conjectured "*for a little profit*"; Johnson, "*for a little park*"; Mason, "*for a little pomp*"; Bailey, "*for a little sport*"; Kinnear, "*for a little pomp*." In II. iii. 13 of Middleton's *A Mad World, my Masters*, published about the same date as our play, Sir Bounteous, when the pretended thieves demand his money, says, "Ah, what a beast was I to put out my money t' other day!"

65. *look . . . turn* think of some good turn I may be able to do you for this. To "*look out*" a "*thing*" for
True, as you said, Timon is shrunk indeed; And he that’s once denied will hardly speed.  

First Stran. Do you observe this, Hostilius?  

Second Stran. Ay, too well. 

First Stran. Why, this is the world’s soul; and just of the same piece

Is every flatterer’s spirit. Who can call him His friend that dips in the same dish? for, in My knowing, Timon has been this lord’s father, And kept his credit with his purse; Supported his estate; nay, Timon’s money Has paid his men their wages: he ne’er drinks But Timon’s silver treads upon his lip; And yet—O, see the monstrousness of man, When he looks out in an ungrateful shape! He does deny him, in respect of his, What charitable men afford to beggars.

Third Stran. Religion groans at it.  

First Stran. For mine own part, 

I never tasted Timon in my life, Nor came any of his bounties over me,

shows itself in the shape of ingratitude; “’he,” the “monstrousness” personified. For “look out,” cp. Troilus and Cressida, IV. v. 56: “her wanton spirits look out At every joint and motive of her body.”

80, 81. He does . . . beggars] “what Lucius denies to Timon is, in proportion to what Lucius possesses, less than the usual alms given by good men to beggars” (Johnson).

84. Nor came . . . me] nor were any of his bounties bestowed upon me; in “came over” there seems to be the idea of a flood of good things.
To mark me for his friend; yet, I protest,
For his right noble mind, illustrious virtue,
And honourable carriage,
Had his necessity made use of me,
I would have put my wealth into donation,
And the best half should have return'd to him,
'So much I love his heart: but, I perceive,
Men must learn now with pity to dispense;
For policy sits above conscience.
[Exeunt.

89, 90. I would . . . him] Steevens gives two explanations of these lines:
"I would have put my fortune into a condition to be alienated, and the best half of what I had gained myself, or received from others, should have found its way to him"; and, "I would have treated my wealth as a present originally received from him, and on this occasion have returned him half of that whole for which I supposed myself to be indebted to his bounty." In support of the former of these explanations, he quotes Hamlet, ii. ii. 28:
"Put your dread pleasures more into command"
"Than to entreaty";
and Cymbeline, iii. iv. 92:
"And mad'st me put into contempt the suits"
"Of princely fellows."
Neither passage seems analogous. In the former, "put into command" means put into the form or shape of command; in the latter, "put into contempt" is merely a periphrasis for "contemn." With the latter of the two versions Mason and Malone substantially agree. To me it seems impossible that "put my wealth into donation" should mean "treat my wealth as a present originally received from him"; or "put my wealth down in account as a donation, suppose it a donation" (Mason); or "suppose my whole wealth to have been a gift from him" (Malone). Hanmer changed "donation" into "partition," and "return'd" into "attorn'd." For the latter expression, Capell conjectured "remain'd with." I think it may be assumed that "donation" is corrupt; also that "return'd" is used in the technical sense of what is brought in by outlay. In this sense the substantive occurs in i. i. 280, iii. v. 83, iv. iii. 514. If this is so, we want in place of "donation" some word for the leasing, placing out, of property; and I suggest that we should read "location," in the sense of the Latin locare, locatio, collocare. The French word location was in use in Shakespeare's day for hiring, or letting, out; and the term here may have been borrowed from that language, if as a legal term it was not then current in this sense. The "return" spoken of would properly be to the putter out, but this signification is extended to Timon, on whose behalf the "location" would have been made.
SCENE III.—The Same. A Room in Sempronius's House.

Enter Sempronius, and a Servant of Timon's.

Sem. Must he needs trouble me in't,—hum!—'bove all others?
He might have tried Lord Lucius, or Lucullus;
And now Ventidius is wealthy too,
Whom he redeem'd from prison: all these
Owe their estates unto him.

Serv. My lord, 5
They have all been touch'd and found base metal, for
They have all denied him.

Sem. How! have they denied him?
Has Ventidius and Lucullus denied him?
And does he send to me? Three? hum!
It shows but little love or judgment in him:
Must I be his last refuge? His friends, like physicians,
Thrive give him over; must I take the cure upon me?

6. touch'd] tried, tested; a metaphor from testing metal by the touchstone. 
Cp. King John, III. i. 100; Coriolanus, II. iii. 199; and below, IV. iii. 5.
8. Has] "When the subject is as yet future and, as it were, unsettled, the third person singular might be regarded as the normal inflection" (Abbott, S.G., § 335). Such passages are frequent alike in the quartos and the folios. Dyce says that Lucius's name certainly ought to occur here, and Lloyd would read, "Lucius, Ventidius," etc., omitting "Has." But Ventidius and Lucullus may be specially mentioned as having received the greatest benefits from Timon. The former had been rescued by him from prison, and Lucius afterwards speaks of Lucullus as having been more favoured than himself.
12. Thrive . . . over] This is the reading of the first folio; the rest have "That thriv'd, give him over." Pope edited "Three give him over?" Theobald, "Thriv'd, give him over?" Hanmer, "Tried give him over"; Tyrwhitt conjectured, "Shriv'd give him over"; Johnson, "Thrice give him over"; Mitford, "Have given him over"; and there is an anonymous conjecture, "Fee'd give him over." That most commonly adopted is Johnson's
TIMON OF ATHENS

He has much disgrac'd me in 't; I'm angry at him, That might have known my place. I see no sense for 't, But his occasions might have woo'd me first; 15 For, in my conscience, I was the first man That e'er received gift from him: And does he think so backwardly of me now, That I'll requite it last? No:

So it may prove an argument of laughter 20 To the rest, and I 'mongst lords be thought a fool I'd rather than the worth of thrice the sum, He had sent to me first, but for my mind's sake; I'd such a courage to do him good. But now return, And with their faint reply this answer join; 25 Who bates mine honour shall not know my coin.

Serv. Excellent! Your lordship's a goodly villain. The devil knew not what he did when he made

"Thrice," which can only have probability as referring to the three friends who had been tried and found wanting. I think that "Thrive," whether taken absolutely or elliptically as "who thrive" may be defended by a passage in The Duchess of Malfi, i. ii. 7-9, to which Steevens also refers:

"physicians thus, With their hands full of money, use to give o'er Their patients."

14. That might . . . place] who might have known that it was my "prescript" privilege to have rendered him help.
14, 15. I see . . . first] it shows such utter want of sense in him that in his need he should not have applied to me before all others.
18, 19. And does . . . last?] and does he now so late and so much to my discredit think of having recourse to me as one who would be the last to come forward to his help? Schmidt explains "backwardly" by "perversely," but there seems to be the idea of both time and manner, the lateness of the one making the other an indignity.

23. but for . . . sake] if only for the good will I had towards him.
24. courage] firm resolution.
28-31. The devil . . . clear] In my explanation of "cross'd," 1. ii. 165, above, I pointed out that the main quibble there was upon the crossing of a debtor's name out of a creditor's books, and so of setting him free from debt. I was not then aware that Johnson had suggested this sense for the present passage. In the earlier part of his note, he explains the word as "exempted from evil," and refers to "the use of crossing by way of protection or purifi-
man politic; he crossed himself by 't: and I cannot think but in the end the villanies of man will set him clear. How fairly this lord strives to appear foul! takes virtuous copies to be wicked, like those that under hot ardent zeal would set whole realms on fire:

Of such a nature is his politic love.

This was my lord's best hope; now all are fled Save the gods only. Now his friends are dead, Doors, that were ne'er acquainted with their wards Many a bounteous year, must be employ'd Now to guard sure their master:

And this is all a liberal course allows;

Who cannot keep his wealth must keep his house.

[Exit.

37. the gods only] Pope, only the gods Ff.

cation." But later on he says, "To cross himself may mean, in a very familiar sense, to clear his score, to get out of debt, to quit his reckoning." Now, though thwarting himself, doing something he had not intended to do, is the primary meaning here, it cannot, I think, be doubted that allusion is made to the sense of freeing himself from debt indicated by the words, "I cannot . . . clear." In Middleton's Your Five Gallants, iv. v. 69, the idea of thwarting is thus illustrated: "The devil scarce knew what a portion he gave his children when he allowed 'em large impudence to live upon, and so turned 'em into th' world; surely he gave away the third part of the riches of his kingdom; revenues are but fools to it."

29. politic] crafty, as frequently in Shakespeare, who uses "politician" also in a similar sense, as do the dramatists generally.


32, 33. takes . . . wicked] a metaphor from copy-books; 2 Henry IV. ii. iii. 31:

"He was the mark and glass, copy and book,
That fashion'd others."

36. best] Dyce adopts Walker's conjecture, "last."

37. Save the gods only] With Dyce and others I print Pope's transposition. Rolfe says that Staunton proposed to punctuate

"now are all fled:
Save the gods only, now his friends are dead."

I do not find this either in the copy of the edition before me or in the footnotes of the Cambridge Shakespeare, but it is a most attractive suggestion.

38. wards] bolts; cp. The Rape of Lucrece, 303; Sonnets, xlviii. 4.

41. liberal] prodigal, bounteous even to extravagance, as the next line shows.

42. keep his house] keep in doors; of course with a quibble.
SCENE IV.—The Same.  A Hall in Timon's House.

Enter two Servants of Varro, and the Servant of Lucius, meeting Titus, Hortensius, and other Servants to Timon's Creditors, waiting his coming out.

First Var. Serv. Well met; good morrow, Titus and Hortensius.

Tit. The like to you, kind Varro.

Hor. Lucius! What! do we meet together?

Luc. Serv. Ay, and I think One business does command us all; for mine Is money.

Tit. So is theirs and ours.

Enter Philotus.

Luc. Serv. And Sir Philotus too! 5

Phi. Good day at once.

Luc. Serv. Welcome, good brother.

What do you think the hour?

Phi. Labouring for nine.

Luc. Serv. So much?

Phi. Is not my lord seen yet?

Luc. Serv. Not yet.

Phi. I wonder on't; he was wont to shine at seven.

Luc. Serv. Ay, but the days are wax'd shorter with him:

You must consider that a prodigal course

8. Is not . . . yet?] Taken by some to mean, "Is not my lord to be seen yet?" Rather, I think, "Has not my lord yet appeared" (like the sun in the skies)?" as the same speaker explains in the next line.
Is like the sun’s; but not, like his, recoverable.

I fear
'Tis deepest winter in Lord Timon’s purse;
That is, one may reach deep enough, and yet
Find little.

Phi. I am of your fear for that.

Tit. I’ll show you how to observe a strange event.
Your lord sends now for money.

Hor. Most true, he does.

Tit. And he wears jewels now of Timon’s gift,
For which I wait for money.

Hor. It is against my heart.

Luc. Serv. Mark, how strange it shows,
Timon in this should pay more than he owes:
And e’en as if your lord should wear rich jewels,
And send for money for ’em.

Hor. I’m weary of this charge, the gods can witness:
I know my lord hath spent of Timon’s wealth,
And now ingratitude makes it worth than stealth.

First Var. Serv. ‘Yes, mine’s three thousand crowns; what’s
yours?

Luc. Serv. Five thousand mine.

12. Is like the sun’s] i.e. showing for a shorter time at one season than at another; it is now “deepest winter in Lord Timon’s purse,” as he goes on to say, and no summer solstice awaits him. Not, “like him in blaze and splendour” (Johnson), nor, “like the sun’s course, that it ends in decline” (Hudson).

15, 16. one may . . . little] Steevens sees here an allusion to animals seeking their scanty provision through a depth of snow; but this is riding a metaphor to death, and the depth is clearly that of the purse.

17. I’ll show . . . event] possibly an allusion to the observing of portents in the sky.

21–24. Mark . . . ’em] “see,” says Lucius’s servant with sarcasm, “it looks almost as if Timon were called upon to pay more than he owes (implying of course, that Hortensius had received more from him than he now owes to Hortensius), and even as if your lord should wear rich jewels (received from Timon), and yet should send for money for them (things which I cannot believe of him).”

25. charge] commission.
First Var. Serv. ’Tis much deep: and it should seem by
the sum,
Your master’s confidence was above mine;
Else, surely, his had equall’d.

Enter Flaminius.

Tit. One of Lord Timon’s men.

Luc. Serv. Flaminius! Sir, a word. Pray, is my lord
ready to come forth?

Flam. No, indeed, he is not.

Tit. We attend his lordship; pray, signify so much.

Flam. I need not tell him that; he knows you are too
diligent.

[Exit.

Enter Flavius in a cloak, muffled.

Luc. Serv. Ha! is not that his steward muffled so?

He goes away in a cloud: call him, call him.

Tit. Do you hear, sir?

Second Var. Serv. By your leave, sir,—

Flav. What do ye ask of me, my friend?

Tit. We wait for certain money here, sir.

Flav. If money were as certain as your waiting,

30. much] frequently used by Shake-
speare with positive adjectives; cp., e.g.,
2 Henry IV, iv. iv. 111.
30, 31. it should . . . mine] and,
judging by the amount, it cannot be
but that your master had greater trust
in Timon’s wealth and honour than
mine had, otherwise my master’s debt
would have been as great as yours.
38, 39. you . . . diligent] you are
only too ready with your service when
it is service of so unpleasant a character.
41. He goes . . . cloud] he is stealing
away muffled up in disguise; a quibble
upon the hood over his head and
“cloud” = ill-humour, moroseness;
Shakespeare puns upon “cloud” again
in Antony and Cleopatra, iii. ii. 51,
though in a different sense. Cp.
Middleton, A Challenge for Beauty,
iv. i. : “under this cloud
Go shrowd yourself,”
said as he offers a cloak.
'Twere sure enough.  
Why then preferr'd you not your sums and bills 
When your false masters eat of my lord's meat?  
Then they could smile and fawn upon his debts,  
And take down the interest into their gluttonous maws.  
You do yourselves but wrong to stir me up;  
Let me pass quietly:  
Believe't, my lord and I have made an end;  
I have no more to reckon, he to spend.  

Luc. Serv. Ay, but this answer will not serve.  
Flav. If 'twill not serve, 'tis not so base as you;  
For you serve knaves.  

First Var. Serv. How! what does his cashiered worship mutter?  
Second Var. Serv. No matter what; he's poor, and that's revenge enough. Who can speak broader than he that has no house to put his head in? such may rail against great buildings.  

Enter Servilius.  

Tit. O! here's Servilius; now we shall know some answer.  
Ser. If I might beseech you, gentlemen, to repair some other hour, I should derive much from't; for, take't on my soul, my lord leans wondrously to discon- 

52. You do . . . up] it is unworthy of you and moreover mere waste of time to trouble me in this way.  
61, 62. he's poor . . . enough] we have ample revenge upon him in knowing that he is a beggar.  
62, 63. Who can . . . in?] no one has a better right to free speech than one whose sole habitation is the free air about him. In "broader" there is also the idea of unrestrained, licentious; cp. Macbeth, III. vi. 21; Hamlet, III. iv. 2.  
64. great buildings] with the implication, those better off than themselves.  
67. repair] See note on II. ii. 25, above.  
68, 69. take . . . soul?] believe that I speak from my heart.
Tent. His comfortable temper has forsook him; he's much out of health, and keeps his chamber.

*Luc. Serv.* Many do keep their chambers are not sick:
And if it be so far beyond his health,
Methinks he should the sooner pay his debts,
And make a clear way to the gods.

---

TITON OF ATHENS

Serv. Good gods! 75

Tit. We cannot take this for an answer, sir.

*Flam.* [Within.] Servilius, help! My lord! my lord!

---

Enter Timon, in a rage; Flaminius following.

Tim. What! are my doors oppos'd against my passage?
Have I been ever free, and must my house
Be my retentive enemy, my gaol?
The place which I have feasted, does it now,
Like all mankind, show me an iron heart?

*Luc. Serv.* Put in now, Titus.

Tit. My lord, here is my bill.

*Luc. Serv.* Here's mine.

Hor. And mine, my lord.

Both Var. Serv. And ours, my lord.

Phi. All our bills.

Tim. Knock me down with 'em: cleave me to the girdle.

*Luc. Serv.* Alas! my lord,—

---

72. *are not sick*] an ellipsis of the relative adjective.
73. *And if . . . health*] and if, as you say, things are so bad with him in the matter of health; for "it," Rowe gives "he."
75. *And make . . . gods*] and smooth his path to heaven.
76. *an answer*] here "an" is Rowe's insertion, and its omission before "answer" is so very likely that one need not hesitate.
81. *The place . . . feasted*] Timon speaks of the place as though it were a sentient being which had enjoyed his hospitality.
83. *Put in*] make your claim.
89. *Knock . . . girdle*] A play upon "bills," the weapon once used by infantry, and later on by watchmen—a favourite quibble with the dramatists.
Tim. Cut my heart in sums.
Tit. Mine, fifty talents.
Tim. Tell out my blood.
Luc. Serv. Five thousand crowns, my lord.
Tim. Five thousand drops pay that. What yours? and yours?
First Var. Serv. My lord,—
Second Var. Serv. My lord,—
Tim. Tear me, take me; and the gods fall upon you! [Exit.
Hor. Faith, I perceive our masters may throw their caps at their money: these debts may well be called desperate ones, for a madman owes 'em.
[Exeunt.

Re-enter Timon and Flavius.

Tim. They have e'en put my breath from me, the slaves:
Creditors? devils!
Flav. My dear lord,—
Tim. What if it should be so?
Flav. My lord,—
Tim. I 'll have it so. My steward!
Flav. Here, my lord.
Tim. So fitly? Go, bid all my friends again,
Lucius, Lucullus, and Sempronius; all:

93. Tell ow'] count out the drops.
99, 100. throw . . . money] as we say, whistle for their money; cp. Massinger, A New Way, etc., i. ii.:
raise fortifications in the pastry . . .
Which, if they had been practised at Breda, Spinola might have thrown his cap at it, and ne'er took it.
105. What . . . so?] Suppose that I do that? Here the idea first strikes him of the banquet which he gives later on. 109. So fitly?] What, are you there in the nick of time for the jest I am meditating?
110. Lucius . . . all] The first folio gives "Lucius, Lucullus, Sempronius, Vlorxa: All"; the rest omit "Vlorxa." The following are the chief conjectures recorded by the Cambridge Editors: "Sempronius,
TIMON OF ATHENS

I'll once more feast the rascals.

Flav. O my lord!

You only speak from your distracted soul;
There is not so much left to furnish out
A moderate table.

Tit. Be't not in thy care; go,
I charge thee, invite them all: let in the tide
Of knaves once more; my cook and I'll provide.

[Exeunt.

SCENE V.—The Same. The Senate-house.

The Senate sitting.

First Sen. My lord, you have my voice to it; the fault's
Bloody; 'tis necessary he should die;
Nothing emboldens sin so much as mercy.

118. Go,] In a separate line by Camb. Edd.; at the beginning of line 119 in Ff.

Valerius, all," Walker; "Sempronius; Ventidius, all," Grant White; "Sempronius: All, sirrah, all," Globe ed.; "Sempronius: All rogues, all," Staunton; "Sempronius; all luxors, all," Fleay; "Sempronius—villains all!" Joicy. I suggest that "Vllorxa" is "et cetera," spelt with the symbol for "et." In Troilus and Cressida, iii. iii. 280, the folios give the word in symbol only, viz. "&c.," and in Romeo and Juliet, ii. i. 38, the fourth quarto has "& cetera," which a careless printer might convert into "Vllorxa." The possibility seems in some way supported by the fact that alone of the names "Vllorxa" is printed in italics. After this note was written, Mr. Craig sent me one by Mr. A. E. Thiselton (printed in 1901), who arrives at a somewhat similar conclusion. Noting that in old handwriting "x" did duty for "and," and that "xc," easily mistaken for "xa," stood for "etc.," Mr. Thiselton thinks that the line first stood in the manuscript "Lucius, Lucullus, and Sempronius: All," and that Shakespeare wrote above the line the words "All or xc," i.e. "All or etc.," indicating that the actor might as an alternative for "All" substitute "etc."
The objection to this is that Shakespeare was not likely to give the actor such choice.

113. to furnish] an ellipsis of "as."

Scene v.

I. lord] Dyce reads "lords," but this Senator may reasonably be supposed to be answering the remark of one of his order.

1. it] the sentence of death.
Second Sen. Most true; the law shall bruise him.

Enter Alcibiades, attended.

Alcib. Honour, health, and compassion to the senate!

First Sen. Now, captain?
Alcib. I am an humble suitor to your virtues;
For pity is the virtue of the law,
And none but tyrants use it cruelly.

Enter Alcibiades, attended.

Alcib. Honour, health, and compassion to the senate!

First Sen. Now, captain?
Alcib. I am an humble suitor to your virtues;
For pity is the virtue of the law,
And none but tyrants use it cruelly.

Upon a friend of mine, who, in hot blood,
Hath stepp'd into the law, which is past depth
To those that without heed do plunge into 't.
He is a man, setting his fault aside,
Of comely virtues;
Nor did he soil the fact with cowardice—
An honour in him which buys out his fault—
But with a noble fury and fair spirit,
Seeing his reputation touch'd to death,
He did oppose his foe;
And with such sober and unnoted passion


5. compassion] merciful inclination towards the accused.
8. the virtue . . . law] that virtue which most graces law. Cp. The Merchant of Venice, iv. i. 184-202.
12. Hath . . . law] has incurred the penalties of the law.
14. setting . . . aside] With Dyce, I adopt Warburton's "fault" for "fate," though it seems hardly necessary to alter "his" into "this," as the latter does. Steevens says that the meaning is "putting this action of his, which was predetermined by fate, out of the question"; and though Dyce characterises the interpretation as quite amusing, it may possibly be justified by Jonson's Catiline, iii. Chorus:
"So much Rome's faults (now grown her fate) do threat her."
17. buys out] fully redeems.
18. fair] Walker condemns this word as "inadmissible except in a modern sense," and conjectures "free," i.e. "single-hearted," "generous."
21. unnoted] has been explained as "undemonstrative; unnoting itself by outward display" (Clarke); by Malone as "a passion operating inwardly, but not accompanied by any external or boisterous appearances; so regulated
He did behave his anger, ere 'twas spent,
As if he had but prov'd an argument.

First Sen. You undergo too strict a paradox,
Striving to make an ugly deed look fair:
Your words have took such pains as if they labour'd
To bring manslaughter into form, and set quarrelling
Upon the head of valour; which indeed
Is valour misbegot, and came into the world
When sects and factions were newly born.

He's truly valiant that can wisely suffer
The worst that man can breathe, and make his
wrongs
His outsides, to wear them like his raiment, carelessly,
And ne'er prefer his injuries to his heart,
To bring it into danger.

and subdued, that no spectator could
note, or observe, its operation"; by
Schmidt as "not perceived, or imperceptible." For "and unnoted,"
Becket conjectured "and innated";
Jackson, "undenoted"; and an anonym-
ous critic, "and unwonted." Possibly
"and unheated.

22. behave] Rowe's conjecture for
"behoue" of the folios, is generally
adopted, and is supported by the follow-
ing quotations adduced by Steevens and
Malone; Davenant, The Just Italian,
1630:
"How well my stars behave their
influence";
and the same play,
"You an Italian, sir, and thus
Behave the knowledge of disgrace!"
The Faerie Queene, i. iii. :
"But who his limbs with labours,
and his mind
Behaves with cares, cannot so easy
miss."
If not convincing, this conjecture seems
more probable than Malone's "be-
halve," Singer's "behood," Kinnear's
"become," or Collier's MS. Corrector's
"reprove."

24. You undergo . . . paradox] you
take upon yourself to maintain a para-

dox of too strained a nature. For
iii. 164.
27. into form] into seemly shape.
28, 28. and set . . . valour] and
make quarrelling an adjunct of valour.
The idea seems to be that of a crest
worn by valour. Schmidt explains,
"think it the crown and top of
valour."
28–30. which indeed . . . born] but
such valour is a mere bastard valour,
the offspring of a time when the world
newly teemed with a brood of sects
and factions, not the generous birth of
manly war.
32. breathe] utter.
32, 33. make . . . outsides] treat his
wrongs as something external, mere
trappings,
34, 35. prefer ... danger] do them
the honour of advancing them to
dangerous neighbourhood of his heart;
If wrongs be evils and enforce us kill,
What folly 'tis to hazard life for ill!

Alcib. My lord,—

First Sen. You cannot make gross sins look clear;
To revenge is no valour, but to bear.

Alcib. My lords, then, under favour, pardon me,
If I speak like a captain.

Why do fond men expose themselves to battle,
And not endure all threats? sleep upon't,
And let the foes quietly cut their throats
Without repugnancy? If there be
Such valour in the bearing, what make we Abroad? why then, women are more valiant
That stay at home, if bearing carry it,
And the ass more captain than the lion, the felon
Loaden with irons wiser than the judge,
If wisdom be in suffering. 
O my lords,
As you are great, be pitifully good:
Who cannot condemn rashness in cold blood?

allow them to penetrate beneath the surface to his vital feelings. For “prefer,” cp. Othello, ii. i. 286, “So shall you have a shorter journey to your desires by the means I shall have to prefer them.”

36, 37. If wrongs . . . ill['] If injuries done to us are to be regarded as evils which must be requited with death, it surely shows little wisdom to hazard one's life on account of what we recognise to be of such nature, i.e. your friend would have shown greater wisdom in taking some other course than that of hazarding his life in order to chastise his wronger.

39. clear] free from gross stain.

42. If I . . . captain] if I draw my arguments from my own profession.

44. And not . . . threats] and not tamely to submit to whatever may be threatened.

44. sleep upon'?] treat the matter as one that need not disturb our rest.

47, 48. what make . . . Abroad?] why do we take the field to meet our foes?

49. if hearing . . . it] if mere endurance is the noblest virtue; for “carry it,” cp. Troilus and Cressida, II. iii. 3; Coriolanus, II. ii. 4.

50. more captain] a better soldier, i.e. a braver beast; for more as comparative of “great,” cp. King John, II. i. 34, “a more requital.”

53. be . . . good] show that you are good as well as great by being merciful.
To kill, I grant, is sin's extremest gust; 55
But in defence, by mercy, 'tis most just.
To be in anger is impiety;
But who is man that is not angry?
Weigh but the crime with this.

Second Sen. You breathe in vain.

Alcib. In vain! His service done 60
At Lacedæmon and Byzantium
Were a sufficient briber for his life.

First Sen. What's that?

Alcib. I say, my lords, he has done fair service,
And slain in fight many of your enemies.
How full of valour did he bear himself
In the last conflict, and made plenteous wounds!

Second Sen. He has made too much plenty with 'em;
He's a sworn rioter; he has a sin that often
Drowns him and takes his valour prisoner;
If there were no foes, that were enough
To overcome him; in that beastly fury
He has been known to commit outrages
And cherish factions; 'tis infer'd to us,

55. To kill] sc. from mere desire of bloodshed.
55. is sin's . . . gust] here I think that “extremest” is a transferred epi-
thet, the words meaning “is that which only extreme sinfulness relishes”; “gust” has also been explained as “violent outburst,” of passion (Malone), or of wind (Steevens); and by Schmidt as “notion,” “conception.”
56. by mercy] Johnson explains, “I call mercy herself to witness that de-
fensive violence is just”; Malone, “Homicide in our own defence, by a merciful and lenient interpretation of the laws, is considered justifiable”; in support of which latter interpretation Steevens quotes King John, 1. i. 261:

"Some sins do bear their privilege
on earth,
And so doth yours."

Others as “under favour,” “by your leave.”
62. Were . . . briber] would be good enough in itself to purchase his pardon: the “bribe” is, so to say, personified.
68. He has . . . 'em] such a harvest as he has of this kind is abundant and too abundant.
69. a sin] sc. drunkenness.
74. 'tis . . . us] the conclusion is brought home to us. Schmidt, Lexi-
con, s.v. “infer,” arranges the senses
His days are foul and his drink dangerous.

First Sen. He dies.

Alcib. Hard fate! he might have died in war.

My lords, if not for any parts in him—

Though his right arm might purchase his own time,
And be in debt to none—yet, more to move you,

Take my deserts to his, and join 'em both;

And, for I know your reverend ages love
Security, I'll pawn my victories, all
My honour to you, upon his good returns.

If by this crime he owes the law his life,

Why, let the war receive 't in valiant gore;

For law is strict, and war is nothing more.

First Sen. We are for law; he dies: urge it no more,

On height of our displeasure. Friend or brother,

He forfeits his own blood that spills another.

Alcib. Must it be so? it must not be. My lords,

I do beseech you, know me.

Second Sen. How!

Alcib. Call me to your remembrances.

Third Sen. What!

Alcib. I cannot think but your age has forgot me;

in Shakespeare under two heads—

(1) to bring in as an argument, allege;
(2) to show, to prove, to demonstrate.

I doubt whether there are any passages in which the sense is not satisfied by
the single meaning of "bring in as a conclusion."

78. purchase . . . time] acquire for
him in return for his brave deeds the
right of dying when his time comes,
without being beholden to the mercy
of others.
80. to his] in addition to his.
81, 82. And, for . . . Security] and,
since I know that security is so dear
to your reverences; his first gibe at
their age and greed.
83. upon . . . returns] that in his
deeds he will pay good interest for the
investment you make in sparing his life.
86. For law . . . more] I suggest
the transposition of "law" and "war."
88. On height . . . displeasure] at
the risk of our supreme wrath.
89. another] i.e. the blood of
another.
91. know me] consider who I am
and what you owe me.
It could not else be I should prove so base,
To sue, and be denied such common grace:
My wounds ache at you.

First Sen.       Do you dare our anger?
'Tis in few words, but spacious in effect;
We banish thee for ever.

Alcib.       Banish me!
Banish your dotage; banish usury,
That makes the senate ugly.

First Sen.       If, after two days' shine, Athens contain thee,
Attend our weightier judgment. And, not to swell
our spirit,
He shall be executed presently.  

[Exeunt Senators.

Alcib.       Now the gods keep you old enough; that you may live
Only in bone, that none may look on you!

95, 96. I should ... grace] that I should be brought so low as to have to
sue for so trifling a favour and yet be refused.

103. Attend ... judgment] you may expect a heavier sentence than mere
banishment.

103. And, not ... spirit] and not to give way to more passionate mani-
festation of our resolve; cp. lines 97, 98, "Do you ... effect." The text
seems to me sound, but various alterations have been edited or proposed.
Such are, "And note, to swell your spirit," or, "And but to swell your
spirit," Theobald; "And (now to swell your spirit)," Warburton; "And,
not to swell your spirit," Capell; "And, to show well our spirit,"
Anon.; "And, to quell your spirit," Hudson.

105. Now the gods ... enough] now may the gods grant that you may live
on in your senility.

106. Only in bone] Clarke endeavours an explanation here: "That you may
live to be mere skeletons, and scare men from looking at you ... It must be
remembered that Alcibiades is here using exaggerated language, and owns
that he is "worse than mad." Delius writes to much the same purpose,
"That none may look upon you when you have become bare skeletons."
But as a rule the commentators con-
sider "in bone" as corrupt. Staunton
proposes "at home" or "in doors";
Hudson, "alone"; Ingleby, "in bed." "That the one," he says, "in bone was
caught by the compositor from the one
in onely, is probable, regard being had
to the proximity of none. Surely their
fitting place was bed, where the ailments of advanced age might receive
all needful ministrations, and where they
would also be safe from bringing dis-
grace on the government of Athens."
But to invoke no worse fate upon them
than that they should live only at home,
or in doors, or alone, would be a tame
utterance of Alcibiades's fierce wrath; 
while Ingleby's explanation converts a
bitter curse into a comfortable con-
sideration for their welfare. I believe
I'm worse than mad: I have kept back their foes,
While they have told their money and let out
Their coin upon large interest; I myself
Rich only in large hurts. All those for this?
Is this the balsam that the usuring senate
Pours into captains' wounds? Banishment!
It comes not ill; I hate not to be banish'd;
It is a cause worthy my spleen and fury,
That I may strike at Athens. I'll cheer up
My discontented troops, and lay for hearts.
'Tis honour with most lands to be at odds;
Soldiers should brook as little wrongs as gods. [Exit.

that the corruption lies deeper than the
words "in bone," and that two
half lines have been lost. The fact
that in the folios line 110 makes two
lines perhaps points to this. More-
over, the two final clauses, "that you
may live," and "that none may look on
you," in close proximity look suspicious.
108. told] counted out with greedy
glee.
111. balsam] now contracted into
"balm," when used figuratively, an
aromatic resinous product often used
medicinally, and thence any healing,
soothing agent or agency. Cp. Ford,
The Broken Heart, iv. i.:
"To pour the balsam of a supplying
patience
Into the festering wound of ill-
spent fury."
113. It comes . . . banish'd] it is
as I might wish; it irks me not to be
banished.
116. lay for hearts] Warburton says,
"This is a metaphor taken from card-
play, and signifies to game deep and
boldly"; but he gives no instance of
the phrase so used, nor has any one else
been more successful. Johnson would
read "play for hearts." Malone finds
a "kindred expression" in Lust's Do-
mination, 1657:
"He takes up Spanish hearts on
trust, to pay them
When he shall finger Castile's
crown."
This, however, does not help us in
regard to "lay for." Tyrwhitt under-
stands "lay out for," and quotes
Jonson, The Devil is an Ass, ii. i.,
"Lay for some pretty [sic] principali-
pity;" but the words there are "out
of my dividend Lay for some petty
principality," i.e. lay out of my divi-
dend something for a principality.
Clarke, who explains "endeavour to
win popular affection," "strive to gain
men's favour," quotes Baret, Alvirae,
"To late for a thing before it come,
pretendo," but the context of his ex-
planation does not bear out Clarke's
version; nor, I think, does classical
Latin authorise such a sense for prae-
tendo. Schmidt gives "strive to en-
trap, to captivate, hearts."
117. 'Tis honour . . . odds] The
text as it stands seems pointless. For
"most lands," Warburton gave "most
hands," as an antithesis to "hearts" in
the line above. Malone conjectured
"most lords"; Mason, "my stains," and
Jackson, "most bands." Possibly,
"With honour it most stands," etc.
118. Soldiers . . . gods] Pope trans-
SCENE VI.—The Same. A Room of State in Timon's House.

Music. Tables set out: Servants attending. Enter divers Lords, Senators, and Others, at several doors.

First Lord. The good time of day to you, sir.
Second Lord. I also wish it to you. I think this honourable lord did but try us this other day.
First Lord. Upon that were my thoughts tiring when we encountered: I hope it is not so low with him as he made it seem in the trial of his several friends.
Second Lord. It should not be, by the persuasion of his new feasting.
First Lord. I should think so: he hath sent me an earnest inviting, which many my near occasions did urge me to put off; but he hath conjured me beyond them, and I must needs appear.
Second Lord. In like manner was I in debt to my importunate business, but he would not hear my

posed "Soldiers as little should brook," etc.

4. tiring] eagerly busying themselves; from an old verb tyrgan, to tear a prey, to seize and feed on ravenously; cp. Cymbeline, III. iv. 97:

"when thou shalt be dis-edged by her
That now thou tires on";

Dekker, Match me in London, vol. iv. p. 187; Pearson's Reprint:

"the vulture tires
Upon the eagle's nest";

Marlowe, Dido, v. p. 274, ed. Dyce:

"The grief that tires upon thine inward soul!"

and The Winter's Tale, ii. iii. 74,

"thou art woman-tired, unroosted."

8, 9. It should . . . feasting] it certainly cannot be, to judge, as we reasonably may, from, etc.

11. many . . . occasions] business of many and urgent kinds; a transposition of the possessive adjective, as in "dear my lord," "good my brother," etc. etc.

14, 15. in debt . . . business] owed it to matters of a pressing nature that I should attend to them.
excuse. I am sorry, when he sent to borrow of me, that my provision was out.

First Lord. I am sick of that grief too, as I understand how all things go.

Second Lord. Every man here's so. What would he have borrowed of you?

First Lord. A thousand pieces.

Second Lord. A thousand pieces!

First Lord. What of you?

Third Lord. He sent to me, sir,—Here he comes.

Enter Timon and Attendants.

Tim. With all my heart, gentlemen both; and how fare you?

First Lord. Ever at the best, hearing well of your lordship.

Second Lord. The swallow follows not summer more willing than we your lordship.

Tim. [Aside.] Nor more willingly leaves winter; such summer-birds are men.—Gentlemen, our dinner will not recom pense this long stay: feast your ears with the music awhile, if they will fare so

17. *my provision was out* my means were abroad, or, perhaps, had for the time run out.

18. *that grief* sc. of having not been able to help him.

22. *pieces* It is probably needless to try to give any sum as the equivalent of a “piece” here; but in Jonson's *Magnetic Lady*, iv. i., its value is a sovereign. Thus, punning on a noble and a mark, Compass says:

“Noble parson Palate,
Thou shalt be a mark advanced;
here is a piece.”

*i.e.* the mark, 13s. 4d., added to the noble, 6s. 8d., makes up the piece, £1.

28, 29. *hearing . . . lordship* hearing that things are well with your lordship.

31. *willing* willingly; but there is no need to alter to “willingly” merely because the next line has the adverbial inflexion.

35, 36. *if they . . . sound* if they can be content with such harsh fare as the sound of the trumpet. Dyce reads, “harshly. O, the trumpets,” etc., in this following Walker, except that the latter omits "O."
harshly o’ the trumpet’s sound; we shall to’t presently.

**First Lord.** I hope it remains not unkindly with your lordship that I returned you an empty messenger.

**Tim.** O! sir, let it not trouble you.

**Second Lord.** My noble lord,—

**Tim.** Ah! my good friend, what cheer?

**Second Lord.** My most honourable lord, I am e’en sick of shame, that when your lordship this other day sent to me I was so unfortunate a beggar.

**Tim.** Think not on’t, sir.

**Second Lord.** If you had sent but two hours before,—

**Tim.** Let it not cumber your better remembrance.

[The banquet brought in.]

Come, bring in all together.

**Second Lord.** All covered dishes!

**First Lord.** Royal cheer, I warrant you.

**Third Lord.** Doubt not that, if money and the season can yield it.

**First Lord.** How do you? What’s the news?

**Third Lord.** Alcibiades is banished: hear you of it?

**First and Second Lord.** Alcibiades banished!

**Third Lord.** ’Tis so, be sure of it.

**First Lord.** How? how?

**Second Lord.** I pray you, upon what?

**Tim.** My worthy friends, will you draw near?

36, 37. we shall . . . presently] the banquet will be ready for us immediately.

45. I was . . . beggar] I was so unfortunate as to be quite out of pocket.

48. Let it not . . . remembrance] do not allow such a matter to trouble your kind memory. Steevens points out that the comparative is here used for the positive, as so often in Shakespeare. But perhaps there is also the inference that his memory could find many other things better worth his remembering.

59. upon what?] sc. cause.
Third Lord. I'll tell you more anon. Here's a noble feast toward.

Second Lord. This is the old man still.

Third Lord. Will 't hold? will 't hold?

Second Lord. It does; but time will—and so—

Third Lord. I do conceive.

Tim. Each man to his stool, with that spur as he would to the lip of his mistress; your diet shall be in all places alike. Make not a city feast of it, to let the meat cool ere we can agree upon the first place: sit, sit. The gods require our thanks.

You great benefactors, sprinkle our society with thankfulness. For your own gifts make yourselves praised: but reserve still to give, lest your deities be despised. Lend to each man enough, that one need not lend to another; for were your godheads to borrow of men, men would forsake the gods. Make the meat be beloved more than the man that gives it. Let no assembly of twenty be without a score of villains: if there sit twelve women at the table, let a dozen of them be—as they are. The rest of your fees,

62. toward] ready, at hand; cp. Romeo and Juliet, i. v. 124.
63. This is . . . still] this is the Timon we knew of old. Cp. Julius Caesar, v. i. 63, "Old Cassius still."
67, 68. with that . . . mistress] as eagerly as he would to kiss his mistress.
69–71. Make not . . . place] "stand not upon the order of your" places.
70, 71. agree . . . place] agree which is to have the seat of dignity.
83. —as they are] Cp. The Winter's Tale, i. ii. 218, "Sicilia is a so-forth."
83. fees] interpreted by those who retain the word either as "forfeits to your vengeance," or as "creatures holding their lives and properties in fee from you," a legal sense. Many editors adopt Hanmer's conjecture, "foes," which seems very tame. It is possible, I think, that we should read "the feces" ("the" being written "ye"); cp. Jonson. The Magnetic Lady, Induction, of spec-
O gods! the senators of Athens, together with the common tag of people, what is amiss in them, you gods, make suitable for destruction. For these my present friends, as they are to me nothing, so in nothing bless them, and to nothing are they welcome.

Uncover, dogs, and lap.

[The dishes are uncovered and seen to be full of warm water.

Some speak. What does his lordship mean?

Some other. I know not.

Tim. May you a better feast never behold,

You knot of mouth-friends! smoke and lukewarm water is your perfection. This is Timon's last;

Who, stuck and spangled with your flattery,

...
Washes it off, and sprinkles in your faces

[Throwing the water in their faces.]

Your reeking villany. Live loath'd, and long,
Most smiling, smooth, detested parasites,
Courteous destroyers, affable wolves, meek bears,
You fools of fortune, trencher-friends, time's flies,
Cap-and-knee slaves, vapours, and minute-jacks!
Of man and beast the infinite malady
Crust you quite o'er! What! dost thou go?
Soft! take thy physic first,—thou too,—and thou:
Stay, I will lend thee money, borrow none.
What! all in motion? Henceforth be no feast,
Whereat a villain's not a welcome guest.

101. fools of fortune] would ordinarily mean creatures who are the sport of fortune, but here apparently must be taken as empty-headed worshippers of fortune, with perhaps an allusion to the proverb, "Fortune favours fools."

101. time's flies] the "summer flies" of II. ii. 172, above.


102. vapours] Daniel proposes "vampires," but to the immediate context a word conveying the idea of emptiness seems more suitable.

102. minute-jacks] probably an allusion to the jacks of the clock, automaton figures that struck the hours and quarters; cp. Richard II. v. v. 60. Schmidt says, "probably persons who change their mind every minute and are not to be trusted." In Middleton's Blurt, Master Constable, II. ii. 123, the page puns on the word "jack," "this is the night, nine the hour, and I the jack that gives warning," and here perhaps a similar quibble is intended.

103, 104. Of man . . . o'er] may every loathsome disease to which man and beast are heirs, infinite as the number is, encrust your bodies! cp. Hamlet, I. v. 71-73:

"And a most instant tetter bark'd about,
Most lazar-like, with vile and loathsome crust
All my smooth body."

106. Stay . . . none] The money here can only be a figurative expression for what he throws at them. What that was is debated, for in the original there is no stage-direction here. Rowe inserted "Throws the dishes at them, and drives them out." Walker would prefer "Pelts them with stones," to accord with the last line of the scene. Fleay believes that nothing but warm water was thrown in their faces, and that the "stones" are taken from the old play, where they are painted to look like artichokes. The portion of the scene from line 111 to the end is rejected as spurious by the later editors, and the difficulty as to stones certainly makes it look like an interpolation. In this uncertainty I have omitted the stage-direction after line 106.
Burn, house! sink, Athens! henceforth hated be
Of Timon man and all humanity! [Exit. 110

Re-enter the Lords, Senators, etc.

First Lord. How now, my lords!
Second Lord. Know you the quality of Lord Timon's fury?
Third Lord. Push! did you see my cap?
Fourth Lord. I have lost my gown.
Third Lord. He's but a mad lord, and nought but 115
    humour sways him. He gave me a jewel th'
    other day, and now he has beat it out of my
    hat: did you see my jewel?
Fourth Lord. Did you see my cap?
Second Lord. Here 'tis.
Fourth Lord. Here lies my gown.
First Lord. Let's make no stay.
Second Lord. Lord Timon's mad.
Third Lord.        I feel 't upon my bones.
Fourth Lord. One day he gives us diamonds, next day stones.

ACT IV

SCENE I.—Without the Walls of Athens.

Enter Timon.

Tim. Let me look back upon thee. O thou wall,
    That girdlest in those wolves, dive in the earth,

2. girdlest] Rowe, girdles Ff.

116. humour] caprice.
And fence not Athens! Matrons, turn incontinent! Obedience fail in children! Slaves and fools, Pluck the grave wrinkled senate from the bench, And minister in their steads! To general filths Convert, o' the instant, green virginity! Do 't in your parents' eyes! Bankrupts, hold fast; Rather than render back, out with your knives, And cut your trusters' throats! Bound servants, steal!

Large-handed robbers your grave masters are, And pill by law. Maid, to thy master's bed! Thy mistress is o' the brothel. Son of sixteen, Pluck the lined crutch from thy old limping sire, With it beat out his brains! Piety, and fear,

Religion to the gods, peace, justice, truth, Domestic awe, night-rest, and neighbourhood, Instruction, manners, mysteries, and trades, Degrees, observances, customs, and laws,
Decline to your confounding contraries,

And yet confusion live! Plagues, incident to men,

6. steeds! To filths] Camb. Edd.; steeds: to . . . filths Theobald conj.; steeds, to . . . Filthes Ff I, 2, 8, 9, fast; Rather . . . back, out] Theobald (Anon. conj.); fast Rather . . . backe; out Ff I, 2, 3.

6. general filths] common strumpets. For this abstract use of "filths," cp. Lear, iv. 2, 39, "Filths savour but themselves"; Marston, The Scourge of Villainy, iii. 15, "Luxurio, left a scoff To leprous filths." Steevens strangely explains "common sewers." 12. pill] pillage; cp. Richard II. i. i. 246:

"The commons hath he pill'd with grievous taxes"; Marlowe, Tamburlaine, Pt. I., iii. 3, "these pilling brigandines."

13. is o' the brothel] belongs to the brothel, is, so to speak, a daughter of the house. With lines 13-21, "Son of sixteen . . . live!" cp. Troilus and Cressida, i. iii. 109 ff.


17. Domestic awe] the respect due to parents.

18. mysteries] trades, callings; Lat. ministerium.

20. Decline] gradually sink down to.

20. confounding contraries] opposites that destroy each other; "confound" in this sense is frequent in Shakespeare.

21. And yet . . . live] Here "yet" was altered by Hanmer to "let," and
TIMON OF ATHENS

Your potent and infectious fevers heap
On Athens, ripe for stroke! Thou cold sciatica,
Cripple our senators, that their limbs may halt
As lamely as their 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,
That their society, as their friendship, may
Be merely poison! Nothing I'll bear from thee
But nakedness, thou detestable town!
Take thou that too, with multiplying bans!
Timon will to the woods; where he shall find
The unkindest beast more kinder than mankind.
The gods confound—hear me, you good gods all—
The Athenians both within and out that wall!

most editors have followed his lead.
To me, "yet," which would mean
"and let confusion still live," seems
more forcible. Johnson explains,
"though by such confusion all things
seem to hasten to dissolution, yet let not
dissolution come, but the miseries of con-
fusion continue." Delius retains "yet."
23. cold sciatica] possibly as being
sometimes due to cold; in Measure for
Measure, i. ii. 59, and Chapman, The
Widow's Tears, one of the sequelae of
syphilis.
25. liberty] libertinism, licentious-
ness; cp. Measure for Measure, i. ii.
129, i. iii. 29; Hamlet, II. i. 24, 32.
So, "liberal" frequently in Shake-
speare for "wanton," "licentious."
28. blains] sores on the extremities,
due to cold and imperfect circulation of
the blood.
32. merely poison] poison, and no-
thing but poison.
33. detestable] accented on the first
syllable, as always in Shakespeare.
34. Take . . . too] Said as he throws
away something, probably part of his
clothing.
34. bans] curses; whether "multi-
plying" means "accumulated"
(Stevens), or curses that breed and so
multiply, is perhaps doubtful.
35. shall find] is certain to find.
36. more kinder] the frequent double
comparative. In unkindest, kinder,
mankind, there is perhaps a play upon
the two senses of "kind."
38. within and out] i.e. within and
without; an ellipsis similar to that of
the adverbial inflection when two ad-
verbs are conjoined. Cp. Jonson, Cat-
tline, II. i.:
"And must be borne;
Both with and out, they think ";
i.e. both with and without.
And grant, as Timon grows, his hate may grow 40
To the whole race of mankind, high and low!
Amen.

[Exit.

SCENE II.—*Athens*. *A Room in Timon’s House.*

Enter *Flavius*, with two or three Servants.

*First Serv.* Hear you, master steward! where’s our master?
Are we undone? cast off? nothing remaining?

*Flav.* Alack! my fellows, what should I say to you?
Let me be recorded by the righteous gods,
I am as poor as you.

*First Serv.* Such a house broke! 5
So noble a master fall’n! All gone, and not
One friend to take his fortune by the arm,
And go along with him!

*Second Serv.* As we do turn our backs
From our companion thrown into his grave,
So his familiars to his buried fortunes 10
Slink all away, leave their false vows with him,
Like empty purses pick’d; and his poor self,
A dedicated beggar to the air,

3. *Alack*] According to Skeat, either a corruption of “ah! lord,” or to be referred to M. E. “lak,” signifying loss, failure, etc., the word thus meaning “ah! failure,” or “ah! a loss.”

3. *should I* can I possibly.

4. 5. *Let me . . . you*] A blending of two constructions—(1) let me be regarded as being poor as you; (2) let it be recorded of me that I am poor, etc.

9, 10. *From our . . . fortunes*] Hanmer gave “From our . . . from his,” etc., which Dyce adopts. Mason conjectured that “From” and “to” should be transposed, and this Staunton approves but does not edit. To me no change seems necessary. “To turn from” is of course common, and “his familiars to” may surely mean those his former friends who, as having been such friends, are so well aware of his fallen fortunes. Delius retains the old reading in this sense.

13. *A dedicated . . . air*] a beggar devoted by fortune to a homeless life.
With his disease of all-shunn’d poverty,
Walks, like contempt, alone. More of our fellows. 15

Enter other Servants.

Flav. All broken implements of a ruin’d house.

Third Serv. Yet do our hearts wear Timon’s livery;
That see I by our faces; we are fellows still,
Serving alike in sorrow: leak’d is our bark,
And we, poor mates, stand on the dying deck,
Hearing the surges threat: we must all part
Into this sea of air.

Flav. Good fellows all,
The latest of my wealth I ’ll share amongst you.
Wherever we shall meet, for Timon’s sake
Let’s yet be fellows; let’s shake our heads, and
say,
As ’twere a knell unto our master’s fortunes,
“We have seen better days.” Let each take some;

[Giving them money.
Nay, put out all your hands. Not one word more:
Thus part we rich in sorrow, parting poor.

[They embrace, and part several ways.
O, the fierce wretchedness that glory brings us!
Who would not wish to be from wealth exempt,
Since riches point to misery and contempt?

15. like contempt] the very impersonation of contempt.
20. the dying deck] the deck where all is death.
22. Into . . . air] “that into which the soul, freighting his wrecked bark, the body, must at length take its flight” (Ingleby, The Still Lion, p. 87). For “part”=depart, cp. Richard III. ii. i. 5:

“And now in peace my soul shall part to heaven.”
25. Let’s . . . fellows] so the servant of Aufidius, Coriolanus, iv. v. 194, “Come, we are fellows and friends.”
Who'd be so mock'd'd with glory? or to live
But in a dream of friendship?
To have his pomp and all what state compounds
But only painted, like his varnish'd friends?
Poor honest lord! brought low by his own heart,
Undone by goodness. Strange, unusual blood,
When man's worst sin is he does too much good!
Who then dares to be half so kind again?
For bounty, that makes gods, does still mar men.
My dearest lord, bless'd, to be most accursed,
Rich, only to be wretched, thy great fortunes
Are made thy chief afflictions. Alas! kind lord;
He's flung in rage from this ingrateful seat
-Of monstrous friends;
Nor has he with him to supply his life,
Or that which can command it.
-I'll follow and inquire him out:
I'll ever serve his mind with my best will;
Whilst I have gold I'll be his steward still. [Exit.

33. or to live] elliptical, would choose to, etc. For the omission and after the insertion of "to," see Abbott, S. G., § 350. Here "would be" is in effect "desires to be," the original sense of "would."

35. and all . . . compounds] Walker conjectures "comprehends" for "compounds," omitting "what," and Grant White "that" for "what." I suggest "all that state comprehends," a form of the word quoted in the New English Dictionary, from R. Carew’s Tasso, 1594:

"He well comprehends:
Man findes no faith where God receives a nay."

37. heart] generous instincts.
38. blood] nature, disposition; frequent in Shakespeare.

42. to be] with the result of being.

45. seat] residence, resort.

47. Nor has . . . life] nor has he the wherewithal to sustain life.

47. it] the means of supplying his livelihood. From line 30 to the end of the scene, most modern editors deny Shakespeare's authorship. The lines perhaps have no sure stamp of the poet's coinage, but they resemble in tone lines 109-121 of Lear, I, iii., a passage the genuineness of which Craig defends, referring to Coriolanus, II, iii. 120-131; Othello, I, iii. 210-220; Macbeth, V, iv. 16-21, and pointing out that the speaker of such sententious passages generally falls into rhyme.
SCENE III.—Woods and Cave, near the Sea-shore.

Enter Timon from the Cave.

Tim. O blessed breeding sun! draw from the earth
Rotten humidity; below thy sister's orb
Infest the air! Twinn'd brothers of one womb,
Whose procreation, residence, and birth,
Scarce is dividant, touch them with several fortunes;
5 The greater scorns the lesser: not nature,
To whom all sores lay siege, can bear great fortune,
But by contempt of nature.

Raise me this beggar, and deny 't that lord;

1. blessed breeding] Dyce edits Walker's conjecture, "blessed-breeding."
2. Rotten humidity] probably damp causing rot, as Rolfe takes it, quoting The Rape of Lucrece, 778:
   "With rotten damps ravish the morning air."
3. below . . . air] References to the "watery" moon are frequent in Shakespeare, and in Othello, v. ii. 116, 111, her coming nearer to the earth than usual is supposed to cause madness. So here perhaps her watery nature and her neighbourhood to the earth are alluded to, baleful influences of the sun being invoked to even closer proximity to the earth.
5. touch] as in iii. iii. 6, above, of the touchstone.
6. several] different.
7. not nature . . . nature] in the former case "nature" means "human nature," in the latter, "beings of a like nature." Johnson explains "nature To whom all sores lay siege" as "human nature besieged as it is by misery"; Clarke, "human nature liable to the assaults of every misfortune"; Mason, "beings reduced to the utmost extremity"; Hudson, "even those whom wretchedness has pressed upon most heavily." I do not think that Shakespeare is here speaking of miseries, misfortunes, wretchedness, whether threatened or endured. Rather, among the sores which lay siege to nature is the sore of sudden prosperity, a worse imposthume than adversity of whatever kind. Cp. below, lines 76, 77:
   "Alcib. I have heard in some sort of thy miseries.
   Tim. Thou saw'st them when I had prosperity."
8. deny 't that lord] be less kind in your treatment of that lord; "it," used indefinitely. Malone compares Othello, III. iv. 64, where "her" refers to "wife" implied in "wive," and Rolfe, Love's Labour's Lost, i. i. 23, where "it" refers to the promise implied in the preceding clause. Of modern editors, Dyce, Delius, Clarke, Rolfe, and the Cambridge Editors retain the old text. The conjectures are many: "denude," "degrade," "deprive," "devest," "decline," "demit," "deject," "deknite."
The senator shall bear contempt hereditary,
The beggar native honour.
It is the pasture lards the rother's sides,
The want that makes him lean. Who dares, who dares,
In purity of manhood stand upright,
And say "This man's a flatterer"? if one be,
So are they all; for every grise of fortune
Is smooth'd by that below: the learned pate
Ducks to the golden fool: all is oblique;
There's nothing level in our cursed natures

10, 11. The senator . . . honour] the senator will as a consequence (shall) submit to contempt as though it were his proper heritage, the beggar wear honour as though born to it.
12. rother's] Singer's brilliant emendation for "brother's." "A rother is a horned beast; oxen and cows are rothers. In the statute-book and in Golding's Ovid this expression is used—'Herds of rother beasts.' In Huloet's Dictionary we find—'Rother beast, Juvenecus,' and in Holloway's General Provincial Dictionary it is stated that there is a market in Stratford-on-Avon called 'the rother market.' This latter point brings the word home to Shakespeare's own knowledge and familiar use . . ." (Clarke). Dyce quotes Kersey's Dictionary also as having "Rother-Beasts" and "Rother soil, the Soil or Dung of such Cattle."
13-15. Who dares . . . flatterer?] Where is the man who, in assured consciousness of his purity of motive and uprightness of conduct, dares to point to another as being a flatterer?
16. grise] step, gradation; here the person standing on that step. Cp. Othello, i. iii. 200:
"Which as a grise or step, may help these lovers Into your favour";
and Twelfth Night, iii. i. 135:
"Olivia. That's a degree to love. Viola. No, not a grise."
17. smooth'd] humoured by flattery; cp. Richard III. i. iii. 48:
"Because I cannot flatter and speak fair,
Smile in men's faces, smooth, deceave, and cog."
18. Ducks] bows the head; cp. Lear, ii. ii. 81, "twenty silly ducking observants."
18. oblique] awry. The folios give "All's" (or "Alls") "oblique" or "obliquy." The reading in the text is Pope's. Lettsom conjectures "all, all's oblique." I am not convinced that Shakespeare did not here coin "obliquy" for "obliquity."
But direct villany. Therefore, be abhor’d
All feasts, societies, and throngs of men!
His semblable, yea, himself, Timon disdains:
Destruction fang mankind! Earth, yield me roots!

[Digging.

Who seeks for better of thee, sauce his palate
With thy most operant poison! What is here?
Gold! yellow, glittering, precious gold! No, gods,
I am no idle votarist. Roots, you clear heavens!
Thus much of this will make black white, foul fair,
Wrong right, base noble, old young, coward valiant.
Ha! you gods, why this? What this, you gods?
Why, this
Will lug your priests and servants from your sides,
Pluck stout men’s pillows from below their heads:
This yellow slave
Will knit and break religions; bless the accurs’d;
Make the hoar leprosy ador’d; place thieves,
And give them title, knee, and approbation,

20. direct[ ] accented on the first syllable, as in Othello, i. ii. 86.

23. fang] tear with its fangs.
27. no idle votarist[ ] no insincere worshipper who prays for one thing, but desires another.
27. clear heavens] pure gods; cp. Lear, iv. vi. 73, “the clearest gods.”
32. Pluck . . . heads] “i.e. men

who have strength yet to struggle with their distemper. This alludes to the old custom of drawing away the pillow from under the heads of men in their last agonies, to make their departure easier” (Warburton). Cp. Jonson, Volpone, ii. iii. :

“Tis but to pluck the pillow from his head,
And he is throttled.”
34. Will knit . . . religions] will bind men together or divorce them even in such a matter as religion.
35. the hoar leprosy] Cp. 2 Kings v. 27, “And he went out from his presence, a leper as white as snow.”
35. place] give place, position, to.
With senators on the bench; this is it
That makes the 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 of mankind, that putt'st odds
Among the rout of nations, I will make thee
Do thy right nature.

[March afar off.

Ha! a drum? Thou'rt quick,
But yet I'll bury thee: thou'lt go, strong thief,

When gouty keepers of thee cannot stand:
Nay, stay thou out for earnest.

[Keeping some gold.

38. wappen'd or wapper'd, is explained as over-worn, stale. Nares cites Grose's Prov. Gloss., where it is given as a Gloucestershire word = "Restless or fatigued. Spoken of a sick person"; and quotes The Mirror for Magistrates:
"But still he stode to set his face awrye,
And wappering turn'd up his white of eye."

Cp. The Two Noble Kinsmen, v. iv. 10:
"Young and unwapper'd, not halting under crimes."

39-41. She, whom again, her, from whom patients in hospitals and sufferers from ulcerous sores would turn with loathing, gold, as though a preservative, makes fresh as an April day. Gifford, on Every Man in his Humour, i. ii., distinguishes between "spittles" for patients generally, and "spittles" for lazars and syphilitic patients. Cp. Dekker, The Honest Whore, Pt. ii. vol. ii. p. 176, Pearson's Reprint, "Do you take me for a spittle whore?"; Massinger, The Fatal Dowry, III. i., "a spittle sinner."

43. rout] here in a contemptuous sense, almost = rabble. Cp. Marlowe, Edward II. p. 204, ed. Dyce, "A ranker rout of rebels never was."

44. Do . . . nature Johnson explains, "lie in the earth where nature laid thee." Surely the "right nature" of "the common whore of mankind" is to "put odds . . . of nations," and that Timon intends so to use his gold is shown by his injunctions to the courtesans. It would be doing nothing by being buried, and his haste to hide it is prompted by his not knowing whose approach is heralded by the beat of drum.

44. quick] a quibble.

45. thou'lt go] you will be able to walk; cp. Lear, i. iv. 34, "Ride more than thou goest"; III. ii. 94, "going shall be used with feet."

"The earnest-penny of a love so fervent."
Enter Alcibiades, with drum and fife, in warlike manner; Phrynia and Timandra.

Alcib. What art thou there? speak.

Tim. A beast, as thou art. The canker gnaw thy heart,
    For showing me again the eyes of man!

Alcib. What is thy name? Is man so hateful to thee that art thyself a man?

Tim. I am misanthropos, and hate mankind.
    For thy part, I do wish thou wert a dog,
    That I might love thee something.

Alcib. I know thee well;
    But in thy fortunes am unlearn'd and strange.

Tim. I know thee too; and more than that I know thee
    I not desire to know. Follow thy drum;
    With man's blood paint the ground, gules, gules;
    Religious canons, civil laws are cruel;
    Then what should war be? This fell whore of thine
    Hath in her more destruction than thy sword,
    For all her cherubin look.

47. Stage - Direction. Timandra] One of Alcibiades's mistresses. Plutarch (North, ed. Skeat, p. 304) says, "Now when they had left him, Timandra took his body, which she wrapped up in the best linen she had, and buried him as honourably as she could possible, with such things as she had, and could get together . . ." 48. The canker] "the" emphatic, the canker par excellence. Shakespeare does not elsewhere use the word figuratively in this absolute sense, but defines it by another substantive. Possibly he had in his mind "the foul Naples canker" of Marston's Scourge of Villainy, i. 22. 54. something] somewhat. 55. strange] unacquainted.

58. gules] the heraldic term for "red." Cp. Hamlet, ii. ii. 479; Middleton's The Spanish Gipsy, iii. iii. 71-73:
    "White paper,
    This should be innocence; these letters gules
    Should be the honest oracles of revenge."
In Heywood, The Iron Age, vol. iii. p. 357, Pearson's Reprint, we have the word as a verb:
    "till . . . Hecub's reverend locks
    Be gu'ld in slaughter."
60. should . . . be] can possibly be, is bound to be.
62. cherubin look] look like a young
Thy lips rot off!

Tim. I will not kiss thee; then the rot returns
To thine own lips again.

Alcib. How came the noble Timon to this change?

Tim. As the moon does, by wanting light to give:
But then renew I could not like the moon;
There were no suns to borrow of.

Alcib. Noble Timon, what friendship may I do thee?

Tim. None, but to maintain my opinion.

Alcib. What is it, Timon?

Tim. Promise me friendship, but perform none: if thou wilt not promise, the gods plague thee, for thou art a man! if thou dost perform, confound thee, for thou art a man!

Alcib. I have heard in some sort of thy miseries.

Tim. Thou saw'st them, when I had prosperity.

Alcib. I see them now; then what a blessed time.

Tim. As thine is now, held with a brace of harlots.

Timan. Is this the Athenian minion whom the world

Voiced so regardfully?

angel. Both “cherubin” and “cherubim” are properly a plural form.

63, 64. then the rot ... again] “This alludes to an opinion in former times, generally prevalent, that the venereal infection transmitted to another, left the infecter free. I will not, says Timon, take the rot from thy lips, by kissing thee” (Johnson).

67. But then ... moon] here of course of the waxing and waning of the moon, a slightly different sense from that of iii. iv. 12, above, of the sun’s course being longer in summer than in winter.

67. renew] intransitively, become new, with possibly an allusion to the renewal of bonds.

70. None, ... opinion] none except to prove by your actions the truth of the opinion I hold of mankind.

74, 75. for thou ... man] sc. and therefore deserve to be plagued by men, whatever your conduct may be; promise or not, perform or not, my curses will be equally deserved.

79. held with] you being embraced by. Or is the meaning “spent in the company of,” etc., held referring to time? In The Merchant of Venice, v. i. 127, we have, “We should hold day with the Antipodes,” i.e. enjoy daylight.

80. minion] Fr. mignon, darling.

81. Voiced so regardfully] acclaimed with such honour.
Art thou Timandra?  

Yes.

Be a whore still; they love thee not that use thee;  
Give them diseases, leaving with thee their lust.  
Make use of thy salt hours; season the slaves  
For tubs and baths; bring down rose-cheeked youth  
To the tub-fast and the diet.

Hang thee, monster!

Pardon him, sweet Timandra, for his wits  
Are drown'd and lost in his calamities.  
I have but little gold of late, brave Timon,  
The want whereof doth daily make revolt  
In my penurious band: I have heard and griev'd  
How cursed Athens, mindless of thy worth,  
Forgetting thy great deeds, when neighbour states,]  
But for thy sword and fortune, trod upon them,—

I prithee, beat thy drum, and get thee gone.  

I am thy friend, and pity thee, dear Timon.  

How dost thou pity him whom thou dost trouble?  
I had rather be alone.

Why, fare thee well:  

Here is some gold for thee.

Keep it, I cannot eat it.

When I have laid proud Athens on a heap,—
Tim. Warr'st thou 'gainst Athens?

Alcib. Ay, Timon, and have cause.

Tim. The gods confound them all in thy conquest,

And thee after, when thou hast conquer'd!

Alcib. Why me, Timon?

Tim. That by killing of villains

Thou wast born to conquer my country.

Put up thy gold: go on,—here's gold,—go on;

Be as a planetary plague, when Jove

Will o'er some high-vic'd city hang his poison

In the sick air: let not thy sword skip one.

Pity not honour'd age for his white beard;

He is an usurer: strike me the 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,
But set them down horrible traitors: spare not the
babe,
Whose dimpled smiles from fools exhaust their mercy;
Think it a bastard, whom the oracle
Hath doubtfully pronounc’d thy throat shall cut,
And mince it sans remorse: swear against objects;
Put armour on thine ears and on thine eyes,
Whose proof, nor yells of mothers, maids, nor babes,
Nor sight of priests in holy vestments bleeding,
Shall pierce a jot. There’s gold to pay thy soldiers:
Make large confusion; and, thy fury spent,
Confounded be thyself! Speak not, be gone.

Alcib. Hast thou gold yet? I’ll take the gold thou giv’st me,
Not all thy counsel.

or other material, beneath them; at one period they crossed the nude bosom” (Staunton). Cp. The Winter’s Tale, iv. iv. 211, “he so chants to the sleeve-hand and the work about the square on ‘t,” where Tollet quotes from Fairfax’s translation of Tasso’s Gerusalemme, xii. 64:
“Between her breasts the cruel weapon rives
Her curious square, emboss’d with swelling gold.”

116. Are not ... writ] are not among those whom the teaching of mercy bids us spare.
118. exhaust] draw out, compel.
120. doubtfully] in ambiguous language.

120. thy ... cut] Johnson sees an allusion to the story of Oedipus, but he was not a bastard and the oracle said nothing about cutting throats.

121. Swear against objects] It is easy enough to say, as so many editors agree in saying, that “objects” means “tender objects.” Such an axe would cut any knot. It is true that in Troilus and Cressida, iv. v. 106, we have:
“For Hector in his blaze of wrath subscribes
To tender objects”;
but no instance has been cited, or ever can be cited, in proof that “objects” alone is equivalent to “tender objects.” Hanmer reads “‘gainst all objects”; Farmer conjectured “abjects”; Becket, “audits”; Gould, “shrieks.” I suggest “against weak objects,” omitting “swear,” and removing the stop after “objects,” those being the mothers, maids, etc., that Timon goes on to enumerate.

123. Whose proof] sc. of the armour; “armour of proof” is armour that has been “proved,” or subjected to rigorous trial, in the manufactory before being issued for use.
Tim. Dost thou, or dost thou not, heaven's curse upon thee!

Phr., Timan. Give us some gold, good Timon: hast thou more?

Tim. Enough to make a whore forswear her trade,  
And to make whores, a bawd. Hold up, you sluts,  
Your aprons mountant: you are not oathable,  
Although, I know, you'll swear, terribly swear  
Into strong shudders and to heavenly agues.  
The 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 pains, six months,  
Be quite contrary: and thatch your poor thin roofs.

133. And to ... bawd] This is generally explained, "and enough to make a bawd leave making whores." Theobald edited Warburton's conjecture, "whole a bawd"; Hanmer, "whores abundant"; and Collier, "whores abhorred," though why plenteousness of gold should effect this he does not say. I believe that "to make," in line 133, has been caught from the line above, and that we should read "forsake," i.e. enough to make whores forswear their trade and to make a bawd forsake whores.

134. mountant] an imitation of heraldic language.

134. oathable] to be believed on your oath.

138. conditions] possibly here "vocations," "professions"; though the word is of course more frequent in Shakespeare for "disposition."

141. close] is generally explained as "secret," a sense it so often has; here I think it means "concentrated," in antithesis to the "pious breath" of him who may seek to convert them.

142, 143. yet may ... contrary] Whether from a feeling of delicacy, or because they think the meaning too plain to be misunderstood, modern editors pass this passage over in silence. Warburton says: "This is obscure, partly from the ambiguity of the word pains, and partly from the generality of the expression. The meaning is this: he had said before, follow constantly your trade of debauchery: that is (says he) for six months in the year. The other six be employed in quite contrary pains and labours, namely, in the severe discipline necessary for the repair of those disorders that your debaucheries occasion
With burdens of the dead; some that were hang’d,
No matter; wear them, betray with them: whore still;
Paint till a horse may mire upon your face: 146
A pox of wrinkles!

Phr. and Timon. Well, more gold. What then?
Believe ’t that we will do any thing for gold.

in order to fit you anew to the trade;
and thus let the whole year be spent in
these different occupations. On this
account he goes on and says, ‘Make
false hair,’ etc.” But Timon has
neither said nor implied that they were
to follow their trade for six months
only; and I utterly refuse to believe
that any such flabby, inept, and
irrelevant a sentiment as Warburton
evolves can have come from Shake-
speare. Johnson says that Timon wishes
“they may do all possible mischief
and yet take pains six months of
the year in vain.” Steevens believes the
words to mean, “Yet for half the year
at least, may you suffer such punis-
ment as is inflicted on harlots in houses
of correction.” The two last com-
mentators seem to me as wide of the
mark as Warburton; the copulative
“and thatch” is by itself almost
enough to show that such interpreta-
tions are wrong. I do not believe that
any imprecation upon the courtesans is
to be found here. The whole passage
is a fierce injunction laid upon them to
persevere in the methods and devices
by the help of which they propagate
disease; and in the last six lines of the
speech Timon is especially emphasising
the devices of painting and wearing
false hair. Putting, then, a colon
after “smoke,” I would read and
punctuate thus:

“And be no turncoats; yet may your
paint-sis’d mouths
Beguile contrary; and thatch,”
etc.,
i.e. may you still continue to beguile
men to their destruction by the flatteries
of your paint-bedaubed mouths; just
as immediately before he warned them
against being turned from their pro-
fection by “pious breath,” and as he
immediately afterwards bids them
“betray” men with their false hair, no
matter whence obtained. In Hamlet,
II. ii. 484, we have:

“And thus o’er-sized with coagulate
gore”;
and in The Two Noble Kinsmen, i. i.
99, “th’ blood-sis’d field.” Cp. also
Hamlet, III. i. 51:

“The harlot’s cheek beautied with
plastering art.”

In Love’s Labour’s Lost, v. ii. 135:
“so shall your loves
Woo contrary, deceived by these
removes.”

“contrary” is an adverb, and the
sense of “Woo contrary” is that of
leading and being led astray, though
not, as here, to any bad purpose. The
conjectures on the passage recorded in
the Cambridge Shakespeare are as
follows:—For “pains, six months,”
Becket, “pain-sick months”; Lloyd,
“pale-sick mouths”; for “six months,”
Hammer, “exterior”; Keightley, “six
months thence”; for “six months, Be
quite contrary,” Kinnear, “within Six
months, requite you contrary”; for
“contrary,” Johnson, “contrariety.”
The second folio has “mouths” for
“months.”

144. With burdens . . . dead] false
hair taken from dead bodies. Shake-
speare repeatedly refers with disgust to
the fashion of wearing false hair.

146. may mire] sc. without washing
off the thick paint upon them.

147. A pox of wrinkles!] wrinkles be
hanged! paint so that such things will
be impossible.
Tim. Consumptions 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,

151. hollow . . . sharp] both words seem to be used proleptically; bones that would be hollowed, and shins that would be attenuated, by the disease conveyed to them. Dr. Bucknill (Shakespeare's Medical Knowledge, pp. 250, 251) says of the former, "It seems most probable that 'consumptions in the hollow bones' means disease of the bones of the cranium, which form that which may essentially be called, the hollow bone of the body. Disease of these bones we know to have been terribly frequent in the olden time, when the treatment of syphilis consisted mainly in the administration of mercury." I do not of course dispute Dr. Bucknill's professional knowledge, but here the question is of grammatical construction, and, further, if the hollow bone of the cranium had been meant, I think that Shakespeare, coupling it with "shins," would have been more specific in his statement. In regard to "shins," Dr. Bucknill believes that reference is made to painful nodes on the shin bones formed by the same disease.

152. Crack . . . voice] Here, says Dr. Bucknill, the reference is to "venereal ulcerations of the larynx."

154. quillets] subtle distinctions, legal quibbles; originally the Latin quiddlibet, as quoddit from quodlibet, and quiddity from quid. Cp. Middleton, A Trick to Catch, etc., 1. i. 11, "swallowed in the quicksands of law-quillets."

154. hoar the flamen] "The priest," says Dr. Bucknill, "is made to bear the mark of infamy still more in public, in the white scaly disease to which Timon, in the earlier part of the scene, applies the very same epithet, 'hoar,' old English for white, as hoarfrost. . . ." And Schmidt explains "hoar" by "make rotten." I doubt such interpretation, and Shakespeare's repeated reference to leprous disease. Rather, I think, the reference is to the premature white hairs due to the disease. In the Choephoroi of Aeschylus, 278-282, there is mention of "white temples" as the result of a similar disease:

τὰ μὲν γὰρ ἐκ γῆς δυσφόρων μηνύματα (μετλίγματα, Med.)
βρετῶν πυραύσκων ἐπε, τάς δ' αἰνῶν νόσουν,
σαρκῶν ἐπαμβατήρας ἄγριαι γνάθοι
λειχήνας ἐξαθοντας ἀρχαλαν φόσιν' λευκᾶς δὲ κόρσας τόδ' ἐπαντέλειν νόσῳ.

Here the λειχήνας ἐπαμβατήρας corresponds with the "consumptions," and the λευκαλ κόρσαι are the same sequelae.

154. flamen] the priest of a particular god; as the names of the dramatis personae are mainly Roman, so here Shakespeare has the title of a Roman priest. Similarly, in Heywood's Iron Age, iv. i., though the scene is Troy, we have, "on to Apollo's shrine, The flamen stays."

155, 156. That scolds . . . himself] that is angry when the flesh of the victim refuses to give a good omen (as by not burning freely, sputtering, etc.), and yet has no belief in the rites he is performing.
Down with it flat; take the bridge quite away
Of him that, his particular to foresee,
Smells from the general weal: make curl’d-pate
ruffians bald;
And let the unscarr’d 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!

Phr., Timon. More counsel with more money, bounteous Timon.

Tim. More whore, more mischief first; I have given you earnest.

Alcib. Strike up the drum towards Athens! Farewell, Timon:
If I thrive well, I’ll visit thee again.

Tim. If I hope well, I’ll never see thee more.

158, 159. Of him...weal] Johnson says, "The metaphor is apparently incongruous, but the sense is good. To foresee his particular is to provide for his private advantage, for which he leaves the right scent of public good. In hunting when hares have crossed one another, it is common for some of the hounds 'to smell from the general weal, and foresee their own particular.' Shakespeare, who seems to have been a skilful sportsman, and has often alluded to falconry, perhaps alludes here to hunting." So, then, the bridge of his nose is to be broken who in order to foresee, smells, etc., and one is invited to ascribe to Shakespeare this beautiful confusion of metaphor as to the same person or animal and as to a single action! I suggest, "Of him that his particular loss or woe Smells from the general weal";
i.e. of him who scents his own loss or woe as resulting from the general welfare. If "loss" were written with the long s, "lofs or woe" would closely approximate to "to foresee"; the contrast of weal and woe occurs three times in Shakespeare. Capell gives "not foresee, Smells for." The breaking down of the bridge of the nose is of course another of the syphilitic sequelae.

160, 161. And let...you] and may those boastful fellows who have escaped from battle without a wound, find that you are foes more dangerous than any they have encountered in war.

165. grave] entomb; cp. Richard II. iii. ii. 140, "graved in the hollow ground." Steevens quotes Chapman's Iliad, xv. 315, "the throtes of dogs shall grave His manless lims."

170. If I hope...more] if the
Alcib. I never did thee harm.
Tim. Yes, thou spok'st well of me.
Alcib. Call'st thou that harm?
Tim. Men daily find it. Get thee away, and take
Thy beagles with thee.
Alcib. We but offend him. Strike!

[Drum beats. Exeunt Alcibiades,
Phrynia, and Timandra.

Tim. That nature, being sick of man's unkindness,
Should yet be hungry! Common mother, thou,

[Digging.

Whose womb unmeasurable, and infinite breast,
Teems, and feeds all; whose self-same mettle,
Whereof thy proud child, arrogant man, is puff'd,
Engenders the black toad and adder blue,
The gilded newt and eyeless venom'd worm,
With all the abhorred births below crisp heaven
Whereon Hyperion's quickening fire doth shine;
Yield him, who all thy human sons doth hate,
From forth thy plenteous bosom, one poor root!

hope I cherish prove a good omen, I
shall, etc.

174. Thy beagles] these strumpets
who follow and fawn upon you like
spaniels; a "beagle" was a small
variety of hound tracking by scent
and used in the hunting of hares, much
the same as the harriers of modern
days, and the term was constantly used
by the dramatists in a contemptuous
sense, especially of women.

178. Teems] bears in abundance;
for this transitive sense, cp. Macbeth, iv.
iii. 176, "each minute teems a new one."
178. mettle] and "metal" are
doublets, the former being now used in
a figurative, the latter in a literal, sense.

179. Whereof . . . puff'd] which
inflates arrogant man with a sense of
his superiority.

181. new] properly "an ewt";
conversely, "an adder" is properly
"a nadder."

181. eyeless worm] the blind worm,
so called from the smallness of its
eyes, the Caecilia, or Anguis fragilis of
naturalists; cp. Macbeth, iv. i. 16,
"Adder's fork and blindworm's sting."

182. crisp] curled, sc. in the folds of
clouds; cp. The Tempest, i. ii. 192,
"the cur'd clouds"; so of the waters
of a stream, 1 Henry IV. i. iii. 106.
Steevens quotes The Philosopher's
Satires, by Robert Anton:
"Her face as beatuous as the
crisped morn."
[Ensear thy fertile and conceptious womb,
Let it no more bring out ingratitude man!
Go great with tigers, dragons, wolves, and bears;
Teem with new monsters, whom thy upward face
Hath to the marbled mansion all above
Never presented! O, a root; dear thanks!
Dry up thy marrows, vines, and plough-torn leas;
Whereof ingratitude man, with liquorish draughts
And morsels unctuous, greases his pure mind,
That from it all consideration slips!

Enter Apemantus.

More man? Plague! plague!

Apem. I was directed hither: men report
Thou dost affect my manners, and dost use them.

Tim. 'Tis then because thou dost not keep a dog
Whom I would imitate: consumption catch thee!

Apem. This is in thee a nature but infected;
A poor unmanly melancholy sprung
From change of fortune. Why this spade? this place?

186. Ensear] dry up. Steevens quotes Lear, i. iv. 301:
"Dry up in her the organs of increase."
190. mansion all] Walker conjectured "mansion-hall."
192. Dry up . . . leas] Dyce, quoting Cotgrave, "Molleux. Marrowie, pithie, full of strength or strong sap," suggests that the plural "marrowes" may be a mistake for "marrowie" (marrowy), as an epithet to "vines." We certainly thus obtain an apt antithesis; the "marrowy vines" producing the "liquorish draughts" as the "plough-torn leas" produce the "morsels unctuous." But "marrows" may be in apposition with "vines" and "leas"; and in iv. i. 26, above, the plural is used in the same sense. Rowe gave "marrows, veins"; Hanmer, "meadows, vineyards," omitting "and"; Warburton, "harrow'd veins"; Collier, "meadows, vines"; Keightley, "married vines"; Heath conjectured "marrow'd veins."
195. consideration] regard for others, or for other things than sensual pleasures.
200. Whom . . . imitate] sc. as being an animal more worthy of imitation than a human animal, especially one like Apemantus.
201. infected] probably combines the idea of "tainted" and of "affected," "put on."
This slave-like habit? and these looks of care? Thy flatterers yet wear silk, drink wine, lie soft, 205 Hug their diseas'd perfumes, and have forgot That ever Timon was. Shame not these woods By putting on the cunning of a carper.

Be thou a flatterer now, and seek to thrive: By that which has undone thee: hinge thy knee, 210 And let his very breath, whom thou 'lt observe, Blow off thy cap; praise his most vicious strain, And call it excellent: thou was told thus;

Thou gav'st thine ears, like tapsters that bid welcome, To knaves and all approachers: 'tis most just 215 That thou turn rascal; hadst thou wealth again, Rascals should have 't. Do not assume my likeness.

Tim. Were I like thee I'd throw away myself.

Apem. Thou hast cast away thyself, being like thyself;

A madman so long, now a fool. What, think'st 220 That the bleak air, thy boisterous chamberlain,

Will put thy bleak shirt on warm? will these moss'd trees,

206. Hug . . . perfumes] "i.e. their diseas'd perfumed mistresses" (Malone). Steevens compares Othello, IV. i. 150: "'Tis such another fitchew; marry, a perfumed one.

208. the cunning ... carper] seems to mean the speciality of a fault-finder, not the "insidious art" (Steevens), or the "affected superiority in judgment" (Clarke), or the "counterfeit appearance" (Johnson). Warburton takes "carper" for "cynic," to which sect Apemantus belonged.


211. observe] do homage to; cp. Troilus and Cressida, II. iii. 137: "And underwrite in an observing kind His humourous predominance."

212. strain] natural bent; cp. Troilus and Cressida, II. ii. 154: "Can it be That so degenerate a strain as this Should once set footing in your generous bosoms?"

213. thou . . . thus] such were the flattering tales told to you in your prosperous days.

214. like tapsters] ready to welcome all and do their bidding. Malone compares Venus and Adonis, 849: "Like shrill-tongu'd tapsters answering every call, Soothing the humour of fantastic wits."

217. should have 't] would be certain to get it into their hands.

222. Will put . . . warm?] will
That have outliv’d the eagle, page thy heels
And skip when thou point’st out? will the cold brook,
Candied with ice, cauldle thy morning taste
To cure thy o’er-night’s surfeit? Call the creatures
Whose naked natures live in all the spite
Of wreakful heaven, whose bare unhoused trunks,
To the conflicting elements exposed,
Answer mere nature; bid them flatter thee;
O! thou shall find—


Apem. I love thee better now than e’er I did.

Tim. I hate thee worse.

Apem. Why?

Tim. Thou flatter’st misery.

Apem. I flatter not, but say thou art a caitiff.

bring you your shirt warm from the fire and help you to put it on?

222. mess’d] overgrown with moss; cp. As You Like It, iv. iii. 105.

223. That . . . eagle] "Aquila Senectus is a proverb. I learn from Turberville’s Book of Falconry, 1575, that the great age of this bird has been ascertained from the circumstance of its always building its eyrie, or nest, in the same place" (Steevens).

224. skip . . . out] be eager to do your every hest.

225. Candied] congealed; cp. The Tempest, ii. i. 279; “originally,” says Schmidt, “to make white (with sugar or hoar-frost).”

225. cauldle . . . taste] offer a cauldle to your morning palate “furred” with your over-night debauch; “cauldle,” literally a hot drink, from calidum, neuter of calidius, hot. These recuperatives, so often mentioned in the dramatists, were taken by our ancestors at various hours of day and night, and with various objects. For the verb, cp. Davenant, Love and Honour (1673), 256, “Cawdled like a Haberdasher’s Wife That lies in of her first child” (quoted in the New English Dictionary).


227. in all the spite] a mark for all the bitterness.

228. wreakful] vengeful; cp. Titus Andronicus, v. ii. 32.

229. Answer mere nature] cope with nature in all its stark rigour; cp. Lear, III. iv. 106, “Why, thou were better in thy grave than to answer with thy uncovered body this extremity of the skies.” Hudson explains, “Have no more than the absolute necessities of nature require”; but surely the words cannot bear such a sense. Rolfe, too, for “mere nature,” gives “the mere demands, or necessities, of nature.” Neither explanation accounts for “answer.”

230. A fool of thee] a fool in your person; cp. Julius Caesar, ii. i. 157; All’s Well, v. iii. 1.

231. caitiff] literally a “captive”; then, any mean, low wretch.
Tim. Why dost thou seek me out?

Apem. To vex thee.

Tim. Always a villain's office, or a fool's.

Dost please thyself in't?

Apem. Ay.

Tim. What! a knave too?

Apem. If thou didst put this sour-cold habit on

To castigate thy pride, 'twere well; but thou

Dost it enforcedly; thou 'dst courtier be again

Wert thou not beggar. Willing misery

Outlives uncertain pomp, is crown'd before;

The one is filling still, never complete;

The other, at high wish: best state, contentless,

Hath a distracted and most wretched being,

Worse than the worst, content.

Thou should'st desire to die, being miserable.

Tim. Not by his breath that is more miserable.

Thou art a slave, whom Fortune's tender arm

With favour never clasp'd, but bred a dog.

237. What! ... too] "when," says Johnson, "Apemantus tells him that he comes to vex him, Timon determines that to vex is either the office of a villain or a fool; that to vex by design is villany, to vex without design is folly. He then properly asks Apemantus whether he takes delight in vexing, and when he answers, yes, Timon replies, 'What! a knave too?' I before only knew thee to be a fool, but I now find thee likewise a knave.'"

241, 242. Willing ... before] wretchedness cheerfully accepted has a longer lease of life, and finds its full fruition sooner, than pomp which the merest accident may put an end to.

243, 244. The one ... wish] the one is ever filling, never full, the other as brimful as heart could desire; cp. Cymbeline, i. vi. 47-49:

"The cloyed will,

That satiate yet unsatisfied desire,

Both fill'd and running";

an allusion in both cases to the tubs of the Danaids.

244-246. best state ... content] the amallest good fortune, if not accompanied by contentment, is, in its uneasy restlessness, far more wretched than the worst ill-fortune, if attended by a contented mind.

247. Thou ... miserable] you, since your wretchedness has no such solace as contentment, ought to wish to end it by death.
Hadst thou, like us, from our first swath, proceeded 251
The sweet degrees that this brief world affords
To such as may the passive drugs of it
Freely command, thou would'st have plung'd thyself 255
In general riot; melted down thy youth
In different beds of lust; and never learn'd
The icy precepts of respect, but follow'd
The sugar'd game before thee. But myself,
Who had the world as my confectionary,
The mouths, the tongues, the eyes and hearts of men 260

251. *our first swath*] our earliest infancy, when we were first wrapped in swathing clothes; for "swath," cp. Jonson, *The Magnetic Lady*, iii. iv.: "Well could they teach each other how to win In their swath bands";


251, 252. *proceeded . . . degrees*] The technical language at Oxford and Cambridge, where members are said to "proceed" M.A., D.D., etc. The synonymous term, "to go out," is frequent in the dramatists, *e.g.*, Jonson, *The Staple of News*, ii. i.: "went out master of arts in a throng

At the university";

Massinger, *The Duke of Milan*, iv. i.: "With one that hath commenced, and gone out doctor";

where "commence" also is used technically. In Middleton, *Michielmas Term*, iii. iv. 91-94, and Dekker, *The Roaring Girl*, vol. iii. p. 188, Pearson's Reprint, we have a burlesque of the "degrees" which prisoners "proceeded" in the Counter; and in Jonson, *The New Inn*, i. i.:

"He may perhaps take a degree at Tyburn . . .

And so go forth a laureat in hemp circle."

253. *drugs*] another form of "drudges." The *New English Dictionary* quotes Huloet (1552), "Drudge or drugge, or vile servant in a house, whych doth all the vyle service"; and Greene, *Disput.* 31, "these wyse words spoken by so base a drug as his mayd."

256. *different*] various.

257. *The icy . . . respect*] the cold admonitions of reflection; *cp. Troilus and Cressida*, ii. ii. 49, 50:

"reason and respect,

Make livers pale and lustihood deject."

258-261. *But myself . . . employment*] This sentence before being completed passes into another with a different construction, and the words "But myself" are not really taken up till line 265, "I, to bear this," etc.

259. *confectionary*] place where confections, preserves, are made. The *New English Dictionary* quotes Surfl. and Markli. (1616), *Country Farame*, 585, "The Confectionarie or Closet of sweet meats"; *cp. pantry, buttery, spicery, etc. 
At duty, more than I could frame employment, 
That numberless upon me stuck as leaves 
Do on the oak, have with one winter's brush 
Fell from their boughs and left me open, bare 
For every storm that blows; I, to bear this, 
That never knew but better, is some burden:
Thy nature did commence in sufferance, time
Hath made thee hard in 't. Why should'st thou hate men?
They never flatter'd thee: what hast thou given?
If thou wilt curse, thy father, that poor rag, 
Must be thy subject, who in spite put stuff
To some she beggar and compounded thee
Poor rogue hereditary. Hence! be gone!
If thou hadst not been born the worst of men,
Thou hadst been a knave and flatterer.

Apem. Art thou proud yet? 275

Tim. Ay, that I am not thee.

Apem. I, that I was

No prodigal.

Tim. I, that I am one now:
Were all the wealth I have shut up in thee,

270. rag] worthless thing; cp. Jonson, Cynthia Revels, v. ii., "Heart, who let in that rag there amongst us?" Ford, The Lady's Trial, v. i.:
"Was ever such a tatter'd rag of man's flesh
Patch'd up for copesmate of my niece's daughter?"

274. worst] most basely born.

277. I, that . . . now] sc. in being willing to fling all his wealth to the dogs if in so doing he could consign Apemantus to the same fate.
I'd give thee leave to hang it. Get thee gone.

That the whole life of Athens were in this!

Thus would I eat it. [Eating a root.]

Here; I will mend thy feast.

First mend my company, take away thyself.

So I shall mend mine own, by the lack of thine.

'Tis not well mended so, it is but botch'd;

If not, I would it were.

What would'st thou have to Athens?

Thine thither in a whirlwind. If thou wilt,

Tell them there I have gold; look, so I have.

Here is no use for gold.

The best and truest;

For here it sleeps, and does no hired harm.

Where liest o' nights, Timon?

Under that's above me.

Where feed'st thou o' days, Apemantus?

Where my stomach finds meat; or, rather,

where I eat it.

Would poison were obedient and knew my mind!

Where would'st thou send it?

Would that!

'Tis not... were: This seems to mean, "even then (when mended by lack of my company) your company, being the company of yourself alone, cannot be said to be well mended, but only to be clumsily patched, a mere piece of botchery; if not, I wish you might find it so." But Rolfe explains the latter line as "even it were not well mended so, I wish it were mended imperfectly by thy absence; or, perhaps, if not yet thus botched (since you have not yet gone), I wish the job were finished by your departure"; thus taking "it" to refer to "Timon's" company.

What... Athens? what commission would you give me now that I am setting out for Athens? what in the direction of Athens would be your desire? Cp. The Two Gentlemen of Verona, i. i. 67: "To Milan let me hear from thee by letters," i.e. by letters sent to Milan. A somewhat similarly pregnant construction occurs in Coriolanus, i. iii. 32: "Methinks I hear hither your husband's drum," i.e. the sound "borne hither."
Tim. To sauce thy dishes.

Apem. The middle of humanity thou never knewest, but the extremity of both ends. When thou wast in thy gilt and thy perfume, they mocked thee for too much curiosity; in thy rags thou knowest none, but art despised for the contrary. There's a medlar for thee; eat it.

Tim. On what I hate I feed not.

Apem. Dost hate a medlar?

Tim. Ay, though it look like thee.

Apem. An thou hadst hated meddlers sooner, thou should'st have loved thyself better now. What man didst thou ever know unthrift that was beloved after his means?
Tim. Who, without those means thou talkest of, didst thou ever know beloved?

Apem. Myself.

Tim. I understand thee; thou hadst some means to keep a dog.

Apem. What things in the world canst thou nearest compare to thy flatterers?

Tim. Women nearest; but men, men are the things themselves. What would'st thou do with the world, Apemantus, if it lay in thy power?

Apem. Give it the beasts, to be rid of the men.

Tim. Would'st thou have thyself fall in the confusion of men,—and remain a beast with the beasts?

Apem. Ay, Timon.

Tim. A beastly ambition, which the gods grant thee t'attain to. If thou wert the lion, the fox would beguile thee; if thou wert the lamb, the fox would eat thee; if thou wert the fox, the lion would suspect thee, when peradventure thou wert accused by the ass; if thou wert the ass, thy dulness would torment thee, and still thou livedst but as a breakfast to the wolf; if thou wert the wolf, thy greediness would afflict thee, and oft thou should'st hazard thy life for thy dinner; wert thou the unicorn, pride and wrath would confound

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314, 315. thou hadst ... dog] you were once able to keep a dog and he would fawn on you, which none but a dog would do.

322, 323. fall ... men] share in the general ruin of mankind.

331. livedst] would live.

335. unicorn] "The account given of the unicorn is this: that he and the lion being enemies by nature, as soon as the lion sees the unicorn, he betakes himself to a tree: the unicorn in his fury, and with all the swiftness of his course, running at him, sticks his horn fast in the tree, and then the lion falls upon him and kills him. Gesner,
thee and make thine own self the conquest of thy fury; wert thou a bear, thou would'st be killed by the horse; wert thou a horse, thou would'st be seized by the leopard; wert thou a leopard, thou wert German to the lion, and the spots of thy kindred were jurors on thy life; all thy safety were remotion, and thy defence absence. What beast could'st thou be that were not subject to a beast? and what a beast art thou already, that seest not thy loss in transformation!

Apem. If thou could'st please me with speaking to me, thou might'st have hit upon it here; the commonwealth of Athens is become a forest of beasts.

Tim. How has the ass broke the wall, that thou art out of the city?

Apem. Yonder comes a poet and a painter: the plague of company light upon thee! I will fear to catch it, and give way. When I know not what else to do, I'll see thee again.
Tim. When there is nothing living but thee, thou shalt be welcome. I had rather be a beggar's dog than Apemantus.

Apem. Thou art the cap of all the fools alive.

Tim. Would thou wert clean enough to spit upon!

Apem. A plague on thee! thou art too bad to curse.

Tim. All villains that do stand by thee are pure.

Apem. There is no leprosy but what thou speak'st.

Tim. If I name thee.

I'll beat thee, but I should infect my hands.

Apem. I would my tongue could rot them off!

Tim. Away, thou issue of a mangy dog!

Choler does kill me that thou art alive;

I swoon to see thee.

Apem. Would thou would'st burst!

Tim. Away, thou tedious rogue! I am sorry I shall lose a stone by thee. [Throws a stone at him.

Apem. Beast!

Tim. Slave!

Apem. Toad!

Tim. Rogue, rogue, rogue!

I am sick of this false world, and will love nought

But even the mere necessities upon't.

Then, Timon, presently prepare thy grave;

Lie where the light foam of the sea may beat


365. *If I name thee*] yes, I grant that there is leprosy in my mouth, if I name thee.

366. *I'll beat... hands*] I will beat you, "or rather I would beat you," if it were not that in doing so I should infect my hand. For this irregular sequence of tenses, cp. *Hamlet*, II. ii. 157, 158; *1 Henry VI.*, II. iv. 98.

379. *presently*] at once. In Shakespeare the word seldom has the modern sense of "in a short time." So, too, with him, "by and by" means "almost immediately."
Thy grave-stone daily: make thine epitaph,
That death in me at others' lives may laugh.

[Looking on the gold.] O thou sweet king-killer, and
dear divorce
'Twixt natural son and sire! thou bright defiler
Of Hymen's purest bed! thou valiant Mars! 385
Thou ever young, fresh, lov'd, and delicate wooer,
Whose blush doth thaw the consecrated snow
That lies on Dian's lap! thou visible god,
That solder'st close impossibilities,
And mak'st them kiss! that speak'st with every tongue,
To every purpose! O thou touch of hearts! 391
Think thy slave man rebels; and by thy virtue
Set them into confounding odds, that beasts
May have the world in empire!

Apem. Would 'twere so!
But not till I am dead; I'll say thou'st gold: 395
Thou wilt be throng'd to shortly.

Tim. Throng'd to?

Apem. Ay.

Tim. Thy back, I prithee.

Apem. Live, and love thy misery!

Tim. Long live so, and so die! 399
[Exit Apemantus.
I am quit.

384. son and sire] Rowe; Sunne and fire Ff 1, 2, 3; Sun and Fire Ff 4.

384. natural] bound by the closest ties of nature. The sense of "illegitimate" is not found in Shakespeare.

389. close] closely.

389. impossibilities] things apparently incapable of union.

391. touch] touchstone.

392, 393. by thy virtue . . . odds] by your power, natural efficacy, set them at such odds that their mutual destruction shall be complete.

398. I am quit] he has gone at last.

In the folios the next line is given to Apemantus. It is possible that Timon's words are said as the cynic moves off, and that he, looking back, has a last fling at Misanthropos on seeing the approach of creatures so abhorrent to
Moe things like men! Eat, Timon, and abhor them.

Enter Thieves.

First Thief. Where should he have this gold? It is 400 some fragment, some slender ort of his remainder. The mere want of gold, and the falling-from of his friends, drove him into this melancholy.

Second Thief. It is noised he hath a mass of treasure.

Third Thief. Let us make the assay upon him: if he 405 care not for’t, he will supply us easily; if he covetously reserve it, how shall’s get it?

Second Thief. True; for he bears it not about him, 'tis hid.

First Thief. Is not this he?

All. Where?

Second Thief. 'Tis his description.

400. them] Rowe, then Ff.

him. Hanmer first gave the line to Timon, and the editors generally acquiesce. Apemantus’s exit is in the folios placed after “them,” line 399.

400. should he have . . .?] can he possibly have . . . ?

401. ort] scrap. “The word is seldom found in the singular. ‘Orts, Fragmenta, Mensa reliquiae,’ Coles's Lat. and Eng. Dict.: ‘Orts, The refuse of hay left in the stall by cattle,' Craven Dialect” (Dyce, Glossary). “The word is completely solved by the fuller form found in O. Du., viz.oirete, oraeae, a piece left uneaten at meals. This is a compound word made up of O. Du. oor-, cognate with A.-S. or- . . . preposition signifying ‘out’ or ‘without’; and Du. eten, cognate with E. eat. Thus the sense is ‘what is left in eating;’ an ‘out-morsel,’ if we may so express it” (Skeat, Ety. Dict.). Cp. Troilus and Cressida, v. ii. 158:

“‘The fractions of her faith, orts of her love’;

and Jonson, The New Inn, v. i.:

“Hang thee, thou parasite, thou son of crumbs
And ors.”

402. falling-from] i.q. falling off from. Hanmer hyphenated the words.

405. make . . . him] test the truth of the rumour by questioning him; with perhaps an allusion to the assaying of metals or to the cutting up of game.

407. shall’s] On this colloquialism, Abbott, S. G., § 215, writes, “Shall, originally meaning necessity or obligation, and therefore not denoting an action on the part of the subject, was used in the South of England as an impersonal verb. . . . So Chaucer, ‘us oughte,’ and we also find ‘as us wol,’ t.e. ‘as it is pleasing to us.’”
Third Thief. He; I know him.  
All. Save thee, Timon.  
Tim. Now, thieves?  
All. Soldiers, not thieves.  
Tim. Both too; and women's sons.  
All. We are not thieves, but men that much do want.  
Tim. Your greatest want is, you want much of meat.  
Why should you want? Behold, the earth hath roots;  
Within this mile break forth a hundred springs;  
The oaks bear mast, the briers scarlet hips;  
The bounteous housewife, nature, on each bush  
Lays her full mess before you. Want! why want?  
First Thief. We cannot live on grass, on berries, water,  
As beasts and birds and fishes.  
Tim. Nor on the beasts themselves, the birds, and fishes;  
You must eat men. Yet thanks I must you con  

415. Now, thieves?] Capell, Now Theeues Ff.

418. you want . . . meat] Many editors follow Hanmer in reading "men" for "meat," with an equivocue of "you are wanting much in that which constitutes a man." They justify the alteration by the words of line 427, "You must eat men." But those words are said only after the banditti have declared themselves unable to eat the food which Timon tells them is so easily to be had. Timon means, I think, You talk about wanting much, but in reality all you want is to satisfy your voracious appetites; you have no higher wants than those of a mere animal craving. If we read "men" without an equivocue, the words are pointless; if with one, the connection with what follows is impaired. Theobald gave "meat," i.e. what is suitable; Steevens conjectured "me"; Farmer, "much.—Of meat why," etc.; Eltze, "much of me," and other conjectures, will be found in the Cambridge Shakespeare.  
421. mast] here acorns; literally, edible fruit; used also of the fruit of the beech, pine, etc. Cp. Jonson, The Sad Shepherd, ii. i. :
"An aged oak, the king of all the field,  
With a broad beech there grows afore my dur,  
That mickle mast unto the ferm doth yield."  
423. mess] O. F. mes, a dish.  
427. Yet thanks . . . con] Cp. All's Well, iv. iii. 174. To "con thanks" is a very common old expression for to acknowledge one's gratitude, but "con" is to study carefully, and perhaps Timon means ironically that it is no offhand perfunctory thanks that are due to them.
That you are thieves profess'd, that you work not
In holier shapes; for there is boundless theft
In limited professions. Rascal thieves,
Here's gold. Go, suck the subtle blood o' the grape,
Till the high fever seethe your blood to froth.
And so 'scape hanging: trust not the physician;
His antidotes are poison, and he slays
More than you rob: take wealth and lives together;
Do villany, do, since you protest to do't,
Like workmen. I'll example you with thievery:
The sun's a thief, and with his great attraction
Rob the vast sea; the moon's an arrant thief,

436. villany] Rowe; villain, Ff 1, 2; villain, Ff 3, 4.

430. limited professions] probably those avocations which profess to be bound by certain restrictions, unlike yours which make no such hypocritical excuses. Malone explains "regular," "orderly"; Warburton, "legal." There is of course an antithesis between "boundless" and "limited."


433. And so ... hanging] sc. by dying of fever.

433-435. trust not ... together] Ingleby, The Still Lion, p. 144, discussing iii. iii. 11, 12, "His friends ... o'er," cites this passage as a parallel. "Timon," he says, "advises the robbers to take the physicians as their example, who thrive by their patients' wealth first, and leave them to die of their drugs afterwards." The application seems to me a different one. Referring to their dying of fever, Timon thinks of physicians, and says, Put no trust in physicians; they profess curing, but their victims are more numerous than yours; you aver

villany; be, then, thorough in its practice, both rob and kill. For "protest," Theobald gives "profess"; but "protest" is more forcible.

437. example ... thievry] furnish you with parallels of thievry.

439. arrant] "a variant of errant, 'wandering, vagrant, vagabond,' which from its frequent use in such expressions as arrant thief, became an intensive, 'thorough, notorious, downright,' especially, from its original associations, with opprobrious names" (The New Eng. Dict.). Though much more frequent in a bad sense, it was also used in a good one. Cf. Ford, The Fancies Chaste and Noble, iii. ii.:

"'Tis scarcely possible
To distinguish one of these vile naughty packs
From true and arrant ladies."

So, too, Ford, Love's Sacrifice, ii. ii.; Beaumont and Fletcher, The Loyal Subject, iii. v.; The Little French Lawyer, iv. iv. 4. In Jonson, The Staple of News, i. ii., we have the form "errant" in the same sense, "He is an errant learned man," and the same phrase in The Magnetic Lady, iii. iv.
And her pale fire she snatches from the sun;

The sea's a thief, whose liquid surge resolves
The moon into salt tears; the earth's a thief,
That feeds and breeds by a composture stolen
From general excrement; each thing's a thief;
The laws, your curb and whip, in their rough

power

Have uncheck'd theft. // Love not yourselves; away!
Rob one another. There's more gold. Cut throats;
All that you meet are thieves: to Athens go,
Break open shops; nothing can you steal
But thieves do lose it: steal no less for this

I give you; and gold confound you howsoever!

(Amen.)

441. resolve] melts; cp. King John, v. iv. 25.

442. moon] This was altered by
Theobald to "mounds," and by Capell
to "earth," both unhappy conjectures.
Malone well remarks, "Shakespeare
knew that the moon was the cause of
the tides, ... and in that respect the
liquid surge, that is, the waves of
the sea rising one upon another in the pro-
gress of the tide, may be said to resolve
the moon into salt tears; the moon, as
the poet chooses to state the matter,
losing some part of her humility, and
the accretion to the sea, in consequence
of her tears, being the cause of the
liquid surge. Add to this the popular
notion, yet prevailing, of the moon's in-
fluence on the weather; which together
with what has been already stated,
probably induced our author here and
in other places to allude to the watry
quality of that planet. . . ."

443. composture] compost, manure.
Apparently a coinage of Shakespeare.

444. excrement] properly that which
grows out of or is thrown off some-
ting; Lat. excrementum, excrescere; hence faeces, hair, nails, etc. In Ford's

Perkin Warbeck, iv. iv., we have the
word of worms, figuratively:
"Thoughts busied in the sphere of
royalty
Fix not on creeping-worms without
their stings
Mere excrements of earth."

445. 446. The laws . . . theft] the
laws which curb and punish you, are,
in their tyrannous execution, guilty of
unlimited robbery, exactions covered
over with the pretence of public interest.

451. howsoever] in any case; cp. The
Two Gentlemen of Verona, i. i. 34:
"If lost, why then a grievous labour
won;
However, but a folly bought with
wit";

Massinger, The Renegado, iv. i.:
"This penitence is not counterfeit: howsoever,
Good actions are in themselves
rewarded";

Shirley, The Ball, iv. iv.:
"Lord Ra. Did you spare him
For that consideration?
Bo. H owsoever,
What honour had it been for me
to quarrel . . .?"
Third Thief. He has almost charmed me from my profession, by persuading me to it.

First Thief. 'Tis in the malice of mankind that he thus advises us; not to have us thrive in our mystery.

Second Thief. I'll believe him as an enemy, and give over my trade.

First Thief. Let us first see peace in Athens; there is no time so miserable but a man may be true.

[Exeunt Thieves.]

Enter Flavius.

Flav. O you gods!

Is yond despis'd and ruinous man my lord? Full of decay and failing? O monument And wonder of good deeds evilly bestow'd! What an alteration of honour Has desperate want made! What viler thing upon the earth than friends Who can bring noblest minds to basest ends! How rarely does it meet with this time's guise, When man was wish'd to love his enemies! Grant I may ever love, and rather woo Those that would mischief me than those that do!

457. mystery] See note on iv. i. 18, above.
458. I'll believe . . . enemy] apparently a reference to the proverbial fas est et ab hoste doceri.
466, 467. What . . . made!} how terribly changed by want is he, once so honoured, now sunk so low!
470, 471. How rarely . . . enemies!} "how admirably does the injunction to love one's enemies accord with the fashion of the times!" (Rolfe).
472, 473. Grant . . . do!} Johnson explains, "Let me rather woo or caress those that would mischief, that profess to mean me mischief, than those that really do me mischief, under false professions of kindness. The Spaniards, I think, have this proverb: 'Defend me from my friends, and from my enemies I will defend myself.' This proverb is a sufficient comment on the passage." I suppose that Johnson is right, but the
He has caught me in his eye: I will present
My honest grief unto him; and, as my lord,
Still serve him with my life. My dearest master!

**TIMON comes forward.**

*Tim.* Away! what art thou?

*Flav.* Have you forgot me, sir?

*Tim.* Why dost ask that? I have forgot all men;
Then, if thou grant'st thou 'rt a man, I have forgot thee.

*Flav.* An honest poor servant of yours.

*Tim.* Then I know thee not: I never had honest man about me, I; all I kept were knaves, to serve in meat to villains.

*Flav.* The gods are witness,
Ne'er did poor steward wear a truer grief
For his undone lord than mine eyes for you.

*Tim.* What! dost thou weep? Come nearer; then I love thee,
Because thou art a woman, and disclaim'st Flinty mankind; whose eyes do never give,
But thorough lust and laughter. Pity's sleeping:
Strange times, that weep with laughing, not with weeping!


474. 475. *I will . . . him* I will make myself known to him, and show how truly I sorrow at his state.

482. *to serve . . . villains* employed to no other purpose than to, etc. Johnson points out that "knave" is here used in the double sense of servant and rascal.

488. *give* give way, yield, sc. to tears.

489, 490. *Pity . . . times,*] For the folio reading, Johnson conjectured,
Flav. I beg of you to know me, good my lord,
To accept my grief and whilst this poor wealth lasts
To entertain me as your steward still.

Tim. Had I a steward
So true, so just, and now so comfortable?
It almost turns my dangerous nature mild.
Let me behold thy face. Surely, this man
Was born of woman.
Forgive my general and exceptless rashness,
You perpetual-sober gods! I do proclaim
One honest man—mistake me not—but one;
No more, I pray,—and he's a steward.
How fain would I have hated all mankind!
And thou redeem'st thyself: but all, save thee,
I fell with curses.

Methinks thou art more honest now than wise;
For, by oppressing and betraying me,
Thou might'st have sooner got another service:
For many so arrive at second masters

'To laugh, pity sleeping,' Staunton,
'To laughter, pity's steeping,' Hanmer
put the two lines in the margin.
Possibly we might read 'Pity's keeping Strange times,' etc., 'keeping' being taken in the sense so frequent in Shakespeare, of observing, celebrating, as, e.g., Othello, III. iii. 140:

"who has a breast so pure,
But some uncleanly apprehensions
Keep leets and law days and in session sit
With meditations lawful?"

495. comfortable] full of comfort to another. For adjectives in -ble having an active and a passive meaning, see Abbott, S. G., § 3, and compare "unmeritable," Richard III., III. vii. 155, Julius Caesar, IV. i. 12; "medicinable,"

496. dangerous] savage, disposed to violence.
496. mild] Thirlby's conjecture for "wilde" or "wild" of the folios, first edited by Hanmer, and now usually adopted. Delius and Rolfe retain "wild," the latter, with Verplanck, taking "dangerous" as "unsafe."

499. exceptless] that would make no exception in its curses.
502. I pray] Lettsom conjectures "I say"; but "I pray" is merely a parenthetic apostrophe to the gods.
504. redeem'st thyself] sc. from my curse.
505. fell] strike down.
507. oppressing] injuring.
Upon their first lord's neck. But tell me true— 510
For I must ever doubt, though ne'er so sure—
Is not thy kindness subtle, covetous,
A usuring kindness, and as rich men deal gifts,
Expecting in return twenty for one?

Flav. No, my most worthy master; in whose breast 515
Doubt and suspect, alas, are plac'd too late:
You should have fear'd false times when you did
feast;

Suspect still comes where an estate is least.
That which I show, heaven knows, is merely love,
Duty and zeal to your unmatched mind, 520
Care of your food and living; and, believe it,
My most honour'd lord,
For any benefit that points to me,
Either in hope, or present, I'd exchange
For this one wish, that you had power and wealth 525
To requite me by making rich yourself.

Tim. Look thee, 'tis so! Thou singly honest man,
Here, take: the gods out of my misery
Have sent thee treasure. Go, live rich and happy;
But thus condition'd: thou shalt build from men; 530

510. Upon . . . neck] mounting their first lord's shoulders in order to climb into, etc.
513. A usuring . . . gifts] With Pope, I have ejected the words "If not" at the beginning of the line, believing them to have been caught from "Is not" just above. Both sense and metre seem thus improved. Walker conjectured "Gifts to catch gifts," ending the lines at "deal" . . . "return."
516. suspect] suspicion. Cp. Sonnets, lxx. 3; Marston, The Malcontent, i. i. 222, "Dissemblance and suspect."
518. still] Surely we should read "ill," i.e. it is no time for suspicion when good fortune has wholly deserted you. He had just said "in whose breast . . . too late."
519. merely] purely.
523-525. For any . . . wish] There is a slight confusion of thought between "As regards any benefit . . . I would exchange it for this one wish," etc., and "For any benefit . . . I would exchange this one wish," etc.
530. But thus condition'd] but upon this condition that, etc.
530. from] away from.
Hate all, curse all, show charity to none,
But let the famish'd flesh slide from the bone
Ere thou relieve the beggar; give to dogs
What thou deny'st to men; let prisons swallow 'em,
Debts wither 'em to nothing; be men like blasted woods,
And may diseases lick up their false bloods!
And so farewell and thrive.

Tim. O! let me stay
And comfort you, my master.

Flav. If thou hatest
Curses, stay not; fly, whilst thou art bless'd and free:
Ne'er see thou man, and let me ne'er see thee.

[Exeunt severally.

ACT V


Enter Poet and Painter.

Pain. As I took note of the place, it cannot be far where he abides.

Poet. What's to be thought of him? Does the rumour hold for true that he's so full of gold?

Pain. Certain: Alcibiades reports it; Phrynia and

5. Phrynia] Rowe, ed. 2; Phrynica F 1; Phrmia Ff 2, 3, 4.

535. Debts ... woods] Believing that "be men" has been caught from the line above, and in order to mend the metre, I suggest "Debts wither 'em to nothing like blasted woods"; accenting "nothing" on the first syllable, as in Richard III. i. ii. 236; Cymbeline, iv. iv. 15. The sense is thus improved, I think, by bringing "wither" and "blasted" into close conjunction, whereas by the present reading and punctuation the words "be men ... woods" do not cohere well with "And may ... bloods!"
Timandra had gold of him: he likewise enriched poor straggling soldiers with great quantity. 'Tis said he gave unto his steward a mighty sum.

Poet. Then this breaking of his has been but a try for his friends.

Pain. Nothing else; you shall see him a palm in Athens again, and flourish with the highest. Therefore 'tis not amiss we tender our loves to him, in this supposed distress of his: it will show honestly in us, and is very likely to load our purposes with what they travail for, if it be a just and true report that goes of his having.

Poet. What have you now to present unto him?

Pain. Nothing at this time but my visitation; only I will promise him an excellent piece.

Poet. I must serve him so too; tell him of an intent that's coming toward him.

Pain. Good as the best. Promising is the very air o' the time; it opens the eyes of expectation; performance is ever the dullest for his act; and, but in the plainer and simpler kind of people, the deed of saying is quite out of use. To promise
is most courtly and fashionable; performance is a kind of will or testament which argues a great sickness in his judgment that makes it.

Enter Timon from his cave.

Tim. [Aside.] Excellent workman! thou canst not paint a man so bad as is thyself.

Poet. I am thinking what I shall say I have provided for him: it must be a personating of himself; a satire against the softness of prosperity, with a discovery of the infinite flatteries that follow youth and opulence.

Tim. [Aside.] Must thou needs stand for a villain in thine own work? Wilt thou whip thine own faults in other men? Do so, I have gold for thee.

Poet. Nay, let's seek him: Then do we sin against our own estate, When we may profit meet, and come too late.

Pain. True; When the day serves, before black-corner'd night, Find what thou want'st by free and offer'd light. Come.

Tim. [Aside.] I'll meet you at the turn. What a god's gold,

35. a personating of himself] "personating, for representing simply. For the subject of this projected satire was Timon's case, not his person" (Warburton).

36. softness] want of pith, insubstantiality.

37. discovery] exposure.

39, 40. stand \\... work?] sc. by exposing the hollowness of your flattery.

47. black-corner'd] perhaps "that shrouds everything as in dark corners"; "-corneted," "-coroned," "-coned," "-crowned," "-covered," "-curtain'd," "-collied," and various other changes have been proposed. The sense I have given (taking the passive particle for the active) is intended as an antithesis to "free and offer'd light," a hendiadys for "freely offered light."

50. the turn] sc. in the road.
That he is worshipp'd in a baser temple
Than where swine feed!
'Tis thou that rigg'st the bark and plough'st the foam,
Settlest admired reverence in a slave:
To thee be worship; and thy saints for aye
Be crown'd with plagues that thee alone obey.
Fit I meet them. [Advancing.

Poet. Hail, worthy Timon!

Pain. Our late noble master!

Tim. Have I once liv'd to see two honest men?

Poet. Sir,

Having often of your open bounty tasted,
Hearing you were retired, your friends fall'n off,
Whose thankless natures—O abhorred spirits!
Not all the whips of heaven are large enough—
What! to you,

Whose star-like nobleness gave life and influence
To their whole being! I am rapt, and cannot cover
The monstrous bulk of this ingratitude
With any size of words.

Tim. Let it go naked, men may see 't the better:

55. worship] Rowe; worship Ff 1, 2, 3; worship't F 4. 64. enough—] Rowe; enough, Ff 2, 3, 4. 70. go naked, men] Theobald, go, Naked men Ff.

51. temple] here of the human body, as often in Shakespeare.
54. Settlest . . . slave] apparently, establishes, makes firm, the admiring reverence which a slave has for his master.
61. open] free-handed.
63, 64. Whose . . . enough] A change of construction due to change of thought, or perhaps only an ellipsis of "for," as Clarke understands. Cp. The Winter's Tale, v. ii. 94, "One of the prettiest touches of all . . . was when, at the relation of the queen's death . . . how attentiveness wounded his daughter" (quoted by Abbott, S. G., § 415).
66. influence] here used in its technical (astrological) sense.
67. rapt] See note on 1. i. 21, above.
69. With any . . . words] with any words however large-embracing.
70. naked] Timon is playing upon the word "bulk" in the sense of body; cp. Richard III. i. iv. 40, "within my panting bulk."
You that are honest, by being what you are,
Make them best seen and known.

Pain. He and myself
Have travell'd in the great shower of your gifts,
And sweetly felt it.

Tim. Ay, you are honest men.

Pain. We are hither come to offer you our service. 75

Tim. Most honest men! Why, how shall I requite you?
Can you eat roots and drink cold water? no.

Both. What we can do, we'll do, to do you service.

Tim. Ye're honest men. Ye've heard that I have gold;
I am sure you have: speak truth; ye're honest men.

Pain. So it is said, my noble lord; but therefore 81
Came not my friend nor I.

Tim. Good honest men! Thou draw'st a counterfeit
Best in all Athens: thou'rt, indeed, the best;
Thou counterfeit'st most lively.

Pain. So, so, my lord. 85

Tim. E'en so, sir, as I say. And, for thy fiction,
Why, thy verse swells with stuff so fine and smooth
That thou art even natural in thine art.
But, for all this, my honest-natur'd friends,
I must needs say you have a little fault: 90
Marry, 'tis not monstrous in you, neither wish I
You take much pains to mend.

Both. Beseech your honour

79. Ye're . . . ye've] Dyce, Y'are . . . Y'have Ff.

73. Have . . . gifts] have had full experience of the plenteous rain of your generosity; cp. line 16, above, "to load our purposes with what they may travail for."

83. counterfeit] portrait, as often in Shakespeare, but with a quibble.

88. That thou . . . art] that even in that which is a work of art you show yourself in your true nature, sc. that of a hypocrite.
To make it known to us.

Tim. You'll take it ill.

Both. Most thankfully, my lord.

Tim. Will you indeed?

Both. Doubt it not, worthy lord.

Tim. There's never a one of you but trusts a knave,
That mightily deceives you.

Both. Do we, my lord?

Tim. Ay, and you hear him cog, see him dissemble,
Know his gross patchery, love him, feed him,
Keep in your bosom; yet remain assured
That he's a made-up villain.

Pain. I know none such, my lord.

Poet. Nor I.

Tim. Look you, I love you well; I'll give you gold,
Rid me these villains from your companies:
Hang them or stab them, drown them in a draught,
Confound them by some course, and come to me,
I'll give you gold enough.

Both. Name them, my lord; let's know them.

Tim. You that way and you this, but two in company;
Each man apart, all single and alone,
Yet an arch-villain keeps him company.

98. cog] deceive; sometimes used transitively, as in Marston, Antonio and Mellida, Pt. I. iii. i. 99, "to cog a die."
99. patchery] knavish contrivance; cp. Troilus and Cressida, ii. iii. 77, "Here is such patchery, such juggling and such knavery."
101. made-up] complete; cp. Richard III. i. 1. 21, "scarce half made up"; Cymbeline, v. i. 109, "being scarce made up, I mean, to man." Heywood, The English Traveller, iii. i., "So every way accomplished and made up."
105. draught] a jakes; cp. Jonson, Cynthia's Revels, v. ii., "You shall bury them in a muckhill, a draught"; Marston, The Malcontent, iv. ii. 143, "'tis but the draught wherein the heavenly bodies discharge their corruption."
109. but... company] but still two together; for, as he goes on to explain, though they are apart, yet with each of them "an arch-villain keeps him company." Hanmer's alteration of "but" to "not" utterly spoils the humour of the passage.
If, where thou art, two villains shall not be, 112.
Come not near him. If thou would'st not reside
But where one villain is, then him abandon.
Hence! pack! there's gold; you came for gold, ye slaves: 115
You have work for me, there's payment: hence!
You are an alchemist, make gold of that.
Out, rascal dogs!

[Beats them out and then retires to his cave.]

Enter Flavius and two Senators.

Flav. It is in vain that you would speak with Timon;
For he is set so only to himself, 120
That nothing but himself, which looks like man,
Is friendly with him.

First Sen. Bring us to his cave:
It is our part and promise to the Athenians
To speak with Timon.

Second Sen. At all times alike
Men are not still the same: 'twas time and griefs 125
That framed him thus: time, with his fairer hand,
Offering the fortunes of his former days,
The former man may make him. Bring us to him,
And chance it as it may.

Flav. Here is his cave.
Peace and content be here! Lord Timon! Timon! 130
Look out, and speak to friends: the Athenians,

112. If, where . . . be] if you are determined that where you are there shall not be two villains, etc.
120. For he . . . himself] for he is so intently bent upon his own concerns; or, so wholly “wrapt up in self-contemplation,” as Schmidt explains.
123. our . . . promise] the part we undertook to play.
By two of their most reverend senate, greet thee:
Speak to them, noble Timon.

Re-enter Timon from his cave.

Tim. Thou sun, that comfort'st, burn! Speak, and be hang'd:
For each true word, a blister! and each false

Be as a cauterizing to the root o' the tongue,
Consuming it with speaking!

First Sen. Worthy Timon,—
Tim. Of none but such as you, and you of Timon.
Second Sen. The senators of Athens greet thee, Timon.
Tim. I thank them; and would send them back the
plague,
Could I but catch it for them.

First Sen. O! forget
What we are sorry for ourselves in thee.
The senators with one consent of love
Entreat thee back to Athens; who have thought
On special dignities, which vacant lie
For thy best use and wearing.

Second Sen. They confess
Toward thee forgetfulness too general, gross;
Which now the public body, which doth seldom
Play the recanter, feeling in itself
A lack of Timon's aid, hath sense withal
Of it own fail, restraining aid to Timon;

136. cauterizing] Rowe; Cantherizing F 1; Catherizing Ff 2, 3, 4.
142. in thee] in regard to you.
146. For thy . . . wearing] for you to use and wear as no one could do so fitly.
151. it] "an early provincial form of the old genitive, is found for its, especially when a child is mentioned, or when any one is contemptuously spoken of as a child" (Abbott, S. G., § 228), as in The Winter's Tale, iii. ii. 109; Lear, i. iv. 235. Most editors here alter to "its," and perhaps rightly,
And send forth us, to make their sorrowed render,
Together with a recompense more fruitful
Than their offence can weigh down by the dram;
Ay, even such heaps and sums of love and wealth 155
As shall to thee blot out what wrongs were theirs,
And write in thee the figures of their love,
Ever to read them thine.

Tim. You witch me in it;
Surprise me to the very brink of tears:
Lend me a fool's heart and a woman's eyes,
And I'll beweep these comforts, worthy senators.

First Sen. Therefore so please thee to return with us,
And of our Athens, thine and ours, to take
The captainship, thou shalt be met with thanks,
Allow'd with absolute power, and thy good name 165
Live with authority: so soon we shall drive back
Of Alcibiades the approaches wild;
Who, like a boar too savage, doth root up
His country's peace.

Second Sen. And shakes his threat'ning sword
Against the walls of Athens.

First Sen. Therefore Timon,— 170

though "its" is very rarely used by Shakespeare.
151. fail] shortcomings; Capell's correction of the folio reading, "fall." Hanmer gave "fault." 151. restraining . . . Timon]in having prevented help being given to Timon at his need; Johnson conjectured "refraining." 152. sorrowed render] submissive and sorrowful confession of their fault; cp. Cymbeline, iv. iv. 11:
"may drive us to a render
Where we have lived."
154. by the dram] if carefully weighed; the dram being one of the smallest of weights.
158. Ever . . . thine] so that you will ever recognise them (the public body) as wholly yours, wholly devoted to you.
165. Allow'd . . . power] be confirmed in absolute power. Schmidt explains "Allowed" as "trusted, invested by public authority."
165, 166. and thy . . . authority] and you enjoy reputation with authority.
168. like a boar] Steevens compares Psalms lxxx. 13, "The wild boar out of the wood doth root it up."
Tim. Well, sir, I will; therefore, I will, sir, thus:
If Alcibiades kill my countrymen,
Let Alcibiades know this of Timon,
That Timon cares not. But if he sack fair Athens,
And take our goodly aged men by the beards,
Giving our holy virgins to the stain
Of contumelious, beastly, mad-brain'd war,
Then let him know, and tell him Timon speaks it,
In pity of our aged and our youth
I cannot choose but tell him, that I care not,
And let him take 't at worst; for their knives care not
While you have throats to answer: for myself,
There's not a whittle in the unruly camp
But I do prize it at my love before
The reverend'st throat in Athens. So I leave you
To the protection of the prosperous gods,
As thieves to keepers.

Flav. Stay not; all's in vain.

171. Well, sir,. . . thus:) the pretended hesitation is meant to tantalize the Senator with the hope that Timon is about to yield to his prayer.
174. But] Here again Timon begins as though he were going to say that though he would do nothing to help his countrymen, in the case of his countrywomen he will interfere to save them. So, again, at line 194, we have a long prelude to a like derisive conclusion.
181. And let . . . worst] ironically pretending to hurl defiance at him.
181, 182. for their . . . answer] continuing his savage irony, he says, as for their knives, you need not trouble yourselves about them so long as you have throats to be cut.
183. whittle] clasp-knife; cp. Middleton, The Widow, III. ii. 76, "here's the length of one of their whittles."
184. at my love] at the value of my love. It is a mistake to alter "at" to "in," with Hanmer; cp. Hamlet, IV. iii. 60:
"And, England, if my love thou hold'st at aught."
186. prosperous] propitious, beneficent. Cp. The Winter's Tale, V. i. 161:
"A prosperous south-wind friendly"; Massinger, The Bashful Lover, II. iv.:
"though I have done you. Some prosperous service that hath found your favour."
187. As . . . keepers] i.e. that they may mete out to you such mercy as jailers mete out to thieves, sc. none at all.
Tim. Why, I was writing of my epitaph;  
\[It will be seen to-morrow: my long sickness\]  
Of health and living now begins to mend,  
And nothing brings me all things. Go; live still:  
Be Alcibiades your plague, you his,  
And last so long enough!

First Sen. We speak in vain.

Tim. But yet I love my country, and am not  
One that rejoices in the common wreck,  
As common bruit doth put it.

First Sen. That's well spoke.

Tim. Commend me to my loving countrymen,—  
First Sen. These words become your lips as they pass  
through them.

Second Sen. And enter in our ears like great triumphant  
In their applauding gates.

Tim. Commend me to them;  
And tell them that, to ease them of their griefs,  
Their fears of hostile strokes, their aches, losses,  
Their pangs of love, with other incidental throes

195. wreck] Theobald (ed. 2); wracke Ff 1, 2; wrack Ff 3, 4.

188. *Why, . . . epitaph*] It is not easy to supply the suppressed connection here. Perhaps the thought is, "Don't wonder at the comfort I give you; it is the very comfort I am preparing to administer to myself. In proof of this let me tell you that, as you came, I was writing my epitaph." Then, a few lines later, he fiercely imprecates upon them the fate of still living on, plagued by Alcibiades as Alcibiades is to be plagued with them; for "of," with the verbal noun, see Abbott, S. G., § 178.

"To die is nothing, 'tis but parting with  
A mountain of vexations."

193. *And . . . enough*] An echo of Alcibiades's words to the Senators, in iii. v. 105, 106.


198. *through*] The folios give "thorow"; Rowe printed "thro"; I follow Delius.

199. *triumphers*] accented on the penultimate, as always by Jonson, Massinger, and other of the dramatists. An allusion, of course, to a triumphal entry into a city.

202. *aches*] a dissyllable, as in i. i. 250, above.
That nature's fragile vessel doth sustain
In life's uncertain voyage, I will some kindness do them:
I'll teach them to prevent wild Alcibiades' wrath.

Second Sen. I like this well; he will return again.

Tim. I have a tree which grows here in my close,
That mine own use invites me to cut down,
And shortly must I fell it; tell my friends,
Tell Athens, in the sequence of degree,
From high to low throughout, that whoso please
To stop affliction, let him take his haste,
Come hither, ere my tree hath felt the axe,
And hang himself. I pray you, do my greeting.

Flav. Trouble him no further; thus you still shall find him.

Tim. Come not to me again; but say to Athens,
Timon hath made his everlasting mansion
Upon the beached verge of the salt flood;
Who once a day with his embossed froth
The turbulent surge shall cover: thither come,
And let my grave-stone be your oracle.
Lips, let sour words go by and language end:

223. sour] Rowe, four or four Fl.

206. prevent] to their ears = frustrate, in his mind = anticipate.
208. close] enclosure.
211. in the ... degree] in regular gradation.
212. please] subjunctive.
213. take his haste] an unusual phrase, but not questionable. Grant White, quoted by Rolfe, compares A Midsummer-Night's Dream, v. i. 243, "take his gait." Malone points out that Shakespeare is here following the story as given by Plutarch in his Life of Antony.
220. Who] = whom, i.e. which, referring to mansion. For the personification of irrational antecedents, see Abbott, S. G., § 264.
220. embossed] foaming, blown up into foam globules. In this sense, the word is from Fr. embosser, to swell or rise in bunches; cp. The Taming of the Shrew, Induction, i. 17, "the poor cur is embossed"; as used in All's Well, iii. vi. 107, "we have almost embossed him," it is from Fr. embosquer, to shroud in a wood.
223. sour] Walker's conjecture, "your," seems to me anything but an improvement. Timon in effect says, Enough of bitter words, nay, let words of every kind be silent.
SCENE II.—Before the Walls of Athens.

Enter two Senators and a Messenger.

First Sen. Thou hast painfully discover'd; are his files
As full as thy report?

Mess. I have spoke the least;
Besides, his expedition promises
Present approach.

Second Sen. We stand much hazard if they bring not
Timon.

Mess. I met a courier, one mine ancient friend,
Whom, though in general part we were oppos'd,

First Sen. His discontents are unremoveably
Coupled to nature.

Second Sen. Our hope in him is dead: let us return,
And strain what other means is left unto us
In our dear peril.

First Sen. It requires swift foot.

SCENE II.
Yet our old love made a particular force,  
And made us speak like friends: this man was riding  
From Alcibiades to Timon’s cave,  
With letters of entreaty, which imported  
His fellowship i’ the cause against your city,  
In part for his sake moyed.

Enter the Senators from Timon.

First Sen. Here comes our brothers.
Third Sen. No talk of Timon, nothing of him expect.  
The enemy’s drum is heard, and fearful scouring  
Doth choke the air with dust. In, and prepare:  
Ours is the fall, I fear; our foes the snare. [Exeunt.

SCENE III.—The Woods. Timon’s Cave, and  
a rude tomb seen.

Enter a Soldier, seeking Timon.

Sold. By all description this should be the place.  
Who’s here? speak, ho! No answer! what is this?  
Timon is dead, who hath outstretch’d his span:  
Some beast read this; there does not live a man.

Jackson conjectured “bade”; for  
“made . . . force,” Staunton suggests  
“book . . . truce.”
7. in general part] in public matters.  
11-13. which imported . . . moved]  
the purport of which was to show that Timon ought to make common cause  
with a movement that to a certain extent had been set on foot in his behalf.  
15. scouring] hurrying hither and thither.

Scene III.

3, 4. Timon . . . man] Johnson, retaining “read this,” explains that the  
soldier sees the tomb and the inscription upon it, but, not being able to read,  
and, not finding any one to do so for him, exclaims peevishly, “some beast  
read this,” for it must be read, and in this place it cannot be read by man.  
Staunton also retains “read,” but takes the two lines as being “an inscription
Dead, sure; and this his grave. What's on this tomb
I cannot read; the character I'll take with wax:
Our captain hath in every figure skill;
An aged interpreter, though young in days.
Before proud Athens he's set down by this,
Whose fall the mark of his ambition is. [Exit.}

SCENE IV.—Before the Walls of Athens.

Trumpets sound. Enter ALCIBIADES with his Powers.

Alcib. Sound to this coward and lascivious town
Our terrible approach. [A parley sounded.

Enter Senators on the walls.

Till now you have gone on, and fill'd the time
With all licentious measure, making your wills
The scope of justice; till now myself and such

by Timon to indicate his death and point to the epitaph on his tomb”... which, unlike the inscription which he has just read, is in a language the soldier was unacquainted with. War-burton conjectured “rear'd,” which, with Theobald, Dyce adopts, explaining thus: “By all description this should be the place where I am directed to find Timon.—Who's here? speak, ho!—No answer?—What is this? a sepulchral mound of earth! Then Timon is dead, who has outstretched his span: and it would almost seem that some beast reared this mound, for here does not live a man to have done so. Yes, he is dead, sure, and this his grave,” etc. ... “I think it quite plain,” he goes on, “that the insculpture on Timon's tomb is in the common language of the country, and that it is unintelligible to the Soldier only because he cannot read any sort of writing (in the next scene he confesses his 'poor ignorance'). Why should Timon engrave his epitaph in characters which were to be deciphered by the learned alone?” For “read,” Delius gives “made.” But there can be little doubt that the whole scene, which is quite irrelevant, is an interpolation.
TIMON OF ATHENS

ACT V.

As slept within the shadow of your power
Have wander'd with our traversed arms, and
breathed
Our sufferance vainly. Now the time is flush,
When crouching marrow, in the bearer strong,
Cries of itself, "No more": now breathless, wrong
10
Shall sit and pant in your great chairs of ease,
And pursy insolence shall break his wind
With fear and horrid flight.

First Sen.

Noble and young,
When thy first griefs were but a mere conceit,
Ere thou hadst power or we had cause of fear,
15
We sent to thee to give thy rages balm,
To wipe out our ingratitude with loves
Above their quantity.

6. slept] lived our darkened lives.
7. traversed] usually explained as "folded," sc. in dejection. Crosby, apud Rolfe, suggests that it means with our military arms reversed, or idle.
8. flush] lusty; cp. Hamlet, iii. iii. 81, "flush as May."
9. When crouching ... more] when resolution, so far crouching, now grown strong, spontaneously asserts its demand that such a state of things shall cease; for "marrow," cp. Hamlet, i. iv. 22:
10-13. now breathless ... flight] now those wronged ones who were wont to flee your presence in headlong flight, shall recover their breath, seated in your comfortable places; while insolence, short-winded in the effort, shall gasp for breath, as terror-stricken it seeks to elude pursuing justice.
12. pursy] "O. F. poulsif ... which is a variant ... of O. F. poulsif, 'pursie, short-winded,' Cot. ... Lat. pulsare. The word has reference to the pantings or quick pulsations of breath made by a pursy person" (Skeat, Ety. Dict.). In Jonson's Magnetic Lady, iii. iv., Rut, the physician, puns thus:
13. horrid] shuddering with fright; cp. 1 Henry IV. i. i. 1-3.
Second Sen.  So did we woo
Transformed Timon to our city’s love
By humble message and by promis’d means:
We were not all unkind, nor all deserve
The common stroke of war.

First Sen.  These walls of ours
Were not erected by their hands from whom
You have receiv’d your griefs; nor are they such
That these great towers, trophies, and schools should fall
For private faults in them.

Second Sen.  Nor are they living
Who were the motives that you first went out;
Shame, that they wanted cunning, in excess
Hath broke their hearts. March, noble lord,
Into our city with thy banners spread:
By decimation, and a tithed death,
If thy revenges hunger for that food
Which nature loathes, take thou the destin’d tenth,

conversely, The Comedy of Errors, v. i. 69, 70:
“The venom clamours of a jealous woman
Poisons more deadly than a mad dog’s tooth.”
Malone referred “their” to “grievances,” line 14; Warburton, to “rages,” line 16.
24. griefs] Theobald; griefs Ff 1, 2; grief Ff 3, 4.
28. Shame . . . excess] Theobald (Shame that they wanted, cunning in excess) F 1; Shame (that they wanted cunning in excess) Ff 2, 3, 4.

24. griefs] Theobald; griefs Ff 1, 2; grief Ff 3, 4.
28. Shame . . . excess] Theobald (Shame that they wanted, cunning in excess) F 1; Shame (that they wanted cunning in excess) Ff 2, 3, 4.
And by the hazard of the spotted die
Let die the spotted.

First Sen. All have not offended;
For those that were, it is not square to take
On those that are, revenges: crimes, like lands,
Are not inherited. Then, dear countryman,
Bring in thy ranks, but leave without thy rage:
Spare thy Athenian cradle, and those kin
Which in the bluster of thy wrath must fall
With those that have offended: like a shepherd,
Approach the fold and cull the infected forth,
But kill not all together.

Thou rather shalt enforce it with thy smile
Than hew 't out with thy sword.

First Sen. Set but thy foot
Against our rampired gates, and they shall ope,
So thou wilt send thy gentle heart before,
To say thou 'It enter friendly.

Second Sen. Throw thy glove,
Or any token of thine honour else,
That thou wilt use the wars as thy redress
And not as our confusion, all thy powers

46. hew 't out] Daniel conj. ; hew too 't Ff 1, 2; hew to 't Ff 3, 4.

35. the spotted] those tainted with guilt; cp. Richard II. iii. ii. 134, "their spotted souls"; Massinger, The Virgin Martyr, ii. ii., "a fry of speckled villanies."
36. square] equitable.
41. in the . . . wrath] if your wrath is allowed its full rage.
47. rampired] protected by ramparts.
Cf. Marlowe, Dido, ii. ii.;
Shall make their harbour in our town, till we
Have seal'd thy full desire.

Alcib. Then there’s my glove;
Descend, and open your uncharged ports:
Those enemies of Timon’s, and mine own,
Whom you yourselves shall set out for reproof,
Fall, and no more; and, to atone your fears
With my more noble meaning, not a man
Shall pass his quarter, or offend the stream
Of regular justice in your city’s bounds,
But shall be render’d to your public laws
At heaviest answer.

Both. ’Tis most nobly spoken.

Alcib. Descend, and keep your words.

[The Senators descend, and open the gates.

Enter a Soldier.

Sold. My noble general, Timon is dead;
Entomb’d upon the very hem o’ the sea:
And on his grave-stone this insculpture which
With wax I brought away, whose soft impression
Interprets for my poor ignorance.

[render’d to your Chedworth conj.; remedied to your F 1; remedied by your Ff 2, 3, 4.

55. uncharged] The commentators agree in explaining this as “un-assaulted.” I believe the construction to be proleptic, and “uncharged” to mean “not barred up”; open your gates so that they will no longer be fastened up.

57. reproof] condemnation.

58. alone] make one with, reconcile; as in Othello, iv. i. 244; Cymbeline, t. iv. 42.

60. his quarter] the billet assigned to him; cp. All’s Well, iii. vi. 70.

63. At . . answer] to pay the heaviest penalty you may condemn him to; “at,” says Abbott, S. G., § 144, “when used in adverbial expressions, now rejects adjectives and genitives as interfering with adverbial brevity. Thus we can say ‘at freedom,’ but not ‘At honest freedom,’” Cymbeline, III. iii. 71.
Here lies a wretched corse, of wretched soul bereft:
Seek not my name: a plague consume you wicked caitiffs left!

Here lie I, Timon; who, alive, all living men did hate:
Pass by and curse thy fill; but pass and stay not here thy gait.

These well express in thee thy latter spirits:
Though thou abhorrist in us our human griefs,
Scorn'st our brain's flow and those our droplets which
From niggard nature fall, yet rich conceit
Taught thee to make vast Neptune weep for aye
On thy low grave, on faults forgiven.

Dead Is noble Timon; of whose memory

Hereafter more. Bring me into your city,
And I will use the olive with my sword;

72. alive] F 1; omitted Ff 2, 3, 4. 73. pass and] F 1; omitted Ff 2, 3, 4;
gait] Johnson gate Ff. 79. grave . . . Dead] Ff. grave.—On: faults forgiven.—Dead Theobald. grave our faults—forgiv'n, since dead Hanmer. grave.—One fault's forgiven.—Dead Tyrwhitt conj. grave o'er faults forgiven. Dead Hudson.

70-73. Here lies . . . gait] "The first couplet [with wretches for caitiffs] is said by Plutarch to have been composed by Timon himself as his epitaph; the second to have been written by the poet Callimachus . . ." (Malone). Rolfe remarks, "They are inconsistent with each other, and Shakespeare cannot have meant to use more than one of them. He seems to have written both in the MS. when hesitating between them, and afterwards to have neglected to strike one out . . ."

76. our brain's flow] the tears wrung from our very brains.
76. droplets] in contrast with the perpetual flow of the ocean.

79. On . . . on] Various alterations (see cr. note) have been edited or proposed here. But Shakespeare by a kind of zeugma elsewhere uses the same preposition in two different senses, and the second "on" may well bear the sense of "over."

82. use . . . sword] will combine peace with war; "use," more properly applicable to "sword" is made to do duty with "olive" also; cp. line 51, above, "use the wars." For "use," Walker conjectured "twine," a more common expression and therefore less likely.
TIMON OF ATHENS

Make war breed peace; make peace stint war; make each
Prescribe to other as each other’s leech.
Let our drums strike.

85

[Exeunt.

83. stint] check; a word more frequently used of something trivial.

84. leech] physician.