

LIST OF CHARACTERS

OTHELLO, 'the Moor', a general in the service of Venice
 BRABANTIO, 'father to Desdemona', a Venetian Senator
 CASSIO, 'an honourable lieutenant' to Othello
 IAGO, 'a villain', ensign to Othello
 RODERIGO, 'a galled gentleman'
 DUKE OF VENICE
 SENATORS of Venice
 MONTANO, 'Governor of Cyprus',
 GENTLEMEN 'of Cyprus',
 LODOVICO, a noble Venetian, kinsman of Brabantio
 GRATIANO, a noble Venetian, brother of Brabantio
 SAILORS
 CLOWN, servant of Othello
 DESDEMONA, 'wife to Othello' and daughter of Brabantio
 EMILIA, 'wife to Iago'
 BIANCA, 'a courtesan', mistress of Cassio
 MESSENGER
 HERALD
 OFFICERS
 GENTLEMEN
 MUSICIANS
 ATTENDANTS

Notes

This is one of the seven dramatic personae that appear at the end of plays in F, all of which seem designed to avoid having large areas of blank page. It may, therefore, have been made up in the printing-house. The descriptions of characters, here appearing in quotation marks, are those of F, which have been amplified following the practice of Rowe and later editors.

OTHELLO, the Moor It is not known where Shakespeare found the name, as the hero of Cinthio's story is called simply 'un Moro'. It is possible that the name was partly modelled on Thorello in Jonson's *Every Man in His Humour* (1598) and changed to suggest Othoman and the Ottoman Turks.

CASSIO In Cinthio's story Cassio is called 'un Capo di squadra' (= a corporal or captain).

IAGO In Cinthio's story the villain is called 'un Alfhero' (= an ensign); 'Iago' or 'Jago' is the Spanish form of 'James' and Shakespeare could have found the name in Holinshed's Catalogue of Kings in his *Chronicles* (1577).

MONTANO, Governor of Cyprus Montano is so described in 2.1.50 in Q1; but there is some confusion about his actual rank in the play. See Textual Analysis, p. 207 below.

DESDEMONA Called 'Disdemona' in Cinthio's story; reference is made in the discussion following the tale to the meaning of the name: Δυσδαιμων (= unfortunate).

OTHELLO, THE MOOR OF VENICE

1.1 Enter RODERIGO and IAGO.

RODERIGO 'Tush, never tell me, I take it much unkindly

That thou, Iago, who hast had my purse

As if the strings were thine shouldst know of this.

IAGO 'Sblood, but you will not hear me.

If ever I did dream of such a matter,

Abhor me.

RODERIGO 'Thou told'st me thou didst hold him in thy hate.

IAGO Despise me if I do not: three great ones of the city,

In personal suit to make me his lieutenant,

Off-capped to him; and by the faith of man,

I know my price, I am worth no worse a place.

But he, as loving his own pride and purposes,

Evades them with a bombast circumstance,

Horribly stuffed with epithets of war,

List of characters] The Names of the Actors, F (Following the text): not in Q1. The order of listing is that of F, material from which is enclosed in single quotation marks. BRABANTIO... Senator] Brabantio, Father to Desdemona. F; not in Q1
 LODOVICO... Gratiano... Venetian] Lodovico, and Gratiano, two Noble Venetians. F; not in Q1 Act 1, Scene 1
 1-15] Actus Primus. Scena Prima. F; not in Q1 0 SP RODERIGO and IAGO] F; Iago and Roderigo Q1 1 Tush.] Q1;
 not in F 2 thou... hast] F; you... has Q1 4-6] S'terrens; 'Sblood... me / ... me Q1; But you'll... dream / ... me F
 4 'Sblood] Q1; not in F 7] Q1: Thou... me / ... hate F 8] Q1: Despise me / ... city F 10 Off-capped] F; Off
 capt Q1

Act 1, Scene 1

1 never tell me A common phrase expressing disbelief; as in American slang 'You don't say.'

3 this Usually taken to refer to Othello's marriage; but in view of Roderigo's reproach in 7 and Iago's detailed knowledge in 15f-8, it would appear rather that Iago has just told Roderigo that Othello had informed him of his planned elopement.

4 'Sblood i.e. by Christ's blood; a very strong oath which F omits, in keeping with its policy of censoring the profanities that are found in Q1. See Textual Analysis, pp. 211-12 below.

7 him It is noticeable that Othello remains unnamed throughout the scene and is only identified for the first time at 33 as 'his Moorship'.

10 Off-capped Removed their hats as a sign of respect. Both this reading from F and Q1's 'Off-capt' are defensible, but the sense of the passage indicates that the 'great ones' made their application to Othello on Iago's behalf on only one occasion, when they were told of Cassio's appointment. See supplementary note; see also 1.2.23 n. 'unbonneted'.

13 bombast circumstance rhetorically inflated circumlocution. Compare Iago's other comment on Othello's manner of speech at 2.1.212-14.

14 stuffed 'Bombast' was literally cotton material used for lining or padding garments.

14 epithets terms, with some suggestion here of technical military terminology.

And in conclusion,

Non-suits my mediators. For 'Certes', says he,

'I have already chosen my officer.'

And what was he?

Forsooth, a great arithmetician,

One Michael Cassio, a Florentine,

A fellow almost damned in a fair wife,

That never set a squadron in the field,

Nor the devision of a battle knows

More than a spinster, unless the bookish theoretic,

Wherein the togèd consuls can propose

As masterly as he. Mere prattle without practice

Is all his soldiership. But he, sir, had the election,

And I, of whom his eyes had seen the proof

At Rhodes, at Cyprus, and on other grounds

Christian and heathen, must be lee'd and calmed

15

15

20

20

25

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30

15 And in conclusion] *qr*: *not in F* 17-18] *Pope*: *one line, F, qr* 17 chosen] *qr*: chose *F* 25 togèd] *qr*: Tongued *F*
29 other] *qr*: others *F* 30 Christian] *qr*: Christian'd *F* 30 be lee'd] *conj*: *Heath*: be led *qr*: be be-led *F*

15 And in conclusion 'Conclusion' could be used as a legal term meaning 'a totally binding decision' (*OED sv sh* 13), which carries on the legal flavour of 'suit' at 9 and 'Non-suits' at 16.

16 Non-suits Causes a withdrawal of the petition of.

16 Certes Assuredly; probably a monosyllable here.

19 arithmetician Iago's sneer is that Cassio is a theoretical soldier with no practical experience of war, a point he develops at 21-6. Compare Mercutio's similar disdain of Tybalt's swordsmanship: 'the fights by the book of arithmetic' (*Rom.* 3.1.102). The allusion may also be to Cassio's having the ballistic expertise and skills of an artillery rather than an infantry officer.

20 a Florentine i.e. a foreigner, not a Venetian. See Cassio's use of his own countrymen as a standard of honesty at 3.1.38, and Iago's stress on his Venetian origin at 3.3.203-5, 5.1.89-91. There may also be a reference to the Florentines' fame as bankers and accountants which is taken up at 19 and 31.

21 almost... wife This has occasioned a great deal of comment. Most obviously it seems a version of the Italian proverb, 'l'hai tola bella? tuo danno?' or its English equivalent, 'Who has a fair wife needs more than two eyes' (Tilley W377); but in the play Cassio is clearly not married. It is possible that at

this point in the play's composition Shakespeare intended to have Cassio married, but later decided to use Bianca for the handkerchief episode. See p. 16 above, and supplementary note.

22 set dispose, arrange. A technical military term: see *OED sv v* 70.

22 squadron A small unit of troops, usually twenty-five men.

23 devision of a battle devising or planning of the movement of an army.

24 spinster This did not automatically mean a woman in Jacobean English; but, in view of Iago's misogyny, it probably does here.

24 bookish theoretic textbook theory.

25 togèd i.e. dressed in an official gown or toga (like ancient Roman senators). *F*'s 'tongued' has been defended as meaning 'prattling' (so that their soldiership like Cassio's is 'mere prattle'), but it is more likely that *F*'s reading is a compositor's misinterpretation of his manuscript copy similar to that which produced 'woolwisch tongue' for 'woolwisch toge' in *Cor.* 2.3.115.

25 propose hold forth, expound.

27 had the election was selected.

29-30 At Rhodes... heathen This is the first reference to the crusading wars which are the background of the tragedy. See p. 10 above.

30 be lee'd A ship is in the lee when another ship stands between it and the wind and so prevents it

By debtor and creditor; this counter-caster,

He, in good time, must his lieutenant be,

And I, God bless the mark, his Moorship's ancient.

RODERIGO By heaven, I rather would have been his hangman.

IAGO Why, there's no remedy. 'Tis the curse of service;

Preferment goes by letter and affection,

Not by the old gradation, where each second

Stood heir to the first. Now sir, be judge yourself

Whether I in any just term am affined

To love the Moor.

RODERIGO I would not follow him then.

IAGO O sir, content you.

I follow him to serve my turn upon him.

We cannot all be masters, nor all masters

Cannot be truly followed. You shall mark

Many a duteous and knee-crooking knave,

That doting on his own obsequious bondage,

Wears out his time much like his master's ass

For nought but provender, and when he's old, cashiered.

Whip me such honest knaves. Others there are

Who, trimmed in forms and visages of duty,

33 God] *qr*: *not in F* 33 Moorship's] *F*: *Worships* *qr* 35] *Rome*: *Why...remedy / ...service F, qr* 35 Why] *F*:
But *qr* 37 Not by the] *qr*: And not by *F* 38] *F*: *Stood...first / ...self* *qr* 39 affined] *F*: *assign'd* *qr* 43 all
be] *F*: be all *qr* 48 nought] *F*: *noughte* *qr* 49-52] *F*: *Whip...knaves / ...forms / ...hearts / ...throwing / ...*
lords *qr*

from moving; which is how Iago views himself - unable to advance owing to Cassio's intervention. *F*'s 'be be-led' is possible; but the metre and *qr*'s 'be-led' and the use of 'calmed' rather than 'becalmed' make Malone's emendation attractive.

36 letter and affection personal recommendation and favouritism.

31 counter-caster one who reckons with counters or tokens, a petty accountant.

37 old gradation Old-fashioned method of steady advancement from rank to rank.

32 in good time Lit. 'opportune', but used ironically here.

39 tern way, manner.

33 God...mark A phrase of unknown origin, meaning roughly 'God help us!'

41 content you be pacified.

33 Moorship's The quibble is with 'Worship's' (*qr*'s reading). This is the first example of Iago's obsession with Othello's race and colour.

44 truly loyally, faithfully.

33 ancient ensign (originally the army's standard-bearer).

45 shall mark cannot avoid observing.

35 service the military life.

46 Preferment Promotion.

36 Preferment Promotion.

47 time working life.

35 service the military life.

48-9 much like...cashiered Compare *JC* 4.1.21-30 where Antony describes Lepidus as a man requiring this kind of treatment.

36 Preferment Promotion.

49 me Lit. 'for me'. An ethical dative.

35 service the military life.

50 trimmed decked out.

36 Preferment Promotion.

50 visages appearances.

Keep yet their hearts attending on themselves,
And throwing but shows of service on their lords,
Do well thrive by them; and when they have lined their coats,
Do themselves homage. These fellows have some soul,
And such a one do I profess myself.

55

For, sir,
It is as sure as you are Roderigo,
Were I the Moor, I would not be Iago;
In following him, I follow but myself.
Heaven is my judge, not I for love and duty,
But seeming so for my peculiar end.

60

For when my outward action doth demonstrate
The native act and figure of my heart
In complement extern, 'tis not long after
But I will wear my heart upon my sleeve
For daws to peck at. I am not what I am.

65

RODERIGO What a full fortune does the thick-lips owe,
If he can carry it thus!

IAGO Call up her father:
Rouse him, make after him, poison his delight,
Proclaim him in the street, incense her kinsmen,
And though he in a fertile climate dwell,
Plague him with flies: though that his joy be joy,

70

53-4] *Rome*: Do...them / ...coats / ...homage / ...soul F. Q1 54 These] F: Those Q1 56] *Capell*: part of 55 F.
Q1 60-1] F; Heaven... / ...so / ...end Q1 62 doth] F; does Q1 66] F: For...at / ...am Q1 66 daws] F;
Dows Q1 67 full] Q1; fall F 67 thick-lips] Q1; Thicks-lips F 70 street] Q1; Streets F

- 52 throwing bestowing.
52 but shows mere outward appearances.
53 lined their coats gained all they can.
54 Do themselves homage Turn their attentions totally to their own interests.
58 Were I...Iago If I were in Othello's position, I would be able to see through the kind of apparently loyal service a subordinate like me is giving him.
61 peculiar personal, private.
63 native act and figure real action and intention.
64 complement extern outward demonstration.
65 upon my sleeve This is where servants wore the badge indicating the master they served. Iago

69

Yet throw such chances of vexation on't
As it may lose some colour.

RODERIGO Here is her father's house; I'll call aloud.

75

IAGO Do, with like timorous accent and dire yell,
As when, by night and negligence, the fire
Is spied in populous cities.

RODERIGO What ho, Brabantio! Signior Brabantio, ho!

IAGO Awake! What ho, Brabantio! Thieves, thieves!

80

Look to your house, your daughter, and your bags!
Thieves, thieves!

BRABANTIO [*appears*] *above at a window*.

BRABANTIO What is the reason of this terrible summons?
What is the matter there?

RODERIGO Signior, is all your family within?

85

IAGO Are your doors locked?

BRABANTIO

Why, wherefore ask you this?

IAGO Zounds, sir, you're robbed; for shame, put on your gown;
Your heart is burst; you have lost half your soul;
Even now, now, very now, an old black ram
Is tupping your white ewe. Arise, arise;
Awake the snorting citizens with the bell,
Or else the devil will make a grandsire of you.
Arise, I say!

90

BRABANTIO What, have you lost your wits?

73 chances] F; changes Q1; changes *conj. Walker* 73 on't] F; out Q1 80] F; Awake... Brabantio / Thieves, thieves,
thieves Q1 82 sp] *Bra. Above*. F; Brabantio at a window Q1 83] Q1; What... terrible / Summons F 86 your doors
locked] F; all doors locked Q1 87 Zounds] Q1; not in F 89 now, now,] F; now, Q1 92-3 Or... say] F; one line in
Q1

- 73 chances Most editors follow Q1 and read 'changes' (i.e. disturbances) which could scarcely fail to affect Othello's joy. Iago is suggesting rather that Roderigo should take steps which will cause 'possibilities of vexation' that *may* affect Othello's present happiness.

74 As it may That may cause it to.

76 Like timorous such frightening.

77 by night... fire i.e. a fire caused by negligence at night.

82 sp *window* Most Elizabethan stages appear to have had a balcony or upper acting-area, and some had windows towards the side of a rear balcony over the entry doors. See the reconstruction

of the Blackfriars Playhouse in I. Smith, *Shakespeare's Blackfriars Playhouse*, 1964, p. 307.

84 the matter your business.

87 Zounds i.e. by Christ's wounds; a strong oath.

87 gown An outdoor gown worn over day clothes; although it is possible that Iago is referring to Brabantio's senatorial robe. There may be a quibble on 'robbed/robbed'.

88 burst broken.

90 tupping covering sexually (from a northern dialect form of the noun 'tup' meaning 'ram').

91 snorting snoring.

92 devil i.e. Othello, because he is black.

RODERIGO Most reverend signior, do you know my voice?

BRABANTIO Not I; what are you?

RODERIGO My name is Roderigo.

BRABANTIO

The worse welcome;

I have charged thee not to haunt about my doors;

In honest plainness thou hast heard me say

My daughter is not for thee. And now in madness,

Being full of supper and distemp'ring draughts,

Upon malicious bravery dost thou come

To start my quiet.

RODERIGO Sir, sir, sir —

BRABANTIO But thou must needs be sure

My spirit and my place have in them power

To make this bitter to thee.

RODERIGO

Patience, good sir.

BRABANTIO What tell'st thou me of robbing? This is Venice;

My house is not a grange.

RODERIGO

Most grave Brabantio,

In simple and pure soul I come to you.

IAGO Zounds, sir; you are one of those that will not serve God if the

devil bid you. Because we come to do you service and you think

we are ruffians, you'll have your daughter covered with a Barbary

horse, you'll have your nephews neigh to you, you'll have

cousers for cousins, and jennets for germans.

BRABANTIO What profane wretch art thou?

IAGO I am one, sir, that comes to tell you your daughter and the Moor

are now making the beast with two backs.

BRABANTIO Thou art a villain.

IAGO

You are a senator.

BRABANTIO This thou shalt answer; I know thee, Roderigo.

RODERIGO Sir, I will answer anything. But I beseech you

If't be your pleasure and most wise consent

(As partly I find it is) that your fair daughter,

At this odd-even and dull watch o'the night,

Transported with no worse nor better guard,

But with a knave of common hire, a gondolier,

To the gross claps of a lascivious Moor:

If this be known to you, and your allowance,

We then have done you bold and saucy wrongs.

But if you know not this, my manners tell me,

We have your wrong rebuke. Do not believe

That from the sense of all civility

I thus would play and trifle with your reverence.

Your daughter, if you have not given her leave,

I say again, hath made a gross revolt,

Tying her duty, beauty, wit, and fortunes

In an extravagant and wheeling stranger

Of here and everywhere. Straight satisfy yourself.

If she be in her chamber or your house,

Let loose on me the justice of the state

For thus deluding you.

BRABANTIO

Strike on the tinder, ho!

Give me a taper; call up all my people.

This accident is not unlike my dream;

120-36 If... yourself] F; not in Q1 122 odd-even] Malone; odde Euen F 139 thus deluding you] F; this delusion Q1

117 You are a senator There are two ways of delivering this line: (1) with Iago suppressing some uncomplimentary name on the tip of his tongue and substituting 'senator'; (2) with ironical politeness, thus casting doubt on the dignity of Brabantio's position.

118 thou Specifically addressed to Roderigo.

118 answer be called to account for.

119 answer Give a satisfactory reply to any charge.

120 wise knowing, fully informed.

121 partly I find I am half-convinced (in view of your reception of my news).

122 odd-even Just after midnight. Compare *Mac.* 3.4.125-6: 'What is the night? / Almost at odds with morning, which is which.'

124 knave servant.

124 gondolier Pronounced 'gondolier'.

126 your allowance something approved of by you.

127 saucy insolent.

128 manners knowledge of correct social behaviour.

130 from... civility contrary to every feeling of good conduct.

131 your reverence the respect due to you.

134 wit intelligence.

135 extravagant and wheeling extremely vagrant and wide-ranging.

136 Straight satisfy Immediately ascertain the facts for.

140 taper candle.

141 accident occurrence.

96 worse] F; worse Q1 101 bravery] Q1; knauerie F 104 spirit... them] Q1; spirits... their F 106-7 What... grange] Q1; What... robbing /... grange F 109 Zounds] Q1; not in F 110 and] F; not in Q1 115 comes] F; come Q1 116 now] Q1; not in F

100 distemp'ring exciting, disturbing.

101 bravery noisy, showy display. Compare *Ham.* 5.2.79-80: 'the bravery of his grief did put me / Into a towering passion'. F's 'knauery' has been defended, though 'malicious' then becomes superfluous. Brabantio is referring to Roderigo's disturbing his sleep with noisy drunken behaviour, not to the viciousness of the action.

102 start my quiet disturb my rest. Metrically this line is completed by the first line of Brabantio's next speech. Roderigo's words are an attempted interruption and thus extrametrical.

104 spirit and my place character and my position as senator.

107 grange house in the country (hence isolated).

108 simple and pure sincere and disinterested.

111-12 Barbary horse i.e. the Moorish *Othello* (with a pun on 'barbarian'). The north coastal regions of Africa were famous for thoroughbred horses.

112 nephews close relatives; here 'grandsons'.

112 neigh There is probably a pun on 'nay' = deny their title to your blood and culture.

113 jennets small Spanish horses.

113 germans close kinsmen.

114 profane foul-mouthed.

116 making... backs copulating. We learn, however, from 2.3.10 that the marriage is not consummated in Venice.

Belief of it oppresses me already.

Light, I say, light!

IAGO

Farewell, for I must leave you.

Exit

It seems not meet nor wholesome to my place

To be produced, as if I stay I shall,

Against the Moor. For I do know the state,

However this may gall him with some check,

Cannot with safety cast him; for he's embarked

With such loud reason to the Cyprus wars,

Which even now stands in act, that, for their souls,

Another of his fathom they have none

To lead their business; in which regard,

Though I do hate him as I do hell's pains,

Yet, for necessity of present life,

I must show out a flag and sign of love,

Which is indeed but sign. That you shall surely find him,

Lead to the Sagittary the raised search,

And there will I be with him. So farewell.

Exit

Enter Brabantio in his nightgown, and SERVANTS with torches.

BRABANTIO It is too true an evil. Gone she is,

And what's to come of my despised time

Is nought but bitterness. Now Roderigo,

Where didst thou see her? O unhappy girl!

With the Moor, say'st thou? Who would be a father?

How didst thou know 'twas she? O she deceives me

160

143 sp] F: not in Q1 144 place] F: pate Q1 145 produced] Q1: produced F 147 However] How cue F: Q1: Now cue Q1 (some copies) 151 none] F: not Q1 153 hell's pains] Q1: hell apines F: hell-pains Dyer 156-7] F: Which...surely / ...search Q1 157 Sagittary] F: Sagittar Q1 158 sp] Q1: Enter Brabantio with Servants and Torch. F 164 she deceives] F: thou deceivest Q1

144 meet fitting

144 place position (as Othello's ensign).

145 produced i.e. as a witness.

147 gall...check irritate him with some reprimand; lit. 'slightly hurt a horse by pulling back the rein'.

148 cast discharge.

148-9 embarked...to about to be engaged in.

149 loud reason shouted agreement (by the Senate).

150 stands in act 'are in progress', or perhaps 'are about to break out'.

150 for their souls to save themselves.

151 fathom capability.

154 life livelihood.

155 flag Perhaps a quibble on his post as ensign.

157 Sagittary The name of a house or inn where Othello and Desdemona have taken lodgings, so called because of its sign of Sagittarius or Centaur. It is not the Venetian armoury as some editors have suggested.

158 SD *nightgown* dressing-gown.

160 despised time Either 'the rest of my life, which is now odious to me', or 'the remainder of my existence, in which people will look with scorn on me'.

164 she deceives Q1's 'thou deceivest' may be defended as being a direct address to the absent Desdemona or it may be the result of the compositor or copyist carrying on the 'thou' in lines 162, 163, 164.

Past thought! What said she to you? Get more tapers,

Raise all my kindred. Are they married, think you?

RODERIGO Truly I think they are.

BRABANTIO O heaven! How got she out? O treason of the blood!

Fathers, from hence trust not your daughters' minds

By what you see them act. Is there not charms

By which the property of youth and maidhood

May be abused? Have you not read, Roderigo,

Of some such thing?

170

RODERIGO Yes, sir, I have indeed.

BRABANTIO Call up my brother. O that you had had her!

Some one way, some another. Do you know

Where we may apprehend her and the Moor?

RODERIGO I think I can discover him, if you please

To get good guard and go along with me.

BRABANTIO Pray you lead on. At every house I'll call;

I may command at most. Get weapons, ho!

And raise some special officers of night:

On, good Roderigo; I'll deserve your pains.

180

Exeunt

1.2 *Enter OTHELLO, IAGO and ATTENDANTS with torches.*

IAGO Though in the trade of war I have slain men,

Yet do I hold it very stuff o'the conscience

To do no contrived murder. I lack inquiry

168] Q1: Oh...out / ...blood F 171 maidhood] F: manhood Q1 173 Yes...indeed] F: I have sir Q1 174 that] Q1: would F 179 you lead] F: lead me Q1 181 night] Q1: might F Act 1, Scene 2 182] *Scena Secunda*. F: not in Q1 2 stuff] F: stuff Q1 2 o'the] o' th' F: of Q1

170 charms spells (or perhaps love philtres).

171 property nature.

171 maidhood Q1's 'manhood' has been defended as meaning 'humanity', but F's reading has the required implication of impressionable immaturity.

177 discover him reveal where he is.

180 command at demand help from.

181 night This reading from Q1 is supported by reference to a long description of the Venetian 'officers of night' found in Lewis Lewkenor's translation (1599) of Contarino's *De Magistratibus et Republica Venetorum*. F's 'might' has been half-heartedly defended on the grounds that, if officers of the night were the normal watch, there

would have been no need for Brabantio to call them 'special'. See p. 10 above.

182 deserve your pains recompense you for your trouble.

Act 1, Scene 2

1-5 Finding Othello at the Sagittary, Iago has been giving him his own untrue version of his conversation with Roderigo, as well as a true account of Brabantio's fury.

1 trade actual business.

2 very stuff essential material (carrying on the metaphor implicit in 'trade').

3 contrived premeditated, planned, cold-blooded.

Sometimes to do me service. Nine or ten times

I had thought to have jerked him here, under the ribs.

OTHELLO 'Tis better as it is.

5

IAGO

Nay, but he prated,

And spoke such scurvy and provoking terms

Against your honour,

That, with the little godliness I have,

I did full hard forbear him. But I pray, sir,

10

Are you fast married? For be sure of this,

That the magnifico is much beloved,

And hath in his effect a voice potential

As double as the duke's. He will divorce you,

Or put upon you what restraint and grievance

15

The law, with all his might to enforce it on,

Will give him cable.

OTHELLO

Let him do his spite;

My services which I have done the signiory

Shall out-tongue his complaints. 'Tis yet to know –

Which, when I know that boasting is an honour,

20

I shall provulgate – I fetch my life and being

From men of royal siege, and my demerits

May speak unbonneted to as proud a fortune

4 Sometimes] Q1: Sometime F. 5] F. 1...here / ...rbs Q1. 8-9] *Page: one line in F.* 10 pray, sir.] pray, sir, Q1: pray you Sir, F. 11 For be sure] Q1: Be assur'd F. 15 and] Q1: or F. 16 The] F.: That Q1. 17 Will] F.: Weede Q1. 20 Which...know] F.: not in Q1. 21 provulgate] Q1: promulgate F. 22 siege] F.: height Q1

5 jerked jabbed (here, with a sword or dagger).

5 him i.e. Roderigo.

7 scurvy insulting.

10 full...him restrained myself with great difficulty from attacking him.

11 fast firmly.

12 magnifico i.e. Brabantio. The chief noblemen of Venice were called *Magnifici*.

13 in his effect...potential at his command a powerful influence.

14 As double...duke's This suggests that Shakespeare believed that the duke had two votes to the senator's one, a misapprehension that William Thomas in *The History of Italy* (1549) claimed was common in England. Yet there are several accurate accounts of Venetian voting procedures in Lewkenor's translation (1596) of Comarino's *De Magistratus et Republica Venetorum*. The lines need not be specific, and may mean simply that Brabantio's opinion carried in effect the same weight as the duke's.

15 grievance injury, punishment.

16 enforce it on cause it to be applied with the utmost rigour.

17 cable scope (a nautical term).

17 spite utmost harm to me.

18 signiory oligarchy of Venice.

19 out-tongue outweigh, lit. 'cry louder than'.

19 to know unknown.

21 provulgate make known. F's 'promulgate' is possible, but it usually carried the idea of official publication.

22 siege literally 'seat of authority', but here 'rank' as in *Ham.* 4.7.76. Q1's 'height' is possible, meaning 'high rank' as in *R2* 1.2.189.

22 demerits worth, merits, as in *Cor.* 1.1.1272.

23 unbonneted with all due respect (having removed their hats), without impertinence. Nearly all modern editors take the meaning to be 'without taking off their hats', supporting this interpretation by reference to *Cor.* 2.2.27, 'bonneted', which is too ambiguous in its context to be of any help. The

As this that I have reached. For know, Iago,

But that I love the gentle Desdemona,

I would not my unhoused free condition

25

Put into circumscription and confine

For the sea's worth. But look what lights come yond!

IAGO Those are the raised father and his friends;

You were best go in.

OTHELLO

Not I; I must be found.

30

My parts, my title, and my perfect soul

Shall manifest me rightly. Is it they?

IAGO By Janus, I think no.

Enter CASSIO, with OFFICERS and torches.

OTHELLO The servants of the duke and my lieutenant!

The goodness of the night upon you, friends.

35

What is the news?

CASSIO The duke does greet you, general,

And he requires your haste-post-haste appearance

Even on the instant.

OTHELLO What is the matter, think you?

CASSIO Something from Cyprus, as I may divine.

It is a business of some heat. The galleys

40

Have sent a dozen sequent messengers

This very night at one another's heels;

And many of the consuls, raised and met,

Are at the duke's already. You have been hotly called for,

When, being not at your lodging to be found,

45

28] F.: For...worth / ...yonder Q1. 28 yond] F.: yonder Q1. 29 These] F.: These Q1. 32 Is it] F.: it is Q1. 33 sd] *Enter Cassio, with Torches.* F. (*after 28*): *Enter Cassio with lights, Officers, and torches.* Q1 (*after* 'worth in 28'). 34] Q1: The...dukes / ...lieutenant F. 34 duke] Q1: Dukes F. 35 you] F.: your Q1. 41 sequent] F.: frequent Q1

tenor of Othello's lines is that he is fully aware of the way his marriage will be viewed by the Venetians, but his birth and achievements in fact enable him to claim to be the equal of Desdemona without infringing the standards of modest and polite behaviour. See 1.1.10 n.

23 proud a fortune elevated a success.

25 gentle retiring, soft-natured; with a pun on 'of noble birth'.

26 unhoused unconfined (by marriage). Contrast the miscellaneous version at 1.1.135-6.

27 confine restriction.

28 sea's worth i.e. treasures lying on the sea bed. Compare *H5* 1.2.163-5: 'rich...as is the...bottom of the sea / With sunken wrack and

sunless treasures'; and Clarence's dream in *R3* 1.4.24-33.

29 raised who has been got out of bed; with a pun on 'angered'.

31 parts natural gifts, character.

31 title legal right, position as a husband.

31 perfect soul fully prepared conscience. Compare *MM* 5.1.1.80-2, 'when you have / A business for yourself, pray heaven you then / Be perfect'.

33 Janus The Roman two-faced god of beginnings; ironically appropriate for Iago to swear by.

38 matter business.

39 divine guess.

40 heat urgency.

The senate hath sent about three several quests
To search you out.

OTHELLO 'Tis well I am found by you.

I will but spend a word here in the house,
And go with you.

[Exit]

CASSIO Ancient, what makes he here?

IAGO Faith, he tonight hath boarded a land carrack;

50

If it prove lawful prize, he's made for ever.

CASSIO I do not understand.

IAGO He's married.

CASSIO To who?

[Enter *Othello*.]

IAGO Marry, to – Come, captain, will you go?

OTHELLO Have with you.

CASSIO Here comes another troop to seek for you.

Enter BRABANTIO, RODERIGO and OFFICERS with lights and weapons.

IAGO It is Brabantio; general, be advised,

55

He comes to bad intent.

OTHELLO Holla, stand there!

RODERIGO Signior, it is the Moor.

BRABANTIO Down with him, thief!

IAGO You, Roderigo? Come, sir, I am for you.

OTHELLO Keep up your bright swords, for the dew will rust them.

Good signior, you shall more command with years

60

Than with your weapons.

46 hath] F: not in Q1 46 about] F: about Q1 48-9 I...you] F: one line in Q1 48 but] F: not in Q1 49 sd] *Reve:*
not in F; Q1 52 sd] *Reve:* not in F; Q1 53 Have with you] F: Ha, with who? Q1 54 sd] *Enter Brabantio, Roderigo,*
with Officers, and Torches. F: Enters Brabantio, Roderigo, and others with lights and weapons. Q1 59-61 Q1: as prose
in F

46 about all over the city.

46 several quests separate search parties.

49 makes he is he doing.

50 carrack A large treasure ship, such as those
that carried the wealth of America to Spain. In using
this metaphor Iago is debasing Othello's marriage
by viewing it as an act of high-seas piracy.
'Boarded' has a sexual connotation.

52 I do not understand As Cassio knew of
Othello's wooing (see 3.3.93-5), actors such as
Edwin Booth claimed that this line should be played

with a great deal of feigned surprise; but see
pp. 16-17 above.

53 Marry By the Virgin Mary; a mild oath.

53 Have I'll go.

58 Iago takes immediate steps to protect himself
and his 'purse' should a brawl develop, by singling
out Roderigo as his opponent.

59 dew i.e. rather than blood. Othello's scorn is
that of the professional fighter towards civilian
brawlers.

BRABANTIO O thou foul thief! Where hast thou stowed my
daughter?

Damned as thou art, thou hast enchanted her,

For I'll refer me to all things of sense,

If she in chains of magic were not bound,

Whether a maid so tender, fair, and happy,

So opposite to marriage that she shunned

The wealthy curled darlings of our nation,

Would ever have, t'incur a general mock,

Run from her guardage to the sooty bosom

Of such a thing as thou – to fear, not to delight.

Judge me the world, if 'tis not gross in sense

That thou hast practised on her with foul charms,

Abused her delicate youth with drugs or minerals

That weakens motion. I'll have't disputed on;

'Tis probable and palpable to thinking.

I therefore apprehend and do attach thee

For an abuser of the world, a practiser

Of arts inhibited and out of warrant.

Lay hold upon him. If he do resist,

Subdue him at his peril.

80

OTHELLO Hold your hands,

Both you of my inclining and the rest.

Were it my cue to fight, I should have known it

Without a prompter. Where will you that I go

To answer this your charge?

BRABANTIO To prison, till fit time

85

Of law and course of direct session

Call thee to answer.

OTHELLO What if I do obey?

62] Q1: O...thief / ...daughter F 64 things] F: thing Q1 65] F: not in Q1 68 darlings] Q1: Daring F
72-7] F: not in Q1 78 For] F: Such Q1 84 Where] Q1: Whether F 85 To] F: And Q1 87 I] Q1: not in F

62 stowed hidden away, lodged.

63 enchanted cast a spell on. See I.1.170-3.

64 refer me to have recourse to as authority; as
in *WT* 3.2.115.

64 all things of sense all reasonable creatures.

69 general mock public ridicule.

70 her guardage her father's guardianship.

71 fear be frightened.

72 gross in sense palpably obvious; as in *AWW*

1.3.172.

74 minerals poisonous mineral drugs.

75 weakens motion dulls the normal perceptive
faculties.

75 disputed on contested, debated (by experts).

77 attach arrest.

78 abuser of the world corrupter of society.

79 arts inhibited...warrant magical practices
which are prohibited and illegal.

82 of my inclining on my side. Compare *Ant.*
4.6.12-13: 'did dissuade / Great Herod to incline
himself to Caesar'.

86 course of direct session specially convened
sitting of a court of justice.

How may the duke be therewith satisfied,
Whose messengers are here about my side
Upon some present business of the state
To bring me to him?

90

OFFICER 'Tis true, most worthy signior;
The duke's in council, and your noble self
I am sure is sent for.

BRABANTIO

How? The duke in council?

In this time of the night? Bring him away;
Mine's not an idle cause. The duke himself,
Or any of my brothers of the state,

95

Cannot but feel this wrong as 'twere their own;
For if such actions may have passage free,
Bondslaves and pagans shall our statesmen be.

Exeunt

1.3 *Enter DUKE and SENATORS, set at a table with lights, and ATTENDANTS.*

DUKE There is no composition in these news
That gives them credit.

1 SENATOR

Indeed they are disproportioned.

My letters say a hundred and seven galleys.

DUKE And mine, a hundred and forty.

2 SENATOR

And mine, two hundred;

But though they jump not on a just account —

5

As in these cases where the aim reports
'Tis oft with difference — yet do they all confirm
A Turkish fleet, and bearing up to Cyprus.

DUKE Nay, it is possible enough to judgement:

I do not so secure me in the error,

10

90 present immediate.
95 idle cause trifling, unimportant legal case.
96 brothers of the state fellow senators.
98 have passage free go unchecked.

2 disproportioned inconsistent.

5 jump agree, coincide. Compare *Shr.* 1.1.190:

'Both our inventions meet and jump in one.'

5 just account exact numbering.

6 aim estimate.

9 to judgement when carefully considered.

10 secure me in the error feel safe because of the inconsistency.

Act 1, Scene 3
1 composition consistency, agreement.
2 credit credibility.

But the main article I do approve
In fearful sense.

SAILOR (*Within*)

What ho! What ho! What ho!

OFFICER A messenger from the galleys.

Enter a SAILOR.

DUKE

Now, what's the business?

SAILOR The Turkish preparation makes for Rhodes;

So was I bid report here to the state

By Signior Angelo.

15

DUKE How say you by this change?

1 SENATOR

This cannot be,

By no assay of reason. 'Tis a pageant

To keep us in false gaze. When we consider

The importancy of Cyprus to the Turk,

And let ourselves again but understand

That as it more concerns the Turk than Rhodes,

So may he with more facile question bear it,

For that it stands not in such warlike brace,

But altogether lacks the abilities

That Rhodes is dressed in. If we make thought of this,

We must not think the Turk is so unskilful

To leave that latest which concerns him first,

Neglecting an attempt of ease and gain

To wake and wage a danger proffless.

DUKE Nay, in all confidence he's not for Rhodes.

30

11 article] F: Articles Q1 12 SH SAILOR] F: One Q1 13 SH OFFICER] F: Sailor Q1 13 galleys] F: Galley Q1
13 what's] F: not in Q1 13 SH a SAILOR] Saylor F (*after* 12): a Messenger Q1 (*after* sense in 12) 16] F: not in Q1
17-18 This... be, / ...pageant] F: This... reason / ...pageant Q1 24-30] F: not in Q1 31 Nay] F: And Q1

11 main article item which the reports have in common.
23 more... bear an easier trial of strength over power.

11-12 approve... sense believe as cause for alarm.

14 preparation fleet fired out for battle.

16 Signior Angelo Presumably one of the captains of the Venetian galleys. See p. 10 above.

17 by about. Compare *Ado.* 5.1.302-3: 'virtuous / In any thing that I do know by her.'

18 assay test.

18 pageant pretence, show.

19 in false gaze looking in the wrong direction, with our attention diverted.

23 may can.

30 wake and wage stir up and risk. For 'wage' compare *HH* 4.4.19-20: 'I fear the power of Percy is too weak / To wage an instant trial with the King.'

18 pageant pretence, show.

19 in false gaze looking in the wrong direction, with our attention diverted.

23 may can.

OFFICER Here is more news.

Enter a MESSENGER.

MESSENGER The Ottomites, reverend and gracious,
Steering with due course toward the isle of Rhodes

Have there injoined with an after fleet.

35

I SENATOR Ay, so I thought. How many, as you guess?

MESSENGER Of thirty sail, and now they do restem

Their backward course, bearing with frank appearance

Their purposes toward Cyprus. Signior Montano,

Your trusty and most valiant servitor,

40

With his free duty recommends you thus,

And prays you to believe him.

DUKE 'Tis certain then for Cyprus.

Marcus Luccicos, is not he in town?

I SENATOR He's now in Florence.

DUKE Write from us to him

45

Post-post-haste dispatch.

I SENATOR Here comes Brabantio and the valiant Moor.

Enter BRABANTIO, OTHELLO, CASSIO, IAGO, RODERIGO and

OFFICERS.

DUKE Valiant Othello we must straight employ you

Against the general enemy Ottoman.

[*To Brabantio*] I did not see you: welcome, gentle

signior;

We lacked your counsel and your help tonight.

50

32 SD a MESSENGER] F: a 2. Messenger Q1: 35 injoined] Q1: injoined them F 36] F: not in Q1 37 SH MESSENGER] F: not in Q1 37 restem] F: restem Q1 42 believe] F, Q1: relieve cony. Capell 44 he] F: here Q1 45-6 Write... dispatch] Pope: Write... us / ... dispatch F: one line in Q1 45-6 us... haste] vs. / To him, Post, Post-haste, F: vs. wish him post, post hast Q1 47 SD CASSIO, IAGO, RODERIGO] F: Roderigo, Iago, Cassio, Desdemona Q1 (after 46) 50 SD] Theobald: not in F, Q1 51 lacked] F: lacke Q1

35 injoined... after united with a following.
37-8 restem... course steer back to their original course.

38-9 bearing... toward making openly for.
41 free duty recommends willing service informs.

42 believe The emendation 'relieve' has been popular since the eighteenth century; but Montano seems rather to be giving information of guaranteed authority in the formal language of state, as the Duke's response at 43-4 suggests.

44 Luccicos There has been a good deal of speculation about this name and the function of its

BRABANTIO So did I yours. Good your grace, pardon me:

Neither my place nor aught I heard of business

Hath raised me from my bed, nor doth the general care

Take hold on me; for my particular grief

Is of so flood-gate and o'erbearing nature

That it engulfs and swallows other sorrows

And yet is still itself.

55

DUKE Why, what's the matter?

BRABANTIO My daughter! O, my daughter!

SENATORS Dead?

BRABANTIO Ay, to me.

She is abused, stol'n from me, and corrupted

By spells and medicines bought of mountebanks;

For nature so preposterously to err,

Being not deficient, blind, or lame of sense,

Sans witchcraft could not.

60

DUKE Whoe'er he be that in this foul proceeding

Hath thus beguiled your daughter of herself,

And you of her, the bloody book of law

You shall yourself read in the bitter letter

After your own sense, yea, though our proper son

Stood in your action.

65

BRABANTIO Humbly I thank your grace.

70

Here is the man: this Moor, whom now it seems

Your special mandate for the state affairs

Hath hither brought.

ALL We are very sorry for't.

DUKE [*To Othello*] What in your own part can you say to this?

55 Take] F: Take any Q1 55 on] F: of Q1 55 grief] F: grieves Q1 58 yell] Rowe: it F, Q1 59 SH SENATORS] Sen. F: All. Q1 63] F: not in Q1 64 Sans] F: Since Q1: Saunce Q1 (some copies) 69 you] F: its Q1 69 yell] F: not in Q1 74 SD] Theobald: not in F, Q1

53 place public office.
55-7 for my... sorrows Proverbial: 'The greater grief drives out the less' (Tilley G44b).

55 particular personal.
56 flood-gate A sluice-gate which holds back water; but here used to mean the torrent of water so held back. Compare *HH* 2.4.394: 'For tears do stop the flood-gates of her eyes.'

56 o'erbearing overwhelming.
57 englurs devours, gulps down.
60 abused wronged, harmed.

61 mountebanks charlatans.
63 lame of sense of faulty sensory perception.
64 Sans Without (French, Latin).

66 beguiled... herself cunningly robbed your daughter of her normal natural reactions.
67 bloody death-dealing. Witchcraft was a capital crime.
68-9 You... sense Compare Tilley L111: 'To have the law in one's own hand'.
69 After... sense According to your own interpretation; i.e. presumably *au pied de la lettre*. Some editors favour Q1's 'its' over F's 'yours', citing Venice's pride in its impartial justice.
69 our proper my own.
70 Stood... action Faced your charge.
71 For a possible staging of this scene, see illustration 4, p. 19 above.

BRABANTIO Nothing, but this is so.

OTHELLO Most potent, grave, and reverend signiors,
My very noble and approved good masters,
That I have tane away this old man's daughter,
It is most true; true I have married her;
The very head and front of my offending
Hath this extent, no more. Rude am I in my speech
And little blessed with the soft phrase of peace,
For since these arms of mine had seven years' pith
Till now some nine moons wasted, they have used
Their dearest action in the tented field;
And little of this great world can I speak
More than pertains to feats of broil and battle;
And therefore little shall I grace my cause
In speaking for myself. Yet, by your gracious patience,
I will a round unvarnished tale deliver
Of my whole course of love: what drugs, what charms,
What conjuration and what mighty magic —
For such proceedings I am charged withal —
I won his daughter.

BRABANTIO A maiden never bold;
Of spirit so still and quiet that her motion
Blushed at herself; and she, in spite of nature,
Of years, of country, credit, everything,
To fall in love with what she feared to look on?
It is a judgement maimed and most imperfect
That will confess perfection so could err
Against all rules of nature, and must be driven
To find out practices of cunning hell

82 moons wasted months ago.
85 dearest most important.
90 round plain, blunt.
92 conjuration magical incantation.
93 without with.
95-6 her motion... herself she was embarrassed by her own natural impulses.
97 years i.e. the difference in age between Desdemona and Othello. Compare 3.3.267-8.
97 credit reputation.
102 practices evil machinations.

82 soft] F: set Q1 87 feat[s] F: feat Q1 87 broil] Q1: Broiles F 91] Q1: Of...love / ...charms F 93 proceedings I am] F: proceedings am I Q1 94-5 A...bold / Of...] F: A...spirit / ...motion Q1 94-5 bold: Of spirit] bold: Of Spirit F: bold of spirit, Q1 99 maimed] Q1: main'd F 100 could] F: would Q1

77 approved esteemed.
80 head and front whole extent; lit. 'height and breadth'.
81 Rude Unrefined, unpractised.
82 soft Many editors prefer Q1's 'set', taking Othello to refer to his lack of oratorical 'good set terms' (*AYL* 2.7.17). But the point Othello is making here is that his 'rude' idiom is appropriate to a military existence, as opposed to the 'soft' language required by civilian life.
83 pith strength. Compare *H5* 3.Chor.20-1: 'grandsons, babies, and old women / Either past or not arriv'd to pith and puisance?'

106 SH DUKE] Q1: not in F 106 vouch] F: youth Q1 107 wider] F: certain Q1 107 over] Q1: over F 108 Than these] F: These are Q1 109 seeming] F: seemings, you Q1 110 SH I SENATOR] Q1: Sen. F 115 Sagittary] F: Sagittar Q1 118] F: not in Q1 121] Q1: Ancient...them / ...place F 121 so] *Copbell* s[ub]st.: not in F: *Exit* 120 or three. Q1 (*after* 120) 122 till] Q1: tell F 122 truly] F: faithfull Q1 123] F: not in Q1

104 blood sexual passion.
105 dram dose.
105 conjured to this effect magically created
105 for this purpose.
106 To vouch...proof Proverbial: 'Accusation is no proof' (Tilley 5101g).
107 wider fuller.
107 test testimony, evidence.
108 thin habits insubstantial outward appearances.
108 poor likelihoods weak inferences, tenuous indications.

109 modern seeming commonplace assumptions. Compare *AYL* 2.7.156: 'wise saws and modern instances'.
111 indirect underhand.
111 forced courses means used against the will of the victim.
113 question conversation.
117 foul guilty.
123 blood nature.
124 justly truthfully, exactly.

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105 dram dose.
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105 for this purpose.
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108 poor likelihoods weak inferences, tenuous indications.

OTHELLO Her father loved me, oft invited me,
Still questioned me the story of my life
From year to year – the battles, sieges, fortunes
That I have passed.

130

I ran it through, even from my boyish days
To the very moment that he bade me tell it;
Wherein I spake of most disastrous chances,
Of moving accidents by flood and field,
Of hair-breadth scapes i'th' imminent deadly breach,
Of being taken by the insolent foe
And sold to slavery; of my redemption thence,
And with it all my travels' history:
Wherein of antres vast and deserts idle,
Rough quarries, rocks, and hills whose heads touch
heaven,

140

It was my hint to speak – such was the process:
And of the cannibals that each other eat,
The Anthropophagi, and men whose heads
Do grow beneath their shoulders. This to hear
Would Desdemona seriously incline;
But still the house affairs would draw her thence,
Which ever as she could with haste dispatch
She'd come again, and with a greedy ear
Devour up my discourse; which I observing
Took once a pliant hour and found good means
To draw from her a prayer of earnest heart
That I would all my pilgrimage dilate

145

150

- 128 Still Continually.
134 moving accidents stirring adventures.
135 scapes escapes.
138 with it all F's 'portance in' (= conduct during) is rather out of keeping with the modesty Othello is trying to project in this self-defence.
139 antres caves (Latin *antra*).
139 idle desolate, empty. Compare R2 3.4.66: 'idle hours'.
140 Rough quarries Rugged precipices, jagged mountain sides.
141 hint opportunity, cue.
143 Anthropophagi Cannibals. Anthropophagi and headless men (blemmyae) were mentioned by
- 129 battles] Q1; Bataille F 129 fortunes] Q1; Fortune F
it all] Q1; portance in F 138 travels] Q1; Travellours F
Q1; not in F 140 heads] Q1; head F 141 the] Q1; my F
144 This] Q1; These things F 146 thence] Q1; hence F
- 133 spake] Q1; spoke F 134 by] F; of Q1 138 with
139 antres] *Theobald*; Antres Q1; Antars F 140 and]
142 othel] Q1; others F 144 Do grow] Q1; Grew F
147 Which] F; And Q1
- Pliny (7.2). Accounts of them were also to be found in Sir John Mandeville's *Travels* (1499), which was still being read in the seventeenth century, and his 'wonders' were often represented pictorially in contemporary maps. Sir Walter Raleigh reports their existence in *The Discovery of Guiana* (1595), as does Laurence Keymis in *A Relation of the Second Voyage to Guiana* (1596). Compare *Temp.* 3.3.46-7: 'there were such men / Whose heads stood in their breasts'.
150 pliant suitable, opportune.
152 dilate tell in full. Compare *Err.* 1.1.122-3: 'Do me the favour to dilate at full / What have befall'n'.

Whereof by parcels she had something heard,
But not inventively. I did consent,
And often did beguile her of her tears
When I did speak of some distressful stroke
That my youth suffered. My story being done,
She gave me for my pains a world of sighs:
She swore, in faith, 'twas strange, 'twas passing strange,
'Twas pitiful, 'twas wondrous pitiful;
She wished she had not heard it, yet she wished
That heaven had made her such a man. She thanked me,
And bade me, if I had a friend that loved her,
I should but teach him how to tell my story,
And that would woo her. Upon this hint I spake:
She loved me for the dangers I had passed,
And I loved her that she did pity them.
This only is the witchcraft I have used.
Here comes the lady: let her witness it.

160

165

Enter DESDEMONA, Iago and Attendants.

DUKE I think this tale would win my daughter too. | 163
Good Brabantio, take up this mangled matter at the best:
Men do their broken weapons rather use
Than their bare hands.

170

BRABANTIO I pray you hear her speak.

175

If she confess that she was half the wooer,
Destruction on my head if my bad blame
Light on the man! Come hither, gentle mistress;
Do you perceive in all this noble company
Where most you owe obedience?
DESDEMONA My noble father,
I do perceive here a divided duty:
To you I am bound for life and education;

180

- 153 parcels] F; parcell Q1 154 inventively] Q1; instinctively F 156 distressful] F; distressed Q1 158 sighs] Q1;
kisses F 159 in] F; I Q1 165 hint] F; hence Q1 169] F; Here... lady / ... it Q1 169 *sd Attendants*] F; *the rest*
Q1 175 On my head] F; lie on me Q1
- 153 by parcels piecemeal.
154 inventively with continuous attention.
155 beguile her of steal from her, coax from her. Compare *Tr.* 4.4.33-6: 'where injury of chance... ruddily beguiles our lips / Of all rejoindure'; and *W. Tr.* 4.5.36-8: 'the very same man that beguil'd Master Slender of his chain cozzen'd him
- of it'. Contrast the Duke's use of the same word at 66 above.
159 passing exceedingly.
162 had made her i.e. she had been born.
171 take... best Compare 'Make the best of a bad bargain' (Tilley B326).
180 education upbringing.

My life and education both do learn me
How to respect you. You are lord of all my duty;
I am hitherto your daughter. But here's my husband;
And so much duty as my mother showed
To you, preferring you before her father,
So much I challenge that I may profess
Due to the Moor my lord.

185

BRABANTIO

God bu'y! I have done.

Please it your grace, on to the state affairs.
I had rather to adopt a child than get it.

190

Come hither, Moor:

I here do give thee that with all my heart
Which, but thou hast already, with all my heart
I would keep from thee. For your sake, jewel,
I am glad at soul I have no other child,
For thy escape would teach me tyranny
To hang clogs on them. I have done, my lord.

195

DUKE Let me speak like yourself and lay a sentence
Which as a guise or step may help these lovers
Into your favour.

200

When remedies are past the griefs are ended.
By seeing the worst which late on hopes depended.
To mourn a mischief that is past and gone
Is the next way to draw new mischief on.
What cannot be preserved when fortune takes,
Patience her injury a mockery makes.
The robbed that smiles steals something from the thief;

205

182 lord of all my] Q1: the Lord of F 187 bu'y] Q1: be with you F 192] F: not in Q1 197] Q1: Lat...self / ...
sentence F 190] Q1: not in F 203 new] F: more Q1

181 learn teach.
182 all my duty all the respect that is due to you
as my father.
186 challenge claim.
187 bu'y be with you.
188 on to let us proceed with.
189 get beget.
191 with all my heart in which my whole heart
was wrapped up.
193 For your sake On your account.
195 escape elopement.
196 clogs shackles. Lit. blocks of wood tied to
the legs of animals to prevent their straying.
197 like yourself on your behalf and as you
would speak (if you were not in your present frame
of mind).

197 lay a sentence apply a maxim (Latin
sententia).
198 guise step. Compare *Tim.* 4.3.16-17: 'for
every prize of fortune / Is smooth'd by that below';
200 Proverbial: 'Never grieve for that you
cannot help' (Tilley G453).
200 remedies hopes of cure.
201 which i.e. the griefs, worst expectations.
201 late on hopes depended were bolstered
until recently by hopeful expectations.
202 mischief misfortune.
203 next nearest, quickest.
204-5 What...makes i.e. patient endurance
enables one to take inevitable losses as trifles;
compare 'A good heart conquers ill fortune' (Tilley
H395).

He robs himself that spends a bootless grief.
BRABANTIO So let the Turk of Cyprus us beguile,
We lose it not so long as we can smile;

He bears the sentence well that nothing bears
But the free comfort which from thence he hears;

210

But he bears both the sentence and the sorrow
That to pay grief must of poor patience borrow.

These sentences, to sugar or to gall,
Being strong on both sides, are equivocal.

215

But words are words; I never yet did hear
That the bruised heart was pierced through the ear.
Beseech you now, to the affairs of the state.

DUKE The Turk with a most mighty preparation makes for Cyprus.

220

Othello, the fortitude of the place is best known to you; and
though we have there a substitute of most allowed sufficiency,
yet opinion, a more sovereign mistress of effects, throws a
more safer voice on you. You must therefore be content to
slubber the gloss of your new fortunes with this more stubborn
and boisterous expedition.

225

OTHELLO The tyrant custom, most grave senators,

Hath made the flinty and steel couch of war

My thrice-driven bed of down. I do agnise

217 pierced] F: Q1: pieced *Theobald* 217 ear] Q1: eares F 218 Beseech...now] Q1: I humbly beseech you proceed F
218 the state] Q1: state F 219 a] F: not in Q1 222 more] F: not in Q1 226 grave] F: great Q1 227 couch]
Pope: Couch F: Couch Q1

207 spends a bootless indulges in an unavailing.
Compare *JC* 3.1.75: 'Doth not Brutus bootless
kneel?'

210-13 He bears...borrow Brabantio's dis-
tinction is between the easy comfort of an indif-
ferent platitude and the real cost of patience to the
man whose deeper interest is violated.
211 free unmingled with sorrow.

213 poor Because patience has nothing to lend.
214 gall bitterness. Compare *Tr.* 2.2.144: 'You
have the honey still, but these the gall!'

216-17 I never...ear This idea is given
extended expression in *Ido* 5.1.15-32.

217 the bruised...ear the broken heart was
reached (or lanced, and so cured) by words.
Compare *LLL* 5.2.753: 'Honest plain words best
pierce the ear of grief' John Lyly in *Euphues* (ed.
R. W. Bond), 1, 212, writes of a grief being ripe
enough to lance and so cure. Many editors amend
'pierced' to 'pierced' (= mended).

220 fortitude strength of the defences.
221 substitute deputy (i.e. Montano).

221 allowed sufficiency acknowledged ability.

222 opinion public opinion.

222 more sovereign...effects more para-
mount arbiter of what should be done.

222-3 throws...you judges you are the more
reliable.

224 slubber slobber, sully. Compare *IH4*
2.4.306-11: 'to tickle our noses with speargrass to
make them bleed, and then to beslobber our
garments with it'.

224 stubborn harsh, rough.

225 boisterous violent. Compare *John*
3.4.135-6: 'A sceptre snatch'd with an unruly
hand / Must be as boisterously maintain'd'.

226-8 The tyrant...down Proverbial: 'Cus-
tom makes all things easy' (Tilley C933).

227 flinty and steel The allusion is to sleeping
on the ground in armour.

228 thrice-driven i.e. of the softest feathers
(because they have been winnowed three times).

228 agnise acknowledge, confess to.

A natural and prompt alacrity

I find in hardness, and do undertake

These present wars against the Ottomites.

Most humbly, therefore, bending to your state,

I crave fit disposition for my wife,

Due reference of place and exhibition

With such accommodation and besort

As levels with her breeding.

DUKE

Be't at her father's.

I'll not have it so.

BRABANTIO

OTHELLO Nor I. Nor I; I would not there reside

To put my father in impatient thoughts

By being in his eye. Most gracious duke,

To my unfolding lend your prosperous ear

And let me find a charter in your voice

T'assist my simpleness.

DUKE

What would you, Desdemona?

DESDEMONA That I did love the Moor to live with him,

My downright violence and storm of fortunes

May trumpet to the world. My heart's subdued

Even to the very quality of my lord.

I saw Othello's visage in his mind

230 [do] F: would Q1 231 [These] *Malone*: This F, Q1 234 [reference] F: reuerence Q1 236-7 [If...father's,] Q1
 (one line): Why at her Fathers? F 238 Nor I; I would not] Q1: Nor would I F 241 your prosperous] F: a gracious
 Q1 243 T'assist] F: And if Q1 243 you, Desdemona?] F: you - speake: Q1 244 did] Q1: not in F 245 storm]
 F: score Q1 247 very quality] F: vmoost pleasure Q1

229 alacrity eagerness.

230 hardness hardship.

232 state authority.

234 Due reference of place Appropriate

234 exhibition financial support.

235 besort appropriate companions or

236 levels with is suitable to.

236 breeding social position.

241 unfolding disclosure, explanation.

241 prosperous favourable.

242 charter permission (with perhaps the sense

243 simpleness innocence, lack of

245 downright violence absolute violation of

230

235

240

245

And to his honours and his valiant parts

Did I my soul and fortunes consecrate.

So that, dear lords, if I be left behind

A moth of peace, and he go to the war,

The rites for which I love him are bereft me,

And I a heavy interim shall support

By his dear absence. Let me go with him.

OTHELLO Let her have your voice.

Vouch with me, heaven, I therefore beg it not

To please the palate of my appetite,

Nor to comply with heat the young affects

In my distinct and proper satisfaction,

But to be free and bounteous to her mind.

And heaven defend your good souls that you think

I will your serious and great business scant

For she is with me. No, when light-winged toys

Of feathered Cupid seal with wanton dullness

My speculative and offced instruments,

That my disports corrupt and taint my business,

Let housewives make a skillet of my helm,

And all indign and base adversities

253 which] Q1: why F 256-7 [Let...heaven, I] F: Your voyces Lords: beseech you let her will. / Haue a free way.
 I Q1 259 the] F, Q1: and con]; *Stevens*: of the *Keightley* 260 my] F, Q1: me *Upton* 260 distinct] *Theobald*: defunct
 F, Q1: disjunct *Malone Var.*; defect *Upton*: defunct? *Toller*: default con]; *Jourdain* 261 to her] F: of her Q1
 263 great] F: good Q1 264 For] Q1: When F 265 O] F: And Q1 265 seal] F: toyles Q1 266 offced] F:
 active Q1 266 instruments] Q1: Instrument F

249 valiant parts military virtues.

250 soul and fortunes whole being and future.

252 moth drone, idler.

253 rites rites of love. Compare *Rom.* 3.2.8-9:

'Lovers can see to do their amorous rites / By their
 own beauties.' Owing to the vagaries of Jacobean

orthography F's and Q1's spelling 'rites' could mean
 'rights' also; and some editors have taken the word

to mean Desdemona's 'privileges' in sharing
 Othello's military life and dangers for which she

says she loves him at 248-50. Ultimately the choice
 of reading is determined by one's interpretation of

Desdemona's character as (1) a girl so modest that
 she would not dream of saying in public that she

desires Othello sexually, or (2) a girl who is frank
 and open to the point of simplicity. See pp. 27-8

above.

255 dear A possible quibble: (1) that I can least

255 dear A possibly quibble: (1) that I can least

256 voice consent.

259-60 to comply...satisfaction The general

259-60 to comply...satisfaction The general

250

255

260

265

103

satisfaction in marriage, he also values just as highly
 mental sympathy with his wife. The exact meaning
 is more difficult to arrive at without some
 emendation of the text of F and Q1. I follow
 Theobald in changing 'defunct' to 'distinct' on the
 grounds that such a misreading is paleographically
 possible and demands least dislocation of the text.
 See supplementary note for a full discussion.
 259 comply with heart satisfy eagerly.
 260 distinct individual.
 261 free generous.
 262 defend forbid.
 262 think should think.
 265 seal blind (from the practice in falconry of
 sewing up the eyelids of the young hawk).
 266 speculative...instruments powers of
 perception which are for the purpose of my duty.
 See supplementary note.
 267 disports sexual pleasures.
 267 taint impair.
 268 skillet small cooking pot.
 269 indign unworthy (Latin *indignus*).

Make head against my estimation!

DUKE Be it as you shall privately determine,
Either for her stay or going. Th' affair cries haste,
And speed must answer it. You must hence tonight.

DESDEMONA Tonight, my lord?

DUKE This night.

OTHELLO With all my heart.

DUKE At nine i'the morning, here we'll meet again.

Othello, leave some officer behind

And he shall our commission bring to you

With such things else of quality and respect

As doth import you.

OTHELLO So please your grace, my ancient:

A man he is of honesty and trust.

To his conveyance I assign my wife,

With what else needful your good grace shall think

To be sent after me.

DUKE Let it be so.

Good night to everyone. [*To Brabantio*] And noble

signior,

If virtue no delighted beauty lack,

Your son-in-law is far more fair than black.

I SENATOR Adieu, brave Moor; use Desdemona well.

BRABANTIO Look to her, Moor, if thou hast eyes to see:

She has deceived her father and may thee.

OTHELLO My life upon her faith!

Exeunt [Duke, Brabantio, Cassio, Senators and Attendants]

270 estimation] F: reputation Q1 272 her] F: not in Q1 273 th] F: not in Q1
273 You... tonight] Q1: assigned to / Sen / in F 273 hence] Q1: away F 274 DESDEMONA Tonight, my lord?] Q1:
not in F 274 DUKE This night] Q1: not in F 275 nine] F: ten Q1 278 With] Q1: And F 278 and] F: or Q1
279 import] F: concerne Q1 279 Sol] F: not in Q1 284 so] *Capell*: not in F, Q1 288 if... eyes] F: have a quick
eye Q1 289 and may] F: may doe Q1 290 so] *Theobald subst.*: Exit. F: *Exeunt*. Q1

270 Make head Take up arms, mount an attack.
Compare *1H3* 3.1.63-4: 'Three times hath Henry
Bullingbrook made head / Against my power.'
270 estimation reputation.
270 cries calls for.
278 quality and respect importance and
relevance.
279 import concern.
280 honesty This is the first time Iago is
associated verbally with this quality which the other
people in the play believe to be most characteristic
of him.

Honest Iago
290 My Desdemona must I leave to thee;

I prithee, let thy wife attend on her,

And bring her after in the best advantage.

Come, Desdemona, I have but an hour

Of love, of worldly matters and direction

To spend with thee. We must obey the time.

Exeunt Othello and Desdemona

RODERIGO Iago.

IAGO What say'st thou, noble heart?

RODERIGO What will I do, think'st thou?

IAGO Why, go to bed and sleep.

RODERIGO I will incontinently drown myself.

IAGO If thou dost, I shall never love thee after. Why, thou silly

gentleman?

RODERIGO It is silliness to live, when to live is torment: and then we

have a prescription to die, when death is our physician.

IAGO O villainous! I have looked upon the world for four times seven

years, and since I could distinguish betwixt a benefit and an

injury, I never found a man that knew how to love himself. Ere

I would say I would drown myself for the love of a guinea-hen,

I would change my humanity with a baboon.

RODERIGO What should I do? I confess it is my shame to be so fond,

but it is not in my virtue to amend it.

IAGO Virtue? A fig! 'Tis in ourselves that we are thus or thus. Our

bodies are our gardens, to the which our wills are gardeners. So

that if we will plant nettles or sow lettuce, set hyssop and weed

293 her] Q1: them F 295 worldly matters] Q1: worldly matter F 296 so] *Exit Moore and Desdemona* Q1: *Exit*: F
302 If] F: Well, if Q1 302 after] F: after it Q1 304 torment] F: a torment Q1 304-5 we have] Q1: have we F
306 O villainous] F: not in Q1 307 betwixt] F: betwixt Q1 308 a man] Q1: man F 314 our gardens] F:
gardens Q1

293 in the best advantage at the most
favourable opportunity.

295 direction instructions.

296 time present pressing necessity.

301 incontinently at once.

305 prescription A quibble: (1) right based on

long tradition; compare *3H6* 3.3.93-4: 'a silly

time / To make prescription for a kingdom's

worth: (2) a doctor's order.

306 villainous pernicious nonsense.

309 guinea-hen Usually this means 'prostitute',

which is how Iago views all women.

311 fond infatuated.

312 virtue nature.

313 A fig A derogatory term, usually accom-

panied by a vulgar gesture of shooting the thumb
between the first and second fingers.

315-16 if we will... thyme Nettles and lettuce
were considered horticultural opposites, having the
complementary qualities of dryness and wetness
and so believed to aid the growth of each other. The
aromatic herbs, hyssop and thyme, were also
believed to have the same qualities; compare John
Lyly, *Euphues* (ed. R. W. Bond), I, 187, 'good
Gardeners who in their curious knots mixe
Hisoppe wyth Time as ayders the one to the growth
of the other, the one beinge drye, the other
moyste'. Thus some editors' emendation of 'thyme'
to 'time' (= tare, vetch) rather misses the point.

315 set plant.

up thyme, supply it with one gender of herbs or distract it with many, either to have it sterile with idleness or manured with industry, why the power and corrigible authority of this lies in our wills. If the balance of our lives had not one scale of reason to poise another of sensuality, the blood and baseness of our natures would conduct us to most preposterous conclusions. But we have reason to cool our raging motions, our carnal stings, our unbitted lusts; whereof I take this, that you call love, to be a sect or scion.

RODERIGO It cannot be.

IAGO It is merely a lust of the blood and a permission of the will. Come, be a man. Drown thyself? Drown cats and blind puppies. I have professed me thy friend, and I confess me knit to thy deserving with cables of perdurable toughness. I could never better stead thee than now. Put money in thy purse. Follow thou these wars; defeat thy favour with an usurped beard. I say, put money in thy purse. It cannot be that Desdemona should long continue her love to the Moor – put money in thy purse – nor he his to her. It was a violent commencement, and thou shalt see an answerable sequestration – put but money in thy purse. These Moors are changeable in their wills – fill thy purse with money. The food that to him now is as luscious as locusts

316 thyme| Time F, Q1: time *Walker* 319 balance| Q1: braine F; beam *Theobald* 323 our unbitted| Q1: or unbitted F
324 sect| F, Q1: set *Johnson* 328 have| F; not in Q1 331 thou these| *Rome*; thou the F; these Q1 332 be| Q1:
be long F 333 long| Q1: not in F 333 to| F; vno Q1 334 his| F; not in Q1 334 commencement| Q1:
Commencement in her F

316 supply fill.

316 gender kind.

316–17 distract it with divide it among.

318 corrigible authority corrective power.

319 balance scales. Although this is the usual Shakespearean usage, some editors follow Theobald and emend to 'beam', of which they take F's 'braine' to be a misreading.

320 poise counterbalance.

320 blood natural passions.

321 conclusions experiments.

322 motions impulses.

322 stings compelling desires. Compare *MM* 1.4.59: 'wanton stings and motions of the sense'.

323 unbitted unbittled, unrestrained by a curb.

324 sect or scion branch or graft. Some editors, wishing to make the horticultural metaphor completely consistent, follow Johnson in emending 'sect' to 'set' (= cutting from a plant).

328–9 thy deservng what is due to thee.

329 perdurable everlasting.

329 stead be of use to. Compare *TGV*

2.1.113–14: 'so it stead you... I will write a thousand times as much'.

330 Put money in thy purse Proverbial saying (Tilley M1090), meaning 'provide yourself for success'.

331 defeat... beard disfigure your face with a false beard. Iago may be quibbling here at Roderigo's expense: i.e. 'pretend you are a real man'. Compare *TW* 5.1.250: 'my masculine usurp'd attire'.

331–3 It was... sequestration Proverbial: Such beginning such end (Tilley B262).

335 answerable sequestration correspondingly violent separation.

336 wills sexual desires.

337 locusts According to Gerard's *Herbal* (1597), 'The carob groweth in Apulia... and other countries eastward, where the cods are so full of sweet juice that it is used to preserve ginger... This is of some called St. John's bread, and thought to be that which is translated *locustis*'. See *Matt.* 3.4-

shall be to him shortly as acerb as the colocintida. She must change for youth; when she is sated with his body she will find the error of her choice. Therefore put money in thy purse. If thou wilt needs damn thyself, do it a more delicate way than drowning. Make all the money thou canst. If sanctimony and a frail vow betwixt an erring barbarian and a super-subtle Venetian be not too hard for my wits and all the tribe of hell, thou shalt enjoy her – therefore make money. A pox of drowning thyself! It is clean out of the way. Seek thou rather to be hanged in compassing thy joy than to be drowned and go without her.

RODERIGO Wilt thou be fast to my hopes, if I depend on the issue?

IAGO Thou art sure of me. Go make money. I have told thee often, and

I retell thee again and again, I hate the Moor. My cause is hearted: thine hath no less reason. Let us be conjunctive in our revenge against him. If thou canst cuckold him, thou dost thyself a pleasure, me a sport. There are many events in the womb of time which will be delivered. Traverse! Go, provide thy money. We will have more of this tomorrow. Adieu.

RODERIGO Where shall we meet i'the morning?

IAGO At my lodging.

RODERIGO I'll be with thee betimes.

IAGO Go to; farewell. Do you hear, Roderigo?

RODERIGO What say you?

IAGO No more of drowning, do you hear?

RODERIGO I am changed.

IAGO Go to; farewell. Put money enough in your purse.

RODERIGO I'll sell all my land.

Exit

338 acerb as the| Q1: bitter as F 338–9 She... youth| F; not in Q1 340 error| Q1: errors F 340 choice. Therefore| F; choice; shee must have change, shee must. Therefore Q1 343 a super-subtle| Q1: super-subtle F 345 of| F; a Q1 346 thyself| F; not in Q1 348 if... issue| F; not in Q1 350 retell| F; tell Q1 351 hath| F; has Q1 351 conjunctive| F; communicative Q1 353 me| F; and me Q1 360–3| Q1: not in F 364| F; not in Q1 364 so *Exit*| F; *Exit Roderigo* Q1 (*after* 362)

338 acerb bitter.

338 colocintida Colocynth, a bitter apple

used as a laxative, and according to Gerard's *Herbal* (1597) found in the Sinaitic desert and the southern coast of the Mediterranean.

339 for youth for a younger man.

342 Make Raise.

342 sanctimony holiness (of the marriage bond).

343 erring A quibble: (1) wandering; (2) sinful (because anti-Christian).

343 super-subtle exceptionally refined or delicate. Compare *Temp.* 2.1.42–3: 'of subtle, tender, and delicate temperance'.

346 clean out of the way a completely inappropriate course of action.

347 compassing achieving; with a pun on 'embracing'.

348 fast to in complete support of.

351 hearted deeply felt.

351 conjunctive allied.

354 Traverse! A military order for setting troops in motion; but it is not known whether it was for marching forward, retreating, or turning. As also in *2H4* 3.2.272.

358 betimes early.

IAGO Thus do I ever make my fool my purse;
For I mine own gained knowledge should profane

365

If I would time expend with such a snipe
But for my sport and profit. I hate the Moor,
And it is thought abroad that 'twixt my sheets
He's done my office. I know not if't be true

370

Yet I, for mere suspicion in that kind,
Will do as if for surety. He holds me well:
The better shall my purpose work on him.

375

Cassio's a proper man: let me see now;
To get his place and to plume up my will
In double knavery. How? How? Let's see.

After some time, to abuse Othello's ear
That he is too familiar with his wife;
He hath a person and a smooth dispose
To be suspected, framed to make women false.

380

The Moor is of a free and open nature,
That thinks men honest that but seem to be so,
And will as tenderly be led by the nose
As asses are.
I have't. It is engendered. Hell and night
Must bring this monstrous birth to the world's light.

385

Exit

2.1 Enter MONTANO and two GENTLEMEN.

MONTANO What from the cape can you discern at sea?

I GENTLEMAN Nothing at all; it is a high-wrought flood.
I cannot 'twixt the heaven and the main
Descry a sail.

MONTANO Methinks the wind does speak aloud at land,
A fuller blast ne'er shook our bartlements.
If it hath ruffianed so upon the sea,
What ribs of oak, when mountains melt on them,
Can hold the morrise? What shall we hear of this?

5

2 GENTLEMAN A segregation of the Turkish fleet:

10

For do but stand upon the banning shore,
The chidden billow seems to pelt the clouds;
The wind-shaked surge, with high and monstrous mane,
Seems to cast water on the burning Bear
And quench the guards of th'ever-fixed Pole.
I never did like molestation view
On the encharf'd flood.

15

MONTANO If that the Turkish fleet
Be not ensheltered and embayed, they are drowned:
It is impossible they bear it out.

Enter a third GENTLEMAN.

3 GENTLEMAN News, lads! Our wars are done:

20

The desperate tempest hath so banged the Turks
That their designment halts. A noble ship of Venice
Hath seen a grievous wrack and sufferance
On most part of their fleet.

MONTANO How? Is this true?
3 GENTLEMAN The ship is here put in,

25

5 does speak] Q1: hath spoke F. 8 mountains] F: the huge mountaine Q1. 8 on them] F: not in Q1. 11 banning] Q1: Roaming F. 12 chidden] F: chiding Q1. 13 mane] Knight; Maine F: mayne Q1. 15 fixed] F: fired Q1. 19 they] Q1: to F. 19 sp third] Q1: not in F. 20 lads! Our] F: Lords, your Q1. 21 Turks] F: Turke Q1. 22-3] F: That... seen / ... sufferance Q1. 22 A noble] F: Another Q1. 24 their] F: the Q1. 25-6 The... Cassio] Q1: one line in F.

367 a] Q1: not in F. 370 He's] Ha's Q1: She ha's F. 371 Yea] Q1: But F. 375 his] F: this Q1. 375 plume] F: make Q1. 376 In] F: A Q1. 376 Let's] F: let me Q1. 377 ear] Q1: eares F. 379 hath] F: has Q1. 381 is of] F: not in Q1. 381 nature] F: nature too Q1. 382 seem] F: seemes Q1. 383-4] F: one line in Q1. 386 so] Q1: not in F. Act 2, Scene 1. 2.1] Actus Secundus. Scena Prima. F: Actus 2. Scena 1. Q1. 0 sp] F: Enter Montano, Governour of Cyprus, with two other Gentlemen. Q1. 3 heaven] F: hausen Q1.

366 gained knowledge practical wisdom and experience.
367 snipe A long-billed bird, used as a type of worthlessness.
371 kind regard.
372 surety certainty.
374 proper handsome.
375 plume glorify, set a plume in the cap of.
377 abuse deceive.
Act 2, Scene 1
0 SD MONTANO See note to list of characters, and Textual Analysis, p. 207 below.
2 high-wrought flood angry sea.

7 ruffianed raged. Compare 2H4 3.1.22: 'ruffian billows'.
8 mountains mountainous seas.
9 hold the morrise keep their joints intact.
10 segregation dispersal.
11-12 the banning... clouds The idea is that the shore is cursing or forbidding the encroachment of the mountainous waves which then, so rebuked, fall back and rise up, seeming to strike the clouds. F's 'foaming shore' and Q1's 'chiding billows' give a rather different and less vivid picture; hence the editorial decision to conflate the more dramatic elements of Q1 and F.
13 monstrous mane mane like a wild beast. The pun is with 'main' (= sea).
14 Bear The constellation Ursa Minor.
15 guards The two stars in Ursa Minor, which were second in brightness to the Pole Star and used with it for navigation purposes, were known as the Guardians. See Mac. 4.1.53-4 for a similar metaphor of violent disruption, and for another allusion to the uniquely constant position of the Pole Star, JG 3.1.60-2.
16 like molestation similar upheaval.
17 encharf'd flood enraged sea.
18 embayed protected in a bay.
19 bear it out weather the storm.
22 designation halts enterprise is crippled.
23 sufferance damage.