The Tragedy of

OTHELLO, The Moor of Venice

### Characters in the Play

OTHELLO, a Moorish general in the Venetian army DESDEMONA, a Venetian lady BRABANTIO, a Venetian senator, father to Desdemona

IAGO, Othello's standard-bearer, or "ancient" EMILIA, Iago's wife and Desdemona's attendant

CASSIO, Othello's second-in-command, or lieutenant RODERIGO, a Venetian gentleman

Duke of Venice
LODOVICO
GRATIANO
Venetian gentlemen, kinsmen to Brabantio
Venetian senators

MONTANO, an official in Cyprus
BIANCA, a woman in Cyprus in love with Cassio
Clown, a comic servant to Othello and Desdemona
Gentlemen of Cyprus
Sailors

Servants, Attendants, Officers, Messengers, Herald, Musicians, Torchbearers.

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## OTHELLO, The Moor of Venice

ACT 1

1.1 In the streets of Venice, Iago tells Roderigo of his hatred for Othello, who has given Cassio the lieutenancy that Iago wanted and has made Iago a mere ensign. At Iago's suggestion, he and Roderigo, a former suitor to Desdemona, awake Desdemona's father to tell him that Desdemona has eloped with Othello. This news enrages Brabantio, who organizes an armed band to search out Othello.

1. Tush: an expression of impatience

2-3. who . . . thine: i.e., who have had complete access to my money purse: bag or pouch strings: i.e., the purse string that closes the pouch

4. 'Sblood: Christ's blood (a strong oath); hear:

listen to

9. great ones of the city: Venetian nobles

- 10. suit: petition; lieutenant: i.e., second in command
  - 11. Off-capped: i.e., removed their hats
  - 12. price: value; place: position, rank

13. as loving: i.e., loving

14. **bombast:** i.e., wordy, pompous (literally, cotton padding); **circumstance:** ceremonious talk

15. stuffed: filled

17. Nonsuits my mediators: i.e., fails to grant the suit (request) of my petitioners; Certes: certainly

19. he: i.e., the officer (Cassio) chosen by Othello

20. Forsooth: in truth; arithmetician: one skilled in working with numbers (with the implication that Cassio knows about battles only from books)

22. almost . . . in: cursed by being married to (the only reference in the play to Cassio's wife)

ACT 1

## Scene 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'll not hear me! If ever I did dream of such a matter, 5 Abhor me. RODERIGO Thou toldst 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, 10 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, 15 (And in conclusion,) Nonsuits my mediators. For "Certes," says he, "I have already chose my officer." And what was he? Forsooth, a great arithmetician. 20 One Michael Cassio, a Florentine. A fellow almost damned in a fair wife,

23. set a squadron: i.e., stationed even so much as a small detachment of men; field: i.e., battlefield

25. spinster: one (usually a woman) who spins: unless: except for; theoric: theory

26. togèd consuls: civic officials whom Iago pictures as wearing Roman togas; propose: talk

28. had th' election: i.e., was the one chosen

30. Rhodes, Cyprus: embattled islands that were part of the Venetian empire

31-32. beleed and calmed: stopped in my progress (nautical terms in which Cassio and Iago are compared to sailing ships, Cassio coming between Iago and the wind [putting Iago in the lee] and thereby stopping him)

33. By . . . creditor: i.e., by a mere bookkeeper: countercaster: one who computes with tokens

34. in good time: i.e., "to be sure"

35. God bless the mark: an expression of impatient scorn; his Moorship's: i.e., Othello's (a sarcastic racial slur by analogy with the title "his Worship"); ancient: i.e., ensign, standard-bearer (the lowestranking commissioned officer in the infantry)

37. service: military service

38. affection: personal preference

39-40. old gradation . . . first: i.e., each second officer automatically succeeded each first officer

41. affined: i.e., bound, obliged (literally, related)

45. serve . . . him: i.e., use him for my own ends

47. mark: observe

48. knee-crooking knave: bowing menial

53. Whip me: i.e., I'd have them whip

54. trimmed . . . duty: i.e., appearing dutiful in manners and looks trimmed: dressed

That never set a squadron in the field. Nor the division of a battle knows More than a spinster—unless the bookish theoric, 25 Wherein the (togèd) consuls can propose As masterly as he. Mere prattle without practice Is all his soldiership. But he, sir, had th' election; And I, of whom his eyes had seen the proof At Rhodes, at Cyprus, and on (other) grounds 30 Christened and heathen, must be beleed and calmed By debitor and creditor. This countercaster, He, in good time, must his lieutenant be. And I, (God) bless the mark, his Moorship's ancient. 35 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, And not by old gradation, where each second Stood heir to th' 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. 45 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. 50 For naught but provender, and when he's old, cashiered. Whip me such honest knaves! Others there are Who, trimmed in forms and visages of duty, Keep yet their hearts attending on themselves, 55

57-58. <b>lined their coats:</b> i.e., lined their pockets, gotten rich
59. Do themselves homage: show respect to
themselves alone, rather than to their masters
64. I myself: i.e., I serve my own interest
65-66. <b>not I seeming so:</b> i.e., I do not follow
him out of love and duty, though I seem to
66. peculiar end: personal goals
68. native act and figure: natural activity and
form (i.e., what I really feel)
69. complement extern: external form
69-70. 'tis But: i.e., soon afterward
71. daws: proverbially stupid birds; I am not what
I am: i.e., I am not what I seem to be (Contrast God's
words in Exodus 3.14: "I am that I am.")
72. owe: own, possess
73. carry 't thus: i.e., bring it off
74. Call up: i.e., arouse from bed
75. Make after him: i.e., go after Othello

76. Proclaim him: i.e., identify him publicly as a rebel or outlaw

77-78. though ... flies: i.e., even though he is now fortunate (in a fertile climate), torment (plague) him with minor vexations

79. chances: possibilities

80. As it may lose some color: i.e., that his joy may pale or be diminished

82. like timorous accent: such dreadful sound

83. by night and negligence: i.e., resulting from someone's negligence at night

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. 60 And such a one do I profess myself. 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, 65 But seeming so for my peculiar end. 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 70 For daws to peck at. I am not what I am. RODERIGO What a \( full \) fortune does the \( \text{thick-lips} \) owe If he can carry 't thus! IAGO Call up her father. Rouse him. Make after him, poison his delight, 75 Proclaim him in the streets; incense her kinsmen, And, though he in a fertile climate dwell, Plague him with flies. Though that his joy be joy, Yet throw such chances of vexation on 't As it may lose some color. 80 RODERIGO Here is her father's house. I'll call aloud. 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! 85 IAGO Awake! What ho, Brabantio! Thieves, thieves!

110

87. bags: i.e., money bags

88 SD. above: i.e., in the gallery above the stage

89. of: for; terrible: terrifying

93. wherefore ask you: why do you ask

94. Zounds: i.e., Christ's wounds (a strong oath)

97. very now: i.e., at this very moment

98. **tupping:** copulating with (used, as here, in reference to sheep)

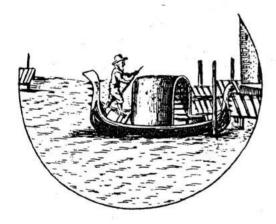
99. snorting: snoring

107. charged: ordered

110. **distemp'ring:** intoxicating

111. **Upon:** i.e., impelled by; **bravery:** impertinence, defiance

112. start my quiet: i.e., startle me from my peace



A gondolier. (1.1.140)
From Giovanni Ferro, *Teatro d'imprese* . . . (1623).

12

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

「Enter Brabantio, ¬ above. BRABANTIO What is the reason of this terrible summons? What is the matter there? RODERIGO Signior, is all your family within? IAGO Are your doors locked? BRABANTIO Why, wherefore ask you this? TAGO (Zounds,) sir, you're robbed. For shame, put on your gown! 95 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. 100 Arise, I say! What, have you lost your wits? BRABANTIO RODERIGO Most reverend signior, do you know my voice? BRABANTIO Not I. What are you? RODERIGO My name is Roderigo. 105 BRABANTIO The worser 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

115. place: i.e., social position

119. **grange:** a house in the country, isolated and therefore easily robbed

121. simple: sincere, honest

125. have . . . horse: i.e., allow your daughter to couple with an animal ("Covered," like "tupping," refers to the copulation of animals; "Barbary" is a region of Africa, and thus suggests Othello's homeland.)

126–27. **nephews, cousins, germans:** all terms for close relatives, here grandchildren; **coursers:** stallions; **jennets:** small Spanish horses

128. profane: foul-mouthed

134. answer: i.e., answer for

138. odd-even . . . night: around midnight—no longer night, strictly speaking, and not yet morning (hence odd-even) dull: i.e., sleeping watch o' th' night: nighttime

140. But with: i.e., than; knave of common hire: a servant offering himself for hire to anyone

142. your allowance: i.e., if you allowed this

143. saucy: insolent

146. from: i.e., contrary to

	Omeno	ACT 1. SC. 1	
My (spirit) and my p	lace have in (them	ı) power	
RODERIGO	o mee.		
Patience, good sir.		13	
	That tall'et they m	a afl.l.: 2	
·	hat tell'st thou m	e of robbing?	
This is Venice. My h	ouse is not a gran	ige.	
RODERIGO Most grave	Brabanno,		-
In simple and pure	soul I come to you	u	
IAGO (Zounds,) sir, yo	ou are one of thos	se that will not	
serve God if the de	wil bid you. Becau	use we come to	
do you service and	you think we are	ruffians, you'll	
have your daughte	er covered with a	Barbary horse,	1
you'll have your no	ephews neigh to y	ou, you'll have	
coursers for cousing	ns and jennets for	germans.	
BRABANTIO What pro	tane wretch art th	iou?	
IAGO I am one, sir, th	at comes to tell yo	ou your daugh-	
ter and the Moor	are (now) making	the beast with	1
two backs.			
BRABANTIO Thou art			
IAGO You are a senate	or.		
BRABANTIO	. 5		
This thou shalt answ	er. I know thee, R	toderigo.	
RODERIGO	onema sometre description		
Sir, I will answer any	ything. But I besee	ech you,	1
[If 't be your pleasur	e and most wise o	consent—	
As partly I find it is-	-that your fair da	ughter,	
At this odd-even and	dull watch o' th'	night.	
Transported with no	worse nor better	guard	
But with a knave of	common hire, a go	ondolier	1
To the gross clasps o	f a lascivious Moo	or:	
If this be known to y	ou, and your allow	wance.	
We then have done y	ou bold and saucy	wrongs.	
But if you know not	this, my manners	tell me	
We have your wrong	rebuke. Do not be	elieve	14
That from the sense	of all civility		•
I thus would play and	d trifle with your I	Reverence.	
,			

149. gross: great

150. wit: understanding, intellect

151. In: i.e., to; extravagant and wheeling: wandering, rootless (with perhaps an implication also of unrestrained, self-indulgent, changeable)

152. Straight satisfy yourself: i.e., inform yourself at once of the true state of affairs

156. **Strike . . . tinder:** i.e., light the **tinder** (a dry inflammable substance like partially charred linen)

157. taper: torch (lit from the tinder)

158. accident: unexpected event (i.e., Desdemona's elopement)

162. **not meet . . . place:** not proper nor "healthy" for someone in my position (as Othello's ensign)

163. producted: produced, brought forward

165. gall: irritate, annoy; check: (1) rebuke; (2) restraint

166. cast: dismiss

166-67. **embarked...to**: i.e., involved...in **loud**: clamorous, urgent

168. **stands in act:** is happening or about to happen; **for their souls:** i.e., even if they were to offer their souls in payment

169. of his fathom: i.e., with his capacity (as a military leader)

172. life: livelihood

174. That: i.e., in order that

176. **Sagittary:** the name of an inn, whose sign was Sagittarius, a centaur (See page 18.); **search:** search party

177 SD. nightgown: dressing gown

179. what's . . . time: the rest of my now-hated life

Your daughter, if you have not given her leave, I say again, hath made a gross revolt. Tying her duty, beauty, wit, and fortunes 150 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. 155 BRABANTIO Strike on the tinder, ho! Give me a taper. Call up all my people. This accident is not unlike my dream. Belief of it oppresses me already. Light, I say, light! He exits. IAGO, To Roderigo Farewell, for I must leave you. It seems not meet nor wholesome to my place To be producted, as if I stay I shall. Against the Moor. For I do know the state. However this may gall him with some check. 165 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, 170 Though I do hate him as I do hell (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. 175 Lead to the Sagittary the raised search, And there will I be with him. So, farewell. He exits. Enter Brabantio (in his nightgown,) with Servants and Torches.

#### BRABANTIO

It is too true an evil. Gone she is, And what's to come of my despised time

	5 2			120	
OI	nens	mpre	•	thought	186
ı	ICHS	mpre.		inought	100.

188. Raise: awake

191. **treason of the blood:** (1) betrayal of her father and family; (2) rebellion of the passions

192. from hence: from now on

193. Is there not charms: Singular verb with plural subject is not uncommon with Shakespeare and his contemporaries.

194. property: character, nature

195. abused: (1) deceived; (2) violated

201. discover: find

204. I may . . . most: i.e., I am so well respected at most houses that I can get help for the asking

205. special officers of night: i.e., officers who guard the city at night

206. deserve: i.e., requite, reward



Sagittarius. (1.1.176)
From Dirck Pietersz Pers, Bellerophon, of Lust tot
wysheyt . . . (n.d.).

Is naught but bitterness.—Now, Roderigo,	180
Where didst thou see her?—O, unhappy girl!—	
With the Moor, sayst thou?—Who would be a	*
father?—	
How didst thou know 'twas she?—O, she deceives me	105
The state of the s	185
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.	190
BRABANTIO	170
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	- 2
By which the property of youth and maidhood	
May be abused? Have you not read, Roderigo,	195
Of some such thing?	
RODERIGO Yes, sir, I have indeed.	
BRABANTIO	
Call up my brother O, would you had had her! -	
Some one way, some another.—Do you know	
Where we may apprehend her and the Moor?	200
RODERIGO	200
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).—	205
On, good Roderigo. I will deserve your pains.	
They exit.	

Put into circumscription and confine

yond?

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

Scene 2

30

1.2 Iago warns Othello about Brabantio's anger, but Othello is confident in his own strength and in his love for Desdemona. Cassio arrives with orders for Othello: Othello is to meet with the duke and senators of Venice about a Turkish invasion of the Venetian colony of Cyprus. Brabantio and his armed band come to seize Othello, who persuades Brabantio to accompany him to the duke, where Othello has been summoned and where Brabantio can present his case against Othello for his "theft" of Desdemona.

2. stuff . . . conscience: material of which conscience is made

5. verked: i.e., jabbed

9. scurvy: insulting

12. full hard: with great difficulty: forbear him: keep myself from injuring him

13. fast: securely

14. the magnifico: i.e., Barbantio, one of Venice's most prominent citizens

15-16. hath in his effect . . . Duke's: perhaps, has power and influence twice that of any other citizen and equal to the duke's

17. grievance: oppression

18. might to enforce it on: i.e., power to enforce it to its full extent

19. cable: i.e., scope (in modern slang, "rope")

21. signiory: Venice's governing body

22. 'Tis . . . to know: i.e., it is not yet known

25. siege: a seat for a person of rank

25-27. my demerits . . . reached: my meritorious acts give me a social status comparable to Desdemona's family's (continued)

20

Enter Othello, Iago, Attendants, with Torches. IAGO Though in the trade of war I have slain men. Yet do I hold it very stuff o' th' conscience To do no contrived murder. I lack iniquity (Sometimes) to do me service. Nine or ten times I had thought t' have yerked him here under the 5. ribs. OTHELLO 'Tis better as it is. IAGO Nay, but he prated And spoke such scurvy and provoking terms Against your Honor. 10 That with the little godliness I have I did full hard forbear him. But I pray you, sir, Are you fast married? Be assured of this. That the magnifico is much beloved. And hath in his effect a voice potential 15 As double as the Duke's. He will divorce you Or put upon you what restraint or grievance The law (with all his might to enforce it on) Will give him cable. OTHELLO Let him do his spite. 20 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 honor. I shall promulgate) I fetch my life and being From men of royal siege, and my demerits 25 May speak unbonneted to as proud a fortune As this that I have reached. For know, Iago, But that I love the gentle Desdemona, I would not my unhoused free condition

28. But: except

29. unhousèd: unconfined

30. circumscription and confine: restraint and confinement

31. sea's worth: i.e., all the treasure in the sea

33. raisèd: perhaps, awakened from sleep, or, perhaps, aroused to action

36. parts: qualities; perfect: i.e., guiltless

38. Janus: Roman god with two faces

38 SD. Torches: men carrying torches

43. haste-post-haste: i.e., immediate

44. on the instant: instantly

47. heat: urgency

48. sequent: successive

50. Consuls: i.e., senators (see the next scene)

51. hotly: urgently

54. several: separate

59. what makes he: i.e., what is he doing

60. **boarded:** gone aboard and captured (with a sexual meaning); **carrack:** galleon, a great ship with a rich cargo

61. prize: booty



Janus. (1.2.38)
From Andrea Alciati, Emblemata . . . (1583).

IAGO Those are the raised father and his friends. You were best go in. OTHELLO Not I. I must be found. 35 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. What is the news? The Duke does greet you, general, CASSIO And he requires your haste-post-haste appearance. Even on the instant. OTHELLO What is the matter, think you? 45 CASSIO Something from Cyprus, as I may divine. It is a business of some heat. The galleys Have sent a dozen sequent messengers This very night at one another's heels. And many of the Consuls, raised and met, 50 Are at the Duke's already. You have been hotly called for. When, being not at your lodging to be found, The Senate hath sent about three several quests To search you out. 55 OTHELLO 'Tis well I am found by you. I will but spend a word here in the house And go with you. THe exits? CASSIO Ancient, what makes he here? IAGO Faith, he tonight hath boarded a land carrack. 60 If it prove lawful prize, he's made forever.

CASSIO I do not understand.

25

65.	Marry: i.e.,	indeed	(originally	an	oath	on	the
name	of the Virgi	n Mary)					
		,	1000000000				

67. Have with you: i.e., I'll go with you

69. advised: wary

70. to: with

71. stand: halt

75. I am for you: Iago pretends to challenge Roderigo.

76. Keep up: i.e., sheathe; bright: shiny and unmarked, because unused

82. enchanted: cast a spell on

83. refer me: entrust my case; things . . . sense: evidence plain to the senses 85. **tender:** young

88. a general mock: everyone's mockery

25	Othello	ACT 1. SC. 2
IAGO CASSIO	He's marr	ried. To who?
IAGO Marry, to		65 WIO?
	「Reenter Othello. ¬	-
OTHELLO Have CASSIO Here comes ar	Come, captain, will y with you.  nother troop to seek for	S 350 W
	, Roderigo, with Officers	
IAGO		
He comes to be	General, be advised, ad intent.	70
OTHELLO	Holla, stand th	nere!
RODERIGO Signi	or, it is the Moor.	
BRABANTIO thief!	Down	with him,
1100	<sup>「</sup> They draw	their swords.
You, Roderigo! OTHELLO	Come, sir, I am for you	
Keep up your b	right swords, for the de	w will rust
Good signior, ye	ou shall more command	d with years
man with your	weapons.	a willi years
BRABANTIO		•
uaugnter?	ef, where hast thou stow	
Damned as thou	art, thou hast enchant	ed her!
ror i il refer me	to all things of sense	
Lif she in chains	of magic were not bou	ınd.1
whether a maid	so tender fair and have	anv.
so opposite to n	narriage that she shunn	ed
The wealthy cur	led (darlings) of our nat	ion
would ever have	, t' incur a general moc	·k.

89. guardage: perhaps, her protected situation (or, her guardage: i.e., my guardianship of her)

90. fear: frighten

91. Judge me the world: i.e., let the world be my judge: gross in sense: self-evident

92. practiced on her: tricked her

94. motion: impulse, inclination; disputed on: i.e., argued in court

96. attach: arrest

98. arts . . . warrant: i.e., black magic, forbidden by law

101. Hold: i.e., hold back

102. you of my inclining: i.e., my followers

104. Whither will: i.e., where do you wish

106-8. fit . . . answer: i.e., until the court is next in session course of direct session: either regular sessions of court or a specially convened (direct) session

119. idle: frivolous



"A practicer of arts inhibited." (1.2.97-98) From Christopher Marlowe, The tragicall historie of . . . Doctor Faustus . . . (1631).

26

Run from her guardage to the sooty bosom Of such a thing as thou—to fear, not to delight! 90 [Judge me the world, if 'tis not gross in sense That thou hast practiced 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. 95 I therefore apprehend and do attach thee] For an abuser of the world, a practicer Of arts inhibited and out of warrant.-Lav hold upon him. If he do resist, Subdue him at his peril. 100 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.—Whither will you that I go To answer this your charge? 105 BRABANTIO To prison, till fit time Of law and course of direct session Call thee to answer. OTHELLO What if (I) do obey? How may the Duke be therewith satisfied. 110 Whose messengers are here about my side. Upon some present business of the state, To bring me to him? OFFICER 'Tis true, most worthy signior. The Duke's in council, and your noble self 115 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. 120 Cannot but feel this wrong as 'twere their own. For if such actions may have passage free, Bondslaves and pagans shall our statesmen be. They exit.

1.3 The duke and the senators discuss the movements of the Turkish fleet and conclude that its target is, indeed, Cyprus. When Brabantio and Othello arrive, the duke insists on evidence to support the old man's charge that Othello has bewitched Desdemona. At Othello's suggestion, the duke sends for Desdemona. Othello describes his courtship of Desdemona, who, when she enters, tells her father and the senators that she has married Othello because she loves him. She thereby vindicates Othello before the senate. The duke orders Othello immediately to Cyprus and grants Desdemona her wish to join him there. Othello gives Iago the duty of conveying Desdemona to Cyprus. Alone with Iago, Roderigo, now in despair of winning Desdemona's love, threatens suicide, but Iago persuades him instead to sell his lands for ready cash and to pursue Desdemona to Cyprus. Iago begins to plot to himself how he may use Othello's marriage to get back at Othello and to get Cassio's place as lieutenant.

1. composition: consistency; these news: these reports (News is sometimes treated as plural.)

2. credit: credibility

3. disproportioned: inconsistent

7. jump not: do not completely agree; just account: exact count

8. aim: estimate

12. I do not . . . error: i.e., the inconsistency does not reassure me

13-14. But . . . sense: I do believe—and fear the main item of information approve: confirm (continued)

Scene 3	
Enter Duke, Senators, and Officers.	
DUKE, [reading a paper] There's no composition in (these) news	
That gives them credit.	
FIRST SENATOR, reading a paper	
Indeed, they are disproportioned.	
My letters say a hundred and seven galleys.	
DUKE	
And mine, a hundred forty.	5
SECOND SENATOR, reading a paper	
And mine, two hundred.	
But though they jump not on a just account	
(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.	10
Nay, it is possible enough to judgment.	
I do not so secure me in the error,	
But the main article I do approve	
In fearful sense.	
SAILOR, within What ho, what ho!	15
Enter Sailor.	
OFFICER A messenger from the galleys.	
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.	20
DUKE	
How say you by this change?	
FIRST SENATOR This cannot be,	
By no assay of reason. 'Tis a pageant	
To keep us in false gaze. When we consider	
Th' importancy of Cyprus to the Turk,	25

18. j	preparation:	fleet	prepared	for	war
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21. How . . . by: i.e., what do you say about

23. By no assay: i.e., according to any test; pageant: a show designed to deceive us

24. in false gaze: i.e., looking the wrong way

26. but: only

27. it: i.e., Cyprus

28. may he... bear it: i.e., the Turk can more easily take Cyprus question: dispute, contest bear it: carry it, capture it

29. For that: because; brace: state of defense

31. dressed in: equipped with

34. latest: until last

39. Ottomites: Turks; Reverend and Gracious: addressed to the duke

41. injointed them: joined; after: i.e., second

43-44. restem . . . course: i.e., retrace their course

47. **servitor**: servant

48. recommends: informs

51. Marcus . . . town?: Is not Marcus Luccicos in town?

54. **Post-post-haste:** i.e., instantly; **Dispatch:** hurry

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 th' abilities 30 That Rhodes is dressed in-if we make thought of this. We must not think the Turk is so unskillful To leave that latest which concerns him first, Neglecting an attempt of ease and gain 35 To wake and wage a danger profitless.] DUKE Nay, in all confidence, he's not for Rhodes. 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 injointed them with an after fleet. FIRST 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 45 Their purposes toward Cyprus. Signior Montano, Your trusty and most valiant servitor. With his free duty recommends you thus, And prays you to believe him. DUKE 'Tis certain, then, for Cyprus. 50 Marcus Luccicos, is not he in town? FIRST SENATOR He's now in Florence. DUKE Write from us to him. Post-post-haste. Dispatch.

56. straight: straightway, immediately

57. **general enemy Ottoman:** i.e., the Turks, the enemy of all Christians

58. gentle: noble (a title of respect)

62. place: official position; aught: i.e., anything

65. particular: personal

66. floodgate: torrentlike

67. engluts: i.e., swallows

74. mountebanks: wandering quacks

75-77. nature . . . not: i.e., nature could not err so preposterously without (sans) witchcraft nature: i.e., Desdemona's nature

80-82. the bloody book . . . sense: i.e., you shall be judge and pass sentence according to your own interpretation of the law, which provides for the death penalty (and therefore is called the bloody book of law)

82. proper: own

83. Stood . . . action: i.e., were the one charged

FIRST 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. 60 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 65 Is of so floodgate and o'erbearing nature That it engluts and swallows other sorrows And it is still itself. Why, what's the matter? DUKE BRABANTIO My daughter! O, my daughter! 70 FIRST SENATOR Dead? BRABANTIO Av. to me. She is abused, stol'n from me, and corrupted By spells and medicines bought of mountebanks; For nature so prepost'rously to err-75 -Being not deficient, blind, or lame of sense-Sans witchcraft could not. 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.

89. in your own part: i.e., on behalf of yourself

90. but: except

92. approved good: i.e., demonstrably good in my experience

95. The very head . . . offending: i.e., the foremost, or chief, of my offenses front: forehead

96. Rude: unrefined, unpolished

98. pith: strength

99. some nine moons wasted: i.e., nine months ago

100. dearest: most valuable; tented field: i.e., battlefield (on which armies also pitched their tents)

106. round: straightforward

110. withal: i.e., with

113-14. her motion . . . herself: i.e., her own natural impulses made her blush

115. credit: reputation



A "tented field." (1.3.100) From Jacobus a. Bruck, Emblemata . . . (1615).

Humbly I thank your Grace. BRABANTIO Here is the man-this Moor, whom now it seems 85 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? BRABANTIO Nothing, but this is so. 90 OTHELLO Most potent, grave, and reverend signiors, My very noble and approved good masters: That I have ta'en away this old man's daughter. It is most true; true I have married her. The very head and front of my offending 95 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. 100 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, 105 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 proceeding I am charged withal) 110 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, 115 To fall in love with what she feared to look on! It is a judgment maimed and most imperfect

110
119. must be driven: i.e., judgment is forced
120. practices hell: i.e., cunning hellish plots
121. Why: i.e., to explain why
122. blood: passions, sensual appetites
123. dram effect: small quantity of liquid
magically created for this purpose
126. more wider test: fuller and clearer evi-
dence
127. thin habits: i.e., insubstantial accusations
(literally, light clothing); likelihoods: hypotheses
128. modern: ordinary, commonplace; seeming:
perhaps, appearance; <b>prefer:</b> produce
130. forcèd courses: i.e., by means of force
132. it: i.e., Desdemona's affection; question: in-
terchange, talk
133. affordeth: naturally yields
136. <b>before:</b> in the presence of
130. <b>Delore:</b> In the presence of
144. vices of my blood: my sins
145. justly: truly, exactly
150. Still: continually; the story: i.e., about the
ctory

story

That will confess perfection so could err Against all rules of nature, and must be driven To find out practices of cunning hell 120 Why this should be. I therefore youch again That with some mixtures powerful o'er the blood, Or with some dram conjured to this effect, He wrought upon her. (DUKE) To vouch this is no proof 125 Without more wider and more (overt) test Than these thin habits and poor likelihoods Of modern seeming do prefer against him. (FIRST SENATOR) But, Othello, speak: Did you by indirect and forced courses 130 Subdue and poison this young maid's affections? Or came it by request, and such fair question As soul to soul affordeth? I do beseech vou. OTHELLO Send for the lady to the Sagittary 135 And let her speak of me before her father. If you do find me foul in her report. [The trust, the office I do hold of you,] Not only take away, but let your sentence Even fall upon my life. 140 DUKE Fetch Desdemona hither. OTHELLO Ancient, conduct them. You best know the place. 「Iago and Attendants exit. ¬ And (till) she come, as truly as to heaven [I do confess the vices of my blood.] So justly to your grave ears I'll present 145 How I did thrive in this fair lady's love, And she in mine. DUKE Say it, Othello. OTHELLO Her father loved me, oft invited me, Still questioned me the story of my life 150 152. passed: experienced, endured

156. moving accidents: stirring events or disasters

157-58. imminent deadly breach: a death-threatening gap in fortifications

160. redemption: being ransomed

161. portance in: conduct during

162. antres: caves: idle: empty

165. hint: occasion, opportunity; process: narrative

167. Anthropophagi: a race of cannibals mentioned in travelers' tales

177. dilate: relate in detail, expand upon

178. by parcels: in pieces

179. intentively: (1) attentively; (2) intently

184. in faith: a mild oath; passing: surpassingly



One of the "men whose heads do grow beneath their shoulders." (1.3.167-68)

From Conrad Lycosthenes, Prodigiorum . . . (1557).

38

From year to year—the (battles,) sieges, (fortunes) That I have passed. I ran it through, even from my bovish days To th' very moment that he bade me tell it. Wherein I spoke of most disastrous chances: 155 Of moving accidents by flood and field. Of hairbreadth 'scapes i' th' imminent deadly breach. Of being taken by the insolent foe And sold to slavery, of my redemption thence. 160 And portance in my traveler's history, Wherein of antres vast and deserts idle. Rough quarries, rocks, (and) hills whose (heads) touch heaven. It was my hint to speak-such was my process-165 And of the cannibals that each (other) eat, The Anthropophagi, and men whose heads (Do grow) beneath their shoulders. These things to hear Would Desdemona seriously incline. 170 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 175 To draw from her a prayer of earnest heart That I would all my pilgrimage dilate. Whereof by parcels she had something heard, But not (intentively.) I did consent, And often did beguile her of her tears 180 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, 185 'Twas pitiful, 'twas wondrous pitiful.

196. witness: bear witness to

199. Take . . . best: make the best of this bad business (proverbial)

204. Destruction . . . head: i.e., let destruction fall on my head

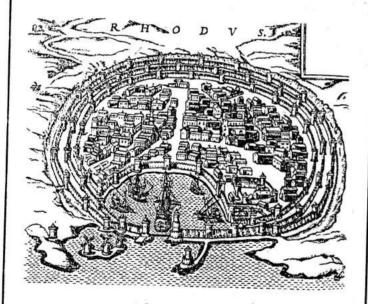
210. bound: obliged; education: upbringing

211. learn: teach

212. lord of duty: i.e., the one to whom I owe obedience

217. challenge: claim

219. have done: i.e., am finished



Rhodes. (1.3.18)

From Sebastian Münster, La cosmographie vniuerselle . . . (1575).

Othello ACT 1. SC. 3 She wished she had not heard it, yet she wished That heaven had made her such a man. She thanked And bade me, if I had a friend that loved her, I should but teach him how to tell my story, 190 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. 195 Enter Desdemona, Iago, Attendants. DUKE I think this tale would win my daughter, too. Good Brabantio. Take up this mangled matter at the best. Men do their broken weapons rather use Than their bare hands. 200 BRABANTIO I pray you hear her speak. 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 205 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. My life and education both do learn me 210 How to respect you. You are the lord of 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, 215 So much I challenge that I may profess Due to the Moor my lord. BRABANTIO God be with you! I have done.

41

220. Please it: i.e., if it please

221. get: beget, father

223. here do give thee: It is possible that at this point Brabantio may join their hands.

224. but . . . already: i.e., if you did not already have

225. For your sake, jewel: i.e., on account of you, Desdemona

227. For: because; escape: i.e., elopement

228. clogs: weights fastened to the legs of captives

229. lay a sentence: i.e., pronounce a maxim (Latin sententia)

230. grise: i.e., step

232-40. When remedies . . . grief: These sayings of the duke are involved and unclear, but each generally expands the proverb "What is past help should be past tears."

234. mischief: misfortune

235. next: nearest, quickest

237. Patience . . . makes: i.e., patience makes a mockery of fortune's damage

238. The robbed: i.e., the victim of robbery

240. spends a bootless: indulges in a profitless

243-46. **He...borrow:** Brabantio makes a distinction between someone, like the duke, who, free of sorrow, delivers platitudes, and someone, like himself, who, already grieving, must draw on his already exhausted patience to put up with these platitudes.

247. gall: bitterness

250. piercèd: lanced and thereby cured

Please it your Grace, on to the state affairs. 220 I had rather to adopt a child than get it.-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, 225 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. DUKE Let me speak like yourself and lay a sentence, Which as a grise or step may help these lovers 230 (Into your favor.) 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. 235 What cannot be preserved when fortune takes. Patience her injury a mock'ry makes. The robbed that smiles steals something from the thief: He robs himself that spends a bootless grief. 240 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: But he bears both the sentence and the sorrow 245 That, to pay grief, must of poor patience borrow. These sentences to sugar or to gall. Being strong on both sides, are equivocal. But words are words. I never yet did hear That the bruised heart was piercèd through the 250 (ear.) I humbly beseech you, proceed to th' affairs of state.

255. fortitude: strengt	255.	fortitude:	strengt	ŀ
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257. substitute: deputy; allowed: acknowledged 257-58. a sovereign . . . effects: i.e., which has a

powerful influence over what we do

258-59. throws . . . you: i.e., says you are a safer person for the position

260. slubber: sully

261. stubborn and boist'rous: painfully rough

262-64. custom . . . down: i.e., habit has made the hard beds of war seem soft to me thrice-driven bed of down: i.e., an exceedingly soft bed (The feathers, that is, have been winnowed [driven] three times so that only the smallest and softest remain.)

264. agnize: acknowledge

265-66. alacrity . . . hardness: i.e., eagerness to

undergo hardships

267. This . . . wars: Such a combination of singular and plural was not unusual in Shakespeare's time.

268. state: rank and power

269. fit disposition: appropriate arrangements

270. Due . . . exhibition: i.e., assignment to her of a proper (due) residence and maintenance

271. besort: suitable company

272. levels . . . breeding: is consistent with her rank

279. To . . . ear: i.e., listen with favor as I unfold my plan

280-81. And ... simpleness: i.e., grant me the privilege of your voice to compensate for my lack of skill (simpleness) as a speaker

282. would you: i.e., do you wish

284. My . . . fortunes: i.e., the openly violent way in which I took by storm the future (fortunes)

286. quality: i.e., that which makes him what he is

DUKE The Turk with a most mighty preparation makes for Cyprus. 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 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 260 more stubborn and boist'rous expedition. OTHELLO The tyrant custom, most grave senators, Hath made the flinty and steel [couch] of war My thrice-driven bed of down. I do agnize A natural and prompt alacrity 265 I find in hardness, and do undertake This 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, 270 With such accommodation and besort As levels with her breeding. DUKE Why, at her father's. **BRABANTIO** I will not have it so. OTHELLO Nor I. 275 DESDEMONA Nor would I 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 280 T' assist my simpleness. DUKE What would you, Desdemona? DESDEMONA That I  $\langle did \rangle$  love the Moor to live with him My downright violence and storm of fortunes May trumpet to the world. My heart's subdued 285 Even to the very quality of my lord.

288. parts: qualitie	288.	parts:	qua	lities
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291. moth: idle unimportant creature

293. heavy: sorrowful, tedious

293-94. support / By: i.e., undergo during

295. voice: approval

296. Vouch: declare

298. heat: sexual desire, which Othello may be associating with his past youth (young affects)

299. In . . . satisfaction: In the early printed texts, this line reads "In my defunct, and proper satisfaction."

300. free and bounteous: noble and liberal

301. **heaven . . . think:** i.e., heaven prevent you good souls from thinking that

302. scant: neglect

303. For: because

304. feathered Cupid: Roman god of love, usually depicted as a winged infant (hence light-winged toys, toys meaning erotic pleasures); seel: close (literally, sew up); wanton: lustful

305. speculative . . . instruments: i.e., eyes, and also eyes of the mind officed: given an office or function

306. That: i.e., so that; disports: amusements

307. helm: helmet

308. indign: disgraceful

309. Make head ... estimation: collect as an army to attack my reputation

319-20. quality ... you: i.e., of a kind to be of concern to you

I saw Othello's visage in his mind, And to his honors 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, 290 The rites for why 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. 295 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 me defunct) and proper satisfaction, But to be free and bounteous to her mind. 300 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 seel with wanton dullness My speculative and officed (instruments,) 305 That my disports corrupt and taint my business, Let housewives make a skillet of my helm, And all indign and base adversities Make head against my estimation. DUKE Be it as you shall privately determine, 310 Either for her stay or going. Th' affair cries haste, And speed must answer it. FIRST SENATOR You must away tonight. OTHELLO With all my heart. 315 DUKE At nine i' th' 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. 320

49

324. conveyance: escort

330. delighted: i.e., delightful

333. Look to: watch

335. My . . . faith: i.e., I would stake my life on her fidelity to me

336. **Honest:** Often, as here, a condescending term for a social inferior, **honest** is repeatedly attached to Iago's name. (Later, it plays against the word as applied to Desdemona, where, as it standardly does in referring to a woman, it always means "chaste.")

339. advantage: opportunity

341. worldly . . . direction: i.e., perhaps, domestic or financial instructions

347. incontinently: immediately

OTHELLO	So please your Grace, my	
ancient.		
A man he is of hone	sty and trust.	
To his conveyance I	assign my wife,	
To be sent after me.	ful your good Grace shall think	325
The state of the s	Let it be so.	
Good night to everyousignion,	one. To Brabantio. And, noble	57
If virtue no delighted	beauty lack	() () <u>4</u> (4)2(2)
Your son-in-law is far	more fair than black.	330
⟨FIRST⟩ SENATOR	more fair than black.	
Adieu, brave Moor, u	se Desdemona wall	
BRABANTIO	be besternona wen.	
Look to her, Moor, if	thou hast eyes to see.	
She has deceived her	father, and may thee. He exits.	
OTHELLO	and may thee. He exils.	
My life upon her faith	n!	
The Duke, the Ser	nators, Cassio, and Officers exit.	335
	Honest Iago,	
My Desdemona must	I leave to thee	
I prithee let thy wife	attend on her	
And bring them after	in the best advantage.	
Come, Desdemona, I	have but an hour	240
Of love, of (worldly m	atters.) and direction	340
To spend with thee. W	We must obey the time.	
	(Othello and Desdemona) exit.	
RODERIGO Iago-		
IAGO What sayst thou,	noble heart?	
RODERIGO What will I	do, think'st thou?	345
IAGO Why, go to bed at	nd sleep.	343
RODERIGO I will incont	inently drown myself	
IAGO II thou dost, I sha	all never love thee after Why	
mou silly gentlemar	1!	
RODERIGO It is silliness	to live, when to live is torment	350
and then have we a p	rescription to die when death is	330
our physician.		

358. change: i.e., exchange

360. fond: doting; virtue: power

361. fig: term of contempt (To "give the fig" is to make an obscene gesture with the thumb.)

365. gender: kind

365-66. distract it with: i.e., divide it among

367-68. corrigible: corrective

368. balance: a weighing device with scales

369. poise: counterbalance

370. blood: passions

373. motions: emotions, impulses; unbitted: i.e., uncontrolled, like horses without bits in their mouths

374-75. sect . . . scion: cutting . . . shoot

382. Put money...purse: In these speeches, Iago urges Roderigo to turn his land and other material possessions into ready cash.

383-84. defeat . . . beard: i.e., disguise your face with a beard

388. answerable sequestration: comparable separation



A balance. (1.3.368) From Silvestro Pietrasanta, Symbola heroica . . . (1682).

50

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 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 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 prepost'rous conclusions. But we have reason to cool our raging motions, our carnal stings, (our) unbitted lustswhereof I take this that you call love to be a sect, or 375

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 the wars; defeat thy favor 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 pursenor he his to her. It was a violent commencement in her, and thou shalt see an answerable sequestration

390. wills: desires

391. locusts: This seems to be an allusion to the "locusts and wild honey" that fed John the Baptist in the wilderness (Matthew 3.4). It is possible that, for both Matthew and Iago, locusts are the pods of the carob tree (called "locust beans" because of their resemblance to the insect). However, the Geneva Bible (1560), in its marginal note on Matthew 3.4, while glossing the phrase as "food that God does freely provide," glosses the word *locusts* as "grass-hoppers."

392. coloquintida: a bitter drug

393. change for youth: i.e., exchange (Othello) for a young man

395-96. wilt needs: must

397. Make . . . money: i.e., raise ready cash

397-98. sanctimony: religion (i.e., the marriage vow)

398. erring: wandering

401. A pox of: a plague on

402. clean . . . way: entirely beside the point

403. compassing: achieving

405. fast: steadfast

407. Thou . . . me: i.e., you can trust me

409. hearted: fixed in my heart

410. be conjunctive: i.e., unite

414. Traverse: i.e., march

418. betimes: early

419. Go to: an expression of impatience

-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 shall be to him shortly as bitter as coloquintida. She must change for youth. When she is sated with his body she will find the (error) of her choice. Therefore, put money in thy purse. If thou wilt needs damn thyself, do it a more delicate way than drowning. Make all the money thou canst. If sanctimony and a frail vow betwixt an erring barbarian and (a) supersubtle Venetian be not too hard for my wits and all the 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 415 RODERIGO Where shall we meet i' th' morning? IAGO At my lodging. RODERIGO I'll be with thee betimes. IAGO Go to, farewell. Do you hear, Roderigo? (RODERIGO What say you? 420 IAGO No more of drowning, do you hear? RODERIGO I am changed. IAGO Go to, farewell. Put money enough in your

purse.)

433. as if . . . surety: i.e., as if I were sure of it;

432. in that kind: in that regard

439. he: i.e., Cassio; his: i.e., Othello's 440. He: i.e., Cassio; dispose: manner 442. free: sincere, straightforward

holds: esteems

435. proper: attractive

443. that but: who only 444. tenderly: easily, readily 446. engendered: conceived

55

[RODERIGO I'll sell all my land.]	He exits.	425
Thus do I ever make my fool my purse.		
For I mine own gained knowledge should		
If I would time expend with such (a) snipe	profane	
But for my sport and profit. I hate the Mod		
And it is thought abroad that 'twixt my she	or,	
'Has done my office. I know not if 't be tru	ets	430
But I, for mere suspicion in that kind,	e,	
Will do as if for surety. He holds me well.		
The better shall my purpose work on him.		
Cassio's a proper man. Let me see now:		
To get his place and to plume up my will		435
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 fa		440
The Moor is of a free and open notions		
That thinks men honest that but seem to be		
And will as tenderly be led by th' nose	so,	
As asses are.		
I have 't. It is engendered. Hell and night		445
Must bring this monstrous birth to the world	Jr. 1. 1	
o and the world	i's light.	
(4	He exits.)	

The Tragedy of

# OTHELLO, The Moor of Venice

ACT 2

**2.1** The Turkish fleet is destroyed in a storm, while Cassio and then Desdemona, Emilia, and Iago arrive safely at Cyprus. Desdemona anxiously waits for Othello. When his ship arrives, he and Desdemona joyfully greet each other. Iago, putting his plot into action, persuades Roderigo that Desdemona is in love with Cassio and that Roderigo should help get Cassio dismissed from the lieutenancy.

2. high-wrought flood: agitated sea

3. main: open sea

7. ruffianed: blustered, raged

8. mountains: i.e., mountainous waves

9. hold the mortise: i.e., hold together where they are joined

10. segregation: breaking up, scattering

12. **chidden billow:** i.e., the wave, which seems **chidden** (driven, rebuked) by the wind

15-16. **Seems...pole:** The constellation Ursa Minor (the Little **Bear**) contains two stars which are the **guards** of the polestar. (See page 60.)

17. like molestation: similar disturbance

18. enchafèd flood: raging sea

21. bear it out: i.e., endure the storm

#### ACT 2

## Scene 1 Enter Montano and two Gentlemen.

MONTANO	
What from the cape can you discern at sea?	
FIRST GENTLEMAN	
Nothing at all. It is a high-wrought flood.	3
I cannot 'twixt the heaven and the main	- 1
Descry a sail.	
MONTANO	
Methinks the wind hath spoke aloud at land.	5
A fuller blast ne'er shook our battlements.	3
If it hath ruffianed so upon the sea,	
What ribs of oak, when mountains melt on them,	
Can hold the mortise? What shall we hear of this?	
SECOND GENTLEMAN	
A segregation of the Turkish fleet.	10
For do but stand upon the foaming shore,	10
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	15
And quench the guards of th' ever-fixed pole.	
I never did like molestation view	
On the enchafèd flood.	
MONTANO If that the Turkish fleet	
Be not ensheltered and embayed, they are drowned.	20
It is impossible to bear it out.	

24. designment halts: plan is crippled

25. wrack and sufferance: shipwreck and damage

27. How: i.e., what

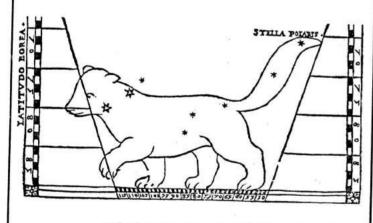
28. put in: i.e., put into harbor

29. A Veronesa: i.e., a ship from Verona in the Venetian navy

35. Touching: regarding

40. full: complete

43-44. we . . . regard: i.e., we can no longer see the difference between sea and sky



"The burning Bear." (2.1.15) From Giovanni Paolo Gallucci, Coelestium corporum . . . explicatio . . . (1605).

60

### Enter a (third) Gentleman.

THIRD GENTLEMAN News, lads! Our wars are done. 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.	25
MONTANO	
How? Is this true?	
THIRD GENTLEMAN The ship is here put in,	
A veronesa. Michael Cassio	
Lieutenant to the warlike Moor Othello	20
is come on shore; the Moor himself at sea	30
And is in full commission here for Cyprus	
MONTANO	
I am glad on 't. 'Tis a worthy governor.	
THIRD GENTLEMAN	
But this same Cassio, though he speak of comfort	
roughing the Turkish loss, yet he looks sadiv	35
And (prays) the Moor be safe, for they were parted	33
with four and violent tempest.	
MONTANO Pray (heaven) he be;	
For I have served him, and the man commands	
Like a full soldier. Let's to the seaside hol	40
As well to see the vessel that's come in	40
As to throw out our eyes for brave Othello,	
Even till we make the main and th' aerial blue	
An indistinct regard.	
(THIRD) GENTLEMAN Come, let's do so;	45
For every minute is expectancy	-15
Of more (arrivance.)	
Finter Cassia	

#### Enter Cassio.

#### CASSIO

Thanks, you the valiant of (this) warlike isle, That so approve the Moor! O, let the heavens 53. bark: ship

54. Of . . . allowance: i.e., reputed (or allowed) to be very expert and experienced

55-56. my hopes...cure: i.e., I am hopeful (about Othello's safety) surfeited: made sick through excess Stand in bold cure: i.e., are not beyond recovery

60. My . . . for: i.e. I hope that it is

61. shot of courtesy: courteous salute or volley

67. achieved: won

68. paragons: surpasses

69. quirks: figures of speech; blazoning pens: i.e., poets who itemize the beauties of a woman

70-71. in . . . ingener: i.e., in her natural beauty (she) would tire out any artist who would try to represent her ingener: contriver, artist (accent on first syllable)

Give him defense against the elements, 50 For I have lost him on a dangerous sea. MONTANO Is he well shipped? CASSIO His bark is stoutly timbered, and his pilot Of very expert and approved allowance: Therefore my hopes, not surfeited to death, 55 Stand in bold cure. Voices cry within. "A sail, a sail, a sail!" (Enter a Messenger.) CASSIO What noise? (MESSENGER) The town is empty; on the brow o' th' sea Stand ranks of people, and they cry "A sail!" CASSIO My hopes do shape him for the Governor. 60 (A shot.) (SECOND) GENTLEMAN They do discharge their shot of courtesy. Our friends, at least. CASSIO I pray you, sir, go forth, And give us truth who 'tis that is arrived. (SECOND) GENTLEMAN I shall. He exits. MONTANO But, good lieutenant, is your general wived? CASSIO Most fortunately. He hath achieved a maid That paragons description and wild fame. One that excels the quirks of blazoning pens, And in th' essential vesture of creation 70 Does tire the [ingener.]

Enter (Second) Gentleman.

How now? Who has put in?

74. 'H	Ias:	i.e.,	he	has;	happy:	fortunate
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76. guttered: furrowed, jagged; congregated: massed

77. ensteeped: submerged

78. As: i.e., as if; do omit: i.e., do not act in accordance with

79. mortal: deadly

83. conduct: escort

84. footing: landing

85. sennight's: week's; Jove: king of the Roman gods

89. **extincted:** (1) extinguished; (2) dull (having lost their color or tincture)

93. let . . . knees: i.e., kneel to her

101. **How . . . company?:** i.e., how were you and Othello parted?

(SECOND) GENTLEMAN 'Tis one Iago, ancient to the General. CASSIO 'Has had most favorable and happy speed! Tempests themselves, high seas, and howling winds, The guttered rocks and congregated sands (Traitors ensteeped to (clog) the guiltless keel). As having sense of beauty, do omit Their mortal natures, letting go safely by The divine Desdemona. 80 MONTANO What is she? CASSIO She that I spake of, our great captain's captain. Left in the conduct of the bold Iago. Whose footing here anticipates our thoughts A sennight's speed. Great Jove, Othello guard, 85 And swell his sail with thine own powerful breath, That he may bless this bay with his tall ship. Make love's quick pants in Desdemona's arms, Give renewed fire to our extincted spirits. (And bring all Cyprus comfort!) 90 Enter Desdemona, Iago, Roderigo, and Emilia. O. behold. The riches of the ship is come on shore! You men of Cyprus, let her have your knees. THe kneels. Hail to thee, lady, and the grace of heaven. Before, behind thee, and on every hand Enwheel thee round. He rises. DESDEMONA I thank you, valiant Cassio. What tidings can you tell of my lord? CASSIO He is not yet arrived, nor know I aught But that he's well and will be shortly here. 100 DESDEMONA O, but I fear-How lost you company?

105. their greeting: i.e., the sl	ho	s	the	i.e.,	greeting:	their	105.
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- 110. extend my manners: i.e., extend my greeting to include a kiss
  - 112. would she: i.e., if she would
  - 115. has no speech: i.e., says nothing
- 117. still: always; have list: want to 118. Marry: a mild oath; before: i.e., in the presence of
  - 120. with thinking: i.e., silently
- 122. You: i.e., women; out of door: in public 125. huswifery: skilled household management; huswives: (1) housewives; (2) hussies

CASSIO	
The great contention of sea and skies	
Parted our fellowship.	
Within "A sail, a sail!" A shot.	
But hark, a sail!	
(SECOND) GENTLEMAN	
They give (their) greeting to the citadel.	105
This likewise is a friend.	105
CASSIO See for the news.	
occ for the news.	
Second Gentleman exits.	
Good ancient, you are welcome. Welcome, mistress.	
He kisses Emilia.	
Let it not gall your patience, good Iago,	
That I extend my manners. Tis my breeding	110
That gives me this bold show of courtesy.	
IAGO	
Sir, would she give you so much of her lips	
As of her tongue she oft bestows on me,	
You would have enough.	
DESDEMONA	
Alas, she has no speech!	115
IAGO In faith, too much.	
I find it still when I have (list) to sleep.	
Marry, before your Ladyship, I grant,	
She puts her tongue a little in her heart	
And chides with thinking.	120
EMILIA You have little cause to say so.	120
IAGO Come on, come on! You are pictures out of door,	
bells in your parlors, wildcats in your kitchens,	
saints in your injuries, devils being offended, play-	
ers in your huswifery, and huswives in your beds.	125
DESDEMONA Oh, fie upon thee, slanderer.	123
IAGO	
Nay, it is true, or else I am a Turk.	
You rise to play, and go to bed to work.	
EMILIA You shall not write my praise.	

Othello

135. assay: try; There's one gone: i.e., has someone gone

137. beguile: divert (my) attention (and others') from

138. The thing I am: i.e., my anxiety

140. about it: i.e., trying to do it; my invention: i.e., what I am devising

141. birdlime: a sticky substance applied to bushes to catch birds; frieze: coarse woolen stuff (from which it would be hard to remove birdlime)

142. muse: The Muses were deities believed to inspire poets to write. labors: (1) works hard; (2) strains to give birth

143. is delivered: gives birth

144. fair: (1) light in complexion and therefore, by the standards of Shakespeare's day, (2) beautiful; wit: wisdom

145. for use: i.e., made to be used

146. black: dark in complexion and therefore, by the standards of Shakespeare's day, unattractive: witty: clever

147. thereto have: i.e., also has

148. white: (1) fair love; (2) wight (pronounced "white" and meaning "man"); (3) the bull's-eye in a target, which an archer tries to hit

152. folly: (1) foolishness; (2) wantonness

153. fond: foolish

155. **foul:** ugly

156. thereunto: besides

IAGO	No, let me not.	120
DESDEMONA	No, let me not.	130
What wouldst write of me if thou sh	ouldet projee	
me?	louidst praise	
IAGO		
O, gentle lady, do not put me to 't,		
For I am nothing if not critical.	3	
DESDEMONA		
Come on, assay.—There's one gone	to the bank and	
AGO Ay, madam.	to the narbor?	135
DESDEMONA, [aside]		
I am not merry, but I do beguile		
The thing I am by soming atherwise		
The thing I am by seeming otherwis	se.—	
Come, how wouldst thou praise me		
AGO I am about it, but indeed my	invention comes	140
from my pate as birdlime does	from frieze: it	
plucks out brains and all. But my	muse labors, and	
thus she is delivered:		
If she be fair and wise, fairness and w	vit,	
The one's for use, the other useth it.		145
DESDEMONA	10 mg	
Well praised! How if she be black an	nd witty?	
AGO		
If she be black, and thereto have a wi	it,	
She'll find a white that shall her black	kness (hit.)	
DESDEMONA		
Worse and worse.		*
EMILIA How if fair and foo	olish?	150
AGO		
She never yet was foolish that was fai		
For even her folly helped her to an he	ir.	
DESDEMONA These are old fond para	adoxes to make	
fools laugh i' th' alehouse. What i	miserable praise	
hast thou for her that's foul and for	oolish?	155
AGO		
There's none so foul and foolish there	eunto,	
But does foul pranks which fair and v	vise ones do.	

160-61. authority . . . merit: her moral supremacy

161. justly: rightly, properly

161-62. put on ... itself: i.e., demand the approval even of entirely malicious people

163. ever: always

164. Had tongue at will: perhaps, always knew what to say; or, perhaps, could speak when she wished

165. gay: i.e., gorgeously dressed

166. Fled . . . may: i.e., restrained her desires though she had power to satisfy them

168. Bade . . . fly: i.e., endured her injury

(wrong) with patience Bade: ordered

170. change . . . tail: i.e., perhaps, exchange one worthless thing for another (Obscene meanings of head and tail may apply here, but the meaning of the line is obscure.)

173. wight: person

175. suckle . . . beer: i.e., nurse babies and keep household accounts small beer: light beer

177. of: i.e., from

178. How say you: i.e., what do you say

179. profane: irreverent, wicked; liberal: dissolute

180. home: i.e., bluntly

181. in: i.e., in the role of

185. gyve . . . courtship: i.e., shackle you with your own manners

188. kissed . . . fingers: a courtly gesture

189. the sir: the fine gentleman

DESDEMONA O heavy ignorance! Thou praisest the worst best. But what praise couldst thou bestow on a deserving woman indeed, one that in the authority of her merit did justly put on the vouch of very malice itself? IAGO She that was ever fair and never proud, Had tongue at will and yet was never loud, Never lacked gold and yet went never gay. 165 Fled from her wish, and yet said "Now I may." She that being angered, her revenge being nigh, Bade her wrong stay and her displeasure fly, She that in wisdom never was so frail To change the cod's head for the salmon's tail, 170 She that could think and ne'er disclose her mind. [See suitors following and not look behind,] She was a wight, if ever such (wight) were-DESDEMONA To do what? IAGO To suckle fools and chronicle small beer. 175 DESDEMONA O, most lame and impotent conclusion! -Do not learn of him, Emilia, though he be thy husband. - How say you, Cassio? Is he not a most profane and liberal counselor? CASSIO He speaks home, madam. You may relish him 180 more in the soldier than in the scholar. Cassio takes Desdemona's hand. IAGO, [aside] He takes her by the palm. Ay, well said, whisper. With as little a web as this will I ensnare as great a fly as Cassio. Ay, smile upon her, do. I will gyve thee in thine own courtship. You say true, 'tis so indeed. If such tricks as these strip you out of your lieutenantry, it had been better you had not kissed your three fingers so oft, which now again you are most apt to play the sir in. Very good; well kissed; (an) excellent courtesy! 'Tis so, indeed. Yet

again your fingers to your lips? Would they were

192.	clyster	pipes:	tubes	used	for	enemas
201	~ 1			ascu	IOI	Chemas

204. Olympus: the mountain in Greece where, according to mythology, the gods lived

205. If . . . die: i.e., if I were to die this minute,

207. hath . . . absolute: i.e., is so perfectly content

208. comfort: delight

209. Succeeds: follows; unknown fate: i.e., what is destined to happen in the unknown future

218. well tuned: Iago picks up the musical image

in Othello's reference to discords.

219. set down . . . music: i.e., destroy your harmony (Loosening the pegs of a stringed instrument slackens the strings and puts it out of tune.)

220. As . . . I am: i.e., in all my reputed "honesty"

(clyster) pipes for your sake! (Trumpets within.) The Moor. I know his trumpet. CASSIO 'Tis truly so. DESDEMONA Let's meet him and receive him. CASSIO Lo, where he comes! 195 Enter Othello and Attendants. OTHELLO O, my fair warrior! DESDEMONA My dear Othello! OTHELLO It gives me wonder great as my content To see you here before me. O my soul's joy! If after every tempest come such calms, 200 May the winds blow till they have wakened death, And let the laboring bark climb hills of seas Olympus high, and duck again as low As hell's from heaven! If it were now to die, Twere now to be most happy, for I fear 205 My soul hath her content so absolute That not another comfort like to this Succeeds in unknown fate. DESDEMONA The heavens forbid But that our loves and comforts should increase 210 Even as our days do grow! OTHELLO Amen to that, sweet powers! I cannot speak enough of this content. It stops me here; it is too much of joy. (They kiss.) And this, and this, the greatest discords be 215 That e'er our hearts shall make! IAGO, 「aside O, you are well tuned now, But I'll set down the pegs that make this music, As honest as I am. OTHELLO Come. Let us to the castle.— 220 News, friends! Our wars are done. The Turks are drowned.

t t
225. well desired: much loved
227. out of fashion: inappropriately
229. coffers: chests, including strongboxes
230. master: i.e., ship's commander
232. challenge: claim, deserve
236. base: cowardly, worthless
238. list: listen to
239. watches on the court of guard: i.e., stands
watch at the guardhouse (the court of guard)
240. directly: completely
242. thus: presumably, on your lips (i.e., keep
silent)
243. Mark me: notice
244. but: only
245. still: always, forever; prating: mere talk
248. blood: sexual appetite; act of sport: i.e.,
lovemaking
250. favor: appearance; sympathy: agreement
254. heave the gorge: i.e., become ill, vomit; dis-
relish: have a distaste for
255. Very nature: i.e., nature itself
257. pregnant: obvious
258-59. stands fortune as: i.e., is most likely
to benefit than eminent in the degree: i.e., high on
the ladder
the ladder

How does my old acquaintance of this isle?—	
Honey, you shall be well desired in Cyprus.	225
I have found great love amongst them. O, my sweet,	
I prattle out of fashion, and I dote	
In mine own comforts.—I prithee, good Iago,	
Go to the bay and disembark my coffers.	
Bring thou the master to the citadel.	230
He is a good one, and his worthiness	230
Does challenge much respect.—Come, Desdemona.	
Once more, well met at Cyprus.	
All but Iago and Roderigo exit.	
IAGO, to a departing Attendant Do thou meet me presently at the backer T. B. L	
ently at the harbor. \( \tau \) Roderigo. \( \tau \) Come \( \hat{hither.} \) If	235
thou be'st valiant—as they say base men being in	
love have then a nobility in their natures more than	
is native to them—list me. The Lieutenant tonight	
watches on the court of guard. First, I must tell thee	
this: Desdemona is directly in love with him.	240
RODERIGO With him? Why, 'tis not possible.	
IAGO Lay thy finger thus, and let thy soul be instructed.	
Mark me with what violence she first loved the	
Moor but for bragging and telling her fantastical	
lies, (And will she) love him still for prating? Let not	245
thy discreet heart think it. Her eye must be fed. And	
what delight shall she have to look on the devil?	
When the blood is made dull with the act of sport,	
there should be, (again) to inflame it and to give	
satiety a fresh appetite, loveliness in favor, sympathy	250
in years, manners, and beauties, all which the Moor	250
is defective in. Now, for want of these required	
conveniences, her delicate tenderness will find it-	
self abused, begin to heave the gorge, disrelish and	5
abhor the Moor. Very nature will instruct her in it	255
and compel her to some second choice. Now, sir,	255
this granted—as it is a most pregnant and unforced	
position—who stands so eminent in the degree of	
Position who stands so eliment in the degree of	

270

261. civil and humane: polite and courteous

262. compassing of: attaining; salt...loose: lecherous

263. slipper: slippery

264. knave: villain

265. stamp . . . advantages: coin (or fraudulently manufacture) opportunities

268. green: unripe, inexperienced

269. look after: i.e., look for; pestilent: plaguey, confoundedly

272. condition: character, disposition

273-74. wine . . . grapes: i.e., she's just like the rest of us

275. Blessed pudding: Like Blessed fig's end, this oath shows contempt for the one who is being called "blessed." pudding: a kind of sausage

276. paddle with: i.e., play with her fingers on; his: i.e., Cassio's

279-80. index . . . history: i.e., the prefatory matter to the real story index: table of contents

283. mutualities: exchange of intimacies; marshal the way: clear and point out the way

283-84. hard at hand: immediately

284. master and main exercise: principal act

285. incorporate: i.e., corporal, bodily, carnal; Pish: term of disgust or contempt

286. Watch you: i.e., stand watch

287. command: i.e., your orders to stand watch

290. tainting: disparaging, mocking

292. minister: provide

294. choler: anger

this fortune as Cassio does? A knave very voluble, no further conscionable than in putting on the mere form of civil and humane seeming for the better (compassing) of his salt and most hidden loose affection. Why, none, why, none! A slipper and subtle knave, a (finder-out of occasions,) that (has) an eye can stamp and counterfeit advantages, though true advantage never present itself; a devilish knave! Besides, the knave is handsome, young, and hath all those requisites in him that folly and green minds look after. A pestilent complete knave, and the woman hath found him already.

RODERIGO I cannot believe that in her. She's full of most blessed condition.

IAGO Blessed fig's end! The wine she drinks is made of grapes. If she had been blessed, she would never have loved the Moor. Blessed pudding! Didst thou 275 not see her paddle with the palm of his hand? Didst not mark that?

RODERIGO Yes, that I did. But that was but courtesy.

IAGO Lechery, by this hand! An index and obscure prologue to the history of lust and foul thoughts. 280 They met so near with their lips that their breaths embraced together. Villainous thoughts, Roderigo! When these (mutualities) so marshal the way, hard at hand comes the master and main exercise, th' incorporate conclusion. Pish! But, sir, be you ruled by me. I have brought you from Venice. Watch you tonight. For the command, I'll lay 't upon you. Cassio knows you not. I'll not be far from you. Do you find some occasion to anger Cassio, either by speaking too loud, or tainting his discipline, or from what other course you please, which the time shall more favorably minister.

RODERIGO Well.

IAGO Sir, he's rash and very sudden in choler, and

297. mutiny: riot

297-98. whose qualification . . . but by: i.e., who will not be appeased except by qualification: appeasement

298. displanting: displacement, supplanting

300. prefer: promote

301. impediment: i.e., Cassio

303-4. bring . . . opportunity: i.e., arrange any opportunity for me

305. warrant: assure

306. his: i.e., Othello's

309. apt: likely; of . . . credit: i.e., quite believable

310. howbeit that: even though

314. absolute: mere

315. accountant: i.e., accountable

316. diet: feed

317. For that: because

319. inwards: "innards," inner parts

322. yet that: until

324. judgment: i.e., Othello's reason

325-26. If ... on: i.e., if Roderigo can carry out what I need whom I trace . . . hunting: i.e., whose steps I pursue in order to make him hunt more quickly the putting on: that which I've put him up

327. have . . . on the hip: i.e., have Cassio at a disadvantage—a wrestling term (See page 88.)

328. Abuse: slander, revile; the rank garb: i.e., language that makes him look coarse or lecherous

haply may strike at you. Provoke him that he may, for even out of that will I cause these of Cyprus to mutiny, whose qualification shall come into no true taste again but by the displanting of Cassio. So shall you have a shorter journey to your desires by the means I shall then have to prefer them, and the impediment most profitably removed, without the which there were no expectation of our prosperity. RODERIGO I will do this, if you can bring it to any opportunity. IAGO I warrant thee. Meet me by and by at the citadel. I 305 must fetch his necessaries ashore. Farewell. RODERIGO Adieu He exits. IAGO That Cassio loves her. I do well believe 't. That she loves him, 'tis apt and of great credit. The Moor, howbeit that I endure him not, 310 Is of a constant, loving, noble nature, And I dare think he'll prove to Desdemona A most dear husband. Now, I do love her too, Not out of absolute lust (though peradventure I stand accountant for as great a sin) 315 But partly led to diet my revenge For that I do suspect the lusty Moor Hath leaped into my seat—the thought whereof Doth, like a poisonous mineral, gnaw my inwards, And nothing can or shall content my soul 320 Till I am evened with him, wife for wife, Or, failing so, yet that I put the Moor At least into a jealousy so strong That judgment cannot cure. Which thing to do, If this poor trash of Venice, whom I trace 325 For his quick hunting, stand the putting on, I'll have our Michael Cassio on the hip, Abuse him to the Moor in the \( \text{rank} \) garb (For I fear Cassio with my (nightcap) too),

Othello

332. **practicing upon:** plotting against, destroying 333. 'Tis... confused: i.e., I have a plan, though the details are unclear

### 2.2

- 3. **importing**: making known; **mere perdition**: total destruction
  - 4. triumph: festivity
  - 6. addition: rank
- 9. offices: kitchens (from which food and drink could be obtained)
  - 11. have told: i.e., has struck
- 2.3 Iago gets Cassio drunk, making it easy for Roderigo to provoke Cassio into a brawl, first with Roderigo, then with Montano, whom he wounds. Othello, called from his bed by the noise, stops the brawl and strips Cassio of his lieutenancy. Iago advises Cassio to seek Desdemona's help in getting reinstated. The next step in Iago's plan is to tell Othello that Desdemona supports Cassio because Cassio is her lover.
  - 2. stop: check, self-restraint
  - 3. outsport: i.e., celebrate past the point of

Make the Moor thank me, love me, and reward me For making him egregiously an ass And practicing upon his peace and quiet Even to madness. 'Tis here, but yet confused. Knavery's plain face is never seen till used.

He exits.

## Scene 2 Enter Othello's Herald with a proclamation.

HERALD It is Othello's pleasure, our noble and valiant general, that upon certain tidings now arrived, importing the mere perdition of the Turkish fleet, every man put himself into triumph: some to dance, some to make bonfires, each man to what sport and revels his addition leads him. For besides these beneficial news, it is the celebration of his nuptial. So much was his pleasure should be proclaimed. All offices are open, and there is full liberty of feasting from this present hour of five till the bell have told eleven. (Heaven) bless the isle of Cyprus and our noble general, Othello!

He exits.

### Scene 3

Enter Othello, Desdemona, Cassio, and Attendants.

#### OTHELLO

Good Michael, look you to the guard tonight. Let's teach ourselves that honorable stop Not to outsport discretion.

### CASSIO

Iago hath direction what to do, But notwithstanding, with my personal eye Will I look to 't.

5

5

OTHELLO

11. purchase: i.e., marriage; fruits: i.e., consummation

15. Not this hour: i.e., not for an hour

16. cast: dismissed

19. sport: a plaything; Jove: king of the Roman gods, famous for his sexual exploits with mortal women

21. game: amorous play

22. fresh: youthful

24. parley: a meeting between opposing forces before a battle (Battle was often used as a metaphor for love encounters in this period. The military language continues with alarum [line 28], meaning a summons to military action.)

26. right: very

31. stoup: a large drinking vessel; without: outside

32. brace: pair

32-33. fain have a measure: i.e., gladly drink a toast

35. unhappy: unfortunate

38. But: only

OTHELLO Iago is most honest.	
Michael, goodnight. Tomorrow with your earliest	
Let me have speech with you. To Desdemona. Come, my dear love,	1902
The purchase made, the fruits are to ensue;	10
That profit's yet to come 'tween me and you.—	
Goodnight.	
(Othello and Desdemona) exit, \( \text{with Attendants.} \)	
Enter Iago.	
CASSIO	
Welcome, Iago. We must to the watch.	
IAGO Not this hour, lieutenant. 'Tis not yet ten o' th'	15
clock. Our general cast us thus early for the love of	13
his Desdemona—who let us not therefore blame;	
he hath not yet made wanton the night with her, and	
she is sport for Jove.	
CASSIO She's a most exquisite lady.	20
IAGO And, I'll warrant her, full of game.	20
CASSIO Indeed, she's a most fresh and delicate crea-	
ture.	
IAGO What an eye she has! Methinks it sounds a parley	
to provocation.	25
CASSIO An inviting eye, and yet methinks right mod-	23
est.	
IAGO And when she speaks, is it not an alarum to love?	
CASSIO She is indeed perfection.	
IAGO Well, happiness to their sheets! Come, lieuten-	30
ant, I have a stoup of wine; and here without are a	50
brace of Cyprus gallants that would fain have a	
measure to the health of black Othello.	
CASSIO Not tonight, good Iago. I have very poor and	
unhappy brains for drinking. I could well wish	35
courtesy would invent some other custom of enter-	33
tainment.	
IAGO O, they are our friends! But one cup; I'll drink	
for you.	

Othello

41. qu	alified:	diluted;	innovation:	change
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48. dislikes: displeases

51. offense: i.e., inclination to take offense

52. my young mistress' dog: i.e., a young girl's (spoiled) pet

55-56. **caroused . . . pottle-deep:** i.e., drunk up whole potfuls of drink **pottle:** a small pot

57. else: i.e., others (Many editions substitute the quarto's "lads" for the Folio's "else.")

58. **That . . . distance:** i.e., who are anxious (and aggressive) about preserving their personal honor

60. flustered: i.e., made flush and excited

65. **If . . . dream:** i.e., if the future confirms my hopes

67. rouse: a deep drink

CASSIO I have drunk but one cup tonight, and that was craftily qualified too, and behold what innovation it makes here. I am (unfortunate) in the infirmity and dare not task my weakness with any more.  IAGO What, man! 'Tis a night of revels. The gallants	40
desire it.	
CASSIO Where are they?	45
IAGO Here at the door. I pray you, call them in.	
CASSIO I'll do't, but it dislikes me. He exits.	
IAGO	
If I can fasten but one cup upon him	
With that which he hath drunk tonight already,	
He'll be as full of quarrel and offense	50
As my young mistress' dog. Now my sick fool	17
Roderigo,	
Whom love hath turned almost the wrong side out,	
To Desdemona hath tonight caroused	
	55
Potations pottle-deep; and he's to watch.	
Three else of Cyprus, noble swelling spirits	
That hold their honors in a wary distance,	
The very elements of this warlike isle,	
Have I tonight flustered with flowing cups;	60
And they watch too. Now, 'mongst this flock of	
drunkards	
Am I (to put) our Cassio in some action	
That may offend the isle. But here they come.	
If consequence do but approve my dream,	65
My boat sails freely both with wind and stream.	
Enter Cassio, Montano, and Gentlemen, followed by Servants with wine.	
CASSIO 'Fore (God,) they have given me a rouse al-	
ready.	
MONTANO Good faith, a little one; not past a pint, as I	
am a soldier.	70
IAGO Some wine, ho!	70
IAGO SOILLE WILLE, IIU:	

72. cannikin: little can

75. span: short time

80. potting: i.e., drinking; Your Dane: i.e., a typical Dane

81. swag-bellied: pot-bellied

83. exquisite: skilled

85. drinks you: i.e., drinks

86-87. **He sweats not...Almain:** i.e., it takes little effort for him to outdrink a typical German

90-91. **I'll do you justice:** i.e., **I'll** drink as much as you do

93-100. King Stephen...thee: part of a well-known ballad of the period entitled "Bell My Wife." lown: rogue wight: person degree: rank auld: old

105. place: social position, rank



"He gives your Hollander a vomit." (2.3.87)
From Jean Jacques Boissard, *Theatrum vitae humanae* . . . (1596).

Sings. And let me the cannikin clink, clink, And let me the cannikin clink. A soldier's a man, O, man's life's but a span. Why, then, let a soldier drink. Some wine, boys! CASSIO 'Fore (God,) an excellent song. IAGO I learned it in England, where indeed they are most potent in potting. Your Dane, your German, and your swag-bellied Hollander-drink, ho!-are nothing to your English. CASSIO Is your (Englishman) so exquisite in his drinking? IAGO Why, he drinks you, with facility, your Dane dead drunk. He sweats not to overthrow your Almain. He gives your Hollander a vomit ere the next pottle can be filled. CASSIO To the health of our general! MONTANO I am for it, lieutenant, and I'll do you iustice. IAGO O sweet England! Sings. King Stephen was and-a worthy peer, His breeches cost him but a crown; He held them sixpence all too dear; With that he called the tailor lown. He was a wight of high renown, And thou art but of low degree; 'Tis pride that pulls the country down, (Then) take thy auld cloak about thee. 100 Some wine, ho! CASSIO ('Fore God,) this is a more exquisite song than the other! IAGO Will you hear 't again? CASSIO No, for I hold him to be unworthy of his place that does those things. Well, (God's) above all; and there be souls must be saved, [and there be souls must not be saved.]

89

124. platform: i.e., where they will set the guard (watch)

128. just equinox: i.e., exact equivalent

129. pity of: i.e., a pity about

131. **On . . . infirmity:** i.e., at some time or another when he is the victim of his weakness

135-36. watch... cradle: i.e., be awake all night as well as all day if he doesn't drink himself to sleep horologe: clock, hourglass



"I'll have our Michael Cassio on the hip." (2.1.327)
From Romein de Hoogue, L'academie de l'admirable art de la lutte . . . (1712).

IAGO It's true, good lieutenant. CASSIO For mine own part—no offense to the General. 110 nor any man of quality—I hope to be saved. IAGO And so do I too, lieutenant. CASSIO Ay, but, by your leave, not before me. The Lieutenant is to be saved before the Ancient. Let's have no more of this. Let's to our affairs. (God) 115 forgive us our sins! Gentlemen, let's look to our business. Do not think, gentlemen, I am drunk. This is my ancient, this is my right hand, and this is my left. I am not drunk now. I can stand well enough, and I speak well enough. 120 GENTLEMEN Excellent well. CASSIO Why, very well then. You must not think then that I am drunk. He exits. MONTANO To th' platform, masters. Come, let's set the watch. Gentlemen exit. IAGO, To Montano You see this fellow that is gone before? 125 He's a soldier fit to stand by Caesar And give direction; and do but see his vice. Tis to his virtue a just equinox. The one as long as th' other. 'Tis pity of him. I fear the trust Othello puts him in, 130 On some odd time of his infirmity, Will shake this island. But is he often thus? MONTANO IAGO 'Tis evermore (the) prologue to his sleep. He'll watch the horologe a double set 135 If drink rock not his cradle. It were well MONTANO The General were put in mind of it. Perhaps he sees it not, or his good nature Prizes the virtue that appears in Cassio 140 And looks not on his evils. Is not this true?

145. second: second in command, lieutenant

146. engraffed infirmity: a weakness that has grown to be part of him in the same way a shoot becomes part of the plant to which it is grafted

151 SD. within: i.e., offstage

153. Zounds: i.e., Christ's wounds (a strong oath)

156. twiggen bottle: a bottle encased in woven twigs or wicker work

159-60. hold your hand: i.e., do not strike 162. mazard: slang for "head"

165. mutiny: riot

Enter Roderigo.	
IAGO, 「aside to Roderigo How now, Roderigo? I pray you, after the Lieutenant, go.	
(Roderigo exits.)	
MONTANO	
And 'tis great pity that the noble Moor Should hazard such a place as his own second With one of an engraffed infirmity. It were an honest action to say so	145
To the Moor.	
IAGO Not I, for this fair island.  I do love Cassio well and would do much To cure him of this evil— ("Help, help!" within.)  But hark! What noise?	150
Enter Cassio, pursuing Roderigo.	
CASSIO 〈Zounds,〉 you rogue, you rascal!  MONTANO What's the matter, lieutenant?  CASSIO A knave teach me my duty? I'll beat the knave into a twiggen bottle.  RODERIGO Beat me?	155
CASSIO Dost thou prate, rogue? He hits Roderigo.  MONTANO Nay, good lieutenant. I pray you, sir, hold your hand.  CASSIO Let me go, sir, or I'll knock you o'er the mazard.  MONTANO Come, come, you're drunk.  CASSIO Drunk?	160
IAGO, \( \text{aside to Roderigo} \)	
Away, I say! Go out and cry a mutiny.  [Roderigo exits.]	165
Nay, good lieutenant.—(God's will,) gentlemen!— Help, ho! Lieutenant—sir—Montano—(sir)—	
Help, masters!—Here's a goodly watch indeed!	
(A bell is rung.)	

Othello

170. rise: rebel, riot; hold: i.e., stop

182-83. to ourselves...Ottomites: i.e., bring ourselves to the destruction that divine providence (heaven), by wrecking the Turkish fleet, has prevented the Turks from bringing down on us

184. put by: i.e., give up

185. to carve . . . rage: i.e., to indulge his rage

186. Holds . . . light: regards . . . as of little value

188. propriety: i.e., proper condition

190. On . . . thee: i.e., by your love for me, I order you (to speak)

192. In quarter and in terms: i.e., in relation to each other

194. **As if . . . men:** i.e., as if the influence of some planet had driven them mad

195. **tilting one at other's:** i.e., charging or thrusting at one another's

196. speak: i.e., speak of

197. odds: strife

198. would: i.e., I wish

Who's that which rings the bell? Diablo, ho! The town will rise. (God's will,) lieutenant, (hold!) You (will be shamed) forever.	170
Enter Othello and Attendants.	
OTHELLO What is the matter here?	
MONTANO (Zounds,) I bleed still.	
I am hurt to th' death. He dies! \( \begin{aligned} \text{He attacks Cassio.} \end{aligned} \) OTHELLO Hold, for your lives!	175
Hold, ho! Lieutenant—sir—Montano—gentlemen—	
Have you forgot all sense of place and duty? Hold! The General speaks to you. Hold, for shame!	180
OTHELLO	180
Why, how now, ho! From whence ariseth this? Are we turned Turks, and to ourselves do that	
Which heaven hath forbid the Ottomites?	
For Christian shame, put by this barbarous brawl!	
He that stirs next to carve for his own rage	
Holds his soul light: he dies upon his motion	185
Silence that dreadful bell. It frights the isle	
From her propriety. What is the matter, masters?	
Honest Iago, that looks dead with grieving,	
Speak. Who began this? On thy love, I charge thee.	
IAGO	190
I do not know. Friends all but now, even now,	
In quarter and in terms like bride and groom	
Divesting them for bed; and then but now,	
As if some planet had unwitted men,	
Swords out, and tilting one at other's (breast,)	2000
In opposition bloody. I cannot speak	195
Any beginning to this peevish odds,	
And would in action glorious I had lost	
Those legs that brought me to a part of it!	
- Bo that orought me to a part of it!	

OTHELLO

200. you forgot: i.e., that you ten yourself	have	so	forgot
202. were wont be: used to be			

203. gravity and stillness: i.e., dignified manner

204. name: reputation 205. censure: judgment

206. unlace: undo

207. **spend your rich opinion:** i.e., squander your valuable reputation

209. hurt to danger: i.e., dangerously injured

211. **something...offends**: i.e., somewhat... hurts (i.e., because of my wounds, speaking is painful)

214. By me . . . amiss: i.e., that I said or did wrong

215. self-charity: i.e., care of oneself

219. **My blood . . . to rule:** i.e., my passion (anger) is overcoming my reason and judgment

220. collied: darkened (literally, blackened with coal)

221. Assays: tries

224. rout: uproar, disturbance

225. approved in: i.e., proved to be guilty of

227. lose me: i.e., lose my favor; town of war: fortified place

228. Yet: still

229. manage: engage in

230. on . . . safety: i.e., in the chief guardhouse and while on duty

OTHELLO	
How comes it, Michael, you are thus forgot?	200
CASSIO	200
I pray you pardon me; I cannot speak.	
OTHELLO	
Worthy Montano, you were wont be civil.	
The gravity and stillness of your youth	
The world hath noted. And your name is great	
In mouths of wisest censure. What's the matter	205
That you unlace your reputation thus,	205
And spend your rich opinion for the name	
Of a night-brawler? Give me answer to it.	
MONTANO	
Worthy Othello, I am hurt to danger.	
Your officer Iago can inform you,	210
While I spare speech, which something now offends	210
me,	
Of all that I do know; nor know I aught	
By me that's said or done amiss this night,	
Unless self-charity be sometimes a vice,	215
And to defend ourselves it be a sin	213
When violence assails us.	
OTHELLO Now, by heaven,	
My blood begins my safer guides to rule,	
And passion, having my best judgment collied,	220
Assays to lead the way. (Zounds, if I) stir,	220
Or do but lift this arm, the best of you	
Shall sink in my rebuke. Give me to know	
How this foul rout began, who set it on;	
And he that is approved in this offense,	225
Though he had twinned with me, both at a birth,	225
Shall lose me. What, in a town of war	
Yet wild, the people's hearts brimful of fear,	
To manage private and domestic quarrel,	
In night, and on the court and guard of safety?	220
'Tis monstrous. Iago, who began 't?	230
and ango, mile degant to	

232. partially affined: i.e., partial, b	232.	partially	affined:	i.e.,	partial.	biased
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235. Touch . . . near: i.e., there's no need to allude to what concerns me so closely (my soldiership)

237. offense: harm

243. execute upon: i.e., use against

246. fell out: happened

248. the rather: the more quickly
249. For that: because; fall: downward stroke

253. even: just

257. him: i.e., Montano

260. strange indignity: i.e., unusual insult

261. pass: i.e., allow to pass

263. mince: extenuate or make light of

MONTANO	
If partially affined, or [leagued] in office,	
Thou dost deliver more or less than truth;	
Thou art no soldier.	
IAGO Touch me not so near.	225
I had rather have this tongue cut from my mouth	235
Than it should do offense to Michael Cassio.	23
Yet I persuade myself, to speak the truth	
Shall nothing wrong him. (Thus) it is, general:	
Montano and myself being in speech,	240
There comes a fellow crying out for help,	240
And Cassio following him with determined sword	
To execute upon him. Sir, this gentleman	
Pointing to Montano.	7
Steps in to Cassio and entreats his pause.	
Myself the crying fellow did pursue.	245
Lest by his clamor—as it so fell out—	243
The town might fall in fright. He, swift of foot,	
Outran my purpose, and I returned (the) rather	
For that I heard the clink and fall of swords	
And Cassio high in oath, which till tonight	250
I ne'er might say before. When I came back—	
For this was brief—I found them close together	
At blow and thrust, even as again they were	
When you yourself did part them.	
More of this matter cannot I report.	255
But men are men; the best sometimes forget.	,
Though Cassio did some little wrong to him,	
As men in rage strike those that wish them best,	
Yet surely Cassio, I believe, received	
From him that fled some strange indignity	260
Which patience could not pass.	
OTHELLO I know, Iago,	
Thy honesty and love doth mince this matter,	
Making it light to Cassio. Cassio, I love thee,	80
But nevermore be officer of mine	

280. Marry: i.e., indeed

286. sense: (1) feeling; (2) reason (for being concerned)

288. **imposition:** ascription, something put on someone by others

291. recover: win back

292. **cast in his mood:** i.e., dismissed because he is angry

292-93. **punishment . . . malice:** i.e., a punishment imposed for political motives (i.e., perhaps, to placate the Cypriots), rather than out of personal ill-feeling toward Cassio

293. even so as: just as

293-95. **one would beat . . . lion:** i.e., punish the weak in order to scare the strong (Iago refers to the proverb "Beat the dog in the presence of the lion.")

295. Sue to: petition

Enter Desdemona attended. Look if my gentle love be not raised up! I'll make thee an example. DESDEMONA What is the matter. dear? OTHELLO All's well (now,) sweeting. 270 Come away to bed. To Montano. Sir, for your hurts, Myself will be your surgeon.-Lead him off. 「Montano is led off. ¬ Iago. look with care about the town And silence those whom this vile brawl distracted.-275 Come, Desdemona. 'Tis the soldier's life To have their balmy slumbers waked with strife. 「All but Iago and Cassio ] exit. IAGO What, are you hurt, lieutenant? CASSIO Ay, past all surgery. IAGO Marry, (God) forbid! 280 CASSIO Reputation, reputation, reputation! O, I have lost my reputation! I have lost the immortal part of myself, and what remains is bestial. My reputation, Iago, my reputation! IAGO As I am an honest man, I thought you had received some bodily wound. There is more sense in that than in reputation. Reputation is an idle and most false imposition, oft got without merit and lost without deserving. You have lost no reputation at all, unless you repute yourself such a loser. What, man, there are ways to recover the General again! You are but now cast in his mood-a punishment more in policy than in malice, even so as one would beat his offenseless dog to affright an imperious lion. Sue to him again and he's yours. 295 CASSIO I will rather sue to be despised than to deceive so good a commander with so slight, so drunken,

299-300. discourse fustian: i.e., speak bombastic rant

308. **nothing wherefore:** i.e., not the cause of it **wherefore:** why

311. pleasance: pleasure

316. unperfectness: imperfection

318. moraler: moralizer

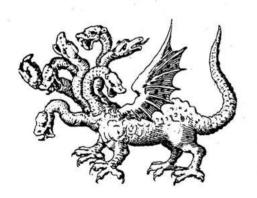
322. my place: i.e., as Othello's lieutenant

324. **Hydra:** the many-headed monster slain by Hercules; **stop:** i.e., silence

325. by and by: i.e., the next moment; presently: immediately

328-29. **familiar creature:** i.e., not a devil (as Cassio calls it) but a spirit (a **familiar**) that is serviceable to its master

331. approved it: tested it and found it true



Hydra. (2.3.324) From Jacob Typot, Symbola diuina . . . (1652).

known by, let us call thee devil! IAGO What was he that you followed with your sword? What had he done to you? CASSIO I know not. 305 IAGO Is 't possible? CASSIO I remember a mass of things, but nothing distinctly; a quarrel, but nothing wherefore. O (God,) that men should put an enemy in their mouths to steal away their brains! That we should 310 with joy, pleasance, revel, and applause transform ourselves into beasts! IAGO Why, but you are now well enough. How came you thus recovered? CASSIO It hath pleased the devil drunkenness to give place to the devil wrath. One unperfectness shows me another, to make me frankly despise myself. IAGO Come, you are too severe a moraler. As the time, the place, and the condition of this country stands, I could heartily wish this had not (so) befallen. But 320 since it is as it is, mend it for your own good. CASSIO I will ask him for my place again; he shall tell me I am a drunkard! Had I as many mouths as Hydra, such an answer would stop them all. To be now a sensible man, by and by a fool, and presently a beast! O, strange! Every inordinate cup is unblessed, and the ingredient is a devil. IAGO Come, come, good wine is a good familiar creature, if it be well used. Exclaim no more against it.

And, good lieutenant, I think you think I love you. 330

CASSIO I have well approved it, sir.—I drunk!

IAGO You or any man living may be drunk at a time, man. (I'll) tell you what you shall do. Our general's

Othello

and so indiscreet an officer. [Drunk? And speak

parrot? And squabble? Swagger? Swear? And dis-

course fustian with one's own shadow?] O thou

invisible spirit of wine, if thou hast no name to be

100

345

360

365

336. mark: notice, attention

336-37. denotement: description

337. parts: accomplishments; graces: attractive qualities

339. free: noble; apt: ready (to help)

343. splinter: set with splints; my fortunes... lay: i.e., I will bet all my possessions against any stake (lay)

344-45. this crack . . . stronger: It was proverbial that a broken bone, when healed, was stronger than before, if it was well set.

349. I think it freely: i.e., I entirely believe it; betimes: early

351. desperate: in despair

351-52. check me here: hold me back now

357. free: honorable

358. Probal to thinking: i.e., probable

360. inclining: i.e., always inclined to help; subdue: prevail upon

361. suit: petition; framed: created; fruitful: productive (of good works)

363. win: persuade; were 't: i.e., even if she were to ask him

364. seals . . . sin: In Christianity, baptism and the other sacraments are both the guarantees (seals) and the outward manifestations (symbols) that humankind may be redeemed, or ransomed, from sin.

365. enfettered: enslaved

366. list: likes

367. her appetite: her fancy; or, his desire for her

368. weak function: i.e., his capacity to act, diminished by his attachment to Desdemona

wife is now the general: I may say so in this respect, for that he hath devoted and given up 335 himself to the contemplation, mark, and Idenotement of her parts and graces. Confess yourself freely to her. Importune her help to put you in your place again. She is of so free, so kind, so apt, so blessed a disposition she holds it a vice in her goodness not to do more than she is requested. This broken joint between you and her husband entreat her to splinter, and, my fortunes against any lay worth naming, this crack of your love shall grow stronger than it was before.

CASSIO You advise me well.

IAGO I protest, in the sincerity of love and honest kindness.

CASSIO I think it freely; and betimes in the morning I will beseech the virtuous Desdemona to undertake for me. I am desperate of my fortunes if they check me (here).

IAGO You are in the right. Good night, lieutenant. I must to the watch.

CASSIO Good night, honest Iago. Cassio exits. IAGO

And what's he, then, that says I play the villain, When this advice is free I give and honest, Probal to thinking, and indeed the course To win the Moor again? For 'tis most easy Th' inclining Desdemona to subdue In any honest suit. She's framed as fruitful As the free elements. And then for her To win the Moor-\(\sqrt{were 't}\) to renounce his baptism, All seals and symbols of redeemed sin-His soul is so enfettered to her love That she may make, unmake, do what she list, Even as her appetite shall play the god

With his weak function. How am I then a villain

390

369-70.	this	parallel	;	good:	i.e.,	this	course
that paralle	els ex	actly the	one	that	would	d lead	d to his

370. Divinity of hell: i.e., the kind of argument you would expect from Satan Divinity: theology

371. put on: i.e., urge

372. suggest: i.e., tempt; shows: appearances

374. Plies: begs (repeatedly and forcefully)

376. pestilence: i.e., poison

377. repeals: i.e., wishes to have him recalled (as if from banishment)

379. undo . . . Moor: i.e., destroy Othello's confidence in her

380. pitch: Pitch is black, malodorous, and extremely sticky; it is thus the perfect substance for Iago to imagine as helping him "enmesh" his victims.

384. chase: hunt

384-85. not ... cry: i.e., not one of the hounds following the scent but merely one at the back of the pack adding his voice to the cry

387. issue: result

388. so much: i.e., a certain amount of

389. wit: good sense

393. wit: intelligence

396. cashiered: i.e., gotten (him) dismissed

397-98. Though . . . ripe: These lines sound like proverbs that ought to persuade Roderigo of Iago's wisdom, but the lines themselves are obscure.

To counsel Cassio to this parallel course Directly to his good? Divinity of hell! 370 When devils will the blackest sins put on, They do suggest at first with heavenly shows, As I do now. For whiles this honest fool Plies Desdemona to repair his fortune, And she for him pleads strongly to the Moor, 375 I'll pour this pestilence into his ear: That she repeals him for her body's lust; And by how much she strives to do him good, She shall undo her credit with the Moor. So will I turn her virtue into pitch, 380 And out of her own goodness make the net That shall enmesh them all.

### Enter Roderigo.

How now, Roderigo? RODERIGO I do follow here in the chase, not like a hound that hunts, but one that fills up the cry. My money is almost spent, I have been tonight exceedingly well cudgeled, and I think the issue will be I shall have so much experience for my pains, and so, with no money at all and a little more wit, return again to Venice.

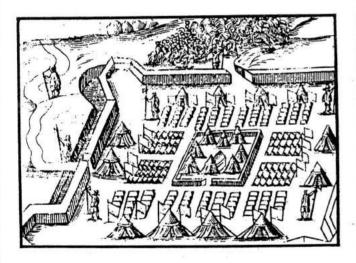
IAGO

How poor are they that have not patience! What wound did ever heal but by degrees? Thou know'st we work by wit and not by witchcraft, And wit depends on dilatory time. Dost not go well? Cassio hath beaten thee, 395 And thou, by that small hurt, (hast) cashiered Cassio. Though other things grow fair against the sun, Yet fruits that blossom first will first be ripe. Content thyself awhile. (By th' Mass,) 'tis morning! Pleasure and action make the hours seem short. 400 Retire thee; go where thou art billeted.

405. move . . . mistress: i.e., intercede with Desdemona on Cassio's behalf

408. jump when: i.e., at exactly the moment

410. device: ingenious plot; coldness: i.e., slowness to act.



"Works," or fortified walls. (3.2.3) From Johann Amos Comenius, Orbis sensualium pictus . . . (1685).

Away, I say! Thou shalt know more hereafter. Nay, get thee gone. Roderigo exits. Two things are to be done. My wife must move for Cassio to her mistress. 405 I'll set her on. Myself Tthe while to draw the Moor apart And bring him jump when he may Cassio find Soliciting his wife. Ay, that's the way. Dull not device by coldness and delay. 410

He exits.

The Tragedy of

# OTHELLO, The Moor of Venice

ACT 3

- 3.1 Cassio arrives with musicians to honor Othello and Desdemona. As Iago has recommended, Cassio asks Emilia to arrange a meeting with Desdemona, even though Emilia assures him that Desdemona is already urging Othello to reinstate him.
  - 1. content your pains: i.e., reward your efforts
- 2. morrow: morning (By employing musicians to awaken Othello and Desdemona after their wedding night, Cassio is following Renaissance custom.)
  - 3 SD. Clown: comic servant
- 4-5. have ... nose thus: The Clown alludes to Naples's reputation for being a likely place to contact syphilis, which would eat away the bridge of the nose.

### ACT 3

### Scene 1 Enter Cassio (with) Musicians.

#### CASSIO

Masters, play here (I will content your pains)
Something that's brief; and bid "Good morrow, general."

They play.

### 「Enter the Clown. ¬

CLOWN Why masters, have your instruments been in Naples, that they speak i' th' nose thus? MUSICIAN How, sir, how? CLOWN Are these, I pray you, wind instruments? MUSICIAN Ay, marry, are they, sir. CLOWN O, thereby hangs a tail. MUSICIAN Whereby hangs a tale, sir? 10 CLOWN Marry, sir, by many a wind instrument that I know. But, masters, here's money for you; and the General so likes your music that he desires you, for love's sake, to make no more noise with it. MUSICIAN Well, sir, we will not. 15 CLOWN If you have any music that may not be heard, to 't again. But, as they say, to hear music the General does not greatly care. MUSICIAN We have none such, sir. CLOWN Then put up your pipes in your bag, for I'll away. Go, vanish into air, away!

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22	•		
22.	mine:	1.6	m
		1.0.,	LLAY

24. Prithee . . . quillets: i.e., I pray you to put away your quibbles

27-28. a . . . speech: i.e., the favor of a little conversation

30. seem to notify: i.e., tell (The Clown mockingly affects extravagantly courtly language.)

32. In happy time: i.e., at just the right time

36. send in: i.e., send a message; suit: petition

38. access: accent on the second syllable

39. presently: immediately

40. a mean: i.e., some means

45. A Florentine: Cassio, a citizen of Florence (a Florentine), comments that Iago is as kind and honest as one of Cassio's own townsmen.

47. displeasure: unhappiness, trouble

Musicians exit.	
CASSIO Dost thou hear, mine honest friend?	
CLOWN No, I hear not your honest friend. I hear you.	
CASSIO Prithee, keep up thy quillets. Giving money	
There's a poor piece of gold for thee. If the gentle-	25
woman that attends the (General's wife) be stirring,	23
tell her there's one Cassio entreats her a little favor	
of speech. Wilt thou do this?	
CLOWN She is stirring, sir. If she will stir hither, I shall	
seem to notify unto her.	20
(CASSIO	30
Do, good my friend.) Clown exits.	
Enter Iago.	
In happy time, Iago.	
IAGO You have not been abed, then?	
CASSIO Why, no. The day had broke	
Before we parted. I have made bold, Iago,	35
To send in to your wife. My suit to her	
Is that she will to virtuous Desdemona	
Procure me some access.	
IAGO I'll send her to you presently,	
And I'll devise a mean to draw the Moor	40
Out of the way, that your converse and business	40
May be more free.	
CASSIO	9
I humbly thank you for 't. \[ \int \textit{Iago} \] exits. I never knew	
A Florentine more kind and honest.	45
Enter Emilia.	
EMTI TA	

Good morrow, good lieutenant. I am sorry For your displeasure, but all will sure be well. The General and his wife are talking of it, And she speaks for you stoutly. The Moor replies

51.	affinity:	kindred,	connections

52. might not but: i.e., could only

54. suitor: petitioner

55. **occasion:** opportunity; **front:** forelock (Proverbial: "Seize occasion by the forelock.")

56. **bring . . . again:** i.e., restore you to your position

58. or that: i.e., and if

62. bestow: place; time: i.e., the chance

63. bosom: i.e., your innermost thoughts

### 3.2

1. pilot: i.e., of the ship that bore Othello to Cyprus

2. **by him:** i.e., through his agency; **do my duties:** i.e., pay my respects

3. works: fortifications (See page 106.)

4. Repair: return

7. wait upon: attend upon

That he you hurt is of great fame in Cyprus And great affinity, and that in wholesome wisdom	50
He might not but refuse you. But he protests he loves you	
And needs no other suitor but his likings	
(To take the safest occasion by the front)	55
To bring you in again.	- 55
CASSIO Yet I beseech you,	
If you think fit, or that it may be done,	
Give me advantage of some brief discourse	
With Desdemon alone.	60
EMILIA Pray you come in.	00
I will bestow you where you shall have time	
To speak your bosom freely.	
[CASSIO I am much bound to you.]	
(They exit.)	

## Scene 2 Enter Othello, Iago, and Gentlemen.

### OTHELLO

These letters give, Iago, to the pilot And by him do my duties to the Senate.

THe gives Iago some papers.

That done, I will be walking on the works. Repair there to me.

IAGO

Well, my good lord, I'll do 't.

5

OTHELLO

This fortification, gentlemen, shall we see 't? GENTLEMEN

(We) wait upon your Lordship.

They exit.

3.3 Desdemona's interview with Cassio is cut short by the arrival of Othello. Cassio leaves hastily in order to avoid speaking with Othello. Desdemona pleads to Othello on Cassio's behalf. When she exits, Iago says that Cassio's avoidance of Othello is suspicious and that Cassio may not be honorable, all the while insinuating that he, Iago, knows more than he is willing to say. He warns Othello against becoming jealous of Desdemona.

When Desdemona enters and Othello complains of an aching head, Desdemona offers to bind his head with her handkerchief. As they exit, the handkerchief drops unnoticed by either of them. Emilia picks it up and gives it to Iago, who has often asked for it. Othello reenters and, now tormented by jealousy, threatens Iago with death unless he provides proof of Desdemona's infidelity. Iago alleges that Cassio one night talked in his sleep about making love to Desdemona and that Cassio once wiped his beard with the lost handkerchief. Othello is convinced by this "proof" and vows to kill Desdemona; Iago agrees to kill Cassio. Othello then appoints Iago to the lieutenancy.

### 2. All my abilities: i.e., all I can

13-14. in strangeness... distance: i.e., stand aloof from you only so far as is politically expedient 17-18. Or feed... circumstance: These lines seem to give reasons why Cassio fears to wait for Othello to take him back into his good graces, but neither line is clear. nice: fastidious waterish: thin, diluted circumstance: details

(continued)

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Scene 3	
Enter Desdemona, Cassio, and Emilia.	
DESDEMONA	
Be thou assured, good Cassio, I will do	
All my abilities in thy behalf.	
EMILIA	
Good madam, do. I warrant it grieves my husband	
As if the cause were his.	
DESDEMONA	
O, that's an honest fellow! Do not doubt, Cassio,	-
but I will have my lord and you again	5
As friendly as you were.	
CASSIO Bounteous madam	
Whatever shall become of Michael Cassio	*
He's never anything but your true servant	10
DESDEMONA	10
I know 't. I thank you. You do love my lord;	
You have known him long; and be you well assured	
ite shan in strangeness stand no farther off	
Than in a politic distance.	
CASSIO Ay, but, lady,	15
That policy may either last so long,	
Or feed upon such nice and waterish diet,	
Or breed itself so out of (circumstance)	
That, I being absent and my place supplied,	
My general will forget my love and service	20
DESDEMONA  De pot de la claude De Company	
Do not doubt that. Before Emilia here,	
I give thee warrant of thy place. Assure thee,	
If I do vow a friendship, I'll perform it	
To the last article. My lord shall never rest:	
I'll watch him tame and talk him out of patience;	25
His bed shall seem a school, his board a shrift;	

I'll intermingle everything he does

With Cassio's suit. Therefore be merry, Cassio,

19. supplied: filled

21. doubt: fear; Before: in the presence of

22. give thee warrant of: i.e., guarantee you; thy place: i.e., your position (as lieutenant); Assure thee: rest assured

23. a friendship: i.e., an act of friendship

25. watch him tame: i.e., keep him awake at night until he is agreeable (a method of taming falcons)

26. his board a shrift: i.e., his table (shall seem) a confessional

30. **give thy cause away:** abandon your case; or, lose your case

36. do: i.e., act according to

46. suitor: petitioner

50. grace: favor in your eyes; move: persuade

51. **His present reconciliation take:** i.e., effect his immediate restoration to office

53. in cunning: deliberately

54. **in:** i.e., of

For thy solicitor shall rather die Than give thy cause away.	30
Enter Othello and Iago.	
EMILIA Madam, here comes my lord. CASSIO Madam, I'll take my leave. DESDEMONA Why, stay, and hear me speak. CASSIO	
Madam, not now. I am very ill at ease, Unfit for mine own purposes.  DESDEMONA Well, do your discretion. Cassio exits.  IAGO	35
Ha, I like not that.  OTHELLO What dost thou say?	
Nothing, my lord; or if—I know not what.  OTHELLO	
Was not that Cassio parted from my wife?	40
Cassio, my lord? No, sure, I cannot think it That he would steal away so guiltylike, Seeing your coming. OTHELLO I do believe 'twas he. DESDEMONA How now, my lord? I have been talking with a suitor here, A man that languishes in your displeasure.	45
OTHELLO Who is 't you mean? DESDEMONA	
Why, your lieutenant, Cassio. Good my lord, If I have any grace or power to move you, His present reconciliation take; For if he he not one that take!	50
For if he be not one that truly loves you, That errs in ignorance and not in cunning, I have no judgment in an honest face. I prithee call him back.	
OTHELLO Went he hence now?	55

57. faith: i.e., in faith (a very mild oath)

65. dinner: the midday meal

72. **in our common reason:** i.e., according to ordinary judgment

73. Save: i.e., except

73-74. the wars...best: i.e., the military profession must punish (and thus make examples of) even its best members (Her refers to the wars, which is considered a singular noun.)

74. not almost: i.e., scarcely

75. a private check: i.e., even an unofficial censure

78. mamm'ring on: i.e., dithering about

82. **bring him in:** i.e., restore him to office; **By'r Lady:** an oath on the name of the Virgin Mary

85. boon: favor

86. as: i.e., as if

DESDEMONA (Yes, faith,) so humbled That he hath left part of his grief with me To suffer with him. Good love, call him back.	
Not now, sweet Desdemon. Some other time. DESDEMONA	60
But shall 't be shortly?	
The property and the property of the Company of the	
OTHELLO The sooner, sweet, for you.  DESDEMONA	
Shall 't be tonight at supper?	
OTHELLO No, not tonight.	
DESDEMONA Tomorrow dinner, then?	65
OTHELLO I shall not dine at home;	05
I meet the captains at the citadel.	
DESDEMONA	
Why then tomorrow night, (or) Tuesday morn,	
On Tuesday noon or night; on Wednesday morn.	
I prithee name the time, but let it not	70
Exceed three days. In faith, he's penitent;	
And yet his trespass, in our common reason—	
Save that, they say, the wars must make example	
Out of her best—is not almost a fault	
T' incur a private check. When shall he come?	75
Tell me, Othello. I wonder in my soul	
What you would ask me that I should deny,	
Or stand so mamm'ring on? What? Michael Cassio,	
That came a-wooing with you, and so many a time, When I have spoke of you dispraisingly,	
Hath ta'en your part—to have so much to do	80
To bring him in! (By'r Lady,) I could do much—	
OTHELLO	
Prithee, no more. Let him come when he will;	
I will deny thee nothing.	
DESDEMONA Why, this is not a boon!	85
Tis as I should entreat you wear your gloves,	03
Or feed on nourishing dishes, or keep you warm,	

IAGO Indeed?

88. a peculiar profit: something advantageous to yourself (To your own person repeats, and thus insists on, this notion.)

89. suit: petition

90. touch: put to the test

91. poise: weight, significance

94. Whereon: i.e., in return for what I have just said

97. straight: straightway, at once

98. fancies: inclinations, wishes

100. wretch: apparently a term of affection

101. But: unless

101-2. when . . . again: i.e., perhaps, I will love you until the universe is again swallowed up in Chaos, out of which it is said to have been created

Or sue to you to do a peculiar profit	
To your own person. Nay, when I have a suit	
Wherein I mean to touch your love indeed,	
It shall be full of poise and difficult weight,	
And fearful to be granted.	
OTHELLO I will deny thee nothing!	
Whereon, I do beseech thee, grant me this,	
To leave me but a little to myself.	
DESDEMONA Shall I dansara 2 Na East III	
Shall I deny you? No. Farewell, my lord.	
OTHELLO	
Farewell, my Desdemona. I'll come to thee straight.	
DESDEMONA	
Emilia, come.—Be as your fancies teach you.	
Whate'er you be, I am obedient.	
(Desdemona and Emilia) exit.	
OTHELLO	
Excellent wretch! Perdition catch my soul	1
But I do love thee! And when I love thee not,	
Chaos is come again.	100
IAGO My noble lord—	
OTHELLO	
What dost thou say, Iago?	
IAGO Did Michael Cassio.	1
When (you) wooed my lady, know of your love?	-
OTHELLO	
He did, from first to last. Why dost thou ask?	
IAGO	
But for a satisfaction of my thought,	
No further harm.	
SECTION OF THE PROPERTY OF THE	
may or my mought, rago.	1
IAGO	
I did not think he had been acquainted with her.	
OTHELLO	
O yes, and went between us very oft.	

127. of my counsel: i.e., in my confidence

132. conceit: conception, idea

136. for: i.e., because

139. stops: pauses, hesitations in your speaking

141. tricks of custom: i.e., usual or habitual tricks

142. close dilations: perhaps, expressions the speaker tries to hide

143. That passion cannot rule: i.e., that is not controlled by the emotions

144. For: i.e., as for

OTHELLO Indeed? Ay, indeed! Discern'st thou aught in that? Is he not honest? IAGO Honest, my lord? 115 OTHELLO Honest—ay, honest. IAGO My lord, for aught I know. OTHELLO What dost thou think? IAGO Think, my lord? 120 OTHELLO "Think, my lord?" (By heaven,) thou echo'st me As if there were some monster in thy thought Too hideous to be shown. Thou dost mean something. I heard thee say even now, thou lik'st not that, When Cassio left my wife. What didst not like? 125 And when I told thee he was of my counsel  $\langle In \rangle$  my whole course of wooing, thou cried'st "Indeed?" And didst contract and purse thy brow together As if thou then hadst shut up in thy brain 130 Some horrible conceit. If thou dost love me, Show me thy thought. IAGO My lord, you know I love you. OTHELLO I think thou dost: And for I know thou 'rt full of love and honesty 135 And weigh'st thy words before thou giv'st them breath. Therefore these stops of thine fright me the more. For such things in a false, disloyal knave Are tricks of custom; but in a man that's just, 140 They're close dilations working from the heart That passion cannot rule. IAGO For Michael Cassio, I dare be sworn I think that he is honest. 145 OTHELLO I think so too.

Othello

ACT 3. Sc. 3

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149. Certain: i.e., certainly

158. that all slaves are free to: i.e., that which even slaves are free with respect to

161. whereinto: into which

164. uncleanly apprehensions: impure thoughts

165. **Keep . . . days:** i.e., hold court **leets:** courts held by lords of the manor **law days:** days on which courts were in session

165-66. in sessions . . . With: i.e., sit together with

171. vicious: imperfect, defective, mistaken

173. jealousy: suspiciousness

174. Shapes: imagines

174-76. **that your wisdom...notice:** i.e., that you therefore, in your wisdom, would take no notice of one who so mistakenly imagines things

177. observance: observation

178. It were not for: i.e., it is not in the interest of

IAGO Men should be what they seem; Or those that be not, would they might seem none! OTHELLO Certain, men should be what they seem. IAGO Why then, I think Cassio's an honest man. 150 OTHELLO Nay, yet there's more in this. I prithee speak to me as to thy thinkings. As thou dost ruminate, and give thy worst of thoughts The worst of words. 155 IAGO Good my lord, pardon me. Though I am bound to every act of duty. I am not bound to (that all slaves are free to.) Utter my thoughts? Why, say they are vile and false-160 As where's that palace whereinto foul things Sometimes intrude not? Who has that breast so (But some) uncleanly apprehensions Keep leets and law days and in sessions sit 165 With meditations lawful? OTHELLO Thou dost conspire against thy friend, Iago, If thou but think'st him wronged and mak'st his ear A stranger to thy thoughts. IAGO I do beseech vou. 170 Though I perchance am vicious in my guess-As, I confess, it is my nature's plague To spy into abuses, and (oft) my jealousy Shapes faults that are not-that your wisdom From one that so imperfectly conceits 175 Would take no notice, nor build yourself a trouble Out of his scattering and unsure observance. It were not for your quiet nor your good, Nor for my manhood, honesty, and wisdom, To let you know my thoughts. 180

192. if: i.e., even if

196-97. **doth mock . . . feeds on:** i.e., toys with its victim (as a cat plays with a mouse)

198. **certain...fate:** i.e., knowing that his wife is unfaithful; **his wronger:** i.e., his unfaithful wife

199. tells he o'er: i.e., does he count

202. Poor: i.e., the person who is poor

203. fineless: unlimited

204. ever: always

209. still: continually

211. **once . . . resolved:** i.e., at once to find out the truth



A falconer with his tamed falcon. (3.3.301-4) From George Turbeville, The booke of faulconrie or hauking . . . (1575).

Good name in man and woman, dear my lord, Is the immediate jewel of their souls. Who steals my purse steals trash. 'Tis something, nothing: 'Twas mine, 'tis his, and has been slave to thousands But he that filches from me my good name Robs me of that which not enriches him And makes me poor indeed. OTHELLO (By heaven,) I'll know thy thoughts. IAGO You cannot, if my heart were in your hand, Nor shall not, whilst 'tis in my custody. OTHELLO Ha? IAGO O, beware, my lord, of jealousy! It is the green-eyed monster which doth mock The meat it feeds on. That cuckold lives in bliss Who, certain of his fate, loves not his wronger; But O, what damned minutes tells he o'er Who dotes, yet doubts; suspects, yet (strongly) loves! OTHELLO O misery! IAGO Poor and content is rich, and rich enough; But riches fineless is as poor as winter To him that ever fears he shall be poor. Good (God,) the souls of all my tribe defend From jealousy! OTHELLO Why, why is this? Think'st thou I'd make a life of jealousy, To follow still the changes of the moon With fresh suspicions? No. To be once in doubt Is (once) to be resolved. Exchange me for a goat When I shall turn the business of my soul

Othello

ACT 3, SC. 3

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205

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What dost thou mean?

129

IAGO

OTHELLO

213. exsufflicate: Since this is the only recorded use of the word, its meaning is uncertain. (In Latin exsufflare means "to blow away.") exsufflicate and blown: perhaps, inflated; or, perhaps, spat out and flyblown

214. Matching thy inference: i.e., corresponding to your description of a jealous man

215. fair: beautiful; feeds: eats

217. Where ... virtuous: i.e., when a woman is virtuous, these are virtuous accomplishments

219. doubt of her revolt: i.e., suspicion of her

inconstancy

221. prove: i.e., put my doubt to the test

222. on the proof: i.e., directly I have the results of the test

229. not jealous nor secure: i.e., neither suspicious nor wholly trustful

231. self-bounty: inherent goodness; abused: deceived; Look to 't: i.e., be on your guard

232. country: native (i.e., Venetian)

242. go to: an expression of impatience or annoyance

243. give out such a seeming: i.e., present such a false appearance

244. seel: i.e., close up (literally, sew shut, as with the eyes of a falcon being tamed); oak: i.e., the grain in oak

To such exsufflicate and blown .	
To such exsufflicate and (blown) surmises,	
Matching thy inference. 'Tis not to make me jealous	
To say my wife is fair, feeds well, loves company,	215
Is free of speech, sings, plays, and dances (well.)	
where virtue is, these are more virtuous	
Nor from mine own weak merits will I draw	
The smallest fear or doubt of her revolt,	
For she had eyes, and chose me. No, Iago,	220
I il see before I doubt: when I doubt prove	220
And on the proof, there is no more but this	
Away at once with love or jealousy.	
IAGO	
I am glad of this, for now I shall have reason	
To show the love and duty that I hear you	225
With franker spirit. Therefore, as I am bound,	225
Receive it from me. I speak not yet of proof.	
Look to your wife; observe her well with Cassio;	
Wear your eyes thus, not jealous nor secure.	
I would not have your free and noble nature,	
Out of self-bounty, be abused. Look to 't.	230
I know our country disposition well.	
In Venice they do let (God) see the pranks	
They dare not show their husbands. Their best	
conscience	
	235
Is not to leave 't undone, but keep 't unknown.  OTHELLO Dost thou say so?	
IAGO	
She did deceive her father, marrying you,	
And when she seemed to shake and fear your looks, She loved them most.	
OTHER I O And I I I	240
OTHELLO And so she did.	
IAGO Why, go to, then!	
She that, so young, could give out such a seeming,	
To seel her father's eyes up close as oak	
He thought 'twas witchcraft! But I am much to	245
blame.	0

133

254. moved: disturbed, troubled

255. am to: i.e., must

255-57. strain . . . suspicion: i.e., force what I say to have greater consequences or broader scope than to raise suspicion

260. fall into . . . success: i.e., have such a hateful outcome or result

265. I do not think but: i.e., I think that; honest: chaste (This was the standard meaning of "honest" when applied to a woman.)

267. erring from itself: (1) wandering from itself; (2) sinning by departing from one's supposedly Godgiven nature

269. affect: like, be attracted to

270. clime: region; complexion: (1) temperament; (2) skin color; degree: social rank

271. Whereto: i.e., to which

272. such: i.e., such a one; will: desire; rank: offensively strong; loathsome; violent

274. in position: i.e., in establishing this general proposition

276. recoiling: returning

277. match: compare; country forms: i.e., the appearance of her countrymen

278. happily: haply, perhaps

Othello ACT 3. SC. 3 I humbly do beseech you of your pardon For too much loving you. OTHELLO I am bound to thee forever. IAGO I see this hath a little dashed your spirits. 250 OTHELLO Not a jot, not a jot. IAGO (I' faith,) I fear it has. I hope you will consider what is spoke Comes from myy love. But I do see you're moved. I am to pray you not to strain my speech To grosser issues nor to larger reach 255 Than to suspicion. OTHELLO I will not. IAGO Should you do so, my lord, My speech should fall into such vile success (As my thoughts aim not at.) Cassio's my worthy 260 friend. My lord, I see you're moved. OTHELLO No, not much moved. I do not think but Desdemona's honest. 265 IAGO Long live she so! And long live you to think so! OTHELLO And yet, how nature erring from itself-IAGO Ay, there's the point. As, to be bold with you, Not to affect many proposed matches Of her own clime, complexion, and degree, Whereto we see in all things nature tends— 270 Foh! One may smell in such a will most rank, Foul (disproportion,) thoughts unnatural— But pardon me—I do not in position Distinctly speak of her, though I may fear Her will, recoiling to her better judgment, 275 May fall to match you with her country forms

132

And happily repent.

281. Set on: i.e., instruct, urge
284. unfolds: discloses reveals
285. would I might: i.e. I would like to
207. place: position (as lieutenant)
290. his means: i.e., perhaps, the means he uses to
recover his lieutenancy
291. strain: insist upon: entertainment.
turn to) service, i.e., reinstatement
294. <b>busy</b> : prying, inquisitive
295. As am: i.e., as I have great cause to fear
that I am
296. hold her free: i.e., regard her as guiltless
297. Fear government: i.e., do not have
doubts about my discreet behavior
300. qualities: sorts, kinds
300-1. with a learned dealings: i.e., with a
initial experienced in all kinds of human habant
301. haggard: i.e., uncontrolled, unchaste (A hag-
gard is a wild female falcon.)
302. Though that: i.e. even though: igneed the
I straps that this a trained falcon's legg to its local
303. Whistie her off wind is turn bout
abaliuoli lier (A lalcon being let loose vine "l. i.i.
down the wind," i.e., cast off to go with the wind.)
304. prey at fortune: i.e., fend for herself; Haply,
for: perhaps because
305. soft parts: i.e., ingratiating qualities; conver-
sation: i.e., way of dealing with others
306. chamberers: gallants
307. vale: valley
308. abused: deceived
<u> </u>

OTHELLO Farewell, farewell!  If more thou dost perceive, let me know more.	•
Set on thy wife to observe. Leave me, Iago.	280
IAGO [heginning to wit] M. L. Leave me, lago.	
IAGO, beginning to exit My lord, I take my leave.	
OTTLELLO	
Why did I marry? This honest creature doubtless	
occs and knows more much more than have a la	
-100, returning	*
My lord, I would I might entreat your Honor	285
10 Scall tills tilling no farther I eave it to the	203
Authough us hi that Cassio have his plant	
Tot sufe lie lills it up with great ability	
ici, ii you please to (hold) him off our hile	
Tou shall by that perceive him and his manner	200
1 your lady strain his entertainment	290
will ally strong or vehement importunity	
Much will be seen in that. In the mountime	
Let me be thought too busy in my fears—	
As worthly cause I have to fear I am	
And hold her free, I do beseech your Honor.	295
OTHELLO Fear not my government.	
IAUU I Once more teles 1	
OTHELLO He exits.	
This fellow's of exceeding honesty,	
And knows all (qualities) with a learned spirit	
Of human dealings. If I do prove her haggard,	300
Though that her issues were her haggard,	
Though that her jesses were my dear heartstrings,	
I'd whistle her off and let her down the wind	
To prey at fortune. Haply, for I am black	
And have not those soft parts of conversation	305
That chamberers have, or for I am declined	
into the vale of years—vet that's not much	
one's gone, I am abused and my relief	
Must be to loathe her. O curse of marriage	
that we can call these delicate creatures our	310
And not their appetites! I had rather be a toad	-10

314. great ones: i.e., those of high social rank

315. **Prerogatived . . . base:** i.e., men of the higher ranks do not enjoy the privilege of exemption from wifely infidelity as much as those of lower rank

317. **this forkèd plague:** i.e., the plague of wearing cuckolds' horns (See page 174.)

318. do quicken: are conceived

319. false, heaven: Many editions include words from the quarto to make this phrase read "false, O then heaven." This addition regularizes the meter, but the line as it stands in the Folio is a strong poetic line.

322. generous: high-born, noble

324. to blame: i.e., blameworthy, at fault

326. **upon my forehead:** i.e., where cuckolds' horns supposedly grow

327. with watching: i.e., from lack of sleep

330. napkin: handkerchief

335. **remembrance**: i.e., token of remembrance, keepsake

338. **conjured:** implored (accent on second syllable); **ever:** always

339. reserves it evermore: i.e., always keeps it

And live upon the vapor of a dungeon Than keep a corner in the thing I love For others' uses. Yet 'tis the plague (of) great ones; Prerogatived are they less than the base. 'Tis destiny unshunnable, like death. Even then this forked plague is fated to us When we do quicken. Look where she comes.	315
Enter Desdemona and Emilia.	
If she be false, heaven (mocks) itself! I'll not believe 't.  DESDEMONA How now, my dear Othello? Your dinner, and the generous islanders By you invited, do attend your presence.  OTHELLO I am to blame.	320
DESDEMONA Why do you speak so faintly? Are you not well? OTHELLO I have a pain upon my forehead, here.	325
VERY AND THE STREET OF T	
OTHELLO Your napkin is too little.  Let it alone.	330
DESDEMONA	
I am very sorry that you are not well.  (Othello and Desdemona) exit.  EMILIA, picking up the handkerchief  I am glad I have found this napkin.  This was her first remembrance from the Moor.  My wayward husband hath a hundred times  Wooed me to steal it. But she so loves the token  (For he conjured her she should ever keep it)	335

340.	work:	i.e.,	needlev	vork,	embroidery	pattern;
ta'en o	ut: tak	en o	ut (i.e., o	copie	d)	S 50

343. nothing but to: i.e., only; fantasy: fancy, whim

357. to th' advantage: i.e., fortunately 364. purpose of import: important purpose

To kiss and talk to. I'll have the work ta'en out And give 't Iago. What he will do with it Heaven knows, not I.  I nothing but to please his fantasy.	340
Enter Iago.	
IAGO How now? What do you here alone? EMILIA	
Do not you chide. I have a thing for you. IAGO	345
You have a thing for me? It is a common thing— EMILIA Ha?	
IAGO To have a foolish wife. EMILIA	
O, is that all? What will you give me now For that same handkerchief?	350
IAGO What handkerchief? EMILIA What handkerchief?	
Why, that the Moor first gave to Desdemona, That which so often you did bid me steal.	
IAGO Hast stol'n it from her?	355
No, (faith,) she let it drop by negligence, And to th' advantage I, being here, took 't up. Look, here 'tis.	8
IAGO A good wench! Give it me. EMILIA	
What will you do with 't, that you have been so earnest	360
To have me filch it? IAGO, $\lceil snatching\ it \rceil$ Why, what is that to you?	
EMILIA Why, what is that to you?	
If it be not for some purpose of import,	
Give 't me again. Poor lady, she'll run mad	365
When she shall lack it.	(18400000)

knowing about it 374. **conceits:** conceptions, ideas

375. are . . . distaste: i.e., scarcely offend the taste

376. act: action

377. **the mines of sulfur:** Sulfur mines were famous for the fact that, once on fire, they seemed unquenchable.

379. **poppy:** i.e., opium; **mandragora:** the mandrake plant, which yields a narcotic syrup

380. drowsy: i.e., sleep-inducing, soporific

382. owedst: i.e., did own, did experience

385. Avaunt: i.e., away (used to send away witches and devils); the rack: an instrument of torture that tore the body apart

386. abused: deceived 394. wanting: missing



"Thou hast set me on the rack." (3.3.385)
From Girolamo Maggi, De tintinnabulis liber . . . (1689).

140

141 Othello ACT 3, SC. 3 IAGO Be not acknown on 't. I have use for it. Go. leave me. · Emilia exits. I will in Cassio's lodging lose this napkin And let him find it. Trifles light as air 370 Are to the jealous confirmations strong As proofs of holy writ. This may do something. [The Moor already changes with my poison;] Dangerous conceits are in their natures poisons, Which at the first are scarce found to distaste. 375 But with a little act upon the blood Burn like the mines of sulfur. Enter Othello. I did say so. Look where he comes. Not poppy nor mandragora Nor all the drowsy syrups of the world 380 Shall ever medicine thee to that sweet sleep Which thou owedst yesterday. OTHELLO Ha, ha, false to me? IAGO Why, how now, general? No more of that! OTHELLO Avaunt! Begone! Thou hast set me on the rack. 385 I swear 'tis better to be much abused Than but to know 't a little. IAGO How now, my lord? OTHELLO What sense had I (of) her stol'n hours of lust? I saw 't not, thought it not; it harmed not me. 390 I slept the next night well, fed well, was free and merry. I found not Cassio's kisses on her lips. He that is robbed, not wanting what is stol'n, Let him not know 't, and he's not robbed at all. 395

IAGO I am sorry to hear this.

397. the general camp: the whole arm	397.	the	general	camp:	the	whole	arm
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398. Pioners: pioneers; i.e., trench-diggers, the soldiers of lowest status in the army

399. So: i.e., so long as

403. trump: i.e., trumpet

405. royal: i.e., splendid

406. Pride: i.e., proud display; circumstance: pageantry

407. mortal engines: i.e., deadly cannons en-

gines: literally, machines

408. Jove's . . . counterfeit: imitate (i.e., sound like) the thunderbolts thrown by Jove, the king of the Roman gods

415. answer: i.e., be made to defend yourself

against

418. probation: proof

422. remorse: pity

423. On horror's ... accumulate: i.e., pile up horrors on the horror you have already committed

424. amazed: astounded (with horror)

426. that: i.e., the slander of Desdemona and torture of Othello

OTHELLO	
I had been happy if the general camp,	
Pioners and all, had tasted her sweet body,	
So I had nothing known. O, now, forever	
Farewell the tranquil mind! Farewell content!	400
Farewell the plumed troops and the big wars	400
That makes ambition virtue! O, farewell!	
Farewell the neighing steed and the shrill trump,	
The spirit-stirring drum, th' ear-piercing fife,	
The royal banner, and all quality.	405
Pride, pomp, and circumstance of glorious war!	403
And O you mortal engines, whose rude throats	
Th' immortal Jove's dread clamors counterfeit	
Farewell! Othello's occupation's gone!	
IAGO Is 't possible, my lord?	410
OTHELLO	410
Villain, be sure thou prove my love a whore!	
Be sure of it. Give me the ocular proof.	
Or, by the worth of mine eternal soul	
Thou hadst been better have been born a dog	
Than answer my waked wrath.	415
IAGO Is 't come to this?	113
OTHELLO	
Make me to see 't, or at the least so prove it	
That the probation bear no hinge nor loop	
To hang a doubt on, or woe upon thy life!	
IAGO My noble lord—	420
OTHELLO	0
If thou dost slander her and torture me,	
Never pray more. Abandon all remorse;	
On horror's head horrors accumulate;	
Do deeds to make heaven weep, all earth amazed;	
For nothing canst thou to damnation add	425
Greater than that.	10047020
IAGO O grace! O heaven forgive me!	
Are you a man? Have you a soul or sense?	

Othello

429. God b' wi' you: God be with you, i.e., good-	
bye	
430. vice: fault, failing	
433. <b>profit:</b> i.e., profitable lesson	
434. sith: since	
435. Nay, stay: Iago probably has begun to exit,	0.0
and Othello calls him back. shouldst be honest: (1)	
ought to tell the truth; (2) should be, if appearance	
and experience can be believed, an honest man	000000000000000000000000000000000000000
437. that: i.e., that which	
439. honest: chaste	
442. Dian: Diana, goddess of chastity (See page	
198.)	
445. Would: i.e., if only	
447. put it to you: i.e., raised with you the ques-	
tion of Desdemona's fidelity	
451. <b>supervisor:</b> spectator	

451. **supervisor:** spectator
452. **topped:** "covered" in coition, i.e., "tupped"
(a term describing the mating of ram and ewe)
456. **bolster:** This seems to mean "copulate." (A bolster is a long pillow. It is possible that "to bolster" means "to share a bolster.")
457. **More:** i.e., other
460-61. **prime, hot, salt:** lustful, lecherous

God b' wi' you. Take mine office.—O wretched fool, That (liv'st) to make thine honesty a vice!— O monstrous world! Take note, take note, O world: To be direct and honest is not safe.—	430	
I thank you for this profit, and from hence I'll love no friend, sith love breeds such offense. OTHELLO Nay, stay. Thou shouldst be honest. IAGO	435	
I should be wise; for honesty's a fool		
And loses that it works for.  [OTHELLO By the world		
I think my wife be honest and think she is not.		
I'll have some proof! Her name, that was as fresh As Dian's visage, is now begrinned and black	440	
As mine own face. If there be cords, or knives		
roison, or fire, or suffocating streams		
I'll not endure it. Would I were satisfied!	445	
IAGO	, .0	
I see you are eaten up with passion.		
I do repent me that I put it to you.		
You would be satisfied?		
OTHELLO Would? Nay, and I will.		
And may; but how? How satisfied, my lord? Would you, the (supervisor,) grossly gape on,	450	
Behold her topped?		
OTHELLO Death and damnation! O!		
AGO		
It were a tedious difficulty, I think,		
Io bring them to that prospect. Damn them then If ever mortal eyes do see them bolster More than their own! What then? How then? What shall I say? Where's satisfaction?	455	
It is impossible you should see this,		
Were they as prime as goats, as hot as monkeys,	460	

461. pride: heat

463. imputation and strong circumstances: i.e., a charge based on circumstantial evidence

467. office: duty

469. Pricked: spurred

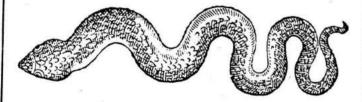
477. gripe: i.e., grip, clutch

484. but: only

486. **denoted...conclusion:** i.e., indicated something that had actually happened

487. shrewd doubt: i.e., cause for keen suspicion

491. Yet: up to this point



An asp. (3.3.510)
From Edward Topsell, The historie of serpents . . . (1608).

As salt as wolves in pride, and fools as gross As ignorance made drunk. But yet I say, If imputation and strong circumstances Which lead directly to the door of truth Will give you satisfaction, you might have 't. 465 OTHELLO Give me a living reason she's disloyal. IAGO I do not like the office, But sith I am entered in this cause so far, Pricked to 't by foolish honesty and love, I will go on. I lay with Cassio lately, And being troubled with a raging tooth 470 I could not sleep. There are a kind of men So loose of soul that in their sleeps will mutter Their affairs. One of this kind is Cassio. In sleep I heard him say "Sweet Desdemona, 475 Let us be wary, let us hide our loves." And then, sir, would he gripe and wring my hand, Cry "O sweet creature!" then kiss me hard, As if he plucked up kisses by the roots That grew upon my lips; (then) laid his leg O'er my thigh, and (sighed,) and (kissed,) and then 480 (Cried) "Cursed fate that gave thee to the Moor!" OTHELLO O monstrous! Monstrous! IAGO Nay, this was but his dream. 485 OTHELLO But this denoted a foregone conclusion. Tis a shrewd doubt, though it be but a dream. IAGO And this may help to thicken other proofs That do demonstrate thinly. OTHELLO I'll tear her all to pieces. 490 IAGO Nay, (but) be wise. Yet we see nothing done.

146

492. yet: despite everything

494. **Spotted with strawberries:** i.e., embroidered with a strawberry pattern

502. **the slave:** probably Cassio, since this term of contempt was usually applied to males

505. fond: foolish

508. hearted throne: i.e., throne seated in the heart

509. fraught: load, burden

510. aspics' tongues: i.e., the tongues of poisonous snakes aspics: asps (See page 146.)

514-17. the Pontic Sea... Hellespont: The Black Sea (the Pontic Sea) empties into the Sea of Marmora (the Propontic) and through the Dardanelles (the Hellespont) into the Mediterranean. This outward current seems never to be reversed, never to feel "retiring ebb," because the water that flows back into the Black Sea does so in a very deep undercurrent far below the surface. compulsive: onward-driving due: straight

520. capable: capacious, full

521–22. marble heaven: perhaps the sky, shining or streaked (with clouds) like marble; or, perhaps heaven, providing unrelenting justice, as hard as marble

	_
She may be honest yet. Tell me but this: Have you not sometimes seen a handkerchief Spotted with strawberries in your wife's hand?	<del>-</del> -
OTHELLO	
I gave her such a one. 'Twas my first gift.	
IAGO	495
I know not that; but such a handkerchief— I am sure it was your wife's—did I today See Cassio wipe his beard with.	#O
OTHELLO If it be that—	
IAGO	
If it be that, or any that was hers,	500
It speaks against her with the other proofs.	
OTHELLO	
O, that the slave had forty thousand lives!	46
One is too poor, too weak for my revenge.	
Now do I see 'tis true. Look here, Iago,	
All my fond love thus do I blow to heaven.	505
Tis gone.	
Arise, black vengeance, from the hollow hell!	
Yield up, O love, thy crown and hearted throne	
To tyrannous hate! Swell, bosom, with thy fraught,	
For 'tis of aspics' tongues!	510
IAGO Yet be content.	
OTHELLO O, blood, blood!	
IAGO	
Patience, I say. Your mind (perhaps) may change.	
OTHELLO	
Never, [Iago. Like to the Pontic Sea,	
Whose icy current and compulsive course	515
Ne'er feels retiring ebb, but keeps due on	
To the Propontic and the Hellespont,	
Even so my bloody thoughts, with violent pace	
Shall ne'er look back, ne'er ebb to humble love,	
Till that a capable and wide revenge	520
Swallow them up. ( <i>He kneels.</i> ) Now by youd marble heaven,]	

527. clip: embrace

528–29. **give up . . . wit:** turn over the activities of his mind

531. remorse: a solemn obligation

532. What bloody business ever: i.e., however bloody the business

535. bounteous: i.e., unrestrained

536. put thee to 't: i.e., put you to the test

541. minx: promiscuous woman, whore

3.4 Desdemona, still actively seeking to have Cassio reinstated, is worried about the loss of her handkerchief. Her anxiety about it increases when Othello asks her for it and then sternly rebukes her when she cannot produce it. Cassio approaches her, but she must now, because of Othello's anger, postpone her efforts on his behalf. As he waits, Bianca, his lover, appears. Cassio has found Desdemona's handkerchief in his room (placed there by Iago) and he asks Bianca to copy the embroidery work for him.

1. sirrah: term of address to a male social inferior

2. lies: dwells, lodges

5. lies: i.e., does not tell the truth

6. 'tis stabbing: i.e., he will surely stab me

In the due reverence of a sacred vow. I here engage my words. IAGO Do not rise yet. (Iago kneels.) Witness, you ever-burning lights above, You elements that clip us round about, Witness that here Iago doth give up The execution of his wit, hands, heart To wronged Othello's service! Let him command. 530 And to obey shall be in me remorse. What bloody business ever. They rise. I greet thy love OTHELLO Not with vain thanks but with acceptance bounteous. 535 And will upon the instant put thee to 't. Within these three days let me hear thee say That Cassio's not alive. IAGO My friend is dead. 'Tis done at your request. But let her live. 540 OTHELLO Damn her, lewd minx! O, damn her, damn her! Come, go with me apart. I will withdraw To furnish me with some swift means of death For the fair devil. Now art thou my lieutenant. 545 IAGO I am your own forever. They exit.

# Scene 4 Enter Desdemona, Emilia, and Clown.

DESDEMONA Do you know, sirrah, where Lieutenant Cassio lies?
CLOWN I dare not say he lies anywhere.
DESDEMONA Why, man?
CLOWN He's a soldier, and for me to say a soldier lies, 'tis stabbing.

7. Go to: an expression of impatience

12. devise: i.e., make up

13. lie in mine own throat: i.e., tell a big lie

14. **edified:** instructed 19. **moved:** appealed to

21. compass: scope

23. should I lose: i.e., can I have lost

26. **crusadoes:** Portuguese gold coins, each stamped with a cross (**crux**); **but**: i.e., except that

32. humors: i.e., the bodily fluids then believed to cause such characteristics as jealousy (The word humor could refer either to the fluid or to the characteristic, but the idea of the sun drawing the humor from the person suggests that here the black bile that causes jealousy is the humor referred to.)

ACI 5. Sc. 4	
DESDEMONA Go to! Where lodges he? [CLOWN To tell you where he lodges is to tell you	
where I lie.	
DESDEMONA Can anything be made of this?]	10
CLOWN I know not where he lodges; and for me to devise a lodging and say he lies here, or he lies	10
there, were to lie in mine own throat.	#
DESDEMONA Can you inquire him out, and be edified by report?	15
CLOWN I will catechize the world for him—that is, make questions, and by them answer.	10
DESDEMONA Seek him, bid him come hither. Tell him I have moved my lord on his behalf and hope all will be well.	20
CLOWN To do this is within the compass of man's wit, and therefore I will attempt the doing it.	20
Clown exits.	
DESDEMONA	
Where should I lose (that) handkerchief, Emilia?	
EMILIA I know not, madam. DESDEMONA	
Believe me, I had rather have lost my purse Full of crusadoes. And but my noble Moor	25
Is true of mind and made of no such baseness	
As jealous creatures are, it were enough	
To put him to ill thinking.	
EMILIA Is he not jealous?	20
DESDEMONA	30
Who, he? I think the sun where he was born Drew all such humors from him.	
EMILIA Look where he	
comes.	
Enter Othello.	
DESDEMONA	
I will not leave him now till Cassio	35
Be called to him.—How is 't with you, my lord?	33

37. hardness: i.e., how difficult

44. liberal: generous (with a play on "dissolute," "licentious")

46. sequester: seclusion

47. **castigation:** corrective discipline or punishment; **exercise devout:** acts of devotion

50. **frank:** open, generous (with a suggestion again of dissoluteness)

53-54. The hearts...hearts: Othello responds to Desdemona's "'twas that hand that gave away my heart." In the past, he says, people's hearts controlled the giving of hands (in marriage); now it is hands that (all too liberally) give away hearts.

56. chuck: a term of affection

57. sent: i.e., sent a messenger

58. a salt and sorry rheum: perhaps, a bad cold—though in Shakespeare "salt rheum" often refers to salt water (tears, or the sea); offends: troubles

OTHELLO	
Well, my good lady. 「Aside. O, hardness to	
dissemble!—	
How do you, Desdemona?	
DESDEMONA Well, my good lord.	40
OTHELLO	40
Give me your hand. The takes her hand. This hand is moist, my lady.	
DESDEMONA	
It (yet has) felt no age nor known no sorrow.	
OTHELLO	
This argues fruitfulness and liberal heart.	
Hot, hot, and moist. This hand of yours requires	45
A sequester from liberty, fasting and prayer.	MR.
Much castigation, exercise devout;	3,8
For here's a young and sweating devil here	
That commonly rebels. 'Tis a good hand,	
A frank one.	50
DESDEMONA You may indeed say so,	
For 'twas that hand that gave away my heart.	
OTHELLO	
A liberal hand! The hearts of old gave hands,	
But our new heraldry is hands, not hearts.	
DESDEMONA	
I cannot speak of this. Come now, your promise.	55
OTHELLO What promise, chuck?	
DESDEMONA	
I have sent to bid Cassio come speak with you.	
OTHELLO	
I have a salt and sorry rheum offends me.	
Lend me thy handkerchief.	
DESDEMONA Here, my lord.	60
OTHELLO	
That which I gave you.	
DESDEMONA I have it not about me.	
OTHELLO Not?	

67.	charmer:	sorceress.	enchantress
·	CARGINATE.	301 001 033,	Circilatiti Co

68. She: the enchantress; her, she: my mother

70. amiable: desirable

73. hold her: regard her as

74. fancies: loves

76. her: i.e., to my wife; heed on 't: i.e., care of it

77. Make it a darling: i.e., cherish it

78. perdition: loss, ruin

81. web: weave, fabric

82-83. A sybil...compasses: i.e., a 200-yearold prophetess (See page 158.) course: travel compasses: i.e., yearly circuits

84. fury: inspired state

86. mummy: a preparation made from mummified bodies, thought to have medicinal or magic power

87. Conserved of: prepared from

90. would: i.e., I wish

91. Wherefore: why

92. **startingly:** i.e., in fits and starts; **rash:** i.e., urgently

93. out o' th' way: missing

DESDEMONA No, (faith,) my lord.	
OTHELLO That's a fault. That handkerchief	65
Did an Egyptian to my mother give.	
She was a charmer, and could almost read	
The thoughts of people. She told her, while she kept it,	
'Twould make her amiable and subdue my father	70
Entirely to her love. But if she lost it,	
Or made a gift of it, my father's eye	
Should hold her loathed, and his spirits should hunt	
After new fancies. She, dying, gave it me,	
And bid me, when my fate would have me wived,	75
To give it her. I did so; and take heed on 't,	
Make it a darling like your precious eye.	
To lose 't or give 't away were such perdition	
As nothing else could match.	6
DESDEMONA Is 't possible?	80
OTHELLO	-
'Tis true. There's magic in the web of it.	
A sybil that had numbered in the world	
The sun to course two hundred compasses,	
In her prophetic fury sewed the work.	
The worms were hallowed that did breed the silk.	85
And it was dyed in mummy, which the skillful	
Conserved of maidens' hearts.	
DESDEMONA $\langle I' \text{ faith,} \rangle$ is 't true?	
OTHELLO	
Most veritable. Therefore, look to 't well.	
DESDEMONA	
Then would to (God) that I had never seen 't!	90
OTHELLO Ha? Wherefore?	
DESDEMONA	
Why do you speak so startingly and rash?	
OTHELLO	
Is 't lost? Is 't gone? Speak, is 't out o' th' way?	
DESDEMONA (Heaven) bless us!	
OTHELLO Say you?	OF

96. an if: i.e., if

101. suit: petition

106. sufficient: capable

114. **to blame:** blameworthy (for speaking to me like this)

115. **Zounds:** i.e., by Christ's wounds (a very strong oath)

119. unhappy: (1) sad; (2) unlucky

121. all but: i.e., nothing but

122. hungerly: i.e., hungrily



A sibyl. (3.4.82)
From Philippus de Barberiis, *Quattuor hic compressa* . . . (1495).

158

DESDEMONA It is not lost, but what an if it were? OTHELLO How? DESDEMONA I say it is not lost. OTHELLO Fetch 't. Let me see 't! DESDEMONA Why, so I can. But I will not now. 100 This is a trick to put me from my suit. Pray you, let Cassio be received again. OTHELLO Fetch me the handkerchief! \( Aside. \) My mind misgives. DESDEMONA Come, come. 105 You'll never meet a more sufficient man. OTHELLO The handkerchief! (DESDEMONA I pray, talk me of Cassio. OTHELLO The handkerchief!) A man that all his time DESDEMONA 110 Hath founded his good fortunes on your love; Shared dangers with you-OTHELLO The handkerchief! (I' faith,) you are to blame. DESDEMONA OTHELLO (Zounds!) Othello exits. 115 EMILIA Is not this man jealous? DESDEMONA I ne'er saw this before. Sure, there's some wonder in this handkerchief! I am most unhappy in the loss of it. **EMILIA** 'Tis not a year or two shows us a man. 120 They are all but stomachs, and we all but food: They eat us hungerly, and when they are full They belch us.

Enter Iago and Cassio.

Look you-Cassio and my husband.

131. office: service, duty

132. would not: i.e., do not wish to

133. mortal: deadly

134. nor...nor: i.e., neither...nor

137. But: i.e., only

139-40. shut myself . . . fortune's alms: i.e., confine myself to some other career, taking what fortune gives me

142. advocation: i.e., advocacy

144. favor: appearance

147. stood within the blank: i.e., become the target blank: the white center of an archery target

148. free: frank, open

153. unquietness: perturbed state



Aiming at "the blank." (3.4.147) From Gilles Corrozet, Hecatongraphie . . . (1543).

161	Othello	ACT 3. Sc. 4
IAGO, To Cassi	.₀Л	2
	other way; 'tis she must	do 't
And, lo, the	happiness! Go and impo	rtune hor
DESDEMONA	Transcer de una impo	tune ner.
How now, g	ood Cassio, what's the ne	avvo vivith
CASSIO	the me	ws with you?
Madam, my	former suit. I do beseech	a vou
That by your	r virtuous means I may a	roin .
Exist, and be	e a member of his love	gain
Whom I wit	h all the office of my hea	mt
Entirely hon	or. I would not be delaye	ad .
If my offense	be of such mortal kind	u.
That nor my	service past nor present	COMMOTITE
Nor purpose	d merit in futurity	SOFFOWS
Can ransom	me into his love again,	8
But to know	so must be my benefit.	
So shall I clo	othe me in a forced conte	4
And shut my	self up in some other cou	ent,
To fortune's	alms.	ırse
ESDEMONA	Alas, thrice-gentle C	·!-
	n is not now in tune.	assio,
My lord is no	t my lord; nor should I k	
Were he in fa	vor as in humor altered.	llow nim
So help me e	very spirit sanctified	
As I have spo	ken for you all my best,	1
And stood wi	thin the blank of his disp	1.
For my free s	peech! You must awhile b	leasure
What I can de	o I will; and more I will	be patient.
Than for myse	elf I dare. Let that suffice	
GO	on I dare. Let mat sunice	you.
Is my lord any	orv?	
MILIA	He went hence but n	A
And certainly	in strange unquietness.	ow,
GO	and on ange unquieniess.	
Can he be and	ry? I have seen the cann	
	-J Lieve seem me cann	OH

141

161.	Something of	state:	i.e.	affairs of
state			2.0.,	anansor

162. unhatched practice: hitherto undisclosed intrigue

163. Made demonstrable: i.e., shown, revealed

164. puddled: muddied

166. object: i.e., the object of their concern-

167. let . . . and: i.e., when our finger hurts

167-69. it endues . . . Of pain: i.e., it makes the rest of the body hurt too endues: endows, supplies healthful members: healthy parts of the body

170. observancy: i.e., observant attention

171. bridal: wedding, or wedding feast; Beshrew me: curse me (a mild oath)

172. unhandsome: inexpert; i.e., clumsy

173. Arraigning . . . soul: i.e., bringing him into my soul's court of justice on the charge of being unkind (The legal metaphor continues in the next two lines with suborned the witness and indicted.)

175. he's: i.e., Othello is

178 toy: whim

182. for: because

183. Begot: i.e., conceived

When it hath blown his ranks into the air	
And, like the devil, from his very arm	155
Puffed his own brother—and is he angry?	
Something of moment then. I will go meet him.	1
There's matter in 't indeed if he be angry.	
DESDEMONA	
I prithee do ao	
THE EXILY	160
Something, sure, of state, Either from Venice, or some unhatched practice	
Made demonstrable here in Cyprus to him,	
Hath puddled his clear enjoits and it	
Hath puddled his clear spirit; and in such cases Men's natures wrangle with inferior things,	
Though great ones are their all the limits,	165
Though great ones are their object. Tis even so. For let our finger ache, and it endues	
Our other healthful members even to a sense	
Of pain Nay we must think	
Of pain. Nay, we must think men are not gods,	
Nor of them look for such observancy	170
As fits the bridal. Beshrew me much, Emilia,	
I was—unhandsome warrior as I am!—	
Arraigning his unkindness with my soul.	
But now I find I had suborned the witness, And he's indicted falsely.	
The fact was	175
riav neaven if he	
State matters, as you think, and no conception	
Nor no jealous toy concerning you.  DESDEMONA	
Alas the day, I never gave him cause!	
But jealous souls will not be answered so.	180
They are not ever jealous for the cause,	
But jealous for they're jealous. It is a monster	
Begot upon itself, born on itself.  DESDEMONA	
Heaven keep (that) monster from Othello's mind!	
EMILIA Lady, amen.	185

DESDEMONA

I will go seek him.—Cassio, walk hereabout.

If I do find him fit, I'll move your suit

And seek to effect it to my uttermost.

CASSIO I humbly thank your Ladyship.

(Desdemona and Emilia) exit.

187. fit: i.e., receptive

190. 'Save: i.e., God save (a commonplace greeting)

191-92. What . . . home?: i.e., what are you doing away from home

197. **Eightscore eight hours:** 160 plus eight hours (i.e., seven days and nights)

197-98. **lovers' absent . . . times:** i.e., an hour of a lover's absence is 160 times more tedious than all the hours on a clock's face (**dial**)

201. pressed: oppressed, weighed down

202. more continuate: less interrupted

203. Strike off... absence: i.e., pay off my debt of absence score: a debt which was originally marked on a post by cutting or scoring it with notches (with a pun on Bianca's use of score to mean "twenty")

204. **Take . . . out:** i.e., copy this embroidered pattern for me

206. friend: i.e., mistress

213. remembrance: keepsake

Enter Bianca. BIANCA 'Save you, friend Cassio! 190 CASSIO What make you from home? How is 't with you, my most fair Bianca? (I' faith,) sweet love, I was coming to your house. BIANCA And I was going to your lodging, Cassio. 195 What, keep a week away? Seven days and nights, Eightscore eight hours, and lovers' absent hours More tedious than the dial eightscore times? O weary reck'ning! Pardon me, Bianca. CASSIO 200 I have this while with leaden thoughts been pressed, But I shall in a more continuate time Strike off this score of absence. Sweet Bianca. Giving her Desdemona's handkerchief. Take me this work out. BIANCA O. Cassio, whence came this? This is some token from a newer friend. To the felt absence now I feel a cause. Is 't come to this? Well, well. CASSIO Go to, woman! Throw your vile guesses in the devil's teeth, 210 From whence you have them. You are jealous now That this is from some mistress, some remembrance. No, (by my faith,) Bianca.

217.	Ere	demanded: i.e.,	before	it is asked	for
by its c	wner				

218. like: i.e., likely

221. attend ... on: wait for

222. addition: mark of honor

223. womaned: i.e., with a woman

227. bring me: i.e., go with me
228. at night: i.e., tonight
231. be circumstanced: i.e., accept your terms
and conditions

167	Othello	ACT 3. Sc. 4
BIANCA	Why, whose	e is it? 215
CASSIO	_ 4	
I know not neit	ther. I found it in my	chamber
I like the work	well. Ere it be deman	nded
As like enough	it will, I would have i	it copied
Take it, and do	't, and leave me for the	his time
BIANCA Leave yo	11? Wherefore?	
CASSIO	a. Wherefore:	220
And think it no To have him see [BIANCA Why, I p CASSIO Not that b BIANCA But that	oray you?	225
And say if I shal CASSIO 'Tis but a little v For I attend her BIANCA	I see you soon at night way that I can bring you soo must be circumstance.	ht.  ou, on.  230 ced.
		$\langle They\ exit. \rangle$

The Tragedy of

# OTHELLO, The Moor of Venice

ACT 4

4.1 Iago continues to torment Othello with vivid descriptions of Desdemona's alleged sexual activity until Othello blacks out. Iago then places Othello where he can see (but not hear) a conversation with Cassio about Bianca, telling Othello that the bawdy conversation is about Cassio and Desdemona. Othello's fury grows.

Lodovico arrives from Venice with orders from the duke and senators that Othello return to Venice and that Cassio be appointed in his place. Othello strikes Desdemona in Lodovico's presence, then rudely dismisses her, and leaves in a jealous rage. Lodovico expresses his astonishment at the change in Othello.

	Scene 1	Scene 1				
	Enter Othello and Iago	)				
Wil	l you think so?					
.0.	Think so, Jago?					

IAGO Will you think so?
OTHELLO Think so, Iago?
IAGO What, to kiss in private?
OTHELLO An unauthorized kiss!
IAGO

Or to be naked with her friend in bed An hour or more, not meaning any harm? OTHELLO

Naked in bed, Iago, and not mean harm? It is hypocrisy against the devil! They that mean virtuously, and yet do so, The devil their virtue tempts, and they tempt heaven.

10

15

IAGO

If they do nothing, 'tis a venial slip.
But if I give my wife a handkerchief—
OTHELLO What then?
IAGO

Why then, 'tis hers, my lord, and being hers, She may, I think, bestow 't on any man.

OTHELLO

She is protectress of her honor, too. May she give that?

171

<sup>8.</sup> hypocrisy . . . devil: i.e., if to seem good while doing evil is hypocrisy against God, then to seem evil while "meaning no harm" is hypocrisy against the devil

<sup>10-11.</sup> **tempt heaven:** i.e., put to the test God's grace to keep them from sin

<sup>12.</sup> venial slip: pardonable fault

- 20. it ... it: i.e., the reputation for honor ... honor itself
- 24. **raven:** a bird which was itself a bad omen and which was believed to spread infection; **infectious:** infected
  - 25. Boding: ominous
- 31. voluntary dotage: i.e., willing but foolish affection
- 32. Convinced or supplied them: conquered them (through importunate suit) or sexually satisfied them (those in voluntary dotage)
  - 44. belie: tell lies about
  - 45. fulsome: obscene
- 46. To . . . hanged: Proverbial: "Confess and be hanged."
  - 48. invest: clothe
- 48–49. **shadowing:** (1) darkening, overshadowing; (2) image-making

IAGO Her honor is an essence that's not seen: They have it very oft that have it not. 20 But for the handkerchief-OTHELLO By heaven, I would most gladly have forgot it. Thou saidst—O, it comes o'er my memory As doth the raven o'er the infectious house. Boding to all—he had my handkerchief. 25 IAGO Ay, what of that? OTHELLO That's not so good now. IAGO What if I had said I had seen him do you wrong? Or heard him say (as knaves be such abroad. Who having, by their own importunate suit 30 Or voluntary dotage of some mistress, Convinced or supplied them, cannot choose But they must blab)— OTHELLO Hath he said anything? IAGO He hath, my lord, but be you well assured, 35 No more than he'll unswear. What hath he said? OTHELLO IAGO (Faith.) that he did—I know not what he did. OTHELLO What? What? IAGO Lie-40 OTHELLO With her? With her—on her—what you will. IAGO OTHELLO Lie with her? Lie on her? We say "lie on her" when they belie her. Lie with her-(Zounds.) that's fulsome! Handkerchief-confessions-handkerchief. [To confess and be hanged for his labor. First to be hanged and then to confess—I tremble at it. Nature would not invest herself in such shadowing passion without some instruction. It is not

words that shakes me thus. Pish! Noses, ears, and

65. lethargy: fit of unconsciousness; his: i.e., its

66. by and by: at once

69. straight: straightway, immediately

70. great occasion: i.e., an important subject

72. mock me: i.e., in referring to my head, suggesting that I wear the horns of a cuckold

74. Would: i.e., I wish

75. hornèd man: i.e., a cuckold

77. civil: civilized



"A hornèd man," or cuckold. (4.1.75) From The Bagford Ballads (printed in 1878).

lips—is't possible? Confess—handkerchief—O. devil!7 (He) falls in a trance. IAGO Work on. My medicine, (work!) Thus credulous fools are caught, 55 And many worthy and chaste dames even thus, All guiltless, meet reproach.—What ho! My lord! My lord, I say. Othello! Enter Cassio. How now, Cassio? CASSIO What's the matter? IAGO My lord is fall'n into an epilepsy. This is his second fit. He had one yesterday. CASSIO Rub him about the temples. IAGO (No. forbear.) The lethargy must have his quiet course. 65 If not, he foams at mouth, and by and by Breaks out to savage madness. Look, he stirs. Do you withdraw yourself a little while. He will recover straight. When he is gone, I would on great occasion speak with you. 70 Cassio exits. How is it, general? Have you not hurt your head? OTHELLO Dost thou mock me? I mock you not, by heaven! **IAGO** Would you would bear your fortune like a man! OTHELLO A hornèd man's a monster and a beast. 75 IAGO There's many a beast, then, in a populous city, And many a civil monster.

80-81. **every bearded . . . you:** i.e., like you, every married man is a cuckold (Iago compares married men to yoked oxen pulling a load.) **bearded:** i.e., old enough to have a beard **yoked:** (1) married; (2) literally, under a yoke for horned oxen **draw:** pull

82. **unproper:** not exclusively their own (because of their wives' lovers)

83. peculiar: exclusively theirs

85. **lip a wanton:** kiss an unchaste woman; **secure** couch: bed free of suspicion

90. in a patient list: within the bounds of calmness list: boundary, limit

93. shifted him away: got him out of the way

94. laid . . . ecstasy: i.e., provided good explanations for your trance

95. anon: soon

96. encave: hide

97. fleers, gibes: i.e., sneers

101. cope: (1) meet; (2) copulate with

102. but . . . patience: i.e., just observe his manner, indeed, be calm

103. all in all in spleen: i.e., consumed in anger

109. **keep time:** i.e., stay in control (a figure of speech from music)

110. of: i.e., about

111. huswife: hussy (pronounced "hussif")

OTHELLO Did he confess it? Good sir, be a man! IAGO Think every bearded fellow that's but yoked May draw with you. There's millions now alive That nightly lie in those unproper beds Which they dare swear peculiar. Your case is better. O, 'tis the spite of hell, the fiend's arch-mock, To lip a wanton in a secure couch 85 And to suppose her chaste! No, let me know, And knowing what I am, I know what she shall be. OTHELLO O, thou art wise. 'tis certain. IAGO Stand you awhile apart. Confine yourself but in a patient list. Whilst you were here, o'erwhelmed with your grief-A passion most (unsuiting) such a man— Cassio came hither. I shifted him away And laid good 'scuses upon your ecstasy, Bade him anon return and here speak with me, 95 The which he promised. Do but encave yourself, And mark the fleers, the gibes, and notable scorns That dwell in every region of his face. For I will make him tell the tale anew-Where, how, how oft, how long ago, and when 100 He hath and is again to cope your wife. I say but mark his gesture. Marry, patience, Or I shall say you're all in all in spleen, And nothing of a man. OTHELLO Dost thou hear, Iago, 105 I will be found most cunning in my patience, But (dost thou hear?) most bloody. IAGO That's not amiss. But yet keep time in all. Will you withdraw? TOthello withdraws. Now will I question Cassio of Bianca, 110 A huswife that by selling her desires Buys herself bread and (clothes.) It is a creature

That dotes on Cassio—as 'tis the strumpet's plague

118. unbookish: ignorant

119. light: frivolous

121. worser: i.e., worse; addition: title (i.e., lieutenant)

122. want: lack

125. speed: succeed

126. caitiff: wretch

132. importunes: accent on second syllable

133. o'er: i.e., over again

137. Roman: i.e., perhaps, conqueror (through association with the word triumph, the name of the public celebrations of victory held by the ancient Romans)

138. **customer:** prostitute

138-39. Prithee . . . wit: i.e., please think charitably of my intelligence

139-40. unwholesome: tainted, corrupted

To beguile many and be beguiled by one. He, when he hears of her, cannot restrain 115 From the excess of laughter. Here he comes. Enter Cassio. As he shall smile, Othello shall go mad, And his unbookish jealousy must (construe) Poor Cassio's smiles, gestures, and light behaviors Quite in the wrong.—How do you, lieutenant? 120 CASSIO The worser that you give me the addition Whose want even kills me. IAGO Ply Desdemona well, and you are sure on 't. Now, if this suit lay in Bianca's (power,) How quickly should you speed! 125 CASSIO, [laughing] Alas, poor caitiff! OTHELLO Look how he laughs already! IAGO I never knew woman love man so. CASSIO Alas, poor rogue, I think (i' faith) she loves me. OTHELLO Now he denies it faintly and laughs it out. 130 IAGO Do you hear, Cassio? Now he importunes him OTHELLO To tell it o'er. Go to, well said, well said. IAGO She gives it out that you shall marry her. Do you intend it? 135 Ha, ha, ha! CASSIO OTHELLO Do you triumph, Roman? Do you triumph? CASSIO I marry (her?) What, a customer? Prithee bear some charity to my wit! Do not think it so unwholesome. Ha, ha, ha! 140 142. cry: common talk

144. very: true: else: otherwise

145. scored: struck, wounded

146. the monkey's ... giving out: i.e., what Bianca says

147-48. love and flattery: i.e., love of me and flattery of herself

150. even: i.e., just

153. bauble: i.e., silly woman; falls thus: Cassio may here demonstrate how Bianca embraced him.

156. imports: signifies

163. Before me: a mild oath in imitation of "Before God"

164. such another fitchew: i.e., such a prostitute (Literally, fitchew means polecat.)

167. Let: i.e., may; dam: mother (Proverbially, the "devil's dam" was more evil than the devil.)

169-70. take out: copy

170. piece of work: i.e., story

OTHELLO So, so, so, so. They laugh that wins. IAGO (Faith,) the cry goes that you marry her. CASSIO Prithee say true! IAGO I am a very villain else. OTHELLO Have you scored me? Well. 145 CASSIO This is the monkey's own giving out. She is persuaded I will marry her out of her own love and flattery, not out of my promise. OTHELLO Iago (beckons) me. Now he begins the story. CASSIO She was here even now. She haunts me in 150 every place. I was the other day talking on the sea-bank with certain Venetians, and thither comes the bauble. (By this hand, she falls) thus about my neck! OTHELLO Crying, "O dear Cassio," as it were; his 155 gesture imports it. CASSIO So hangs and lolls and weeps upon me, so shakes and pulls me. Ha, ha, ha! OTHELLO Now he tells how she plucked him to my chamber.—O, I see that nose of yours, but not that 160 dog I shall throw it to. cassio Well, I must leave her company. IAGO Before me, look where she comes. Enter Bianca. CASSIO 'Tis such another fitchew-marry, a perfumed one!—What do you mean by this haunting 165

Othello

of me?

BIANCA Let the devil and his dam haunt you! What did you mean by that same handkerchief you gave me even now? I was a fine fool to take it! I must take out the work? A likely piece of work, that you 170 should find it in your chamber and know not who

177	1 11	•		
1/3.	nobby	vhorse:	1.e.	mistress

174. on 't: i.e., from it

176. should: i.e., must

178-79. when ... next prepared for: perhaps. when I next invite you, which will be never

185. fain: gladly

187. Go to: an expression of impatience

194. prizes: regards

202. I strike it: presumably accompanied by the appropriate gesture

left it there! This is some minx's token, and I must take out the work! There, give it your hobbyhorse. Wheresoever you had it, I'll take out no work on 't. CASSIO How now, my sweet Bianca? How now? How now? 175 OTHELLO By heaven, that should be my handkerchief! BIANCA If you'll come to supper tonight you may. If you will not, come when you are next prepared for. She exits. IAGO After her, after her! 180 CASSIO (Faith,) I must. She'll rail in the streets else. IAGO Will you sup there? CASSIO (Faith.) I intend so. IAGO Well, I may chance to see you, for I would very fain speak with you. 185 CASSIO Prithee come. Will you? IAGO Go to: say no more. (Cassio exits.) OTHELLO, coming forward How shall I murder him. Iago? IAGO Did you perceive how he laughed at his vice? 190 OTHELLO O Iago! IAGO And did you see the handkerchief? OTHELLO Was that mine? [IAGO Yours, by this hand! And to see how he prizes the foolish woman your wife! She gave it him, and he hath giv'n it his whore.] OTHELLO I would have him nine years a-killing! A fine woman, a fair woman, a sweet woman! IAGO Nay, you must forget that. OTHELLO Ay, let her rot and perish and be damned tonight, for she shall not live. No, my heart is turned to stone. I strike it, and it hurts my hand. O, the world hath not a sweeter creature! She might lie by an emperor's side and command him tasks.

205. your v 209. wit an tiveness	way: i.e., the way you should think nd invention: intelligence and inver
LIVELICSS .	
character	: (1) noble; (2) kind; condition: nature
216. fond o	over: foolish about, doting on
217. patent	: permission, license
217-18. to	uch, comes near affects
219. messe	s: pieces (literally, individual serving
01 1000)	
227. even tl	vide my mind: i.e., make me unwilling he: i.e., the very
220 1.	de. i.e., the very
230. his una	dertaker is the anall i
o kill him	dertaker: i.e., the one who undertakes
IIIII IIIX O.	
IIIII IIIII	dertaker: i.e., the one who undertakes
IIIII IIIX O.	
пин ши	
IIIII IIIX O.	
IIIII IIIII	
IIIII IIIX O.	
IIIII IIIII	

The contract of the contract o	
IAGO Nay, that's not your way.	205
OTHELLO Hang her, I do but say what she is! So	205
delicate with her needle, an admirable musi-	
cian—0, she will sing the savageness out of a bear!	
Of so high and plenteous wit and invention!	
IAGO She's the worse for all this.	210
OTHELLO O, a thousand, a thousand times!—And then	210
of so gentle a condition!	
IAGO Ay, too gentle.	
OTHELLO Nay, that's certain. But yet the pity of it,	
Iago! O, Iago, the pity of it, Iago!	
IAGO If you are so fond over her iniquity, give her	215
patent to offend, for if it touch not you, it comes	
near nobody.	
OTHELLO I will chop her into messes! Cuckold me?	
IAGO O, 'tis foul in her.	
OTHELLO With mine officer!	220
IAGO That's fouler.	
OTHELLO Get me some poison, Iago, this night. I'll not	
expostulate with her lest her body and beauty	
unprovide my mind again. This night, Iago.	225
IAGO Do it not with poison. Strangle her in her bed,	
even the bed she hath contaminated.	
OTHELLO Good, good. The justice of it pleases. Very	
good.	
IAGO And for Cassio, let me be his undertaker. You	230
shall hear more by midnight.	
OTHELLO	
Excellent good. (A trumpet sounds.)	
What trumpet is that same?	
IAGO I warrant something from Venice.	
Enter Lodovico, Desdemona, and Attendants.	
Tis Lodovico. This comes from the Duke.	225
See, your wife's with him.	235
LODOVICO (God) save you, worthy general.	
, Joseph Mortal Belleral.	

238.	With hea	rt: p	erhaps	an	emphatic
	" to Lodovico				
nary c	ourtly greeting	g .			

240. instrument of their pleasures: i.e., the letter that contains their wishes or orders

242. signior: i.e., sir

246. fall'n: i.e., befallen, happened

247. unkind: unfortunate; unnatural, awkward

252. in: i.e., with

253. 'twixt: i.e., between

255. atone: reconcile

262. Deputing . . . government: i.e., appointing

Cassio as governor in Othello's place

263. troth: faith; on 't: i.e., of it

OTHELLO With all my heart, sir.	
LODOVICO	
The Duke and the Senators of Venice greet you.  The hands Othello a paper.	
OTHELLO	
I kiss the instrument of their pleasures.	240
DESDEMONA	
And what's the news, good cousin Lodovico?	
IAGO	
I am very glad to see you, signior.	
Welcome to Cyprus.	
LODOVICO	
I thank you. How does Lieutenant Cassio?	
IAGO Lives, sir.	245
DESDEMONA	243
Cousin, there's fall'n between him and my lord	
An unkind breach, but you shall make all well.	
OTHELLO Are you sure of that?	
DESDEMONA My lord?	
OTHELLO, reading "This fail you not to do, as you	250
will"—	230
LODOVICO	
He did not call; he's busy in the paper.	
Is there division 'twixt my lord and Cassio?	
DESDEMONA	
A most unhappy one. I would do much	
T' atone them, for the love I bear to Cassio.	255
OTHELLO Fire and brimstone!	233
DESDEMONA My lord?	3
OTHELLO Are you wise?	
DESDEMONA	
What, is he angry?	
LODOVICO May be the letter moved him.	240
For, as I think, they do command him home,	260
Deputing Cassio in his government.	
DESDEMONA /By my troth \ I am alad an 't	

189

266. mad: Editors and critics have been hardpressed to explain why Othello should call Desdemona mad.

274. teem with: prolifically spawn

275. **falls:** lets fall; **crocodile:** a creature thought to shed hypocritical tears

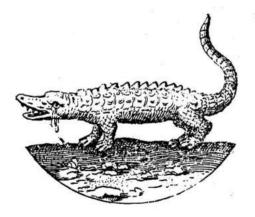
284. turn: i.e., turn back

285, 286. turn: (1) return; (2) change (i.e., become unfaithful)

289. painted: i.e., counterfeited, faked; passion: emotion

291. anon: i.e., soon

293. place: official position



Crocodile tears. (4.1.275)
From Jacob Typot, Symbola diuina . . . (1652).

OTHELLO Indeed? DESDEMONA My lord? 265 OTHELLO I am glad to see you mad. DESDEMONA Why, sweet Othello! OTHELLO, striking her Devil! DESDEMONA I have not deserved this. LODOVICO My lord, this would not be believed in Venice. 270 Though I should swear I saw 't. 'Tis very much. Make her amends. She weeps. OTHELLO O. devil. devil! If that the earth could teem with woman's tears. Each drop she falls would prove a crocodile. 275 Out of my sight! DESDEMONA I will not stay to offend you. She begins to leave. LODOVICO Truly (an) obedient lady. I do beseech vour Lordship call her back. OTHELLO Mistress. 280 DESDEMONA, Turning back My lord? OTHELLO What would you with her, sir? LODOVICO Who, I, my lord? OTHELLO Ay, you did wish that I would make her turn. Sir, she can turn, and turn, and yet go on, 285 And turn again. And she can weep, sir, weep, And she's obedient, as you say, obedient. Very obedient.—Proceed you in your tears.— Concerning this, sir-O, well-painted passion!-I am commanded home.—Get you away. 290 I'll send for you anon.—Sir, I obey the mandate And will return to Venice.—Hence, avaunt! 「Desdemona exits. ¬ Cassio shall have my place. And, sir, tonight I do entreat that we may sup together.

295-96.	Goats	and	monkeys:	These	are	animal	5
			ivo correctle				

reputed to be very active sexually.
298. all in all sufficient: i.e., capable in all respects
299. virtue: (1) manliness; (2) integrity

304. safe: sound, sane

305. that: i.e., that which; censure: judgment, perhaps condemnation, of

307. would: wish

311. use: habit

312. blood: emotions

318. courses will denote: i.e., conduct will reveal

You are welcome, sir, to Cyprus. Goats and	295
monkeys! He exits.	
LODOVICO	
Is this the noble Moor, whom our full senate	39
Call all in all sufficient? Is this the nature	
Whom passion could not shake, whose solid virtue	
The shot of accident nor dart of chance	300
Could neither graze nor pierce?	500
IAGO He is much	
changed.	
LODOVICO	
Are his wits safe? Is he not light of brain?	
IAGO	
He's that he is. I may not breathe my censure	305
What he might be. If what he might he is not,	303
I would to heaven he were.	
LODOVICO What? Strike his wife?	
IAGO	
'Faith, that was not so well. Yet would I knew	
That stroke would prove the worst.	210
LODOVICO Is it his use?	310
Or did the letters work upon his blood	
And new-create (this) fault?	
IAGO Alas, alas!	
It is not honesty in me to speak	
What I have seen and known. You shall observe	315
him,	
And his own courses will denote him so	
That I may save my speech. Do but go after	
And mark how he continues.	
LODOVICO	320
I am sorry that I am deceived in him.	
They exit.	

Scene 2

25

4.2 Othello questions Emilia about Cassio and Desdemona's relationship, acting as if Emilia is the mistress of a brothel and Desdemona one of her prostitutes. Othello denounces Desdemona to her face as a whore. Desdemona turns for help to Iago, who reassures her.

Roderigo, protesting to Iago that his gifts to Desdemona have won him no favor from her, threatens to ask for the return of the gifts. Iago counters this threat by telling Roderigo that Desdemona will leave for Mauritania with Othello unless Roderigo can delay them. The best way to do this, says Iago, is by killing Cassio.

5. made up: formed

10. mask: conventional public attire for women of the time

13. durst: dare; honest: chaste, faithful

14. at stake: i.e., as my bet; other: i.e., otherwise

15. abuse: deceive; wrong

17. Let ... curse: i.e., may God punish him with the curse he laid on the serpent in Genesis ("... upon thy belly shalt thou go, and dust shalt thou eat all the days of thy life.")

19. happy: fortunate (in his wife)

22. She: i.e., Emilia

22-23. she's . . . much: i.e., the simplest brothelkeeper can tell the same kind of story

23. whore: perhaps Emilia; perhaps Desdemona

24. closet: private room; or, cabinet, chest

Enter Othello and Emilia. OTHELLO You have seen nothing then? **EMILIA** Nor ever heard, nor ever did suspect. OTHELLO Yes, you have seen Cassio and she together. **EMILIA** But then I saw no harm, and then I heard Each syllable that breath made up between them. 5 OTHELLO What, did they never whisper? **EMILIA** Never, my lord. OTHELLO Nor send you out o' th' way? EMILIA Never. OTHELLO To fetch her fan, her gloves, her mask, nor nothing? EMILIA Never, my lord. OTHELLO That's strange. EMILIA I durst, my lord, to wager she is honest, Lay down my soul at stake. If you think other, Remove your thought. It doth abuse your bosom. 15 If any wretch have put this in your head. Let heaven requite it with the serpent's curse, For if she be not honest, chaste, and true, There's no man happy. The purest of their wives Is foul as slander 20 OTHELLO Bid her come hither. Go. Emilia exits. She says enough. Yet she's a simple bawd That cannot say as much. This is a subtle whore, A closet lock and key of villainous secrets. And yet she'll kneel and pray. I have seen her do 't.

32. Some . . . function: i.e., do your job (as a brothel-keeper)

34. procreants: i.e., those who procreate, copu-

36. mystery: trade; dispatch: hurry

43. Lest: for fear that

51. heavy: sorrowful

Enter Desdemona and Emilia. DESDEMONA My lord; what is your will? OTHELLO Pray you, chuck, come hither. What is your DESDEMONA pleasure? OTHELLO Let me see your eyes. Look in my face. 30 DESDEMONA What horrible fancy's this? OTHELLO, to Emilia Some of your function, mistress. Leave procreants alone, and shut the door. Cough, or cry "hem," if anybody come. 35 Your mystery, your mystery! (Nay.) dispatch. Emilia exits. DESDEMONA, [kneeling] Upon my (knees,) what doth your speech import? I understand a fury in your words, (But not the words.) OTHELLO Why? What art thou? DESDEMONA Your wife, my lord, your true and loval wife. OTHELLO Come, swear it. Damn thyself, Lest, being like one of heaven, the devils themselves Should fear to seize thee. Therefore be double damned. 45 Swear thou art honest. Heaven doth truly know it. DESDEMONA OTHELLO Heaven truly knows that thou art false as hell. DESDEMONA, Standing To whom, my lord? With whom? How am I false? **OTHELLO** Ah, Desdemon, away, away, away! 50 DESDEMONA Alas the heavy day, why do you weep?

53. haply: perhaps

54. calling back: i.e., being called back to Venice

58. try: test

64-65. A fixèd... finger at: The image may be that of Othello as like a number on the dial of a clock, with the hand that points to him moving so slowly that it does not seem to move at all. He seems forever to be an object of scorn to the world. time of scorn: i.e., scornful time, or scornful world

67. there: i.e., his love for Desdemona; garnered up: stored

69. fountain: fountainhead, spring

71. **cistern:** i.e., pool of foul standing water (cesspool)

72. knot and gender: i.e., couple and engender

72-74. turn...hell: i.e., let even rose-lipped Patience change to pale grimness cherubin: angel (These were often depicted as rosy-faced, smiling infants with wings.)

76-77. **summer flies...blowing:** The picture drawn here is of the most terrible sexual promiscuity. **shambles:** slaughterhouse **quicken:** become "quick," i.e., pregnant **even with blowing:** as soon as they are themselves deposited as eggs

81. ignorant: unknown (to me)

82. fair paper: i.e., Desdemona

84. commoner: prostitute

Am I the motive of these tears, my lord? If haply you my father do suspect An instrument of this your calling back, Lay not your blame on me. If you have lost him. 55 I have lost him too. OTHELLO Had it pleased heaven To try me with affliction, had they rained All kind of sores and shames on my bare head, Steeped me in poverty to the very lips. 60 Given to captivity me and my utmost hopes, I should have found in some place of my soul A drop of patience. But alas, to make me (A) fixed figure for the time of scorn To point his slow (unmoving) finger at-65 Yet could I bear that too, well, very well. But there where I have garnered up my heart, Where either I must live or bear no life. The fountain from the which my current runs Or else dries up—to be discarded thence. 70 Or keep it as a cistern for foul toads To knot and gender in-turn thy complexion there, Patience, thou young and rose-lipped cherubin, Ay, there look grim as hell. DESDEMONA I hope my noble lord esteems me honest. 75 OTHELLO O. av. as summer flies are in the shambles, That quicken even with blowing! O thou weed, Who art so lovely fair, and smell'st so sweet That the sense aches at thee, would thou hadst (ne'er) been born! DESDEMONA Alas, what ignorant sin have I committed? OTHELLO Was this fair paper, this most goodly book, Made to write "whore" upon? What committed?

[Committed? O thou public commoner.

88. it: i.e., what you committed; moon winks: The moon is associated with Cynthia or Diana, goddess of chastity, who is here said to be closing her eyes in the

face of Desdemona's activities.

90. mine: subterranean passage (In mythology the winds were said to retire into caves within the earth.)

96. vessel: body (a biblical term)

103. cry you mercy: i.e., beg your pardon

107. keeps the gate of hell: Compare Proverbs 7.27: "Her [the harlot's] house is the way to hell."

108. done our course: i.e., finished our business

111. conceive: think



Diana. (3.3.442)
From Robert Whitcombe, Janua diuorum . . . (1678).

I should make very forges of my cheeks 85 That would to cinders burn up modesty. Did I but speak thy deeds. What committed? Heaven stops the nose at it, and the moon winks: The bawdy wind that kisses all it meets Is hushed within the hollow mine of earth 90 And will not hear 't. What committed? (Impudent strumpet!) DESDEMONA By heaven, you do me wrong! OTHELLO Are not you a strumpet? DESDEMONA No. as I am a Christian! 95 If to preserve this vessel for my lord From any other foul unlawful touch Be not to be a strumpet, I am none. OTHELLO What, not a whore? DESDEMONA No. as I shall be saved. 100 OTHELLO Is 't possible? DESDEMONA O, heaven forgive us! OTHELLO I cry you mercy, then, I took you for that cunning whore of Venice That married with Othello. - You, mistress. 105 Enter Emilia. That have the office opposite to Saint Peter And keeps the gate of hell—you, you, ay, you! We have done our course. There's money for your He gives her money. I pray you turn the key and keep our counsel. .110 He exits. **EMILIA** Alas, what does this gentleman conceive? How do you, madam? How do you, my good lady? DESDEMONA Faith, half asleep.

Good madam, what's the matter with my lord?

198

**EMILIA** 

- 121. go by water: i.e., be said with tears
- 125. meet: proper
- 126. stick: fasten
- 127. opinion: i.e., criticism; least misuse: smallest misbehavior
  - 134. bewhored: i.e., called her whore
- 135. despite: contempt, spite; heavy: (1) grievous; (2) violent
  - 141. in his drink: i.e., drunken
- 142. callet: female companion (Callet, like "hussy," "strumpet," "minx," "harlot," "harlotry," and "whore," is a term of abuse attached to women accused of having sex outside of marriage. Some of these names, along with "prostitute," "commoner," and "customer," are also applied to women who have sex in exchange for money.)

201	81	Othello	ACT 4. SC. 2	
	MONA W			11
<b>EMILIA</b>	Why, w	ith my lord, madam.		11
DESDE	MONA W	ho is thy lord?		
<b>EMILIA</b>	He that	is yours, sweet lady.]		
DESDE	MONA			
I hav	ve none. D	Oo not talk to me, Emilia.		
1 car	nnot weep	, nor answers have I none		12
But	what shou	ild go by water. Prithee ton	ight	12
Lay (	on my bec	1 my wedding sheets. Remer	nber	
And	call thy hi	usband hither.		
<b>EMILIA</b>	Here's a	change indeed.	She exits.	
DESDEM	IONA		one exiis.	
'Tis r	neet I sho	ould be used so, very meet.		125
How	nave I be	en behaved that he might st	ick	123
The s	small'st or	pinion on my least misuse?	ick	
		Enter Iago and Emilia.		
IAGO				
	is your p	leasure, madam? How is 't v	2	
DESDEM	ONA	reasure, madam? How is t	vitn you?	
		hose that do teach young ba	1.	
Do it	with gent	le means and easy tasks.	abes	
He m	ight have	chid me so, for, in good fair		130
Iam	a child to	chiding	in,	
AGO V	Vhat is the	e matter, lady?		
EMILIA	· · · · · · · · · · · · · · · · · · ·	matter, rady?		
Alas.	Iago my l	ord hath so bewhored her,		
Throv	vn such de	espite and heavy terms upor	1	
(As) tr	ue hearts	cannot bear.	n her	135
DESDEMO	ONA Am	I that name, Iago?		
AGO	71111		· ·	
lady	2	What nar	ne, fair	•
ESDEMO				
		d my lord did say I was.		
MILIA	one said	a my ford did say I was.		140
	lled her "	whore." A beggar in his drir	4	
Could	not have	laid such terms upon 1:	1K	
Jouru	TIOC HAVE	laid such terms upon his ca	llet.	5.

151.	Beshrew:	curse:	trick:	foolishness.	whim
	Desiliett.	curse,	HILL.	100HSHIESS.	willii

153. I will be hanged if: i.e., I will bet my life that; eternal: infernal, damned

154. busy: meddlesome

155. cogging: fraudulent; cozening: deceiving

159. halter: hangman's noose

162. What form?: i.e., in what way

162-63. What likelihood?: i.e., what indications are there

164. abused: deceived; injured

165. scurvy: vile

166. that: i.e., I pray that; companions: fellows (a contemptuous term); unfold: disclose

170. Speak within door: i.e., speak more temperately

IAGO Why did he so? DESDEMONA I do not know. I am sure I am none such. IAGO Do not weep, do not weep! Alas the day! 145 **EMILIA** Hath she forsook so many noble matches. Her father and her country and her friends. To be called "whore"? Would it not make one weep? DESDEMONA It is my wretched fortune. 150 IAGO Beshrew him for 't! How comes this trick upon him? DESDEMONA Nay, heaven doth know. **EMILIA** I will be hanged if some eternal villain, Some busy and insinuating rogue. Some cogging, cozening slave, to get some office, 155 Have not devised this slander. I will be hanged else. IAGO Fie, there is no such man. It is impossible. DESDEMONA If any such there be, heaven pardon him. EMILIA A halter pardon him, and hell gnaw his bones! Why should he call her "whore"? Who keeps her 160 company? What place? What time? What form? What likelihood? The Moor's abused by some most villainous knave, Some base notorious knave, some scurvy fellow. 165 O (heaven,) that such companions thou'dst unfold. And put in every honest hand a whip To lash the rascals naked through the world, Even from the east to th' west! **IAGO** Speak within door. 170

171	WEST-WARN STREET	C 11
1/1.	squire:	tellow

172. the seamy side without: i.e., inside out (referring to the seams in a piece of clothing), the ugly side out

181. discourse: course

182, 184. that: i.e., if

184. yet: still

187. Comfort forswear: i.e., may comfort forsake

189. defeat: destroy

192. addition: title, name

193. world's mass of vanity: i.e., every pleasure in the world

194. humor: mood

195. does him offense: i.e., annoys him

200. stays the meat: i.e., are waiting for supper

**EMILIA** O, fie upon them! Some such squire he was That turned your wit the seamy side without And made you to suspect me with the Moor. IAGO You are a fool. Go to! DESDEMONA Alas, Iago. 175 What shall I do to win my lord again? Good friend, go to him. For by this light of heaven, I know not how I lost him. She kneels. [Here I kneel: If e'er my will did trespass 'gainst his love. 180 Either in discourse of thought or actual deed. Or that mine eyes, mine ears, or any sense Delighted them [in] any other form. Or that I do not yet, and ever did, And ever will—though he do shake me off 185 To beggarly divorcement—love him dearly. Comfort forswear me! She stands. Unkindness may do much. And his unkindness may defeat my life, But never taint my love. I cannot say "whore"-190 It does abhor me now I speak the word. To do the act that might the addition earn. Not the world's mass of vanity could make me.] IAGO I pray you be content. 'Tis but his humor. The business of the state does him offense. 195 (And he does chide with you.) DESDEMONA If 'twere no other— It is but so, I warrant. IAGO Trumpets sound. Hark how these instruments summon to supper. The messengers of Venice stays the meat. 200 Go in and weep not. All things shall be well.

Desdemona and Emilia exit.

235

206-7. daff'st	me device:	put	me	off	with
some trick		•			

208. conveniency: convenient occasion (to court Desdemona)

209. of hope: i.e., for increasing my hopes

210. put up: i.e., accept, put up with

216. naught: nothing

219. votaress: nun

221. comforts: encouragement; sudden respect: immediate regard

226. **fopped:** cheated, deceived 232. **satisfaction:** i.e., in a duel

233. have said: i.e., have spoken, said what you have to say

235. intendment of doing: i.e., I intend to do

Enter Roderigo.	
How now, Roderigo?	
RODERIGO I do not find	
That thou deal'st justly with me.	
IAGO What in the contrary?	205
RODERIGO Every day thou daff'st me with some de-	
vice, lago, and rather, as it seems to me now	
keep'st from me all conveniency than suppliest me	
with the least advantage of hope. I will indeed no	
longer endure it. Nor am I yet persuaded to put up	210
in peace what already I have foolishly suffered.	
IAGO Will you hear me, Roderigo?	
RODERIGO (Faith,) I have heard too much, and your words and performances are no kin together.	
IAGO You charge me most unjustly.	
RODERIGO With naught but truth. I have wasted my-	215
self out of my means. The jewels you have had	
from me to deliver (to) Desdemona would half have	
corrupted a votaress. You have told me she hath	
received them, and returned me expectations and	220
comforts of sudden respect and acquaintance, but I	
find none.	
IAGO Well, go to! Very well.	
RODERIGO "Very well." "Go to!" I cannot go to, man,	
nor 'tis not very well! (By this hand, I say 'tis very)	225
scurvy, and begin to find myself fopped in it.	
IAGO Very well.	
RODERIGO I tell you 'tis not very well! I will make myself known to Desdemona. If she will return me	
my jewels, I will give over my suit and repent my	•••
unlawful solicitation. If not, assure yourself I will	230
seek satisfaction of you.	
IAGO You have said now.	
RODERIGO Ay, and said nothing but what I protest	
but what I protest	

intendment of doing.

250. engines for: plots against

251–52. within reason and compass: i.e., reasonably possible compass: bounds, scope

254. depute: i.e., appoint

258-59. abode be lingered: his stay be extended

259-60. wherein . . . determinate: i.e., and no accident can be so conclusive in extending his stay

261. How: i.e., what

262. uncapable of: i.e., incapable of taking

265. profit: benefit

266. harlotry: See note to line 142.

269. fall out: happen



"Mauritania." (4.2.257)
From Lucan, Lucan's Pharsalia . . . (1718).

208

IAGO Why, now I see there's mettle in thee, and even from this instant do build on thee a better opinion than ever before. Give me thy hand, Roderigo. Thou hast taken against me a most just exception, but yet I protest I have dealt most directly in thy affair. RODERIGO It hath not appeared. IAGO I grant indeed it hath not appeared, and your suspicion is not without wit and judgment. But, Roderigo, if thou hast that in thee indeed which I have greater reason to believe now than ever-I mean purpose, courage, and valor—this night show it. If thou the next night following enjoy not Desdemona, take me from this world with treachery and devise engines for my life. 250 RODERIGO Well, what is it? Is it within reason and compass? IAGO Sir, there is especial commission come from Venice to depute Cassio in Othello's place. RODERIGO Is that true? Why, then, Othello and Desde- 255 mona return again to Venice. IAGO O, no. He goes into Mauritania and (takes) away with him the fair Desdemona, unless his abode be lingered here by some accident-wherein none can be so determinate as the removing of Cassio. RODERIGO How do you mean, removing him? IAGO Why, by making him uncapable of Othello's place: knocking out his brains. RODERIGO And that you would have me to do? IAGO Ay, if you dare do yourself a profit and a right. He 265 sups tonight with a harlotry, and thither will I go to him. He knows not yet of his honorable fortune. If you will watch his going thence (which I will fashion to fall out between twelve and one), you may take him at your pleasure. I will be near to second 270 your attempt, and he shall fall between us. Come,

272. amazed: astounded

274. high: i.e., fully, quite

275. grows to waste: i.e., is already wasting away, or, perhaps, being wasted by our inactivity

276. further reason: i.e., more justification

4.3 Othello, walking with Lodovico, orders Desdemona to go to bed and to dismiss Emilia. As Emilia helps Desdemona prepare for bed, they discuss marital infidelity, with Desdemona arguing that no woman would be unfaithful to her husband and Emilia arguing that women have the same desires as men do.

7-8. **be returned:** i.e., return 12. incontinent: immediately

stand not amazed at it, but go along with me. I will show you such a necessity in his death that you shall think yourself bound to put it on him. It is now high supper time, and the night grows to waste. About it! 275 RODERIGO I will hear further reason for this.

They exit.

# Scene 3 Enter Othello, Lodovico, Desdemona, Emilia, and Attendants.

IAGO And you shall be satisfied.

### LODOVICO

## DESDEMONA

It was his bidding. Therefore, good Emilia,

210

I do beseech you, sir, trouble yourself no further. OTHELLO O, pardon me, 'twill do me good to walk. LODOVICO Madam, good night. I humbly thank your Ladyship. DESDEMONA Your Honor is most welcome. OTHELLO Will you walk, sir?-O, Desdemona-5 DESDEMONA My lord? OTHELLO Get you to bed on th' instant. I will be returned forthwith. Dismiss your attendant there. Look 't be done. DESDEMONA I will, my lord. 「All but Desdemona and Emilia exit. **EMILIA** How goes it now? He looks gentler than he did. DESDEMONA He says he will return incontinent. And hath commanded me to go to bed. And (bade) me to dismiss you. **EMILIA** Dismiss me? 15

19	wou	14.	wish	
1 /.	wou	u.	WISI	٠

20. approve: commend, praise21. stubbornness: harshness; checks: reprimands

22. have grace and favor in them: i.e., are attractive to me

24. All's one: all right; or, it doesn't matter

31. fortune: i.e., what happened to her 33-34. I have . . . hang: i.e., I can barely restrain myself from hanging

38. **proper:** good-looking 41. **would:** i.e., who would

42. nether: lower

Give me my nightly wearing, and adieu.  We must not now displease him.	
EMILIA I would you had never seen him.	
DESDEMONA	
So would not I. My love doth so approve him	20
That even his stubbornness, his checks, his frowns—	
Prithee, unpin me—have grace and favor (in them.)	
EMILIA	
I have laid those sheets you bade me on the bed.	
DESDEMONA	
All's one. Good (faith,) how foolish are our minds!	
If I do die before (thee,) prithee, shroud me	25
In one of (those) same sheets.	
EMILIA Come, come, you talk!	
DESDEMONA	
My mother had a maid called Barbary.	
She was in love, and he she loved proved mad	
And did forsake her. She had a song of willow,	30
An old thing 'twas, but it expressed her fortune,	
And she died singing it, That song tonight	
Will not go from my mind. [I have much to do,	
But to go hang my head all at one side	
And sing it like poor Barbary. Prithee, dispatch.	35
EMILIA Shall I go fetch your nightgown?	
DESDEMONA No, unpin me here.	20
This Lodovico is a proper man.	
EMILIA A very handsome man.	
DESDEMONA He speaks well.	40
EMILIA I know a lady in Venice would have walked	
barefoot to Palestine for a touch of his nether lip.	
DESDEMONA, [singing]	
The poor soul sat [sighing] by a sycamore tree,	
Sing all a green willow.	
Her hand on her bosom, her head on her knee,	45
Sing willow, willow, willow.	

F 2	*	1	.1					
52.	Lay	by	these:	1.e.,	put	these	things	aside

54. hie thee: i.e., hurry; anon: right away

56. approve: commend

64. **bode:** forebode, portend 68. **abuse:** deceive; ill-use

69. In such gross kind: i.e., in such an obscene way (by committing adultery)
74. by this heavenly light: a mild oath (which Emilia treats as if it means "in the daylight")

The fresh streams ran by her and murmured her	
moans,	
Sing willow, willow;	
Her salt tears fell from her, and softened the	50
stones—	30
Lay by these.	
Sing willow, willow, willow.	
Prithee hie thee! He'll come anon	
Sing all a green willow must be my garland	55
Let nobody blame him, his scorn I approve	33
Nay, that's not next.] Hark, who is 't that knocks?	
EMILIA It's the wind.	
DESDEMONA	
[I called my love false love, but what said he then?	
Sing willow, willow, willow.	60
If I court more women, you'll couch with more	00
men.]—	
So, get thee gone. Good night. Mine eyes do itch;	
Doth that bode weeping?	
EMILIA 'Tis neither here nor there.	65
DESDEMONA	03
I have heard it said so. O these men, these men!	
Dost thou in conscience think—tell me Emilia—	*
That there be women do abuse their husbands	
In such gross kind?	
EMILIA There be some such, no	70
question.]	
DESDEMONA	
Wouldst thou do such a deed for all the world?	
EMILIA	
Why, would not you?	
DESDEMONA No, by this heavenly light!	
EMILIA	
Nor I neither, by this heavenly light.	75
I might do 't as well i' th' dark.	•
DESDEMONA	
Wouldst thou do such a deed for all the world?	

78. price: prize	
79. vice: fault	
82. Marry: i.e., indeed	
83. joint ring: puzzle ring, made up of two or three	
ings that fit together; a love token; measures of	
awn: i.e., lengths of fine linen	
84-85. petty exhibition: trivial gift	
85. 'Uds: i.e., God's	
91. having: possessing; for: i.e., in exchange for	
92. might: i.e., could	
95. to th' vantage: i.e., in addition	
96. store: populate; played: wagered (with, per-	
aps, a pun on "played" as "engaged in sexual sport")	
98. they: i.e., husbands; slack: neglect; duties:	
bligations to their wives (perhaps sexual)	
101. <b>Throwing:</b> i.e., imposing	
102. scant: cut back; having: allowance; in de-	6.4
pite: i.e., out of spite or malice	
103. galls: i.e., capacities for resentment; grace:	
oodness, forgiveness	
104. <b>revenge:</b> i.e., appetite for revenge	
105. <b>sense:</b> i.e., the five senses; <b>They:</b> i.e., wives	
108. they: i.e., husbands	
109. change: i.e., exchange; sport: (1) fun; (2)	
morous play	
110. affection: passion, lust	
111. frailty: human weakness	

for a small vice.	
DESDEMONA In troth, I think thou wouldst not.	80
EMILIA In troth, I think I should, and undo 't when I	
had done (it.) Marry, I would not do such a thing for	
a joint ring, nor for measures of lawn, nor for	
gowns, petticoats, nor caps, nor any petty exhibi-	
tion. But for the whole world—('Uds pity!) Who	85
would not make her husband a cuckold to make	0.0
him a monarch? I should venture purgatory for 't.	
DESDEMONA Beshrew me if I would do such a wrong	
for the whole world!	
EMILIA Why, the wrong is but a wrong i' th' world;	90
and, having the world for your labor, 'tis a wrong in	
your own world, and you might quickly make it	
right.	
DESDEMONA I do not think there is any such woman.	
MILIA Yes, a dozen; and as many to th' vantage as	95
would store the world they played for.	
But I do think it is their husbands' faults	
If wives do fall. Say that they slack their duties,	
And pour our treasures into foreign laps;	
Or else break out in peevish jealousies,	100
Throwing restraint upon us. Or say they strike us,	
Or scant our former having in despite.	
Why, we have galls, and though we have some grace,	
Yet have we some revenge. Let husbands know	
Their wives have sense like them. They see, and smell,	105
And have their palates both for sweet and sour,	
As husbands have. What is it that they do	
When they change us for others? Is it sport?	
I think it is. And doth affection breed it?	110
I think it doth. Is 't frailty that thus errs?	110
It is so too. And have not we affections,	
Desires for sport, and frailty, as men have?	

115

114. use: treat; Else: otherwise

116-17. God . . . mend: i.e., may God enable me to find ways, not of learning to do wrong from imitating wrongdoers, but of learning to improve myself by departing from their example (Instead of learning adultery from wayward husbands, Desdemona prays to learn chastity instead.) uses: ways, habits

Then let them use us well. Else let them know, The ills we do, their ills instruct us so.]
DESDEMONA

Good night, good night. (God) me such uses send, Not to pick bad from bad, but by bad mend.

They exit.

The Tragedy of

## OTHELLO, The Moor of Venice

ACT 5

- 5.1 In the dark streets of Cyprus, Roderigo attacks Cassio, who, uninjured, stabs Roderigo. Iago then wounds Cassio in the leg. Othello, hearing Cassio cry out, thinks that Iago has killed him, and departs to murder Desdemona. Iago then kills the wounded Roderigo. While Iago, joined by Lodovico and Gratiano, tends to Cassio, Bianca arrives. Iago accuses her of being a whore and of engineering the plot against Cassio that led to his injury.
- 1. **bulk:** something projecting out from a building, perhaps a stall; **straight:** immediately
  - 3. bare: unsheathed
  - 7. miscarry: fail
- 12. quat: contemptuous term for a youngster (literally, pimple or small boil); to the sense: to the quick
  - 15. Live Roderigo: i.e., if Roderigo lives
  - 17. bobbed: took by deception

## ACT 5

## Scene 1 Enter Iago and Roderigo.

IAGO Here, stand behind this (bulk.) Straight will he come. Wear thy good rapier bare, and put it home. Quick, quick! Fear nothing. I'll be at thy elbow. It makes us or it mars us—think on that, And fix most firm thy resolution. RODERIGO Be near at hand. I may miscarry in 't. IAGO Here, at thy hand. Be bold and take thy stand. THe moves aside. RODERIGO I have no great devotion to the deed, And yet he hath given me satisfying reasons. - 10 'Tis but a man gone. Forth, my sword! He dies. THe draws his sword. IAGO, \( \aside \) I have rubbed this young quat almost to the sense, And he grows angry. Now, whether he kill Cassio, Or Cassio him, or each do kill the other, Every way makes my gain. Live Roderigo, 15 He calls me to a restitution large Of gold and jewels that I bobbed from him

22. unfold me: i.e., disclose my lies

26. **But:** i.e., except; **my coat is better:** Perhaps Cassio simply means his coat is thicker or tougher, but perhaps he means that he wears leather or metal armor under his coat.

27. make proof of: test

32. even: just

34. he: i.e., Cassio; brave: fine, worthy

36. **Minion:** This term, here addressed to Desdemona, could mean both "darling" and "hussy."

37. unblest fate: i.e., damnation; hies: hurries onward

38. Forth of: i.e., out from

As gifts to Desdemona. It must not be. If Cassio do remain. He hath a daily beauty in his life 20 That makes me ugly. And besides, the Moor May unfold me to him. There stand I in much peril. No, he must die. (Be 't) so. I (hear) him coming. Enter Cassio. RODERIGO I know his gait. 'Tis he!-Villain, thou diest! THe thrusts at Cassio. CASSIO That thrust had been mine enemy indeed 25 But that my coat is better than thou know'st. I will make proof of thine. THe draws, and stabs Roderigo. RODERIGO . O. I am slain! Roderigo falls. Iago stabs Cassio in the leg, and exits. CASSIO I am maimed forever! Help, ho! Murder, murder! Enter Othello. OTHELLO The voice of Cassio! Iago keeps his word. RODERIGO O, villain that I am! OTHELLO, \( \sigma side \) It is even so. CASSIO O, help ho! Light! A surgeon! OTHELLO, [aside] 'Tis he! O brave Iago, honest and just, That hast such noble sense of thy friend's wrong! 35 Thou teachest me.—Minion, your dear lies dead. And your unblest fate hies. Strumpet, I come. (Forth) of my heart those charms, thine eyes, are blotted.

42. passage: i.e., people passing
43. 'Tis some mischance: i.e., there's something wrong

47. heavy: gloomy, overcast

49. in to: i.e., near

52. **one:** i.e., one who; **in his shirt:** i.e., perhaps, in his night attire; or, without his outer garments

54. cries on: shouts

62. What: i.e., who

Thy bed, lust-stained, shall with lust's blood be spotted.  Othello ex	its.
Enter Lodovico and Gratiano.	
CASSIO	
What ho! No watch? No passage? Murder, murder	•!
GRATIANO	9
Tis some mischance. The voice is very direful.	
CASSIO O, help!	
LODOVICO Hark!	
RODERIGO O wretched villain! LODOVICO	
Two or three groan. 'Tis heavy night.	
These may be counterfeits. Let's think 't unsafe	
To come in to the cry without more help.	
RODERIGO	
Nobody come? Then shall I bleed to death.	
Enter lago (with a light.)	
LODOVICO Hark!	
GRATIANO	
Here's one comes in his shirt, with light and	
weapons.	
Who's there? Whose noise is this that cries on	
murder?	
LODOVICO	
We do not know.	
(AGO · (Did) not you hear a cry?	
CASSIO Here, here! For (heaven's) sake, help me!	
AGO What's the matter?	
GRATIANO, to Lodovico	
This is Othello's ancient, as I take it.	
LODOVICO The same indeed.	
The same indeed, a very valiant fellow.	
What are you here that cry so grievously?	
mat are journere that ery so grievously?	1

63. **spoiled, undone:** seriously injured, destroyed 67. **make:** i.e., get 79. **prove us:** find us to be by experience; **praise:** appraise, value 82. **I cry you mercy:** i.e., I beg your pardon

CASSIO	
Iago? O, I am spoiled, undone by villains.	
Give me some help!	
IAGO	
O me, lieutenant! What villains have done this?	6
CASSIO	O
I think that one of them is hereabout	
And cannot make away.	
IAGO O treacherous villains!	
To Lodovico and Gratiano. What are you there?	
Come in, and give some help.	70
RODERIGO O, help me (here!)	71
CASSIO	
That's one of them.	
IAGO, [to Roderigo] O murd'rous slave! O villain!	
He stabs Roderigo.	
RODERIGO	
O damned Iago! O inhuman dog!	
IAGO	
Kill men i' th' dark?—Where be these bloody	75
thieves?	, -
How silent is this town! Ho, murder, murder!—	
What may you be? Are you of good or evil?	
LODOVICO	
As you shall prove us, praise us.	
AGO Signior Lodovico?	80
LODOVICO He, sir.	00
AGO	
I cry you mercy. Here's Cassio hurt by villains.	
GRATIANO Cassio?	
AGO	
How is 't, brother?	
CASSIO My leg is cut in two.	85
AGO Marry, heaven forbid!	03
Light, gentlemen. I'll bind it with my shirt.	

Othello

Enter Bianca.

92. notable: notorious

92-93. may . . . should be: i.e., do you know who they are

99. trash: i.e., Bianca 110. accidents: events

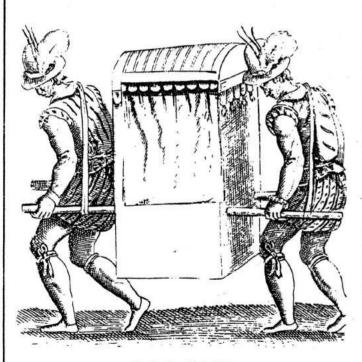
BIANCA What is the matter, ho? Who is 't that cried? IAGO Who is 't that cried? O, my dear Cassio. BIANCA My sweet Cassio! O Cassio, Cassio! Cassio! IAGO O notable strumpet! Cassio, may you suspect Who they should be that have thus mangled you? CASSIO No. GRATIANO I am sorry to find you thus; I have been to seek you. [IAGO Lend me a garter. So. - O for a chair To bear him easily hence! BIANCA Alas, he faints. O, Cassio, Cassio! Gentlemen all, I do suspect this trash To be a party in this injury.— 100 Patience awhile, good Cassio.—Come, come; Lend me a light. Peering at Roderigo. Know we this face or no? Alas, my friend and my dear countryman Roderigo? No! Yes, sure. (O heaven,) Roderigo! 105 GRATIANO What, of Venice? IAGO Even he, sir. Did you know him? GRATIANO Know him? Ay. IAGO Signior Gratiano? I cry your gentle pardon. These bloody accidents must excuse my manners 110 That so neglected you. GRATIANO I am glad to see you. IAGO How do you, Cassio?—O, a chair, a chair!

116. said: i.e., done 118. For: i.e., as for

119. Save you your labor: i.e., do not take the trouble (Perhaps Bianca is tending to Cassio; or, perhaps, Iago is suggesting that Bianca is feigning sorrow for Cassio's injury.)

126. gastness: dread, terror

138. know of: i.e., find out from



A chair. (5.1.113) From Pietro Bertelli, Diuersarum nationum habitus . . . (1594-96).

GRATIANO Roderigo? IAGO He, he, 'tis he! \( A \) chair is brought in. \( \) O, 'that's well said: the chair.-Some good man bear him carefully from hence. I'll fetch the General's surgeon.—For you, mistress, Save you your labor.—He that lies slain here, Cassio. 120 Was my dear friend. What malice was between you? CASSIO None in the world. Nor do I know the man. IAGO, To Bianca What, look you pale?—O, bear him (out) o' th' air. Cassio, in the chair, and Roderigo are carried off. To Gratiano and Lodovico. Stay you, good gentlemen.-Look you pale, mistress?-125 Do you perceive the gastness of her eve?— Nay, if you stare, we shall hear more anon. -Behold her well. I pray you, look upon her. Do you see, gentlemen? Nay, guiltiness will speak Though tongues were out of use. 130 (Enter Emilia.) **EMILIA** Alas, what is the matter? What is the matter, husband? IAGO Cassio hath here been set on in the dark By Roderigo and fellows that are scaped. He's almost slain, and Roderigo dead. 135 **EMILIA** Alas, good gentleman! Alas, good Cassio! **IAGO** This is the fruits of whoring. Prithee, Emilia, Go know of Cassio where he supped tonight.

To Bianca. What, do you shake at that?

rose,

141. charge: command

143. honest: chaste

146. see . . . dressed: i.e., see that (he) gets his wounds dressed

147. tell 's: i.e., tell us

151. fordoes: undoes, destroys

5.2 Desdemona is asleep in bed when Othello enters. He kisses her and wakes her and once again charges her with infidelity. Over her protests of innocence, he smothers her. When Emilia comes to tell Othello about the violence in the streets, he acknowledges the killing, telling her that Iago had informed him of Desdemona's infidelity. Emilia's cries of "Murder" bring Iago, Montano, and Gratiano. Iago, under pressure, admits accusing Desdemona. When Emilia discloses the truth about the handkerchief, Othello tries, unsuccessfully, to kill Iago, and Iago kills Emilia. Othello, aware of his enormous error in regarding Desdemona as unfaithful, stabs himself, falling dead on the bed beside Emilia and Desdemona. Iago is taken away to be tortured and killed.

(continued)

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Othero	ACT 5. SC. 2
BIANCA	
He supped at my house, but	I therefore shake not.
IAGO	
O, did he so? I charge you go	with me.
EMILIA O fie upon thee, strum	pet!
BIANCA	
I am no strumpet, but of life	as honest
As you that thus abuse me.	
EMILIA As I? (Faugh!) Fie upon	thee!
IAGO	
Kind gentlemen, let's go see	poor Cassio dressed.—
Come, mistress, you must tell	's another tale.—
Emilia, run you to the citadel	# 1
And tell my lord and lady wh	at hath happed.—
Will you go on afore? Aside.	This is the night
That either makes me or ford	oes me quite.
They exit	in different directions.
Scene 2	8
Enter Othello (with a light,) and	Desdemona in her bed.
OTHELLO	
It is the cause, it is the cause,	my soul
Let me not name it to you, yo	ii chaste stars
It is the cause. Yet I'll not she	d her blood
Nor scar that whiter skin of h	ers than snow
And smooth as monumental a	labaster.
Yet she must die, else she'll be	etrav more men.
Put out the light, and then put	out the light.
If I quench thee, thou flaming	minister.
I can again thy former light re	estore
Should I repent me. But once	put out thy light.
Thou cunning'st pattern of ex-	celling nature.
I know not where is that Pron	nethean heat
That can thy light relume. Wh	en I have plucked (the)

<sup>5.</sup> monumental: i.e., used in making monuments

<sup>6.</sup> else: otherwise

<sup>8.</sup> flaming minister: i.e., the torch that serves me

<sup>10.</sup> Should I: i.e., if I should; But once: i.e., but if I once

<sup>11.</sup> **cunning'st:** most artfully created; **excelling:** superior, surpassing

- 12. Promethean heat: Shakespeare seems to be combining two separate Greek myths about Prometheus, one in which Prometheus gave fire to human-kind and one in which he was the creator of human-kind. heat: fire; spark of life
  - 13. relume: relight
- 18. **Justice:** Justice is often depicted as a woman in a blindfold with a set of scales in one hand and a sword in the other.
  - 22. fatal: deadly
  - 23. cruel tears: i.e., tears that show no pity
  - 30. bethink yourself: i.e., think; crime: sin
- 32. Solicit for it straight: i.e., pray for heavenly grace at once
  - 33. Alack: i.e., alas
  - 35. walk by: i.e., stand aside
  - 36, 37. would not: do not wish to
  - 37. forfend: forbid

I cannot give it vital growth again.  It needs must wither. I'll smell (it) on the tree.  O balmy breath, that dost almost persuade Justice to break her sword! He kisses her. One more, one more.  Be thus when thou art dead, and I will kill thee And love thee after. One more, and (this) the last.  (He kisses her.)
So sweet was ne'er so fatal. I must weep, But they are cruel tears. This sorrow's heavenly: It strikes where it doth love. She wakes. DESDEMONA
Who's there? Othello?
OTHELLO Ay, Desdemona.
DESDEMONA Will you come to bed, my lord?
OTHELLO
Have you prayed tonight, Desdemon?
DESDEMONA Ay, my lord.
OTHELLO
If you bethink yourself of any crime
Unreconciled as yet to heaven and grace,
Solicit for it straight.
DESDEMONA Alack, my lord,
What may you mean by that?
OTHELLO
Well, do it, and be brief. I will walk by.
I would not kill thy unprepared spirit.
No, (heaven) forfend! I would not kill thy soul.
DESDEMONA Talk you of killing? OTHELLO
Ay, I do.
DESDEMONA Then heaven have mercy on me. OTHELLO Amen, with all my heart.
OTHELLO Amen, with all my heart. DESDEMONA
If you say (so,) I hope you will not kill me.
OTHELLO Humh.
OTHERE TIGHT.

54. portents: omens

55. point on me: i.e., predict my future

66. presently: immediately
68. each article: each item or count in the charge against you (a legal term)

69. conception: idea, thought

70. **groan withal:** i.e., groan with (Coupled with the use of **conception** a line earlier, **groan** suggests a woman in labor to deliver a child she has conceived.)

ACT 5. S	c. 2
DESDEMONA	
And yet I fear you, for you're fatal then	
When your eyes roll so. Why I should fear I know	_
i not,	7
Since guiltiness I know not, but yet I feel I fear.	
OTHELLO	
Think on thy sins.	
DESDEMONA They are loves I bear to you.	
OTHELLO Ay, and for that thou diest.	
DESDEMONA	
That death's unnatural that kills for loving.	
Alas, why gnaw you so your nether lip?	
Some bloody passion shakes your very frame.	
These are portents, but yet I hope, I hope	
They do not point on me.	
OTTER	
DESDEMONA Peace, and be still.	
I will so. What's the matter?	
OTHELLO That handkerchief	
Which I so loved, and gave thee, thou gav'st to	
Cassio.	
DESDEMONA	
No, by my life and soul! Send for the man	
And ask him.	
OTHELLO	
Sweet soul, take heed, take heed of perjury.	
Thou art on thy deathbed.	
DESDEMONA	
Ay, but not yet to die.	
OTHELLO (Yes,) presently.	6
Therefore confess thee freely of thy sin.	
For to deny each article with oath	
Cannot remove nor choke the strong conception	
That I do groan withal. Thou art to die.	
DESDEMONA	7
(Then Lord) have mercy on me!	

74.	Offend:	wrong
	O CIAC.	WILDIE

75-76. with such...love: i.e., in terms of the love that heaven authorizes us to feel for all humankind

76. token: i.e., love token

77. **in 's:** i.e., in his

78. stone my heart: turn my heart to stone

84. confess: testify to

85. confessed: i.e., owned up

87. used: i.e., sexually

92. ta'en order: i.e., made arrangements

95. stomach: appetite

96. undone: destroyed

OTHELLO	I say "Amen."
DESDEMONA	a say rancin
And have you mercy, too. I i	never did
Offend you in my life, never	loved Cassio
But with such general warra	enty of howen
As I might love. I never gave	him taken 75
OTHELLO	min token.
By heaven, I saw my handke	mobiof in 's best
O perjured woman, thou dos	et eteme l
And /mak'et\ ma call what I	st stone my neart
And (mak'st) me call what I i	intend to do
A murder, which I thought a	a sacrifice! 80
I saw the handkerchief!	400
	ound it, then.
I never gave it him. Send for	him hither.
Let him confess a truth.	
	nath confessed. 85
DESDEMONA What, my lord?	
OTHELLO	
That he hath used thee.	
DESDEMONA How?	? Unlawfully?
OTHELLO Ay.	
DESDEMONA	
He will not say so.	90
	outh is stopped.
Honest Iago hath ta'en order	for 't
DESDEMONA	101
O, my fear interprets. What,	is he dead?
OTHELLO	is he dead:
Had all his hairs been lives, r	my grant vous bar
Had stomach for them all.	
DESDEMONA	95
	I For 3
Alas, he is betrayed, and I un	idone. She weeps.
	C 1.
Out, strumpet! Weep'st thou	for him to my face?
DESDEMONA	11
O banish me, my lord, but ki	Il me not!

106. within: i.e., offstage

115. **By and by:** soon 116. **'Tis like:** i.e., probably 118, 120. **she:** i.e., Emilia 119. **she:** i.e., Desdemona

125. yawn: i.e., open up with an earthquake; alteration: i.e., this important change in the world, namely, Desdemona's death

OTHELLO Down, strumpet!	
DESDEMONA	
Kill me tomorrow, let me live tonight.	100
OTHELLO Nay, if you strive—	100
DESDEMONA	
But half an hour!	
[OTHELLO Being done, there is no pause.]	
DESDEMONA	
But while I say one prayer!	
OTHELLO It is too late.	105
(He) smothers her.	103
EMILIA, within	
My lord, my lord? What ho! My lord, my lord!	
OTHELLO	
What noise is this?—Not dead? Not yet quite dead?	
I that am cruel am yet merciful.	
I would not have thee linger in thy pain.	
So, so.	110
EMILIA, within What, ho! My lord, my lord!	110
OTHELLO Who's	
there?	
EMILIA, within	
O, good my lord, I would speak a word with you.	
OTHELLO	
Yes. 'Tis Emilia.—By and by.—She's dead.	115
'Tis like she comes to speak of Cassio's death.	113
The noise was (here.) Ha, no more moving?	
Still as the grave. Shall she come in? Were 't good?	
I think she stirs again. No. What's best to do?	
If she come in, she'll sure speak to my wife.	120
My wife, my wife! What wife? I have no wife.	120
O insupportable! O heavy hour!	
Methinks it should be now a huge eclipse	
Of sun and moon, and that th' affrighted globe	
(Should) yawn at alteration.	125
EMILIA, within I do beseech you	
That I may speak with you. O, good my lord—	

129. Soft, by and by: i.e., wait a moment; cur-
tains: i.e., bed curtains
135. error: i.e., wandering out of the sphere in
which it was thought to travel around the earth
136. wont: accustomed to
137. mad: lunatic (luna: moon, in Latin)
147. Out: an interjection of dismay or lamentation

**OTHELLO** I had forgot thee. O, come in, Emilia. -Soft, by and by, let me the curtains draw.-Where art thou? 130 Enter Emilia. What's the matter with thee now? **EMILIA** O, my good lord, yonder's foul murders done. OTHELLO What? Now? EMILIA But now, my lord. OTHELLO It is the very error of the moon. 135 She comes more nearer earth than she was wont And makes men mad. Cassio, my lord, hath killed A young Venetian called Roderigo. Roderigo killed? And Cassio killed? 140

**EMILIA** OTHELLO EMILIA No, Cassio is not killed. OTHELLO Not Cassio killed? Then murder's out of tune. And sweet revenge grows harsh. DESDEMONA O falsely, falsely murdered. **EMILIA** (O Lord,) what cry is that? 145 OTHELLO That? What? EMILIA Out, and alas, that was my lady's voice! Help! Help ho! Help! O lady, speak again! Sweet Desdemona, O sweet mistress, speak! DESDEMONA A guiltless death I die. 150 EMILIA O, who hath done this deed? DESDEMONA Nobody. I myself. Farewell. Commend me to my kind lord. O, farewell. (She dies.)

24

162. folly: unchasteness

163. belie: tell lies about her

164. false as water: Proverbial: as unstable (false) as water

167. top: cover in coition (a term used for animals); else: i.e., if you doubt me

168. were: i.e., would be

169. But: i.e., except

176. **chrysolite**: In Shakespeare's day, this precious stone was thought to be the same as topaz. It was famous as the huge gem out of which an Egyptian king had a statue of his wife carved.



"Burning hell." (5.2.159)
From Jan David, Veridicus Christianus . . . (1601).

246

OTHELLO	
Why, how should she be murdered?	
EMILIA Alas, who	155
knows?	155
OTHELLO	
You (heard) her say herself, it was not I.	2
EMILIA	
She said so. I must needs report the truth.	
OTHELLO	
She's like a liar gone to burning hell!	
'Twas I that killed her.	160
EMILIA	100
O, the more angel she, and you the blacker devil!	
OTHELLO	
She turned to folly, and she was a whore.	
EMILIA	
Thou dost belie her, and thou art a devil!	
OTHELLO She was false as water.	
EMILIA Thou art rash as fire to say	165
That she was false. O, she was heavenly true!	100
OTHELLO	
Cassio did top her. Ask thy husband else.	
O, I were damned beneath all depth in hell	
But that I did proceed upon just grounds	
To this extremity. Thy husband knew it all.	170
EMILIA My husband?	
OTHELLO Thy husband.	
EMILIA That she was false to wedlock?	
OTHELLO	
Ay, with Cassio. Had she been true,	
If heaven would make me such another world	175
Of one entire and perfect chrysolite,	
I'd not have sold her for it.	
EMILIA My husband?	
OTHELLO	
Ay, 'twas he that told me on her first.	

							Ď.
185.	iterance: r made moc bargain: c	ks wit	<b>h:</b> i.e.	., ma	ade a	mocke	ery of
riage)	=		•				
197. silent	Peace, you	were	best	: i.e	., you	'd bet	ter be
	gull: dupe,	gullibl	e per	son			
						62	
							*
							*
							50 77

An honest man he is, and hates the slime	180
That sticks on filthy deeds.	100
EMILIA My husband?	
OTHELLO	
What needs this iterance, woman? I say, thy husband.	
[EMILIA	
O mistress, villainy hath made mocks with love!— My husband say she was false?	185
OTHELLO He, woman.	
I say thy husband. Dost understand the word? My friend, thy husband; honest, honest Iago.] EMILIA	
If he say so, may his pernicious soul	
Rot half a grain a day! He lies to th' heart!	190
She was too fond of her most filthy bargain.	
OTHELLO Hah?	
EMILIA Do thy worst!	
This deed of thine is no more worthy heaven Than thou wast worthy her.	195
in the control of the	
OTHELLO Peace, you were best!	
Thou hast not half that power to do me harm As I have to be hurt. O gull! O dolt,	
As ignorant as dirt! Thou hast done a deed—	200
I care not for thy sword. I'll make thee known,	
Though I lost twenty lives. Help! Help, ho! Help!	
The Moor hath killed my mistress! Murder, murder!	
Enter Montano, Gratiano, and Iago.	
MONTANO	
What is the matter? How now, general?	
EMILIA	
O, are you come, Iago? You have done well,	205
That men must lay their murders on your neck	205

219. 220. 222. 223. 229. speech	Charn bound forfen set then: at 4.2.	lausible, n: i.e., si l: compo d: forbi on: inc Emilia 153. e: order	lence elled, 1 d cited	morall	1	
a						

GRATIANO What is the matter?	
EMILIA, to Iago	
Disprove this villain, if thou be'st a man.	
He says thou told'st him that his wife was false	
I know thou didst not. Thou'rt not such a villain.	210
Speak, for my heart is full.	210
.IAGO .	
I told him what I thought, and told no more	
Than what he found himself was apt and true.	
EMILIA	
But did you ever tell him she was false?	
IAGO I did.	215
EMILIA	213
You told a lie, an odious, damnèd lie!	
Upon my soul, a lie, a wicked lie!	
She false with Cassio? Did you say with Cassio?	
IAGO	
With Cassio, mistress. Go to! Charm your tongue.	
EMILIA	
I will not charm my tongue. I am bound to speak.	220
My mistress here lies murdered in her hed	-20
ALL O heavens forfend!	
EMILIA, Tto Iago	
And your reports have set the murder on!	
OTHELLO	19
Nay, stare not, masters; it is true indeed.	
GRATIANO 'Tis a strange truth.	225
MONTANO	
O monstrous act!	
WILIA Villainy, villainy, villainy!	
I think upon 't, I think! I smell 't! O villainy!	
I thought so then. I'll kill myself for grief!	
O villainy! Villainy!]	230
AGO	
What are you mad? I charge you get I	

her

232. leave: permission

240. uncle: i.e., Gratiano, brother to Brabantio

243. shows: looks, seems

246. Shore his old thread in twain: cut in two the thread of his life (In classical mythology, life is represented as a thread spun by Clotho, measured out by Lachesis, and cut by Atropos. These three are the Fates.)

247. turn: deed

248. better angel: i.e., guardian angel

249. reprobance: reprobation, damnation

253. gratify: reward

254. recognizance: token, emblem

261. **liberal as the north:** i.e., as freely as the blowing of the north wind

**EMILIA** Good gentlemen, let me have leave to speak. Tis proper I obey him, but not now. Perchance, Iago, I will ne'er go home. OTHELLO O, O, O! (Othello falls on the bed.) EMILIA Nay, lay thee down, and roar! For thou hast killed the sweetest innocent That e'er did lift up eye. OTHELLO, standing O, she was foul!-I scarce did know you, uncle. There lies your niece, Whose breath indeed these hands have newly stopped. I know this act shows horrible and grim. GRATIANO Poor Desdemon, I am glad thy father's dead. Thy match was mortal to him, and pure grief 245 Shore his old thread in twain. Did he live now, This sight would make him do a desperate turn, Yea, curse his better angel from his side, And fall to reprobance. OTHELLO Tis pitiful. But yet Iago knows 250 That she with Cassio hath the act of shame A thousand times committed. Cassio confessed it, And she did gratify his amorous works With that recognizance and pledge of love Which I first gave her. I saw it in his hand. 255 It was a handkerchief, an antique token My father gave my mother. EMILIA O (God!) O heavenly (God!) IAGO (Zounds,) hold your peace! EMILIA 'Twill out, 'twill out. I peace? 260 No, I will speak as liberal as the north. Let heaven and men and devils, let them all, All, all, cry shame against me, yet I'll speak. IAGO Be wise, and get you home. THe draws his sword.

269. fortune: chance

278. coxcomb: i.e., fool (literally, a fool's cap)

281-82. Are . . . thunder?: i.e., has Jove, the mythological thundergod, no stones to use to strike down Iago? Does Jove need them all for thunder? (Jove is sometimes portrayed as attacking people with thunderbolts.)

287. recovered: got hold of 288. without: from the outside

ACT 5. SC.	2
EMILIA	-
I will not.	
GRATIANO Fie, your sword upon a woman!	
EMILIA	
O thou dull Moor, that handkerchief thou speak'st of	
I found by fortune, and did give my husband—	Ť
For often, with a solemn earnestness	
(More than indeed belonged to such a trifle),	
He begged of me to steal 't.	
IAGO Villainous whore!	
She give it Cassio? No, alas, I found it,	
And I did give 't my husband.	
EMILIA Filth, thou liest!	
By heaven, I do not, I do not, gentlemen!	
To Othello. O murd'rous coxcomb, what should such a fool	
Do with so good a wife?	
OTHELLO Are there no stones in heaven	
But what serves for the thunder?—Precious villain!	
(The Moor runs at Iago but is disarmed.)	
Iago kills his wife.	
GRATIANO	
The woman falls! Sure he hath killed his wife. EMILIA	
Ay, ay! O, lay me by my mistress' side. (lago exits.)	
GRATIANO He's gone, but his wife's killed	
MONTANO	-
Tis a notorious villain. Take you this weapon	
which I have (here) recovered from the Moor	86
Come, guard the door without Let him not made	
But kill him rather. I'll after that same villain,	
For 'tis a damnèd slave.	
(Montano and Gratiano) exit.	2
OTHELLO I am not valiant neither.	
and variant neither,	

293. honor outlive honesty: i.e., the reputation of being honorable outlast honor itself

295. bode: forebode, portend

296–97. **play . . . music:** Proverbially, swans were said to sing at their deaths.

303. **the ice brook's temper:** i.e., tempered or hardened in ice-cold water

305. dear: i.e., dearly

308. naked: i.e., weaponless

315. **your stop:** the obstruction you are capable of providing

318. butt: terminal point, boundary

319. **sea-mark:** the boundary or limit of the flow of the sea (This word could also refer to a landmark or a beacon.); **utmost:** furthermost

320. go back: i.e., move away from me; lost: groundless

321. Man but a rush: i.e., wield no more than a bulrush

But every puny whipster gets my sword. But why should honor outlive honesty? Let it go all. What did thy song bode, lady? EMILIA 295 Hark, canst thou hear me? I will play the swan And die in music. She sings. Willow, willow, willow. Moor, she was chaste. She loved thee, cruel Moor. So come my soul to bliss, as I speak true. 300 So speaking as I think, alas, I die. (She dies.) OTHELLO I have another weapon in this chamber. It (is) a sword of Spain, the ice brook's temper. O, here it is. - Uncle, I must come forth. GRATIANO, (within) If thou attempt it, it will cost thee dear; 305 Thou hast no weapon and perforce must suffer. OTHELLO Look in upon me, then, and speak with me, Or naked as I am I will assault thee. [Enter Gratiano] GRATIANO What is the matter? Behold, I have a weapon. OTHELLO 310 A better never did itself sustain Upon a soldier's thigh. I have seen the day That with this little arm and this good sword, I have made my way through more impediments Than twenty times your stop. But—O vain boast!— Who can control his fate? 'Tis not so now. [Be not afraid, though you do see me weaponed. Here is my journey's end, here is my butt And very sea-mark of my utmost sail. Do you go back dismayed? 'Tis a lost fear. 320 Man but a rush against Othello's breast,

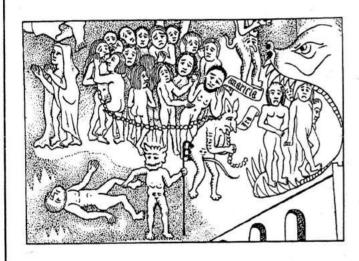
324. at compt: i.e., at the Last Judgment

326-27. Cold . . . like thy chastity: Shakespeare often links chastity with coldness, sometimes setting it in opposition to the heat of lust, sometimes connecting it with Diana, goddess of chastity and of "the cold fruitless moon" (as he calls it in A Midsummer Night's Dream).

331. steep-down: precipitous

336. I look . . . feet: i.e., to see if he has the cloven feet reputed to mark a devil

343. practice: deception, machinations



The Last Judgment, or "compt." (5.2.324)

From A Series of Antient ... Paintings ... on the Walls of the Chapel ... at Stratford upon Avon (etched and published in 1807 by Thomas Fisher).

And he retires. Where should Othello go? THe looks toward the bed. Now, how dost thou look now? O ill-starred wench.1 Pale as thy smock, when we shall meet at compt. This look of thine will hurl my soul from heaven. 325 And fiends will snatch at it. Cold, cold, my girl? Even like thy chastity.—O cursed cursed slave!— Whip me, you devils, From the possession of this heavenly sight! Blow me about in winds, roast me in sulfur, 330 Wash me in steep-down gulfs of liquid fire! O Desdemon! Dead! O. O! Enter Lodovico, Cassio (in a chair,) Montano, and Iago, with Officers. LODOVICO Where is this rash and most unfortunate man? OTHELLO That's he that was Othello. Here I am. LODOVICO Where is that viper? Bring the villain forth. [lago is brought forward.] OTHELLO I look down towards his feet; but that's a fable.— If that thou be'st a devil, I cannot kill thee. THe stabs Iago. LODOVICO Wrench his sword from him. Othello is disarmed. IAGO I bleed, sir, but not killed. OTHELLO I am not sorry neither. I'd have thee live. 340 For in my sense 'tis happiness to die. LODOVICO O thou Othello, that (wert) once so good. Fall'n in the practice of a (damnèd) slave, What shall be said to thee?

353. demi-devil: i.e., half-human, half-devil

361. **befall'n:** happened 365. **imports:** concerns

369. gross: glaring, flagrant

370. discontented paper: i.e., letter expressing discontent

373. belike: probably 375. caitiff: wretch

OTHELLO Why, anything. 345 An honorable murderer, if you will. For naught I did in hate, but all in honor. LODOVICO This wretch hath part confessed his villainy. Did you and he consent in Cassio's death? OTHELLO Av. 350 CASSIO Dear general. I never gave you cause. OTHELLO I do believe it, and I ask your pardon. Will you, I pray, demand that demi-devil Why he hath thus ensnared my soul and body? IAGO Demand me nothing. What you know, you know. 355 From this time forth I never will speak word. LODOVICO What? Not to pray? GRATIANO Torments will ope your lips. OTHELLO Well, thou dost best. LODOVICO Sir. 360 You shall understand what hath befall'n, Which, as I think, you know not. Here is a letter Found in the pocket of the slain Roderigo, And here another. The shows papers. The one of them imports 365 The death of Cassio, to be undertook By Roderigo. OTHELLO O villain! CASSIO Most heathenish and most gross. LODOVICO Now here's another discontented paper 370 Found in his pocket, too; and this it seems Roderigo meant t' have sent this damnèd villain, But that, belike, Iago in the interim Came in and satisfied him. OTHELLO O, thou pernicious caitiff!— 375

Othello

ACT 5, SC. 2

261

379. even: just

381. wrought to his desire: i.e., worked out in accord with his wishes

385. Brave: challenge, defy; whereon: i.e., for which cause

386. cast: cashiered; he: i.e., Roderigo

388. set . . . on: incited

391. For: i.e., as for

393. hold him: i.e., keep him alive

394. close prisoner rest: i.e., remain a closely guarded prisoner

395. Till that: i.e., until

397. Soft you: i.e., wait a minute

401. unlucky: unfortunate

403. aught: i.e., anything

405. **being wrought**: i.e., having been stirred up or worked up

406. Perplexed: confused, tormented

407. **base:** vile; **Judean:** This is the reading of the First Folio, where it is spelled *Iudean*; the First Quarto reads *Indian*. Very probably one of these readings is a printing or scribal error, since the spellings differ, essentially, only in the second letter (u/n). It is impossible to be certain which is the error, which the correct reading.

408. Richer: i.e., worth more; subdued: i.e., subdued by tears

attends	
How came you, Cassio, by that handkerchief That was my wife's?	
CASSIO I found it in my chamber.	
And he himself confessed it but even now	
That there he dropped it for a special purpose	200
Which wrought to his desire.	380
OTHELLO O fool, fool!	
CASSIO	
There is besides, in Roderigo's letter,	
How he upbraids Iago, that he made him	
brave me upon the watch, whereon it came	385
That I was cast. And even but now he spake	
After long seeming dead: Iago hurt him	
Iago set him on.	
LODOVICO, \( \text{to Othello} \)	
You must forsake this room and go with us.	
four power and your command is taken off	390
And Cassio rules in Cyprus. For this slave,	
If there be any cunning cruelty	
That can torment him much and hold him long,	
It shall be his. You shall close prisoner rest, Till that the nature of your fault be known	
To the Venetian state.—Come, bring away.	395
OTHELLO	
Soft you. A word or two before you go.	
I have done the state some service, and they	
know 't.	
No more of that. I pray you in your letters,	400
when you shall these unlucky deeds relate	400
Speak of me as I am. Nothing extenuate	
Nor set down aught in malice. Then must you speak	
of one that loved not wisely, but too well-	
Of one not easily jealous, but being wrought	405
rerplexed in the extreme: of one whose hand	403
Like the base Judean, threw a pearl away	
Richer than all his tribe; of one whose subdued	
eyes,	

411.	Arabian trees: i.e., myrrh trees
	medicinable: i.e., medicinal
414.	malignant: evil
418.	period: end (of his speech and of his life)
The co	nclusion of a speech is called a period.
420.	ere: before
424.	Spartan: i.e., cruel
425.	fell: fierce, cruel
427.	object: spectacle
428.	keep: guard
430.	succeed on: i.e., fall to
432.	censure: judgment and/or sentence
434.	straight: i.e., straightway, immediately
435.	heavy: woeful, sorrowful

Albeit unused to the melting mood,	410
Drops tears as fast as the Arabian trees	0.000
Their medicinable gum. Set you down this.	
And say besides, that in Aleppo once,	
Where a malignant and a turbanned Turk	120
Beat a Venetian and traduced the state,	415
I took by th' throat the circumcised dog,	
And smote him, thus. (He stabs himself.)	
LODOVICO O bloody period!	
GRATIANO All that is spoke is marred.	
OTHELLO, To Desdemona	
I kissed thee ere I killed thee. No way but this,	420
Killing myself, to die upon a kiss. (He) dies.	
CASSIO	
This did I fear, but thought he had no weapon,	
For he was great of heart.	
LODOVICO, <sup>f</sup> to Iago O Spartan dog,	
More fell than anguish, hunger, or the sea,	425
Look on the tragic loading of this bed.	
This is thy work.—The object poisons sight.	
Let it be hid.—Gratiano, keep the house,	
And seize upon the fortunes of the Moor,	
For they succeed on you. To Cassio. To you, lord	430
governor,	
Remains the censure of this hellish villain.	
The time, the place, the torture, O, enforce it.	
Myself will straight aboard, and to the state	
This heavy act with heavy heart relate.	435
They exit	