

Thou haft no Figures, nor no Fantasies, 257  
Which busie care drawes, in the braines of men ;  
Therefore thou sleep'ft so found.

*Enter Portia.* 260

*Por.* Brutus, my Lord.

*Bru. Portia:* What meane you? wherfore rife you now?  
It is not for your health, thus to commit  
Your weake condition, to the raw cold morning.

*Por.* Nor for yours neither. Y'haue vngently Brutus 265  
Stole from my bed: and yesternight at Supper  
You fodainly arose, and walk'd about,  
Musing, and fishing, with your armes a-crosse ;  
And when I ask'd you what the matter was,  
You star'd vpon me, with vngentle lookes. 270  
I vrg'd you further, then you fratch'd your head,

260. SCENE III. Pope, +, Jen.  
Portia] Porcia Theob. Warb.  
Johns.

264. *raw cold*] *raw-cold* Steev. Varr.  
Sing. Knt, Ktly, Dyce ii, iii, Huds.  
Coll. iii.

265-270. Mnemonic Warb.  
265. *Y'haue*] *Ff.* *You've* Rowe, +,  
Dyce, Craik, Sta. Wh. Cam.+. *You*  
*have* Var. '73 et cet.  
266. *Stole*] *stol'n* Johns. Var. '73.  
267. *fodainly*] *suddenly* F<sub>3</sub>F<sub>4</sub>.  
271. *further*] *farther* Coll. Hal. Wh.

in support of Collier's MS, a passage from *Titus And.*, III, i, 112, wherein the words 'honey-dew' appear.—Ed.]

257. *Figures*] MURRAY (*N. E. D.*, s. v. II, 9. b): An imaginary form, a phantasm. *Merry Wives*, IV, ii, 231: 'To scrape the figures out of your husbands braines.'

257. *Fantasies*] See line 221, above; also III, iii, 3.

265. *Y'haue vngently*, etc.] Mrs JAMESON (ii, 239): The situation is exactly similar [here to that between Hotspur and Lady Percy in *1 Hen. IV*: II, iii, 76-120]; the topics of remonstrance are nearly the same; the sentiments and the style as opposite as are the characters of the two women. Lady Percy is evidently accustomed to win more from her fiery lord by caresses than by reason; he loves her in his rough way, 'as Harry Percy's wife,' but she has no real influence over him; he has no confidence in her. . . . Lady Percy has no *character*, properly so called; whereas that of Portia is very distinctly and faithfully drawn from the outline furnished by Plutarch. Lady Percy's fond upbraidings, and her half-playful, half-pouting entreaties, scarcely gain her husband's attention. Portia, with true matronly dignity and tenderness, pleads her right to share her husband's thoughts and proves it too. [DOWDEN (*Mind and Art*, p. 298) also contrasts these two scenes, remarking that 'the relation of husband and wife, as conceived in the historical plays, differs throughout from that relation as conceived in the tragedies.']

266. *Stole*] The only other instance of Shakespeare's use of this form of the participle is in *Macbeth*, II, iii, 73: '—sacriligious murder hath broke ope The lord's anointed temple and stole thence The life of the building.'—Ed.

And too impatiently stamp with your foote : 272  
 Yet I insisted, yet you answer'd not,  
 But with an angry wafter of your hand  
 Gaue signe for me to leaue you : So I did, 275  
 Fearing to strengthen that impatience  
 Which seem'd too much inkindled ; and withall,  
 Hoping it was but an effect of Humor,  
 Which sometime hath his houre with euery man.  
 It will not let you eate, nor talke, nor sleepe ; 280  
 And could it worke so much vpon your shape,  
 As it hath much preuayl'd on your Condtion,  
 I should not know you *Brutus*. Deare my Lord,  
 Make me acquainted with your cause of greefe.  
*Bru.* I am not well in health, and that is all. 285  
*Por.* *Brutus* is wife, and were he not in health,  
 He would embrace the meanes to come by it.  
*Bru.* Why so I do : good *Portia* go to bed.  
*Por.* Is *Brutus* sicke? And is it Physicall  
 To walke vnbraced, and fucke vp the humours 290  
 Of the danke Morning? What, is *Brutus* sicke?  
 And will he steale out of his wholsome bed  
 To dare the vile contagion of the Night?  
 And tempt the Rhewmy, and vnpurged Ayre, 294

274. <i>waster</i> ] <i>wasture</i> Rowe et seq.	<i>sick</i> ; Var. '73 et cet.
283. <i>you Brutus</i> ] <i>Fi.</i> <i>you Brutus</i>	290. <i>vnbraced</i> ] <i>unbraced</i> Dyce.
<i>F<sub>2</sub>F<sub>3</sub></i> , <i>you, Brutus F<sub>4</sub></i> .	291. <i>danke</i> ] <i>darke</i> or <i>dark</i> <i>Ff</i> .
289-291. <i>sicke?...sicke?</i> ] <i>Ff</i> , Rowe,	293. <i>Night?</i> ] <i>night</i> , <i>Knt</i> , <i>Coll.</i> Dyce,
Pope, Theob. Warb. Johns. <i>sick</i> ,...	<i>Sta. Wh. Hal. Cam. ii.</i> <i>night</i>
<i>sick</i> , <i>Han. Coll.</i> Dyce, <i>Sta. Wh. Hal.</i>	<i>Cam. i.</i>
<i>Cam.</i> +. <i>sick</i> ;... <i>sick</i> ; <i>Cap. Jen.</i> <i>sick</i> ?...	294. <i>vnpurged</i> ] <i>unpurged</i> Dyce.

274. *waster*] WRIGHT compares for this spelling of the Folios, *rounder* for 'roundure,' in *King John*, II, i, 259; in both cases it is, possibly, phonetic.

279. *his*] Any discussion on this use of the personal possessive pronoun, and the gradual adoption of the neuter form *its*, belongs to the history of the language rather than to Shakespearean usage; the student is, therefore, referred to MURRAY (*N. E. D.*, s. v. *Its*).—ED.

282. *Condition*] MURRAY (*N. E. D.*, s. v. 11): Mental disposition, cast of mind; character, moral nature; disposition, temper. [SCHEMIDT (*Lex.*) furnishes numerous examples of this use of 'condition.']

287. *come by it*] Compare 'But how I caught it, found it, or came by it . . . I am to learn.'—*Mer. of Ven.*, I, i, 3.

294. *Rhewmy*] CRAIGIE (*N. E. D.*, s. v. 3): Moist, damp, wet; especially of the air. [The present line quoted as earliest use of the word. Craigie compares the

To adde vnto hit sicknesse? No my *Brutus*,  
 You haue some sicke Offence within your minde,  
 Which by the Right and Vertue of my place  
 I ought to know of: And vpon my knees,  
 I charme you, by my once commended Beauty,  
 By all your vowes of Loue, and that great Vow  
 Which did incorporate and make vs one,  
 That you vnfold to me, your selfe; your halfe  
 Why you are heauy: and what men to night  
 Haue had resort to you: for heere haue bene  
 Some fixe or seuen, who did hide their faces  
 Euen from darknesse. 300

*Bru.* Kneele not gentle *Portia*.

*Por.* I should not neede, if you were gentle *Brutus*.  
 Within the Bond of Marriage, tell me *Brutus*,  
 Is it excepted, I should know no Secrets  
 That appertaine to you? Am I your Selfe, 310

295. *hit*] *Fi.*  
 299. *charme*] *charge* Pope, Han.  
*once commended*] *once-com-*  
*mended* Pope, +, Dyce.

302. *your selfe*] *Ff*, +, *Cap.* *yourself*  
*Johns.* et cet.  
 307. [Raising her. *Capell.*  
 309. *ihw*] *Fi.*

adjective *rheumatic* as applied to 'weather, places: Inducing or having a tendency to produce (a) catarrhal affections, (b) rheumatism.')

299. I charme you] STEEVENS, in defence of this reading [see *Text. Notes*], compares '—tis your graces That from my mutest conscience to my tongue Charms this report out.'—*Cymbeline*, I, vi, 117.—CRAIK (p. 235), referring to this comparison, says: 'This is merely the common application of the verb *to charm* in the sense of to produce any kind of effect, as it were, by incantation. "Charm" is from *carmen*, as *incantation* or *enchantment* is from *cano*. In the passage before us, "I charm you" (if such be the reading) must mean I adjure or conjure you.'—MURRAY (*N. E. D.*, s. v. verb. 6): To conjure, entreat (a person) in some potent name, quotes the present line; also: '1599. T. M[oufet] *Silkewormes* 16, She Pyram drencht and then thus charmes: Speake loue, O speake, how hapned this to thee?'—ED.

302. *your selfe*] The later mode of printing 'your self' as one word seems to me wrong; it makes *Portia* ask *Brutus*, and not another person, to tell her why he is heavy, but is not 'self' here in apposition to 'me'? Does she not mean that she is *his* self, just as she goes on to say that she is his 'half,' and as, indeed, she does call herself in l. 311?: 'Am I your self?'—ED.

308. *gentle Brutus*] STAUNTON'S comma after 'gentle' detracts somewhat from the force of *Portia*'s reply. *Brutus* has called her 'gentle *Portia*,' and she answers that she would not have to kneel if he were gentle also.—WRIGHT likewise calls attention to this change in punctuation.—ED.

But as it were in fort, or limitation? 312  
 To keepe with you at Meales, comfort your Bed,  
 And talke to you sometmes? Dwell I but in the Suburbs 314

312. *limitation?*] Ff, Rowe, Pope, Johns.  
 Theob. Han. Warb. Ktly. *limitation*,  
 Johns. Dyce, Sta. Cam.+ *limitation*;  
 Cap. et cet. 314. *to you*] *t'you* Walker (Crit. i,  
 221).  
*sometmes*] Om. Pope, Han.  
 313. *comfort*] *consort* Theob. Han. *in the*] *i'th'* Walker (Crit. i, 221).

312. in sort, or limitation] SCHMIDT (*Lex.*, s. v. *sort*. subst. 5): In a certain manner and with restrictions.

313. To keepe with you, etc.] MALONE calls attention to a passage in Lord Stirling's Play, *Julius Cæsar*, wherein both the author and Shakespeare follow North's Plutarch in this scene; likewise at l. 324 we find that Stirling paraphrases Plutarch as does Shakespeare, and again in the scene between Ligarius and Brutus, 346 et seq. Any similarity of thought is, of course, accounted for by the fact that both were using the same authority.—ED.

313. *comfort*] MURRAY (*N. E. D.*, s. v. verb. 5): To minister delight or pleasure to; to gladden, cheer, please, entertain. [The present line quoted.]

314. And talke . . . the Suburbs] WALKER (*Crit.*, i, 221) suggests that 'to you' and 'in the' be read *t'you* and *i'th'* and the accent placed on the second syllable of 'sometmes,' in order that this line be metrically correct.—CRAIK, independently of Walker, proposes the same elisions. Prosodically, this line is obviously wrong; the rhythm is, however, really smooth, and rather than mutilate it, would it not be better to divide the line into two impassioned sentences? And yet, after all, in the mouth of an accomplished actress it could be uttered musically and no discord felt.—ED.

314. in the Suburbs] STEEVENS: Perhaps here is an allusion to the place in which the harlots of Shakespeare's age resided. So, in Beaumont and Fletcher's *Monsieur Thomas*: 'Get a new mistress, Some suburb saint, that sixpence, and some oaths, Will draw to parley,' [II, i; ed. Dyce, p. 335].—NARES (*s. v. Suburbs*): The general resort of disorderly persons in fortified towns, and in London also. . . . We find in the classics that it was the same in ancient times. See Beaumont and Fletcher, *Humorous Lieutenant*, I, i; Massinger's *Emperor of the East*, where the Mignon of the Suburbs is a prominent character (I, ii). . . . This will sufficiently explain the question of Portia to Brutus in *Jul Cæs.*—WRIGHT: Portia claims the freedom of one who is a full citizen. . . . Gosson (*Schoole of Abuse*) says: 'They [harlots] either couch them selves in Allyes, or blind Lanes, or take sanctuary in fryeries, or liue a mile from the Cittie like Venus nunnes in a Cloyster at Newington, Ratliffe, Islington, Hogsdon, or some such place.'—ed. Arber, p. 36. [The whole phrase, 'Dwell I but in the suburbs Of your good pleasure,' may be compared to the following from Sidney's *Arcadia*: '—then she listed no longer stay in the suburbs of her foolish desires, but directly entred upon them,' Bk ii, ch. 20; ed. 1590, p. 192. This refers to the attempts of Andromana to get Pyrocles into her power, by fair means or foul, and the metaphor is taken from an army's advance upon a city or town. WHITER, in his excellent study of the association of ideas, shows that frequently, with Shakespeare, a word is sufficient to suggest a new train of thought; in the present passage we have, I think, an example: 'Harlot' is the word which

Of your good pleasure? If it be no more, 315  
*Portia* is *Brutus* Harlot, not his Wife.

*Bru.* You are my true and honourable Wife,  
 As deere to me, as are the ruddy droppes  
 That vifit my fad heart. 319

Plutarch puts in the mouth of *Portia* in this scene; their usual place of resort was the outlying districts, as has been shown, hence the word 'suburbs.' The phrase quoted from the *Arcadia* shows, moreover, that the idea is not as extraordinary as at first it might seem, and may be used without the slightest reference to dissolute life.—Ed.]

317. You are my . . . Wife] BOAS (p. 467): This absolute communion of soul is in designed contrast to the shallow relation of *Cæsar* and *Calpurnia*. The dictator treats his wife as a child to be humoured or not according to his caprice, but *Portia* assumes that, 'by the right and virtue of her place,' she is entitled to share her husband's inmost thoughts. *Brutus* discloses to her the secret which lies so heavily upon his breast, and we know that this secret is inviolably safe in her keeping.

318, 319. ruddy droppes . . . my sad heart] T. NIMMO, in a communication to the Shakespeare Society, dated 16 June, 1844, calls attention to this passage, wherein, he thinks, there is 'a distinct reference to the circulation of the blood, which was not announced to the world until after the death of Shakespeare. Harvey,' continues Nimmo, 'is supposed to have brought forward his views . . . in 1618, but their actual publication . . . was in 1628. There is, however, a MS in the British Museum, entitled *De Anatome Universali*, dated April, 1616, . . . in which the germ of his great discovery is to be found.' Nimmo considers that this may help to establish the date of composition of *Jul. Cæs.*, which would thus be made later than 1603—the generally accepted date. 'Harvey's ideas on [the circulation of the blood],' Nimmo says, 'had their origin while he was a student at Padua from 1599 to 1602, when he returned to England. Is it then impossible that Harvey . . . may have acquainted Shakespeare with these great ideas? . . . There appears to me to run through the whole play a more *medical* spirit than is to be found in any other of his works; as if he had been discoursing with Harvey. . . . It is really surprising, too, how often the *blood* is referred to in the course of the play.'—T. J. PETTIGREW wrote a reply to the foregoing communication, in the course of which he takes exception to some of the statements by Nimmo; in particular in regard to the MS dated 1616 and said to be in the British Museum, which, Pettigrew says, diligent search both by himself and Sir Frederick Madden has thus far failed to produce. 'The only volume at all like that referred to is one in the Sloane Collection, No. 486, entitled *Observationes Anatomicae*, and dated 1627; but the notes are upon the muscles and nerves, not upon the blood-vessels.' He adds: 'Having gone through the whole of the MS, I can affirm that there is not a single passage in it which relates to the circulation. . . . Other anatomists appear to have been on the confines of the discovery, but not to have developed it. To Harvey alone is due the discovery. . . . Servetus [whose *Christianismi Restitutio* appeared in 1553] certainly knew the nature of the pulmonic circulation, and he was well acquainted with the manner in which the blood passed from one ventricle of the heart to the other before it went through the general circulation. These being the opinions with regard to the distribution of the blood in the time of Shakespeare are sufficient to account for the

[318, 319. ruddy droppes That visit my sad heart]

allusions . . . referred to by Nimmo. There is no evidence given that Shakespeare knew Harvey; and as Shakespeare died in 1616, when the first ideas of Harvey upon the subject were promulgated at the college, he could not, through that medium, have been acquainted with it; but if the date 1603 [for the composition of *Jul. Cæs.*] be the correct one, it is quite clear that Shakespeare could not have then known Harvey, for he must at that time have been abroad; and . . . there are no traces in any of his writings to show that he had then entertained any particular views upon the nature of the circulation.' (*Sh. Soc. Papers*, pt ii, pp. 109-113.)—BUCKNILL (*Med. Knowledge*, etc., p. 215): There are several passages in the plays in which the presence of blood in the heart is quite as distinctly referred to as in this speech of Brutus, [and these] prove that Shakespeare entertained the Galenical doctrine . . . that although the right side of the heart was visited by the blood, the function of the heart and its proper vessels, the arteries, was the distribution of the vital spirits. Shakespeare believed, indeed, in the flow of the blood, . . . but he considered that it was the liver, and not the heart, which was the cause of the flow. There is not, in my opinion, in Shakespeare a trace of any knowledge of the circulation of the blood. [In corroboration of the foregoing note by Bucknill, in regard to the knowledge of the flow of the blood, among the writers contemporary with Shakespeare, the following from Marlowe's *Tamburlaine, the Great*, 1590, seems apposite: 'A deadly bullet, gliding through my side, Lies heavy on my heart; I cannot live. I feel my liver pierced, and all my veins, That there begin and nourish every part, Mangled and torn, and all my entrails bathed In blood that straineth from their orifex.'—Pt ii, III, iv, 4-9.—ED.]—DA COSTA (p. 37) gives the following account of the steps which led Harvey to his discovery and just what that discovery was in regard to the motion of the blood: 'He [Harvey] finds, contrary to the opinions commonly received, that the heart when it contracts is emptied. He sees that as it becomes tense the blood is expelled; he observes that as it receives blood. Every time the heart contracts the pulse is felt. When the right ventricle contracts and propels its charge of blood, the pulmonary is distended simultaneously with the other arteries of the body. He notices that the auricle on the right side of the heart contracts at the same time as that on the left, and that subsequently both ventricles contract. Why should both ventricles contract for the sole purpose of nourishing the lungs? asks his intelligence. It is against every evidence of design in nature to be so wasteful of structure and force. Why, too, is there a great artery taking its origin from the left heart? It can but be for the complete distribution of the blood to all parts of the body. Light has dawned. The heart is the propelling engine; the right ventricle is made for the sake of the lungs chiefly, the left, for the general circulation. Good anatomist as he is, he knows that channels of communication between the right and left heart, through the heart walls, are mere fanciful assumptions. He thinks of the valves of the heart; of the valves in the veins, which his old teacher Fabricius has pointed out to him. He knows that an artery differs in the strength and thickness of its coats from a vein. He finds evidence in all this of regulating flow; of preventing return; of sustaining the shock of the impelling heart and streaming blood. He makes experiments by tying the aorta at the base of the heart and opening the carotids; they are empty, the veins are full. The arteries receive, then, no blood except by transmission through the heart, is his conclusion. The left heart, he has found, gets its changed nutritive blood after the blood has passed through the

*Por.* If this were true, then should I know this|secret. 320  
 I graunt I am a Woman; but withall,  
 A Woman that Lord *Brutus* tooke to Wife :  
 I graunt I am a Woman ; but withall,  
 A Woman well reputed : *Cato's* Daughter.  
 Thinke you, I am no stronger then my Sex 325  
 Being so Father'd, and so Husbanded ?  
 Tell me your Counsels, I will not disclose 'em :  
 I haue made strong proofe of my Constancie,  
 Giuing my selfe a voluntary wound  
 Heere, in the Thigh : Can I beare that with patience, 330

324. *reputed*: Cato's] *reputed* Cato's 327. 'em] Jen. Dyce, Craik. em F.  
 Warb. Johns. Var. '73, Coll. i, Sta. them F<sub>4</sub> et cet.

lungs, "the workshop of its last perfection." The blood is thrown with each contraction of the left ventricle into the arterial system, and as the contractions are so frequent a large quantity is passed on in a short space of time. The veins would be drained; the ingested aliment could never rapidly and efficiently enough supply them with blood, which goes on so quickly into the arteries. These, strong as they are, would burst unless relieved. "There must be motion, as it were, in a circle." The circulation is discovered. . . . The old fabric of fanciful hypothesis has been shivered; a great, simple truth has been established.' Da Costa quotes several passages from Shakespeare (among them the present line) which 'seem to prove that Shakespeare understood the circulation of the blood in advance of Harvey'; he arrives, however, at the same conclusion as does Bucknill, given above, that these passages simply show Shakespeare's knowledge of the pulmonary circulation, and to the presumed movement of the blood in the veins. And that there is nothing 'which can be twisted to make it clear that he knew anything of the real circulation,—of the circuit of the blood.' The passages quoted 'certainly prove Shakespeare,' says Da Costa, 'to have been as far-seeing a physiologist as any of his age, with the single exception of Harvey.'

324. *well reputed*: *Cato's Daughter*] CAPELL (*Notes*, p. 103): The words that follow this compound are declarative of the sense 'tis confined to, giving it in the way that is most pleasing, namely, by implication; the speaker was 'well-reputed' for qualities she might be thought to inherit, and that fitted her to be partaker of what she solicited; general goodness was neither thought of nor should be; though that turn is given it by a contender for removing the comma, the last modern, [Warburton] a removal the Poet seems to have guarded against by using a greater stop than was necessary,—a full colon,—if that stop be from him.—HENLEY: By the expression 'well-reputed' she refers to the estimation in which she was held as being *the wife of Brutus*; whilst the addition, *Cato's daughter*, implies that *she might be expected to inherit the patriotic virtues of her father*. It is with propriety, therefore, that she immediately asks: 'Think you, I am no stronger than my sex, Being so father'd, and so husbanded?'—CRAIK: (p. 238) It is interesting to note what we have here in the *Mer. of Ven.*, 'Her name is Portia; nothing undervalued To Cato's daughter, Brutus' Portia.'—I, i, 165. The *Mer. of Ven.* had certainly been written by 1598.

And not my Husbands Secrets ? 331

*Bru.* O ye Gods !

Render me worthy of this Noble Wife. *Knocke.*

Harke, harke, one knockes : *Portia* go in a while,

And by and by thy bosome shall partake 335

The secrets of my Heart.

All my engagements, I will conftrue to thee,

All the Charractery of my sad browes :

Leaue me with haft. *Exit Portia.*

*Enter Lucius and Ligarius.* 340

*Lucius*, who's that knockes.

*Luc.* Heere is a sicke man that would speake with you.

*Bru.* *Caius Ligarius*, that *Metellus* spake of.

Boy, stand aside. *Caius Ligarius*, how ?

*Cai.* Vouchsafe good morrow from a feeble tongue. 345

331. *Secrets*] *secret* Cap. conj.

Sing. Huds. *who is that*, Mal. Varr.

341. *who's that*] *who' there that* Pope,

Coll. Hal. Wh. i. *who is't that* Ran.

+ *who's that that* Cap. Walker (Crit.

343. [Aside. Cap.

iii, 246). *who is that* Var. '73, '78, '85,

344. [Exit *Luc.* Cap.

333. Render me . . . this Noble Wife] MACCALLUM (p. 326): What insight Shakespeare shows even in his omissions! This is the prayer of Plutarch's Brutus too, but he lifts up his hands and beseeches the gods that he may 'bring his enterprise to so good a passe that he mighte be founde a husband worthy of so noble a wife as Porcia.' Shakespeare's Brutus does not view his worthiness as connected with any material success. And these words are also an evidence of his humble-mindedness. However aggressive and overbearing he may appear in certain relations, we never fail to see his essential modesty. If he interferes, as often enough he does, to bow others to his will, it is not because he is self-conceited, but because he is convinced that a particular course is right; and where right is concerned a man must come forward to enforce it.

338. Charractery] MURRAY (*N. E. D.*, s. v.): Expression of thought by symbols or characters; the characters or symbols collectively. [The present line quoted.]

339-341. Leaue me . . . that knockes] CRAIK (p. 239): It is unnecessary to suppose that the two broken lines were intended to make a whole between them. They are best regarded as distinct hemistichs.

341. who's that knockes] For other examples of the omission of the relative, see, if needful, ABBOTT, § 244. At the same time it is not impossible, I think, that there is here, perhaps, an absorption of the words *is 't* that may account for this omission.—ED.

345. Vouchsafe good morrow] ABBOTT (§ 382) quotes the present line as an illustration of an ellipsis of the words *to receive*; according to SKEAT (*Dict.*, s. v.) the original meaning of 'vouchsafe' is 'sanction or allow without danger, condescend to grant.' He quotes: "'Vowche sauf that his sone hire wedde," *Will. of Palerne*, 1449.' The ellipsis is, therefore, only apparent.—ED.