

MANGA SHAKESPEARE[®]

KING LEAR



GLOSSARY



**BLUSHED TO
ACKNOWLEDGE MINE**

p.14: Gloucester
(Act 1, Scene 1)
'felt embarrassed to admit to
being the father of'



STUDY DESERVING

p.16: Edmund
(Act 1, Scene 1)
'work hard to earn your favour'



ERE

p.14: Gloucester
(Act 1, Scene 1)
'before'



ATTEND

p.17: Lear
(Act 1, Scene 1)
'wait upon', 'accompany'



SMELL A FAULT

p.14: Gloucester
(Act 1, Scene 1)
'disapprove of my sinful
behaviour'



**WE SHALL EXPRESS OUR
DARKER PURPOSE**

p.18: Lear
(Act 1, Scene 1)
'I'll explain the more secret and
solemn reasons why I have
convened this meeting' (King
Lear is using the so-called 'royal
We' – i.e. speaking of himself in
the plural as a mark of his power
and importance.)



**I CANNOT WISH THE FAULT
UNDONE, THE ISSUE OF IT
BEING SO PROPER**

p.15: Kent
(Act 1, Scene 1)
'I wouldn't want you not to
have behaved so sinfully, since
your illegitimate son is such a
handsome fellow'



**PUBLISH OUR
DAUGHTERS' DOWERS**

p.19: Lear
(Act 1, Scene 1)
'make public the details of the
wealth and property I intend to
give to my daughters as part of
their marriage settlement' (and
see p. 26: 'Thy truth then be
thy dower!' = 'Let your honesty
therefore count as the sum-total
of my gift to you!').



**A SON BY LAW, WHO YET
IS NO DEARER IN MY
ACCOUNT**

p.16: Gloucester
(Act 1, Scene 1)
'a legitimate son, whom I value
no less highly'



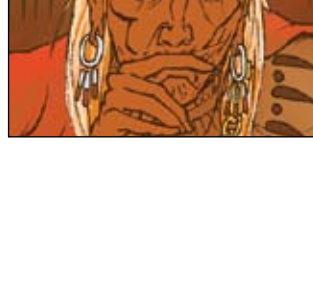
MADE THEIR SOJOURN

p.19: Lear
(Act 1, Scene 1)
'paid their visit'



**SUE TO KNOW YOU
BETTER**

p.16: Kent
(Act 1, Scene 1)
'seek to further our acquaintance'



**LARGEST BOUNTY**

p.20: Lear
[Act 1, Scene 1]
'most generous gift'

**NAMES MY VERY DEED OF LOVE . . . I AM ALONE FELICITATE IN YOUR DEAR HIGHNESS' LOVE**

p.22: Regan
[Act 1, Scene 1]
'expresses in words the precise amount by which I love you . . . The love Your Majesty has shown me, and which I feel for you, is the only thing that makes me happy'

**MY LOVE'S MORE PONDEROUS THAN MY TONGUE**

p.22: Cordelia
[Act 1, Scene 1]
'the love I feel weighs more heavily in my heart than any light words can phrase it'

**TO DRAW A THIRD MORE OPULENT**

p.22: Lear
[Act 1, Scene 1]
'to gain the richest third-part of my kingdom'

**ACCORDING TO MY BOND**

p.23: Cordelia
[Act 1, Scene 1]
'as the duty I owe you as your daughter dictates': see also Gloucester's use of the same word – 'and the bond cracked 'twixt [= shattered between] son and father' p.49 [Act 1, Scene 2].

**MEND . . . MAR**

p.24: Lear
[Act 1, Scene 1]
'improve . . . spoil'

**SURE I SHALL NEVER MARRY LIKE MY SISTERS, TO LOVE MY FATHER ALL**

p.24: Cordelia
[Act 1, Scene 1]
'I shall certainly not behave like my sisters: by marrying – and then claiming to love my father even more than my husband'

**WRATH**

p.26: Lear
[Act 1, Scene 1]
i.e., 'the object against which my anger is directed'

**THOUGHT TO SET MY REST ON HER KIND NURSERY**

p.27: Lear
[Act 1, Scene 1]
'invested all my emotional savings on her tender care of me'

**DIGEST**

p.27: Lear
[Act 1, Scene 1]
'absorb', 'assimilate'

**PLAINNESS**

p.27: Lear
[Act 1, Scene 1]
'frankness', 'honesty'



OURSELF, BY MONTHLY COURSE, WITH RESERVATION OF AN HUNDRED KNIGHTS, BY YOU TO BE SUSTAINED, SHALL OUR ABODE MAKE WITH YOU BY DUE TURNS

p.27: Lear
(Act 1, Scene 1)

'I shall alternate my accommodation, and that of the retinue of my hundred knights, whose wages you'll pay, between the two of you, month by month'



THE BOW IS BENT AND DRAWN... MAKE FROM THE SHAFT . . . LET IT FALL RATHER... THOUGH THE FORK INVADE MY HEART

p.28: Lear and Kent
(Act 1, Scene 1)

Lear interrupts Kent's objections with a direct warning: 'I'm aiming my longbow at you: get out of the way before I fire the arrow'. Kent continues the metaphor: 'I'd rather you shot it, even if its tip were to pierce my own heart' – i.e., 'so long as you listen to what I have to say'.



DUTY . . . POWER . . . FLATTERY

p.28: Kent
(Act 1, Scene 1)

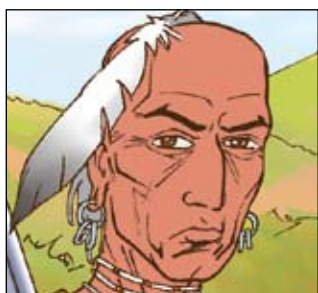
Kent is using abstract nouns to describe the individuals: the dutiful Kent himself; the powerful King; and the flattering Goneril and Regan.



CHECK THIS HIDEOUS RASHNESS

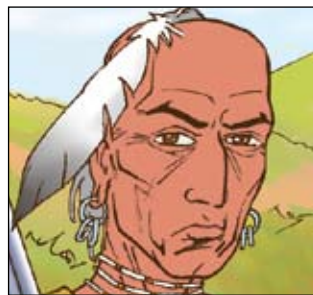
p.29: Kent
(Act 1, Scene 1)

'take back this appallingly impetuous decision'



PAWN

p.29: Kent
(Act 1, Scene 1)
'pledge', 'wager'. (See also Edmund's later – and deceitful – willingness to 'pawn down my life' for his brother Edgar's honesty: p. 47, 1.2.)



STILL REMAIN THE TRUE BLANK OF THINE EYE

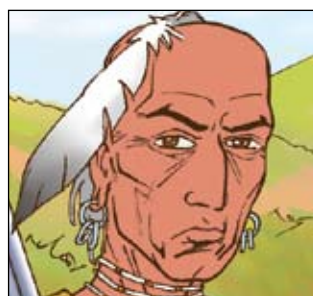
p.29: Kent
(Act 1, Scene 1)

'continue to let my advice form the true aim of your judgement'. (A 'blank' was the centre, or bull's eye, of an archery target.)



VASSAL! MISCREANT!

p.30: Lear
(Act 1, Scene 1)
'Slave! Villain!'



VENT CLAMOUR

p.30: Kent
(Act 1, Scene 1)
'give voice to my protest'



FOR PROVISION . . . TRUNK

p.31: Lear
(Act 1, Scene 1)
'to stock up on necessary supplies . . . body'



I WOULD NOT MATCH YOU WHERE I HATE

p.35: Lear
(Act 1, Scene 1)
'I don't wish to join you in marriage with someone I detest'



BEST OBJECT . . . DISMANTLE . . . FOLDS

p.35: France
(Act 1, Scene 1)
'most favoured object of your devotion . . . strip off . . . layers'

**VICIOUS BLOT**

p.36: Cordelia
(Act 1, Scene 1)
 'dishonourable stain on my reputation'

**BENISON**

p.38: Lear
(Act 1, Scene 1)
 'blessing'

**YOUR PROFESSED BOSOMS**

p.39: Cordelia
(Act 1, Scene 1)
 'the heartfelt care you have at least professed to offer'

**PRESCRIBE NOT US OUR DUTIES**

p.39: Goneril
(Act 1, Scene 1)
 'don't presume to tell us what to do'

**YOU ARE WORTH THE WANT THAT YOU HAVE WANTED**

p.39: Regan
(Act 1, Scene 1)
 'You have deserved this collapse of your expectations'

**TIME SHALL UNFOLD WHAT PLIGHTED CUNNING HIDES**

p.39: Cordelia
(Act 1, Scene 1)
 'Time will eventually reveal the deviousness you are keeping out of sight'. The imagery of clothing and nakedness ('unfold . . . plighted [= folded]') features throughout the play.

**UNCONSTANT STARTS**

p.41: Regan
(Act 1, Scene 1)
 'whimsical outbursts'

**HIT TOGETHER . . . IN THE HEAT**

p.41: Goneril
(Act 1, Scene 1)
 'reach an agreement . . . while we still have the opportunity'; 'collectively strike . . . while the iron is hot'

**MY DIMENSIONS ARE AS WELL COMPACT AS HONEST MADAM'S ISSUE**

p.43: Edgar
(Act 1, Scene 2)
 'My stature is as well-proportioned as that of any legitimate son's'

**TOP**

p.43: Edmund
(Act 1, Scene 2)
 'surpass', 'exceed'

**TERRIBLE DISPATCH**

p.45: Gloucester
(Act 1, Scene 2)
 'suspiciously urgent removal'

**NOT FIT FOR YOUR OVERLOOKING**

p.45: Edmund
(Act 1, Scene 2)
 'inappropriate for you to read'



"I BEGIN TO FIND BONDAGE IN THE OPPRESSION OF AGED TYRANNY, WHO SWAYS, NOT AS IT HATH POWER, BUT AS IT IS SUFFERED."

"Edgar's" letter
p.46: (FORGED BY) Edmund
(Act 1, Scene 2)

'I am starting to feel like a slave under the whip of that old tyrant our father, who rules over us, not because he possesses any intrinsic authority, but rather because we all feebly acknowledge him as our master.'



HAND

p.46: Edmund
(Act 1, Scene 2)
'handwriting'



PORTEND

p.48: Gloucester
(Act 1, Scene 2)
'signify', 'mean'
(and see also p. 51)



FOPPERY

p.50: Edmund
(Act 1, Scene 2)
'idiocy', 'stupidity'



WE MAKE GUILTY OF OUR DISASTERS THE SUN, THE MOON AND THE STARS AS IF WE WERE VILLAINS BY HEAVENLY COMPULSION. MY FATHER COMPOUNDED WITH MY MOTHER UNDER THE DRAGON'S TAIL, AND MY NATIVITY WAS UNDER URSA MAJOR, SO IT FOLLOWS I AM ROUGH AND LECHEROUS. FUT!

p.50: Edmund
(Act 1, Scene 2)

'We blame our own unlucky setbacks on the arrangement of the stars, as if the heavens pre-determined the basis of our character. "I was conceived during a particularly significant orbit of the moon, and I was born when the constellation of the Great Bear was in the ascendant – and so I am naturally uncouth and lustful ..." Jesus!'



CUE

p.51: Edmund
(Act 1, Scene 2)
'theatrical prompt'



FORBEAR HIS PRESENCE UNTIL SOME LITTLE TIME HATH QUALIFIED THE HEAT OF HIS DISPLEASURE

p.52: Edmund
(Act 1, Scene 2)
'Stay away from him for as long as it takes for his anger to cool down'



PRACTICES

p.53: Edmund
(Act 1, Scene 2)
'deceitful schemes', 'tricks'



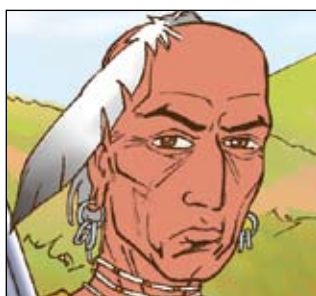
CHIDING OF HIS Fool . . . UPBRAIDS US ON EVERY TRIFLE

p.55: Goneril
(Act 1, Scene 3)
'rebuking his [the King's] jester . . . criticizes us on the flimsiest of grounds'



PUT ON WHAT NEGLIGENCE YOU PLEASE . . . DISTASTE

p.56: Goneril
(Act 1, Scene 3)
'behave as insolently as you like [towards the King] . . . dislike'



RAZED MY LIKENESS

p.57: Kent
(Act 1, Scene 4)
'disguised my appearance' (literally 'shaved off the beard by which I am recognized')



STAY A JOT

p.57: Lear
(Act 1, Scene 4)
'be kept waiting even for a moment'



EARNEST OF

p.62: Lear
(Act 1, Scene 4)
'a down-payment on'



COXCOMB

p.62: Fool
(Act 1, Scene 4)
i.e., the crested cap traditionally worn by the Fool or Court Jester of a medieval court (and the Joker in a pack of cards). When the Fool tells the disguised Kent to 'Take my coxcomb', he is implying that Kent deserves to wear it because he is being as foolish as the Fool himself 'For taking one's part that's [siding with someone who is] out of favour'.



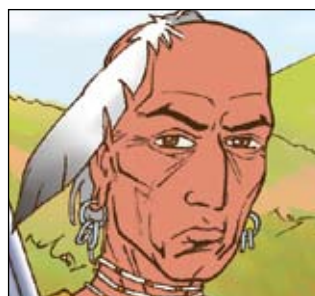
TRUTH'S A DOG MUST TO KENNEL

p.63: Fool
(Act 1, Scene 4)
Threatened with whipping (as court jesters often were if they went too far with their jokes), the Fool replies by saying something like 'You may treat me like a dog angrily banished to its kennel, but you'll be dismissing the truth along with it'.



THE RENT OF HIS LAND

p.64: Fool
(Act 1, Scene 4)
'the revenue earned by the tenants and resources of his landholdings' – which, since Lear has divided his kingdom between his daughters, amounts to . . . nothing.



NOT ALTOGETHER FOOL

p.64: Kent
(Act 1, Scene 4)
'not entirely idiotic'



ALL FOOL . . . SNATCHING

p.65: Fool
(Act 1, Scene 4)
'the monopoly on foolishness . . . grabbing after it'



**THOU HADST LITTLE WIT
IN THY BALD CROWN
WHEN THOU GAV’ST THE
GOLDEN ONE AWAY . . .
THOU HAST PARED THY
WIT ON BOTH SIDES AND
LEFT NOTHING IN THE
MIDDLE**

p.65: Fool

(Act 1, Scene 4)

‘You didn’t have much brains in your bald head [“crown”] when you gave away your golden crown . . . It’s as if you’ve clipped and pruned your brain so much on either side that there’s nothing left of it in the middle.’



**TOO MUCH OF
LATE IN THE FROWN**

p.66: Lear

(Act 1, Scene 4)

‘You’ve too often been angry recently’



**THOU WAST A PRETTY
FELLOW WHEN THOU
HADST NO NEED TO CARE
FOR HER FROWNING.**

p.66: Fool

(Act 1, Scene 4)

‘You were in a more cheerful position when there was no reason to care whether your daughter was angry or not.’



**I NOW GROW FEARFUL
THAT YOU PROTECT
THIS COURSE BY YOUR
ALLOWANCE**

p.67: Goneril

(Act 1, Scene 4)

‘I am now beginning to worry that you are deliberately encouraging their behaviour’



**THE HEDGE–SPARROW
FED THE CUCKOO SO
LONG THAT IT HAD ITS
HEAD BIT OFF BY ITS
YOUNG.**

p.67: Fool

(Act 1, Scene 4)

‘The mother-sparrow continued to feed the baby cuckoo in her nest for so long, and it became so strong, that it ended up biting her head off.’



**LEAR’S SHADOW . . .
WHICH THEY WILL MAKE
AN OBEDIENT FATHER.**

pp. 68–9: Fool

(Act 1, Scene 4)

‘A shadow of King Lear’s former authoritative self . . . a father whom they want to transform into an unnaturally subservient position’

**BY THE MARKS OF
SOVEREIGNTY, I SHOULD
BE FALSE PERSUADED I
HAD DAUGHTERS**

p.69: Lear

(Act 1, Scene 4)

‘in the name of my regal finery, I seem to have been lied to: your behaviour has been so insolent and disobedient, I can no longer believe you are my children’

DISQUANTITY . . . BESORT

p.71: Goneril

(Act 1, Scene 4)

‘reduce in numbers . . . be suitable for’

TRAIN

p.72: Lear

(Act 1, Scene 4)

‘retinue’, ‘followers’, household’.

[See also p. 103]

(Act 2, Scene 4)

**CREATE HER CHILD
OF SPLEEN**

p.75: Lear

(Act 1, Scene 4)

‘ensure that any child she may have is entirely malicious’

AT A CLAP

p.76: Lear

(Act 1, Scene 4)

‘at one stroke’, ‘all at once’, ‘in one fell swoop’

**SHAKE MY MANHOOD**

p.76: Lear
(Act 1, Scene 4)
 'disturb my male composure (by making me behave like a mere woman)'

**IN MERCY**

p.77: Goneril
(Act 1, Scene 4)
 'in danger', 'at his/their mercy',
 'in his/their power'

**KIND AND COMFORTABLE**

p.76: Lear
(Act 1, Scene 4)
 'naturally affectionate and comforting'

**STRIVING TO BETTER, OFT WE MAR WHAT'S WELL . . . THE EVENT**

p.78: Albany
(Act 1, Scene 4)
 'By trying to improve some things, we often damage others . . . We'll see'

**WATCHES**

p.81: Edmund
(Act 2, Scene 1)
 'keeps guard', 'is on the lookout'

**CONSORT**

p.86: Edmund
(Act 2, Scene 1)
 'company', 'crew'

**BEGET OPINION OF MY MORE FIERCE ENDEAVOUR**

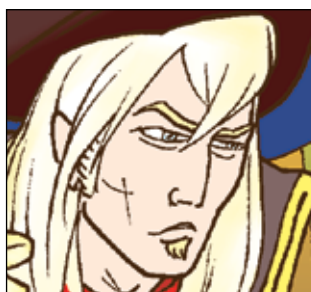
p.83: Edmund
(Act 2, Scene 1)
 'convince others that I have been engaged in more ferocious business'

**ILL AFFECTED . . . PUT HIM ON . . . SOJOURN**

p.86: Regan
(Act 2, Scene 1)
 'malevolently inclined . . . incited him to . . . stay'

**HOW LOATHLY OPPOSITE I STOOD TO HIS UNNATURAL PURPOSE**

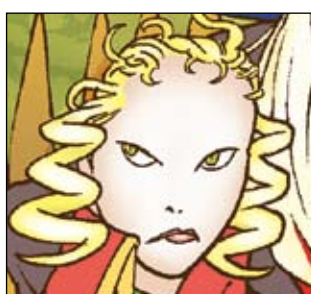
p.85: Edmund
(Act 2, Scene 1)
 'how disgusted and opposed I was to his perverted intention'

**SHOWN YOUR FATHER CHILD-LIKE OFFICE**

p.87: Cornwall
(Act 2, Scene 1)
 'performed a duty for your father appropriate to your status as his son'

**CAPABLE**

p.85: Gloucester
(Act 2, Scene 1)
 'entitled to inherit'

**BESTOW YOUR COUNSEL TO**

p.87: Regan
(Act 2, Scene 1)
 'offer your advice on'

**KNOW ME FOR**

p.88: Oswald
(Act 2, Scene 2)
 'know me to be'

**WOULDST BE A BAWD IN WAY OF GOOD SERVICE**

p.89: Kent
(Act 2, Scene 2)
 'wouldn't hesitate to act as a pimp if it won him promotion'

**OCCUPATION**

p.92: Kent
(Act 2, Scene 2)
 'business', 'habit', 'custom'

**PRAISED FOR BLUNTNES, DOTH AFFECT A SAUCY ROUGHNESS**

p.92: Cornwall
(Act 2, Scene 2)
 'rewarded for his plain-speaking, now feels he can behave insolently and coarsely'

**GROW OUT AT HEELS**

p.94: Kent
(Act 2, Scene 2)
 'become destitute', 'wear out (like the sole of a shoe)'

**THE COUNTRY GIVES ME PRECEDENT OF BEDLAM BEGGARS**

p.96: Edgar
(Act 2, Scene 3)
 'The surrounding countryside presents me with examples of lunatics who have escaped from the madhouse [London's "Bedlam" or "Bethlehem Hospital"] and who keep themselves alive by begging'

**MAK'ST THOU THIS SHAME THY PASTIME? . . . WHAT'S HE THAT HATH SO MUCH THY PLACE MISTOOK TO SET THEE HERE?**

p.97: Lear
(Act 2, Scene 4)
 'Is this the shameful way you're spending your time? . . . Who is it that has misunderstood your status as my messenger so grossly as to place you here?'

**TO DO UPON RESPECT SUCH VIOLENT OUTRAGE**

p.98: Lear
(Act 2, Scene 4)
 (a) 'to violate the respect due my messenger so outrageously';
 (b) 'to behave so deliberately appallingly'

**CRY TO IT, NUNCLE, AS THE COCKNEY DID TO THE EELS WHEN SHE PUT 'EM IN THE PASTRY ALIVE**

p.101: Fool
(Act 2, Scene 4)
 'You must tell your angry heart to calm down, Uncle, like the stupid cook ["cockney"] who squeamishly couldn't bear to kill the eels she wanted to bake in a pie and instead asked them to lie still'

**YOU SHOULD BE RULED BY SOME DISCRETION THAT DISCERNS YOUR STATE BETTER THAN YOU YOURSELF**

p.102: Regan
(Act 2, Scene 4)
 'You should allow yourself to be guided by someone able to judge the condition of your welfare more rationally than you can yourself'

**BEG RAIMENT . . . ABATED**

p.103: Lear
(Act 2, Scene 4)
 'plead for clothing . . . deprived'



WHEN THE RASH MOOD IS ON

p.104: Regan
(Act 2, Scene 4)
 'when you have another fit of temper'



GRUDGE

p.104: Lear
(Act 2, Scene 4)
 'complain about', 'begrudge'



TAKE MY PART

p.105: Lear
(Act 2, Scene 4)
 'ally yourself to my side'



ABJURE

p.106: Lear
(Act 2, Scene 4)
 'solemnly reject', 'formally abandon'



ALLOW NOT NATURE MORE THAN NATURE NEEDS, MAN'S LIFE'S CHEAP AS BEASTS. NATURE NEEDS NOT WHAT THOU GORGEOUS WEAR'ST, WHICH SCARCELY KEEPS THEE WARM

p.108: Lear
(Act 2, Scene 4)
 'If you don't let human nature claim more than what animals make do with in the wild, the value of a human being will be indistinguishable from a mere animal's. Your own fancy clothes prove this, since it's not as if their chief function is to shelter you from the elements.'



SORELY RUFFLE

p.112: Gloucester
(Act 2, Scene 4)
 'rage dangerously'



TO WILFUL MEN THE INJURIES THAT THEY THEMSELVES PROCURE MUST BE THEIR SCHOOLMASTERS

p.112: Regan
(Act 2, Scene 4)
 'if stubborn men bring catastrophe down on their heads, it's their own fault, and they should learn from the experience'



REPOSE YOU – WHILST I TO THIS HARD HOUSE RETURN AND FORCE THEIR SCANTED COURTESY

p.115: Kent
(Act 3, Scene 2)
 'Try to get some rest – and meanwhile I'll go back to that cruel household, and insist they offer the hospitality they have so far withheld'



FRANK

p.119: Lear
(Act 3, Scene 4)
 'generous', 'liberal'

**FATHOM AND HALF!**

p.119: Edgar as "Poor Tom"
(Act 3, Scene 4)

The cry of a sailor measuring the depth of the sea with a plumbline from aboard ship – and so here a deliberately deranged reaction to the pelting storm by the madman Poor Tom (as played by the disguised Edgar).

**INJUNCTION**

p.124: Gloucester
(Act 3, Scene 4)

'directive', 'order', 'instruction'

**NAY, HE RESERVED A BLANKET – ELSE WE HAD ALL BEEN SHAMED!**

p.121: Fool
(Act 3, Scene 4)

King Lear (now mad) has asked the madman Poor Tom (in fact Edgar in disguise) if, like him, he has been driven insane by the behaviour of his daughters: 'Did'st thou give 'em all [= everything]?' The Fool (who tells the truth by talking nonsense) here jumps in with another wisecrack: 'Not everything,' he says: 'he at least kept a blanket – which is just as well since, without his loincloth, the beggar would have been stark naked!'

**WHICH APPROVES HIM AN INTELLIGENT PARTY TO THE ADVANTAGES OF FRANCE**

p.127: Edmund
(Act 3, Scene 5)

'which confirms that he acted as a spy for the French'

**APPREHENSION**

p.128: Cornwall
(Act 3, Scene 5)

'arrest', 'detention'

**LIGHT OF EAR**

p.122: Edgar as "Poor Tom"
(Act 3, Scene 4)

'diligent in listening', 'all-hearing'; perhaps also 'credulous'. (Edgar goes on to list the animal qualities his naked being resembles, before gibbering into the deliberate nonsense of 'Suum, mun, hey, no, nonny'.)

**THOUGH THE CONFLICT BE SORE BETWEEN THAT AND MY BLOOD**

p.128: Edmund
(Act 3, Scene 5)

'despite the painfully divided loyalty I feel between the professional duty I owe to you [my Lord of Cornwall] and the blood-ties that exist between me and my father'

**UNACCOMMODATED MAN . . . FORKED ANIMAL . . . LENDINGS**

p.123: Lear
(Act 3, Scene 4)

'uncivilized humanity . . . two-legged beast . . . borrowed coverings'

**"COME O'ER, BESSY, TO ME!"**

p.129: Edgar as "Poor Tom"
(Act 3, Scene 5)

The first line of a well-known song (which The Fool continues with new improvised lyrics).

**'TIS A NAUGHTY NIGHT TO SWIM IN**

p.123: Fool
(Act 3, Scene 4)

'it's a nasty evening to go swimming'

**ROBED MAN OF JUSTICE . . . BENCH BY HIS SIDE . . . ARRAIGN**

p.130: Lear
(Act 3, Scene 5)

'M'Lud [i.e. the Judge of this Court] . . . seat yourself beside him on the legal bench . . . indict'



**WHOSE WARPED LOOKS
PROCLAIM WHAT STORE
HER HEART IS MADE ON**

p.131: Lear
(Act 3, Scene 6)
'whose distorted appearance reveals the full extent of her limited compassion'



QUIT

p.144: Gloucester
(Act 3, Scene 7)
'avenge', 'requite'



ANATOMIZE

p.132: Lear
(Act 3, Scene 6)
'conduct an autopsy on'



OVERTURE

p.144: Regan
(Act 3, Scene 7)
'first disclosure', 'earliest revelation'



**WHEN WE OUR BETTERS
SEE BEARING OUR WOES,
WE SCARCELY THINK OUR
MISERIES OUR FOES.**

p.136: Edgar
(Act 3, Scene 6)
'when those in charge over our affairs share our troubles, they make those troubles easier for us to bear'; 'a trouble shared is a trouble halved – more than halved, indeed, when we share our troubles with figures of respect and authority'



**HE HAS SOME REASON,
ELSE HE COULD NOT BEG**

p.147: Gloucester
(Act 4, Scene 1)
'He can't be entirely mad, since he understands the logic of begging'



**BAD IS THE TRADE THAT
MUST PLAY FOOL TO
SORROW**

p.148: Edgar
(Act 4, Scene 1)
'To respond to misery with such play-acting is a pretty poor exchange'



**AS FLIES TO WANTON
BOYS ARE WE TO THE
GODS – THEY KILL US
FOR THEIR SPORT**

p.147: Gloucester
(Act 4, Scene 1)
'We are as fragile under the cruel heavens as the insects tortured for fun by mischievous schoolboys'



DAUB

p.148: Edgar
(Act 4, Scene 1)
'fake', 'disguise'



HASTEN HIS MUSTERS AND CONDUCT HIS POWERS

p.150: Goneril
(Act 4, Scene 2)
'speed up the gathering of his
troops, and lead his army'



CHANGE ARMS AT HOME, AND GIVE THE DISTAFF INTO MY HUSBAND'S HANDS

p.151: Goneril
(Act 4, Scene 2)
'exchange weapons – and our
respective positions of power –
with my husband: he'll have to
make do with all the domestic
chores from now on' ('distaff' = a
spindle used in weaving)



STRETCH THY SPIRITS UP INTO THE AIR

p.151: Edmund
(Act 4, Scene 2)
'elevate and reinforce your
vigorous character'; 'stimulate
and arouse you'



YOURS IN THE RANKS OF DEATH

p.151: Edmund
(Act 4, Scene 2)
'I am your champion, even if my
service proves fatal'



O, THE DIFFERENCE OF MAN AND MAN! . . . A FOOL USURPS MY BED

p.152: Goneril
(Act 4, Scene 2)
'O, what a difference there is
between one man and another
. . . I don't know what my idiot-
husband thinks he's doing,
sharing my marriage-bed'



TEXT

p.152: Goneril
(Act 4, Scene 2)
'theme', 'topic', 'subject'



FILTHS SAVOUR BUT THEMSELVES . . . MADDENED . . . VISIBLE SPIRITS TAME THESE VILE OFFENCES

p.153: Albany
(Act 4, Scene 2)
'Disgusting creatures are only
aware of their own disgusting
smell . . . driven mad . . . avenging
angels . . . punish these gross
crimes'



MILK-LIVERED MAN – THAT BEAR'ST A CHEEK FOR BLOWS! FRANCE SPREADS HIS BANNERS IN OUR LANDS, THY STATE BEGINS TO THREAT

p.154: Goneril
(Act 4, Scene 2)
'Cowardly ["lily-livered", "yellow-
belly"] man – you, who always
turns the other cheek! In case
you hadn't noticed, the King of
France's army has invaded, and
is beginning to challenge your
authority'



PROPER DEFORMITY SHOWS NOT IN THE FIEND SO HORRID AS IN WOMAN WERE IT MY FITNESS TO LET MY HANDS OBEY MY BLOOD, THEY ARE APT TO TEAR THY FLESH AND BONES

p.154: Albany
(Act 4, Scene 2)
'To see a woman, a member of
the fair sex, behave perversely
is even more disgusting than
seeing a devil do so . . . and if it
were appropriate that I should
submit to my instincts, I'd tear
your limb from limb'



MEW!

p.154: Goneril
(Act 4, Scene 2)
This is a catty insult ('miaow!')
about Albany's virility
(‘manhood’).



CRAVES A SPEEDY ANSWER

p.155: Messenger
(Act 4, Scene 2)
'requires a quick reply'



ONE WAY I LIKE THIS WELL . . . BUT BEING WIDOW, AND MY GLOUCESTER WITH HER, MAY ALL THE BUILDING PLUCK UPON MY HATEFUL LIFE! ANOTHER WAY THE NEWS IS NOT SO TART

p.156: Goneril
(Act 4, Scene 2)
'This news [of Cornwall's death] is partly welcome . . . but on the other hand, now that my sister Regan is a widow, and especially if my beloved Edmund [now Earl of Gloucester] spends time in her company, then all my plans will come crashing down around my own miserable existence! That said, though, this news is not all bad [since Cornwall's death promotes my own hopes to rule over the country for myself].'



VEXED . . . IDLE . . . SUSTAINING . . . HIGH-GROWN

p.158: Cordelia
(Act 4, Scene 4)
'turbulent . . . worthless . . . nutritious . . . abundant'



OUR FOSTER NURSE OF NATURE IS REPOSE

p.159: Doctor
(Act 4, Scene 4)
'the natural nursemaid to our cares is rest'



DESCRY

p.160: Regan
(Act 4, Scene 5)
'determine', 'establish'



CHARGED MY DUTY IN THIS BUSINESS

p.160: Oswald
(Act 4, Scene 5)
'issued full instructions on this matter'



PREFERMENT FALLS ON HIM THAT CUTS HIM OFF

p.161: Regan
(Act 4, Scene 5)
'whoever finishes him off will earn promotion'



WHY I DO TRIFLE THUS WITH HIS DESPAIR IS DONE TO CURE IT

p.163: Edgar
(Act 4, Scene 6)
'The reason I have indulged my father's misery in this way, and not revealed my true identity to him, is that my behaviour might ease his unhappiness'



BY THIS HAD THOUGHT BEEN PAST

p.164: Edgar
(Act 4, Scene 6)
'he would have been far beyond the capacity to think any more [since he would have been dead]'



FROM THE DREAD SUMMIT OF THIS CHALKY BOURN

p.165: Edgar
(Act 4, Scene 6)
'from the terrifying height of these white cliff-tops'



SIDE-PIERCING

p.168: Edgar
(Act 4, Scene 6)
'heart-breaking'

**AGUE-PROOF**

p.168: Lear
(Act 4, Scene 6)
 'immune to everyday coughs and sneezes'

**I AM CUT TO THE BRAINS**

p.173: Lear
(Act 4, Scene 6)
 'I have been driven out of my mind – like a deep wound to my head'

**CENTAURS**

p.169: Lear
(Act 4, Scene 6)
 In Greek mythology, Centaurs were part-horse, part-human – their human torsos attached to horses' bodies and legs – and were a traditional image of the human condition, however noble forever subject to bestial instincts.

**THOU HAST ONE DAUGHTER WHO REDEEMS NATURE FROM THE GENERAL CURSE WHICH TWAIN HAVE BROUGHT HER TO**

p.173: Lear
(Act 4, Scene 6)
 'You have one daughter whose virtues outweigh and offset the universal affliction of our fallen world – an affliction originally brought about by the first humans, Adam and Eve, and now made still worse by two others [i.e. the wicked Goneril and Regan].'

**ARE YOU THERE WITH ME?**

p.170: Lear
(Act 4, Scene 6)
 'Is that what you mean?'

**ON SPECIAL CAUSE**

p.173: Gentleman
(Act 4, Scene 6)
 'for a particular reason'

**THERE THOU MIGHTST BEHOLD THE GREAT IMAGE OF AUTHORITY! A DOG'S OBEYED IN OFFICE!**

p.171: Lear
(Act 4, Scene 6)
 'There you can see for yourself an emblem of how power works! The lowliest animal lords it over the rest of us!'

**MADE TAME TO FORTUNE'S BLOWS**

p.174: Edgar
(Act 4, Scene 6)
 'trained to withstand the violent setbacks apparently destined for me'

**SCURVY POLITICIAN**

p.171: Lear
(Act 4, Scene 6)
 'despicable schemer',
 'contemptible intriguer'

**PROCLAIMED PRIZE**

p.174: Oswald
(Act 4, Scene 6)
 'subject of an advertised reward'

**USE ME WELL**

p.173: Lear
(Act 4, Scene 6)
 'treat me gently'



**GO YOUR GAIT**

p.175: Edgar
(Act 4, Scene 6)
 'continue on your way'

**I AM BOUND UPON A WHEEL OF FIRE**

p.180: Lear
(Act 4, Scene 7)
 'I am being punished in the fires of hell'

**A SERVICEABLE VILLAIN, AS DUTEOUS TO THE VICES AS THY MISTRESS AS BADNESS WOULD DESIRE**

p.176: Edgar
(Act 4, Scene 6)
 'a devoted servant, without any scruples about obeying even the most evil commands issued by your mistress (Goneril)'

**BENEDICTION**

p.181: Cordelia
(Act 4, Scene 7)
 'blessing'

**“RECIPROCAL VOWS . . . CUT HIM OFF . . . THERE IS NOTHING DONE IF . . . WHEREOF DELIVER ME . . . SUPPLY THE PLACE FOR YOUR LABOUR . . .”**

p.177: Goneril's letter to Edmund
(Act 4, Scene 6)
 'mutual promises . . . murder him . . . everything will be for nothing if . . . from which you must set me free . . . substitute yourself in his place as your reward . . .'

**FOND**

p.181: Lear
(Act 4, Scene 7)
 'simple-minded'

**CONCLUDED ALL**

p.179: Cordelia
(Act 4, Scene 7)
 'ended simultaneously', 'come to an end together'

**FEAR ME NOT**

p.183: Edmund
(Act 5, Scene 1)
 'don't doubt my word', 'believe me'

**LOOSEN**

p.183: Goneril
(Act 5, Scene 1)
 'come between', 'threaten the relationship between'



THE RIGOUR OF OUR STATE FORCED TO CRY OUT . . . TOUCHETH

p.184: Albany
(Act 5, Scene 1)
 'the harshness of our regime carefully hunted down . . . concerns'



WERE THE OPPOSITES OF THIS DAY'S STRIFE

p.190: Albany
(Act 5, Scene 3)
 'fought on the opposite side in today's battle'



DOMESTIC BROILS

p.184: Goneril
(Act 5, Scene 1)
 'internal disputes', 'parochial arguments'



I HOLD YOU BUT A SUBJECT OF THIS WAR, NOT AS A BROTHER

p.191: Albany
(Act 5, Scene 3)
 'I consider you merely as a subordinate officer on my staff, not as the proper material for a potential brother-in-law'



DETERMINE ON OUR PROCEEDING

p.184: Albany
(Act 5, Scene 1)
 'finalize our course of action', 'settle our battle-plan'



MAY WELL STAND YOUR BROTHER

p.191: Regan
(Act 5, Scene 3)
 'might indeed attain the social status required of your brother-in-law'



OPE . . . PRODUCE . . . CHAMPION . . . AVOUCHED

p.185: Edgar
(Act 5, Scene 1)
 'open . . . introduce . . . man-at-arms . . . affirmed'



NOT SO HOT! . . . MEAN YOU TO ENJOY HIM?

pp. 191–2: Goneril
(Act 5, Scene 3)
 'Not so fast! . . . Do you really intend to have him?'



DEVISE HIS SPEEDY TAKING OFF

p.187: Edgar
(Act 5, Scene 1)
 'contrive his immediate murder'



MEDICINE

p.193: Goneril
(Act 5, Scene 3)
 'poison'



COURT NEWS . . . THE GOOD YEARS SHALL DEVOUR 'EM ERE . . .

p.189: Lear
(Act 5, Scene 3)
 'gossip from the corridors of power . . . they'll get what they deserve before . . .'



EXCHANGE CHARITY

p.197: Edgar
(Act 5, Scene 3)
 'be equally honest with each other'



**ALL THREE NOW
MARRY IN AN INSTANT**

p.198: Edmund
[Act 5, Scene 3]
'now all three of us unite in a single moment – in death'



**MY WRIT IS ON
THE LIFE OF . . .**

p.199: Edmund
[Act 5, Scene 3]
'I have signed an order for the execution of . . .'



**MEN OF STONE . . .
HEAVEN'S VAULT
SHOULD CRACK**

p.200: Lear
[Act 5, Scene 3]
'as immobile and unfeeling as statues . . . the sky itself should shatter'



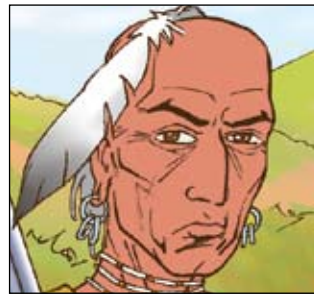
THE PROMISED END

p.200: Kent
[Act 5, Scene 3]
i.e., the Apocalypse, or Last Judgement, described in the Bible; the end of the world.



VEX NOT HIS GHOST

p.203: Kent
[Act 5, Scene 3]
'don't disturb his departing spirit'



**HE HATES HIM THAT
WOULD UPON THE RACK
OF THIS TOUGH WORLD
STRETCH HIM OUT
LONGER**

p.203: Kent
[Act 5, Scene 3]
'He certainly wouldn't thank anyone for prolonging any further the agonizing torture of the life he has had to endure in this remorseless world'



**OUR PRESENT BUSINESS
IS GENERAL WOE**

p.203: Albany
[Act 5, Scene 3]
'Our most immediate concern is to address the catastrophe that has befallen the kingdom'

