

SHAKE-SPEARES ORACLES

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AT ATHENAC
By G. Eld for T. T. and are
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2015.



1. To swim, to dive into the fire, to ride on the curled clouds,¹
Whose speechless song being many, seems one.²
2. Time doth transfix the flourish set on youth,³
Which bounteous gift thou shouldst in bounty cherish.⁴
3. Be collected; no more amazement. Tell your piteous heart:⁵
Thou art thy mother's glass, and she in thee.⁶
4. So, ere you find where light in darkness lies,⁷
Gentle breath of yours my sails must fill.⁸
5. Grant, if thou wilt, thou art beloved of many,⁹
Both in your form and nobleness of mind.¹⁰

¹The Tempest 1.2: Ariel. Miraculous action, as quick as thought.

²Sonnet 8. Thunder is the speechless song of clouds. *nb.* “Seeming” changed to “seems”.

³Sonnet 60. **doth** does **transfix** pierce **flourish** bloom/adornment

⁴Sonnet 11. **thou shouldst** you should **in bounty** generously

⁵The Tempest 1.2: Prospero. **collected** calm, composed **amazement** fear/wonder

⁶Sonnet 3. **glass** mirror **thee** you. You are your mother’s reflection.

⁷Love’s Labour Lost 1.1: Berowne. **ere** before

⁸The Tempest, Epilogue: Prospero

⁹Sonnet 10. **grant** allow **wilt** will **thou** you **art** are

¹⁰Richard III 3.7: Buckingham

6. Now my charms are all o'erthrown,¹¹
Begot of nothing but vain fantasy.¹²
7. Look, whom she best endow'd she gave thee more;¹³
Our fancies are more giddy and unfirm.¹⁴
8. Sap checked with frost and lusty leaves quite gone,¹⁵
Courage and hope both teaching him the practice.¹⁶
9. Rough winds do shake the darling buds of May.¹⁷
I'll kneel down, and ask of thee forgiveness.¹⁸
10. Hourly joys be still upon you!¹⁹
And frame your mind to mirth and merriment.²⁰
11. The moon new-bent in heaven, shall behold the night²¹
That has such people in't!²²
12. And having climb'd the steep-up heavenly hill,²³

¹¹The Tempest Epilogue: Prospero. **charms** spells/enchantments o'erthrown been put to an end

¹²Romeo and Juliet 1.4: Mercutio. "I talk of dreams." **begot** brought into existence vain useless

¹³Sonnet 11. **she** Nature **best endow'd** gave the best qualities to

¹⁴Twelfth Night 2.4: Duke Orsino. Here he notes the unsteadiness of man's desires. **fancies** imagined realities **giddy** disorienting **unfirm** unstable

¹⁵Sonnet 5. Trees in winter. **checked** congealed **lusty** healthy and strong

¹⁶Twelfth Night 1.2: Captain. He reassures Viola that her brother may have saved himself from drowning.

¹⁷Sonnet 18. Inclement weather precedes summer. Adversity at a tender age.

¹⁸King Lear 5.3: King Lear. He vows to begin anew with his daughter Cordelia for having judged her wrongly. **thee** you

¹⁹The Tempest 4.1: Juno. Continue to experience joy in every moment.

²⁰The Merchant of Venice 1.2: Messenger. **frame** set **mirth** cheer/joy

²¹A Midsummer Night's Dream 1.1: Hippolyta. The moon overlooking the world at night. **new-bent moon** crescent moon

²²The Tempest 5.1: Miranda. She wonders at Alonso's retinue upon his reunion with Ferdinand, after being raised by Prospero apart from humanity.

²³Sonnet 7. The sun rising.

Fortune, good night: smile once more: turn thy wheel!²⁴

13. Beauty o'ersnow'd and bareness every where²⁵
Thaws and resolves itself into a dew.²⁶
14. Their eyes do offices of truth, their words are natural breath,²⁷
All dedicated to closeness and the bettering of my mind.²⁸
15. Sound me from my lowest note to the top of my compass:²⁹
My heart is true as steel.³⁰
16. Thy self thy foe, to thy sweet self too cruel;³¹
I am sure care's an enemy to life.³²
17. Sermons in stones, and good in everything—³³
And therefore sit you down in gentleness.³⁴
18. Have more than thou shovest, speak less than thou knowest,³⁵
Nor lose possession of that fair thou ow'st.³⁶

²⁴King Lear 2.2: Kent. Fortune goddess of luck **smile** bring me good luck **thy** your wheel Fortune's wheel, which brings luck, misfortune, or neither.

²⁵Sonnet 5. The earth at winter. o'ersnow'd covered with snow **bareness** everywhere no leaves on trees, no grass, etc.

²⁶Hamlet, Prince of Denmark 1.2: Hamlet. **resolves** turns into a different form *nb.* *Added "s" to thaw and resolve.*

²⁷The Tempest 5.1: Prospero. **do offices of truth** reveal what is true

²⁸The Tempest 1.2: Prospero. **closeness** solitude

²⁹Hamlet, Prince of Denmark 3.2: Hamlet. **sound me** test me **lowest note...compass** from the bottom of my feet to the top of my head

³⁰A Midsummer Night's Dream 2.1: Helena.

³¹Sonnet 1. **thy** your **foe** enemy

³²Twelfth Night 1.3: Sir Toby Belch. **care** worry

³³As You Like It 2.1: Duke Senior. **sermon** a talk on a religious or moral subject

³⁴As You Like It 2.7: Duke Senior.

³⁵The Tempest 2.1: Antonio. **thou shovest** you show **thou knowest** you know

³⁶Sonnet 18. **fair** beauty **thou ow'st** you own, that is yours

19. What seest thou else in the dark backward and abysm of time?³⁷
 So full of shapes is fancy that it alone is high fantastical.³⁸
20. To give away yourself, keeps yourself still.³⁹
 Make me a willow cabin at your gate.⁴⁰
21. Those be rubies, fairy favours;⁴¹
 They sparkle still the right Promethean fire.⁴²
22. Men must endure their going hence, even as their coming hither.⁴³
 I am a fool to weep at what I am glad of.⁴⁴
23. Get thee to a nunnery:⁴⁵
 A contract of true love to celebrate.⁴⁶
24. If music be the food of love, play on,⁴⁷
 And let this world no longer be a stage.⁴⁸
25. A man may see how this world goes with no eyes. Look with thine
 ears:⁴⁹

³⁷The Tempest 1.2: Prospero. He asks Miranda to see what she remembers of her past. **seest thou else** do you see **abysm** bottomless pit

³⁸Twelfth Night 1.1: Duke Orsino. **fancy** imagination **fantastical** remote from reality

³⁹Sonnet 16.

⁴⁰Twelfth Night 1.5: Viola. The willow cabin represents loyalty.

⁴¹A Midsummer Night's Dream 2.1: Fairy. He describes the spots on cowslips. **favours** tokens of favour

⁴²Love's Labour Lost: 4.3. **still...fire** continually with the heavenly fire stolen by Prometheus.

⁴³King Lear 5.2: Edgar. No coming, no going. Present moment. **hence** from here **hither** towards this place.

⁴⁴The Tempest 2.1: Miranda. **weep** cry

⁴⁵Hamlet, Prince of Denmark 3.1: Hamlet. **thee** you

⁴⁶The Tempest 4.1: Iris. **contract** a formal agreement to marry

⁴⁷Twelfth Night 1.1: Orsino.

⁴⁸Henry the Fourth, Part 2 1.1: Northumberland.

⁴⁹King Lear 4.6: King Lear. To the blinded Gloucester. **thine** your

The murmuring surge, that on the unnumber'd idle pebbles
chafes.⁵⁰

26. And manifest experience had collected⁵¹
Of drops that sacred pity hath engend'red.⁵²
27. How beauteous mankind is! O brave new world,⁵³
Merrily, merrily, shall I live now.⁵⁴
28. These our actors, as I foretold you, were all spirits⁵⁵
To make me give the lie to my true sight.⁵⁶
29. With the help of your good hands⁵⁷ all things in common nature
Should produce without sweat or endeavour.⁵⁸
30. And some donation freely to estate⁵⁹
Under the blossom that hangs on the bough.⁶⁰
31. Sounds and sweet airs, that give delight and hurt not:⁶¹
In a cowslip's bell I lie.⁶²

⁵⁰King Lear 4.6: Edgar. To Gloucester. **surge** a sudden powerful forward or upward movement, especially by a natural force such as the tide **chafes** rubs abrasively against another

⁵¹All's Well That Ends Well 1.3: Helena. **manifest** clear or obvious to the eye or mind

⁵²As You Like It 2.7: Duke Senior. **engendered** cause or give rise to (a feeling, situation, or condition)

⁵³The Tempest 5.1: Miranda. On seeing her betrothed Ferdinand's father Alonso and his retinue. **brave** ready to face and endure danger or pain; showing courage

⁵⁴The Tempest 5.1: Ariel. On learning he will soon be freed from his service to Prospero. **merrily** in a cheerful way

⁵⁵The Tempest 4.1: Prospero. Explaining his magic arts to Ferdinand. **foretold you** already told you

⁵⁶Sonnet 150. **give the lie to** show to be inaccurate or untrue

⁵⁷The Tempest 5.1: Prospero. Hands that release him from his bonds.

⁵⁸The Tempest 2.1: Gonzalo. **common** communal

⁵⁹The Tempest 4.1: Iris. **donation** gift, favour **estate** bestow

⁶⁰The Tempest 5.1: Ariel. **bough** main branch of a tree

⁶¹The Tempest 3.2: Caliban. **airs** tunes or short melodious songs

⁶²The Tempest 5.1: Ariel. **cowslip** a European primula with clusters of drooping fragrant

32. But that the dread of something after death⁶³
 It droppeth as the gentle rain from heaven.⁶⁴
33. And ye that on the sands with printless foot
 Do chase the ebbing Neptune—⁶⁵
 O, let me see thee walk! Thou dost not halt.⁶⁶
34. But, like a cloistress, she will veiled walk⁶⁷
 Out of the jaws of death.⁶⁸
35. As there is sense in truth and truth in virtue,⁶⁹
 Joy, gentle friends, joy and fresh days of love accompany your
 hearts!⁷⁰
36. For who would bear the whips and scorns of time,⁷¹
 And kiss the lips of unacquainted change?⁷²
37. Often have you heard that told:⁷³ Wherefore are these things hid?
 Wherefore have these gifts a curtain before 'em?⁷⁴

yellow flowers in spring, growing on dry grassy banks and in pasture

⁶³Hamlet, Prince of Denmark 3.1: Hamlet. **dread** anticipate with great apprehension or fear

⁶⁴The Merchant of Venice 4.1: Portia. She speaks of the quality of mercy. **droppeth** drops

⁶⁵Richard III 5.5: Henry, Earl of Richmond. **ye** you all **printless foot** footsteps that leave no mark **ebbing** receding, moving away

⁶⁶Henry IV, Part 1 2.4: Falstaff. **thee** you **thou** you **halt** stop

⁶⁷Twelfth Night 1.1: Valentine. **cloistress** nun **veil** a piece of fabric forming part of a nun's headdress, resting on the head and shoulders

⁶⁸Twelfth Night 3.4: Antonio.

⁶⁹Measure For Measure 5.1: Mariana.

⁷⁰A Midsummer Night's Dream 5.1: Theseus. **fresh** new

⁷¹Hamlet, Prince of Denmark 3.1: Hamlet. **scorns** feelings and expressions of contempt or disdain for someone or something

⁷²King John 3.4: Pandulph. **unacquainted** not having met before

⁷³The Merchant of Venice 2.7: Morocco.

⁷⁴Twelfth Night 1.3: Sir Toby Belch. **wherefore** for what reason

38. And summer's lease hath all too short a date:⁷⁵
 The hour's now come; the very minute bids thee ope thine ear.⁷⁶
39. I am all the daughters of my father's house, and all the brothers too.⁷⁷
 O spirit of love! how quick and fresh art thou.⁷⁸
40. And enterprises of great pith and moment⁷⁹
 Are melted into air, into thin air.⁸⁰
41. O, swear not by the moon, the inconstant moon,⁸¹
 If it be not now, yet it will come: the readiness is all.⁸²
42. And fearless minds climb soonest unto crowns⁸³
 That show, contain and nourish all the world.⁸⁴
43. Youth's a stuff will not endure;⁸⁵
 O, out of that 'no hope' what great hope have you!⁸⁶
44. And thus the native hue of resolution⁸⁷
 Lies rich in virtue and unmixed.⁸⁸

⁷⁵Sonnet 18. **lease** a contract by which one party conveys land, property, services, etc. to another for a specified time **hath** has **all too short a date** will end soon.

⁷⁶The Tempest 1.2: Prospero. He reveals to Miranda her past. **bids** asks **thee** you **ope open thine ear** your ear

⁷⁷Twelfth Night 2.4: Viola.

⁷⁸Twelfth Night 1.1: Duke Orsino. **quick alive art thou** you are

⁷⁹Hamlet, Prince of Denmark 3.1: Hamlet. **enterprises** projects **pith** substance, essence **moment** urgency

⁸⁰The Tempest 4.1: Prospero. What becomes of his conjured spirits.

⁸¹Romeo and Juliet 2.2: Juliet. Her response to Romeo's avowals. **swear** vow **inconstant** frequently changing; variable or irregular

⁸²Hamlet, Prince of Denmark 5.2: Hamlet. **readiness** the state of being fully prepared for something

⁸³Henry VI, Part III 4.7: Gloucester. **crowns** the top or highest part of something, i.e. awakening

⁸⁴Love's Labour Lost 4.3: Biron.

⁸⁵Twelfth Night 2.3: Feste. Youth is impermanent and subject to aging.

⁸⁶The Tempest 2.1: Antonio.

⁸⁷Hamlet, Prince of Denmark 3.1: Hamlet. **native hue of resolution** original aspiration

⁸⁸Troilus and Cressida 1.3: Agamemnon. **unmingled** not mixed, pure

45. Happiness courts thee in her best array⁸⁹
 And joy comes well in such a needy time.⁹⁰

46. Nature's bequest gives nothing but doth lend;⁹¹
 Thy truth, then, be thy dower.⁹²

47. Study is like the heaven's glorious sun,⁹³
 Which touch'd the very virtue of compassion in thee.⁹⁴

48. Uttering such dulcet and harmonious breath⁹⁵
 That long have frown'd upon their enmity!⁹⁶

49. Give me your hands, if we be friends;⁹⁷
 We are such stuff as dreams are made on.⁹⁸

50. And nothing 'gainst Time's scythe can make defence—⁹⁹
 Herein lives wisdom, beauty and increase.¹⁰⁰

⁸⁹Romeo and Juliet 3.3: Friar John. **courts thee** woos thee, seeks your favour **array** elaborate or beautiful clothing

⁹⁰Romeo and Juliet 3.5: Juliet. **comes well** is welcome **needy** insecure

⁹¹Sonnet 4. **bequest** legacy **gives...lend** is merely borrowed

⁹²King Lear 1.1: King Lear. Despite Cordelia's honesty, Lear does not perceive her faithfulness to him. These verses incite us to engage with truth as a test of faith, leaving behind the dower of possessions. **thy truth** your honesty **dower** life estate to which a woman is entitled on the death of her husband

⁹³Love's Labour Lost 1.1: Berowne. True study brings clarity. **glorious** having a striking beauty or splendour

⁹⁴The Tempest 1.2: Prospero. **thee** you

⁹⁵A Midsummer Night's Dream 2.1: Oberon. **uttering** speaking **dulcet** sweet and soothing

⁹⁶Richard III 5.5: Richmond. Brotherhood and peace to go beyond strife. **that long** that for a long time **have frowned** have disapproved of **enmity** a state or feeling of active opposition or hostility

⁹⁷A Midsummer Night's Dream 5.1: Puck.

⁹⁸The Tempest 4.1: Prospero. On the insubstantiality of phenomenal objects.

⁹⁹Sonnet 12. Impermanence. **scythe** a tool used for cutting crops such as grass or corn, with a long curved blade at the end of a long pole attached to one or two short handles.

¹⁰⁰Sonnet 11. Touching impermanence we get wisdom, and our love increases. **herein** in this insight

51. I must go seek some dewdrops here;¹⁰¹
It blesseth him that gives and him that takes.¹⁰²
52. I put you to the use of your own virtues.¹⁰³
All things are ready, if our minds be so.¹⁰⁴
53. Now stand you on the top of happy hours,¹⁰⁵
Against the stormy gusts of winter's day.¹⁰⁶
54. Let gentleness my strong enforcement be¹⁰⁷
To take a new acquaintance of thy mind.¹⁰⁸
55. To take arms against a sea of troubles, and by opposing end them?¹⁰⁹
Let it not enter in your mind of love.¹¹⁰
56. These most brisk and giddy-paced times:¹¹¹
Is man no more than this? Consider him well.¹¹²
57. Who with thy saffron wings upon my flowers¹¹³
Calls back the lovely April of her prime:¹¹⁴ the form of my intent.¹¹⁵

¹⁰¹ A Midsummer Night's Dream 2.1: Fairy.

¹⁰² The Merchant of Venice 4.1: Portia. On mercy (compassion).

¹⁰³ All's Well That Ends Well 5.1: Helena.

¹⁰⁴ Henry V 4.3: King Henry

¹⁰⁵ Sonnet 16.

¹⁰⁶ Sonnet 13. **gust** a sudden strong rush of wind

¹⁰⁷ As You Like It 2.7: Orlando

¹⁰⁸ Sonnet 77.

¹⁰⁹ Hamlet, Prince of Denmark 3.1: Hamlet.

¹¹⁰ Merchant of Venice 2.8: Salerio.

¹¹¹ Twelfth Night 2.4: Duke Orsino. **brisk** active and energetic **giddy-paced** disorienting and alarming times

¹¹² King Lear 3.4: King Lear.

¹¹³ The Tempest 4.1: Ceres. **saffron** an orange-yellow flavouring, food colouring, and dye made from the dried stigmas of a crocus.

¹¹⁴ Sonnet 3. **prime** the state or time of greatest vigour or success in a person's life

¹¹⁵ Twelfth Night 1.2: Viola. Beginner's mind, aspiration.

58. It is a wise father that knows his own child,¹¹⁶
 Like to a double cherry, seeming parted, but yet an union in parti-
 tion.¹¹⁷
59. In action how like an angel! In apprehension how like a god,¹¹⁸
 That the rude sea grew civil at her song.¹¹⁹
60. Gaze where you should, and that will clear your sight.¹²⁰
 Enrich the time to come with smooth-fac'd peace.¹²¹
61. The slings and arrows of outrageous fortune—¹²²
 These blessed candles of the night.¹²³
62. O, from what power hast thou this powerful might,¹²⁴
 By chance or nature's changing course untrimm'd?¹²⁵
63. Rise from the ground like feathered Mercury,¹²⁶
 Then to the elements be free, and fare thou well!¹²⁷
64. The constancy and virtue of your love—¹²⁸

¹¹⁶The Merchant of Venice 2.2: Launcelot.

¹¹⁷A Midsummer Night's Dream 3.2: Helena.

¹¹⁸Hamlet, Prince of Denmark 2.2: Hamlet. He speaks of man. **apprehension** under-
standing

¹¹⁹A Midsummer Night's Dream 2.1: Oberon. Of a mermaid on a dolphin's back. **rude**
rough, choppy **civil** calm

¹²⁰Comedy of Errors 3.2: Luciana. **gaze** look steadily and intently

¹²¹Richard III 5.5: Henry, Earl of Richmond.

¹²²Hamlet, Prince of Denmark 3.1: Hamlet. Suffering resulting from past actions. **slings**
a simple weapon in the form of a strap or loop, used to hurl stones **outrageous** very bold and
unusual and rather shocking

¹²³The Merchant of Venice 5.1: Bassanio. The stars.

¹²⁴Sonnet 150.

¹²⁵Sonnet 18. The insight of impermanence gives us power over our lives. **untrimmed** not
having been adjusted (a sail) to take advantage of the wind

¹²⁶Henry IV, Part 1 4.1: Vernon.

¹²⁷The Tempest, 5.1: Prospero. **fare thou well** go well, have a good trip

¹²⁸Sonnet 117

Diffusest honey-drops, refreshing showers.¹²⁹

65. For never-resting time leads summer on—¹³⁰
 The wheel is come full circle: I am here.¹³¹
66. But how is it that this lives in thy mind,¹³²
 The undiscover'd country from whose bourn no traveller returns?¹³³
67. They are the books, the arts, the academes—¹³⁴
 And I serve the fairy queen.¹³⁵
68. Smooth runs the water where the brook is deep.¹³⁶
 What stronger breastplate than a heart untainted?¹³⁷
69. Then wisely, good sir, weigh our sorrow with our comfort,¹³⁸
 That ebb and flow by the moon.¹³⁹
70. All that glisters is not gold. To plainness honour's bound¹⁴⁰
 When majesty falls to folly.¹⁴¹

¹²⁹The Tempest 4.1: Ceres. **diffusest** spread over a wide area

¹³⁰Sonnet 5. Time here is impermanence.

¹³¹King Lear 5.3: Edmund. On discovering his half-brother Edgar.

¹³²The Tempest 1.2: Prospero

¹³³Hamlet, Prince of Denmark 3.1: Hamlet. What is beyond death. **bourn** boundary

¹³⁴Love's Labour Lost: 4.3. **academes** academies. They put their life into books, arts, or intellectual knowledge.

¹³⁵A Midsummer Night's Dream 2.1: Fairy.

¹³⁶The Tempest, Epilogue: Prospero.

¹³⁷The Tempest 2.1: Gonzalo. **breastplate** a piece of armour covering the chest **untainted** not contaminated or polluted

¹³⁸The Tempest 2.1: Gonzalo.

¹³⁹King Lear 5.3: King Lear.

¹⁴⁰The Merchant of Venice 2.7. **glisters** sparkles, glitters **bound** restricted or confined to

¹⁴¹King Lear 1.1: Kent. King Lear is caught in the wrong view that his daughter Cordelia is not grateful to him. Kent, knowing her faithfulness, tries to intervene. **bound** restricted or confined to **majesty** impressive beauty, royal power **folly** lack of good sense, foolishness

71. Think'st thou I'd make a life of jealousy?¹⁴²
 The quality of mercy is not strain'd.¹⁴³
72. O heaven, O earth, bear witness to this sound,¹⁴⁴
 As full of spirit as the month of May.¹⁴⁵
73. When I consider every thing that grows
 Holds in perfection but a little moment—¹⁴⁶
 Pray you, tread softly, that the blind mole may not hear a foot fall.¹⁴⁷
74. With gentle conference, soft and affable,¹⁴⁸
 Let your indulgence set me free.¹⁴⁹
75. Light, seeking light, doth light of light beguile;¹⁵⁰
 Now let not Nature's hand keep the wild flood confin'd!¹⁵¹
76. True, I talk of dreams,¹⁵² for there is nothing
 Either good or bad, but thinking makes it so.¹⁵³

¹⁴²Othello 3.3: Othello. Iago plants false seeds in Othello of his wife's unfaithfulness. Othello says he will not live in jealousy.

¹⁴³The Merchant of Venice 4.1: Portia. Compassion frees us from the bonds of jealousy, and it is not difficult at all. **not strained** not artificial or forced

¹⁴⁴The Tempest 2.1: Miranda. **bear witness to** testify to

¹⁴⁵Henry IV, Part 1 4.1: Vernon.

¹⁴⁶Sonnet 15.

¹⁴⁷The Tempest 4.1: Caliban. **mole** a small burrowing mammal with dark velvety fur, a long muzzle, and very small eyes, feeding mainly on worms, grubs, and other invertebrates. **foot fall** footprint

¹⁴⁸Taming of the Shrew 2.1: Petruchio. **conference** conversation, speech **affable** friendly, good-natured, or easy to talk to

¹⁴⁹The Tempest, Epilogue: Prospero. **indulgence** the state or attitude of being indulgent or tolerant

¹⁵⁰Love's Labour Lost 1.1: Berowne. **Light** i.e., eyes **light** enlightenment **light...beguile** we are cheated out of enlightenment by excessive searching

¹⁵¹Henry IV, Part 2 1.1: Northumberland.

¹⁵²Romeo and Juliet 1.4: Mercutio. This follows Romeo's interruption on his depiction of Queen Mab, who tempts men and women with desires in their sleep.

¹⁵³Hamlet, Prince of Denmark 2.2: Hamlet. In conversation with Guildenstern he sees Denmark as a prison, but recognizes that this is the product of his own thinking.

77. What's in a name? that which we call a rose¹⁵⁴
 Being once display'd doth fall that very hour.¹⁵⁵
78. O, if you but knew how you the purpose cherish!¹⁵⁶
 If all were minded so, the times should cease.¹⁵⁷
79. What is love? 'tis not hereafter,¹⁵⁸
 And being frank she lends to those are free.¹⁵⁹
80. What's to come is still unsure;¹⁶⁰ what's past is prologue.¹⁶¹
 Present mirth hath present laughter.¹⁶²
81. And the moon changes even as your mind,¹⁶³
 But thy eternal summer shall not fade.¹⁶⁴
82. I, thus neglecting worldly ends,¹⁶⁵
 Play out the play.¹⁶⁶
83. Continue still in this so good a mind,¹⁶⁷
 Wherein it finds a joy above the rest.¹⁶⁸

¹⁵⁴Romeo and Juliet 2.2: Juliet. She sees the illusory nature of the world of name and form.

¹⁵⁵Twelfth Night 2.4: Orsino.

¹⁵⁶The Tempest, Epilogue: Prospero. **the purpose cherish** hold to your deep aspiration

¹⁵⁷Sonnet 11.

¹⁵⁸Twelfth Night 2.3: Feste. **hereafter** at some time in the future

¹⁵⁹Sonnet 4. **frank** open, sincere, or undisguised

¹⁶⁰Twelfth Night 2.3: Feste.

¹⁶¹The Tempest 2.1: Antonio. **prologue** an event or act that leads to another

¹⁶²Twelfth Night 2.3: Feste. **mirth** cheerfulness, joyfulness

¹⁶³The Taming of the Shrew 4.5: Katherina.

¹⁶⁴Sonnet 18. **eternal** undying, immortal

¹⁶⁵The Tempest 1.2: Prospero. **neglecting** not paying attention to

¹⁶⁶Henry IV, Part 1 2.4: Falstaff.

¹⁶⁷Henry VI, Part II 4.9: King Henry.

¹⁶⁸Sonnet 91.

84. To forswear the full stream of the world
 And to live in a nook merely monastic¹⁶⁹
 And by my body's action teach my mind.¹⁷⁰
85. Defer no time, delays have dangerous ends;¹⁷¹
 Thou shalt be as free as mountain winds.¹⁷²
86. Understanding begins to swell¹⁷³ by prayer, which pierces so
 That it assaults mercy itself, and frees all faults.¹⁷⁴
87. As it is a spare life, look you, it fits my humour well,¹⁷⁵
 With smiling plenty, and fair prosperous days!¹⁷⁶
88. Th'endeavour of this present breath may buy¹⁷⁷
 The very lifeblood of our enterprise.¹⁷⁸
89. But I will tarry; the fool will stay, and let the wise man fly,¹⁷⁹
 To pay this debt of love but to a brother.¹⁸⁰
90. And now let's go hand in hand, not one before another,¹⁸¹

¹⁶⁹As You Like It 3.2: Rosalind. **nook** a corner or recess, especially one offering seclusion or security

¹⁷⁰Coriolanus 3.2: Coriolanus.

¹⁷¹Henry VI, Part 1: Alençon. **defer** put off (an action or event) to a later time; postpone
ends a termination of a state or situation

¹⁷²The Tempest 1.2: Prospero.

¹⁷³The Tempest 5.1: Prospero. **swell** become or make greater in intensity, number, amount, or volume

¹⁷⁴The Tempest, Epilogue: Prospero. **assaults** make a physical attack on **mercy** compassion

¹⁷⁵As You Like It 3.2: Touchstone. **spare** frugal **humour** temperament

¹⁷⁶Richard III 5.5: Richmond.

¹⁷⁷Love's Labour Lost 1.1: King. **endeavour** attempt to achieve a goal

¹⁷⁸Henry IV, Part 1 4.1: Hotspur. **lifeblood** the indispensable factor or influence that gives something its strength and vitality

¹⁷⁹King Lear 2.4: Fool. **tarry** stay longer than intended; delay leaving a place **fly** depart hastily

¹⁸⁰Twelfth Night 1.1: Orsino.

¹⁸¹Comedy of Errors 5.1: Dromio of Ephesus.

Swifter than the moon's sphere.¹⁸²

91. Smiling at grief:¹⁸³ Awake, awake!¹⁸⁴
In delay there lies no plenty.¹⁸⁵

92. And then the moon, like to a silver bow¹⁸⁶
Upon the place beneath: it is twice blest.¹⁸⁷

93. And as the morning steals upon the night,¹⁸⁸
Consideration like an angel came.¹⁸⁹

94. When we have shuffled off this mortal coil,¹⁹⁰
There's nothing ill can dwell in such a temple.¹⁹¹

95. Be not afeard; the isle is full of noises,¹⁹²
To entrap the wisest.¹⁹³

96. Roses have thorns, and silver fountains mud—¹⁹⁴
I would you would make use of that good wisdom.¹⁹⁵

¹⁸²A Midsummer Night's Dream 2.1: Fairy.

¹⁸³Twelfth Night 2.4: Viola.

¹⁸⁴The Tempest 2.1: Ariel.

¹⁸⁵Twelfth Night 2.3: Feste. plenty profit

¹⁸⁶A Midsummer Night's Dream 1.1: Hippolyta. The moon overlooking the world at night.

¹⁸⁷The Merchant of Venice 4.1: Portia. The light of the moon is the light of compassion, lighting the moon and the earth below.

¹⁸⁸The Tempest 5.1: Prospero. steals move somewhere quietly or surreptitiously

¹⁸⁹The Tempest 2.1: Antonio. consideration mindfulness and sensitivity towards others

¹⁹⁰Hamlet, Prince of Denmark 3.1: Hamlet. shuffled off this mortal coil become free of ideas about birth and death

¹⁹¹The Tempest 1.2: Miranda.

¹⁹²The Tempest 3.2: Caliban. afeard afraid

¹⁹³The Merchant of Venice 3.2: Bassanio.

¹⁹⁴Sonnet 35

¹⁹⁵King Lear 1.4: Goneril.

97. Make the babbling gossip of the air cry out:¹⁹⁶
 ‘There are occasions and causes, why and wherefore in all things!’¹⁹⁷
98. Or to thyself at least kind-hearted prove:¹⁹⁸
 As fast as thou shalt wane, so fast thou growest.¹⁹⁹
99. For virtue and true beauty of the soul,²⁰⁰
 Halloo your name to the reverberate hills!²⁰¹
100. But we in silence hold this virtue well:²⁰²
 The amity that wisdom knits not, folly may easily untie.²⁰³
101. Thy virtues spoke of, and thy beauty sounded,²⁰⁴
 The better part of valour is discretion.²⁰⁵
102. Draw the curtain close and let us all to meditation,²⁰⁶
 To pluck bright honour from the pale-fac'd moon.²⁰⁷
103. My crown is call'd content. A crown it is that seldom kings enjoy.²⁰⁸

¹⁹⁶Twelfth Night 1.5: Viola. **babbling** (of a stream) make the continuous murmuring sound of water flowing over stones **gossip** casual or unconstrained conversation or reports about other people

¹⁹⁷Henry V 5.1: Fluellen. **wherefore** for what reason *nb.* “is” changed to “are”

¹⁹⁸Sonnet 10.

¹⁹⁹Sonnet 11. **wane** (of the moon) have a progressively smaller part of its visible surface illuminated, so that it appears to decrease in size.

²⁰⁰Henry VIII 4.2: Katherine.

²⁰¹Twelfth Night 1.5: Viola. **Halloo** cry or shout ‘halloo’ to attract attention **reverberate** (of a place) appear to vibrate because of a loud noise

²⁰²Troilus and Cressida 4.1: Paris.

²⁰³Troilus and Cressida 2.3: Ulysses. **amity** friendly relations **knits** causes to unite **folly** lack of good sense, foolishness

²⁰⁴Taming of the Shrew 2.1: Petruchio. **sounded** tested

²⁰⁵Henry IV, Part I 5.4: Falstaff. **valour** great courage in the face of danger **discretion** the freedom to decide what should be done in a particular situation

²⁰⁶Henry VI, Part II 3.3: King Henry.

²⁰⁷Henry IV, Part I 1.3: Hotspur. **pluck** take hold of (something) and quickly remove it from its place

²⁰⁸Henry VI, Part III 3.1: King Henry.

Silence bestows that virtue on it.²⁰⁹

104. Time travels in divers paces with divers persons,²¹⁰
And, since I saw thee, th' affliction of my mind amends.²¹¹
105. When wheat is green, when hawthorn buds appear,²¹²
These vacant leaves thy mind's imprint will bear.²¹³
106. Burd'ned with like weight of pain,²¹⁴
Thou didst smile, infused with a fortitude from heaven.²¹⁵
107. This bud of love, by summer's ripening breath—²¹⁶
Was it not to refresh the mind of man?²¹⁷
108. So shaken as we are, so wan with care—²¹⁸
Awake, dear heart, awake; thou hast slept well. Awake!²¹⁹
109. Enforce attention like deep harmony;²²⁰
You shall find your safety manifested.²²¹
110. Hath not in nature's mystery more science²²²
To make the coming hour o'erflow with joy?²²³

²⁰⁹ Merchant of Venice 5.1: Nerissa. **bestows** confers or presents (an honour, right, or gift)

²¹⁰ As You Like It 3.2: Rosalind. **diverse different paces** speeds

²¹¹ The Tempest 5.1: Alonso. **amends** is put right

²¹² A Midsummer Night's Dream 1.1: Helena.

²¹³ Sonnet 77. **vacant leaves** empty pages mind's **imprint** writing

²¹⁴ Comedy of Errors 2.1: Adriana. **burdened** loaded heavily

²¹⁵ The Tempest 1.2: Prospero. **infused** filled, pervaded **fortitude** courage in pain or adversity

²¹⁶ Romeo and Juliet 2.2: Juliet.

²¹⁷ The Taming of the Shrew 3.1: Lucentio.

²¹⁸ Henry IV, Part I 1.1: King Henry. **wan** (of a person's complexion or appearance) pale and giving the impression of illness or exhaustion

²¹⁹ The Tempest 1.2: Prospero.

²²⁰ Richard II 2.1: Gaunt. **enforce** cause (something) to happen by necessity

²²¹ Measure For Measure 4.3: Duke. **manifested** clear or obvious to the eye or mind

²²² All's Well That Ends Well 5.3: King.

²²³ All's Well That Ends Well 2.4: Parolles. **o'erflow** overflow

111. How hard it is to hide the sparks of nature!²²⁴
 Virtue is bold, and goodness never fearful.²²⁵

112. I will believe thou hast a mind that suits²²⁶
 And may enjoy such quiet walks as these.²²⁷

113. Who doth ambition shun, and loves to live i' th' sun,²²⁸
 He finds the joys of heaven here on earth.²²⁹

114. Enjoy thy plainness. It nothing ill becomes thee.²³⁰
 For 'tis the mind that makes the body rich.²³¹

115. Crowning the present, doubting of the rest?²³²
 Keep unshaked that temple, thy fair mind.²³³

116. Unlooked for joy in that I honour most:²³⁴
 Your bounty, virtue, fair humility.²³⁵

117. Divert strong minds to the course of altring things.²³⁶

²²⁴Cymbeline 3.3: Belarius. **sparks of nature** signs of inherent qualities

²²⁵Measure For Measure 3.1: Duke. **bold** showing a willingness to take risks; confident and courageous

²²⁶Twelfth Night 1.2: Viola. **suits** be convenient for or acceptable to

²²⁷Henry VI, Part II 4.10: Iden.

²²⁸As You Like It 2.5: Song. **ambition** desire and determination to achieve success **shun** persistently avoid, ignore, or reject (someone or something) through antipathy or caution i' th' sun in the sun

²²⁹Merchant of Venice 3.5: Jessica.

²³⁰Antony and Cleopatra 2.4: Pompey.

²³¹The Taming of the Shrew 4.3: Petruchio.

²³²Sonnet 115. **crowning the present** resting in the present moment

²³³Cymbeline 2.1: Second Lord.

²³⁴Sonnet 25. **Unlooked for** unexpectedly/overlooked, disregarded **joy...most** enjoy what I consider most worthy of honour

²³⁵Richard III 3.7: Buckingham. **bounty** something given or occurring in generous amounts

²³⁶Sonnet 115. **divert** cause (someone or something) to change course or turn from one direction to another **altering things** things that change in character or composition, typically in a comparatively small but significant way

Where words are scarce, they are seldom spent in vain.²³⁷

118. For virtue's office never breaks men's troth,²³⁸
 Nor hath Love's mind of any judgment taste.²³⁹
119. As Nature was in making graces dear,²⁴⁰
 Then happy I that love and am beloved.²⁴¹
120. You bear a gentle mind, and heav'nly blessings follow such creatures.²⁴²
 Steel thy fearful thoughts and change misdoubt to resolution.²⁴³
121. Do not infest your mind with beating on
 The strangeness of this business;²⁴⁴
 It is the purpose that makes strong the vow.²⁴⁵
122. A turn or two I'll walk to still my beating mind.²⁴⁶
 My crown is in my heart, not on my head.²⁴⁷
123. That love which virtue begs and virtue grants²⁴⁸
 Is true of mind and made of no such baseness.²⁴⁹

²³⁷Richard II 2.1: Gaunt. **scarce** occurring in small numbers or quantities; rare **seldom** not often; rarely **vain** having no likelihood of fulfilment

²³⁸Love's Labour Lost 5.2: Princess. **office** function **troth** faith or loyalty pledged

²³⁹A Midsummer Night's Dream 1.1: Helena.

²⁴⁰Love's Labour Lost 2.1: Boyet. **dear** costly

²⁴¹Sonnet 25.

²⁴²Henry VIII 2.3: Chamberlain.

²⁴³Henry VI, Part II 3.1: York. **steel** mentally prepare (oneself) to do or face something difficult **misdoubt** mistrust, uncertainty

²⁴⁴The Tempest 5.1: Prospero. **infest** overwhelm **beating** dwelling

²⁴⁵Troilus and Cressida 5.3: Cassandra. **purpose** intention, volition

²⁴⁶The Tempest 4.1: Prospero. **A turn or two I'll walk** I'll walk around a bit **beating mind** mind overwhelmed with emotion

²⁴⁷Henry VI, Part III 3.1: King Henry.

²⁴⁸Henry VI, Part III 3.2: Lady Grey. **begs** asks for

²⁴⁹Othello 3.4: Desdemona. **baseness** lack of moral principles

124. Your patience and your virtue well deserves it²⁵⁰
 That every eye which in this forest looks
 Shall see thy virtue witness'd every where.²⁵¹
125. Cease, cease these jars and rest your minds in peace²⁵²
 And take thou my oblation, poor but free.²⁵³
126. To make you understand this in a manifested effect:²⁵⁴
 Now you are heir, therefore enjoy it now.²⁵⁵
127. The purest spring is not so free from mud;²⁵⁶
 It is the show and seal of nature's truth.²⁵⁷
128. Comets, importing change of times and states—²⁵⁸
 O infinite virtue, com'st thou smiling from
 The world's great snare uncaught?²⁵⁹
129. The very virtue of compassion in thee²⁶⁰
 Shall change all griefs and quarrels into love.²⁶¹
130. You see how all conditions, how all minds tender down their ser-

²⁵⁰ As You Like It 5.4: Jaques.

²⁵¹ As You Like It 3.2: Orlando. witnessed openly shown

²⁵² Henry VI, Part I 1.1: Bedford. jars discord or disagreements

²⁵³ Sonnet 125. **oblation** a thing presented or offered to God or a god

²⁵⁴ Measure For Measure 4.2: Duke. **manifested** clear or obvious to the eye or mind

²⁵⁵ Henry VI, Part III 1.2: Edward. **heir** a person who inherits and continues the work of a predecessor

²⁵⁶ Henry VI, Part II 3.1: Gloucester.

²⁵⁷ All's Well That Ends Well 1.3: Countess. **seal** a thing regarded as a confirmation or guarantee of something

²⁵⁸ Henry VI, Part I 1.1: Bedford. **importing** indicating or signifying

²⁵⁹ Antony and Cleopatra 4.8: Cleopatra. **snare** a trap for catching birds or mammals; a thing likely to lure or tempt someone into harm or error

²⁶⁰ The Tempest 1.2: Prospero.

²⁶¹ Henry V 5.2: Queen Isabella. **quarrel** an angry argument or disagreement

vices?²⁶²

Silence is the perfectest herald of joy.²⁶³

131. All of one nature, of one substance bred,²⁶⁴
When inward joy enforc'd my heart to smile!²⁶⁵

132. Who alone suffers suffers most i' th' mind,²⁶⁶
Then music with her silver sound
With speedy help doth lend redress.²⁶⁷

133. An odorous chaplet of sweet summer buds²⁶⁸
Whereof the root was fix'd in virtue's ground.²⁶⁹

134. One feast, one house, one mutual happiness,²⁷⁰
With profits of the mind, study and fast.²⁷¹

135. The griefs are ended by seeing the worst,²⁷²
Then sigh not so, but let them go.²⁷³

²⁶²Timon of Athens 1.1: Poet. **tender down** offer *nb.* *interceding clause removed* “*You see how all conditions, how all minds, / As well of glib and slipp'ry creatures as / Of grave and austere quality, tender down / Their services to Lord Timon.*”

²⁶³Much Ado About Nothing 2.1: Claudio. **herald** a person or thing viewed as a sign that something is about to happen

²⁶⁴Henry IV, Part I 1.1: King. **bred** reared or raised in a specified environment or way

²⁶⁵Two Gentlemen of Verona 1.2: Julia. **enforced** caused by necessity

²⁶⁶King Lear 3.6: Edgar. **i' th' mind** in the mind

²⁶⁷Romeo and Juliet 4.5: Peter. **doth lend redress** does offer remedy or compensation for a wrong or grievance

²⁶⁸A Midsummer Night's Dream 2.1: Titania. **odorous** having or giving off a fragrance **chaplet** a garland or circlet for a person's head

²⁶⁹Henry VI, Part III 3.3: Warwick.

²⁷⁰Two Gentlemen of Verona 5.4: Valentine.

²⁷¹Measure for Measure 1.4: Lucio. **profits** advantages; benefits **fast** abstain from all or some kinds of food or drink

²⁷²Othello 1.3: Duke.

²⁷³Much Ado About Nothing 2.3: Balthasar.

136. To shun the heaven that leads men to this hell,²⁷⁴
 The wild sea of my conscience, I did steer.²⁷⁵

137. Through the forest I have gone²⁷⁶
 To make some special instance special-blest.²⁷⁷

138. Clouds and eclipses stain both moon and sun—²⁷⁸
 I'll be as patient as a gentle stream.²⁷⁹

139. For I must tell you friendly in your ear:²⁸⁰
 The forest walks are wide and spacious.²⁸¹

140. As plays the sun upon the glassy streams,²⁸²
 Awake the pert and nimble spirit of mirth.²⁸³

141. Full merrily the humble-bee doth sing,²⁸⁴
 'The more I give to thee, the more I have.'²⁸⁵

142. The sea all water, yet receives rain still—²⁸⁶
 God be thank'd, there is no need of me.²⁸⁷

²⁷⁴Sonnet 129. **shun** persistently avoid, ignore, or reject (someone or something) through antipathy or caution

²⁷⁵Henry VIII 2.4: King.

²⁷⁶Midsummer Night's Dream 2.2: Puck.

²⁷⁷Sonnet 52. **blest** blessed, made holy, consecrated

²⁷⁸Sonnet 35. **eclipse** an obscuring of the light from one celestial body by the passage of another between it and the observer or between it and its source of illumination **stain** mark or discolour with something that is not easily removed

²⁷⁹Two Gentlemen of Verona 2.7: Julia.

²⁸⁰As You Like It 3.5: Rosalind.

²⁸¹Titus Andronicus 2.1: Aaron.

²⁸²Henry V 1.2: Suffolk.

²⁸³Midsummer Night's Dream 1.1: Theseus. **pert** lively **nimble** (of the mind) able to think and understand quickly **mirth** cheery, joy

²⁸⁴Troilus and Cressida 5.10: Pandarus. **merrily** in a cheerful way

²⁸⁵Romeo and Juliet 2.2: Juliet.

²⁸⁶Sonnet 135.

²⁸⁷Richard III 3.7: Gloucester.

143. Out of this nettle, danger, we pluck this flower, safety,²⁸⁸
And make us heirs of all eternity.²⁸⁹

144. That's a valiant flea that dare eat his breakfast on the lip of a lion.²⁹⁰
Whilst I am bound to wonder, I am bound to pity too.²⁹¹

145. Full many a glorious morning have I seen,²⁹²
For I impair not beauty being mute.²⁹³

146. A little fire is quickly trodden out;²⁹⁴
All losses are restored, and sorrows end.²⁹⁵

147. My friends were poor, but honest; so's my love.²⁹⁶
In life's uncertain voyage, I will some kindness do them.²⁹⁷

148. Let's take the instant by the forward top²⁹⁸
And do whate'er thou wilt swift-footed Time.²⁹⁹

149. One minute, nay, one quiet breath of rest.³⁰⁰
A kingdom for it was too small a bound.³⁰¹

²⁸⁸Henry IV, Part I 2.3: Hotspur. **nettle** a herbaceous plant which has jagged leaves covered with stinging hairs **pluck** take hold of (something) and quickly remove it from its place

²⁸⁹Love's Labour Lost 1.1: King. **heirs** those who inherit **eternity** infinite or unending time; timelessness

²⁹⁰Henry V 3.7: Orleans. **valiant** possessing or showing courage or determination

²⁹¹Cymbeline 1.6: Iachimo. **whilst** while **bound** restricted or confined to a specified place or thing

²⁹²Sonnet 33. **glorious** having a striking beauty or splendour

²⁹³Sonnet 83. **impair** weaken or damage (something, especially a faculty or function) **mute** refraining from speech or temporarily speechless

²⁹⁴Henry VI, Part III 4.8: Clarence. **trodden** having set one's foot down on top of

²⁹⁵Sonnet 30. **restored** given back

²⁹⁶All's Well That Ends Well 1.3: Helena.

²⁹⁷Timon of Athens 5.1: Timon.

²⁹⁸All's Well That Ends Well 5.3: King. **take the instant by the forward top** tug occasion by the forelock (hair at the front of the head), i.e. make good use of the present moment.

²⁹⁹Sonnet 19.

³⁰⁰King John 3.4: Pandulph.

³⁰¹Henry IV, Part I 5.4: Prince Henry. **bound** a territorial limit; a boundary

150. With sun and moon, with earth and sea's rich gems,³⁰²
 Buy terms divine in selling hours of dross.³⁰³

151. Sweet are the uses of adversity³⁰⁴
 Over whose acres walk'd those blessed feet.³⁰⁵

152. Men of great worth resorted to this forest³⁰⁶
 As many fresh streams meet in one salt sea.³⁰⁷



³⁰²Sonnet 21.

³⁰³Sonnet 146. **terms divine** touch no-birth no-death/the ultimate/favourable terms from God **hours of dross** time wasted devoted to material pleasures

³⁰⁴As You Like It 2.1: Duke Senior. **uses** the value or advantages of something

³⁰⁵Henry IV, Part I 1.1: King Henry IV. **acres** a unit of land area equal to 4,840 square yards (0.405 hectare)

³⁰⁶As You Like It 5.4: Jaques de Boys. **worth** high value or merit **resorted** turn to and adopt (a course of action, especially an extreme or undesirable one) so as to resolve a difficult situation

³⁰⁷Henry V 1.2: Canterbury.

