



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

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<sup>1</sup>The Tempest 1.2: Ariel. Miraculous action, as quick as thought.

<sup>2</sup>Sonnet 8. Thunder is the speechless song of clouds. *nb.* "Seeming" changed to "seems".

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

<sup>4</sup>Sonnet 11. **thou shouldst** you should **in bounty** generously

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

<sup>6</sup>Sonnet 3. **glass** mirror **thee** you. You are your mother's reflection.

<sup>7</sup>Love's Labour Lost 1.1: Berowne. **ere** before

<sup>8</sup>The Tempest, Epilogue: Prospero

<sup>9</sup>Sonnet 10. **grant** allow **wilt** will **thou** you **art** are

<sup>10</sup>Richard III 3.7: Buckingham

6. Now my charms are all o'erthrown,<sup>11</sup>  
Begot of nothing but vain fantasy.<sup>12</sup>
7. Look, whom she best endow'd she gave thee more;<sup>13</sup>  
Our fancies are more giddy and unfirm.<sup>14</sup>
8. Sap checked with frost and lusty leaves quite gone,<sup>15</sup>  
Courage and hope both teaching him the practice.<sup>16</sup>
9. Rough winds do shake the darling buds of May.<sup>17</sup>  
I'll kneel down, and ask of thee forgiveness.<sup>18</sup>
10. Hourly joys be still upon you!<sup>19</sup>  
And frame your mind to mirth and merriment.<sup>20</sup>
11. The moon new-bent in heaven, shall behold the night<sup>21</sup>  
That has such people in't!<sup>22</sup>
12. And having climb'd the steep-up heavenly hill,<sup>23</sup>

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

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

<sup>13</sup>Sonnet 11. **she** Nature **best endow'd** gave the best qualities to

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

<sup>15</sup>Sonnet 5. Trees in winter. **checked** congealed **lusty** healthy and strong

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

<sup>17</sup>Sonnet 18. Inclement weather precedes summer. Adversity at a tender age.

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

<sup>19</sup>The Tempest 4.1: Juno. Continue to experience joy in every moment.

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

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

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

<sup>23</sup>Sonnet 7. The sun rising.

Fortune, good night: smile once more: turn thy wheel!<sup>24</sup>

13. Beauty o'ersnow'd and bareness every where<sup>25</sup>  
Thaws and resolves itself into a dew.<sup>26</sup>

14. Their eyes do offices of truth, their words are natural breath,<sup>27</sup>  
All dedicated to closeness and the bettering of my mind.<sup>28</sup>

15. Sound me from my lowest note to the top of my compass:<sup>29</sup>  
My heart is true as steel.<sup>30</sup>

16. Thy self thy foe, to thy sweet self too cruel;<sup>31</sup>  
I am sure care's an enemy to life.<sup>32</sup>

17. Sermons in stones, and good in everything—<sup>33</sup>  
And therefore sit you down in gentleness.<sup>34</sup>

18. Have more than thou showest, speak less than thou knowest,<sup>35</sup>  
Nor lose possession of that fair thou ow'st.<sup>36</sup>

<sup>24</sup>King 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.

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

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

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

<sup>28</sup>The Tempest 1.2: Prospero. **closeness** solitude

<sup>29</sup>Hamlet, 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

<sup>30</sup>A Midsummer Night's Dream 2.1: Helena.

<sup>31</sup>Sonnet 1. **thy** your **foe** enemy

<sup>32</sup>Twelfth Night 1.3: Sir Toby Belch. **care** worry

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

<sup>34</sup>As You Like It 2.7: Duke Senior.

<sup>35</sup>The Tempest 2.1: Antonio. **thou showest** you show **thou knowest** you know

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

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

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

<sup>38</sup>Twelfth Night 1.1: Duke Orsino. **fancy** imagination **fantastical** remote from reality

<sup>39</sup>Sonnet 16.

<sup>40</sup>Twelfth Night 1.5: Viola. The willow cabin represents loyalty.

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

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

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

<sup>44</sup>The Tempest 2.1: Miranda. **weep** cry

<sup>45</sup>Hamlet, Prince of Denmark 3.1: Hamlet. **thee** you

<sup>46</sup>The Tempest 4.1: Iris. **contract** a formal agreement to marry

<sup>47</sup>Twelfth Night 1.1: Orsino.

<sup>48</sup>Henry the Fourth, Part 2 1.1: Northumberland.

<sup>49</sup>King Lear 4.6: King Lear. To the blinded Gloucester. **thine** your

The murmuring surge, that on the unnumber'd idle pebbles  
chafes.<sup>50</sup>

26. And manifest experience had collected<sup>51</sup>  
Of drops that sacred pity hath engend'red.<sup>52</sup>

27. How beauteous mankind is! O brave new world,<sup>53</sup>  
Merrily, merrily, shall I live now.<sup>54</sup>

28. These our actors, as I foretold you, were all spirits<sup>55</sup>  
To make me give the lie to my true sight.<sup>56</sup>

29. With the help of your good hands<sup>57</sup> all things in common nature  
Should produce without sweat or endeavour.<sup>58</sup>

30. And some donation freely to estate<sup>59</sup>  
Under the blossom that hangs on the bough.<sup>60</sup>

31. Sounds and sweet airs, that give delight and hurt not:<sup>61</sup>  
In a cowslip's bell I lie.<sup>62</sup>

<sup>50</sup>King 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

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

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

<sup>53</sup>The 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

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

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

<sup>56</sup>Sonnet 150. **give the lie to** show to be inaccurate or untrue

<sup>57</sup>The Tempest 5.1: Prospero. Hands that release him from his bonds.

<sup>58</sup>The Tempest 2.1: Gonzalo. **common** communal

<sup>59</sup>The Tempest 4.1: Iris. **donation** gift, favour **estate** bestow

<sup>60</sup>The Tempest 5.1: Ariel. **bough** main branch of a tree

<sup>61</sup>The Tempest 3.2: Caliban. **airs** tunes or short melodious songs

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

32. But that the dread of something after death<sup>63</sup>  
It droppeth as the gentle rain from heaven.<sup>64</sup>
33. And ye that on the sands with printless foot  
Do chase the ebbing Neptune—<sup>65</sup>  
O, let me see thee walk! Thou dost not halt.<sup>66</sup>
34. But, like a cloistress, she will veiled walk<sup>67</sup>  
Out of the jaws of death.<sup>68</sup>
35. As there is sense in truth and truth in virtue,<sup>69</sup>  
Joy, gentle friends, joy and fresh days of love accompany your  
hearts!<sup>70</sup>
36. For who would bear the whips and scorns of time,<sup>71</sup>  
And kiss the lips of unacquainted change?<sup>72</sup>
37. Often have you heard that told:<sup>73</sup> Wherefore are these things hid?  
Wherefore have these gifts a curtain before 'em?<sup>74</sup>

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

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

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

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

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

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

<sup>68</sup>Twelfth Night 3.4: Antonio.

<sup>69</sup>Measure For Measure 5.1: Mariana.

<sup>70</sup>A Midsummer Night's Dream 5.1: Theseus. **fresh** new

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

<sup>72</sup>King John 3.4: Pandulph. **unacquainted** not having met before

<sup>73</sup>The Merchant of Venice 2.7: Morocco.

<sup>74</sup>Twelfth Night 1.3: Sir Toby Belch. **wherefore** for what reason

38. And summer's lease hath all too short a date:<sup>75</sup>  
The hour's now come; the very minute bids thee ope thine ear.<sup>76</sup>
39. I am all the daughters of my father's house, and all the brothers too.<sup>77</sup>  
O spirit of love! how quick and fresh art thou.<sup>78</sup>
40. And enterprises of great pith and moment<sup>79</sup>  
Are melted into air, into thin air.<sup>80</sup>
41. O, swear not by the moon, the inconstant moon,<sup>81</sup>  
If it be not now, yet it will come: the readiness is all.<sup>82</sup>
42. And fearless minds climb soonest unto crowns<sup>83</sup>  
That show, contain and nourish all the world.<sup>84</sup>
43. Youth's a stuff will not endure;<sup>85</sup>  
O, out of that 'no hope' what great hope have you!<sup>86</sup>
44. And thus the native hue of resolution<sup>87</sup>  
Lies rich in virtue and unmingled.<sup>88</sup>

<sup>75</sup>Sonnet 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.

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

<sup>77</sup>Twelfth Night 2.4: Viola.

<sup>78</sup>Twelfth Night 1.1: Duke Orsino. **quick** alive **art thou** you are

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

<sup>80</sup>The Tempest 4.1: Prospero. What becomes of his conjured spirits.

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

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

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

<sup>84</sup>Love's Labour Lost 4.3: Biron.

<sup>85</sup>Twelfth Night 2.3: Feste. Youth is impermanent and subject to aging.

<sup>86</sup>The Tempest 2.1: Antonio.

<sup>87</sup>Hamlet, Prince of Denmark 3.1: Hamlet. **native hue of resolution** original aspiration

<sup>88</sup>Troilus and Cressida 1.3: Agamemnon. **unmingled** not mixed, pure

45. Happiness courts thee in her best array<sup>89</sup>  
And joy comes well in such a needy time.<sup>90</sup>
46. Nature's bequest gives nothing but doth lend;<sup>91</sup>  
Thy truth, then, be thy dower.<sup>92</sup>
47. Study is like the heaven's glorious sun,<sup>93</sup>  
Which touch'd the very virtue of compassion in thee.<sup>94</sup>
48. Uttering such dulcet and harmonious breath<sup>95</sup>  
That long have frown'd upon their enmity!<sup>96</sup>
49. Give me your hands, if we be friends;<sup>97</sup>  
We are such stuff as dreams are made on.<sup>98</sup>
50. And nothing 'gainst Time's scythe can make defence—<sup>99</sup>  
Herein lives wisdom, beauty and increase.<sup>100</sup>

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

<sup>90</sup>Romeo and Juliet 3.5: Juliet. **comes well** is welcome **needy** insecure

<sup>91</sup>Sonnet 4. **bequest** legacy **gives...lend** is merely borrowed

<sup>92</sup>King 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

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

<sup>94</sup>The Tempest 1.2: Prospero. **thee** you

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

<sup>96</sup>Richard 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

<sup>97</sup>A Midsummer Night's Dream 5.1: Puck.

<sup>98</sup>The Tempest 4.1: Prospero. On the insubstantiality of phenomenal objects.

<sup>99</sup>Sonnet 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.

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



51. I must go seek some dewdrops here;<sup>101</sup>  
It blesseth him that gives and him that takes.<sup>102</sup>
52. I put you to the use of your own virtues.<sup>103</sup>  
All things are ready, if our minds be so.<sup>104</sup>
53. Now stand you on the top of happy hours,<sup>105</sup>  
Against the stormy gusts of winter's day.<sup>106</sup>
54. Let gentleness my strong enforcement be<sup>107</sup>  
To take a new acquaintance of thy mind.<sup>108</sup>
55. To take arms against a sea of troubles, and by opposing end them?<sup>109</sup>  
Let it not enter in your mind of love.<sup>110</sup>
56. These most brisk and giddy-paced times:<sup>111</sup>  
Is man no more than this? Consider him well.<sup>112</sup>
57. Who with thy saffron wings upon my flowers<sup>113</sup>  
Calls back the lovely April of her prime:<sup>114</sup> the form of my intent.<sup>115</sup>

<sup>101</sup>A Midsummer Night's Dream 2.1: Fairy.

<sup>102</sup>The Merchant of Venice 4.1: Portia. On mercy (compassion).

<sup>103</sup>All's Well That Ends Well 5.1: Helena.

<sup>104</sup>Henry V 4.3: King Henry

<sup>105</sup>Sonnet 16.

<sup>106</sup>Sonnet 13. **gust** a sudden strong rush of wind

<sup>107</sup>As You Like It 2.7: Orlando

<sup>108</sup>Sonnet 77.

<sup>109</sup>Hamlet, Prince of Denmark 3.1: Hamlet.

<sup>110</sup>Merchant of Venice 2.8: Salerio.

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

<sup>112</sup>King Lear 3.4: King Lear.

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

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

<sup>115</sup>Twelfth Night 1.2: Viola. Beginner's mind, aspiration.

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

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<sup>116</sup>The Merchant of Venice 2.2: Launcelot.

<sup>117</sup>A Midsummer Night's Dream 3.2: Helena.

<sup>118</sup>Hamlet, Prince of Denmark 2.2: Hamlet. He speaks of man. **apprehension** understanding

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

<sup>120</sup>Comedy of Errors 3.2: Luciana. **gaze** look steadily and intently

<sup>121</sup>Richard III 5.5: Henry, Earl of Richmond.

<sup>122</sup>Hamlet, 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

<sup>123</sup>The Merchant of Venice 5.1: Bassanio. The stars.

<sup>124</sup>Sonnet 150.

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

<sup>126</sup>Henry IV, Part 1 4.1: Vernon.

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

<sup>128</sup>Sonnet 117

Diffusest honey-drops, refreshing showers.<sup>129</sup>

65. For never-resting time leads summer on—<sup>130</sup>  
The wheel is come full circle: I am here.<sup>131</sup>

66. But how is it that this lives in thy mind,<sup>132</sup>  
The undiscover'd country from whose bourn no traveller returns?  
<sup>133</sup>

67. They are the books, the arts, the academes—<sup>134</sup>  
And I serve the fairy queen.<sup>135</sup>

68. Smooth runs the water where the brook is deep.<sup>136</sup>  
What stronger breastplate than a heart untainted?<sup>137</sup>

69. Then wisely, good sir, weigh our sorrow with our comfort,<sup>138</sup>  
That ebb and flow by the moon.<sup>139</sup>

70. All that glisters is not gold. To plainness honour's bound<sup>140</sup>  
When majesty falls to folly.<sup>141</sup>

<sup>129</sup>The Tempest 4.1: Ceres. **diffusest** spread over a wide area

<sup>130</sup>Sonnet 5. Time here is impermanence.

<sup>131</sup>King Lear 5.3: Edmund. On discovering his half-brother Edgar.

<sup>132</sup>The Tempest 1.2: Prospero

<sup>133</sup>Hamlet, Prince of Denmark 3.1: Hamlet. What is beyond death. **ourn** boundary

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

<sup>135</sup>A Midsummer Night's Dream 2.1: Fairy.

<sup>136</sup>The Tempest, Epilogue: Prospero.

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

<sup>138</sup>The Tempest 2.1: Gonzalo.

<sup>139</sup>King Lear 5.3: King Lear.

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

<sup>141</sup>King 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?<sup>142</sup>  
The quality of mercy is not strain'd.<sup>143</sup>
72. O heaven, O earth, bear witness to this sound,<sup>144</sup>  
As full of spirit as the month of May.<sup>145</sup>
73. When I consider every thing that grows  
Holds in perfection but a little moment—<sup>146</sup>  
Pray you, tread softly, that the blind mole may not hear a foot fall.<sup>147</sup>
74. With gentle conference, soft and affable,<sup>148</sup>  
Let your indulgence set me free.<sup>149</sup>
75. Light, seeking light, doth light of light beguile;<sup>150</sup>  
Now let not Nature's hand keep the wild flood confin'd!<sup>151</sup>
76. True, I talk of dreams,<sup>152</sup> for there is nothing  
Either good or bad, but thinking makes it so.<sup>153</sup>

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

<sup>143</sup>The 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

<sup>144</sup>The Tempest 2.1: Miranda. **bear witness to** testify to

<sup>145</sup>Henry IV, Part 1 4.1: Vernon.

<sup>146</sup>Sonnet 15.

<sup>147</sup>The 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** footstep

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

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

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

<sup>151</sup>Henry IV, Part 2 1.1: Northumberland.

<sup>152</sup>Romeo 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.

<sup>153</sup>Hamlet, 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 rose<sup>154</sup>  
Being once display'd doth fall that very hour.<sup>155</sup>
78. O, if you but knew how you the purpose cherish!<sup>156</sup>  
If all were minded so, the times should cease.<sup>157</sup>
79. What is love? 'tis not hereafter,<sup>158</sup>  
And being frank she lends to those are free.<sup>159</sup>
80. What's to come is still unsure;<sup>160</sup> what's past is prologue.<sup>161</sup>  
Present mirth hath present laughter.<sup>162</sup>
81. And the moon changes even as your mind,<sup>163</sup>  
But thy eternal summer shall not fade.<sup>164</sup>
82. I, thus neglecting worldly ends,<sup>165</sup>  
Play out the play.<sup>166</sup>
83. Continue still in this so good a mind,<sup>167</sup>  
Wherein it finds a joy above the rest.<sup>168</sup>

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

<sup>155</sup>Twelfth Night 2.4: Orsino.

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

<sup>157</sup>Sonnet 11.

<sup>158</sup>Twelfth Night 2.3: Feste. **hereafter** at some time in the future

<sup>159</sup>Sonnet 4. **frank** open, sincere, or undisguised

<sup>160</sup>Twelfth Night 2.3: Feste.

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

<sup>162</sup>Twelfth Night 2.3: Feste. **mirth** cheerfulness, joyfulness

<sup>163</sup>The Taming of the Shrew 4.5: Katherina.

<sup>164</sup>Sonnet 18. **eternal** undying, immortal

<sup>165</sup>The Tempest 1.2: Prospero. **neglecting** not paying attention to

<sup>166</sup>Henry IV, Part 1 2.4: Falstaff.

<sup>167</sup>Henry VI, Part II 4.9: King Henry.

<sup>168</sup>Sonnet 91.

84. To forswear the full stream of the world  
And to live in a nook merely monastic<sup>169</sup>  
And by my body's action teach my mind.<sup>170</sup>
85. Defer no time, delays have dangerous ends;<sup>171</sup>  
Thou shalt be as free as mountain winds.<sup>172</sup>
86. Understanding begins to swell<sup>173</sup> by prayer, which pierces so  
That it assaults mercy itself, and frees all faults.<sup>174</sup>
87. As it is a spare life, look you, it fits my humour well,<sup>175</sup>  
With smiling plenty, and fair prosperous days!<sup>176</sup>
88. Th'endeavour of this present breath may buy<sup>177</sup>  
The very lifeblood of our enterprise.<sup>178</sup>
89. But I will tarry; the fool will stay, and let the wise man fly,<sup>179</sup>  
To pay this debt of love but to a brother.<sup>180</sup>
90. And now let's go hand in hand, not one before another,<sup>181</sup>

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

<sup>170</sup>Coriolanus 3.2: Coriolanus.

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

<sup>172</sup>The Tempest 1.2: Prospero.

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

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

<sup>175</sup>As You Like It 3.2: Touchstone. **spare** frugal **humour** temperament

<sup>176</sup>Richard III 5.5: Richmond.

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

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

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

<sup>180</sup>Twelfth Night 1.1: Orsino.

<sup>181</sup>Comedy of Errors 5.1: Dromio of Ephesus.

Swifter than the moon's sphere.<sup>182</sup>

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

92. And then the moon, like to a silver bow<sup>186</sup>  
Upon the place beneath: it is twice blest.<sup>187</sup>

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

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

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

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

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<sup>182</sup>A Midsummer Night's Dream 2.1: Fairy.

<sup>183</sup>Twelfth Night 2.4: Viola.

<sup>184</sup>The Tempest 2.1: Ariel.

<sup>185</sup>Twelfth Night 2.3: Feste. **plenty** profit

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

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

<sup>188</sup>The Tempest 5.1: Prospero. **steals** move somewhere quietly or surreptitiously

<sup>189</sup>The Tempest 2.1: Antonio. **consideration** mindfulness and sensitivity towards others

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

<sup>191</sup>The Tempest 1.2: Miranda.

<sup>192</sup>The Tempest 3.2: Caliban. **afeard** afraid

<sup>193</sup>The Merchant of Venice 3.2: Bassanio.

<sup>194</sup>Sonnet 35

<sup>195</sup>King Lear 1.4: Goneril.

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

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<sup>196</sup>Twelfth 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

<sup>197</sup>Henry V 5.1: Fluellen. **wherefore** for what reason *nb.* "is" changed to "are"

<sup>198</sup>Sonnet 10.

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

<sup>200</sup>Henry VIII 4.2: Katherine.

<sup>201</sup>Twelfth Night 1.5: Viola. **Halloo** cry or shout 'halloo' to attract attention **reverberate** (of a place) appear to vibrate because of a loud noise

<sup>202</sup>Troilus and Cressida 4.1: Paris.

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

<sup>204</sup>Taming of the Shrew 2.1: Petruchio. **sounded** tested

<sup>205</sup>Henry 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

<sup>206</sup>Henry VI, Part II 3.3: King Henry.

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

<sup>208</sup>Henry VI, Part III 3.1: King Henry.



Silence bestows that virtue on it.<sup>209</sup>

104. Time travels in divers paces with divers persons,<sup>210</sup>  
And, since I saw thee, th' affliction of my mind amends.<sup>211</sup>

105. When wheat is green, when hawthorn buds appear,<sup>212</sup>  
These vacant leaves thy mind's imprint will bear.<sup>213</sup>

106. Burd'ned with like weight of pain,<sup>214</sup>  
Thou didst smile, infused with a fortitude from heaven.<sup>215</sup>

107. This bud of love, by summer's ripening breath—<sup>216</sup>  
Was it not to refresh the mind of man?<sup>217</sup>

108. So shaken as we are, so wan with care—<sup>218</sup>  
Awake, dear heart, awake; thou hast slept well. Awake!<sup>219</sup>

109. Enforce attention like deep harmony;<sup>220</sup>  
You shall find your safety manifested.<sup>221</sup>

110. Hath not in nature's mystery more science<sup>222</sup>  
To make the coming hour o'erflow with joy?<sup>223</sup>

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

<sup>210</sup>As You Like It 3.2: Rosalind. **diverse** different **paces** speeds

<sup>211</sup>The Tempest 5.1: Alonso. **amends** is put right

<sup>212</sup>A Midsummer Night's Dream 1.1: Helena.

<sup>213</sup>Sonnet 77. **vacant leaves** empty pages **mind's imprint** writing

<sup>214</sup>Comedy of Errors 2.1: Adriana. **burdened** loaded heavily

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

<sup>216</sup>Romeo and Juliet 2.2: Juliet.

<sup>217</sup>The Taming of the Shrew 3.1: Lucentio.

<sup>218</sup>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

<sup>219</sup>The Tempest 1.2: Prospero.

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

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

<sup>222</sup>All's Well That Ends Well 5.3: King.

<sup>223</sup>All's Well That Ends Well 2.4: Parolles. **o'erflow** overflow

111. How hard it is to hide the sparks of nature!<sup>224</sup>  
 Virtue is bold, and goodness never fearful.<sup>225</sup>
112. I will believe thou hast a mind that suits<sup>226</sup>  
 And may enjoy such quiet walks as these.<sup>227</sup>
113. Who doth ambition shun, and loves to live i' th' sun,<sup>228</sup>  
 He finds the joys of heaven here on earth.<sup>229</sup>
114. Enjoy thy plainness. It nothing ill becomes thee.<sup>230</sup>  
 For 'tis the mind that makes the body rich.<sup>231</sup>
115. Crowning the present, doubting of the rest?<sup>232</sup>  
 Keep unshaked that temple, thy fair mind.<sup>233</sup>
116. Unlooked for joy in that I honour most:<sup>234</sup>  
 Your bounty, virtue, fair humility.<sup>235</sup>
117. Divert strong minds to the course of al'tring things.<sup>236</sup>

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<sup>224</sup>Cymbeline 3.3: Belarius. **sparks of nature** signs of inherent qualities

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

<sup>226</sup>Twelfth Night 1.2: Viola. **suits** be convenient for or acceptable to

<sup>227</sup>Henry VI, Part II 4.10: Iden.

<sup>228</sup>As 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

<sup>229</sup>Merchant of Venice 3.5: Jessica.

<sup>230</sup>Antony and Cleopatra 2.4: Pompey.

<sup>231</sup>The Taming of the Shrew 4.3: Petruchio.

<sup>232</sup>Sonnet 115. **crowning the present** resting in the present moment

<sup>233</sup>Cymbeline 2.1: Second Lord.

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

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

<sup>236</sup>Sonnet 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.<sup>237</sup>

118. For virtue's office never breaks men's troth,<sup>238</sup>  
Nor hath Love's mind of any judgment taste.<sup>239</sup>

119. As Nature was in making graces dear,<sup>240</sup>  
Then happy I that love and am beloved.<sup>241</sup>

120. You bear a gentle mind, and heav'nly blessings follow such crea-  
tures.<sup>242</sup>  
Steel thy fearful thoughts and change misdoubt to resolution.<sup>243</sup>

121. Do not infest your mind with beating on  
The strangeness of this business;<sup>244</sup>  
It is the purpose that makes strong the vow.<sup>245</sup>

122. A turn or two I'll walk to still my beating mind.<sup>246</sup>  
My crown is in my heart, not on my head.<sup>247</sup>

123. That love which virtue begs and virtue grants<sup>248</sup>  
Is true of mind and made of no such baseness.<sup>249</sup>

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

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

<sup>239</sup>A Midsummer Night's Dream 1.1: Helena.

<sup>240</sup>Love's Labour Lost 2.1: Boyet. **dear** costly

<sup>241</sup>Sonnet 25.

<sup>242</sup>Henry VIII 2.3: Chamberlain.

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

<sup>244</sup>The Tempest 5.1: Prospero. **infest** overwhelm **beating** dwelling

<sup>245</sup>Troilus and Cressida 5.3: Cassandra. **purpose** intention, volition

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

<sup>247</sup>Henry VI, Part III 3.1: King Henry.

<sup>248</sup>Henry VI, Part III 3.2: Lady Grey. **begs** asks for

<sup>249</sup>Othello 3.4: Desdemona. **baseness** lack of moral principles

124. Your patience and your virtue well deserves it<sup>250</sup>  
 That every eye which in this forest looks  
 Shall see thy virtue witness'd every where.<sup>251</sup>
125. Cease, cease these jars and rest your minds in peace<sup>252</sup>  
 And take thou my oblation, poor but free.<sup>253</sup>
126. To make you understand this in a manifested effect:<sup>254</sup>  
 Now you are heir, therefore enjoy it now.<sup>255</sup>
127. The purest spring is not so free from mud;<sup>256</sup>  
 It is the show and seal of nature's truth.<sup>257</sup>
128. Comets, importing change of times and states—<sup>258</sup>  
 O infinite virtue, com'st thou smiling from  
 The world's great snare uncaught?<sup>259</sup>
129. The very virtue of compassion in thee<sup>260</sup>  
 Shall change all griefs and quarrels into love.<sup>261</sup>
130. You see how all conditions, how all minds tender down their ser-

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<sup>250</sup>As You Like It 5.4: Jaques.

<sup>251</sup>As You Like It 3.2: Orlando. **witnessed** openly shown

<sup>252</sup>Henry VI, Part I 1.1: Bedford. **jars** discord or disagreements

<sup>253</sup>Sonnet 125. **oblation** a thing presented or offered to God or a god

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

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

<sup>256</sup>Henry VI, Part II 3.1: Gloucester.

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

<sup>258</sup>Henry VI, Part I 1.1: Bedford. **importing** indicating or signifying

<sup>259</sup>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

<sup>260</sup>The Tempest 1.2: Prospero.

<sup>261</sup>Henry V 5.2: Queen Isabella. **quarrel** an angry argument or disagreement

vices?<sup>262</sup>

Silence is the perfectest herald of joy.<sup>263</sup>

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

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

133. An odorous chaplet of sweet summer buds<sup>268</sup>  
Whereof the root was fix'd in virtue's ground.<sup>269</sup>

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

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

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<sup>262</sup>Timon 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."

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

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

<sup>265</sup>Two Gentlemen of Verona 1.2: Julia. **enforced** caused by necessity

<sup>266</sup>King Lear 3.6: Edgar. **i' th' mind** in the mind

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

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

<sup>269</sup>Henry VI, Part III 3.3: Warwick.

<sup>270</sup>Two Gentlemen of Verona 5.4: Valentine.

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

<sup>272</sup>Othello 1.3: Duke.

<sup>273</sup>Much Ado About Nothing 2.3: Balthasar.

136. To shun the heaven that leads men to this hell,<sup>274</sup>  
The wild sea of my conscience, I did steer.<sup>275</sup>
137. Through the forest I have gone<sup>276</sup>  
To make some special instance special-blest.<sup>277</sup>
138. Clouds and eclipses stain both moon and sun—<sup>278</sup>  
I'll be as patient as a gentle stream.<sup>279</sup>
139. For I must tell you friendly in your ear:<sup>280</sup>  
The forest walks are wide and spacious.<sup>281</sup>
140. As plays the sun upon the glassy streams,<sup>282</sup>  
Awake the pert and nimble spirit of mirth.<sup>283</sup>
141. Full merrily the humble-bee doth sing,<sup>284</sup>  
'The more I give to thee, the more I have.'<sup>285</sup>
142. The sea all water, yet receives rain still—<sup>286</sup>  
God be thank'd, there is no need of me.<sup>287</sup>

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

<sup>275</sup>Henry VIII 2.4: King.

<sup>276</sup>Midsummer Night's Dream 2.2: Puck.

<sup>277</sup>Sonnet 52. **blest** blessed, made holy, consecrated

<sup>278</sup>Sonnet 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

<sup>279</sup>Two Gentlemen of Verona 2.7: Julia.

<sup>280</sup>As You Like It 3.5: Rosalind.

<sup>281</sup>Titus Andronicus 2.1: Aaron.

<sup>282</sup>Henry V 1.2: Suffolk.

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

<sup>284</sup>Troilus and Cressida 5.10: Pandarus. **merrily** in a cheerful way

<sup>285</sup>Romeo and Juliet 2.2: Juliet.

<sup>286</sup>Sonnet 135.

<sup>287</sup>Richard III 3.7: Gloucester.

143. Out of this nettle, danger, we pluck this flower, safety,<sup>288</sup>  
And make us heirs of all eternity.<sup>289</sup>
144. That's a valiant flea that dare eat his breakfast on the lip of a lion.<sup>290</sup>  
Whilst I am bound to wonder, I am bound to pity too.<sup>291</sup>
145. Full many a glorious morning have I seen,<sup>292</sup>  
For I impair not beauty being mute.<sup>293</sup>
146. A little fire is quickly trodden out;<sup>294</sup>  
All losses are restored, and sorrows end.<sup>295</sup>
147. My friends were poor, but honest; so's my love.<sup>296</sup>  
In life's uncertain voyage, I will some kindness do them.<sup>297</sup>
148. Let's take the instant by the forward top<sup>298</sup>  
And do what'er thou wilt swift-footed Time.<sup>299</sup>
149. One minute, nay, one quiet breath of rest.<sup>300</sup>  
A kingdom for it was too small a bound.<sup>301</sup>

<sup>288</sup>Henry 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

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

<sup>290</sup>Henry V 3.7: Orleans. **valiant** possessing or showing courage or determination

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

<sup>292</sup>Sonnet 33. **glorious** having a striking beauty or splendour

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

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

<sup>295</sup>Sonnet 30. **restored** given back

<sup>296</sup>All's Well That Ends Well 1.3: Helena.

<sup>297</sup>Timon of Athens 5.1: Timon.

<sup>298</sup>All'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.

<sup>299</sup>Sonnet 19.

<sup>300</sup>King John 3.4: Pandulph.

<sup>301</sup>Henry 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,<sup>302</sup>  
 Buy terms divine in selling hours of dross.<sup>303</sup>

151. Sweet are the uses of adversity<sup>304</sup>  
 Over whose acres walk'd those blessed feet.<sup>305</sup>

152. Men of great worth resorted to this forest<sup>306</sup>  
 As many fresh streams meet in one salt sea.<sup>307</sup>




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<sup>302</sup>Sonnet 21.

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

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

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

<sup>306</sup>As 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

<sup>307</sup>Henry V 1.2: Canterbury.