John Bligh

THE WOMEN IN THE HAMLET STORY

In the prose narratives upon which Shakespeare is directly or indirectly dependent, a pagan prince Hamlet ravishes a girl in a dark wood, then takes two wives, the first an English princess, and the second a Scottish queen named Hermetrude. In Shakespeare we find this lusty young Prince transformed into a melancholy, misogynistic bachelor, who over-reacts to his mother's re-marriage,[1] discards Ophelia with extreme brutality, and regards women in general as breeders of sinners. This paper will indicate how the metamorphosis came about: it resulted from the imposition of a tragic pattern upon a story which was not originally tragic.

As is well known, the Hamlet story was told and retold in various forms before it was used by Shakespeare.[2] For the sake of brevity, its history can be divided into three phases: first, we have the prose narratives of Saxo Grammaticus (c. 1200) and of Francois de Belleforest (1576);[3] secondly, we do not possess but know of an early Elizabethan play called *Hamlet*, written (before 1589) almost certainly by Thomas Kyd, author of *The Spanish Tragedy*; and thirdly, we possess Shakespeare's masterpiece (1601). In this paper, I propose to examine, first, the structure of the story as it is in Saxo and Belleforest, with special atteniton to the role of the women in Hamlet's life; it will be shown that, at this stage, the Hamlet story falls into two parts, the first half a success story, the second half a tragedy. Then I shall show how Kyd and Shakespeare have taken the first half (only), and, in transforming it into a tragedy, have refashioned the roles of the women, and turned Hamlet into a misogynist. There are many aspects of Shakespeare's Hamlet which cannot be satisfactorily explained except genetically, that is to say, by describing the genesis or growth of the story.[4]

First, then, the story as told by Saxo and Belleforest. (The major steps in the storyline are here numbered, to facilitate comparisons; the numbers are not in the two sources.)

1. Rorik (or Roderick), king of Denmark, appoints the brothers Horwendil and Feng (= Hamlet Sr. and Claudius) joint governors of Jutland.[5] Horwendil distinguishes himself by killing Koll (= Fortinbras Sr.), King of Norway, in single combat. As his reward, Rorik gives him his daughter Gerutha (= Gertrude) for his wife.

2. Feng, jealous of his brother's military glory and of his royal marriage, kills Horwendil, marries Gerutha, and becomes sole Duke of Jutland.[6] The murder is committed in public. Feng justifies himself by saying that he killed his brother in defense of Gerutha, whom Horwendil was on the point of slaying.

3. Amleth, the son of Horwendil and Gerutha, fears that Feng will take his life, to forestall any attempt he might make to avenge his father's death. He feigns lassitude and madness, so that Feng will despise him and suppose him free from all ambition.

4. However, some members of Feng's court suspect that Amleth's lassitude is a pose. They therefore devise two tests. First, it is arranged that an attractive young girl, whom Amleth has known since childhood, will meet him in a wood; if he ravishes her, it will be plain that his lassitude is feigned. However, a friend tells Amleth that he is being tempted. So what does he do? He takes her to a *very* dark part of the wood, ravishes her, and gets her to promise to say that he did nothing of the sort. When they return, she says that he did nothing, and he says that he did ravish her, while lying on the ceiling (which was true, because he had provided himself with a piece of ceiling to lie on); and the whole thing passed off as a joke.—The young temptress (whom Shakespeare transforms into the chaste Ophelia) has now served her purpose and drops right out of the story. The encounter in the dark wood is purely episodic, except that it casts some light on the character of Amleth.

5. For the second test, it is arranged that Feng is absent from his castle. Gerutha calls Amleth to an interview, and the (unnamed) courtier who proposed this test is hidden in her closet, under rushes in Saxo, behind an arras in Belleforest. It is hoped that if Amleth is feigning, in privacy with his mother he will put aside his pretence and speak frankly. But Amleth suspects that it is a trap; in Belleforest he cleverly uses his feigned madness to discover the eavesdropper: he comes in crying "Cock-a-doodle-do" and flapping his arms like a cock's wings. He flaps against the arras, feels the eavesdropper, cries out "A rat!" and stabs him. Then he cuts the eavesdropper

into pieces and throws them into a sewer. (The eavesdropper in this incident is not the father of the temptress in the last.)

6. After disposing of the body, Amleth returns to his mother and severely rebukes her for incestuously marrying the murderer of his father. How, he asks, does she endure such a foul embrace? (Belleforest's version of this rebuke is longer and more impassioned than Saxo's.) Gerutha is moved to repentance. Like the temptress in the previous incident, she promises not to tell Feng that her son's madness is feigned. In Belleforest's version, she is delighted to know that her son is not mad; she later becomes his accomplice in his plans to kill Feng.

7. When Feng returns, he questions Amleth about the eavesdropper (who of course cannot be found), but again Amleth is clever enough to pass off the incident with a funny remark: "He fell into the sewer and was eaten by hogs."

8. Feng, convinced that Amleth is dangerous, but not wishing to offend Gerutha by killing him, sends Amleth to England with two (unnamed) courtiers as escort. Before leaving, Amleth asks Gerutha to have the court celebrate his funeral on the same day of the following year, and to hang a large curtain or awning over the great hall.

9. The two courtiers carry a letter from Feng requiring the English king to kill Amleth. But during the journey, Amleth discovers the letter and writes instead that the king of England is to kill the two courtiers and give his daughter in marriage to Amleth.

10. The king of England does as the letter requires of him. Amleth marries the English princess. For the time being he leaves her in England. Towards the end of the year, he returns to Denmark.

11. On the anniversary of his departure for England, Amleth enters the court of Feng dressed as a madman. As was prearranged, the court is, this very day, celebrating his funeral. The appearance of this mad fellow at his own funeral causes general merriment. Amleth joins in and gets the lords all drunk. Then he pulls down the awning, pegs it to the ground, and sets fire to it. Having dealt with the lords in this way, he can now go to Feng's sleeping chamber, where he kills him with his own sword.

12. Amleth then makes a long speech justifying his action, and ascends the throne of his father amid general rejoicing.

This ends the first half of the Amleth story. It is a story of revenge, but it is certainly not a tragedy. Amleth, through his own ingenuity and on his own initiative, with a little help from his friends, outwits and kills his

father's murderer, succeeds to his father's throne, and gets an English princess for his wife into the bargain. The second half of the story comprises the chain of events leading to Amleth's downfall.

13. Amleth goes to England to fetch his wife. When the English king hears that Amleth has killed Feng, he is in a fix; he has sworn a compact with Feng that either will kill the murderer of the other. To fulfil his oath, he sends Amleth on an errand which he believes will lead him to death: Amleth is to go as his proxy to woo a Scottish princess, Hermetrude, who judges no man worthy to be her husband and kills off anyone who presents himself as a suitor. However, things turn out contrary to the English king's expectation. When this Amazon and Amleth meet, they fall in love. Hermetrude persuades Amleth that he deserves a much nobler wife than the English princess and offers herself. Amleth agrees and takes Hermetrude as his second wife. This naturally causes trouble with the English king; but after some fighting, our valiant hero gets away to Denmark with two wives.

14. On the way back, Amleth receives the bad news that there has been a *coup d'état* in his absence. His uncle Wiglere, brother of Gerutha, who has succeeded Roderick, has seized Amleth's kingdom, "saying that neither Horwendil nor any of his held it but by permission." By means of rich presents, Amleth induces Wiglere to withdraw from his territories. But after a while, Hermetrude secretly negotiates with Wiglere to return: she "had secret intelligence with him, and promised him marriage, so that he would take her out of the hands of him that held her" (viz. Amleth).[7]

15. Meanwhile, Hermetrude protests to Amleth that her love for him is so great that she will follow him anywhere and even die with him. Accordingly, she accompanies him to the battle in which he confronts Wiglere. But no sooner is he killed in battle, than she yields herself to Wiglere, who gives orders that their marriage be celebrated forthwith.

In this second half of the story, Amleth's tragic mistake or *hamartia* is to fall in love with an ambitious and deceitful woman, who, to attain a still more noble marriage, engineers his overthrow. As Belleforest puts it:

> The thing that spoiled this virtuous prince was the overgreat trust and confidence he had in his wife Hermetrude, and the vehement love that he bare unto her, not once repenting the wrong in that case done to his lawful spouse.[8]

Aesthetically, the original ending of the story is all the more satisfying because, through this mistake or fault, Amleth dies as a result of a crime similar to the one which destroyed his own father: as Feng murdered Horwendil for the

sake of a noble marriage, so Hermetrude engineers the death of Amleth for a nobler marriage.

Let us now look at the role of the women in this version of the story, beginning with Gerutha. Her conduct fills Amleth with disgust, but the precise cause of this disgust is not her overhaste in marrying Feng; it is her willingness to lie in the arms of the man who murdered her husband. It is not so much the unchastity but rather the treachery of these embraces that moves Amleth's loathing. He hates the thought that Gerutha is caressing in bed the man whom he wants to kill in vengeance. But although Gerutha's conduct is revolting to Amleth, it does not affect his relationship with women in general. He remains a lusty young bachelor, willing to ravish a pretty girl in a wood and make a joke of it, and clever enough to win himself a royal wife by forging a letter.

After her second marriage Gerutha continues to love Amleth. His seeming madness causes her acute anguish, especially as she fears that his madness is divine punishment for her sins:

> She was sore grieved to see her only child made a mere mockery, every man reproaching her with his folly . . . which was no small prick to her conscience, esteeming that the gods sent her that punishment for joining incestuously in marriage with the tyrannous murderer of her husband.[9]

Therefore, at the end of her interview with Amleth, although she has been stung by his severe rebukes, her joy is greater than her remorse:

> She forgot all disdain and wrath, which thereby she might have had (hearing herself so sharply chidden and reproved), for the joy she then conceived, to behold the gallant spirit of her son.[10]

When he leaves for England the first time, he can trust her to help him with his plans for revenge; and when he leaves the second time to fetch his bride, he apparently entrusts the kingdom to her keeping.

The second woman in the story is the temptress. She is a coquettish young woman of the court, willing to have intercourse for fun, and to pass it off with a lie or a joke. There is nothing tragic about her; she has no strong hold on Amleth's affections, nor he on hers. She belongs to a humorous escapade of his youth (in which, be it noted, he behaves with just that lasciviousness against which Laertes warns Ophelia in *Hamlet,* I, iii[11]).

Thirdly, there is the English princess. She is a beautiful girl, whom Amleth marries partly for love, but partly too from ambition—since he has not seen her at the time when he forges the letter asking for her hand. She too

acquires no very firm hold on his affections, since he is so easily amenable to the persuasions of Hermetrude. And fourthly, there is Hermetrude, who admits to being less beautiful than the English princess, but is able to win Amleth's favour by appealing to his ambition. Later, she herself becomes ambitious for a still higher match (since Wiglere is Amleth's overlord); and she brings about Amleth's downfall.

The theme of woman's infidelity is prominent in the Saxo-Belleforest story (as it remains in Shakespeare's play). Amleth is disgusted with his mother's infidelity to Horwendil; and Hermetrude is as unfaithful to Amleth as Gerutha was to Horwendil. But the story itself (as contrasted with Belleforest's comments on it[12]) is not anti-feminist. Frailty is not confined to women. Amleth is unfaithful to his English wife when he marries a second wife and prefers her; it is poetic justice that he should be betrayed by Hermetrude.

Although the Amleth story is presented by Belleforest as an *histoire tragique*, only the second half of it can be called tragic. The first half is a revenge story, but nothing in it is likely to evoke the tragic emotions of pity and fear. Sometimes it is amusing, and often it is exciting. We marvel at Amleth's ingenuity; we do not regret Feng's downfall—the villain gets what was coming to him. It is the second half of the story which is tragic: there we see an ingenious, attractive, daring, humorous, courageous young prince overreaching himself through greed and ambition, and coming to an untimely end. Though he has one beautiful wife already, he allows himself the indulgence of a second; and she, under professions of extremest fidelity, betrays him to his death. The irony of the Amleth story is that in the second half the hero falls through a fault similar to the one which he punishes in the first half.

As the text of Kyd's *Hamlet* has unfortunately perished, it is impossible to describe in detail what changes he made in the story. One thing is certain, however: in his version of the story, Claudius killed Hamlet Sr. secretly, and the murder was revealed to Hamlet by his father's ghost. This is clearly implied in the pamphlet by Lodge (1596) describing how the ghost cried "like an oyster-wife, 'Hamlet, revenge!' "[13]

It is tempting to conjecture that Kyd also introduced the players and the Mouse Trap play. He uses the device of an inner play in *The Spanish Tragedy*; and, being fond of parallel scenes, he may have wished to show not only Claudius testing Hamlet's madness, but also Hamlet testing Claudius's conscience. If Hamlet is to have a motive for testing Claudius, he must be

left in some uncertainty as to whether Claudius is really guilty. Therefore the introduction of the ghost at the beginning of the play may well be a consequence of the decision to introduce the inner play: the ghost tells Hamlet of Claudius's guilt, but Hamlet decides to doubt its veracity until he has tested Claudius with the Mouse Trap play.[14] Similarly, in *The Spanish Tragedy* Hieronymo first learns that Lorenzo is the murderer from Belimperia's letter, but he decides to doubt its veracity until he has further evidence (which he receives in Pedringano's letter). However, as we do not possess Kyd's text, conjectures such as these are unsafe. It is better to compare Shakespeare's story with the Saxo-Belleforest story, and to observe the differences without trying to decide which are due to Kyd and which to Shakespeare.

What Kyd and Shakespeare did was to impose a tragic pattern on the first half of Belleforest's story. They take the narrative up to the point where Hamlet kills the usurper, but make Hamlet himself die in the act of taking revenge. In this revised version, the cause of his fall can no longer be the infidelity of his wife (for he does not reach England or Scotland, and remains unmarried); instead his fall has to come about through the machinations of the usurper Claudius. The simplest solution to the problem of how to close the story at the end of its first half would have been to make Hamlet and Claudius stab and kill each other simultaneously; but either Kyd or Shakespeare decided that other changes were needed to make the story tragic, quite apart from Hamlet's death, and these further changes suggested a different way of closing the story.

There are two episodes in the Belleforest story which could easily be developed in the direction of tragedy: the gay young temptress could be made to find herself pregnant, disgraced and abandoned, and could be made to take her own life from grief and shame; and the eavesdropper might have a son or daughter or preferably both, who would grieve over their father's death. Either Kyd or Shakespeare had the idea of making the temptress the daughter of the eavesdropper and of giving him a son, who would then have a double motive for wanting to kill Hamlet, namely, desire to avenge both his sister and his father. The next step was to make this young man enter into alliance with Claudius to compass Hamlet's death.

Further, if Hamlet was to be a tragic figure not in the last act alone but throughout the play, he could not be presented as a merry young pagan who jokes about lying with a girl on the ceiling. To make him into a tragic figure, it was necessary to show him from the beginning as mourning deeply over the death of his father and as feeling profound disgust for his mother's

yielding of her body to the murderer. Kyd and/or Shakespeare make these two subjects of meditation bite so deeply into Hamlet's soul that he loses all delight in life and conceives a horror of women in general. Such being his frame of mind, the temptress is sent, not to test the genuineness of his lethargy, but to uncover the cause of his melancholy. He is so embittered that he rejects her harshly and cruelly.

Let us next consider how this reshaping of the story by Kyd and Shakespeare affected the functions and roles of the women characters.

The chief function of Gertrude in the workings of the revised story is to provoke in Hamlet an intense, almost pathological aversion, which destroys his delight in life and shatters his esteem for all women, including Ophelia. Whether or not he is over the borderline of sanity, he is sadly changed—as we are able to see through the eyes of Ophelia: "O what a noble mind is here o'erthrown . . ." (III, i, 153-164). The tragic transformation of the basically cheerful and lusty young Amleth into the brooding, black-suited, melancholic, misogynistic Hamlet is brought about by increasing the effect of Gertrude's sins upon Hamlet. In Shakespeare's play, the intensification of his aversion has been pushed so far that he presents us with a serious psychological problem, which some critics have sought to resolve by attributing to him a powerful Oedipus complex.[15]

Partly as a result of his extreme aversion to her sins, Hamlet places little or no trust in his mother, and does not make her his ally or ask her aid in overthrowing Claudius. But this reduction of Gertrude's role is chiefly the result of the substitution of a new dénouement to the revenge story. In the closet scene, nothing is said of Gertrude's gladness at discovering that Hamlet is not mad.[16] All the emphasis is on her repentance, brought about by Hamlet's severe admonitions. Indeed, the closet scene (III, iv), designed by Polonius to be a testing scene, becomes a repentance scene and forms a pair with the scene of Claudius's attempted repentance (III, iii). There is a didactic, moralizing element in these scenes (as also in I, iii) which is carried over into the play from the prose sources.[17]

In the revised version of the story the role of Ophelia is greatly enlarged. It seems not unlikely that in Kyd she was represented as a girl who, on some earlier occasion (before the beginning of the play), had slept with Hamlet. (In *The Spanish Tragedy*, Belimperia has slept with Don Andrea and is willing to sleep with Horatio). But Shakespeare, who often makes his heroines more chaste than they were in his sources,[18] presents Ophelia as a pure maiden, with only the slightest suggestion that she may at some time have slept with

Hamlet. The gentleman who secures her an interview with Gertrude in IV, v is plainly anxious to avoid saying what he thinks while at the same time giving some hint of the indelicacy of the matter: ". . . would make one think, there might be thought, though nothing sure, yet much unhappily."

In Shakespeare, Ophelia still retains something of the original function of the young temptress in the older story. When Polonius talks of "loosing" his daughter to Hamlet, he expects that some unseemly conduct will ensue from the encounter. (Dover Wilson informed the learned world in 1935 that he had heard farmers in the north of England using the verb "to loose" when discussing the breeding of horses and cattle.[19]) Hamlet seems to guess that he is being tested, and proceeds to treat Ophelia with extreme cruelty, pouring upon her all his aversion to women in general. Why Shakespeare has made him so cruel may perhaps be explained by this hypothesis: that Kyd made Hamlet drive Ophelia to suicide by sleeping with her and then rejecting her; and Shakespeare, wishing to present her as a chaste maiden, has to make Hamlet drive her to suicide by the very cruelty of his rejection.

By making Ophelia the daughter of Polonius, Kyd and/or Shakespeare have greatly intensified the tragedy of her lot. To the burden of her grief over her cruel rejection is added the anguish of her father's death at the hands of the prince who once loved her. These accumulating griefs drive her out of her mind, and she takes her own life. We are made to feel the full pathos of her fate through its effect upon Gertrude (IV, vii, 163-183) and upon Laertes (IV, v, 154-163 and V, i, 248-256).[20] If a tragic figure is one whose fate evokes in the audience the emotions of pity and fear, Ophelia is more tragic than Hamlet.

Almeth's English wife has no place in Shakespeare's play. But one incident which occurs during his visit to the Engish court has a parallel in *Hamlet*. After feasting with the English king, Amleth is overheard telling his companions that the king has the eyes of a slave; the king is informed, makes enquiries, and finds that he was born as a result of his mother's adultery with a slave.[21] Could this perhaps have suggested the scene where Hamlet stares hard into the eyes of Ophelia? At least it can be said that in the earlier story Hamlet is a man capable of reading a person's character in his eyes.

Amleth's Scottish wife, Hermetrude, lives on in Shakespeare, in a curious place: she survives in the queen who does protest too much in the inner play. *The Murder of Gonzago*, besides resembling the murder of Hamlet Sr., bears quite a strong resemblance to the downfall of Hamlet himself, as it is des-

cribed in Belleforest; indeed the picture of the over-protesting queen matches Hermetrude's treatment of Amleth more closely than it matches Gertrude's treatment of Hamlet Sr.

To conclude, then: Kyd and Shakespeare have altered and reduced Gertrude's role, and have enlarged Ophelia's, to fit them into a tragic story and to make them both into tragic figures. Gertrude is deprived of her share in the overthrow of Claudius, but she wins our sympathy and compassion by her penitence in the closet scene. Ophelia is turned into a chaste and innocent girl, upon whom Hamlet vents his misogyny. The tragedy of Gertrude and of Ophelia is an extension of the tragedy of Hamlet: in overreacting to his mother's sins, he is sadly and wastefully ruined; he is possessed by a spirit of intense bitterness which, when vented upon Gertrude and Ophelia, causes them extreme anguish. All this suffering taken together works upon the imagination of the reader or spectator of the play and through his imagination evokes the tragic response. Anyone who can recall in his own past a time when he was estranged from a person or persons whom he loved, feeling that he could not behave otherwise because more sinned against than sinning, and hating himself for maintaining the estrangement while unable to break it—such a person knows how *Hamlet* works as a tragedy. In trying to understand how a tragedy is meant to function, we must not fasten our attention upon the tragic hero alone, in isolation. In *Hamlet* we must feel the tragic quality of Hamlet's estrangement from his mother and from Ophelia whom he loved. Shakespeare was guided, not by Aristotle, but by his own genius, and also, no doubt, by personal experiences of his own, about which we know nothing, though we may guess.

NOTES

1. Cf. Ernest Jones, "Hamlet Diagnosed" (from *Hamlet and Oedipus*, 1949) reprinted in F. Kermode, *Four Centuries of Shakespearian Criticism* (New York, 1965), pp. 437-451.
2. Cf. M. A. Taylor, *A New Look at the Old Sources of Hamlet* (The Hague 1968).
3. The texts, with English translations, are given in Israel Gollancz, *The Sources of Hamlet* (London, 1926). I have not delayed to indicate all the divergences between Saxo and Belleforest.
4. Cf. Charlton M. Lewis, *The Genesis of Hamlet* (New York, 1907).
5. In Saxo and Belleforest, Horwendil and Feng are dukes rather than kings—a point which is of importance at a later stage of the story (under no. 14).
6. In Belleforest (Gollancz, p. 187), but not in Saxo (p. 101), Feng has "incestuously abused" Gerutha before he murders Horwendil. Cf. Baldwin Maxwell, "Hamlet's Mother", *ShakQ* 15 (1964) 235-246.
7. Both quotations are from Belleforest, in Gollancz, p. 301.

8. Gollancz, p. 303.
9. Gollancz, p. 209.
10. Gollancz, p. 219.
11. The description of Ophelia given by Rebecca West in "The Nature of Will", *The Court and the Castle* (Yale U.P., 1957), reprinted in C. Sacks and E. Whann (eds.), *Hamlet Enter Critic* (New York, 1960), p. 256, is more appropriate to the original temptress: "The truth is that Ophelia was a disreputable young woman; not scandalously so, but still disreputable."
12. Cf. Gollancz, p. 307.
13. Cf. Lewis, *The Genesis of Hamlet*, pp. 37 and 71.
14. A. P. Stabler, "King Hamlet's Ghost in Belleforest", *PMLA* 77 (1962) 18-20, points out that although the ghost of Horwendil does not appear to Amleth in Belleforest, there are two references to this ghost—the first in Amleth's rebuke to his mother (p. 212), the second in his words to Feng as he kills him (p. 257). In a later article, Stabler points out that in Belleforest (p. 237) Amleth is said to have peen instructed in the devilish and misleading art of magic, through which "the evil spirit used to inform Amleth of things past". See A. P. Stabler, "Melancholy, Ambition, and Revenge in Belleforest's Hamlet", *PMLA* 81 (1966) 207-213. Kyd may have taken his cue from these passages in Belleforest.
15. Cf. Ernest Jones, cited above, no. 1; and K. R. Eissler, *Discourse on Hamlet and HAMLET* (New York, 1971), p. 420.
16. In Shakespeare's closet scene, Hamlet sometimes behaves as if he *is* mad (when the ghost appears); and yet—a relic of the source—he makes Gertrude promise not to tell Claudius that he is really sane.
17. The moralizing purpose is even plainer in the repentance scene in John Marston, *The Malcontent*, IV, v.
18. For example, in Ser Giovanni's *Il Pecorone*, the source of the plot of *The Merchant of Venice*, the test set by the lady of Belmonts was not a choice of three caskets. The suitor had to sleep with the lady; if he could "enjoy" her, she was his; if not, he lost everything he had. See J. R. Brown (ed.), *The Merchant of Venice* (Arden Shakespeare, London, 1955), p. 142. In Gascoigne's *Supposes*, which is the source of the Bianca plot in *The Taming of the Shrew*, Polynesta (who corresponds to Bianca) is pregnant throughout the play. The plot of *Twelfth Night*, again, is much more chaste than its probable source, Barnabe Rich's *Of Apolonius and Silla*. See H. Baker's Signet edition of *Twelfth Night* (New York, 1965), pp. 143-165. The twin brother makes 'Olivia' pregnant; she claims 'Viola' as her husband; 'Viola' bares her breasts to show that she is not responsible for the pregnancy.
19. Cf. *What Happens in Hamlet* (Cambridge, 1935), reprinted in *Hamlet Enter Critic*, p. 269.
20. Not, however, through its effect on Hamlet.
21. Cf. Gollancz, p. 121. There is a similar incident in *Othello*, IV, ii, 25.