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Agam. Yonder comes the troop.

Enter HECTOR [armed], ÆNEAS, TROILUS, PARIS,
DEIPHOBUS, and Attendants.

Æneas. Hail, all the state of Greece! What shall be done 65
To him that victory commands? Or do you purpose
A victor shall be known—will you the knights
Shall to the edge of all extremity
Pursue each other—or shall they be divided
By any voice or order of the field? 70
Hector bade ask.

Agam. Which way would Hector have it?

Æneas. He cares not: he'll obey conditions.

Agam. 'Tis done like Hector.

Achill. But securely done,

A little proudly, and great deal misprizing
The knight oppos'd.

64 S.D.] Enter all of Troy / Q (at 63, after Flourish); F (after 63). HECTOR . . .
Attendants] F; not in Q. 65. the] Q; you F. 70-1. By . . . ask] As Rowe³;
as one line, Q, F. 73-4. Agam. . . A little] NCS; Aga 'Tis . . . done. / Achil.
A little conj. Theobald; Aga: 'Tis . . . done, / A little Q, F. 74. misprizing]
Q; disprizing F.

p. 133) suggested the 'knaveish device'
of aural ambiguity—the cry could
certainly be heard as *The Trojan*
strumpet—but the trumpet call is what
modulates the scene, from facetious
comment and moral distaste, on the
one hand, to serious chivalric action,
on the other.

65-6. *What . . . him*] Steevens (cited
Variorum): 'This phrase is scriptural,
and signifies—"what honour shall he
receive?'. So, in 1 Samuel xvii. 26:
"What shall be done to the man that
killeth this Philistine?'.
66-70.] Æneas is not asking whether
the victors should receive honour, or
whether the Greeks would prefer no
victor to emerge. He asks (a) what
shall be done with the victor, and
then (b) should the victory be deter-
mined by battle à l'outrance (to the
edge of all extremity) or should the
combatants be separated by the
Marshal (and, presumably, judged on
'points')?

66-9. *Or . . . or*] The usual formula
for disjunctive questions, and found
as late as Pope.

70.] i.e. by the Marshal of the lists
and his officers (cf. *R2* i.iii through-
out, but especially ll. 42-5).

73-5. 'Tis . . . oppos'd] Theobald
came very near to solving the problem
here. Clearly, Achilles should speak at
least some of these lines, if Æneas is to
reply to him and correct him: hence,
Pope gave the whole speech to
Achilles, whereas Theobald divided
it, giving l. 73 to Agamemnon and the
remainder to Achilles. It seems pre-
ferable to make the simplest division,
and to allow to Agamemnon a
magnanimous absoluteness of compli-
ment.

73. *securely*] 'carelessly', 'confi-
dently' (Schmidt): (perhaps) over-
confidently.

74. *misprizing*] underrating, slight-
ing.

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Æneas. If not Achilles, sir, 75

What is your name?

Achill. If not Achilles, nothing.

Æneas. Therefore Achilles. But whate'er, know this:

In the extremity of great and little,
Valour and pride excel themselves in Hector;
The one almost as infinite as all, 80

The other blank as nothing. Weigh him well,
And that which looks like pride is courtesy.
This Ajax is half made of Hector's blood;

In love whereof, half Hector stays at home:
Half heart, half hand, half Hector comes to seek 85
This blended knight, half Trojan and half Greek.

Achill. A maiden battle, then? O, I perceive you.

[Enter DIOMEDES.]

Agam. Here is Sir Diomed. Go, gentle knight,
Stand by our Ajax. As you and Lord Æneas
Consent upon the order of their fight, 90

So be it: either to the uttermost,
Or else a breath. The combatants being kin
Half stints their strife before their strokes begin.

[Ajax and Hector enter the lists.]

Ulyss. They are oppos'd already.

Agam. What Trojan is that same that looks so heavy? 95

Ulyss. The youngest son of Priam, a true knight;

75-6.] As Pope², conj. Theobald; The knight oppos'd. / Æne. If . . . name? / . . .
nothing, Q, F. 87 S.D.] White¹; not in Q, F. 92. breath] Q; breach F.
93 S.D.] Malone; not in Q, F. 94-5. Ulyss. . . already. / Agam. What] F;
Vlisses: what Q. 96. Priam, . . . knight] Q; Priam; / A true Knight; they
call him Troilus / F.

77. *But whate'er*] Æneas is adept at
polite snubs (cf. i.iii. 222-31).

78-9.] Hector's valour is greater
than that of any other man, and his
pride less.

83.] Cf. l. 119, and note, below.

87. *maiden*] without bloodshed.

perceive] understand.

91. *to the uttermost*] à l'outrance (cf.
ll. 67-9 above).

92. *a breath*] a bout for exercise (cf.
ii.iii. 114).

93. *stints*] checks.

94. *oppos'd*] set face to face in the
lists.

95-6.] The omission of l. 94 from
Q may explain why that text dupli-
cated the name Ulysses (as vocative,
and as speech-heading) and omitted
the name Agamemnon; see Intro-
duction, pp. 5-6.

96. *knight*] F's addition here of
They call him Troilus is an error, since
the words recur (metrically) at l. 108.

Not yet mature, yet matchless; firm of word,
 Speaking in deeds, and deedless in his tongue;
 Not soon provok'd, nor, being provok'd, soon calm'd;
 His heart and hand both open and both free; 100
 For what he has he gives, what thinks he shows,
 Yet gives he not till judgement guide his bounty,
 Nor dignifies an impare thought with breath;
 Manly as Hector, but more dangerous;
 For Hector in his blaze of wrath subscribes 105
 To tender objects, but he in heat of action
 Is more vindicative than jealous love.
 They call him Troilus, and on him erect
 A second hope as fairly built as Hector.

97. matchless; firm] *F* (matchlesse, firme); matchlesse firme *Q*; matchless-firm *NC*. 98. Speaking in] *F*; Speaking *Q*. 103. impare] *Q*; impaire *F*; impar *Capell*; impure *conj.* Johnson.

There are two possible explanations for their presence here: (a) they represent a 'first shot', immediately cancelled (Chambers, 1.440); (b) they are a 'cue-in' for a cut: i.e. ll. 97-107 were to be deleted, and the speech to run on as from l. 108. Certainly, as it stands, the full set-piece 'character' is not highly dramatic, and serves to distract an audience's attention while the combat is prepared. Hence, the length of the implied cut in *F* is simply a clue to stage conditions in some early production.

97.] Walker's reading is attractive, but not wholly defensible. If Troilus is *not yet mature* and yet unexpectedly excellent in some way, it is unlikely that his excellence will be the moral virtue of keeping his word. Troilus is *matchless*: the whole speech says so, making him *Manly as Hector, but more dangerous*, and reaching a climax in *on him erect* / *A second hope as fairly built as Hector*.

98.] Cf. Tilley W 797: 'Few words and many deeds'.

100. *free*] (a) liberal, bountiful (applied to Troilus's *hand*); (b) noble,

blameless, generous (applied to *heart*).

101-2.] Troilus corresponds to Aristotle's description of the liberal man; *Ethics*, iv.1.

103. *impare*] unjust, unworthy (= Lat. *impar*); *impure* (Johnson's conjecture) is irrelevant to Ulysses' argument. Again, Aristotle may help us. Shakespeare combines here the qualities of the liberal man with those of the magnanimous man, and the latter seeks *honour*, in the same measure as the former exercises liberality. An *impure* thought is beneath him (*Ethics*, iv.3).

105. *subscribes*] What is needed is the sense 'gives quarter' (cf. v.iii.40-3, v.iv.26-30). Editors usually follow OED, and gloss as 'yields': Professor Jenkins suggests 'relents' (citing *Lr* iii.vii.64: 'All cruels else subscribe').

107. *vindicative*] i.e. vindictive, revengeful.

108.] Cf. Lydgate, iii.2800-2 (p. 646): '... he slowe Hectoris two: / First hym pat was lik [vn] to noon oþer, / And Troilus after, pat was his owne broþer.'

Thus says Æneas, one that knows the youth 110
 Even to his inches, and with private soul
 Did in great Ilion thus translate him to me.

Alarum. [*Hector and Ajax fight.*]

Agam. They are in action.

Nest. Now, Ajax, hold thine own!

Troil. Hector, thou sleep'st: awake thee!

Agam. His blows are well dispos'd. There, Ajax! 115

Trumpets cease.

Diom. You must no more.

Æneas. Princes, enough, so please you.

Ajax. I am not warm yet; let us fight again.

Diom. As Hector pleases.

Hect. Why then, will I no more.

Thou art, great lord, my father's sister's son,
 A cousin-german to great Priam's seed; 120

The obligation of our blood forbids

A gory emulation 'twixt us twain.

Were thy commixtion Greek and Trojan so

That thou could'st say 'This hand is Grecian all,

And this is Trojan: the sinews of this leg 125

All Greek, and this, all Troy: my mother's blood

112 S.D.] *Rowe*; *Alarum* / *Q*, *F*. 115. dispos'd. There,] *Theobald* (subst.); dispo'd, there *Q*; dispos'd there *F*. 120. cousin-german] *Pope*; couzen german *Q*, *F* (subst.).

111. *Even . . . inches*] most intimately, with great exactness.

with . . . soul] as his personal judgement.

112. *translate . . . me*] explain his nature to me.

118.] By later conventions, one would expect Hector, as challenger, to have no say here: it would be for Ajax to decide.

119.] That Ajax was the son of Telamon by Hesione was the opinion expressed not only by Lydgate (iii.2046-8) but also by Cooper's *Thesaurus* of 1565 (cf. *Variorum* note). Yet Shakespeare might have guessed at the relationship on other grounds: Ajax announces himself as the son of Telamon in *Metamorphoses* xiii (at the

beginning of his speech claiming the arms of Achilles); and Telamon is given Hesione for his wife in *Metamorphoses* xi, when he and Hercules capture Troy. (The incident immediately following this concerns Peleus and Thetis, and the birth of Achilles—a passage which Shakespeare certainly knew.)

120. *cousin-german*] first cousin.

123. *commixtion*] mingled descent.

124-8. '*This . . . father's*'] Boyle cites *Antonio's Revenge*, iii.i.161 (*Variorum* note): 'O that I knew which joint, which side, which limb, / Were father all, and had no mother in't, / That I might rip it vein by vein, and carve revenge / In bleeding races! But since 'tis mix'd together, / Have

Runs on the dexter cheek, and this sinister
 Bounds in my father's—by Jove multipotent,
 Thou shouldst not bear from me a Greekish member
 Wherein my sword had not impressure made 130
 Of our rank feud; but the just gods gainsay
 That any drop thou borrow'dst from thy mother,
 My sacred aunt, should by my mortal sword
 Be drain'd! Let me embrace thee, Ajax.
 By him that thunders, thou hast lusty arms; 135
 Hector would have them fall upon him thus.
 Cousin, all honour to thee!

Ajax. I thank thee, Hector.

Thou art too gentle and too free a man.

I came to kill thee, cousin, and bear hence

A great addition earned in thy death. 140

Hect. Not Neoptolemus so mirable,

131. Of . . . feud] *F*; not in *Q*. 132. drop] *F*; day *Q*. 134. drain'd] *F*g;
 drained *Q*, *F*; drained *Dyce*.

at adventure, pell mell, no reverse.' But the conceit is by no means as fantastic as may at first appear. Hector proposes two kinds of argument: (a) *heraldic*: the arms of a husband and his (armigerous) wife were divided *party-per-pale* (i.e. along the vertical axis), with the husband's achievement on the *dexter* side (although Hector, jesting, has allowed himself false heraldry in l. 127); (b) *anatomical and physiological*: until at least Burton's time, it was supposed that certain parts of the body—bones, gristle, ligaments, membranes, fibres—developed in the foetal stage from the father's seed (= spermatoc parts), whereas fat, flesh, and skin derived from the blood of the mother (= sanguine parts). (This division did not by any means include *all* parts of the body, but the distinction was fundamental, and formed the basis of diagnosis.)

128. *multipotent*] all-powerful; perhaps the earliest vernacular use, but a common Latin word.

130. *impressure*] impression (cf.

Tw.N. II.v.95). For the form cf. *expressure* at III.iii.203. The sense of *impresa*/impress (= emblem) may also be present: Hector's sword would leave its 'character', its own mark, behind it (cf. *impress*, II.i.99).

132. *drop*] *Q*'s *day* is a simple misreading of *MS*.

134.] A line metrically defective; but the pause (as so often) is dramatically significant, and marks a shift from stasis to action (*Let me embrace thee*).

135. *him that thunders*] i.e. Jove.

136.] Cf. *Cor.* IV.v.106-9. Aufidius uses similar terms, but with less restraint.

138.] Troilus is of the same opinion (v.iii.32-9).

138. *free*] generous, gracious.

140. *addition*] distinctive title.

141. *Neoptolemus*] Two explanations are possible. (a) Achilles' son, Pyrrhus Neoptolemus, was already the subject of prophecy, in that, without him, Troy could not be taken. By prophecy and parentage, therefore, he was to be a great soldier (l. 142 might, on

On whose bright crest Fame with her loud'st Oyes
 Cries 'This is he', could promise to himself
 A thought of added honour torn from Hector.

Æneas. There is expectance here from both the sides 145
 What further you will do.

Hect. We'll answer it:

The issue is embracement. Ajax, farewell.

Ajax. If I might in entreaties find success—
 As seld I have the chance—I would desire
 My famous cousin to our Grecian tents. 150

Diom. 'Tis Agamemnon's wish; and great Achilles
 Doth long to see unarm'd the valiant Hector.

Hect. Æneas, call my brother Troilus to me,
 And signify this loving interview
 To the expecters of our Trojan part: 155
 Desire them home. Give me thy hand, my cousin;
 I will go eat with thee, and see your knights.

Agamemnon and the rest come forward.

142. Oyes] *Q*, *F* (O yes). 143. could] *Q*; could'st *F*. 157 S.D.] *After Rowe (Agamemnon and the rest of the Greeks come forward); Enter Agamemnon and the rest | F; not in Q.*

this interpretation, refer to the prophecy). (b) As many eighteenth-century editors suggested, Shakespeare may have considered Neoptolemus as the name of Achilles himself, supposing it to be the '*nomen gentilitium*' (Johnson). Since Ajax is, in most versions of the Troy story, inferior only to Achilles himself in strength and valour (and cf. the contest for the arms of Achilles, *Metamorphoses* XIII) I incline to Johnson's opinion.
mirable] marvellous.

142. *Oyes*] The call or cry of a public crier or court officer (Old French *oiez*, *oyez* = hear ye!). Delius noted the rhymes of *oyes/toys* in *Wiv.* v.v.42-3, and editors have sometimes followed him in reading them as monosyllables, and have therefore emended here to *loudest Oyes*. But (to judge from OED's citations) most fifteenth- to seventeenth-century usage

makes *Oyes* a disyllable: I retain *loud'st*, and assume that the formal, ritual rhymes of the Fairy Queen in *Wiv.* affected an archaic pronunciation (*Oyes/toyēs*).

149. *As . . . chance*] Since I seldom have the opportunity to meet Hector in order to entreat him at all.

seld] (= seldom): only here in Shakespeare (if we except *The Passionate Pilgrim*, l. 175, and the compound *seld-shown* in *Cor.* II.i.211), but common elsewhere.

155.] To these Trojans who are awaiting us and the outcome of this meeting.

156. *Desire . . . home*] Ask them to return home. For omission of the verb of motion, cf. ll. 149-50.

157 S.D.] Some direction is necessary, and *F* is so far right; but a fresh entry is supererogatory, since Agamemnon and the other Greeks are