

A ring he hath of mine worth forty ducats, 80  
 And for the same he promis'd me a chain;  
 Both one and other he denies me now.  
 The reason that I gather he is mad,  
 Besides this present instance of his rage,  
 Is a mad tale he told to-day at dinner 85  
 Of his own doors being shut against his entrance.  
 Belike his wife, acquainted with his fits,  
 On purpose shut the doors against his way—  
 My way is now to hie home to his house,  
 And tell his wife that, being lunatic, 90  
 He rush'd into my house and took perforce  
 My ring away. This course I fittest choose,  
 For forty ducats is too much to lose. [Exit.]

## SCENE IV

*Enter ANTIPHOLUS of Ephesus with the Officer.*

*Eph. Ant.* Fear me not, man, I will not break away.

93. S.D. *Exit.*] *F*<sub>2</sub>; not in *F*.

## Scene iv

SCENE IV] *Capell, after Pope; not in F.* S.D. of Ephesus . . . the Officer] *Ephes.*  
 . . . a Tailor *F.* 1. *Eph. Ant.*] *An.* / *F* (*Ant., Anti. to exit, l. 129*).

80. *ducats*] See iv. i. 30 and n.; Shakespeare returns here to what is, so to speak, the normal currency of the later part of the play, after making the coins in Adriana's purse English angels, for the sake of the quibble and its thematic importance, cf. l. 38 and n. above.

88. *way*] The immediate repetition of *way* in l. 89 (where it must be right) is odd; has it taken the place of a synonym such as *path* here?; cf. ii. ii. 12, iii. i. 54-6 and iv. i. 21.

89-92. *My way . . . choose*] The errors up to this point have all been those of honest misunderstanding; the Courtesan now bolsters up what she believes to be true (that Antipholus is mad) with a deliberate lie; see l. 78 and n.

89. *My way*] my best course of action, an obsolete usage, cf. *R*<sub>3</sub>, i. i. 78-80, 'I think it is our way . . . To be her men and wear her livery'.

91. *perforce*] by violence.

## Scene iv

SCENE IV] Here disorder is reflected in violence, the beating of Dromio, the binding of Eph. Antipholus, the entry of Syr. Antipholus and Dromio with drawn swords driving the others off stage; the conflict of private worlds of experience leads to public disorder. After Dromio's last painful jesting in prose, the scene moves into blank verse which becomes the medium throughout most of this scene and the last act

I'll give thee ere I leave thee so much money  
 To warrant thee as I am 'rested for.  
 My wife is in a wayward mood to-day,  
 And will not lightly trust the messenger 5  
 That I should be attach'd in Ephesus;  
 I tell you 'twill sound harshly in her ears.

*Enter DROMIO of Ephesus with a rope's end.*

Here comes my man, I think he brings the money.  
 How now, sir? have you that I sent you for?

*Eph. Dro.* Here's that, I warrant you, will pay them all. 10

*Eph. Ant.* But where's the money?

*Eph. Dro.* Why, sir, I gave the money for the rope.

*Eph. Ant.* Five hundred ducats, villain, for a rope?

*Eph. Dro.* I'll serve you, sir, five hundred at the rate.

*Eph. Ant.* To what end did I bid thee hie thee home? 15

*Eph. Dro.* To a rope's end, sir, and to that end am I return'd.

*Eph. Ant.* And to that end, sir, I will welcome you.

[*Beats Dromio.*]

*Offic.* Good sir, be patient.

*Eph. Dro.* Nay, 'tis for me to be patient, I am in adversity.

5-6. messenger / . . . Ephesus;] *This ed., after Capell; Messenger, / . . . Ephesus, F; Messenger; / . . . Ephesus, F*<sub>4</sub>+. 7. S.D. of Ephesus] *Eph. / F.* 10. *Eph. Dro.*] *E. Dro. / F* (so down to l. 39). 17. S.D. *Beats Dromio*] *Pope; not in F.*

for the culmination of the serious plot, and its final resolution.

Entry. the Officer] evidently the same as the 'Officer' of iv. i, though *F* has 'Tailor' here.

2-3. *so . . . as*] = as . . . as; a common usage, cf. Abbott, 275.

3. *warrant thee*] guarantee your security, as at *Meas.*, iv. ii. 162 (*O.E.D.* v. 8).

5-6. messenger . . . Ephesus;] Editors frequently place a stop after *messenger*, but this is less satisfactory rhythmically; the sequence of commas at the ends of ll. 4, 5, and 6 in *F* offers no clear guidance. Here 'trust' means 'rely upon the veracity of' (*O.E.D.*, v. 4), cf. *Shr.*, iv. ii. 67; she will not readily believe a messenger who reports a thing so unlikely as his arrest.

6. *attach'd*] arrested.

10. *pay them all*] i.e. with a beating, cf. iv. i. 15-21 above.

14. *serve . . . rate*] i.e. supply five hundred ropes for that amount.

16-17. *rope's end . . . end*] quibbling on *end* = purpose and (rope's) end = a whipping, cf. iv. i. 16 and 98.

17, 41 S.D.] Disorder begins to break out into violence, cf. iv. i. 41-80 and n.

18-19. *patient . . . patient*] Antipholus earlier showed his impatience in his relation with Adriana, and now bursts out in anger against his servant; this disruption of relationships is part of the play's theme; see Introduction, p. xlv, and iii. i. 85 and n.

19. *Nay . . . adversity*] Cf. *Psalm* xciv. 13, 'That thou mayest give him