

5 Misses to G.  
6 do do May 21  
10 do do 23  
do do do 25

at Covent Garden Theatre

X at these words poor Kean  
sank on the neck of his son  
was carried off the stage, & never  
played more =

Enter OTHELLO. OP-2-E

Oth. Ha! ha! false to me? to me?—  
Iago. Why, how now, general? no more of that.  
Oth. Avaunt! be gone! thou'st set me on the rack:—

I swear, 't is better to be much abus'd,  
Than but to know 't a little.

Iago. How now, my lord?

Oth. What sense had I of her stol'n hours of lust?  
I saw 't not, thought it not, it harm'd not me:  
I slept the next night well, was free and merry;  
I found not Cassio's kisses on her lips:  
He that is robb'd, not wanting what is stol'n,  
Let him not know 't, and he's not robb'd at all. *x P.S.*

Iago. I am sorry to hear this.

Oth. I had been happy, if the general camp,  
Pioneers and all, had tasted her sweet body,  
So I had nothing known: O now, for ever,  
Farewell the tranquil mind! farewell content!  
Farewell the plumed troop, and the big wars,  
That make ambition virtue, O, farewell!  
Farewell the neighing steed, and the shrill trump,  
The spirit-stirring drum, the ear-piercing fife,  
The royal banner,—and all quality,  
Pride, pomp, and circumstance of glorious war!  
And, O, ye mortal engines, whose rude throats  
The immortal Jove's dread clamours counterfeit,  
Farewell! Othello's occupation's gone.

Iago. Is it possible?—My lord,—

Oth. (Seizing him.) Villain, be sure thou prove my  
love a whole;  
Be sure of it; give me the ocular proof;  
Or, by the worth of mine eternal soul,  
Thou hadst been better have been born a dog,  
Than answer my wak'd wrath.

Iago. Is't come to this?

Oth. Make me to see 't; or, (at the least,) so prove  
it,

D

Shakespeare, William. *Othello, the Moor of Venice, a tragedy, revised by J.P. Kemble; and now first published as it is acted at the Theatre Royal in Covent Garden.* London: printed for T.N. Longman and O. Rees, 1804. Folger PROMPT Oth. 20.

Early nineteenth-century British actor Edmund Kean was known for his passionate performances that emphasized the social and political conditions of Shakespeare's characters. In this period, the choice role in *Othello* was Iago; Kean was unusual in that his vibrant Othello overshadowed his co-stars. Kean lived as passionately as he performed, however, and his later performances were stunted by heavy drinking and the ravages of venereal disease. He last appeared in 1833 as Othello opposite his son Charles. This promptbook marks the point during Act 3, Scene 3 at which "poor Kean sank on the neck of his son and was carried off the stage." He died soon after.

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