CRUCES SHAKESPEARIANÆ.
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DIFFICULT PASSAGES IN THE WORKS
OF
SHAKESPEARE

THE TEXT OF THE FOLIO AND QUARTOS COLLATED
WITH THE LECTIONS OF RECENT EDITIONS
AND THE
OLD COMMENTATORS

WITH ORIGINAL EMENDATIONS AND NOTES

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TO THE READER.

The following Work consists of Suggestions, resulting from many years' study, for the Emendation of Shakespeare's Text. Every portion of it must stand or fall upon its individual merit, and there is little occasion for Introduction or Preface, but it may be well to state the general Principle on which the Suggestions have been made. It is that of Analogy: it is assumed that in Passages more or less similar in Tenour a corresponding Similarity of Expression may be looked for, and that from Internal Evidence alone a Key may thus be found to the true Reading of many doubtful and obviously corrupt Passages. External Evidence is not rejected, for Parallelisms may reasonably be expected in Contemporary Writers: but it is in the Works of the Great Master himself that we may most confidently look for a Solution of these Cruces; and to make Shakespeare his own Interpreter is the main Object of this Work.
NOTE.

In all cases the Lections are given of Dyce (ed. 1875), Delius (The Leopold ed.), Staunton, Singer, The Cambridge Editors (The Globe ed.), The Clarendon Press Editors or Editor (the eleven plays published). These six editions are termed The Compared Editions.
THE TEMPEST.

Note (1.) Act I. Scene 2, Line 3,—
"The sky, it seems, would pour down flaming pitch,
But that the sea, mounting to the welkin's cheek,
Dashes the fire out."

Compare, same scene, line 198,—
"I flamed amazement: sometime I'd divide,
And burn in many places; on the topmast,
The yards and bowsprit, would I flame distinctly,
Then meet and join. Jove's lightnings, the precursors
O' the dreadful thunder-claps, more momentary
And sight-outrunning were not; the fire and cracks
Of sulphurous roaring the most mighty Neptune
Seem to besiege and make his bold waves tremble."

J. C. i. 3, 10,—
"I have seen tempests,—
But never till to-night, never till now,
Did I go through a tempest dropping fire."

"Flaming pitch" = blackness with flashes of lightning.
So, A. and C. i. 4, 13,—
"as the spots of heaven,
More fiery by night's blackness."

Shakespeare has "pitchy vapours—pitchy day—pitchy
night—night's pitchy mantle." The folio has "stink-
ing pitch," but "dashes the fire out" requires an
epithet showing that fire was in the pitch. The correction is given in Singer’s note. All the compared eds. retain “stinking.”

Note (2.) *Ib. Line 28,—*

“I have with such prevision in mine art
So safely order’d.”

Compare, same scene, line 180,—

“and by my prescience
I find my zenith doth depend—” &c.

**Act ii. sc. 1, 297,—**

“My master through his art forsees the danger.”

The folio has “provision,” which the Clar. P. ed. says means the same thing, foresight; but no human foresight can foretell events; it is his magic art which gives Prospero prevision, prescience, that enables him to foresee. Dyce and Singer print “prevision,” after Hunter; the other compared eds. retain “provision.”

Note (3.) *Ib. Line 29,—*

“Tell your piteous heart
There’s no harm done.”—“No harm.”—

“I have with such prevision in mine art
So safely order’d, that there is no loss,
No, not so much perdition as an hair
Betid to any creature.”

Compare, same scene, line 217,—

“But are they, Ariel, safe? Not a hair perish’d;
On their sustaining garments not a blemish.”

The folio has “that there is no soule” All the compared eds. print “no soul ——”, “loss” is the reading of Capell. For loss used with perdition, compare *T. and C.* v. 2, 144,—
"Where reason can revolt
Without perdition, and loss assume all reason
Without revolt."

Oth. iii. 4, 67,—
"To lose 't or give 't away were such perdition," &c.

Miranda naturally views the wreck with great seriousness; Prospero, entirely to remove this, speaks not of the loss of souls, but of hairs; "there's no harm done."

Note (4.)  Ib. Line 81,—
"Who t'advance, and who
To trash for over-topping."

Compare Rich. II. iii. 4, 33,—
"Go thou, and like an executioner,
Cut off the heads of too fast growing sprays,
That look too lofty in our commonwealth."

Line 63,—
"Superfluous branches
We lop away, that bearing boughs may live:
Had he done so, himself had borne the crown."

Per. i. 4, 9,—
"—like to groves, being topp'd;"
i.e. cropped. A. and C. iv. 12, 24,—
"this pine is bark'd
That over-topp'd them all."

3 Hy. VI. v. 2, 11,—
"Thus yields the cedar to the axe's edge,—
Whose top-branch overpeer'd Jove's spreading tree."
i.e. overtopped the crown; so "overpeering," Ham. iv. 5, 99,—
"The ocean, overpeering of his list,
Eats not the flats with more impetuous haste."

Davenant and Dryden's alteration of The Tempest has the corresponding passage,—
"Whom to advance
Or lop for overtopping."
Steevens cites Warner's *Albion's England*, 1602, b. x. ch. 57.

"Who suffreth none by might, by wealth or blood to overtop, Himself gives all preferment, and whom listeth him doth lop."

Warburton explains *to trash* = "to cut away the superfluities." Evelyn (*Discourse of Forest Trees*, b. iii. p. 542) has "the abuse, too much practised, of filling the middle part and ends [of faggots] with *trash* and short sticks." Wright's *Provincial Dictionary* gives as a meaning of *trash*, "the cuttings of trees." Richardson explains *to trash* in this passage as "to lop, to prune." Although no instance has been brought forward of the verb *to trash* used in this sense, yet the above passages and authorities plainly indicate that such is its meaning here. Warton in his note (*Othello*, ii. 1, 312) states that "To *trash* a hound, is a term of hunting—to correct, to rate," and "To *overtop*, is when a hound gives his tongue above the rest, too loudly, or too readily." No passage has ever been cited in support of this statement; and it may safely be dismissed as without value. A *trash*, probably a piece of rope fastened to the collar, and trailing loose on the ground, to check a young dog's haste in hunting, is mentioned in Markham's *Countrey Contentments*. The verb *to trash* = to encumber, to impede, occurs in Beaumont and Fletcher's *Bonduca*; and Tod's Johnson's *Dict.* gives four citations of its use by Hammond, in conjunction with the verbs to *clog, encumber, overslow, and foreslow*. But though such expressions are well applied to a man in flight, as in *Bonduca*, they are inapplicable to over-topping in any sense in which Shakespeare employs it. Besides the instances already
given, we have (Hy. VIII. ii. 4, 88) "wisdom over-topping woman's power;" (T. and C. iii. 3, 164) "then what they do in present—must over-top yours;" (Ham. v. 1, 276) "To over-top old Pelion." Similarly, to top = to rise above, to surpass, occurs in Macbeth, Coriolanus, Hamlet, and Lear.

Note (5.) Ib. Line 100,—

"like one
Who having in untruth, by telling of it,
Made such a sinner of his memory,
To credit his own lie."

Compare, 1 Hy. VI. iii. 1, 130,—

"I have heard you preach
That malice was a great and grievous sin;
And will not you maintain the thing you teach,
But prove a chief offender in the same?"

Collier prints, without explanation, "to untruth." This may be explained by to as to—so W. T. iv. 4, 549,—

"But as th' unthought-on accident is guilty
To what we wildly do."

See Abbott (S. Grammar, § 188). C. of E. iii. 2, 168,—

"But, lest myself be guilty to self-wrong."

W. T. i. 2, 270,—

"For, to a vision so apparent, rumour
Cannot be mute."

However, "to" in these passages seems nearly equivalent to of. The construction is,—"Who having made such a sinner in untruth of his memory—by telling of it—as to credit his own lie." "To credit" = as to credit; so, T. N. v. 1, 37,—

"Well, I will be so much a sinner to be a double-dealer."

The folio has "Who having into truth, by telling of
it;” Warburton changed “into” to unto; and so the compared eds. except Dyce; and the Cambridge eds. who mark the text as corrupt.

Note (6.) *Ib. Line 144,—*

“In few, they hurried us aboard a bark,
Bore us some leagues to sea; where they prepared
A rotten carcase of a hulk, not rigg’d,
Nor tackle, sail, nor mast; the very rats
Instinctively had quit it: there they hoist us.”

The folio has “carkasse of a Butt,” similarly in *T. and C.* ii. 3, 277, the folio has “greater bulkes draw deepe,” where the compared eds. correct, hulks. Here they print, “boat,” except the Clar. P. ed., who retains “butt.” Compare,—

"prepar’d
A rotten carcase of a hulk,”

with *M.* of *V.* iii. 1, 7,—

“where the carcases of many a tall ship lie buried.”

So “rigg’d” is only applied by Shakespeare to a ship, as *Act v.* 1, 214,—

“Our ship—
Is tight, and yare, and bravely rigg’d.”

"’Tis thou that rigg’st the bark” (*Tim.* v. 1, 53). “Our great navy’s rigg’d” (*A. and C.* iii. 5, 20). So tackle, also, is only applied to ships, as (*Rich. III.* iv. 4, 233),—

“Like a poor bark, of sails and tackling reft.”

Cleopatra’s barge has “silken tackle,” but it was of large size, and the description is poetical (*A. and C.* ii. 2, 214). *Rats* do not make their homes in boats,—it is a sinking ship they leave. “They hoist us” properly describes the putting on board the hulk, which would be higher out of the water than the bark they were in; they would be lowered into a boat. Lastly, “food, fresh water, rich garments, linens, stuffs, necessaries, and books,”
could not have been stowed in a boat. *Hulk* = the hull or body of a ship,—hence used for the ship itself.

Note (7.) *Ib. Line 133,—*

"Me and thy crying self.

_Miranda._ Alack, for pity!

I, not remembering how I cried o'er 't then,

Will cry it o'er again."

The folio has,—

"I cry _out_ then

Will cry it _ore_ again."

_Ore't_ would easily be mistaken for "out." To cry _out_ always means in these plays to _call out_, or to _scream_; though Schmidt (*S. Lex.*) explains _T._ and _C._ v. 3, 83, in the sense _to weep_ (only example),—

"Hark, how _Troy_ _roars_! how _Hecuba_ _cries out_!

How poor _Andromache_ _shrills_ her _dolours forth_!"

To cry = _to weep_ is seldom used by Shakespeare. We have in _A. W._ i. 1, 3,—

"Weep o'er my father's death _anew._"

1 *Hy._ _IV._ iv. 3, 81,—

"Seems to _weep_ "

_Over_ his country's wrongs."

2 *Hy._ _VI._ i. 1, 226,—

"While as the silly owner of the goods,

_Weeps over_ them."

"Cry _it o'er again_" is simply an inversion for _cry o'er it again_. Shakespeare never uses the expression _over again_; he uses _once again_. So, 2 *Hy._ _VI._ iv. 4, 14, "I'll read it _over once again._" _Over_, here, belongs to "read." So *Ham._ iii. 2, 171,—

"So many journeys may the sun and moon

Make us _again count_ o'er."

_O'er_, here, belongs to _count_. These are the only instances in which _over_ and _again_ are found together.
In the present passage, *again* has the sense of *anew, once again*; so, same scene, line 390,—

"Weeping *again* the king my father's wreck."

Dyce prints "cried *on't* then." The other compared eds. retain "cried *out*.

Note (8.) *Ib.* Line 155,—

"*When I have dew'd the sea with drops full salt.*"

Compare 2 *Hy.* VI. iii. 2, 340,—

"*Give me thy hand,*

*That I may dew it with my mournful *tears.*"

*R.* and *J.* v. 3, 14,—

"*Which with sweet water nightly I will dew.*"

*A.* and *C.* iii. 12, 9,—

"*As is the morn-dew on the myrtle-leaf*  
*To his grand sea.*"

The folio has "*deck'd the sea,*" which is retained by all the compared eds. The correction is suggested in the notes to Johnson and Steeves' ed.

Note (9.) *Ib.* Line 169,—

"*Now I arise,*

*Sit still, and hear the last of our sea-sorrow.*"

"*Now I arise,*" *i.e.* Now I am rising, leaving my seat, I am about to leave you. So *J.* C. ii. 1, 239,—

"*and yesternight, at supper,*

*You suddenly arose, and walk'd about.*"

"*Arose*" = *left your seat.*  *Cor.* iv. 5, 250,—

"*They are rising, they are rising.*"

*i.e.* they are leaving the banquet. Compare the use of *to arise* in the *H. Scriptures, Gen.* xxxi. 13,—

"*Now arise, get thee out from this land.*"

*Josh.* i. 2,—

"*Now therefore arise, go over this Jordan.*"
**ACT I. SC. 2.**

**THE TEMPEST.**

*Acts ix. 39,—*

"Then Peter arose and went with them."

In the two latter instances, it is not said that the persons were sitting, or lying down; *arise* and *arose* seem a part of the act of going. The folio has a comma after "arise," Delius, a full stop; the other compared eds. a colon.

**Note (10.) Ib. Line 327,—**

"urchins Shall, for that waste of night that they may work, All exercise on thee."

"waste" = passage. So *Ham. i. 2, 198,—*

"In the dead waste and middle of the night."

*The Malcontent, "Augmented by Marston, 1604,"—*

"'Tis now about the immodest waste of night, The mother of moist dew with pallide light Spreads gloomie shades about the mummed earth."

*Othello, iv. 2, 250,—*

"The night grows to waste."

Folio, "wast," *i.e.* to passing away. *Sonnet 30,—*

"When to the sessions of sweet silent thought I summon up remembrance of things past, I sigh the lack of many a thing I sought, And with old woes new wail my dear time's waste."

"Time's waste" = time's passage, expenditure. So, same sonnet,—

"And moan the expense of many a vanish'd sight."

"Expense" = passage, passing away. So *Macbeth, v. 8, 60, "a large expense of time" = the passage of much time. So *waste* = expenditure. *A. and C. iv. 1, 16, folio,—*

"And feast the army; we have store to do't, And they have earn'd the waste."
"That waste of night that they may work," i.e. those appointed hours of night that they shall work; "may" having the force of the imperative shall. So L. L. L. ii. 1, 24,—

"No woman may approach his silent court."

1 Hy. VI. i. 3, 86,—

"Mayor, farewell: thou dost but what thou mayst," i.e. what thou art bound to do, equivalent to thy duty. The folio has "vast of night." In Hamlet, i. 2, 198, the folio has,—

"In the dead vast and middle of the night."

And so the second, third, and fourth quartos. The second and third folios have "waste." The fifth and sixth quartos, and that of 1603, misprint "vast." All the compared eds. here retain "vast of night."

Note (11.) Ib. Line 469,—

"What! I say, My foot thy tutor! Put thy sword up, traitor."

"Come from thy ward;
For I can here disarm thee with this stick,
And make thy weapon drop."

"My foot thy tutor!" i.e. I can command thee with my foot. [Stamps his foot.] Compare Every Man in his Humour, i. 5.

"I will learn you by the true judgment of the eye, hand, and foot, to control any enemy's point i' the world."

2 Hy. VI. iv. 10, 53,—

"My foot shall fight with all the strength thou hast;
And if mine arm be heaved in the air,
Thy grave is digg'd already in the earth."

The folio has "My foote my Tutor?" In the folio —? is often put for —! Delius, the Camb. eds. and the
ACT II. SC. 1.

THE TEMPEST.

Clar. P. ed. print as the folio. Singer and Staunton print “my tutor!” Dyce prints “My fool my tutor!” In the previous line, “He’s gentle, and not fearful,” is explained by 2 Hy. VI. iv. 1, 129,—

“True nobility is exempt from fear.”

Note (12.) Act II. Scene 1, Line 5,—

“Every day some sailor’s wife,
The master of some merchant, and the merchant,
Have just our theme of woe.”

“The master” = the sailing master, the captain, as in the first scene of this play, “tend to the master’s whistle.” Macb. i. 3, 7, “master o’ the Tiger.” C. of E. iv. 1, 86, 91,—

“There is a bark of Epidamnum,
That stays but till her owner comes aboard.”

“They stay for naught at all,
But for their owner, master, and yourself.”

The folio has “The masters.” Dyce and Delius print “master.” The other compared eds. retain “masters.”

“The merchant,” here, is the owner. “Some merchant” = some merchantman, merchant vessel.

Note (13.) Ib. Line 113, 121,—

“Gonzalo. Sir, he may live:
I saw him beat the surges under him,” &c.

“I not doubt
He came alive to land.”

Line 232,—

Antonio. “Although this lord of weak remembrance”[Gonzalo], “—hath here almost persuaded—the king his son’s alive.”

The folio gives the speech, “Sir, he may live,” &c. to Francisco, but Antonio’s speech proves that it belongs to Gonzalo, who alone gave utterance to such a belief. At the end of the scene he again says, “For he [Fer-
dinand] is sure i' the island." Francisco, a mere attendant, does not speak during the scene, and only utters three words during the entire play, Act iii. sc. 3, 40, and those probably belong to Antonio.

Note (14.) \textit{Ib.} Line 250,—

"She for whom
We all were sea-swallow'd."

"For" = on whose account. The folio has, "She that from whom" probably caught from "She that from Naples" three lines above. "From" is explained as = coming from, but it seems pointless to tell Sebastian that; whereas he had shown soreness about the marriage and voyage, line 128 (to the King),—

"You were kneel'd to, and importun'd otherwise,
By all of us." — "Milan and Naples have
More widows in them of this business' making
Then we bring men to comfort them: the fault's
Your own."

Antonio purposely brings this business up again. The correction is by Collier. The Camb. eds. print "She that—from whom?" Singer has "She from whom coming." Dyce, Delius, and Staunton print, after Rowe, "She from whom." The Clar. P. ed. follows the folio.

Note (15.) \textit{Act II. Scene 2, Line} 176,—

"and sometimes I'll get thee
Young conies from the rock."

Compare 1 \textit{Hy. IV.} ii. 4, 480, "hang me up, by the heels for a rabbit-sucker or a poulter's hare." Compare also \textit{Psalm} civ. 18, "The high hills are a refuge for the wild goats; and the rocks for the conies." The folio has, "young Scamels," which all the compared eds. retain.
Note (16.) Act III. Scene 1, Line 15,—

"My sweet mistress
Weeps when she sees me work, and says, such baseness
Had never like executor. I forget;
But these sweet thoughts do even refresh my labour,
Most busiest when I do it."

"I forget; but these," &c. i.e. I am forgetting my task;
but these sweet thoughts do even revive me for my labour,
most busy in my mind when I am at work.
"Refresh my labour" = revive me the labourer. So

Hy. V. ii. 2, 36,—

"So service shall with steeled sinews toil,
And labour shall refresh itself with hope."

Cymb. iii. 6, 31,—

"The sweat of industry would dry and die,
But for the end it works for."

Compare also R. and J. i. 1, 133,—

"I, measuring his affections by my own,
That most are busied when they're most alone."

This passage is parallel as to the thoughts, but the men are under different conditions; the affections of Benvolio drive him from society and its interruptions; those of Ferdinand urge him to his task, and are most active when he is earning his mistress. The folio has "labours," the not unfrequent error of inserting the final letter "s;" and sometimes of omitting it; as, a few lines above,—

"There be some sports are painful, and their labour
Delight in them set off."

Where all the compared eds. correct, and print "sets off." The folio has "Most busie lest, when." The correction is by Holt White, and is adopted by Delius and Singer. Dyce prints, "Most busiless" after Theobald. Staunton has "Most busy felt."
The Camb. eds. and the Clar. P. ed. retain the text of the folio, considering it corrupt. Dyce, Singer, and Staunton print "labour." Delius retains "labours." Theobald's "busless," Pope's "least busy," Spedding's "Most busiest when idlest," mistake the meaning of "but," and "even refresh my labour;" and refer "busy" (or what replaces it) to Ferdinand, not to his thoughts.

Note (17.)  Act III. Scene 3, Line 48,—
"Each putter-out of five for one."
"Of" = on, upon. So, T. S. v. 2, 72,—
"I'll venture so much of my hawk or hound,
But twenty times so much upon my wife."
Dyce prints, after Thirlby, "of one for five." Singer prints "on." Staunton explains "of" as having the meaning of on.

Note (18.)  Act IV. Scene 1, Line 64,—
"Thy banks with peoned and lilled brims,
Which spongy April at thy hest betrims,
To make cold nymphs chaste crowns."
"Banks" are those which Oberon knew (M. N. D. ii. 1, 249); "brims," used for the rhyme, = edges, as "the edge of yonder coppice" (L. L. L. iv. 1, 9). Lilies are not associated with rivers in Shakespeare—thus, T. and C. iii. 2, 13,—
"Those fields [Elysian]
Where I wallow in the lily-beds."
Nor in Sonnets 98, 99, where lilies are mentioned, is a river introduced. "Cold nymphs" = chaste maids: the opposite to "a wanton ambling nymph" (Rich. III. i. 1, 17); like "Nymph, in thy orisons," &c. (Ham. iii. 1, 89), and, "Thou gentle nymph, cherish
thy forlorn swain!” (T. G. V. v. 4, 12). They are flesh and blood, like the “dismissed bachelor” in the next line; not Ceres’ nymphs, much less river-nymphs, whom “Juno does command” (line 128),

“You nymphs, call’d Naiads, of the wandering brooks,
With your sedg’d crowns.”

The folio has “pioned and twilled brims”—“pioned” is an old form of spelling peoned. For “twilled,” an evident misprint, both the ductus literarum, and “chaste crowns” indicate liled as the true reading; lilled, according to the spelling of lilly elsewhere in the folio. For the formation of the word, compare Cymb. iv. 2, 398,—

“let us
Find out the prettiest daisied plot we can,”

and, this scene, line 81, “my unshrubb’éd down,” and line 83, “this short-grass’d green.” Henley’s explanation that “pioned” meant “dug,” and “twilled” (on no authority) bedirted, begrimed, confutes itself. If the banks were not green in March, there could be no April flowers. See Sonnet 98,—

“When proud-pied April dress’d in all his trim.”

And Spenser’s Shepherd’s Calendar, months April and March; also Bacon’s Essays, “Of Gardens.” Amongst many flowers of April, Spenser has “lovéd lilies,” and “the fair flow’r delice.” Bacon has the “Flower de Luces, and Lilies of all natures,” and “the Double Peony;” which flowers, according to Henley, “never blow at this season.” The correction is by Hanmer, and is adopted by Dyce. Singer prints, after Holt, “pioned and tilled.” The other compared eds. retain the old text. We are not to suppose that these flowers grew wild; all else men-
tioned employed labour—the rich leas of wheat, &c.
— the nibbling sheep on the turfy mountains— the meads
with stover— and the pole-clipt vineyard; so, the flowery
banks, also, required culture. Ceres' blessing, given
afterwards, consists of plenty, the reward of labour.

Note (19.) Ib. Line 66,—

"And thy broad groves,
Whose shadow the dismissed bachelor loves,
Being lass-lorn."

So Spenser, Virgil's Gnat, stanza 4,—

"Through the wide woods, and groves, with green leaves dight."

And stanza 5,—

"Betwixt the forest wide and starry sky."

Shakespeare gives all the earth to Ceres—even,

"— thy sea-marge, sterile and rocky-hard,
Where thou thyself dost air."

In this enumeration groves or forests could not fail to
have a place. For the shade-loving bachelor, compare
A. L. I. iv. 1, 221, "I'll tell thee, Aliena, I cannot
be out of the sight of Orlando; I'll go find a
shadow, and sigh till he come." M. A. ii. 1, 209,
Benedick of Claudio,

"Alas, poor hurt fowl! Now will he creep into sedges."

T. G. V. v. 4, 2,—

"This shadowy desert, unfrequented woods,—
Here can I sit alone, unseen of any,
And to the nightingale's complaining notes
Tune my distresses and record my woes."

The folio has "broome-groues." A similar misprint
occurs Lear, iii. 6, 27, where the quartos have "Come
o'er the broome, Bessy, to me," corrected by all the
compared eds. to "bourn." The misplacing a hyphen
is far from unfrequent in the folio. All the compared eds. retain "broom-groves."

Note (20.) Ib. Line 98,—

"Marses hot Minion is returnd againe."

So the folio. The same form occurs in A. W. ii. 3, 300,—

"Which should sustaine the bound and high curuet
Of Marses fierie steed."

In Ham. ii. 2, 512, the folio has,—

"On Mars his Armours, forg'd for prooфе Eterne."

The quartos have "On Marse." So in L. L. L. v. 2, 332, the folio has,—

"To shew his teeth as white as Whales bone."

So in A. L. I. ii. 4, 50, we have "the Cowes dugs" —cow always in the folio (six times), never cowe; and in M. A. i. 1, 265, "the bulles hornes," and in 1 Hy. IV. ii. 4, 271, "Bulles-pissell," always spelt bull or bul in the folio (nineteen times). The following instances in Twelfth Night show the practice of modernizing the spelling in the folio, Act i. 5, 320,—

"Run after that same peeuish Messenger
The Countes man: he left this Ring behinde him."

Here all the compared eds. alter to "county's man."

Act iii. 3, 26,—

"Once in a sea-fight 'gainst the Count his gallies."

Act iii. 2, 7,—

"Marry I saw your Neece do more favors to the Counts seruing-man."

All the compared eds. print "Mars's hot minion." There seems no reason why the old possessive form should be obliterated; but if a change were to be
made, *Mars his* makes a better line than *Mars's*. In *M. N. D. ii. 1, 7*, Steevens prints,—

"I do wander every where,
Swifter than the *moones* sphere."

stating that, "unless we suppose this to be the Saxon genitive case (as it is here printed), the metre will be defective." He cites a letter from Gabriel Harvey to Spenser, 1580,—

"Have we not *God hys wrath* for *Goddes wrath*, and a thousand of the same stampe, wherein the corrupte orthography in the moste, has been the sole or principal cause of corrupte prosodye in overmany?"

Note (21.)  *Ib. Line* 110,—

"Earthes increase, foison plenty,
Barns and garners never empty."

The folio has modernized the spelling to "*Earths,*" not regarding the metre. Dyce and Singer print, after the second folio,—

"Earth's increase *and* foison plenty."

But *foison* is part, if not all, of the earth's increase; and the addition of "*and*" does not rectify the metre. The other compared eds. print "*Earth's,*" retaining the line as in the folio. The Clar. P. ed. states that *earth's* is a dissyllable. Abbott (*S. Grammar*, p. 378), on the other hand, makes *increase* a trisyllable. There is, of course, no end to arbitrary divisions of words on paper, but none such exist in spoken language; in spite of grammarians and commentators, the ear will pronounce when the line halts.

Note (22.)  *Ib. Line* 156,—

"The great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a wreck behind."

"Leave not a wreck" = leave no wreck. The folio has
"a racke." The rack, which occurs in Ham. ii. 2, 506,
"But, as we often see, against some storm,
A silence in the heavens, the rack stand still."

and A. and C. iv. 14, 10,—
"They are black vesper's pageants.—
That which is now a horse, even with a thought
The rack dislimns."

in Beaumont and Fletcher's Faithful Shepherdess and
Women Pleased, "the sailing rack," and in their Bonduca, "not the quick rack swifter," is explained by
Bacon, Naturall Historie, § 115 (given in Richardson, Dict.),—
"The winds in the upper regions which move the clouds above
(which we call the rack) and are not perceived below, pass without noise."

No instance of a rack has been found, and such a term
is contrary to the meaning of the word. If this passage
had stood "leave not the rack behind," it would have
seemed out of place; but if rack is retained, all authority indicates that "a" is a misprint, and that "the"
should be substituted. The misprint rack for wrack
was frequent. Dyce, amongst other examples, states
that in the four earlier editions of Paradise Lost, Book
iv. 994, contains this error, also Book xi. 821,—
"A world devote to universal rack."
The folio misprints wrack for rack, 1 Hy. VI. ii. 5, 3,—
"Euen like a man new haled from the Wrack."
Corrected by all the compared eds. to "rack." Dyce
prints "wreck," the usual modern spelling of wrack
of the folio. Singer prints "wreck." The other compared eds. retain "rack;" the Clar. P. ed. explaining rack as "the mass of clouds," which seems to require the rack. Malone suggested the correction.

Note (23.) Ib. Line 184,—
"There dancing up to the chins, that the foul lake
O'erstunk their fear."

A sort of proverbial phrase applied to excessive fear. So Every Man in His Humour, iii. 7,—
"Do not stink, sweet Oliver, you shall not go" [to prison].

The Poetaster, v. 3,—
"Would I were abroad again, skulking for a drachme, so I was out of this labyrinth again, I do feel myself turn stinkard, already."

M. W. W. iii. 3, 191,—
"Mrs. Page. What a taking was he in when your husband asked what was in the basket!
Mrs. Ford. I am half afraid he will have need of washing; so throwing him into the water will do him a benefit."

The folio has "their feet." The correction is suggested by Spedding, and cited in Dyce's note.

Note (24.) Act V. Scene 1, Line 41,—
"Ye elves of hills, brooks, standing lakes, and groves;"
"By whose aid—
Weak motives though ye be—I have bedimm'd
The noontide sun, call'd forth the mutinous winds," &c.

"Weak motives" = weak instruments, they are weak motives compared with the great results. Compare A. W. iv. 4, 20,—
"As it [heaven] hath fated her to be my motive
And helper to a husband."
THE TWO GENTLEMEN OF VERONA.

Note (1.) Act I. Scene 1, Line 57,—

"To Milan let me hear from thee by letters."

"To" = in, at. The second folio prints "at." So

1 Hy. IV. iii. 1, 40,—

"The herds Were strangely clamorous to the frightened fields."

Here Pope prints "in." 1 Hy. IV. iii. 2, 98,—

"He hath more worthy interest to the state."

2 Hy. IV. iv. 5, 25,—

"That keep'st the ports of slumber open wide, To many a watchful night."

(The folio has a comma after "wide.") Hy. V. ii. 1, 13,—

"And we'll be all three sworn brothers to France."

Here Dyce prints "in." M. N. D. iii. 2, 171,—

"My heart to her but as quest-wise sojourn'd."

Note (2). Act II. Scene 1, Line 42,—

"Speed. And now you are metamorphosed with a mistress, that, when I look on you, I can hardly think you my master.

Val. Are all these things perceived in me?

Speed. They are all perceived without ye.

Val. Without me! they cannot [be perceived].

Speed. Without you! nay, that's certain, for, without you were so simple, none else would: but you are so without these follies, that these follies are within you, and shine through you."
"Without you!" &c., = In your outer man! nay, that's certain, for, unless you were such a simpleton, not one of them otherwise would [be perceived]: but you are in such fashion the outer covering of these follies, &c.

Note (3.)  Act II. Scene 1, Line 82,—

"for he, being in love, could not see to garter his hose; and you, being in love, cannot see to put on your hose."

i.e. you put them on the wrong legs. The clocks on them showing the mistake. "Hose" = stockings,—they were either stockings or breeches, or sometimes both in one. (See Nares.) "Davies in one of his epigrams, compares a man to a soft knit hose that serves each leg." Farmer's note on John iv. 2, 197,—

"Standing on slippers, which his nimble haste
Had falsely thrust upon contrary feet."

Note (4.)  Act II. Scene 3, Line 57,—

"Lose the tide, and the voyage, and the master, and the service! Lose the tide! why, man, if the river were dry, I am able to fill it with my tears."

The folio has "and the Service, and the tide:" All the compared eds. print "and the tied,"! — i.e. his dog, so termed [spelt tide, folio] just above; but if he had lost his voyage, he must have kept his dog, not lost him. The number of ands probably confused the compositor.

Note (5.)  Act II. Scene 4, Line 196,—

"Is it mine eye, or Valentinus' praise,
Her true perfection, or my false transgression,
That makes me, reasonless, to reason thus?"
Line 209,—
"'Tis but her picture I have yet beheld,
And that hath dazzled my reason's light;
But when I look on her perfections,
There is no reason but I shall be blind."

Compare Act v. sc. 4, 115,—
"What is in Silvia's face, but I may spy
More fresh in Julia's, with a constant eye?"

C. of E. iii. 2, 55,—
"It is a fault that springeth from your eye."
"Gaze where you should, and that will clear your sight."

Sonnet 137,—
"Thou blind fool, Love, what dost thou to mine eyes,
That they behold, and see not what they see?"

Sonnet 148,—
"O me, what eyes hath Love put in my head,
Which have no correspondence with true sight!"

"My reason's light," = reason's vision, power of seeing. Compare Act ii. sc. 1, 76,—
"O, that you had mine eyes; or your own eyes had the lights they were wont to have."

The folio has "It is mine, or Valentines praise?" The correction is by Warburton, and is adopted by Dyce and Delius. Singer and Staunton print "Is it her mien," after Blakeway. The Camb. eds. retain the old text, marking it as corrupt. The other compared eds. print "Valentinus'."

Note (6.) Act II. Scene 7, Line 32,—
"And so by many winding nooks he strays,
With willing sport, to the wide ocean."
"Till the last step have brought me to my love;
And there I'll rest, as, after much turmoil,
A blessed soul doth in Elysium."
The folio has "the wilde ocean," but this is at complete variance with "resting with her love, as in Elysium;" the idea is of herself, a tributary stream, emptying herself into her sovereignty of waters, her king, Proteus. Compare John ii. 1, 340,—

"Unless thou let his silver water keep
A peaceful progress to the ocean."

John v. 4, 57,—

"And calmly run on in obedience,
Even to our ocean, to our great king John."

M. of V. v. 1, 97,—

"And then his state
Empties itself, as doth an inland brook
Into the main of waters."

Lucrece, 649,—

"The petty streams that pay a daily debt
To their salt sovereign."

The correction is by Collier, and is adopted by Dyce. The other compared eds. retain "wild ocean." "The words 'wide' and 'wild' are frequently confounded by transcribers and printers."—Dyce's note.

The following passage applies the same thought to the relations of man to the Sovereign Ruler,—

"In all her religion, and in all her actions of relation towards God, she had a strange evenness and untroubled passage, sliding toward her ocean of God and of infinity with a certain silent motion."—Bp. Taylor, vol. iii. ser. 8.

Note (7.) Act III. Scene 1, Line 261,—

"I am but a fool, look you; and yet I have the wit to think my master is a kind of knave; but that's all one, if he be but one knave. He lives not now that knows me to be in love; yet I am in love; but a team of horse shall not pluck that from me; nor who 'tis I love."
"But one knave," i.e. not a double-faced knave. Compare Act v. sc. 4, 50,—

"Thou hast no faith left now, unless thou’dst two,
And that’s far worse than none; better have none
Than plural faith, which is too much by one."

M. of V. v. 1, 244,—

"In both my eyes he doubly sees himself;
In each eye, one:—swear by your double self;
And there’s an oath of credit."

Launce proceeds to say, in effect, that nothing will induce him to act the part of Valentine (the dupe of Proteus), in telling that he is in love, and with whom. The folio prints "but one knave: He lies not," &c.

Note (8.) Act V. Scene 4, Line 82,—

"Valentine. Then I am paid;
And once again I do receive thee honest:—
Who by repentance is not satisfied
Is nor of heaven nor earth; for these are pleas’d;
By penitence th’ Eternal’s wrath’s appeas’d,—

Proteus. And, that my love may appear plain and free,
All that was mine in Julia I give thee.

Julia. O me unhappy!

[Faints.

"And, that my love," &c., i.e. and, that my love to you may appear sincere, and without a rival in my heart, all that was my love to Julia, I give to thee. "Plain," as "plain and holy innocence" (Temp. iii. 1, 82), "plain and simple faith" (J. C. iv. 2, 22). Proteus had said, Act ii. 6, 27,—

"I will forget that Julia is alive,
Remembering that my love to her is dead."

That love had not yet come to life again. "Mine in Julia" = my love to Julia. So, A. W. ii. 3, 79,—

"Who shuns thy love shuns all his love in me."
explained by the parallel passage in the same scene, line 189,—

"As thou lov'st her,
Thy love's to me religious; else, does err."

The folio makes Proteus' speech a continuation of Valentine's,—

"By penitence th' Eternal's wrath's appeas'd:
And, that my love may appear plain and free,
All that was mine in Silvia I give thee."

Valentine's soliloquy of love and longing for Silvia is interrupted by the scene in which he overhears her devotion to himself, and her hatred and contempt for Proteus. It is impossible that Valentine should immediately afterwards declare that his love for Silvia no longer existed. It is equally impossible that the utterer of such words should, after a moment's interval, threaten death to Thurio if he dared but to breathe upon his love. Lastly, Silvia could not have heard such words from Valentine in silence. Proteus' conduct is natural; his love to Julia was dead—only to be re-awakened by her voice and presence: his guilty love to Silvia was past—repented of, and forgiven: Valentine had taken him again to his heart; and in grateful return Proteus renews his old love to him; love now "plain and free," not only the love he bore Valentine previous to his treachery, but all that was his love to Julia added. The correction is mentioned favourably in Staunton's note. All the compared eds. follow the folio's text.
THE MERRY WIVES OF WINDSOR.

Note (1.)  Act I. Scene 1, Line 22,—

"Slen. They may give the dozen white luces in their coat.

Shal. It is an old coat.

Evans. The dozen white louses do become an old coat well; it agrees well, passant; it is a familiar beast to man, and signifies love.

Shal. The luce is the fresh fish; the saltant fish is an old coat."

Shallow corrects the two errors of Evans; the luce is a fresh fish, not what he supposed; and saltant, not passant, luces are the ancient bearings; passant (only use in Shakespeare) is evidently used to bring in saltant, a term not properly applied to fishes, though we say, a trout leaps. Ferne’s Blazon of Gentry, 1586, has Geffray Lord Lucy “did bear gules, three lucies hariant, argent.” The Booke of St. Albans, ed. 1595, Booke of Armorie, page 91, has,—

“And nowe to speake of the armes of Galfride Lucie, which here appeareth in the scutcheon, and carrieth three pikes or Lucies, it shall be saide thus ———, in English, he beareth gules three lucies of gold, which blazing is sufficient without any more ado, because these fishes are borne in the most worthy manner.”

In the scutcheon engraved, they are erect on their tails, as if leaping. Shakespeare has increased the number of fishes that the familiar beasts may also be multiplied; it is Slender, however, not Shallow who gives the dozen. The folio has “the salt-fish.” All the compared eds. print “salt fish.” Saltant is suggested in the notes of Knight’s edition.
Note (2.)  Act I. Scene 3, Line 57,—

"Falstaff. Briefly, I do mean to make love to Ford's wife." &c.

"Nym. The angle is deep: will that humour pass?

Fal. Now, the report goes she has all the rule of her husband's purse: he hath a legion of angels.———

Nym. The humour rises; it is good: humour me the angels."

"Angle," used figuratively for design, plot. So Ham. v. 2, 66,—

"Thrown out his angle for my proper life."

There is a play on the rising humour, and the deep angle. "Humour" = humorous conceit, refers to the figures of angle and angels. So, line 26, "is not the humour conceited?" The folio has "The Anchor," which is retained by all the compared eds.

Note (3.)  Ib. Line 111,—

"Nym. My humour shall not cool: I will incense Page to deal with poison; I will possess him with yellowness, for the revolt of mind is dangerous."

"Mind" = affection. Compare T. G. V. iii. 2, 59,—

"And, Proteus, we dare trust you in this kind,
Because we know, on Valentine's report,
You are already Love's firm votary
And cannot soon revolt and change your mind."

T. G. V. v. 4, 109,—

"Julia. It is the lesser blot, modesty finds,
Woman to change their shapes, than men their minds.

Proteus. Than men their minds! 'tis true. O heaven! were man
But constant, he were perfect."

A. W. iii. 2, 13,—

"I have no mind to Isbel since I was at court."

The folio has "revolt of mine." The not uncommon error of final e for d, so 2 Hy. IV. Induct. 35,—

"And this worm-eaten hole of ragged stone,"
for worm-eaten hold. "Mind" is the correction of Jackson, and also of Walker. Delius and Singer print "revolt of mien," after Theobald. Dyce prints "this revolt of mine," after Pope. Staunton and the Camb. eds. retain the old text; the latter marking it as corrupt.

Note (4.) Act II. Scene 2, Line 28,—

"And yet you, rogue, will enconce your rags, your cat-a-mountain looks, your red-lattice phrases, and your bold-braving oaths, under the shelter of your honour!"

Compare 2 Hy. VI. iv. 10, 38,—

"Thou wilt brave me with these saucy terms? Cade. Brave thee! ay, by the best blood ever was broached, and beard thee too."

The folio has "bold-beating-oathes." Dyce and Singer print "bull-baiting," after Hanmer. The other compared eds. retain the "bold-beating oaths."

Note (5.) Act III. Scene 3, Line 175,—

"I'll warrant we'll unkennel the fox.—Let me stop this way first [Locks the door].—So, now uncouple."

The Booke of Saint Albans (ed. 1595), page 38, has,—

"Certaine proper termes belonging to all chases.—A Foxe kenelleth—you shall say—Unkennell the Foxe."

Turberville's Booke of Hunting (ed. 1611), page 241, has,—

"Termes used when you bring any Chase to his resting place, or rayse him from it.—We kennell and unkennell a fox."

Ib. page 191,—

"The huntsman which would have good pastime at this vermine [the fox] shall do well to stop up his earths if he can find them."

Hounds are properly said to be "cast off" for deer, and
"uncoupled" for hares, foxes, wild boar, and all other chases (Ib. p. 106, and passim). Ib. page 170,—

"When a Lord or Gentleman will go hunting, the huntesman must regard the tyne and place where he shall be, to the end he may goe seeke the Hare where most likely hunting is: as in the pastures, meades or Greene fields, and such like: and there he shall uncouple his hounds."

Compare V. and A. 674,—

"Uncouple at the timorous flying hare,
Or at the fox which lives by subtlety."

M. N. D. iv. 1, 112,—

"My love shall hear the music of my hounds,—
Uncouple in the western valley; let them go!"

At the boar [bear, folio]. And so T. A. ii. 2, 3. The folio has "uncape," corrected by Hanmer to "uncouple." No such word as uncape has been found elsewhere; but the misprint is an easy one. All the compared eds. retain "uncape."

Note (6.) Act V. Scene 5, Line 27,—

"Falstaff. Divide me like a broke up buck, each a haunch: I will keep my sides to myself, my shoulders for the fellow of this walk, and my horns I bequeath your husbands. Am I a woodman, ha? Speak I like Herne, the hunter?"

To speak like a woodman. The Booke of Saint Albans, page 31, has,—

"Upon the view of a hart, if he be a goodly deere, you shall never call him faire, but a great Hart: and so likewise a great Hinde, a great Bucke: but onelie of a Doe, you shall terme her a faire Doe: ever have a great care of this, as you will be counted a perfect Woodman."

A knowledge of the technical language of the chase was then a necessary accomplishment of a gentleman. The Booke of Hunting, page 127, gives a full descrip-
tion of the grand ceremony of the *Breaking up* of the Deer, in the presence of the King, or chief personage, and all the company. The division of the deer is thus given,—

"Then shall the huntsman —— take out the right shoulder, with his shoulder knife, the which pertaineth to the huntsman which harbored him. Then next that other shoulder pertaineth to the rest of the huntsmen. And you shall take from the Noombles three knots —— these pertain to the chiefe huntsman. The Noombles, haunches, —— do pertain to the King or chiefe personage. The necke and the Chyne being taken from the sides, reserve the sides for the King, the necke for the Varlet of the Kennell, and the chyne for the Varlet that keepes the bloud-hound."

This division of a buck, or something similar, would be the only one known to *Herne the hunter*, or which could come from the mouth of a woodman. Falstaff parodies it. The *Booke of Saint Albans*, page 31, has a paragraph headed "Of the Roe hunting *breaking and dressing*." The folio has "*brib'd-Bucke*;" Dyce and Delius print "*bribed buck*;" Singer, "*brib'd buck*;" Staunton, "*brib'd-buck*;" and the Camb. eds. "*bribe buck*." So well known was the custom of *breaking up the deer*, that, as late as October 4th, 1709, *The Tatler*, No. 79, has,—

"But I am oblidged to leave this important Subject, without telling whose quarters are severed, who has the Humbles, who the Haunch, and who the legs of the last Stag that was pull'd down."

The Stag is used here as a metaphor for a too easy man of wealth. That Shakespeare was well acquainted with Turberville's *Bookes of Hunting and Falconrie* hardly requires confirmation. The idea, however, of Tunis as a court, in the *Tempest*, and also the fact that
it was the ancient Carthage, seems to be taken from the Booke of Falconrie, page 50,—

“This falcon is tearmed a Tunician, for that ordinarily and most usually she is found to eyre in Barbarie. —— And because Tunyce is the head and chiefe Cittie in all Barbarie, and the Prince and state there commorant and most abiding, holding the Court there.” “The Tunycian may also be called a Punycian Falcon, for that which we reade of the warres Punicke against the Carthaginienses being maintayned against the inhabitants of that pace [place ?], where now is situated Tunyce.”

Compare Tempest, ii. 1,—

“Adr. Widow Dido, said you? You make me study of that she was of Carthage, not of Tunis.

Gon. This Tunis, sir, was Carthage.

Adr. Carthage?

Gon. I assure you, Carthage.”

MEASURE FOR MEASURE.

Note (1.) Act I. Scene 1, Line 9,—

“then no more remains,

But that to your sufficiency, add your worth as able,

And let them work.”

It seems not improbable that the second your may be an interpolation. The folio has,—

“But that, to your sufficiency, as your worth is able,”

Theobald and Malone thought that two half lines had fallen out after “sufficiency,” and so the Camb. eds. print the passage. Singer prints “But thereto your.” The other compared eds. retain the old text.
Note (2.)  *Ib. Line 29,—*

"Angelo,
There is a kind of character in thy life,
That to th' observer doth thy heart's history
Fully unfold."

Compare 2 *Hy. IV. iii. 1, 80,—*

"There is a history in all men's lives,
Figuring the nature of the times deceas'd;
The which observ'd, a man may prophesy,
With a near aim, of the main chance of things
As yet to come to life."

*Sonnet 93,—*

"In many's looks the false heart's history
Is writ in moods and frowns and wrinkles strange;
But heaven in thy creation did decree
That in thy face sweet love should ever dwell;
Whate'er thy thoughts or thy heart's workings be,
Thy looks should nothing thence but sweetness tell."

The folio has "thy history." It is evident some word is wanting to express the Duke's meaning. As the nature of times past prefigures the main chances in the lives of living men,—as the expression of the features proclaims what store the heart is made of,—so Angelo's heart's history was written, for the observer, in his daily life. All the compared eds. retain the old text.

Note (3.)  *Act I. Scene 2, Line 126,—*

"Thus can the demigod Authority
Make us pay down for our offence by weight.—
The sword of heaven,—on whom it will, it will;
On whom it will not, so; yet still 'tis just."

So *Act iii. 2, 275,—*

"He who the sword of heaven will bear;"

*Act ii. 2, 60,—*

"Not the king's crown, nor the deputed sword."
The sword of heaven and the deputed sword are the same things: all kings claimed to be heaven's deputies. Thus, *Rich. II.* i. 2, 37,—

"God's substitute,
His *deputy* anointed in his sight."

Compare also *Hy. V.* iv. 1, 278,—

"'Tis not the balm, the sceptre, and the ball,
The sword, the mace, the crown imperial."

The sword is the civil sword, the sword of justice. Thus, 2 *Hy. IV.* v. 2, 103,—

"You are right, justice, and you weigh this well;
Therefore still bear the balance and the sword."

Compare *Romans* xiii. 4, "for he beareth not the sword in vain: for he is the minister of God." In the older play, *Promos and Cassandra*, on which *M. for M.* is partly founded, occurs (sc. 1, 1),—

"Both s worde and keies, unto my princes use,
I doo receyve and gladlie take my chardge."

The folio has "The words of heauen." The correction is by Roberts, and is adopted by Dyce and Staunton. The other compared eds. retain "words."

Note (4.) *Act I. Scene 3, Line 42,*—

"Therefore,—
I have on Angelo imposed the office;
Who may, in the *ambush of my name*, strike home,
And yet *my name be never in the fight,*
To do *it* slander."

*i.e.* Angelo acts as the Duke's deputy, in the ambush of, under the cover of his name; but in the execution of justice, in the conflict between the administered law and crime, the Duke's name will not appear. Personally he escapes all slander; and though his motives were
higher, yet, in fact, he acts like Antony (J. C. iv. 1, 20),—

"And though we lay these honours on this man,
To ease ourselves of divers slanderous loads."

The folio has,—

"And yet, my nature never in the fight
To do in slander."

Hanmer changed "in" to it; and so Dyce and Delius print. Dyce also prints "in the sight," after Pope. The other compared eds. retain the old text, the Camb. eds. marking it as corrupt.

Note (5.) *Act I. Scene 4, Line 41,—*

"As those that feed grow full; as blossoming-time,
That from the seedness the bare fallow brings
To teeming foison; even so," &c.

"As" = like as. Compare Spenser, *Ruins of Rome*, Stanza 30,—

"Like as the seeded field green grass first shows,
Then from green grass into a stalk doth spring,
And from a stalk into an ear forth grows,
Which ear the fruitful grain doth shortly bring;
And as in season due the husband mows
The waving locks of those fair yellow hairs;
So grew the Roman empire by degree."

Note (6.) *Act II. Scene 2, Line 55,—*

"Angelo. Look, what I will not, that I cannot do.
Isab. But might you do 't, and do the world no wrong,
If so your heart were touch'd with that remorse
As mine is to him."

"But might you do 't," an inversion for But you might do't. The folio has "As mine is to him?" and so all the
compared eds., with the exception of Dyce, who prints "But you might do 't." Such inversions, however, are far from uncommon in Shakespeare. Thus, L. L. L. iv. 3, 41, "O queen of queens! how far dost thou excel," altered by Dyce and Singer to "thou dost;" A. L. I. ii. 6, 15, "I will here be with thee presently," altered by Dyce to "be here;" 1 Hy. IV. i. 3, 146, "By Richard that dead is," altered by Dyce to "is dead;" T. S. ii. 1, 160, "As had she studied to misuse me so," altered by Dyce, Singer, and Staunton to "As she had;" T. S. iv. 1, 43, "and as much news as wilt thou" (folio)—here the compared eds. print "thou wilt" (after quarto, 1631), except the Camb. eds., who print "will thaw." John iii. 3, 8, "imprison'd angels Set at liberty," altered by Dyce to "set at liberty Imprison'd angels." These alterations may seem necessary to some, and unimportant to others; but they are mischievous, as ignoring Shakespeare's manner; so that when a passage occurs whose only obscurity consists in the inversion of a few words, it becomes a real difficulty to those who may be unaware of Shakespeare's frequent use of inversions.

Note (7.) Ib. Line 126,—

"Isab. We cannot weigh our brother with yourself: Great men may jest with saints; 'tis wit in them,—&c. Ang. Why do you put these sayings upon me? Isab. Because Authority, though it err like others, Hath yet a kind of medicine in itself, That skins the vice o' the top. Go to your bosom; Knock there, and ask your heart what it doth know That's like my brother's fault."

Compare Act v. 1, 110,—
"It imports no reason
That with such vehemency he should pursue
Faults proper to himself; if he had so offended,
He would have weigh'd thy brother by himself."

The folio has "We cannot weigh our brother with ourself." In the corrupt text of this play we have, Act v. 1, 168, "First let her show your face," where all editors read "her;" and, Act ii. 1, 12, "the resolute acting of our blood," where all eds. read "your."

In the present passage, all the compared eds. retain "ourselves." The correction is by Warburton.

Note (8.) Act II. Scene 3, Line 11,—

"A gentlewoman of mine,
Who, falling in the flaws of her own youth,
Hath blister'd her report."

Compare W. T. i. 2, 322,—

"I cannot
Believe this crack to be in my dread mistress."

L. L. L. v. 2, 415,—

"My love to thee is sound, sans crack or flaw."

W. T. ii. 1, 143,—

"Be she honour-flaw'd."

"Flaw" or crack = imperfection, something which mars the perfect nature. Here "flaws of her own youth" = her own youthful imperfections. Davenant in his Law against Lovers (founded on this play, and Much Ado about Nothing), prints in the corresponding passage "flames." This is more after the manner of his age than Shakespeare's; it is, however, commended by Warburton, and is adopted by all the
compared eds. except the Camb. eds. Compare with this passage *Ham.* iii. 4, 44,—

"Such an act
That blurs the grace and blush of modesty;
—takes off the rose
From the fair forehead of an innocent love,
And sets a blister there."

Note (9.) *Ib.* Line 33,—

"But lest you do repent,
As that the sin hath brought you to this shame,
Which sorrow is alway towards ourselves, not heaven,
Showing we would not *spare heaven,* as we love it,
But as we stand in fear."

"*Spare heaven,*" an inversion for *heaven spare.* The compared eds., with the exception of Staunton, remove the comma of the folio after "*heaven.*" Malone explained "*spare*" as *spare to offend,—*"a somewhat forced explanation" (Dyce). Pope altered "*spare*" to *seek*; and Collier, to *serve.* Singer considers the text corrupt; and Staunton, as suspicious. Schmidt (S. Lex.) has "*a doubtful passage."

Note (10.) *Act II.* *Scene 4,* *Line 90,—*

"*Ang.* Our compell'd sins (Line 57.)
Stand more for number than accompt.
*Isab.* How say you?

*Ang.* Nay, *I'll not warrant that*; for I can speak
Against the thing I say. *Answer to this:* [this question]

*Might there not be a charity in sin
To save this brother's life?"

"To be received plain, I'll speak more gross: (Line 82.)

*Your brother is to die:—
Admit no other way to save his life,—*
As I subscribe not that, nor any other,
But in the loss of question,—*that you, his sister, Finding yourself desir'd of such a person,* &c."
"Admit no other way," &c., i.e. Admit for argument, one way and no other to save his life,—like as I myself grant not that admission, nor any other, save in the lack of a questioner,—some one to propose the question. "Loss of question" = lack, privation of a questioner. So "information" for informer (Cor. iv. 6, 53); "reports" for reporters (A. and C. ii. 2, 47); "speculations" for speculators (Lear, iii. 1, 24); "encounters" for encounterers (L. L. L. v. 2, 82).

**Note (11.)  Ib. Line 97,—**

"And that there were
No earthly mean to save him, but that either
You must lay down the treasures of your body
To this suppos'd, or else to let him suffer."

The construction is, as in A. L. I. v. 4, 22,—

"Keep your word, Phebe, that you'll marry me,
Or else, refusing me, to wed this shepherd."

**Note (12.)  Ib. Line 103,—**

"And strip myself to death, as to a bed
That longing have been sick for."

"Sick for" = sick with desire for. Compare A. and C. iii. 6, 48,—

"And expectation fainted,
Longing for what it had not."

A. W. i. 2, 16,—

"Our gentry, who are sick
For breathing and exploit."

The same use of for occurs in Psalm lxxxiv. 2 (A. V.),—

"My soul longeth, yea, even fainteth for the courts of the Lord."
Ib. (P. B.),—

"My soul hath a desire and longing to enter the courts," &c. So also A. L. I. ii. 7, 104, "I almost die for food;" Ib. ii. 6, 2, "I die for food." The Clar. P. ed. here explains "for" as "for want of." But the meaning is, I die with extreme desire for food. See Schmidt (S. Lex.).

"That longing have been sick for;" a not unfrequent ellipsis for, that longing I have. Dyce and Singer print "I've been."

Note (13.) Ib. Line 127,—

"Women! Help heaven; men their creation mar
In profiting by them."

i.e. Women! God help them; men mar his creatures. The above is the reading and punctuation of the folio. "Help heaven;" is an inversion for heaven help. The compared eds. print,—

"Women!—Help heaven! men their creation mar."

"Heaven;"—"their creation." So Macbeth ii. 1, 4,—

"There's husbandry in heaven; their candles are all out."

And Ham. iii. 4, 175,—

"Heaven hath pleased it so—that I must be their scourge."

Note (14.) Ib. Line 123,—

"Ang. We are all frail.
Isab. Else let my brother die,
If not a sedary, but only he,
Owe and succeed this weakness."

The folio misprints "thy weaknesse." Angelo spoke of the universal frailty of man. Isabellae seizes on this,—

If not so, then let my brother die.
Isabella did not yet know Angelo's purpose,—she says, after this,—

"I know your virtue hath a license in't (Line 145.)
Which seems a little fouler than it is,
To pluck on others."

The moment he declares himself, she changes from prayers to threats—there is no more listening—she acts like Imogen,—

"Away! I do condemn mine ears that have
So long attended thee."

(Cymb. i. 6, 141.) The correction is by Malone, and is adopted by Dyce and Singer; the other compared eds. retain "thy weakness."

Note (15.) Act III. Scene 1, Line 35,—

"For all thy blessed youth
Beholding is to age, and doth beg the alms
Of palsied eld; and when thou'rt old and rich,
Thou'rt neither heat, affection, limb, nor beauty,
To make thy riches pleasant."

Compare Lear, i. 2, 48,—

"This policy and reverence of age, makes the world bitter to the best of our times; keeps our fortunes from us, till our oldness cannot relish them."

Lucrece, 866,—

"The aged man that coffers-up his gold,—
Having no other pleasure of his gain
But torment that it cannot cure his pain.
So then he hath it when he cannot use it,
And leaves it to be master'd by his young;
Who in their pride do presently abuse it:
Their father was too weak, and they too strong,
To hold their cursed-blessed fortune long."

The folio has "Becomes as aged," an evident misprint, for it is the essence of the passage that youth con-
tinues *poor*, though *blessed* with warm life, affections, limb and beauty; whilst *age* remains *palsied*, though *rich*. The word "*eld*,” as the whole context, suggests that “aged” is a misprint for *age*. The words are used together, *T. and O*. ii. 2, 104,—

“Mid-age and wrinkled *eld*.”

M. W. W. iv. 4, 36,—

“The superstitious idle-headed *eld*
Receiv'd and did deliver to our *age*.”

The other words substituted are not against the *ductus literarum*, and are defined and accentuated by what follows, after Shakespeare’s manner. All the compared eds. retain the old text.

Note (16.) *Ib. Line 91,—*

“*Isab.* This *outward-sainted* deputy—
Whose settled visage and deliberate word
Nips youth i' th' head, and follies doth *eneaw*
As falcon doth the fowl—is yet a devil;—

*Claud.* The *priest-like* Angelo!

*Isab.* O, 'tis the cunning livery of hell,
The damned'st body to invest and cover
In *priest-like* guards!

To *eneaw* is a term in falconry, proper to the flight at the brook, and signifies the action of a hawk when she stoops from her pitch and attacks a water-fowl, which then invariably takes to water. The word, variously spelt, *eneaw, enew, eneaw, and ineaw*, is found in Markham, Turberville, Nash, and Drayton. The derivation is evidently from *eneauer* (Cotgrave), *to turn to water*. See *Edin. Review*, October, 1872. The word seems, however, to have been used, generally, for to *swoop down upon*; if we accept as an example B. and F.'s *Knight of Malta*, Act ii. sc. 2, Folio, 1647,—
"I have seen him scale
As if a falcon had run up a train,
Clashing his warlike pinions, his steel cuirass,
And, at his pitch, nemew the town below him."

Inmew is here evidently a misprint for ineaw or some other form of enew. Steevens cites this passage, printing "ennemew the town, below him." The folio, 1647, has distinctly "inmew." The folio has "and follies doth ennemew," a word which can have no meaning here; falcons are themselves mewed when moulting, but there is no such expression as a falcon mewing or emmewing a fowl. Emmew is not found elsewhere. The passages cited by the Edin. Reviewer are sufficient to establish the reading enew. The following is from Nash’s Quarternio,—

"Shee mounted so high, untill shee had lessened herselhe to the view of the beholder,—how presently upon the landing of the fowle shee came down like a stone and enewed it."

All the compared eds. retain "ennemew." Schmidt (S. Lex.) gives enew as well as emmew. The folio has "The prenzie, Angelo," and "In prenzie gardes." The second folio alters in both places to "princesly." Priest-like is countenanced by "outward-sainted," above, and by 2 Hy. VI. i. 1, 247,—

"Whose church-like humours fits not for a crown."

And by "saint-like" in the parallel passage, Lucrece, 1519,—

"But, like a constant and confirmed devil,
He entertain’d a show so seeming just,
And therein so ensconced his secret evil,
That jealousy itself could not mistrust
False-creeping craft and perjury should thrust
Into so bright a day such black-fac’d storms,
On blot with hell-born sin such saint-like forms."
And C. of E. iii. 2, 12,—

“Apparel vice like virtue’s harbinger.”

Dyce prints “priestly,” but this means sacerdotal, of or belonging to a priest. It is so used, Per. iii. 1, 70 (sole use),—

“A priestly farewell to her.”

repeat a prayer over the dead queen, perform the priest’s office. Priest-like occurs Cor. v. 1, 56, “priest-like fasts,” very apposite to the present passage; and W. T. i. 2, 237,—

“wherein, priest-like, thou Hast cleans’d my bosom.”

i.e. like, not as a priest, who would have given absolution. Like is a frequent compound in Shakespeare; Schmidt (S. Lex.) gives a list of some seventy instances; amongst which occur angel-like, Christian-like, clerk-like, fiend-like, god-like, &c., &c. Staunton prints “rev’rend;” Singer “prinzie;” Knight “precise,” after Tieck; Delius “princely.” The Camb. eds. retain “prenzie.”

Note (17.) Ib. Line 121,—

“Ay, but to die, and go we know not where;
To lie in cold obstruction, and to rot;
This sensible warm motion to become
A kneaded clod; and the benighted spirit
To bathe in fiery floods,”——

“Motion” = life; so R. and J. iii. 2, 59,—

“Vile earth, to earth resign: end motion here!”

So mover = liver; V. and A. 368,—

“O fairest mover on this mortal round.”
“Warm motion” = warm life; so John iii. iv. 132,—

“That, whiles warm life plays in that infant’s veins.”

And W. T. v. 3, 35,—

“Even with such life of majesty, warm life,
As now it coldly stands.”

“Sensible” = capable of impressions. So John, iii. 4, 53, “sensible of grief.” Here, capable of all delights which warm life enjoys. “Obstruction” is explained by 2 Hy. IV. iv. 1, 65,—

“And purge the obstructions which begin to stop
Our very veins of life.”

“Cold obstruction” = the state when the veins of life are stopped for ever, when the body is vile earth, which moves not,—“a kneaded clod.” Claudio first speaks of what he has to leave. Then he speaks of the “benighted spirit,” of the spirit entering “his nighted life” (Lear, iv. 5, 13), “all dark and comfortless” (Lear, iii. 7, 85), “that dark monarchy,” “the kingdom of perpetual night” (Rich. III. i. 4, 51, and 47),—

“All the foul terrors in dark-seated hell.”

(2 Hy. VI. iii. 2, 328.) Compare Paradise Lost, b. i. 61,—

“A dungeon horrible on all sides round,
As one great furnace flam’d; yet from those flames
No light; but rather darkness visible
Serv’d only to discover sights of woe.”

“Nighted” = black also occurs in Hamlet, i. 2, 68,—

“Good Hamlet, cast thy nighted colour off.”

The folio has,—

“A kneaded clod; And the delighted spirit.”

The correction is of old date, but it is not known by whom. All the compared eds. retain the old text. The
answer to those who defend "delighted" is contained in their own explanation of the word. Dyce, Gloss., gives "The spirit accustomed here to ease and delights" (Warburton), "The spirit engaged in earthly delights, enjoying the pleasures of this world" (Walker). It is the "sensible warm motion" which feels these delights. The "spirit" is here the "eternal spirit," as in John, iii. 4, 18,—

"Holding the eternal spirit, against her will,
In the vile prison of afflicted breath."

Note (18.) Ib. Line 265,—

"By this, is your brother saved, your honour untainted, the poor Mariana advantaged, and the corrupt deputy scaled."

"Scaled" = weighed. So Cor. ii. 3, 257,—

"Scaling his present bearing with his past."

Compare Bacon. Essays, Appendix, "Of a King,"—

"He must make religion the rule of government, and not to balance the scale; for he that casteth in religion only to make the scales even, his own weight is contained in those characters, 'Mene, mene, tekel, upharsin.' He is found too light, his kingdom shall be taken from him."

Note (19.) Act III. Scene 2, Line 41,—

"That we were all, as some would seem to be,
Free from our faults; our faults from seeming free!"

The folio omits "Free" in the second line; the second folio inserts it, and so all the compared eds. except the Camb. eds. The folio has,—

"From our faults, as faults from seeming free."

Dyce prints, after Hanmer, "as from faults seeming free." The Camb. eds. mark the text as corrupt.
Note (20.)  *Ib.* Line 118,—

"Lucio. But it is certain that, when he makes water, his urine is congealed ice; that I know to be true: and he has no motion generative; that's infallible."

This is a coarser repetition of his speech to Isabella (Act i. 4, 57),—

"A man whose blood
Is very snow-broth; one who never feels
The wanton stings and motions of the sense."

The folio has "he is a motion generative." Theobald corrected "ungenerative;" which Dyce, Singer, and Staunton adopt. Delius and the Camb. eds. retain the old text, the latter marking it as corrupt. The correction "has no" is by Hanmer.

Note (21.)  *Ib.* Line 239,—

"Novelty is only in request; and it is as dangerous to be aged in any kind of course, as it is virtuous to be *inconstant* in any undertaking."

Compare *A. W.* i. 2, 62,—

"To be the snuff
Of younger spirits, whose apprehensive senses
All but new things disdain; whose judgments are
Mere fathers of their garments; whose *constancies
Expire* before their fashions."

The folio has "*constant.*" It also has "and as it is as dangerous." The compared eds. retain "*constant,*" and drop "*as.*" Staunton suggests "*inconstant.*"

Note (22.)  *Ib.* Line 273,—

"He who the sword of heaven will bear
Should be as holy as severe;
Pattern in himself to *show,*
Grace to stand, and virtue *owe.*"
The folio misprints "to know," and "virtue go." It is because he is holy that he has grace to show a pattern, to stand, and to possess his virtue. Compare Act iv. 4, 36,—

"Alack, when once our grace we have forgot,
Nothing goes right; we would, and we would not."

"Show" is proposed by Staunton. All the compared eds. retain the old text, the Camb. eds. marking it as corrupt.

"O, what may man within him hide,
Though angel on the outward side!
How may likeness wade in crimes,
Masking practice on the times,
To draw with idle spiders' strings
Most ponderous and substantial things!"

"Likeness" = seeming. So Lear, iii. 2, 56,—

"That under covert and convenient seeming
Hast practis'd on man's life."

"Wade in crimes." Compare Macb. iii. 4, 137,—

"I am in blood
Stepp'd in so far, that, should I wade no more,—"

"Masking practice" = hiding false device. So Macb. iii. 1, 125,—

"Masking the business from the common eye."

Act v. 1, 107,—

"Or else thou art suborn'd against his honour
In hateful practice."

"Idle spiders' strings," &c. Compare Oth. ii. 1, 169,—

"With as little a web as this will I ensnare as great a fly as Cassio."

The folio has "made in crimes," and "Making practice." "Wade" was proposed by Malone; "mask-
ing” is the correction of Collier. Dyce and Singer adopt “wade.” The other compared eds. retain the old text, the Camb. eds. marking it as corrupt.

Note (23.) Act IV. Scene 2, Line 92,—

“ That spirit's possess'd with haste
That wounds th' insisting postern with these strokes.”

“Insisting” = firm, stable, unyielding. Compare T. and C. i. 3, 87,—

“ The heavens themselves, the planets, and this centre
Observe degree, priority, and place,
Insisture.”

The folio has “unsisting;” “insisting” is the reading of the fourth folio. Singer prints “unwisting.” The other compared eds. retain “unsisting,” which Schmidt (S. Lex.) considers “probably a misprint.”

Note (23a.) Ib. Line 50,—

“Abhor. Sir, it is a mystery.

Pom. Proof: every true man's apparel fits your thief: if it be too little for your thief, your true man thinks it big enough; if it be too big for your thief, your thief thinks it little enough: so every true man's apparel fits your hangman.

Prov. Are you agreed?

Pom. Sir, I will serve him; for I do find your hangman—” &c.

“so every”, &c., = in like manner. Pompey proves hanging "a mystery," i.e. an honest trade, by making out the hangman a thief. The hangman's perquisite of his victims' clothes is alluded to. In Promos and Cassandra the hangman says,—

“Here is nyne and twenty sutes of apparell for my share.”

The folio has the conclusion, “fits your Theefe,”—the compositor was confused by the recurrence of “thief.” The folio has,—
"Clo. Proofe.
Abb. Euerie true mans apparell fits your Theefe.
Clo. If it be too little", &c.

Dyce, Singer, and the Camb. eds. make the clown’s last speech part of Abhorson’s. Delius and Staunton print as the folio. In support of “A bawd, sir! fie upon him! he will discredit our mystery,” Abhorson might cite (Per. iv. 2, 40),—

“Bawd. Come, other sorts offend as well as we.
Pan. As well as we! ay, and better too; we offend worse. Neither is our profession any trade; it is no calling.”

Note (24.) Act IV. Scene 3, Line 139,—

“Already he hath carried
Notice to Escalus and Angelo,
Who do prepare to meet him at the gates,
There to give up their power. If you can pace your wisdom
In that good path that I would wish it go,
There you shall have your bosom on this wretch,
Grace of the duke, revenges to your heart,
And general honour.”

Line 147,—

“And he [Friar Peter] shall bring you [at the gates]
Before the Duke, and to the head of Angelo
Accuse him home and home.”

The folio has “And you shall have your bosom.” The compositor being confused with “And” two lines below, and “There” two lines above. All the compared eds., except Singer, insert a comma after “can,”—

“If you can, pace your wisdom.”

Note (25.) Act V. Scene 1, Line 67,—

“but let your reason serve
To make the truth appear where it seems hid,
And hide the false seems-true.”
The construction is, To make the truth appear, &c., and [To make] the false seems-true hide [itself], i.e. for shame. The folio has "seems true." Singer inserts the hyphen. Delius inserts a comma after "false."

Note (26.) *Ib. Line* 375,—

"O my dread lord,
I should be guiltier than my guiltiness,
To think I can be undiscernible,
When I perceive your grace, like power divine,
Hath look'd upon my lapses."

Compare *A. W.* ii. 3, 170 (the play which has most in common with this),—

"Or I will throw thee from my care for ever
Into the staggers, and the cureless lapse
Of youth and ignorance."

Also *Cymb.* iii. 6, 12,—

"To lapse in fulness
Is sorer than to lie for need."

Milton uses lapse for the original fall of man, *Paradise Lost*, b. xii. 83,—

"Yet know withal,
Since thy original lapse, true liberty
Is lost."

Barrow uses lapse in the same sense. It is to be noted that slip is used in a similar grave sense in this scene, line 475,—

"I am sorry, one so learned and so wise
As you, Lord Angelo, have still appear'd,
Should slip so grossly."

And Act ii. 2, 65, "you would have slipt like him."
To slip = to fall, to sin. So *Ecclesiasticus*, xxi. 7, "A
man of understanding knows when he *slippeth.*” In Act ii. 4, 115, we have,—

“And rather proved the *sliding* of your brother
A merriment than a *vice.*”

“*Sliding*” = fall, sin. Wiclif, *Hebrews*, vi. 6, has “and ben *slidun* fur awei;” A.V. “if they shall *fall* away.” So *Psalms*, xxvi. 1 (A.V.), “I shall not *slide*;” (P.B.) “shall I not *fall*.” The meaning of *lapse*, *slip*, and *slide*, being similar, although *lapse* may have the stronger sense. The folio has “Hath look’d vpon my *passes,*” a word for which no authoritative meaning, appropriate here, has been found. All the compared eds. retain “*passes.*” “*Lapses*” is the suggestion of Staunton.

Note (27.) *Ib.* Line 502,—

“*Well, Angelo,* your evil quits you well:
Look that you love your wife; her worth, worth yours.”

“*Her worth, worth yours,*” i.e. her worth, worth [now] yours. Yours, as her husband, to love and guard; doubtless there is also the admonition implied, make *yourself* worthy of her. Angelo had lost that *worth* which the Duke attributed to him earlier in this act, “*his worth* and credit, that’s seal’d in approbation” (line 244), which Escalus ascribed to him (Act i. 1, 23),—

“*If any in Vienna be of worth*
To undergo such ample grace and honour,
It is Lord Angelo.”

“*Worth yours*” is a species of inversion for *your worth.* Dyce and the Camb. eds. remove the comma after “*her worth.*”
THE COMEDY OF ERRORS.

Note (28.) *Ib. Line* 535,—

"Thanks, good friend Escalus, for thy much goodness; There's more behind that is more gratulate."

"More gratulate," i.e. that shows deeper gratulations than thanks. Compare (line 6),—

"Our soul Cannot but yield you forth to public thanks, Forerunning more requital."

And (line 13),—

"Give me your hand, And let the subject see, to make them know That outward courtesies would fain proclaim Favours that keep within."

The folio has a comma after "much goodnesse," the compared eds. place a colon.

Note (1.) *Act I. Scene 1, Line* 70,—

"But longer did we not retain much hope; For what obscured light the heavens did grant Did but convey unto our fearful minds A doubtful warrant of immediate death; Which though myself would gently have embrac'd, Yet the incessant weepings of my wife,— And piteous plainings of the pretty babes," &c.

Compare Rich. *II. ii. 2, 71,—* 

"— death Who gently would dissolve the bands of life."

*A. and C. v. 2, 297,—* 

"If thou and nature can so gently part, The stroke of death is as a lover's pinch."

*Macb. v. 7, 24,—* 

"the castle's gently render'd."
The folio has "gladly." But this is at variance with line 40,—

"With her I liv'd in joy: our wealth increas'd."

and line 119,—

"Thus have you heard me sever'd from my bliss."

The correction is by Collier. All the compared eds. retain "gladly."

Note (2.) Ib. Line 152,—

"Therefore, merchant, I'll limit thee this day
To seek thy help by beneficial hands:
Try all the friends thou hast in Ephesus;
Beg thou, or borrow, to make up the sum,
And live; if no, then thou art doom'd to die."

"Beneficial hands." Compare M. A. iv. 1, 133,—

"Why had I not with charitable hand
Took up a beggar's issue at my gates?"

Rich. III. i. 3, 95,—

"She may help you to many fair preferments;
And then deny her aiding hand therein."

Rich. II. iv. 1, 161,—

"Little are we beholding to your love,
And little look'd for at your helping hands."

Temp. Epilogue, 10,—

"But release me from my bands
With the help of your good hands."

The folio has "To seeke thy helpe by beneficiall helpe." Dyce and the Camb. eds. print "To seek thy life," after Pope, Theobald, and Hanmer. Singer has "To seek thy fine;" Staunton, "thy hope." Delius retains the old text. In the last line Dyce and Singer change "no" to not. But this is one of the instances in which
Shakespeare uses *no* for *not*. So *M. for M.* iv. 4, 28,—

"How might she tongue me! Yet reason dares her *no.*"

*i.e.* over-awes not [to do it]—"*dares,*" used as *Hy. V.* iv. 2, 36, and *Hy. VIII.* iii. 2, 282. So *A Wife for a Month,* act iv.—

"I'm sure he did not, for I charg'd him *no.*"

And *The Chances,* act iii. sc. 4,—

"—— that she, or he, ———
Suffer disgrace, or ruin, by my pleasures,
I bear a sword to satisfy the world *no.*"

Cited in the notes to *M. for M.*, Johnson and Steevens' ed. 1788.

**Note (3.) Act II. Scene 1, Line 41,—**

"Patience unmov'd! no marvel though she pause;
They can be meek that have no other cause. ———
So thou, that hast no unkind mate to grieve thee,
With urging helpless patience would'st relieve me;
But, if thou live to see like right bereft,
This fool-*bragg'd* patience in thee will be left."

Compare line 103,—

"Unfeeling *fools* can with such wrongs dispense."

And 2 *Hy. IV.* v. 5, 59,—

"Reply not to me with a *fool-born* jest."

The folio has "*foole-beg'd.*" All the compared eds. retain "*fool-begg'd.*"

**Note (4.) Ib. Line 110,—**

"I see the jewel best enamelled
Will lose his beauty; *and though* gold bides still,
That others touch, *yet* often touching will
*Wear* gold: and no man that *honoureth* a name,
By falsehood and corruption doth it shame."
"Gold," i.e. gold coin; "touch" = handle, pass through the hands; "falsehold," i.e. conjugal infidelity; "corruption," i.e. impurity, lust. So M. W. W. v. 5, 91,—

"With trial-fire touch me his finger-end: ——— if he start, It is the flesh of a corrupted heart."

M. for M. v. 1, 320,—

"—— in Vienna, Where I have seen corruption boil and bubble Till it o'er-run the stew."

Ham. iii. 4, 92,—

"Stew'd in corruption, honeying and making love Over the nasty sty."

Compare Jonson's Volpone, act iii. sc. 7,—

"What is my gold The worse for touching? Clothes for being look'd on?"

Compare also Rich. II. i. 1, 167,—

"My life thou shalt command, but not my shame: The one my duty owes; but my fair name— Despite of death that lives upon my grave— To dark dishonour's use thou shalt not have."

The folio has,—

"Yet the gold bides still That others touch, and often touching will, Where gold and no man that hath a name, By falsehood and corruption doth it shame."

Delius and Staunton print the first two lines as corrected above, and,—

"Wear gold; and no man that hath a name, But falsehood and corruption doth it shame."

And so Dyce, except that he has,—

"And so no man."

Singer prints,—
"And though gold 'bides still
The trier's touch,'" (the rest as Delius and Staunton). The Camb. eds. alter "Where" to "wear," and retain the old text, marking it as corrupt. The meaning of Adriana is, that as

"—coin grows smooth in traffic current pass'd,
Till Caesar's image is effac'd at last,"
so a noble nature loses some of its nobility by the friction of the world; so a fair name becomes tainted by impure intercourse.

Note (5.) Act II. Scene 2, Line 90,—

"Dro. S. The plainer dealer, the sooner lost: yet he loseth it in a kind of policy.  
Ant. S. For what reason?  
Dro. S. For two; and sound ones too.—"

"Dro. S. The one, to save the money that he spends in trimming; the other, that at dinner they should not drop in his porridge."

"Policy" = purpose, design. So T. S. ii. 1, 294,—

"If she be curst, it is for policy," i.e. she has her reasons for it. The folio has "jollitie." The emendation is proposed by Staunton. All the compared eds. retain "jollity." The folio has "trying." Delius and Staunton print "tiring," after Pope. The other compared eds. have "trimming," after Rowe.

Note (6.) Ib. Line 192,—

"This is the fairy land; O spite of spites!  
We talk with goblins, ouphes, and elvish sprites."

The folio has,—

"Owles and Sprights."

The misprint, "owles" for ouphes, is an easy one.
Owls had nothing to do with Shakespeare's "Fairy land." Compare M. N. D. ii. 2, 5,—

"—— and some keep back
The clamorous owl, that nightly hoots, and wonders
At our quaint spirits."

Fairies would not, and could not, act in concert with them. Compare M. W. W. iv. 4, 49,—

"Like urchins, ouphes, and fairies."

Ib. v. 5, 61,—

"Strew good luck, ouphes, on every sacred room."

Owls in Shakespeare are but birds, or birds of ill omen; they have no agency over mortals. The correction is by Theobald. To talk with owls is not easily understood; but there is no difficulty in the case of the other beings named. The second folio has "Owls and Elves Sprights." Rowe corrected to "elvish sprites" which has good authority in M. N. D. v. 1, 400, "Every elf and fairy sprite," and "elvish-marked" (Rich. III. i. 3, 228). Delius, Singer, and Staunton retain "owls," but otherwise print as corrected above. Dyce prints "We talk with none but goblins, owls, and sprites." The Camb. eds. retain the old text.

Note (7.) Act III. Scene 1, Line 54,—

"Ant. E. Do you hear, you minion? You'll let us in, I trow?
Luce [within]. I thought to have ask'd you.
Dro. S. [within]. And you said no.
Dro. E. So come help, well struck! there was blow for blow."

The folio has "I hope"—the rhyme and sense require I trow;—hope is too weak for a master to a servant
who locks him out. Where the sense is continuous these verses are in triplets, as (line 75),—

"A man may break a word," &c.

Compare R. and J. ii. 5, 64,—

"Are you so hot? marry, come up, I trow."

"I thought to have ask'd you," i.e. I intended to have invited you. "So come help," &c. (pointed as in folio), i.e. As I hope for help, well hit! &c. The Camb. eds. and Dyce point "So, come, help:" Delius has "So; come, help:" Singer has "So; come, help! well struck;" Staunton prints "So come help,—Well struck!"

"Trow" is the correction of Theobald. All the compared eds. retain "hope."

Note (8.) Act IV. Scene 1, Line 21,—

"Ant. E. Get thee gone;
Buy thou a rope, and bring it home to me.
Dro. E. I buy a thousand pound a year! I buy a rope!"

Compare Cymb. v. 4, 168,—

"O, the charity of a penny cord! it sums up thousands in a trice: you have no true debitor and creditor but it; of what's past, is, and to come, the discharge."

Note (9.) Act IV. Scene 3, Line 13,—

"Dro. S. Master, here's the gold you sent me for.—What, have you lost the picture of old Adam new-apparelled?
Ant. S. What gold is this? What Adam do you mean?
Dro. S. Not that Adam that kept the Paradise, but that Adam that keeps the prison: he that goes in the calf's skin that was killed for the Prodigal."

Adam was dressed in skins, and from this is styled, as Edw. III. ii. 2, 120,—

"Since leathern Adam till this youngest hour."
So deer-skins are called leather, A. L. I. ii. 1, 37, "his leathern coat," and, act iv. 2, 12, his leather skin," and sheepskins also, T. S. iii. 2, 58, "a headstall of sheep's leather." The serjeant was old Adam new-apparelled, because he "went like a base-viol in a case of leather" (line 23), "in a suit of buff" (act iv. 2, 45), not in skins, as Adam of old.

"What, have you lost the picture," &c.

"Lost," in the double sense of losing a friend in the street, and losing a piece of property. The folio has "What have you got"—an evident misprint, which Theobald corrected to "What, have you got rid of." All the compared eds. retain "got."

Note (10.) Act V. Scene 1, Line 406,—

"The Duke, my husband, and my children both,
And you the calendars of their nativity,
Go to a gossip's feast, and joy with me;
After so long grief, such felicity!

The folio has "and go with mee." The correction is by Heath, and is adopted by Dyce, Delius, and Singer. Staunton and the Camb. eds. retain "go." The folio has "such Nativity," caught from two lines above. Hanmer corrected "felicity," which is the reading of Dyce; the other compared eds. print "festivity," the suggestion of Johnson. Felicity, however, seems the proper antithesis to "grief," and the equivalent of "joy."
ACT II. SC. 2.] MUCH ADO ABOUT NOTHING.

MUCH ADO ABOUT NOTHING.

Note (1.) Act II. Scene 1, Line 213,—

"Yea, but so I am apt to do myself wrong; I am not so reputed; it is the base thought—the bitter disposition—of Beatrice, that puts the world into her person, and so gives me out."

The old eds. have "it is the base (though bitter) disposition." The brackets of a parenthesis are not infrequently misplaced in the folio. Johnson conjectured "the base, the bitter." All the compared eds. print "the base, though bitter."

Note (2.) Act II. Scene 2, Line 45,—

"Bora. They will scarce believe this without trial: offer them instances; which shall bear no less likelihood than to see me at her chamber-window; hear me call Margaret, Hero; hear Margaret term me Borachio."

(i.e. hear Margaret, as Hero, term me Borachio.) Compare Act iii. 3, 156,—

"Know that I have to-night wooed Margaret, the Lady Hero's gentlewoman, by the name of Hero: she leans me out at her mistress' chamber-window, bids me a thousand times good-night."

And Act v. 1, 244,—

"How you were brought into the orchard, and saw me court Margaret in Hero's garments."

The old eds. have "heare Margaret terme me Claudio," an evident error, corrected by Theobald, but retained by all the compared eds. The Camb. eds. mark the text as corrupt. "I am now less confident as to the correctness of the old reading 'Claudio.'"—Dyce's latest note.
Note (3.) Act III. Scene 1, Line 72,—

"Urs. Sure, sure, such carping is not commendable.
        Hero. No, not to be so odd, and from all fashions,
        As Beatrice is, cannot be commendable."

This appears to be an instance of the double negative. Dyce substitutes "nor" for "not." Staunton's note has "the word not here is redundant and reverses the sense."

Note (4.) Act III. Scene 3, Line 110,—

"Bóra. And I will, like a true drunkard, utter all to thee."

Line 150,—

"Con. But art not thou thyself giddy with the fashion too, that thou hast shifted out of thy tale?"

Borracho, pronounced Borrachio, is the common Spanish word for a drunkard. Borachio is under the influence of liquor in this scene, and so has the folly to tell his secret to Conrad.

Note (5.) Act IV. Scene 1, Line 57,—

"Clau. But, as a brother to his sister, show'd
        Bashful sincerity and comely love.
        Hero. And seem'd I ever otherwise to you?
        Clau. Out on the seeming! I will write against it."

"Show'd" and "seem'd" have the same meaning here, as in Sonnet 101,—

"Then do thy office, Muse; I teach thee how
        To make him seem long hence as he shows now."

The old eds. have,—

"Out on thee seeming, I will write against it."

"Thee" being printed for the, a not uncommon error. Dyce and Singer print, after Pope, "Out on thy seeming!" But Claudio could hardly write against her
conduct; though he might well write against "the
seeming," the hypocrisy. Isabella uses no article
in M. for M. ii. 4, 150,—

"Seeming, seeming!
I will proclaim thee, Angelo."

Oth. iii. 3, 209, Iago says of Desdemona,—

"She that, so young, could give out such a seeming,
To seal her father's eyes up."

Delius prints "Out on thee, seeming!" Staunton
and the Camb. eds. have "Out on thee! seeming!"

Note (6.) Ib. Line 130,—

"Griev'd I, I had but one?
Chid I for that at frugal nature's frame?"

Compare Rich. III. i. 2, 244,—

"Framed in the prodigality of nature."

A. W. i. 2, 20,—

"Frank nature, rather curious than in haste,
Hath well compos'd thee."

A. L. I. iii. 5, 43,—

"I see no more in you than in the ordinary
Of nature's sale-work."

Rich. III. i. 1, 19,—

"Cheated of feature by dissembling nature."

"Frugal nature's frame," i.e. nature's frugal disposi-
tion, mood. In Tim. i. 1, 69, frame is used for general
disposition, not mood; (so Shakespeare uses disposition
in both senses)—

"The base o' the mount
Is rank'd with all deserts, all kind of natures;—
Amongst them all,—
One do I personate of Lord Timon's frame."
The speaker is a poet, not a painter, it is "his good and gracious nature" which he personates, not his shape or form. So Lear, i. 4, 290,—

"That, like an engine, wrench'd my frame of nature
From the fix'd place; drew from my heart all love,
And added to the gall."

It was a moral rack, which warped his natural disposition. So T. N. i. 1, 33,—

"O, she that hath a heart of that fine frame
To pay this debt of love but to a brother."

i.e. a heart of so fine a disposition, of such an exquisite temperament; not, a heart of such a fine form or shape. Steevens explained frame in the present passage as "contrivance, order, disposition of things," and so Singer and Dyce, Gloss. Schmidt (S. Lex.) gives frame = "casting-mould." Hanmer printed "hand." Collier proposed "frown." In Rich. III. i. 1, 19, cited above,—

"I, that am curtail'd of this fair proportion,
Cheat'd of feature by dissembling nature."

"Dissembling," i.e. who put a false form on the fair proportion due to me: I should have resembled my brothers, had not nature cheated me of my due. Shakespeare uses the word in this sense elsewhere, as M. N. D. ii. 2, 98,—

"What wicked and dissembling glass of mine
Made me compare with Hermia's sphery eyne."

"Dissembling glass," i.e. glass presenting a form not her own, but one handsomer than her due. Richard accuses Nature, i.e. he resents his deformity; Edmund praises Nature, "Thou, nature, art my goddess;" thou hast given me full measure; "my dimensions are well compact," "my shape true." (Lear, i. 2.)
ACT V. SC. 1.  MUCH ADO ABOUT NOTHING.  65

Note (7.)  Act IV. Scene 2, Line 70,—

"Dog. Come, let them be opinioned.

"Verg. Let them be in the ——

"Con. Hands off, coxcomb!"

The old eds. have,—

"Sex. Let them be in the hands of Coxcombe."

Staunton prints,—

"Verg. Let them be in hands of ——

Con. Coxcomb!"

The other compared eds. have,—

"Verg. Let them be in the hands ——

Con. Off, coxcomb!"

Compare Cor. iii. 1, 178,—

"Aged sir, hands off."

The Camb. eds. mark the text as corrupt.

Note (8.)  Act V. Scene 1, Line 16,—

"If such a one will smile and stroke his beard,

Bid sorrow wag, cry 'hem' when he should groan."

Compare Oth. ii. 1, 154,—

"She that being anger'd, her revenge being nigh,

Bade her wrong stay, and her displeasure fly."

L. L. L. i. 1, 317, and iv. 3, 4,—

"Well, sit thee down, sorrow! for so they say the fool said, and so say I."

T. and C. i. 3, 165,—

"Now play me Nestor: hem, and stroke thy beard,

As he being drest to some oration."

Malone cites Shirley's Love's Cruelty, 1640,—

"Cannot he laugh and hem and kiss his bride."

Hem, the opposite of hum, in Macb. iii. 6, 42,—

"The cloudy messenger turns me his back,

And hums."
Cor. v. 1, 49,—

"Yet, to bite his lip
And hum at good Cominius."

The old eds. have "And sorrow, wagge." The correction is by Capell, and is adopted by Dyce, Staunton, and the Camb. eds. Singer prints, after Johnson, "Cry—sorrow wag! and hem." Delius prints "And—sorrow, wag!—cry", &c. The Camb. eds. mark the text as corrupt.

Note (9.) Ib. Line 207,—

"D. Pedro. What a pretty thing man is when he goes in his doublet and hose, and leaves off his wit!

Clau. He is then a giant to an ape; but then is an ape a doctor to such a man."

Doctor = teacher, tutor. So Sonnet 66, 10,—

"And art made tongue-tied by authority,
And folly, doctor-like, controlling skill."

Doctor-like = pedant-like. So L. L. L. iii. 1, 179,—

"A domineering pedant o'er the boy."

The ape is the tutor; the man the pupil. Compare The Two Noble Kinsmen, act i. sc. 2,—

"Arc. I spake of Thebes,—where not to be even jump
As they are here, were to be strangers, and
Such things to be mere monsters.

Pal. 'Tis in our power—
Unless we fear that apes can tutor 's—to
Be masters of our manners."

Note (10.) Act V. Scene 2, Line 10,—

"Marg. Will you, then, write me a sonnet in praise of my beauty?

Bene. In so high a style, Margaret, that no man living shall come over it; for, in most comely truth, thou deserv'st it.

Marg. To have no man come over me! why, shall a' always keep below stairs?"
Compare *M. W. W.* ii. 1, 93,—

"Mrs. Ford. Boarding, call you it? I'll be sure to keep him above deck."

*Mrs. Page.* So will I: if he come under my hatches, I'll never to sea again."

*Above deck = below stairs.* The old eds. have "shall I alwaies." Steevens suggested "keep men;" Singer "keep them." Theobald altered to "keep above stairs." All the compared eds. retain the old text.

Note (11.) *Ib. Line 104,—*

"Bene. I will live in thy heart, die in thy lap, and be buried in thy arms."

Compare *W. T.* iv. 4, 132,—

"not to be buried,
But quick and in mine arms."

*Per. v. 3, 43,—*

"O, come, be buried
A second time within these arms."

The old eds. have "buried in thy eies." All the compared eds. retain "eyes."

**LOVE'S LABOUR'S LOST.**

Note (1.) *Act I. Scene 1, Line 104,—*

"King. Biron is like an envious sneaping frost
That bites the first-born infants of the spring.

*Biron.* Well, say I am; why should proud summer boast
Before the birds have any cause to sing?
Why should I joy in an abortive thing?
At Christmas I no more desire a rose
Than wish a snow in May's new-fangled shows;
But like of each thing that in season grows."
The old eds. have "abortive birth." Compare "each thing that in season grows." "Abortive" is here used for untimely, out of season. "May's new-fangled shows" refers to the games, &c., in celebration of the rites of May. The Camb. eds. print "May's new-fangled mirth." All the compared eds. retain "birth."

Note (2.)  *Ib.* Line 197,—

"Biron. How low soever the matter, I hope in God for high words.

*Long.* A high hope for a low heaven.”

Compare *T. A.* ii. 3, 41,—

"Which never hopes more heaven than rests in thee."

Theobald read "having," which gives the meaning; but the phrase is purposely extravagant. Singer prints "having." Knight explains "heaven" as "the heaven of the ancient stage—the covering or internal roof;" but compare Act ii. 1, 92, "the roof of this court [*i.e.* the heavens] is too high to be yours." It is only in the Prologue or the Chorus that Shakespeare alludes to matters connected with the stage.

Note (3.)  *Act I.* Scene 2, Line 123,—

"The irrational hind, Costard.”

Compare Act iii. 1, 79,—

"Doth the inconsiderate take salve for *l'envoy,*"

The old eds. have "rational." The correction is by Hanmer. All the compared eds. retain "rational."

Note (4.)  *Act II.* Scene 1, Line 241,—

"His tongue, all impatient to speak and not see, Did stumble with haste in his eyesight to be; All senses to that sense did make their repair, To *feed* only looking on fairest of fair."
"To feed," &c., a frequent figure with Shakespeare—
"the object that did feed her sight" (V. and A. 822),
"feasting on your sight" (Sonnet 75), "his looks are
my soul's food" (T. G. of V. ii. 7, 15), "my true love's
fasting pain," Act iv. 3, 122 (Dyce and Singer "last-
ing," after Capell). Compare Tim. i. 2, 133,—

"The five best senses
Acknowledge thee their patron; and come freely
To grateulate thy plenteous bosom:
The ear, taste, touch, smell, pleas'd from thy table rise;
They only now come but to feast thine eyes."

The old eds. have "To feele." All the compared eds.
retain "To feel." Jackson proposed "To feed on by."
"All impatient to speak," &c., i.e. all impatient, that he
could speak, and could not see.

Note (5.) Act III. Scene 1, Line 135,—

"Arm. Moth, follow.
Moth. Like the sequel, I.—Signior Costard, adieu. [Exeunt.
Cost. My sweet ounce of man's flesh! my incony Jew!
Armado o' the one side;—O, a most dainty man! (Act iv. 1, 146)
To see him walk before a lady and to bear her fan!
To see him kiss his hand! and how sweetly a' will swear!—
And his page o' t'other side, that handful of wit!
Ah, heavens, it is a most pathetical nit!
Now will I look to his remuneration. Remuneration!" &c.

The lines "Armado o' the one side" to "most patheti-
cal nit" are inserted in error at the end of Scene 1,
act iv., where they have no connection with the scene,
Armado and Moth not appearing in it. Scene 1, act iv.
would then end naturally with

"Cost. She's too hard for you at pricks, sir: challenge her to
bowl.
Boyet. I fear too much rubbing. Good night, my good owl.
[Exeunt Boyet & Maria.
Cost. By my soul, a swain! a most simple clown!
Lord, Lord, how the ladies and I have put him down!
O' my troth, most sweet jests! most incony vulgar wit!
When it comes so smoothly off, so obscenely, as it were, so fit.

[Shouting within. Exit running.]

Staunton and Dyce both favour some such arrange-
ment, but have not adopted it.

Note (6.) Act IV. Scene 2, Line 24,—

"Hol. O thou monster Ignorance, how deformed dost thou look!
Nath. Sir, he hath never fed of the dainties that are bred in a
book.
Hol. He hath not eat paper, as it were; —— he is only an
animal, only sensible in the duller parts:
And such barren plants —— &c.
For as it would ill become me to be vain, indiscreet, or a fool,
So, were there a patch set on learning, to set him in a school;
But, omne bene, say I, being of an old father's mind,—
'Many can brook the weather that love not the wind.'"

Holophernes' last speech is made in the old eds. a part
of that of Sir Nathaniel. But he is no rhymer; the
single line above contains the only rhyme he makes in
the play. Holophernes has "the rare talent;" moreover, the allusion to the school, the "omne bene,"
contrasted with Sir Nathaniel's "bone" (Act v. 1, 30),
and the mock allusion to the "old father" — a hit at his
friend, who bores him with quoting them (line 153),
"as a certain father saith;" —

"Hol. Sir, tell not me of the father."

All these prove that the speech belongs to Holophernes.

Note (7.) Ib. Line 60,—

"The dogs did yell; put l to sore, then sorel jumps from
thicket."
The folio has,—

"The Dogges did yell, put ell to Sore."
The comma after "yell" shows that the sense is continued, and that we should pronounce, if not print, "put yell to sore." So "Yedward" (I Hy. IV. i. 2, 149), "Yead Miller" (M. W. W. i. 1, 160), "yere-while" (A. L. I. iii. 5, 105, folio).

Note (8.) Ib. Line 88,—

"Hol. Master Person,—quasi pers-on. And if one should be pierced, [perst. folio] which is the one?
Cost. Marry, master schoolmaster, he that is likest to a hogshead.
Hol. A piercing [persing, folio] a hogshead! a good lustre of conceit in a turf of earth."
The old eds. have "Of persing a Hogshead," an evident misprint. The old pronunciation of perse for pierce, and Person for Parson, constitute the humour. One, in the first line, is pronounced On, as usual at the time. The same play on to pierce occurs in 1 Hy. IV. v. 3, 59,—

"If Percy be alive, I'll pierce him."
(here the folio has "pierce"). Steevens cites from Jonson's New Inn, Act iii.—

"Sir Pierce anon will pierce us a new hogshead."
The Camb. eds. omit "Of." The other compared eds. retain it.

Note (9.) Ib. Line 132,—

"Hol. But, damosella virgin, was this directed to you?
Cost. Ay, sir, from one Monsieur Biron, one of the strange queen's lords."
This last speech is given in the old eds. to Jacquenetta; but she has already told him, "it was given me by
Costard, and sent me from Don Armado.” Costard alone knew that Biron had given him a letter; he now sees that he gave the wrong letter to the princess, and tries to put Holophernes on a wrong scent. In the next scene he tells the king that the letter came from Dun Adramadio. He is much more knave than fool, and may possibly have delivered the letters wrongly on purpose. His remark (Act iv. 3, 213),—

“Walk aside the true folk, and let the traitors stay.”

shows that he perfectly comprehended the situation.

Note (10.) Act IV. Scene 3, Line 116,—

“Do not call it sin in me,
That I am forsworn for thee;
Thou for whose sake Jove would swear
Juno but an Ethiop were.”

The old eds. have,—

“Thou for whom Jove would swear.”

Rowe printed “ev’n Jove.” Singer prints “Thee for whom;” he considers the metre not defective. The other compared eds. retain the old text.

Note (11.) Ib. Line 180,—

“I am betray’d, by keeping company
With moon-like men, men of inconstancy.”

Compare Act v. 2, 212,—

“Thus change I like the moon.”

T. N. ii. 4, 75,—

“Now, the melancholy god protect thee; and the tailor make thy doublet of changeable taffeta, for thy mind is a very opal!—I would have men of such constancy put to sea, that their business might be every thing, and their intent every where.”
M. for M. iii. 1, 23,—

"Thou art not certain;
For thy complexion shifts to strange effects,
After the moon."

A. and C. v. 2, 240,

"Now from head to foot
I am marble-constant; now the fleeting moon
No planet is of mine."

A. L. I. iii. 2, 430,—"I, being but a moonish youth,
—changeable—inconstant."
—"moonish" is plain prose for the more poetic "moon-like." The old eds. have,—

"With men, like men of inconstancia."

The second folio has,—

"With men, like men of strang inconstancy."

Evidently merely an attempt to complete the line. It seems more probable that the word dropped was men, and that "men like" is a misprint for moon-like. Mason conjectured,—

"With moon-like men, of strange inconstancy."

Dyce and Delius print, after Walker (though it did not satisfy himself),—

"With men like you, men of inconstancy."

Singer adopts Mason's reading. Staunton prints,—

"With men-like men, of strange inconstancy."

The Camb. eds. retain the old text, marking it as corrupt. Compare, for a figure of constancy (J. C. iii. 1, 60),—

"But I am constant as the northern star,
Of whose true-fix'd and resting quality
There is no fellow in the firmament."

"Star-like nobleness" occurs (Tim. v. 1, 66), and "sun-like majesty" (1 Hy. IV. iii. 2, 79).
Note (12.) Ib. Line 217,—

"Sweet lords, sweet lovers, O, let us embrace!
As true we are as flesh and blood can be:
The sea will ebb and flow, heaven show his face;
Young blood doth but obey an old decree;
We cannot cross the cause why we are born;
Therefore of all hands must we be forsworn."

Act i. 1, 152,—

"Necessity will make us all forsworn
Three thousand times within these three years' space;
For every man with his affects is born,
Not by might master'd but by special grace."

The old eds. have "not obey"—the not unfrequent misprint of "not" for "but." The context here clearly indicates that "but obey" is the true reading:—as the sea ebbs and flows, so youth has its tides of passion; like the sun, the young man has his course set before him; all obey an old decree, the "necessity" of Biron. The correction is by Collier, and is adopted by Dyce; the other compared eds. retain "not obey."

All the compared eds., except Delius, print "we were born; but "every man—is born," in the line cited above, shows that the old reading should stand.

Note (13.) Ib. Line 255,—

"Biron. No face is fair that is not full so black.
King. O paradox! Black is the badge of hell,
The hue of dungeons, and the suit of night;
And beauty's crest becomes the heavens well."

"Suit" is the reading of the Camb. eds. who suppose the word may have been written "shoote." In Hy. V. iii. 6, 81, "a horride Suite of the Campe," folio,—the quartos have "shout." Compare R. and J. iii. 2, 11,—

"Come, civil night,
Thou sober-suited matron, all in black."—
"With thy black mantle."

(line 15, and 3 Hy. VI. iv. 2, 22.)
So "Night—whose pitchy mantle" (1 Hy. VI. ii. 2, 2), and similarly (Ham. i. 2, 68), "Good Hamlet, cast thy nighted colour off." The old eds. have "the Schoole of night." Dyce, Delius, and Singer print "scowl," after Warburton. But the meaning of the passage is—black is hell's badge, her ordinary and necessary bearing, as it is in the same manner the hue of dungeons, and the fixed, unchangeable colour of night's covering; scowl weakens the passage. Staunton, after Theobald's conjecture, prints "stole." "Suit" is the reading of the Camb. eds., who suppose the word may have been written "shoote."

Note (14.) Ib. Line 296.

Lines 296 to 317 appear to have formed part of an earlier edition of this play, and which were intended to be replaced by lines 318 to 332. By an oversight both versions were printed in the quarto and in the folio. A comparison of the two texts will enable the reader to form his own judgment.

Old text, lines 296 to 301,—

"And where that you have vow'd to study, lords,
In that each of you have forsworn his book,
Can you still dream and pore and thereon look?
For when would you, my lord, or you, or you,
Have found the ground of study's excellence
Without the beauty of a woman's face?"

Revised text, lines 318 to 323,—

"O, we have made a vow to study, lords,
And in that vow we have forsworn our books;
For when would you, my liege, or you, or you,
In leaden contemplation have found out
Such fiery numbers as the prompting eyes
Of beauteous tutors have enrich'd you with?"
Old text, lines 302 to 304,—
"From women's eyes this doctrine I derive:
    They are the ground, the books, the academes
    From whence doth spring the true Promethean fire."

Revised text, lines 350 to 353,—
"From women's eyes this doctrine I derive:
    They sparkle still the right Promethean fire;
    They are the books, the arts, the academes."

Old text, lines 305 to 313,—
"Why, universal plodding prisons up
    The nimble spirits in the arteries,
    As motion and long-during action tires
    The sinewy vigour of the traveller.
    Now, for not looking on a woman's face,
    You have in that forsworn the use of eyes
    And study too, the causer of your vow;
    For where is any author in the world
    Teaches such beauty as a woman's eye?"

Revised text, lines 324 to 332,—
"Other slow arts entirely keep the brain;
    And therefore, finding barren practisers,
    Scarce show a harvest of their heavy toil:
    But love, first learned in a lady's eyes,
    Lives not alone immured in the brain;
    But, with the motion of all elements,
    Courses as swift as thought in every power,
    And gives to every power a double power,
    Above their functions and their offices."

Old text, lines 314 to 317,—
"Learning is but an adjunct to ourself,
    And where we are our learning likewise is:
    Then when ourselves we see in ladies' eyes,
    Do we not likewise see our learning there?"

The last four lines are not reproduced. Capell retains lines 296 to 298, 305 to 311, and 320 upwards. This appears a cutting and carving of the passage; lines
318 and 319, rejected, seem better than 296 to 297, retained. Line 298, retained, requires the context, which is rejected. Lines are also retained in which the idea is worked to better advantage in the later version, also retained. The simple fact seems to be that one entire passage was replaced by another. Dyce prints his text after Capell's arrangement; which Staunton also approves. There is a similar insertion into the text of both the old and the corrected versions in Act v. 2, 827 to 832. These lines, containing the old version, are omitted by Dyce and Staunton, and placed in brackets by the Camb. eds. The corrected version is contained in lines 847 to 864.

Note (15.) Ib. Line 323,—

"Such fiery numbers as the prompting eyes
Of beauteous tutors have enrich'd you with."

The folio has "Of beauties," the quarto "beautis." But in Shakespeare beauty's tutors could only mean the teachers of beauty; as Lear, iii. 2, 83, "when nobles are their tailor's tutors," and in all places where tutor is similarly used. Compare V. and A. 500,—

"Thy eyes' shrewd tutor, that hard heart of thine,
Hath taught them scornful tricks."

The meaning required is evidently the prompting eyes of beautiful teachers. Schmidt (S. Lex.) explains "beauty's tutors" as "those who taught you what beauty was." The correction is by Hanmer. All the compared eds. retain "beauty's."

Note (16.) Ib. Line 358,—

"For wisdom's sake, a word that all men love;
Or for love's sake, a word that loves all men;—
Let us once lose our oaths to find ourselves,  
Or else we lose ourselves to keep our oaths.  
It is religion to be thus forsworn;  
For charity itself fulfils the law,—  
And who can sever love from charity?"

"Or for love's sake, a word that loves all men."
"Love" is here used for the virtue of love personified.  
Such love loves all men. Shakespeare seems to have  
in his mind the verse, "Love worketh no ill to his neighbour: therefore love is the fulfilling of the law."  
(Rom. ch. xiii. v. 10.)

Note (17.) Act V. Scene 1, Line 88,—  
"Do you not educate youth at the charge-house?"
Folio, "Charg house." Perhaps we might read Church-close. Compare T. N. iii. 2, 80,—  
"Like a pedant that keeps a school i' the church."

Note (18.) Act V. Scene 2, Line 67,—  
"So portent-like would I o'ersway his state,  
That he should be my fool, and I his fate."
Compare 2 Hy. VI. iv. 4, 16,—  
"this lovely face  
Rul'd like a wandering planet over me."
M. W. W. ii. 2, 292,—  
"I will awe him with my cudgel; it shall hang like a meteor o'er the cuckold's horns;—I will predominate over the peasant."

The old eds. have "pertaunt like," and "pertaunt-like." The correction is by Hanmer, and is adopted by Delius and Staunton. Singer corrected, "potent-like," which is also adopted by Dyce. The Camb. eds. retain "pertaunt-like," marking the text as corrupt.
ACT V. SC. 2. LOVE'S LABOUR'S LOST.

Note (19.) Ib. Line 118,—
"With that, they all did tumble on the ground,
With such a zealous laughter, so profound,
That in this spleen ridiculous appears,
To check their folly, passion's forced tears."

Compare M. N. D. v. 1, 68,—
"Which, when I saw rehears'd, I must confess.
Made mine eyes water; but more merry tears
The passion of loud laughter never shed."

Hy. V. iv. 6, 28,—
"The pretty and sweet manner of it forc'd
Those waters from me which I would have stopp'd;
But I had not so much of man in me."

Hy. V. iv. 1, 314,—
"And on it have bestow'd more contrite tears
Than from it issued forced drops of blood."

The old eds. have "solemne teares." Singer prints "sudden tears." The other compared eds. retain "solemn tears."

Note (20.) Ib. Line 264,—
"Biron. By heaven, all dry-beaten with pure scoff!
King. Farewell, mad wenches; you have nimble wits. [Exeunt."

The old eds. have "simple wits," an evident misprint; it was not true, and the polite king could not say so, if it were. We have, line 16,—
"Of such a merry, nimble, stirring spirit."

and in A. L. I. iii. 2, 293,—
"You have a nimble wit."

Line 747,—
"A heavy heart bears not a nimble tongue—"

(the reading of Dyce, Singer, and the Camb. eds. after Theobald), stands in the old eds. "a humble tongue."
"Prin. Are these the breed of wits so wonder'd at?
Boyet. Tapers they are, with your sweet breaths puff'd out.
Ros. Well-liking wits they have; gross, gross; fat, fat.
Prin. O poverty in wit, kill'd by pure flout!
Will they not, think you, hang themselves to-night?
Or ever, but in vizards, show their faces?"

"Poverty in wit" = poor wit, out of pocket, nothing to spend, i.e. to say for itself. Biron, on his return, says (line 380),—

"I am a fool, and full of poverty."
i.e. poverty of wit. The princess had, before-hand, declared her intentions, in her reply to Boyet's (line 149),—

"Why, that contempt will kill the speaker's heart."—
i.e. spirit, wit.

"Prin. Therefore I do it.—
So shall we stay, mocking intended game;
And they, well-mock'd, depart away with shame."

Biron, above, uses the expression "dry-beaten with pure scoff!" on his return he addresses Rosaline (line 397),—

"Bruise me with scorn, confound me with a flout;
Thrust thy sharp wit quite through my ignorance;
Cut me to pieces with thy keen conceit."

"Hang themselves," a figure for utter prostration and despair of wit. Compare (line 607),—

"Hol. (as Judas Maccabæus). What mean you, sir?
Boyet. To make Judas hang himself.—
Hol. I will not be put out of countenance."

The old eds. have,—

"O pouertie in wit, Kingly poore flout."
The correction is by Collier. Singer prints "stung by." The other compared eds. print "kingly-poor." Staunton considers the text corrupt.
ACT V. SC. 2. LOVE'S LABOUR'S LOST.

Note (21.) Ib. Line 332.

Line 332 stands in the folio,—

“To shew his teeth as white as Whales bone.”

the metre showing that “whales” is the old genitive case. Dyce prints “whalés-bone;” Delius, “whales-bone;” Singer, “whalés bone;” Staunton, “whales’ bone;” the Camb. eds. “whale’s bone.”

Note (22.) Ib. Line 522,—

“That sport best pleases that doth least know how:
Where zeal strives to content, and the content
Lies in the zeal of them which it present:
Thus form confounded makes most form in mirth,
When great things labouring perish in their birth.”

“Lies in the zeal,” &c., i.e. lies in the zeal of them who present it, i.e. tender, or show zeal. Compare M. N. D. v. 1, 78,—

“It is nothing, nothing in the world;
Unless you can find sport in their intents,
Extremely stretch’d and conn’d with cruel pain,
To do you service.”

“Their intents” is equivalent to zeal in the present passage. “Thus form confounded,” &c. This is equivalent to M. N. D. v. 1. 90,—

“Our sport shall be to take what they mistake.”

“When great things labouring,” &c., is also illustrated by M. N. D. v. 1, 93,—

“Great clerks have purposed
To greet me with premeditated welcomes;——
And in conclusion dumbly have broke off,
Not paying me a welcome.”

The old eds. have,—
"Where Zeale striues to content, and the contents
Dies in the Zeale of that which it presents:
Their forme," &c.

Mason made the corrections of "content," and "present," and "Lies." He also read "those" for "that." Delius prints "Die in the zeal of them." Singer prints "Lie in the fail." The other compared eds. retain the old text, the Camb. eds. marking it as corrupt. Dyce, Delius, and Staunton alter the punctuation by placing a comma after "presents." The punctuation of the folio, and the sense, show that this is a general opinion of the princess, not merely referring to the present occasion.

Note (23.) Ib. Line 750,—

"The extreme push of time extremely forms
All causes to the purpose of his speed;
And often at his very loose decides
That which long process could not arbitrate."

"The extreme push of time," &c., i.e. The last push of time, in an especial manner, makes all questions subject to the conditions of his speed, and the last moment often decides a cause, when long discussion has failed to do so. "At his very loose," i.e. at the very moment of his departure, swift as an arrow from the bow, as M. N. D. iii. 2, 101,—

"I go, I go; look, how I go,—
Swifter than arrow from the Tartar's bow."

Compare Ham. v. 1, 318,—

"We'll put the matter to the present push."

i.e. we will immediately push on the matter. So the last push of time, i.e. the last moment left, pushes
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on matters to an immediate decision. The old eds. have,—

"The extreme parts of time."

Dyce and Delius print "part." Singer has "haste." Staunton and the Camb. eds. retain "parts," but consider the text corrupt.

**Note (24.)** *Ib.* Line 813,—

"If this austere insociable life

*Change not* your offer made in heat of blood;
If frosts, and fasts, hard lodging, and thin weeds,
Nip not the gaudy blossoms of your love,
But that it *bear this trial*, and last *true*;
Then, at the expiration of the year,
Come challenge me, challenge me by *these deserts.*"

"*And last true,;*" i.e. and continue faithful. Compare

*John,* v. 7, 118,—

"Naught shall make us rue,
If England to itself do *rest but true.*"

The old eds. have,—

"Nip not the gaudy blossoms of your Loue,
But that it beare this triall, and last *love:*

It will be seen the misprint was an easy one. Shakespeare never uses *last* in the sense required for "last love." The expression, too, is weak; love might last as love, and yet not be what it was;—

"But that I know love is begun by time;
And that I see, in passages of proof,
*Time qualifies the spark and fire of it.*
There lives within the very flame of *love*
A kind of wick, or snuff that will abate it;
For nothing is at a like goodness still."

*(Ham. iv. 7, 114.)* All the compared eds. retain
"last love." Compare, for friends who do not last true, Tim. iii. 3, 6,—

"They have all been touch'd, and found base metal; for
They have all denied him."

A MIDSUMMER-NIGHT'S DREAM.

Note (1.) Act II. Scene 1, Line 7,—

"I do wander every where,
Swifter than the moones sphere."

So W. T. iv. 4, 118,—

"O Proserpina,
For the flowers now, that, frightened, thou leav'st fall
From Disses waggon!"

"Dysses" is the reading of the folio. See Notes (20) and (21) Tempest, and Note (21) L. L. L. The old eds. have "Moons sphere." Again, in Act iv. 1, 101,—

"Then, my queen, in silence sad,
Trip we after nightes shade."

Here the folio has, following Roberts' surreptitious quarto, "the nights," but the quarto of Fisher, the best text, has "after nights;" evidently a careless or ignorant printing of nightes. "The nights" does not restore the metre; and "the" is as out of place here, as it would be before,—

"For night's swift dragons cut the clouds full fast."

(Act iii. 2, 379.) It is evident that the compositors followed the custom of the day, in modernizing the spelling generally; and that they did not comprehend those cases in which the metre required the retention of the old form of the possessive case. All the compared eds.
print "moon's sphere," and, with one exception, "the night's shade." The Clar. P. ed. has "after night's shade," which is as harmonious as "Sport, that wrinkled Care derides, And Laughter holding both sides."

Had this misprint been found in Shakespeare, we should have been told the line was quite metrical. One authority would have found "laughter" a trisyllable, and another a dissyllable in "both." Act ii. 1, 58, appears in the S. Grammar, p. 381,—

"But ro\om fai\ry here | comes Ob\cron."

and the Clar. P. ed. has a note (Act iv. 1, 101),—

"Night's, a dissyllable, as moon's in (Act ii. 1, 7), and earth's in The Tempest, iv. 1, 110."

Doubtless, if, as well might have happened, (Act ii. 2, 81),—

"When thou wak'st, let love forbid Sleep his seat on thy eyelid."

had come down to us as "Sleep's seat," the error would have been defended in the same way. What would be discord in Milton, cannot be harmony in Shakespeare; but the number of syllables is a small matter and of course; in these verses of Shakespeare, as in L'Allegro, the intonation and sequence of every vowel, the strength and position of each consonant, is weighed and cannot be changed.

Note (2.) Ib. Line 101,—

"And never, since the middle summer's spring, (Line 82.)
Met we,—"

"But with thy brawls thou hast disturb'd our sport. (Line 87.)
Therefore the winds, piping to us in vain,
As in revenge, have suck'd up from the sea
Contagious fogs: "———""the green corn" (Line 94.)
Hath rotted ere his youth attain'd a beard; —" (Line 98.)
"The nine-men's-morris is fill'd up with mud;
And the quaint mazes in the wanton green,
For want of tread, are undistinguishable:
The human mortals wail their winter here;
No night is now with hymn or carol blest;
Therefore the Moon, the governess of floods,
Pale in her anger, washes all the air,
That rheumatic diseases do abound.
And thorough this distemper we see
The seasons alter:"
The passage is pointed, generally, as in the folio; which
has a comma after "winter here," a semicolon after
"carol blest;" and a full stop after "do abound." with
which closes the episode of Diana's wrath [perhaps the
four lines were a later introduction of Shakespeare].

"And thorough this distemper we see"
returns to the theme of the untimely weather. "We
see" is, of course, equivalent to it occurs. Titania can
only describe from hearsay the events afterwards re-
ferred to.

"The human mortals wail their winter here."
i.e. their winter weather at midsummer: the floods do
not permit,—

"—— to root the summer-swelling flower,
And make rough winter everlasting'y."
(T. G. V. ii. 4, 163.) The old eds. have "want their
winter," an evident misprint. "Wail," as,—

"To wail the dimming of our shining star."
(Rich. III. ii. 2, 102.)

"Tis fond to wail inevitable strokes."
(Cor. iv. 1, 26.)
"Wise men ne'er sit and wail their woes."

(Rich. II. iii. 2, 178.) Dyce and Singer print, after Theobald, "want their winter cheer." The other compared eds. retain the old text. The only view to take of this play is that of Coleridge,—

"I am convinced that Shakespeare availed himself of the title of this play in his own mind, and worked upon it as a dream throughout."

Thus, as in dreams, May is the time with Theseus and his companions; but it is midsummer with the fairies,—

"The summer still doth tend upon [their] state."

(Act iii. 1, 158.) Titania speaks of midsummer, somewhat past "the middle summer's spring," in "their winter here," and "no night is now—blest." The "green corn—rotted," and the sports in "the wanton green," also indicate that season. The Moon is Diana, as in Act i. 1, 73,—

"Chanting faint hymns to the cold fruitless Moon."

So M. of V. v. 1, 66,—

"Come, ho! and wake Diana with a hymn."

And line 109,—

"— the moon sleeps with Endymion,  
And would not be awak'd."

The rites of Diana were performed at night. So M. A. v. 8, 11,—

"Now, music, sound, and sing your solemn hymn."

"Pardon, goddess of the night,—"

"Midnight, assist our moan—."

And Per. v. 3, 69,—

"Pure Dian,—I  
Will offer night-oblations to thee."
Though midsummer, there were no summer nights to chant Diana's hymns,—hence her wrath. "Distemperature," i.e., disorder of the climate. Similarly, the interior of the earth is disordered, 1 Hy. IV. iii. 1, 34,—

"Our grandam earth, having this distemperature,
In passion shook."

Note (3.) Act II. Scene 2, Line 2,—

"Titania. Come, now a roundel and a fairy song;
Then; fly the third part of a minute, hence;
Some to kill cankers in the musk-rose buds,—"

"Fly the third part of a minute, hence," i.e. take a short flight hence, measuring distance by time; so wingless bipeds say, a five minute's walk, an hour's ride, a day's journey. The old eds. have "Then for." The misprint "for" for flie is easily made. All the compared eds. retain "for."

Note (4.) Ib. Line 77,—

"Pretty soul! she durst not lie
Near this lack-love kill-courtesy."

"Near," i.e. nearer, as "nor near nor farther off" (Rich. II. iii. 2, 64). "Lack-love," an adjective, as "lack-linen mate" (2 Hy. IV. ii. 4, 134), "lack-lustre eye" (A. L. I. ii. 7, 21). The old eds. have,—

"Neere this lacke-loue, this kill-curtesie."

"This" being repeated, probably by an error of the transcriber. The correction is by Steevens. Dyce prints "Nearer." The other compared eds. retain the old text.

Note (5.) Act III. Scene 1, Line 173,—

"The honey-bags steal from the humble-bees,
And for night-tapers crop their waxen thighs
And light them at the fiery glow-worms' eyes."
"Eyes," i.e. points, dots, diminutive circles, as,—
"Than all yon fiery oes and eyes of light."

(Act iii. 2, 188.) "The glow-worms" (plural), as "the humble-bees." The folio has "fierie-Glowwormes eyes." All the compared eds. print "glow-worm's eyes."

Note (6.) Act III. Scene 2, Line 257,—
"Lys. If thou say so, withdraw, and prove it too.
    Dem. Quick, come! ———
    Dem. No! no, sir; thou'lt Seem to break loose, take on as you would follow," &c.

"Seem" has here, as elsewhere, the meaning of show, make a show of. The folio has,—
"No, no, Sir, seeme to breake loose."

Fisher's quarto,—
"No, no; heele
    Seeme to breake loose."

Roberts' quarto,—
"No, no, heel seeme to breake loose."

The quartos evidently mistook thou'lt for heel'. Dyce prints "No, no, sir; you Seem." Singer and Delius have "No, no, sir; Seem." Staunton and theCamb. and Clar. P. eds. follow Fisher's quarto. The Camb. eds. mark the text as corrupt.

Note (7.) Ib. Line 190, 272,—
"Lys. The hate I bear thee made me leave thee so.
    Her. You speak not as you think, it cannot be."
"Her. Whereto tends all this?" (line 256.) "Do you not jest?" (line 265.)
"Her. What, can you do me greater harm than hate? Hate me! wherefore? O me! what means my love?——"
Why, then you left me,—O, the gods forbid!—
In earnest shall I say?

Lys. Ay, by my life;—
Be certain, nothing truer, 'tis no jest."

The old eds. have "what newes my Loue?" But the whole of Hermia's speeches are endeavours to get at Lysander's meaning; whether he was not in jest? That he hated her, was no news; he had said so again and again. Lysander's speech answers her inquiry, and says plainly what he does mean; he means earnest, not jest. The correction is by Collier, and is adopted by Staunton and Singer. The other compared eds. retain the old text. Dyce considers the alteration "a doubtful one," on the strength of (T. S. i. 1, 230),—

"Master, has my fellow Tranio stol'n your clothes?
Or you stol'n his? or both? pray, what's the news?"

Surely a natural inquiry on the part of Biondello, who knew nothing of their plans; he asks for information, and, with a rebuke for jesting, he gets it,—

"Your fellow Tranio here, to save my life,
Puts my apparel and my countenance on."

The Clar. P. ed. considers the alteration quite unnecessary, citing Ham. i. 2, 42,—

"And now, Laertes, what's the news with you?
You told us of some suit; what is't, Laertes?"

———"What would'st thou beg, Laertes?——"

"What would'st thou have, Laertes?"

The King asks for information, and no better passage could be cited to show the meaning of the phrase, "what's the news?" in Shakespeare; it invariably asks for information, and, as invariably, receives a reply in that sense. Hermia had only too much information;
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her only hope is that it does not mean what it says. Hermia actually uses the words (line 236),—

"Hel. Have you not set Lysander, as in scorn
To follow me, and praise my eyes and face?——
Her. I understand not what you mean by this."

(Additional Note.) Act III. Scene 1, Line 19,—

"Bottom. Write me a prologue; and let the prologue seem to say, we will do no harm with our swords," &c.

The humour lies in Bottom using a word which contradicts his object. "Seem" means to indicate by dumb show. So Hamlet, iii. 2, 140,—

"The Dumb Show enters.—The Poisoner comes——in again, seeming to lament with her.—"

"The Poisoner woos the Queen with gifts; she seems loath and unwilling awhile, but in the end accepts his love."

i.e. seems to accept. It will be seen, seeming could do much; but this prologue was beyond its powers. The clown in Othello, iii. 1, 31, indulges in the same humour,—

"She [Desdemona] is stirring, sir: if she will stir hither, I shall seem to notify unto her."

i.e. notify by dumb show, point out the way, beckon her. Launcelot (M. of V. ii. 4, 11) uses the phrase correctly,—

"Lor. Friend Launcelot, what's the news?"

"Laun. An it shall please you to break up this, it shall seem to signify."

i.e. the letter will dumbly show the news.

Act i. 2, 29, 43,—

"I will condole in some measure."
"A lover is more condoling."

Compare Wood, Athenæ Oxon. (Richardson, Dict.),—
"He [Sir Walter Raleigh] was abiding in the Temple in Apr. 1576, at which time his vein for ditty and amorous ode was esteemed most lofty, condolent and passionate."

Same scene, line 10,—

"First, good Peter Quince, say what the play treats on, then read the names of the actors, and so grow to a point."

"Grow to a point" = arrive at a conclusion. The folio has "grow on to." Malone cites The Arraignment of Paris, 1584,—

"Our reasons will be infinite, I trow,
Unless unto some other point we grow."

And, Wily Beguiled,—

"As yet we are grown to no conclusion."

Note (8.) Act IV. Scene 1, Line 34,—

"Bottom. I could munch your good dry oats.—
Titania. I have a venturous fairy that shall seek
The squirrel's hoard, and fetch thee newest nuts.
Bot. I had rather have a handful or two of dried peas."

The old eds. have "new Nuts." Dyce prints "fetch thee thence," after Hanmer. The other compared eds. retain the old text.

Note (9.) Ib. Line 118,—

"Hippolyta. I was with Hercules and Cadmus once,
When in a wood of Crete they bay'd the boar
With hounds of Sparta.
Theseus. —— A cry more tuneable
Was never holla'd to, nor cheer'd with horn,
In Crete, in Sparta, nor in Thessaly."

A. and C. iv. 13, 2,—

"The boar of Thessaly
Was never so emboss'd."

The Two Noble Kinsmen, i. 1 (probably with the present passage in view),—
"Honour'd Hippolyta
Most dreaded Amazonian, that hast slain
The scythe-tusli'd boa.''

The old eds. have "the Beare." The correction is by Hanmer, and is adopted by Capell and Dyce. The other compared eds. retain "bear." Shakespeare never mentions bear hunting but once, and that is merely a poetical expression (V. and A. 884),—

"For now she knows it is no gentle chase,
But the blunt boar, rough bear, or lion proud."

All the other allusions in Shakespeare are to baiting the bear.

Note (10.) Ib. Line 119,—

"Hippolyta. —— Never did I hear,
Such gallant chiding; for, besides the groves,
The skies, the mountains, every region near
Seem'd all one mutual cry."

Compare T. S. Induct. 2, 48,—

"Thy hounds shall make the welkin answer them
And fetch shrill echoes from the hollow earth."

T. N. i. 5, 291,—

"Holla your name to the reverberate hills,
And make the babbling gossip of the air
Cry out, 'Olivia!'"

Groves, skies, mountains, and every region near, form a description in natural keeping; if mountains are withdrawn, it loses force. The old eds., however, have "fountains," where (if sense at all) they seem out of place. The old text has been defended by citing Virgil's lines,—

"Tum vero exoritur clamor, ripæque, lacusque
Responsant circa, et cœlum tonat omne tumultu."
Lakes, however, are not fountains. As to banks, we have in J. C. i. 1, 50,—

"That Tiber trembled underneath her banks,
To hear the replication of your sounds
Made in her concave shores."

The river does not reply, the concave shores repeat the sounds. Dyce is "by no means sure our author did not write mountains;" he retains the old text, however, as do all the compared eds.

Note (11.) Ib. Line 150,—

"Our intent
Was to be gone from Athens, where we might
Be without peril of th' Athenian law."

Compare Act i. 1, 162,—

"And to that place the sharp Athenian law
Cannot pursue us."

The old eds. have "the peril." But the was not used before peril in this sense. Compare "in peril of precipitation from off the rock Tarpeian" (Cor. iii. 3, 102), "on peril of a curse" (John, iii. 1, 191), "in peril to incur your former malady" (T. S. 2, Induct. 124). So danger is used without the article, "For hee that ys ones a theefe, is evere more in daunger" (Piers Plouhman, p. 236). So Ducange, "Danger, quidquid juri stricto, atque adeo confis-
cationi obnoxium est,"—not the, or, a danger; so M. of V. iv. 1, 180, "You stand within his danger," i.e. within danger of him,—not, within the danger of him. The correction is by Hanmer. The folio and Roberts' quarto have,—

"Where we might be
Without the peril."
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Fisher's quarto has,—

"Where we might
Without the peril of the Athenian law,"

Dyce thinks Hanmer may be right, but prints, as do
Delius and Singer,—

"Where we might
Without the peril of th' Athenian law,—"

The Camb. eds. and the Clar. P. ed. print as Fisher's
quarto, with a full stop after "law." Staunton prints
as the folio.

Note (12.)  Ib. Line 163,—

"My love to Hermia,
Melted as thaw'd the snow, seems to me now
As the remembrance of an idle gaud."

Compare the parallel passage, T. G. V. ii. 4, 200,—

"She is fair; and so is Julia, that I love,—
That I did love, for now my love is thaw'd;
Which, like a waxen image'gainst a fire,
Bears no impression of the thing it was."

V. and A. 749,—

"Are on the sudden wasted, thaw'd and done,
As mountain-snow melts with the midday sun."

J. C. iii. 1, 40,—

"To think that Caesar bears such rebel blood
That will be thaw'd from the true quality
With that which melteth fools."

Ham. i. 2, 129,—

"O, that this too too solid flesh would melt,
Thaw, and resolve itself into a dew!"

The old eds. have "melted as the snow;" the transcriber or compositor confused the two words, the and
thaws, each beginning with "th." Delius prints, after
Capell, "as doth the snow," "which is scarcely grammar."—Dyce, who himself prints "as melts the snow."
The other compared eds retain the old text.

Note (13.)  Ib. Line 170,—

"To her, my lord,
Was I betroth'd ere I saw Hermia,
When, like in sickness, did I loath this food;
But, as in health, come to my natural taste,
Now do I wish it, love it, long for it."

Compare T. N. i. 1, 19,—

"O, when mine eyes did see Olivia first,
Methought she purg'd the air of pestilence!"

The old eds. have,—

"ere I see Hermia,
But like a sickenesse."

The compositor's eye has caught "But" from the line below; confused also with "Was" beginning the line above. "In," an evident correction, is the reading of the compared eds., except Staunton. All the compared eds. retain "But." All read "saw." All place a colon after "Hermia," of the old eds. The Clar. P. ed. is not satisfied with the old text, and suspects corruption.

Note (13a.)  Act IV. Scene 2, Line 27,—

"Quince. Bottom! O most courageous day! O most happy hour!"

"Courageous" = of a good heart, heart-inspiring, encouraging. So Tim. iii. 3, 24,—

"I'd such a courage to do him good."

3 Hy. VI. ii. 2, 57,—

"And this soft courage makes your followers faint."
So Faery Queen, b. ii. c. v. s. 5,—
"Disleal knight whose coward courage," &c.
Warton's note. "Courage is heart or mind. Coragium, in the base latinity, was used for cor." It is generally so used in the H. S.; so A.V. Psalms xxvii. 14 and xxxi. 24, "Be of good courage;" P.B. "Be strong." So Acts xxviii. v. 15,—
"Whom when Paul saw,—he took courage."
which explains the present passage.

Note (14.) Act V. Scene 1, Line 59,—
"Merry and tragical! tedious and brief!
That is, hot ice and wondrous swart snow."

Compare Sonnet 130,—
"If snow be white, why then her breasts are dun."
C. of E. iii. 2, 105,—
"Swart, like my shoe, but her face nothing like so clean kept."
The old eds. have "strange snow." Staunton proposed "swarthy." All the compared eds. retain "strange."
The Camb. eds. mark the text as corrupt.

Note (15.) Ib. Line 78,—
"And it is nothing, nothing in the world;
Unless you can find sport in their intents,
Extremely stretch'd, and conn'd with cruel pain,
To do you service."
"Intents," i.e. good intents, zeal. "Conn'd," i.e. conning, or rather, the adjective conned, full of conning.
Compare Lear ii. 2, 110,—
"That stretch their duties nicely."
"Nicely," explained by A. W. i. 3, 3,—
"The core I have had to even your content."
Note (16.)  **Ib. Line 91,—**

“Our sport shall be take what they mistake;
And what poor willing duty cannot do,
Noble respect takes it in might, not merit.”

The old eds. have “poor duty.” The correction is by Theobald, and is strongly supported by the parallel passage, *A. and C.* ii. 5. 8,—

“And when good will is show’d, though’t come too short,
The actor may plead pardon.”

“Might,” here, as always in Shakespeare, means power. So *J. C.* iv. 3, 261. “I should not urge thy duty past thy might.” Theseus plays on the two meanings of “take,” to accept, and to understand; as, *Act ii.* 2, 45,—

“O, take the sense, sweet, of my innocence!
Love takes the meaning in love’s conference.”

“Our sport shall be to take,” i.e. in taking, understanding—“what they mistake,” = their mistakes.

“And what poor willing duty cannot do.”

= And the short-comings of poor willing duty. In the next line, “it” has for its antecedent “what poor willing duty cannot do,” the meaning being,—

“Noble respect understands the short-comings of poor willing duty, as short-comings in power, not as short-comings in desert.”

The Camb. eds. mark the text as corrupt. Dyce prints “poor willing duty.” The other compared eds. retain “poor duty.” For the meaning of “duty” here, compare *Hy. V.* ii. 2, 31.

“and do serve you
With hearts create of duty and of zeal.”
Then know that I, one Snug the joiner, am
No lion fell, nor else no lion's dam;
For, if I should as lion come in strife
Into this place, 'twere pity on my life.

This is simply Bottom's proposed speech for Snug done
into verse (Act iii. 1, 43).

"If you think I come hither as a lion, it were pity of my life:
no, I am no such thing; I am a man as other men are':
and there indeed let him name his name, and tell them plainly he is Snug the
joiner."

The old eds. have "A Lion fell," an evident misprint,
as is indicated by "nor else no lion's dam." Singer
and the Camb. eds. print "A lion-fell," after Barron
Field. The other compared eds. retain "A lion."
"No lion" is the reading of Rowe, and is approved
by Walker, and Staunton in his note. The Clar. P.
eds. give Johnson's supposition of "neither" to be
omitted before "A lion fell—" and support it by
citing (Sonnet 86, 9),—

"He nor that affable familiar ghost,"

omitting the comma after "He." The context shows
that "nor" is simply a double negative,

"He, nor that affable familiar ghost——, as victors, of my
silence cannot boast."

The same note also cites (A. and C. iv. 15, 52),

"The miserable change now at my end
Lament nor sorrow at."

And (Sonnet 141),—

"But my five wits nor my five senses can
Dissuade one foolish heart from serving thee."
For the present passage to have a relation to the above, it should be expressed,—

“A lion fell, nor else a lion’s dam.”

But it is because it stands “nor else no lion’s dam,” that “No lion fell,” at the beginning of the line is indicated with certainty. Compare A. W. i. 2, 36,—

“Contempt nor bitterness
Were in his pride or sharpness.”

Note (18.) Ib. Line 333,—

Dead, dead! A tomb
Must cover thy sweet eyes.
This lily brow,
This cherry mow,
These yellow cowslip cheeks.

The folio has,—

“These Lilly Lips, this cherry nose,
These yellow Cowslip cheekes.”

As Thisbe had previously used the expression “my cherry lips” (line 192), it seems probable that “lips,” here, may be a misprint, possibly caught from “Cowslip,” just below it in the next line of the folio. In none other of these verses is there such buffoonery as “cherry nose,” but the “cherry lips,” as above, suggest the reading mow for mouth (Ham. ii. 2, 381), as “lily,” in the previous line, suggests brow. Singer prints, after Theobald, “These lily brows.” The other compared eds. retain the old text.

Note (19.) Ib. Line 398,—

“Through the house gives glimmering light
Now the dead and drowsy fire,
Every elf and fairy sprite
Hop as light as bird from brier.”
"The dead and drowsy fire" tells the hour to the fairies,—so Puck says (line 382),—

"Now the wasted brands do glow."

He repeats "Now" four times, emphasizing the hour; ending with line 390,—

"And we fairies, that do run—,
Now are frolic."

Oberon himself repeats the word (line 408),—

"Now, until the break of day,
Through this house each fairy stray."

The old eds. have,—

"Through the house give glimmering light,
By the dead and drowsie fier,"

The whole context indicates that "Now" is the true reading. Oberon would especially use "Now" on his entrance, informing the elves that the hour had come; the sense of "Now" is carried on to Now,—

"Every elf and fairy sprite," &c.

"give" for gives is the not unfrequent error of omitting the final "s." All the compared eds. retain the old text, placing a colon or semicolon after "fire;" with the exception of Staunton, who retains the comma of the folio.

Note (20.)  *Ib. Line 427,—*

"And each several chamber bless,
Through this palace, with sweet peace:
Ever shall it safely rest,
And the owner of it blest."

*i.e. and the owner—rest blest.* The old eds. have "in safety", an easy misprint. The correction is by Rowe, and is adopted by Johnson and Steevens, and
by Singer. Delius retains the old text. Dyce prints,—

"Ever shall't in safety rest."

Staunton, the Camb. eds., and the Clar. P. ed. transpose the last two lines. Compare *M. W. W.* v. 5, 60.

"Search Windsor Castle, elves, within and out;
Strew good luck, ouphes, on every sacred room;
That it may stand till the perpetual doom,
In state as wholesome, as in state 'tis fit;
Worthy the owner, and the owner it."

Shakespeare generally applies *in safety* to persons, *rest safe or safely* to strong places. Thus, "Rome sits safe" (*Cor. iv.* 6, 37) and 3 *Hy. VI.* iv. 1, 40,—

"England is safe, if true within itself."

"Let us be back'd with God, and with the seas,—
In them, and in ourselves, our safety lies."

The reading of Rowe seems the nearest the old text, and, as in metre, so in every other respect, the best.

THE MERCHANT OF VENICE.

Note (1.) *Act I. Scene 1, Line 35,—*

"Should I go to church
And see the holy edifice of stone,
And not bethink me straight of dangerous rocks,
Which touching but my gentle vessel's side,
Would scatter all her spices on the stream,
Enrobe the roaring waters with my silks,
And, in a word, but even now worth this,—
And now worth nothing?"

"Worth this," *i.e.* possessing all I have enumerated.

So, *Rich. III.* 1, 3, 82,—
"— to ennoble those
That scarce, some two days since, were *worth* a noble."

C. of *E.* iv. 2, 58,—
"Time is a very bankrupt and owes more than *he's* *worth* to *season.*"

*i.e.* to *occasion.*  *A. L. I.* iii. 2, 221,—
"Is his head *worth* a hat, or his chin *worth* a beard?"

*R. and J.* ii. 6, 32,—
"They are but beggars that can count their *worth.*"

*i.e.* possessions.  *Oth.* i. 2, 28, "For the sea's *worth,*"
*i.e.* all that the sea *holds,* contains.

Note (2.)  *Tb.* Line 97,—
"There are a sort of men, whose visages
Do cream and mantle like a standing pond,
And do a wilful stillness entertain,
With purpose to be dress'd in an opinion
Of wisdom, gravity, profound conceit;
*As who* should say, 'I am Sir Oracle,
And when I ope my lips, let no dog bark!'
O my Antonio, I do know *of these—*
That therefore only are reputed wise
For saying nothing—*who,* I'm very sure,
If they should speak, would almost damn those ears,
Which, hearing them, would call their brothers fools."

"*As who,*" *i.e.* like as *they* who, *they* having for its antecedent "*a sort of men.*" Shakespeare drops *they* and simply uses *who,* where we simply employ *they.*  "*As*" = like as, as if; the former is properly used with *who,* the latter with *they.*  In modern lan-
guage, accordingly, the passage would stand, "*As if they would say.*"  So, *Act i.* 2, 51,—
"He doth nothing but frown, *as who should say,* 'If you will
not have me, choose.'"
i.e. as if he would say. So _Macb._ iii. 6, 42,—

"The cloudy messenger turns me his back,
And hums, as _who should say_, 'You'll rue the time.'"

So _Rich._ II. v. 4, 8,—

"And speaking it, _he_ wistly look'd on me,
_As who should say_, 'I would thou wert the man.'"

here all the compared eds., except Delius, insert a
semicolon after "look'd on me," quite against the
meaning and action of the passage. In modern poetry
"As _he_" is used for "As _if he_;" Shakespeare so
employs it in _Ham._ ii. 1, 91,—

"_He_ falls to such perusal of my face,
_As he would_ draw it."

he might have here used, "As _who should._" See
Note (7) _W. T._ Act ii. 3, 53. "I am Sir Oracle," _each
man_ can only express his own _individual_ opinion; "_We
are_ Sir Oracles," would be untrue.

"_I do know of these_"——"_who_ I'm very sure,
If they should speak, _would_ almost damn those ears."

The passage between "_these_" and "_who_" is evi-
dently in parentheses, the main sense of the speech
being continuous without it. The old eds. have
"_when_ I am verie sure," "_when_" being shown to be
a misprint by the whole _construction_; _when_, more-
over, has no fit _meaning_ here, and speaks for itself
as quite out of place. The correction is by Rowe,
and is adopted by Staunton and Singer. Dyce prints,
"_If they should speak, 'twould,"_ after Collier. The
other compared eds. retain the old text.

Note (3.) _Act II._ _Scene 1, Line 18,—

"But if my father had not scanted me
And hedg'd me by his _wit._"
"wit" = resolve, determination, fixed design. So 

T. N. i. 2, 61,—

"I'll serve this duke:—
What else may hap to time I will commit;
Only shape thou thy silence to my wit."

R. and J. i. 1, 215,—

"she'll not be hit
With Cupid's arrow,—she hath Dian's wit;
And, in strong proof of chastity well arm'd," &c.

Dyce prints "by his will," after Grey's suggestion. Capell also prints "will," after Theobald's conjecture. The reading is strongly supported by (Act i. 2, 27) "curbed by the will of a dead father," and line 118, "my father's will," and line 100, "perform your father's will," but the two passages cited above show that "wit" should stand.

Note (4.) Act II. Scene 2, line 142,—

"As my father, being, I hope, an old man, shall fructify unto
you."

Launcelot is like the clown in Twelfth Night, iii. 1, 41, "not her [ladyship's] fool, but her corrupter of words." Fructify is a good word, though perverted here; it is used by Holophernes (L. L. L. iv. 2, 30), "those parts that do fructify in us." The old eds. have "frutify," an evident misprint. All the compared eds. retain "frutify." So (line 39) Launcelot purposely perverts conclusions to "confusions;" he proposes to confuse his father, and does so. So (Act iii. 5, 5) he uses "my agitation of the matter," for cogitation, but the former has a pertinent meaning.

Note (5.) Ib. line 166.

"Well, if any man in Italy have a fairer table, which doth
offer to swear upon a book, I shall have a good fortune; go to, here's a simple line of life!"—
"if any man," &c., i.e. There's not a man in Italy has a fairer table [i.e. palm]. So Oth. ii. 3, 250,—
"Look, if my gentle love be not raised up!"
i.e. Look, my gentle love is raised up!
"to swear upon a book," a proverbial way of speaking; so Turberville's Booke of Hunting, p. 207 (ed. 1611),—
"Some hold opinion that the bitch washeth herself all over because the dogge should not smell whether she have preyed or not: but that I dare not sweare on a booke."
Launcelot means that his palm offers as clear evidence of good fortune as if it took an affidavit to that effect. The Camb. eds. mark the text as corrupt.

Note (6.)  Act II. Scene 9, line 72.
"Take what wife you will to bed,
I will ever be your head:
So be gone, sir; you are sped."
The old eds. omit "sir," it is replaced in the second folio, and is the reading of Dyce. The other compared eds. omit "sir." The first two lines of these verses should be printed,—
"The fire sev'n times triéd this:
Sev'n times tri'd that judgment is,
That did never choose amiss."

Note (7.)  Act III. Scene 2, line 22.
"I speak too long; but 'tis to peize the time,
To eke it, and to draw it out in length."
Compare Shakespeare in Edward III. ii. 1, 307,—
"Why dost thou tip men's tongues with golden words,
And peize their deeds with weight of heavy lead,
That fair performance cannot follow promise?"
and Cor. iii. 1, 312,—

"This tiger-footed rage, when it shall find
The harm of unscann'd swiftness, will too late
Tie leaden pounds to's heels."

Dyce prints "piece the time" after Rowe. The other compared retain the old text.

Note (8.) Ib. line 97.

"Thus ornament is but the gilded shore
To a most dangerous sea; the beauteous scarf
Veiling an Indian brow; and, in a word,
The seeming truth which cunning times put on
T'entrap the wisest."

The old eds. have "gulled shore," a misprint for "guilded," the reading of the second folio. So the word is spelt in A Lover's Complaint, line 172, "Saw how deceits were guilded in his smiling." So Act ii. 6, 49, of this play, folio, "and guild my selfe with some more ducats." It is so spelt also in M. W. W. and T. and C., &c. The "sea-marge, sterile, and rocky-hard" (Temp. iv. 1, 69), "the hungry beach" (Cor. v. 3, 58) has no ornament to tempt men; it is "these golden shores" (M. W. W. i. 3, 89), the regions "in Guiana, all gold and bounty" (line 76); it is, as in Timon (Act v. 1, 50),—

"What a god's gold!—
'Tis thou that rigg'st the bark and plough'st the foam."

The whole context proves that the gilded, i.e. golden shore, was the ornament to a most dangerous sea. False pleading, religious error, cowardice, waning beauty, every vice, wears an ornament, true in itself, but falsely worn to deceive.

"the beauteous scarf
Veiling an Indian brow; and, in a word."
Compare *M. N. D.* v. 1, 11,—

"Sees Helen's beauty *in a brow of Egypt.*"

*A. and C.* i. 1, 6,—

"those his goodly eyes,
That o'er the files and musters of the war
Have glow'd like plated Mars; now bend, now turn
The office and devotion of their view
Upon a tawny front."

"And in a word," a phrase Shakespeare uses earlier in this play (Act i. 1, 35),—

"And, in a word, but even now worth this,
And now worth nothing."

So *T. G. V.* ii. 4, 71,—

"Yet hath Sir Proteus—
Made use and fair advantage of his days;—
And, in a word,—He is complete in feature and in mind."

So *T. and C.* v. 10, 20,—

"Go in to Troy, and say there, Hector is dead:
There is a word will Priam turn to stone;
Make wells and Niobes of the maids and wives,
Cold statues of the youth, *and, in a word,*
Scare Troy out of itself."

The old eds. have, "Vailing an Indian *beautie*; In a word." It seems probable that the compositor mistook "brow *&*" for "beautie;" "beauteous scarf" in the preceding line indicates that "beauty" is a misprint. All the compared eds. retain "guiled" and "beauty." The Camb. eds. mark the text as corrupt.

**Note (9.)** *Ib. Line* 106,—

"Therefore, thou gaudy gold,
Hard food for Midas, I will none of thee;
Nor none of thee, thou pale and common drudge
'Tween man and man: but thou, thou meagre lead, Which rather threatenest than dost promise aught, Thy plainness moves me more than eloquence."

_Gaudy_ gold—_pale_ silver—_meagre_ lead. _Meagre_ applies to the outward appearance of lead. So, _John_, iii. 1, 80,—

"The glorious sun"—"plays the alchemist"—"turning The meagre cloudly earth to glittering gold."

So (Act ii. 7, 8),—

"This third [casket], _dull_ lead, with _warning_ all as _blunt_."

_Dull_ = _lustreless_. As, _Cymb_. ii. 4, 41,—

"Sparkles this stone as it was wont? or is't not Too _dull_ for your good _wearing_?"

So, lead is termed "shows of _dross_" (Act ii. 7, 20). The old eds. have "Thy _paleness," but "_pale_" has already been appropriated to _silver_, to which it is naturally and constantly applied; and it has its equivalent in "_silver_ with _her_ virgin _hue_" (Act ii. 7, 22). _Plainness_, as well as the preceding line, which it sums up in one word, refers to the scroll on the leaden casket. "This casket _threatens," says Morocco; but to Bassanio, the _plainness_, the "_blunt_ _warning," are more moving than _eloquence_. Eloquence being evidently opposed to _plainness_, _i.e._ _plainness_ of _speech_.

As, _Lear_, i. 1, 150,—

"Think'st thou that duty shall _have_ _dread_ to _speak_, When power to flattery _bows_? To _plainness_ honour's bound, When majesty falls to folly."

The correction "_plainness_" is by Warburton, and is adopted by Delius and Staunton. Farmer corrected, "thou _stale_ and common _drudge," which is adopted by Dyce and Singer. The Camb. eds. and the Clar. P. ed. retain the old text.
Note (10.)  *Ib. Line 165,—*

"That, only to stand high in your account,
I might in virtues, beauties, livings, friends,
Exceed account; but the full sum of me
Is sum of *nothing*; which, to term in gross,
Is an unlesson'd girl, unschool'd, unpractis'd:
Happy in this, she is not yet so old
But she may learn; happier then *in* this,
She is not bred so dull but she can learn;
Happiest of all, *in* that her gentle spirit
Commits itself to yours to be directed."

"Happiest of all, *in* that."  The old eds. have "*is*
that."  The correction is by Collier, and is adopted
by Dyce, who prints as above, except that he trans-
poses,—

"*then* happier in this."

The old eds. have, "happier then this," the metre
indicating that "*in*" has dropped out; "*in*" is re-
placed in the second folio.  The alteration of "*then*"
to *than*, would, of course, be justifiable if the sense
required it—*than* being often spelt *then* in the old
eds.—but the fact that the line is imperfect, and re-
quires a syllable exactly where "*in*" has dropped out,
is conclusive against the change.  The other com-
pared eds. print "happier *than* this," and retain,
"Happiest of all is that."  The Camb. eds. and the
Clar. P. eds. print, "*Is sum of something,*" the read-
ing of the quartos; the folio has "*nothing.*"  "*Sum
of nothing*" is opposed to "*exceed account.*"  Portia
describes herself as a girl "*unlesson'd and unschool'd,*" 
who had learned *nothing* yet; as a girl *unpractis'd*,
who had done *nothing* yet.  For Shakespeare's use of
the term "*nothing,*" compare Cor. ii. 2, 81,—
"idly sit
To hear my nothings monster'd."

If Coriolanus spoke thus of his glorious victories, it did not ill become Portia to call her life hitherto a sum of nothing. The Camb. eds. mark the line,—

"But she may learn;" &c.

as corrupt.

Note (11.) Act III. Scene 3, Line 27,—

"The duke cannot deny the course of law,
For the community that strangers have
With us in Venice; if it be denied,
'Twill much impeach the justice of the state;
Since that the trade and profit of the city
Consisteth of all nations."

That "the trade and profit of the city consisteth of all nations," explains the reasons for granting "the community that strangers have with us in Venice." Compare Act iii. 2, 280,—

"And [the Jew] doth impeach the freedom of the state,
If they deny him justice [i.e. law]."

"Doth impeach," &c., i.e. doth accuse the authorities of violating, in his person, the common liberties and laws decreed by Venice. So, Act iv. 1, 38,—

"If you deny it, let the danger light
Upon your charter and your city's freedom."

= the freedom of your city granted by charter. Act iv. 1, 101,—

"If you deny me, fye upon your law!
There is no force in the decrees of Venice."

i.e. the laws and decrees which gave a stranger common legal rights with a citizen. Compare T. and C. i. 3, 103,—
"How could communities,"——
"Peaceful commerce from dividable shores,"——
"But by degree, stand in authentic place?"

"Degree" here means respect and obedience to authority. "Community" = living under a common law. The old eds. have, "Will much impeach," the composer probably confused by "With" just above. The correction is by Capell, who also corrected the punctuation. His reading is adopted by Staunton. The other compared eds. retain the old text. The old eds. have, "For the commodity," but no meaning in which Shakespeare uses commodity is appropriate here. The only reason which prevented the interference of the Duke, was the common law under which Antonio and Shylock lived.

"Bassanio. I beseech you,
Wrest once the law to your authority.—
Portia. It must not be; there is no power in Venice
Can alter a decree established."

(Act iv. 1, 214).

AS YOU LIKE IT.

Note (1.) Act II. Scene 7, Line 73,—

"Why, who cries out on pride,
That can therein tax any private party?
Doth it not flow as hugely as the sea,
Till that the wasted very means do ebb?"

Compare Oth. iv. 2, 187,—

"I have wasted myself out of my means."

The folio has, "the wearie verie." Singer prints "wearer's," which is adopted by the Clar. P. ed. The
other compared eds. retain "weary:" the Camb. eds.
mark the text as corrupt.

Note (2.)  

*Ib. Line 178,—*  

"Blow, blow, thou winter wind,  
Thou art not so unkind  
As man's ingratitude;  
Thy tooth is not so keen  
*As griefs that are not seen,*  
Although thy breath be rude."

"Freeze, freeze, thou bitter sky,  
That dost not bite so nigh  
As benefits forgot:  
Though thou the waters *warp,*  
Thy sting is not so sharp  
*As friend remember'd not.*"

Compare *Rich. II. iv. 1, 297,—*  

"*my grief lies all within;*  
And these external manners of laments  
Are merely shadows to *the unseen grief*  
That swells with silence *in the tortur'd soul.*"

*Lear, iii. 4, 6,—*  

"Thou think'st 'tis much that this contentious storm  
Invades us to the skin: so 'tis to thee;  
But where the greater malady is fix'd,  
The lesser is scarce felt."

"*When the mind's free,*  
The body's delicate: *the tempest in my mind*  
*Doth from my senses take all feeling else*  
*Save what beats there.*"

The folio has,—  

"Thy tooth is not so keene, *because thou art not scene.*"

In this form the text is not so far from the proposed emendation; the original MS. was probably mutilated; and as *some* words were a necessity to the
singer, the defaced "that are" became "thou art," and then, "because" followed of course. "so keen" and "Although" can only refer to some wound or suffering in the intervening line, which, as do the three corresponding lines, should commence with, "As." All the compared eds. retain the old text. "Warp" = to cause to wry from their nature, to turn contrary to their nature. Compare W. T. i. 2, 365,—

"My favour here begins to warp."

To lose the nature of favour, to become something quite different. So Lear, iii. 6, 56,—

"whose warp'd looks proclaim
What store her heart is made on."

Regan had as with,—

"—— an engine wrench'd [her] frame of nature
From the fix'd place; drew from [her] heart all love,
And added to the gall."

(Lear, i. 4, 290.) As a consequence, she had be-monstered her feature, her proper deformity showed more horrid in a woman, than in the fiend. (Lear, iv. 2, 63.) So Isabel of Claudio (M. for M. iii. 1, 142),—

"Heaven shield my mother play'd my father fair!
For such a warped slip of wilderness
Ne'er issued from his blood."

Warped = so contrary to my father's nature. "Slip of wilderness," i.e. not of the nature of the true stock—but of a wild, worthless stock. Compare The Book of Job, ch. 37, ver. 10,—

"By the breath of God [the north wind] frost is given; and the breadth of the waters is straitened."
i.e. their natural powers are suspended—for the time, *their nature is changed.* We have in Act ii. 1, 6,—

"the icy fang
And churlish chiding of the winter's wind,
Which, when it bites and blows upon my body,
Even till I shrink with cold."

And *M.* for *M.* iii. 1, 123,—

"or to reside
In thrilling region of thick-ribbed ice."

"Thrilling" = piercing, that pierces the imprisoned soul. The meaning of the present passage is—though the sting of cold is so intense as to curdle up the living waters into a motionless mass, yet it is not so keen as the friend who not remembers. "*Remember'd not*"—the antithesis of *remembered*, adj. full of recollection—that has *no remembrance*. Compare John, tortured by fever (*John*, v. 7, 37),—

"And none of you will bid the winter come,
To thrust his icy fingers in my maw."

Here, it is ingratitude, whose still colder hand wrings the heart.

Note (3.) *Act III. Scene 2, Line 37,—*

"He that hath learned no wit by nature nor art may complain of his good breeding."

Compare 1 *Hy.* IV. ii. 4, 545,—

"If I become not a cart as well as another man, a plague on my bringing up!"

"Of his good breeding." *Of* is here used for *on*, against. So, *T.* S. iv. 1, 31,—

"Shall I complain on thee to our mistress?"

And *M. W.* W. i. 1, 112,—

"You'll complain of me to the king?"
Similarly accuse and impeach mean to bring an accusation against. So, Rich. II. i. 1, 47,—

"Let not my cold words here accuse my zeal."

M. N. D. ii. 1, 214,—

"You do impeach your modesty too much, To leave the city."

The folio has, "complain of good breeding"—his having evidently dropped out,—for he did not impeach good breeding generally, but simply his own good bringing up. Good breeding and good manners are to be considered as single words; breeding and manners being frequently used alone, with the same signification as when good is prefixed. The number of short words which have clearly dropped out of the text of this play in the folio, is somewhat remarkable. The following are some of the instances. These are corrected by all the compared eds. Act ii. 1, "the body of [the] country;" (ii. 7), "[not to] seem senseless;" (iii. 2), "this [a] desert be;" (iii. 2), "drops forth [such] fruit;" (iii. 4), "oath of [a] lover;" (iv. 1), "let me [be] better acquainted;" (v. 2), "nor [her] sudden consenting;" (v. 4), "to [the] lie circumstantial." All the compared eds. here retain the old text.

Note (4.) Ib. Line 75,—


"Make incision in thee!" = graff thee with grace. "Raw" = in ignorance, not in grace; of the old stock (see Richardson, Dict., Udal, Luke c. 22). Compare Ham. iii. 1, 119,—
"Virtue cannot so inoculate our old stock but we shall relish of it."

Cor. ii. 1, 205,—

"We've some old crab-trees here at home, that will not Be grafted to your relish."

And line 125 of this scene,—

"Touch. Truly, the tree yields bad fruit.
Ros. I'll graff it with you, and then I shall graff it with a medlar."

Compare The Spectator, No. 587 (a vision),—

"but before you can be qualified to see and animadvert on the failings of others, you must be pure yourself; whereupon he [the angel] drew out his incision-knife, cut me open, took out my heart," &c.

So, B. and F.'s The Mad Lover, Act ii. sc. 1,—

"But I must be incis'd first, cut and open'd, My heart, and handsomely, ta'en from me."

Note (5.) Ib. Line 103,—

"Touch. I'll rhyme you so eight years together, dinners and suppers and sleeping-hours excepted: it is the right butter-women's amble to market."—"For a taste:

If a hart do lack a hind,
Let him seek out Rosalind," &c.

"This is the very false gallop of verses."

Compare 1 Hy. IV. iii. 1, 135,—

"mincing poetry; ‘Tis like the forc'd gait of a shuffling nag."

"forc'd gait" = amble. Fuller, Worthies (Richardson, Dict.),—

"I had almost marr'd my own natural trot by endeavouring to imitate his artificial amble."

Every Man in his Humour, Act iii. Sc. 5,—
"— have translated begging out of the old hackney pace to a fine easy amble, and made it run as smooth of the tongue as a shove-groat shilling."

"False gallop" means, at least, not the natural pace; probably the action of the gallop, without the speed; up and down, like a rocking-horse, without gaining much ground. The expression occurs, M. A. iii. 4, 119, "What pace is this that thy tongue keeps?—Not a false gallop," i.e. not many words, little matter. The phrase is applied to verses by Nash, *Pierce Penniless* 1593. Part of the wares of a butter-woman consists of eggs, for the safe carriage of which a regular humdrum pace is necessary, in fact, the amble. So line 336, "Who ambles Time withal?" i.e. goes his easiest pace. The folio has "ranke," which is not so unlike "amble," but, carelessly written, it might have been mistaken for it: the first letter is one of the smallest, and the written "k" is sometimes not dissimilar to "bl." The Clar. P. ed. proposes to read "rach," which is found in Cotgrave's *French Dict.* and in Holme's *Armoury,* "Rack is a pace wherein the horse neither Trots nor Ambles, but is between both." This motion does not seem to suit either the butter-woman or the verses. Some instance of the use of the word should also be cited. All the attempts to explain this passage (with the exception just given) seem to go astray by considering the woman, not the horse: it is the action of the latter alone, which supplies the figure. The word must be one, which, at the same time, indicates that the woman is on a horse, and the speed at which he goes; this is done by amble, and probably no other word could serve. All the compared eds. retain "rank."
ACT III. SC. 2.] AS YOU LIKE IT. 119

Note (6.) Ib. Line 204,—

"Good, now, my complexion.—dost thou think, though I am caparisoned like a man, I have a doublet and hose in my disposition? One inch of delay more is a South-sea off discovery; I prithee, tell me who is it quickly, and speak apace."

"Good" used substantively like "dear," "sweet," &c. So (Temp. i. 2, 140), "Dear, they durst not;" (Ib. iv. 1, 124), "Sweet, now, silence;" (C. qf E. iv. 4, 22), "Good, now, hold thy tongue." "Good, now," &c., an expostulation to her heightening colour; Celia had already said, "Change you colour?" So Act iv. 3, 170, Rosalind's complexion tells tales,—

"This was not counterfeit: there is too great testimony in your complexion."

"Good, now." Compare W. T. v. 1, 19,—

"it is as bitter
Upon thy tongue as in my thought: now, good, now,
Say so but seldom."

The folio has, "Good my complexion,"—where "Good" gives no sense. "now," like so many small words, has evidently dropped out of the text of the folio. "South-sea off discovery," i.e. a whole ocean off telling me. "One inch of delay" is as long as the South-sea is wide. Compare Cymb. i. 2, 21,—

"First Lord. He—gave you some ground."

(i.e. retreated from you.)

"Sec. Lord [Aside]. As many inches as you have oceans."

"Discovery" = disclosure, revealing, telling. So T. G. V. iii. 1, 45,—

"But, good my lord, do it so cunningly
That my discovery be not aimed at."
i.e. that my telling you be not suspected. And so
Ham. ii. 2, 305,—

"So shall my anticipation prevent your discovery."
i.e. my surmise anticipate your telling me. "Off" is
printed "of" in the folio, a not unfrequent mode of
spelling at the time. So in M. A. iii. 5, 10,—

"Goodman Verges, sir, speaks a little off the matter."

Old eds. "of." "Off" is the correction of Warburton
and Capell. All the compared eds. print "Good my
complexion!" and "of discovery."

Note (7.) Act III. Scene 3, Line 10,—

"O knowledge ill-inhabited,—worse than Jove in a thatched
house!"

Inhabited is used in a double sense,—dressed as a fool,
in a fool's habits, and lodged in a fool. Compare
W. T. iv. 4, 557,—

"She shall be habited as it becomes
The partner of your bed."

T. A. ii. 3, 57,—

"Or is it Dian, habited like her?"

"Inhabited" = lodged, does not occur in Shake-
peare, but we have "dishabited" = dislodged, John
ii. 1, 220,—

"those sleeping stones—
By this time from their fixed beds of lime
Had been dishabited."

i.e. dis-lodged. Compare Macb. ii. 2, 26,—

"There are two lodged together."

i.e. sleeping in the same bed.
Note (8.)  *Ib. Line 56,—*

"Horns! worn of poor men alone? No, no; the noblest deer hath them as huge as the rascal."

Compare *Act iv. 2, 13,—*

"Take thou no scorn to wear the horn:
It was a crest ere thou wast born:
Thy father's father wore it."

*A. W. v. 3, 196,—*

"Of six preceding ancestors, that gem,—
Hath it been owed and worn."

*Oth. iii. 3, 273,—*

"Yet, 'tis the plague of great ones;
Prerogativ'd are they less than the base;
'Tis destiny unshunnable, like death:
Even then this forked plague is fated to us
When we do quicken."

The folio has "hornes, even so poore men alone:"
Dyce prints "Horns? ever to." Singer has "Horns! never for."

The other compared eds. print "Horns? Even so.—Poor men alone?"

The letters *w* and *v* are endless sources of error in old printing.

Note (9.)  *Ib. Line 106,—*

Not,—

"O sweet Oliver,
O brave Oliver,
Leave me not behind thee;——

but,—

Wind away,
Begone, I say,
I will not to wedding wind me."

"Wind" an old form of *wend.* The folio has "*with thee.*" If any alteration be necessary, for the sake of
rhyme, the above seems the simplest. Compare M. for M. iv. 3, 150,—

"Wend you with this letter."

Note (10.) Act III. Scene 5, Line 7,—

"The common executioner,
Whose heart th' accustom'd sight of death makes hard,
Falls not the axe upon the humbled neck
But first begs pardon: will you sterner be
Than he that slays, and lives by bloody drops?"

"He that slays," i.e. he whose profession it is to slay, who lives by slaying. Compare Oth. i. 2, 1,—

"Though in the trade of war I have slain men."

"Lives by," compare M. for M. iii. 2, 26,—

"Say to thyself,
From their abominable and beastly touches
I drink, I eat, array myself, and live.
Canst thou believe thy living is a life,
So stinkingly depending?"

Substitute "bloody drops" for "abominable and beastly touches," and these lines describe the living of the common executioner. "Live by" = gain a livelihood, as "Dost thou live by thy tabor?" (T. N. iii. 1, 2.)

"He that slays, and lives by bloody drops,
condenses, after Shakespeare's manner, the three lines which begin the passage. The folio has "dies and liues," which all the compared eds. retain. The Camb. eds. mark the text as corrupt.

Note (11.) Ib. Line 37,—

"What! though you have no beauty,—
As, by my faith, I see no more in you
Than without candle may go dark to bed,—
Must you be therefore proud and pitiless?"
The only *points* in the folio are a comma after "faith," a colon after "bed:" and "pittilesse?" Dyce prints, after Hanmer,—

"What though you have *some* beauty,—"

Singer has,—

"What though? you have no beauty!"

The other compared eds. print,—

"What though you have no beauty,—"

Note (12.)  *Act IV. Scene 3, Line 88,—*

"If that an eye may profit by a tongue,
Then should I know you by description;
Such garments and such years:—' *The boy* is fair,
Of female favour, and bestows himself
Like to a forester: the woman low,
And browner than her brother'."

The folio has "Like a ripe sister." The transcriber or compositor has made "pe sister" out of "forester," and of "to a" made "a ri." There must have been a peculiarity in the handwriting of the word *forester*, for a similar error occurs in Act v. 2, 20,—

"Ros. God save you, brother.
Oli. And you, forester."

where the folio has "faire sister," a transparent misprint. It is scarcely respectful to the reader's memory to point out how Rosalind did, in fact, "bestow herself."

We have, Act iii. 2, 313,—

"Ros. I will speak to him like a saucy lackey, and under that habit play the knave with him.—Do you hear, forester?"

(Folio, "Forrester."”)  *Act i. 3, 116,—*

"Were it not better,
Because that I am more than common tall,
That I did *suit me all points like a man*?
A gallant curtale-axe upon my thigh,
A boar-spear in my hand; and—in my heart
Lie there what hidden woman's fear there will—
We'll have a swashing and a martial outside."

A ripe sister, indeed! i.e. ripe for mischief. Lettsom proposed, "Like a right forester;" but this could not apply to Rosalind, who is called "the boy" in this passage, and again Act v. 4, 1, "the boy;" and line 26, "this shepherd boy," and line 30, "this boy."
The metre of the line in the folio is deficient, suggesting error. Dyce and Singer print after the second folio "but the woman." The other compared eds. print as the folio. The Camb. eds. mark the text as corrupt.

Note (13.) Act V. Scene 2, Line 104,—
"It is to be all made of fantasy,
All made of passion, and all made of wishes;
All adoration, duty, and observance,
All humbleness, all patience, and impatience,
All purity, all trial, all continuance."

Compare M. for M. iii. 1, 249,—
"This forenamed maid hath yet in her the continuance of her first affection: his unjust unkindness, that in all reason should have quenched her love, hath," &c.

T. N. i. 4, 6,—
"You either fear his humour or my negligence, that you call in question the continuance of his love: is he inconstant, sir, in his favours?"

Wilson, The Arte of Rhetorike (Richardson, Dict.),—
"Continuance, is a stedfast and constaunt abiding in a purposed and well aduised matter."
The folio has,—
"All puritie, all triall, all observance."
The word having been caught from the third line. "Trial" indicates "continuance" as the word required. Singer prints "endurance." Dyce alters "observance" in the third line to "obedience." The other compared eds. retain the old text; the Camb. eds. marking it as corrupt.

Note (14.) Act V. Scene 4, Line 3,—

"I sometimes do believe, and sometimes do
As those that fear; they hope, and know they fear."

"know" = feel, as Oth. v. 2, 39,—

"Why I should fear, I know not,
Since guiltiness I know not; but yet I feel I fear."

The folio has,—

"and sometimes do not,
As those that feare they hope, and know they feare."

The compared eds. (except Delius) retain this, placing a semicolon after "not;" Delius prints, after Henley,—

"and sometimes do not,
As those that fear; they hope, and know they fear."

Both sense and metre indicate "not" to be an interpolation, and the punctuation of Delius (the best possible) indicates the same thing. The Camb. eds. mark the text as corrupt.

Note (15.) Ib. Line 68,—

"Duke S. By my faith, he is very swift and sententious.
Touch. According to the fool's bolt, sir, and such dulcet devices."

Compare Act i. 1, 173 "full of noble device." The folio misprints "diseases" for "devices." All the compared eds. retain "diseases."
Note (16.) Ib. Line 125,—

"*Duke S.* If there be truth in *sight*, you are my daughter.

*Orl.* If there be truth in *shape*, you are my Rosalind.

*Phe.* If *sight* and *shape* be true,
Why, then,—my love adieu!"

"*Shape*" is here equivalent to *dress*, as *T. G. V.*

v. 4, 109,—

"*Julia.* It is the lesser blot, modesty finds,
Women to change their *shapes* than men their minds."

Orlando says, in effect,—

"If there be truth in *dress*—if you are not

Ganymede in woman's clothes—then, you are my Rosalind."

Phebe's speech is equivalent to,—

"I see you have the face of Ganymede, but a woman's dress,
—if both be true,—why, then,—my love adieu!"

The folio has Orlando's speech "If there be truth in *sight*—" the transcriber, or compositor, having caught the word from the line above. The correction is by Johnson, and is adopted by Dyce. The other compared eds. retain the old text.

Note (17.) Ib. Line 136,—

"*Hymen.* Peace, ho! I bar confusion:
'Tis I must make conclusion
Of these most strange events:
Here's eight that must take hands
To join in Hymen's bands,
If truth hold true contents."

"*If truth hold true contents.*" i.e. If true contents hold *truth = troth*, if not a misprint for it; but Shakespeare, elsewhere, uses *truth* in this sense. Compare *M. N. D.* iii. 2, 92,—

"Then fate o'er-rules, that, one man *holding troth*,
A million fail, confounding oath on oath."
"Contents" = persons contented. To be content to take, a husband or wife, was the formal phrase: content = well pleased. Compare 1 Hy. VI. v. 3, 117, 126,—

"Suffolk. I'll undertake to make thee Henry's queen;——"
"How say you, madam, are ye so content?"
"Margaret. An if my father please, I am content."

The folio has "holds," the not unfrequent error of inserting a final "s." Singer prints "hold"; but explains as "if there be truth in truth," and so Johnson and the Clar. P. ed. interpret the passage. The other compared eds. retain the old text.

Note (18). Epilogue,—

"I charge you, O women, for the love you bear to men, to like as much of this play as please you: and I charge you, O men, for the love you bear to women (as I perceive by your simpering, none of you hates them), that between you and the women the play may please."

This is a burlesque of an official proclamation and, as in such, "may please" has the sense of the imperative shall please. "As please you" is simply an inversion for as you please; as "wilt thou" for thou wilt (T. S. iv. 1, 44, folio). Whether the ladies liked little or much of the play, the gentlemen were charged to make up the deficiency; so that the whole play shall, do, and must please.
THE TAMING OF THE SHREW.

Note (1.) Induction 1, Line 16,—

"Huntsman, I charge thee, tender well my hounds:
Brush Merriman, the poor cur is emboss'd;
And couple Clowder with the deep-mouth'd brach."

"Brush Merriman." Compare Turberville's Booke of Hunting, p. 31, ed. 1611,—

"Hee must take two wispes of cleane straw and put them under his girdel, with a little brush or duster to rubbe and dust his hounds." "When you have thus walked them in the morning, and that the sun beginneth now to be high, the Hunt must go into some faire meadow, and call all his dogges about him, and then must they take their wisps and brushes, to brush and dust their hounds as softly as may be."—"It may suffice to rubbe and currie the hound three times in a weeke, but Greyhounds ought to be rubbed once every day."

"And in coupling them he must take good heed that he couple not the Dogges together, for feare least they fight one with another, and if there be any young hounds, it shalbe good to couple them with the old bitches, to teach them to follow."

As "to uncouple" signifies to commence the chase (see Note (5) M. W. W.), so, at its close, the hounds were at once coupled up again. So Ib. page 33,—

"And then after let them couple them up again fayre and gently; for if one do roughly handle a yong hound at the first coupling, he will not easily come againe to the coupling another time. When they are coupled up againe, they must lead them to their kennell."

The folio has "Brach Meriman," an evident error. Dyce and Singer print "Trash." But a trash (see Note (4) Tempest) was used in training a young dog; not when hounds were hunted in a pack. It is ludicrous to suppose it would be used to tire still more a
hound already fairly spent. The other compared eds. retain the old text; the Camb. eds. marking it as corrupt. "Brach" is a bitch hound.

Note (2.) *Induction 2, Line 115,—*

"Sly. Madam, wife, they say that I have dream'd,
And slept alone some fifteen year or more.

Page. Ay, and the time seems thirty unto me,
Being all this time abandon'd from your bed."

The folio has "And slept above," the third folio has "about," and so Dyce and Singer print. The other compared eds. retain "above."

Note (3). *Act I. Scene 2, Line 276,—*

"Sir, I shall not be slack: in sign whereof,
Please ye we may *contrive* this afternoon
And quaff carouses to our mistress' health."

"*Contrive*" = bring about, to manage. So *Hy. V.* v. 2, 6,—

"And, as a branch and member of this royalty,
By whom this great assembly *is contriv'd,*
We do salute you, Duke of Burgundy."

1 *Hy. VI.* 1, 4, 77,—

"Accursed tower! accursed fatal hand,
That hath *contriv'd* this woful tragedy!"

"*And quaff*" is colloquially used for *to quaff* = the quaffing. Warburton explained *contrive* in the Latin sense, *to wear away, to spend.* But the construction "*and quaff*" is against this. *Contrive* is used in this sense by Spenser, *F. Q.* b. ii. c. ix. s. 48, but the instances of such use are rare. Shakespeare does not employ it. Johnson, Dyce, Singer, Staunton, and the Camb. eds. adopt Warburton's explanation. Schmidt
(S. Lex.) inclines to reject it. The construction, of course, is,—

“Please ye we may, this afternoon, contrive
And quaff, &c.”

Compare also T. A. iv. 1, 36,—

“till the heavens
Reveal the damn’d contriver of this deed.”

And Macb. iii. 5, 7,—

“And I, the mistress of your charms,
The close contriver of all harms.”

“Contriver” = deviser and effector, the bringer about. Ainsworth, Dict., gives,—

“Contriver, auctor, inventor, and, to contrive (1) devise, (2) plot, (3) manage, administrare, tractare.”

Note (4.) Act II. Scene 1, Line 202,—

“Kath. Asses are made to bear, and so are you.
Pet. Women are made to bear, and so are you.
Kath. No such a Jack as you, if me you mean.”

Compare line 290,—

“You’ve show’d a tender fatherly regard,
To wish me wed to one half lunatic;
A mad-cap ruffian and a swearing Jack.”

And line 159,—

“While she did call me rascal fiddler
And twangling Jack; with twenty such vile terms.”

And R. and J. iii. 1, 12,—

“Come, come, thou art as hot a Jack in thy mood as any in Italy.”

The folio has “No such jade.” Dyce and Delius print,—

“No such jade as bear you.”
Singer has,—

"No such load, sir, as you."

"Sir" is the introduction of the second folio; the line being imperfect in the first folio. The other compared eds. retain the old text. Farmer suggested the correction "Jack."

Note (5.) *Ib. Line 207,—

"Pet. Should be! should buzz!"  
*Kath.  *Well ta'en, and like a buzzard.  
*Pet.  O slow wing'd turtle! shall a buzzard take thee?  
*Kath.  *Ay, for a turtle,—as she takes a buzzard."

"Should be! [bee].  "*Well ta'en," &c. *i.e. you have taken my meaning well, and like a beetle.  "As blind as a buzzard," or "as a beetle," was proverbial: see Nares.  "*Shall a buzzard take thee?" buzzard, here = kite, *buteo ignavus, the sluggish buzzard: see Nares.  "*Ay, for a turtle." *i.e. take me to be a turtle.  "As she takes a buzzard." *i.e. as she takes the meaning of you, a worthless kite.  *Buzzard, a kite, was a term of contempt. Steevens cites The Three Lords of London, 1590,—

"*Hast no more skill,  
*Than take a falcon for a buzzard?"

The folio misprints, "as he takes a buzzard." All the compared eds. retain the old text.

Note (6.) *Act III. Scene 2, Line 92,—

"*Tra.  *Not so well apparell'd  
As I wish you were.  
*Pet.  *Were it not better, I should rush in—*thus?  
*But where is Kate? where is my lovely bride?"

"*Were it not better," &c. *i.e. Were it not better, I should rush in, *thus—all travel-stain'd, regardless of
dress, in my impatience? But [no time for this] where is Kate? Petruchio is in haste; Falstaff can give reasons, at his leisure,—

"O, if I had had time to have made new liveries, I would have bestowed the thousand pound I borrowed of you. But 'tis no matter; this poor show doth better: this doth infer the zeal I had to see him—as it were, to ride day and night; and not to deliberate, not to remember, not to have patience to shift me,—but to stand stained with travel, and sweating with desire to see him."

(2 Hy. IV. v. 5, 10.) The folio has, "Were it better," "not" having dropped out, as both the sense and metre indicate. The correction is by Lettsom. All the compared eds. retain the old text.

Note (7.) Act IV. Scene 2, Line 35,—

"Hor. Signior Lucentio,
Here is my hand, and here I firmly vow
Never to woo her more; but do forswear her,—"

"Tra. And here I take the like unfeigned oath,
Never to marry wi' her though she'd entreat;
Fie on her! see, how beastly she doth court him!

Hor. Would all the world but he had quite forsworn her!"

And line 47,—

"Tra. Nay, I have ta'en you napping, gentle love;
And have forsworn you, with Hortensio.

Beau. Tranio, you jest: but have you both forsworn me?"

The folio has,—

"Would all the world but he had quite forsworn"

There being no point after "forsworn". The correction is by Rowe and is adopted by Dyce. The other compared eds. print "forsworn!" which seems without meaning.
ACT I. SC. 1.]

ALL'S WELL THAT ENDS WELL.

Note (1.) Act I. Scene 1, Line 61,—

"Countess. — No more of this, Helena,— go to, no more; lest it be rather thought you affect a sorrow than to have it.

Hel. I do affect a sorrow, indeed; but I have it too.

Lafeu. Moderate lamentation is the right of the dead; excessive grief the enemy to the living.

Count. If the living be not enemy to the grief, the excess makes it soon mortal.

Bertram. Madam, I desire your holy wishes.

Lafeu. How understand we that?"

The folio has " then to have——" (a dash of considerable length) " as if the MS. had been here slightly imperfect or illegible; for the author certainly did not intend a broken sentence."—"Compare in Helena's reply ' but I have it too.'" Dyce, Note. Dyce and the Camb. eds. print " have it." The other compared eds. print " have." The folio has " If the living be enemy," " not" having evidently dropped out; for the Countess' speech, while carrying the view of Lafeu to the extreme, plays on the arrangement of his concluding words. Compare M. A. v. 1, 2,—

"If you go on thus, you will kill yourself;
And 'tis not wisdom thus to second grief
Against yourself."

All the compared eds. retain the old text. The correction is by Warburton.

"How understand we that?"

is the humorous allusion of Lafeu to the possibility of the Countess' wishes being anything else but holy. Compare Scott, The Antiquary, chap. xiii.,—
"On my word, it reminds me of our minister, who, choosing, like a formal old fop as he is, to drink to my sister's inclinations, thought it necessary to add the saving clause, Provided, madam, *they be virtuous.*"

Compare Act iv. 5, 95,—

"Countess. I shall beseech your lordship to remain with me till they meet together.

Lafeu. Madam, I was thinking with what manners I might *safely* be admitted.

Countess. You need but plead your *honourable privilege."

"*Honourable privilege*" = privilege of age. So Act ii. 3, 220,—

"Had'st thou not the *privilege of antiquity* upon thee."

Dyce, Singer and Staunton, following Tieck, give the speech, "If the living," &c. to Helen, and consider that Lafeu's inquiry refers to it. Helen is absorbed in her own grief at Bertram's departure, and says nothing during the interview but the words, as above,—which plainly refer to her thoughts, whilst apparently replying to the Countess.

Note (2.) *Ib.* Line 115,—

"Yet these fix'd evils sit so fit in him,
That they *take place,* when virtue's steely bones
Look bleak i' th' cold wind *without:* full oft we see
Cold wisdom waiting on superfluous folly."

"*Take place*" = have admittance; so Falstaff is "of great admittance" (M. W. W. ii. 2, 235). "Virtue's steely bones." We have, 3 Hy. VI. ii. 3, 16,—

"Broach'd with the steely point of Clifford's lance."

*Edward III.* iii. 5, 68,—

"Of war's devouring gulfs and steely rocks."

In both of these passages, *steely* = (1) hard, (2) re-
morseless; here the meaning is unbending: virtue that will not bend the knee to the god of Parolles. Compare Ham. iii. 3, 70,—

"Bow, stubborn knees; and, heart with strings of steel, Be soft as sinews of the new-born babe!"

"Without" = outside, that waits admittance. So Hy. VIII. v. 3, 5,—

"Nor. Who waits there? 
Keeper. Without, my noble lords? 
Gar. Yes. 
Keep. My lord archbishop; And has done half an hour, to know your pleasures."

Compare Spenser, Colin Clout's Come Home Again,—

"Ne is there place for any gentle wit, Unless to please itself it can apply; But should'red is, or out of door quite shut."—

"And purchase highest rooms in bower and hall: 
Whiles single Truth and simple Honesty 
Do wander up and down despised of all; 
Their plain attire such glorious gallantry 
Disdains so much, that none them in doth call."

The folio has,—

"Lookes bleake i' th cold wind: withall, full ofte we see," evidently in error, for "withall" has no connection with "full ofte;" the construction here is as in Lear, iv. 1, 21,—

"I stumbled when I saw: full oft 'tis seen, 
Our means secure us," &c.

"Without" seems undoubtedly the true reading; compare, further, C. of E. iii. 1, 71, 78,—

"Ant. E. There is something in the wind, that we cannot get in."
Dro. E. You would say so, master, if your garments were thin. Your cake is warm within [there]; you stand here in the cold.”—
Dro. S. “—— out upon thee, hind!
Dro. E. Here is too much ‘out upon thee!’ I pray thee, let me in.”

“Wisdom” and “folly” have the sense of virtue and vice, in

“Cold wisdom waiting on superfluous folly.”

“Cold wisdom.” Cold refers not to the cold wind, the effects of which are given in “Look bleak;” but to “virtue’s steely bones,” virtue which wants,—

“those soft parts of conversation
That chamberers have.”

(Oth. iii. 3, 264); that is, like Octavia, “of a holy, cold, and still conversation” (A. and C. ii. 6, 131). The meaning of the line is,—“Cold wisdom” = sober virtue stands without, while “superfluous folly” = vicious excess has place within. “Waiting on” implies, in itself, a without and a within. All the compared eds. change “Lookes” to Look—another example of the final “s” added in the folio—otherwise they retain the old text, the Camb. eds. marking it as corrupt.

Note (3.) Ib. Line 179,—

“Parolles. Will you any thing with it?
Helen. Not my virginity yet. You’re to the court:
There shall your master have a thousand loves,
A mother, and a mistress, and a friend,—&c.,
I know not what he shall:—God send him well!—
The court’s a learning place.”

“You’re to the court” has dropped out of the text of the folio. “The court’s a learning place” indicates the omission. Act ii. 2, 4, we have, “my business is
but to the court,” “for the court” occurs a few lines after with a different meaning. The lines which follow “A mother,” &c.,—

“A phænix, captain, and an enemy,
A guide, a goddess, and a sovereign,” &c.
“His faith, his sweet disaster; with a world
Of pretty, fond, adopteous christendoms,
That blinking Cupid gossips.”—

have been condemned by Warburton, Johnson, and others, as supposititious. But compare V. and A. 1146,—

“It [love] shall be sparing, and, too, full of riot;—
It shall be raging-mad, and silly-mild”; &c.

And the whole passage from line 1135 to line 1158. Compare also R. and J. i. 1, 182,—

“Why, then, O brawling love! O loving hate!—
O heavy lightness! serious vanity!” &c.

Helen is relieving her heart by speaking, but so that the hearer does not understand; as in her speech, line 62, “I do affect a sorrow,” &c. She fears Bertram will find another to christen with the love-names she wishes her own.

Note (4.) Ib. Line 227,—

“When thou hast leisure, say thy prayers; when thou hast none, remember thy friends.”

i.e. pray for your friends when you have time; when you have none, don’t forget them. Compare John iii. 3, 14,—

“Grandam, I will pray,
If ever I remember to be holy,
For your fair safety; so, I kiss your hand.”
Note (5.) Act I. Scene 2, Line 36, 42,—

"Contempt nor bitterness
Were in his pride or sharpness; if they were,
*His equal* had awak'd them."

"who were below him
He us'd as creatures of another place;
And bow'd his eminent top to their low ranks;

"He us'd as creatures," &c., i.e. he treated them as those who not being *his equals* could not be the objects of "pride or sharpness;"—

Making them proud of his humility,
*In* their poor praise he humbled."

Both "of" and "In" here are used for *by*. "*Humbled*" = brought low, lowered. The meaning of the two lines is, "making them proud" = exalting them by his "*humility*," i.e. his humble and familiar courtesy; he, brought down to their "*low ranks*" by their "*poor praises*" = praise, all insufficient, that had not ability to utter his worth. "He humbled" is the equivalent of "his eminent top—bow'd." "*Of*" is used for *by* in this play (Act i. 3, 203), "*loved of me.*" (ii. 1, 176), "*worse of worst extended.*" (ii. 3, 10), "*relinquished of the artists.*" (v. 3, 196), "*worn—of six preceding ancestors.*" "*In*" for *by* is also of frequent occurrence, e.g. *M. for M.* iii. 2, 157, "*much darkened in your malice.*" *A. L. I.* ii. 4, 38,—

"Wearing thy hearer in thy mistress' praise."

*Ham.* iv. 3, 5,—

"Who like not in their judgment, but their eyes."

For "*humbled*" = *brought down*, compare *A. L. I.* iii. 5, 5,—

"The common executioner,—
*Falls not the axe upon the humbled neck,*" &c.
"humbled" = laid low on the block. Compare Richard of Bolingbroke (Rich. II. i. 4, 24),—

"Observ'd his courtship to the common people;
How he did seem to dive into their hearts
With humble and familiar courtesy,
What reverence he did throw away on slaves,
Wooing poor craftsmen with the craft of smiles
And patient underbearing of his fortune."

And Bolingbroke, of himself (1 Hy. IV. iii. 2, 50),—

"And then I stole all courtesy from heaven,
And dress'd myself in such humility
That I did pluck allegiance from men's hearts,
Loud shouts and salutations from their mouths."

The Camb. eds. mark the text as corrupt.

Note (6.) Ib. Line 58,—

"'Let me not live'
(This his good melancholy oft began)
'On the catastrophe and heel of pastime,
When it wears out:—Let me not live' (quoth he)
'After my flame lacks oil, to be the snuff
Of younger spirits.'"

The folio has, "When it was out"—the context shows this to be a misprint. Compare for meaning of "wears out" (Lear iv. 6, 138),—

"O ruin'd piece of nature! This great world
Shall so wear out to naught."

The compared eds. place a comma after "out," where the folio has a colon; and give the speech of Bertram's father,—

"'Let me not live'——
——'Let me not live,' quoth he."

Dyce and Delius alter "This his good" to "Thus."
All the compared eds. retain "was out."
Note (7.)  Act I. Scene 3, Line 244,—

"he and his physicians
Are of a mind; he, that they cannot help him;
They, that they can no help."

Compare Lear iv. 4, 8,—

"What can man's wisdom
In the restoring his bereaved sense?
He that helps him take all my outward worth."

The folio has, "that they cannot helpe," which all the compared eds. retain.

Note (8.)  Act II. Scene 1, Line 13,—

"Farewell, young lords;
Whether I live or die, be you the sons
Of worthy Frenchmen: let higher Italy—
Those bastards that inherit by the fall
Of the last monarchy—see that you come
Not to woo honour, but to wed it."

The King had spoken (Act i. Sc. 2) with contempt of the contending Italians,—of their continuing a braving war: the party of French noblemen, who chose to go, might also choose the side on which to fight; so utterly indifferent was the King to the success of either party. "bastards" is opposed to "the sons" of France, who are to wed honour, not to continue "a braving war." "Inherit" = hold possession—by the fall of the last monarchy—not as legitimate owners, but mere bastards to the succession. The folio has,—

"(Those bated that inherit but the fall
Of the last Monarchy.)"

Delius, Staunton, and Singer print "'bated," which Singer explains, after Johnson, "to the overthrow" of certain parties; but the King had shown his indifference to all. "by" is required by the construction,
and "but" is without meaning. Hanmer corrected "bastards." Dyce and the Camb. eds. retain the old text,—the latter marking it as corrupt, and the former considering it "very obscure."

Note (9.) Ib. Line 147,—

"Oft expectation fails, and most oft there
Where most it promises; and oft it hits
Where hope is coldest, and despair most sits."

Compare Rich. II. i. 3, 280,—

"Woe doth the heavier sit,
Where it perceives it is but faintly borne."

R. and J. i. 4, 46,—

"Take our good meaning, for our judgment sits
Five times in that, ere once in our five wits."

Sonnet 103,—

"And more, much more, than in my verse can sit
Your own glass shows you when you look in it."

The folio has "most shifts." Pope made the alteration. Theobald substituted "fits," but sits agrees better with "is coldest;" and Helen was not likely to speak of despair being fitting. All the compared eds. print "fits."

Note (10.) Act II. Scene 3, Line 124,—

"Ber. A poor physician's daughter my wife!—Disdain
Rather corrupt me ever!
King. 'Tis only
The title thou disdain'st in her, the which
I can build up."———"If she be
All that is virtuous, save what thou dislik'st,
A poor physician's daughter,—thou dislik'st
Of virtue for the name."——"Good alone
Is good without a name; vileness is so:
The property by what it is should go,  
Not by the title.

"The title" here means simply the name—"a poor physician's daughter." So T. S. i. 2, 129,—

"Catherine the curst!  
A title for a maid, of all titles the worst."

M. A. iii. 2, 114,—

"Claud. Disloyal?  
D. John. —— think you of a worse title, and I will fit her to it."

The folio has,—

"Tis only title thou disdain'st in her, the which"

"The" having dropped out, as "Not by the title" indicates. All the compared eds. print as the folio.

Note (11.) Ib. Line 156,—

"King. My honour's at the stake; which to defend,  
I must produce my power."

i.e. To defend my pledged honour, I must produce my power. The King had solemnly pledged his royal word to Helen (Act ii. 1, 194).

"King. Make thy demand.  
Hel. But will you make it even?  
King. Ay, by my sceptre, and my hopes of heaven."

He was in the position of Northumberland (2 Hy. IV. ii. 3, 7),—

"My honour is at pawn;  
And, but my going, nothing can redeem it."

So Ham. iv. 4, 56,—

"But greatly to find quarrel in a straw  
When honour's at the stake."

"At the stake" = in pawn, pledged. The folio has "which to defeate." The correction is by Theobald,
and is adopted by Dyce; the other compared eds. retain "defeat."

Note (12.)  Act II. Scene 4, Line 34,—

"Par. Go to, thou art a witty fool; I have found thee.

Clo. Did you find me in yourself, sir? or, were you taught to find me, the search, sir, was profitable; and much fool may you find in you, even to the world's pleasure, and the increase of laughter."

"find me" i.e. the fool = folly. "in yourself"—there is a play on the two meanings of "in"—by yourself, and within yourself. "or, were you taught" &c., i.e. or, if you were taught—if some one should teach you. "the search was profitable." i.e. the search would not be without result. "was" is used as the old form of the subjunctive, identical with the indicative—See Abbot (S. Grammar, § 361)—as, Cor. iv. 6, 112,—

"If they Should say, 'Be good to Rome,' they charged him even As those should do," &c. [charged = would charge.]

The folio makes two speeches of this passage, giving both to the clown; the first ends with "taught to finde me?" The compared eds. unite the speeches, retaining the point of interrogation after "find me?" which destroys the sense.

Note (13.)  Act III. Scene 1, Line 17,—

"Sec. French Lord. But I am sure the younger of our nation, That surfeit on their ease, will day by day Come here for physic."

Compare Act i. 2, 13,—

"King. Yet, for our gentlemen that mean to see
The Tuscan service, freely have they leave
To stand on either part.

_Sec. Lord._ It well may serve
A nursery to our gentry, who are sick
For breathing and exploit."

The folio has "our nature." The correction is by Rowe, and is adopted by Dyce. The other compared eds. retain "nature," though Singer considers it "most probably a misprint for nation."

**Note (14.)** _Act III. Scene 2, Line 13,—_

"Clo. I have no mind to Isbel, since I was at court; our codlings and our Isbels o' the country are nothing like your codlings and your Isbels o' the court."

Compare Malvolio, of Viola (_T. N. i. 5, 165_),—

"Not yet old enough for a man, nor young enough for a boy; as a squash is before 'tis a peascod, or a codling when 'tis almost an apple."

_W. T. i. 2, 160,—_

"How like, methought, I then was to this kernel,
This squash, this gentleman."

So _codling_ is here used as a term for a girl. The folio has "our old _Lings;_" and "your old _Ling._" The second folio has "our old _ling;_" and so the compared eds. print the passage.

**Note (15.)** _Ib. Line 93,—_

"Countess. A very tainted fellow, and full of wickedness."—

"First Gent. Indeed, good lady,
The fellow has a deal of that, too much,
Which _shames_ him much to have."

The folio prints, as prose,—

"Indeed good Ladie the fellow has a deale of that, too much, which _holds_ him much to haue."
Dyce and the Camb. eds. omit the comma, and print "of that too much." All the compared eds. retain the old text. Theobald suggested "soils." Compare T. and C. v. 10, 33,—

"Hence, broker-lackey! ignomy and shame
Pursue thy life, and live aye with thy name!"

Note (16.) Ib. Line 113,—

"O you leaden messengers,
That ride upon the violent speed of fire,
Fly with false aim; wound the still-pierced air,
That sings with piercing; do not touch my lord!"

"wound," compare Temp. iii. 3, 63,—

"as well
Wound the loud winds."

R. and J. i. 1, 118,—

"cut the winds
Who nothing hurt withal hiss'd him in scorn."

Ham. iv. 1, 44,—

"may miss our name,
And hit the woundless air.

"wound the air" is opposed to "do not touch [i.e. hurt] my lord." The folio has "move," but moving the air could not cause it to sing with [i.e. by] piercing. The folio has "still-peering aire"—an evident misprint, the air to sing with piercing, must first be pierced. "still-pierced" is the conjecture of Nares. The second folio has "still-piercing." Steevens (after Malone) proposed "still-piercing, i.e. the air that closes immediately." Staunton, who adopts this reading, explains "ever closing:" but Shakespeare never uses to piece but in the sense of to add something to. Singer also adopts it, and Dyce, though he feels "by no means
satisfied that it is the true one.” Delius prints “still-'pearing.” The Camb. eds. retain the old text, marking it as corrupt. All the compared eds. retain “move.” Collier (MS.) has “wound the still-piercing air.”

Note (17.) Act III. Scene 5, Line 69,—

“Widow. I warrant, good creature, whereso'er she is, Her heart weighs sadly.”

The folio has “I write.” The second folio corrects “I right,” i.e. “Ay, right.” “I warrant” is the reading of the Camb. eds. Dyce prints “I wot.” Delius and Singer, “Ay, right.” Staunton prints as the folio. In Ham. i. 2, 243, we have,—

“Ham. Perchance 'twill walk again.
Hor. I warrant it will.” (Folio.)

The quartos have “I warn’t” which was probably the word here.

Note (18.) Ib. Line 86,—

“Dian. He;
That with the plume: 'tis a most gallant fellow.
I would he lov'd his wife: if he were honester,
He were goodlier: is't not a handsome gentleman?
Hel. I like him well.
Dian. 'Tis pity he's not honest: yond's that same knave
That leads him to these paces.”

Compare Per. iv. 6, 69,—

“My lord, she is not paced yet: you must take some pains to work her to your manage.”

M. for M. iv. 3, 137,—

“If you can pace your wisdom
In that good path that I should wish it go.”
A. W. iv. 5, 70,—
"And, indeed, he has no pace, but runs where he will."
The folio has "these places," which has no connection with the context. "leads him" is a fit expression for the "paces" the Count was learning under Parolles' manage. The correction is by Theobald, and so Walker. Dyce prints "passes," Lettsom's emendation. The other compared eds. retain "places." Singer explains "these places to be the houses of pimps and panders;" but there is nothing in the play to warrant such a supposition. Steevens, indeed, cites, line 74,—
"And brokes with all that can in such a suit
Corrupt the tender honour of a maid."
but he misapprehends, "all" refers to vows, letters, gifts, serenades, &c., as Ham. i. 3, 127,—
"Do not believe his vows: for they are brokers."
L. Compl. 173,—
"Saw how deceits were gilded in his smiling;
Knew vows were ever brokers to defiling."
And see Act iii. 7, 39,—
"every night he comes
With musics of all sorts and songs compos'd
To her unworthiness: it nothing steads us
To chide him from our eaves; for he persists
As if his life lay on't."

Note (19.) Act III. Scene 6, Line 44,—
"O, for the love of laughter, hinder not the humour of his design; let him fetch off his drum in any hand."
The folio has "honour." The same misprint occurs M. W. W. i. 3, 98, folio,—
"Falstaffe will learne the honor of the age."
Dyce and Singer print "humour." The other compared eds. retain "honour."

Note (20.) *Ib. Line 107,—*

"Ber. Why, do you think he will make no deed at all of this, that so seriously he does address himself unto?

*First Lord.* None in the world; but return with an *invention,* and clap upon you two or three *probable* lies."

Compare Act iv. 1, 29,—

"*Par.* What shall I say I have done? it must be a *plausible* invention that carries it."

We may suspect "probable" to be a misprint for "plausible," as *M. for M.* iii. 1, 253, "answer his requiring with a plausible obedience," especially as the two plays have much in common, *words* as well as matter.

Note (21.) *Act III. Scene 7, Line 46,—*

"Why, then, to-night
Let us assay our plot; which, if it speed,
Is wicked meaning in a lawful deed,
And lawful meaning in unlawful act;
Where both not sin and yet a sinful fact."

Compare *M. for M.* iii. 2, 294,—

"With Angelo to-night shall lie
His old betrothed but despis'd;
So disguise shall, by the disguis'd,
Pay with *falsehood* false exacting,
And perform an old contracting."

The folio has "in a lawfull act," which is pointless, and is shown by the context to be a misprint; and the "*Pay with falsehood,"* applied to Mariana, proves
that "unlawful act" is the true text as applied to Helen. The act was a deceit, a falsehood, therefore unlawful; but the law looks, in such cases, to the meaning, which being lawful, she not sinned. As to Bertram, he is morally guilty of wicked meaning, but the law acquits him of unlawful act; so, "both not sin." The correction, proposed by Hamner, is approved by Malone. Dyce prints, after Warburton, "wicked act," but the act, though unlawful, was not wicked; and the correction is a violent change of the text. Bertram's meaning was wicked, there is no analogy between the cases. The other compared eds. retain "a lawful act." In the passage from M. for M., cited above, "disguise" = false show or seeming,—(The Camb. eds. mark the line as corrupt.)

"So disguise shall, by the disguis'd."

Compare A. W. iv. 2, 75,—

"Only in this disguise I think't no sin
To cozen him that would unjustly win."

Note (22.) Act IV. Scene 1, Line 17,—

"Now, he hath a smack of all neighbouring languages; therefore we must every one be a man of his own fancy, not to know what we speak one to another: so we seem to know, is to know straight our purpose: chough's language, gabble enough, and good enough. As for you, interpreter, you must seem very politic."

"So we seem to know," i.e. so that we understand by dumb show. "you must seem very politic" = you must be very wary in your dumb show. See additional note, M. N. D. iii. 3, 19. Compare T. and C. i. 3, 153,—
"And, like a strutting player,—whose conceit
Lies in his hamstring, and doth think it rich
To hear the wooden dialogue and sound
'Twixt his stretch'd footing and the scaffoldage,—
Such to-be-pitied and o'er-wrested seeming
He acts thy greatness in: and when he speaks,
'Tis like a chime a mending."

"Seeming," or dumb show, is here described, as apart from speaking.

Note (23.) Ib. Line 37,—
"Tongue, I must put you into a butter-woman's mouth, and buy myself another of Bajazet's mute, if you prattle me into these perils."

Compare Hy. V. i. 2, 232,—
"or else our grave,
Like Turkish mute, shall have a tongueless mouth."
The folio has, "Baiazeths Mule,"—the correction is by Warburton, and is adopted by Dyce and Singer. The other compared eds. retain "mute."

Note (24.) Act IV. Scene 2, Line 25,—
"What is not holy, that we swear not by,
But take the High'st to witness: then, pray you, tell me,
If I should swear by God's great attributes,
I lov'd you dearly, would you believe my oaths,
When I did love you ill? This has no holding, [i.e. binding]
To swear by Him whom I protest to love,
That I will work against Him."

Compare Rich. iii. 1, 4, 260,—
"2nd Murd. Make peace with God, for you must die, my lord.
Clar. Hast thou that holy feeling in thy soul,
To counsel me to make my peace with God,
And art thou yet to thy own soul so blind,
That thou wilt war with God by murdering me?"
The folio has, "Ioues great attributes." The substitution being, doubtless, made to comply with the statute prohibiting the use of the Divine Name. The Camb. eds. print "God's." The other compared eds. retain "Jove's." In Act v. 3, 288, "Jove" is again substituted for "God,"—here, "heaven" would be the preferable reading,—

"By heaven, if ever I knew man, 'twas you."

Note (25.) Ib. Line 38,—

"Bert. Say thou'rt mine, and ever
My love as it begins shall so persever.
Dia. I see that men have hopes, in such a cause,
That we'll forsake ourselves. Give me that ring."

Throughout this scene Diana is acting a part arranged by her mother. Both are pious women. Diana first endeavours to reclaim Bertram to his wife and to religion: she fails. Then comes the second part, the seeming surrender, with the proviso of obtaining the ring. Diana's speech—

"I see that men have hopes, in such a cause,
That we'll forsake ourselves. Give me that ring."

is intended to mean in Bertram's ears,—"I cannot deny that it is so;—give me your ring as the seal of your love." She had said,—

"This has no holding, &c."—"Therefore your oaths
Are words and poor conditions, but unseal'd."

The folio has,—

"I see that men make rope's in such a scarre,"

"make" seems caught from "forsake" immediately below. Shakespeare never uses the expression to make hope or hopes. "ropes" is an easy misprint for "hopes." In support of "such a cause" in place of
the evident error "such a scarre,"—compare A. L. I. iv. 1, 97,—

"The poor world is almost six thousand years old, and in all that time there was not any man died in his own person, videlicet, in a love-cause." (Folio "love cause.")

"Such a cause" here is "a love-cause." "cause" is the suggestion of Mitford. Dyce prints "case," Staunton "snare," Singer retains "scarre." All three print "hopes." Delius and the Camb. eds. retain the old text, the latter marking it as corrupt. It is to be noted that Diana's observation is a general one,—it amounts to this, men hope that women will forsake themselves; have hope is simply another way of expressing hope. Shakespeare uses it (Temp. v. 1), "where I have hope to see." (Lear, ii. 4), "I have hope you less know how." (2 Hy. VI. i. 1, and iii. 1) "I had hope of France." "make hopes," i.e. fabricate hopes, does not convey Diana's meaning; which the familiar tone of his reply indicates Bertram understood.

Note (26.) Ib. Line 73,—

"Since Frenchmen are so braid,
Marry that will, I live and die a maid."

"Braid" seems to be used as provincial for broad, which has in Shakespeare the signification, free, unbridled, unrestrained: and braid is probably used here as free and liberal are for licentious. Compare Ham. iii. 4, 2,—

"Tell him his pranks have been too broad to bear with."

Timon iii. 4, 64,—

"Who can speak broader than he that has no house to put his head in? such may rail against great buildings."

Macb. iii. 6, 21,—
"for from broad words, and 'cause he fail'd
His presence at the tyrant's feast, I hear
Macduff lives in disgrace."

_Macb._ iii. 4, 23,—

"Whole as the marble, founded as the rock;
As broad and general as the casing air."

"broad as the air," so _Hy._ V. i. 1, 48,—

"The air, a charter'd libertine, is still."

Steevens explains "broad" = deceitful; but Bertram uses no deceit in this scene.

_Note (27)._ _Act IV._ Scene 3, Line 23,—

"First Lord. Now, God delay our rebellion! as we are ourselves, what things we are!

_Sec. Lord._ Merely our own traitors. And as in the common course of all treasons, we still see them reveal themselves, _till they attain to their abhorred ends,—&c._

_First Lord._ Is it not meant damnable in us, to be trumpeters of our unlawful intents?"

"Delay" = check, as _W. T._ iv. 4, 474,—

"Why look you so upon me?
I am but sorry, not afeard; delay'd,
But nothing alter'd: What I was, I am;
More straining on for pulling back."

"till they attain to," &c., _i.e._ till they _arrive at their own abhorred deaths and punishment._ Compare _Rich. III._ iv. 4, 73,—

"but at hand, at hand,
Ensues _his piteous and unpitied end."

"attain to" = arrive at, so _Tim._ iv. 3, 330,—

"Tim. Wouldst thou have thyself fall in the confusion of men, and remain a beast with the beasts?—A beastly ambition, which the gods grant thee to attain to!"
"Is it not meant damnable in us," i.e. Is it not purposed damnably by us = are not our purposes devilish?

"Damnable" for damnably, so W. T. iii. 2, 188, "and damnable ingrateful." Dyce and Singer print, after Hanmer, "Is it not most damnable in us?" Compare T. and C. iv. 2, 38,—

"You smile and mock me, as if I meant naughtily."

Oth. iv. 1, 7,—

"They that mean virtuously, and yet do so,
The devil their virtue tempts, and they tempt heaven."

i.e. purpose naughtiness, and purpose virtue. These passages explain M. of V. iii. 5, 82,—

"And if on earth he do not mean it, then
In reason he should never come to heaven."

"it," i.e. "to live an upright life." Where Dyce substitutes "merit," after Pope; and the Camb. eds. mark the text as corrupt, and so Staunton and the Clar. P. eds. consider it. So also M. A. v. 1, 57,—

"In faith, my hand meant nothing to my sword."

i.e. did not purpose to draw my sword. The strongest use is in 1 Hy. VI. ii. 2, 60,—

"Talbot. Come hither, captain. [Whispers.] You perceive my mind?

Cap. I do, my lord, and mean accordingly."

i.e. shall act, shall do. So W. T. iv. 4, 198, "where some stretch-mouthed rascal would, as it were, mean mischief."

Note (28.) Ib. Line 255,—

"Half-won, is match well made; match, and well make it;
He ne'er pays after-debts, take it before."

"Half-won is," &c. = when he is half-won, a bargain
is easily made; make your bargain, and make it good, i.e. get the money.

Note (29.) *Ib. Line 311,*—

"Sir, for a cardecu he will sell the fee-simple of his salvation, the inheritance of it,—and cut the entail from all remainders,—and a perpetual succession free in perpetuity."

Compare *Cymb. v. 4, 6,*—

"since he had rather
Groan so in perpetuity than be cur'd
By the sure physician, death."

The folio has "for it perpetually." which all the compared eds. retain. "the inheritance" = the possession.

Note (30.) *Act IV. Scene 4, Line 30,*—

"Yet, I pay you
But with the word; the time will bring on summer,
When briers shall have leaves as well as thorns,
And be as sweet as sharp."

"the word," i.e. the promise. So *Act ii. 1, 213,*—

"If thou proceed
As high as word, my deed shall match thy meed."

Compare also *Act iii. 7, 16,*—

"Take this purse of gold,
And let me buy your friendly help thus far,
Which I will over-pay and pay again,
When I have found it."

The folio has,—

"Yet I pray you:
But with the word the time will bring on summer."

Singer, after Blackstone, prints "fray you." The other compared eds. retain the old text. The correction is suggested in Staunton's note.
Note (31.) _Ib. Line 34,—_

"We must away;
Our waggon is prepar'd, and time requires us."

The folio has "time reviues us." Singer, after Warburton, prints "revies." The other compared eds. print "revives." Compare 3 _Hy. VI._ iv. 5, 18,—

"Brother, _the time and case requireth_ haste:
Your horse stands ready at the park-corner."

_A. and C._ i. 2, 202,—

"Say, our pleasure,
To such whose place is under us, _requires_
Our quick remove from hence."

Note (32.) _Act V. Scene 2, Line 20,—_

" _Clo._ _Here is a prey of Fortune's, sir, or of Fortune's cat._"

" _Par._ My lord, I am a man whom Fortune hath cruelly scratched.
_Lafeu._ And what would you have me to do? 'Tis too late to _pare her nails now._"

Compare _T. N._ iii. 1, 139,—

"If one should be a _prey_ how much the better
To fall before the _lion_ than the _wolf!_"

2 _Hy. VI._ ii. 1, 198,—

"And give her as a _prey_ to law and shame."

_Sonnet 48,—_

"—_left the prey_ of every vulgar thief._"

The folio has "Heere is a _purre._" Singer and the Camb. eds. print "_purr._" The other compared eds. print "_pur._"

Note (33.) _Ib. Line 26,—_

" _Clo._ I do pity his distress in my _similes_ of comfort."
Compare *Every Man out of his Humour*, Act ii. 1,—

“S’heart, what a damned witty rogue’s this!
How he *confounds* with his *similes*!
—Better with *similes* than *smiles*."

*Ibid.* iv. 4,—

“Come, you’ll never leave your *stabbing similes*.”

*Every Man in his Humour*, Act iv. 8 (Shakespeare acted in this play),—

“Will he be poison’d with a *simile*?”

The folio has “in my *smiles*.” The correction is by Warburton, and is adopted by Dyce and the Camb. eds. The other compared eds. retain the old text.

Note (34.) *Act V. Scene 3, Line 1,—*

“King. We lost a jewel of her; and our *estate*
Was made much poorer by it.”

“*Estate*” (1) = *condition*. As in Act ii. 1, 121,—

“That labouring art can never ransom nature
From her inaidable *estate*.”

*Rich. II.* iii. 4, 42,—

“Showing, as in a model, our firm *estate*.”

*Hy. VIII.* v. 1, 74,—

“*and in thy prayers remember*
The *estate* of my poor queen” [*in child-bed*].

*R. and J.* iii. 3, 63,—

“Friar. Let me dispute with thee of thy *estate*.
*Romeo.* Thou canst not speak of that thou dost not feel.”

3 *Hy. VI.* iv. 3, 18,—

“3 *Watch.* While he [the king] himself keeps in the cold field.”

“2 *Watch.* If Warwick knew in what *estate* he stands,
’Tis to be doubted he would waken him.”
Ham. v. 2, 86,—

"Ham.

Dost know this water-fly?

Hor. No, my good lord.

Ham. Thy state is the more gracious; for 'tis a vice to know him."

The king's state, = estate, was the less gracious for he had lost a blessing in Helen. "Estate" (2) = wealth, having. Compare M. of V. iii. 2, 158,—

"I would be trebled twenty times myself;
A thousand times more fair, ten thousand times more rich;
That only to stand high in your account,
I might in virtues, beauties, livings, friends,
Exceed account."

The king's estate was poorer by the loss of "a jewel," a friend. The folio has "and our esteeme"—which all the compared eds. retain. In A. W. ii. 1, 121, cited above, Dyce alters "estate" to state; and in Rich. II. iii. 4, 42, also given above, both Warburton and Dyce make a similar change. They seem to have overlooked Eccles. ch. iii. ver. 18,—

"I said in mine heart concerning the estate of the sons of men."

and Coloss. ch. iv. ver. 7, 8,—

"All my state shall Tychicus declare unto you;—whom I have sent unto you for the same purpose, that he might know your estate."

Note (35.) Ib. Line 60, 65,—

"but love that comes too late,
Like a remorseful pardon slowly carried,
To the great sender turns a sour offence,
Crying, 'That's good that's gone.' Our rashier faults
Make trivial price of serious things we have,
Not knowing them until we know their grave.—
Our old love waking cries to see what's done."
"for it so falls out,
That what we have we prize not to the worth
While we enjoy it; but being lack'd and lost,
Why, then we rack the value."—

"So will it fare with Claudio:
When he shall hear she died upon his words,
The idea of her life shall sweetly creep
Into his study of imagination:"—

"then shall be mourn,
If ever love had interest in his liver."

"Sweet Hero! now thy image doth appear
In the rare semblance that I lov'd it first."

"There's a great spirit gone! Thus did I desire it:
What our contempts do often hurl from us,
We wish it ours again."

"She's good, being gone."

The folio has "Our rash faults"—the metre is deficient. Compare line 306,—

"Beguiles the truer office of mine eyes."

and Oth. ii. 3, 205, "my safer guides." Lear iv. 6, 81, "the safer sense." The correction is by Lettsom, and is adopted by Dyce. The other compared eds. retain "rash." The folio has "Our owne loue"—the correction is by Mason, and is adopted by Dyce. The other compared eds. retain "own." The Camb. eds. mark the text as corrupt.

Note (36.) Ib. Line 79,—

"Lafeu. Such a ring as this,
The last hour ere she took her leave at court,
I saw upon her finger."
"Took her leave" — took her departure. Shakespeare frequently uses the phrase as to persons, and sometimes as to inanimate things,—thus, John iii. 4, 114,—

"evils that take their leave,
On their departure most of all show evil."

This is different from Act ii. 4, 49,—

"take your instant leave o' the king."

Act iv. 3, 347,—

"take your leave of all your friends."

The folio has,—

"The last that ere I tooke her leave at Court."

Dyce, after Hanmer, prints "The last time, ere she."

The other compared eds. print,—

"The last that e'er I took her leave at court."

Note (37.) Ib. Line 216,—

"Her infinite cunning, with her native grace,
Subdu'd me to her rate."

Compare M. for M. ii. 2, 184,—

"Never could the strumpet,
With all her double vigour, art and nature,
Once stir my temper."

1 Hy. VI. v. 3, 192,—

"And natural graces that extinguish art."

L. L. L. iv. 3, 263,—

"For native blood is counted painting now."

John iii. 4, 83,—

"And chase the native beauty from his face."

The folio has,—

"Her insuite comming with her moderne grace,"
Walker corrected "Her infinite cunning," which all the compared eds. adopt. Bertram could not have applied "modern" i.e. commonplace to Diana, a most beautiful woman, whose presence would contradict him; his defence lies in that he was subdued by great beauty and great art to part with his ring.

**TWELFTH NIGHT.**

Note (1.)  *Act I. Scene 1, Line 5,*—

"That strain again!—it had a dying fall:
O, it came o'er my ear like the sweet south,
That breathes upon a bank of violets,
Stealing and giving odour!"

"The sweet south that breathes," &c., i.e. zephyrs that gently blow, so softly that they dwell in passing, stealing and giving odour as they go;—just as softly came the dying fall o'er the ear of the Duke. So *Cymb. iv. 2, 172,*—

"They are as gentle
As zephyrs blowing below the violet,
Not wagging his sweet head."

*M. of V.* v. 1, 2,—

"in such a night as this,
When the sweet wind did gently kiss the trees
And they did make no noise."

*M. N. D.* ii. 1, 124,—

"And, in the spiced Indian air, by night."

Compare also for summer's breath, the wanton air,
*Sonnet 54,*—

"The canker-blossoms have full as deep a dye
As the perfumed tincture of the roses,
Hang on such thorns, and play as wantonly
When summer's breath their masked buds discloses."

Sonnet 65,—
"Summer's honey breath."

R. and J. ii. 6, 19,—
"the gossamer
That idles in the wanton summer air."

Compare also for the winds charmed with beauty, and
love-sick with perfume, W. T. iv. 4, 120,—
"daffodils,
That come before the swallow dares, and take
The winds of March with beauty."

A. and C. ii. 2, 199,—
"Purple the sails, and so perfuméd that
The winds were love-sick with them."

As opposed to "the sweet south," the gentle zephyrs,
we find, Cymb. i. 3, 36,—
"And like the tyrannous breathing of the north
Shakes all our buds from growing."

T. and C. i. 3, 38,—
"But let the ruffian Boreas once enrage
The gentle Thetis."

The folio has "the sweet sound." Rowe corrected
"sweet wind"; Pope, "sweet south", which is adopted
by Dyce and Singer. The other compared eds. retain
"sweet sound."

Note (2.) Ib. Line 26,—
"The element itself, till seven year's hence,
Shall not behold her face at ample view."

So Sonnet 101,—
"To make him seem long hence as he shows now."
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Temp. iii. 1, 91,—
   "farewell till half an hour hence."

M. A. ii. 1, 375,—
   "Not till Monday, which is hence a just seven-night."

The folio has "heate"—the correction is by Rowe, and is adopted by Dyce; the other compared eds. retain "heat": "which, whether we take it as a participle or a substantive, is equally absurd."—Dyce's note. Schmidt (S. Lex.) gives a novel explanation: "heat" = "a course at a race."

Note (3.) Ib. Line 39,—
   "How will she love, when the rich golden shaft
Hath kill'd the flock of all affections else
That live in her; when liver, brain, and heart,
These sovereign thrones, are all supplied and fill'd—
   Her sweet perfection—with one self king!"

"Her sweet perfection," i.e. the perfecting of her sweet woman's nature. So John ii. 1, 440,—
   "He is the half part of a blessed man,
Left to be finished by such a she;
And she a fair divided excellence,
   Whose fulness of perfection lies in him."

M. of V. iii. 2, 108, 165,—
   "How all the other passions fleet to air!—
   O love, be moderate; allay thy ecstasy;
In measure rain thy joy; scant this excess!"—
   "Happiest of all, in that her gentle spirit
Commits itself to yours to be directed,
   As from her lord, her governor, her king."

The folio has "perfections"—another instance of the misprint of adding a final "s." Staunton prints "perfection," explaining it as meaning husband. The other
compared eds. retain "perfections." Delius, Singer, and the Camb. eds. insert a comma after "supplied."

Note (4.) Act I. Scene 3, Line 45,—
"Sir Toby. What, wench! Castiliano vulgo; for here comes Sir Andrew Agueface."

By "Castiliano vulgo" Sir Toby means Castellano del vulgo = ordinary language, i.e. no more confidential talk, for &c. Dyce prints "volto" after Warburton; but it is not a Spanish word. Warburton's explanation, "your grave, solemn looks," certainly does not suit Sir Toby's, or Maria's, when Sir Andrew was in their company.

Note (5.) Ib. Line 126,—
"Sir Toby. Art thou good at these kickshaws, knight? Sir And. As any man in Illyria, whatsoever he be, under the degree of my betters; and yet I will not compare with an older man."

"an older man" = my elders; so "my betters," just before. Compare T. S. ii. 1, 7,—
"So well I know my duty to my elders."

Sir Toby has just said,—
"she'll not match above her degree, neither in estate, years, nor wit."
The folio has "an old man." which all the compared eds. retain.

Note (6.) Act I. Scene 5, Line 97,—
"Mal. I protest, I take these wise men, that crow so at these set kind of fools, for no better than the fools' zanies. Oliv. O, you are sick of self-love, Malvolio, and taste with a distempered appetite. To be generous, guiltless, and of a free
disposition, is to take those things for bird-bolts that you deem cannon-bullets."

Act v. 1, 184,—

"We took him for a coward, but he is the very devil incardinate."

The folio has "no better"—omitting "for," which has evidently dropped out, the compositor being confused by "fool," immediately preceding. All the compared eds. print as the folio. "these wise men"—"these" used for those; so "these black masks" (M. for M. ii. 4, 79), "these kites that bate" (T. S. iv. 1, 208), "these happy masks" (R. and J. i. 1, 236), "these earthly godfathers" (L. L. L. i. 1, 88), "one of these coronets" (J. C. i. 2, 239), "this half-fac'd fellowship" (1 Hy. IV. i. 3, 208). In the last example, as in all the others, this or these may be replaced by your, in the sense it frequently bears in these plays.

Note (7) Ib. Line 168,—

"'tis with him e'en standing water, between boy and man."

Compare Hy. V. ii. 3, 12,—

"A' parted even just between twelve and one, even at the turning o' the tide."

The folio has "in standing." Dyce and Singer print "e'en"; the other compared eds. retain "in". Compare A. W. i. 3, 45, folio,—

"Y' are shallow Madam in great friends."

Here Dyce, Delius, and Singer print "e'en"; Staunton and the Camb. eds. retain "in". A. W. iii. 2, 20, folio,—

"In that you haue there."
Here all the compared eds. print "e'en". A. and C. iv.
15, 72, folio,—

"No more but in a Woman."

Here all the compared eds. print "e'en". M. of V. iii.
5, 24, quarto, 1600,—

"We were Christians enow before, in as many as could live."

Here the folio has "e'ne". A. W. iv. 1, 15, the folio
has,—

"1 Sol. E'n such as you speake to me."

It is the spelling en which has caused the confusion.
See Malone's note (A. W. i. 3, 45).

Note (8.) Act II. Scene 3, Line 27,—

"I did inpeticos thy gratulity: for Malvolio's nose is no whip-
stock; my lady has a white hand; and the Myrmidons are no
bottle-ale houses."

"I did inpeticos," &c., i.e. I gave thy present to my
leman: "gratulity" from to gratulate, or to gratule.
So M. for M. v. 1, 535,—

"There's more behind that is more gratulate."

B. and F.'s Beggar's Bush, Act ii. sc. 3,—

"Where's Oratour Higgen with his gratuling speech now?"

The folio misprints "gratillity."

"Malvolio's nose is no whipstock."

Here "no" has the same humour as in T. S. i. 2,
138,—

"Here's no knavery! See, to beguile the old folks, how the
young folks lay their heads together!"

For "whipstock," see Per. ii. 2, 51,—

"——— he appears
To have practis'd more the whipstock than the lance."
The whole phrase = Malvolio's prying nose does not belong to a gentleman. "My lady has a white hand," i.e. she does not soil her fingers with household matters. Compare A. L. I. iv. 3, 27,—

"I saw her hand: she has a leathern hand,
A freestone-colour'd hand; I verily did think
That her old gloves were on, but 'twas her hands:
She has a housewife's hand."

"and the Myrmidons," &c., the Myrmidons were the slavish followers of Achilles, see T. and C. v. 7; the phrase is applied to Malvolio, who Maria describes (line 159),—

"The devil a puritan that he is, or any thing constantly, but a time-pleaser."

"no bottle-ale houses," compare 2 Hy. IV. ii. 4, 140,—

"Doll. Away, you bottle-ale rascal!"

The entire phrase means ("no" having the same sense as above) Myrmidons, like Malvolio, are fit company for a bottle-ale house, and for no better. As to (line 23),—

"Of Pigrogromitus, of the Vapians passing the equinoctial of Quebus,"
doubtless it was very gracious fooling in the mouth of the clown; but it has passed into the limbo of Sir Andrew's exceeding good sense-lessness, from which the gods themselves cannot release it. It would not be in character if they could.

Note (9.) Act II. Scene 4, Line 102,—

"Alas, their love may be call'd appetite,—
No motion of the liver, but the palate,—
That suffers surfeit, cloyment, and revolt;
But mine is all as hungry as the sea,
And can digest as much."

The folio has "suffer"—the not very unfrequent error, in the folio, of omitting the final "s." So Temp. iii. 1, 2,—

"There be some sports are painful, and their labour
Delight in them set off." (Folio.)

where all the compared eds. print "sets." The Clar. P. ed., Singer, and Staunton do so silently. Here the misprint is equally evident; the construction is, their love—that suffers surfeit; mine—can digest. Dyce and Singer print "suffers;" the other compared eds. retain "suffer." The folio has a comma after "revolt."

Note (10.) Act II. Scene 5, Line 45,—

"Mal. There is example for 't; the lady of the County married the yeoman of the wardrobe."

The folio has "Strachy," evidently a printer's jumble; but an error which, once made, would have little chance of correction. Hanmer proposed "Stratarch," but Shakespeare never uses foreign titles. In the Errors, Pericles, and Troilus, we have lords, dukes, and generals, and in the Merchant of Venice, the Duke, not Doge. The "yeoman of the wardrobe" also requires a master of well-known title. The ductus litterarum is near enough in the number of letters and the terminal; and a blotted County might appear Strachy. In John v. 7, 21,—

"I am the cygnet to this pale faint swan."

The folio has "Symet."

Note (11.) Ib. Line 71,—

"Though our silence be drawn from us with cords, yet peace."
Compare Act iii. 2, 64,—
"Oxen and wainropes cannot hail them together."

T. G. V. iii. 1, 265,—
"a team of horse shall not pluck that from me."

Oth. i. 3, 343,—
"I confess me knit to thy deserving with cables of perdurable toughness."

M. A. iv. 1, 252,—
"The smallest twine may lead me."

Isaiah ch. v. ver. 18,—
"draw iniquity with cords of vanity."

Hosea ch. xi. ver. 4,—
"I drew them with cords of a man, with bands of love."

The folio has "carts"—cords is the reading of Grant White. Dyce prints "by th' ears," after Hanmer. The other compared eds. retain "carts."

Note (12.) Ib. Line 184,—
"I will be strange, stout, in yellow stockings, and cross-gartered, even with the swiftness of putting on."

"in yellow stockings," i.e. dressed in yellow stockings. So, "she shall be all in white" (M. W. W. iv. 6, 35); "I will discharge it in either your straw-colour beard," &c. (M. N. D. i. 2, 95). So, this scene, line 217, "he will come to her in yellow stockings," and (Act iii. 2, 77), "He's in yellow stockings."
The Camb. eds. have a suggestion, "I will bestir me, strut in," of which Dyce thinks "strut in" "at least probable." But surely the meaning of the passage is, "I will be reserved, proud, wear yellow stockings, and cross-garters, as fast as I can put them
The phrases are ejaculations, with a momentary pause between each, as Malvolio recalls in his mind the terms of the letter.  

"Jove and my stars be praised!"

"but it is Jove's doing, and Jove make me thankful!"

Halliwell substitutes "God" for "Jove" here and in other places. But "and my stars" is sufficient to show this to be uncalled for. It is evident that in this play Shakespeare purposely obeyed the Act. The substitution proposed would be out of character in Malvolio.

Note (13.)  Act III. Scene 1, Line 71,—  

"He must observe their mood on whom he jests,  
The quality of persons, and the time;  
Not, like the haggard, check at every feather  
That comes before his eye."

Compare Ham. ii. 2, 440,—  

"We'll e'en to 't like French falconers, fly at any thing we see."

The folio has "And like"—which, besides being contrary to the sense, would apply haggard, a term of contempt, to the clown he is praising. The correction is suggested by Johnson, and is adopted by Dyce and Singer; the other compared eds. retain "And."

Note (14).  Act III. Scene 2, Line 56,—  

"Sir And. Where shall I find you?  
Sir Toby. We'll call thee at thy cubiculo."

So Act iv. 2, 77,—  

"Sir Toby. Come by and by to my chamber."
The folio has "the cubiculo"; the correction is by Hanmer, and is adopted by Dyce. The other compared eds. retain "the." Staunton's note is in favour of "thy."

Note (15.) Act III. Scene 4, Line 174,—

"Very brief, and, too, exceeding good sense-less."

The folio has "and to exceeding"—which all the compared eds. retain. The spelling of to for too was of frequent occurrence, e.g. M. for M. iii. 2, 175, folio,—

"or you imagine me to vnhurtfull an opposite."

Compare C. of E. iii. 1, 110,—

"Pretty, and witty, wild, and yet, too, gentle."

V. and A. 1147, 1155,—

"It shall be sparing, and, too, full of riot."

"It shall be merciful, and, too, severe."

Note (16.) Act IV. Scene 1, Line 15,—

"Clo. Vent my folly! he has heard that word of some great man, and now applies it to a fool: vent my folly! I am afraid this great lubber, the world, will prove a cockney."

"a cockney," i.e. a born fool. The clown opposes his professional foolery to the natural folly of the overgrown lubber, the world. "Florio renders Cocagne, in his dictionary, by Lubbarland" (Nares). Shakespeare uses cockney for a natural fool (Lear ii. 4, 123),—

"Fool. Cry to it, nuncle, as the cockney did to the eels when she put 'em i' the paste alive; she knapped 'em o' the coxcombs with a stick, and cried 'Down, wantons, down!' 'Twas her brother that, in pure kindness to his horse, buttered his hay."
Compare Chaucer, The Reeves Tale, v. 4206,—

"And when this jape is tald another day,
I shall be halden a daffé cokanay."

The Camb. eds. mark the text as corrupt.

Note (17.) Act IV. Scene 3, Line 18,—

"if'twere so,
She could not sway her house, command her followers,
Take and give back affairs, and their dispatch,
With such a smooth, discreet, and stable bearing,—"

"Take and give back," &c. The construction is, Take, and give back affairs, and [take] their dispatch, i.e. receive and return matters of business, and assume the transacting of them; "take" being used in two senses. Dyce, who considers the line as "very questionable," proposes "and them dispatch."

Note (18.) Act V. Scene 1, Line 112,—

"If it be aught to the old time, my lord,
It is as flat and fulsome to mine ear
As howling after music."

Compare T. and C. iv. 1, 61,—

"would drink up
The lees and dregs of a flat tamed piece."

Rich. III. v. 3, 132,—

"I, that was wash’d to death with fulsome wine."

Hamlet iv. 7, 31,—

"you must not think
That we are made of stuff so flat and dull."

The folio has "as fat"—the correction is by Warburton. All the compared eds. retain "fat."
Note (19.) Act V. Scene 1, Line 206,—

"Sir Toby. Then he's a rogue and a passy-measures pavin."

"pavin" for pavon, Spanish, a peacock. The phrase is similar to (Act ii. 5, 36),—

"Contemplation makes a rare turkey-cock of him: how he jets under his advanced plumes!"

T. and C. iii. 3, 252,—

"Why, he stalks up and down like a peacock,—a stride, and a stand."

Pavonada means "a strut, an affected stateliness in walking" (Velasquez, Span. Dict.). In The Faery Queen, b. iii. c. xi. st. 47, we find "pavone,"—

"More sundry colours than the proud pavone
Bears in his boasted fan."

Florio renders the Italian passa-mezzo by "A passa-measure, in dancing," to which he adds "a cinque pace" (Nares); "sink-a-pace," of Sir Toby. The folio has "and a passy measures paynim," the second folio has "after a passy measures Pavin." The Camb. eds. print "paynim," marking the text as corrupt. The other compared eds. print "pavin."

Note (20.) Ib. Line 219,—

"You throw a strange regard upon me, and by that
I do perceive it hath offended you."

"and" is here emphatic = even, e'en, as in A. L. L. ii. 7, 104,—

"I almost die for food; and let me have it."

Note (21.) Ib. Line 288,—

"fetch Malvolio hither:
And yet, alas, now I remember me,
They say, poor gentleman, he's much distract.
A most engrossing frenzy of mine own
From my remembrance clearly banish'd his."

"engrossing", i.e. that absorbed all her thoughts.
Compare A. W. iii. 2, 68,—

"If thou engrossest all the griefs are thine,
Thou robb'st me of a moiety."

A. W. i. 1, 90,—

"I think not on my father;—
I have forgot him: my imagination
Carries no favour in 't but Bertram's."

Compare R. and J. v. 3, 115,—

"A dateless bargain to engrossing death."

As in the Dance of Death he sweeps up all, so Love once (at least) in the life of each dancer engrosses every thought. "clearly" is in perfect accord with "engrossing"—its meaning is as Act iii. 4, 249,—

"my remembrance is very free and clear from any image of offence done to any man."

"clear," i.e. sine macula, without a trace, mark of indication. Compare 2 Hy. IV. iv. 1, 201,—

"And therefore will he wipe his tables clean,
And keep no tell-tale to his memory,
That may repeat and history his loss
To new remembrance."

The folio has "A most extracting frensie," the second folio has "exacting"—evidently a mere guess to make sense. Singer prints "exacting"; the other compared eds. have "extracting."

Note (22.) Ib. Line 370,—

"Most freely I confess, myself and Toby
Set this device against Malvolio here,
ACT I. SC. 2. [THE WINTER'S TALE. 175

Upon some stubborn and uncourteous parts
We had conceiv'd in him."

Compare Tim. iii. 5, 76,—

"My lords, if not for any parts in him,—
—yet, more to move you,
Take my deserts to his, and join 'em both."

The folio has "against him"—evidently caught from two lines above. The correction is by Tyrwhitt, and is adopted by Dyce; the other compared eds. retain "against." This play depends not a little on "the parts in Malvolio."

THE WINTER'S TALE.

Note (1.) Act I. Scene 2, Line 11,—

"I'm questioned by my fears, of what may chance
Or breed upon our absence, that may blow
No sneaping winds at home."

"No" is here used for not, as in Cymb. i. 1, 2,—

"Our bloods
No more obey the heavens than our courtiers
Still seem as does the king."

"fears" = misgivings, doubts. So M. of V. iii. 2, 29,—

"None but that ugly treason of mistrust,
Which makes me fear the enjoying of my love."

Sonnet 23,—

"So I, for fear of trust, forget to say."

Fear, in this sense, like doubt, is followed by the subjunctive with a negative; thus, Ham. ii. 2, 118,—
“Doubt that the stars are fire;
Doubt the sun doth move;
Doubt truth to be a liar.”

i.e. doubt that truth be not true. So T. N. v. 1, 228,—

“Sebastian are you?—Fear'st thou that, Antonio?”

i.e. doubt'st thou that I am he?—where, in the subjective, it would stand,—fear'st thou that I be not he?
The construction and meaning of the present passage is,—I am questioned by my fears [doubts] that sneap-
ing winds may not blow at home. There is an inver-
sion of "sneaping winds" and "may blow." The folio
has a comma after "absence," and so Singer; Dyce
and the Camb. eds. place a colon, Delius and Staunton
a semi-colon after it.

Note (2.) Ib. Line 138,—

"Affection! thy intention stabs the centre:
Thou dost make possible things not so held,
Communicat'st with dreams;—how can this be?—
With what's unreal thou coactive art,
And fellow'st nothing: then 'tis very credent
Thou may'st co-join with something; and thou dost,
And that beyond commission."

"Affection" = desire, as Oth. ii. 1, 245,—

"his salt and most hidden loose affection."

"intention" = purpose, intent. Intent is used as here
in A. W. iv. 3, 32,—

"to be trumpeters of our unlawful intents."

M. W. W. ii. 1, 181,—

"in his intent towards our wives."

"stabs the centre" = pierces and occupies the whole
inner being. So virtuous love is described, T. N. i. 1, 35,—

"How will she love, when the rich golden shaft
Hath kill'd the flock of all affections else
That live in her."

We have "stabb'd" similarly used in R. and J. ii. 4, 14,—

"Stabbed with a white wench's black eye;—the very pin of his heart cleft with the blind bow-boy's butt-shaft."

"Communicat'st with dreams" = hast part in common by dreams. So C. of E. ii. 2, 178,—

"Whose weakness married to thy stronger state
Makes me with thy strength to communicate."

"coactive art" = act in unison. So T. and C. v. 2, 118,—

"But if I tell how these two did co-act,
Shall I not lie in publishing a truth?"

"And fellow'st nothing" = matest with. So (Act iii. 2, 39), "A fellow of the royal bed," and (Act v. 1, 34),—

"To bless the bed of majesty again
With a sweet fellow to't."

"beyond commission" = beyond warrant. So V. and A. 568,—

"Things out of hope are compass'd oft with venturing,
Chiefly in love, whose leave exceeds commission."

Rowe substituted "Imagination!" for "Affection! thy intention," &c. Steevens restored the text, but considered that "affection" meant imagination; and so Staunton, and Dyce, Gloss. Singer explains it as "sympathy," Schmidt (S. Lex.) as "natural propensity."
Note (3.)  *ib. Line 260,—*

"if ever fearful
To do a thing, where I the issue doubted,
Whereof the execution did cry out
Against the non-performance."

"did cry out against," &c. = did cry out for performance, or, did exclaim against delay of performance.

Note (4.)  *ib. Line 458,—*

"Good expedition be my friend: Heaven comfort
The gracious queen! part of his theme, but nothing
Of his ill-ta'en suspicion."

Compare *Hy. VIII. iv. 2, 99,—*

"Griffith. She [the queen] is going, wench: pray, pray.
Patience. Heaven comfort her!"

"part of his theme"—theme = subject-matter, argument, so (*M. W. W. v. 5, 170*) "I am your theme,”
(*M. A. i. 1, 258*) “thou wilt prove a notable argument.”
The queen was one part of the king’s theme, Polixenes
the other. Compare Act ii. 3, 3,—

"If
The cause were not in being,—part o’ the cause,
She the adulteress; for the harlot king
Is quite beyond mine arm."

"nothing of" = nothing to do with. So *A. and C. ii. 2, 80,—*

"Let this fellow
Be nothing of our strife; if we contend,
Out of our question wipe him."

The folio has,—

"Good Expedition be my friend, and comfort
The gracious Queene,"

"God" was probably the original word, "and" being
ignorantly substituted to meet the requirements of the Act. The correction "Heaven" is by Hanmer. All the compared eds. retain "and." The Camb. eds. mark the passage as corrupt; and so Dyce, Staunton, and Singer consider it (though Singer gives the correct reading in his note). The correction is evident, none could comfort the queen but heaven.

Note (5.) Act II. Scene 1, Line 134,—

"First Lord. —— the queen is spotless
I th' eyes of heaven and to you; I mean,
In this which you accuse her.
Ant. If it prove
She's otherwise, I'll keep constables where
I lodge my wife; I'll go in couples with her;
Than when I feel and see her no further trust her."

Compare L. L. L. iii. 1, 177,—

"A very beadle to a humorous sigh;
A critic, nay, a night watch constable;
A domineering pedant o'er the boy."

M. of V. v. 1, 230,—

"Lie not a night from home; watch me like Argus."

The folio has "keepe my Stables where." All the compared eds. retain "my stables." The Camb. eds. mark the text as corrupt.

Note (6.) Ib. Line 141,—

"You are abus'd, and by some putter-on,
That will be damn'd for 't; would I knew the villain,
I'd geld and damn him. Be she honour-flaw'd,—
I have three daughters; the eldest is eleven;
The second and the third, nine and some five;
If this prove true, they'll pay for 't; by mine honour,
I'll geld 'em all; fourteen they shall not see,
To bring false generations: they are co-heirs;"
And I had rather glib myself than they
Should not produce fair issue.”

The folio has “I would Land-damne him”. Act iv. 4, 623, the folio has “’twas nothing to gueld;” here (line 147) it has “Ie gell’d.” The misprint is not a difficult one to make, and the context shows that “geld and damn” is the true reading. All the compared eds. print “I would land-damn him.” “and by some putter-on” = e’en by, &c., as in modern phrase, abused e’en by the worst of men. Shakespeare puts in the mouths of Kent and Emilia language equally indignant of this class of offenders. See Lear ii. 2, 70, for language as strong and as coarse; but see also line 79,—

“Such smiling rogues as these,
Like rats, oft bite the holy cords atwain
Which are too intrinse t’unloose.”

Oth. iv. 2, 139,—

“The Moor’s abus’d by some villainous knave,
Some base notorious knave, some scurvy fellow:—
O heaven, that such companions thou’dst unfold,
And put in every honest hand a whip
To lash the rascals naked through the world
Even from the east to the west!”

Note (7.) Act II. Scene 3, Line 53,—

“And, I beseech you, hear me, who professes
Myself your loyal servant, your physician,
Your most obedient counsellor; yet that dares
Less appear so, in comforting your evils,
Than such as most seem yours; I say, I come
From your good queen.”

“who” used for she who. In this and similar constructions, who is followed by the verb in the third
person, but takes the personal pronoun and personal possessive in the first. Compare Cor. iv. 5, 71,—

"My name is Caius Marcius, who hath done
To thee particularly and to all the Volscis
Great hurt and mischief; thereto witness may
My surname, Coriolanus."

Similarly Hy. VIII. i. 1, 224,—

"I am the shadow of poor Buckingham,
Whose figure even this instant cloud puts on,
By darkening my clear sun."

"Whose figure", &c. = he, whose figure even this instant puts on cloud by my clear sun darkening. In the present passage Dyce and the Camb. eds. print "profess" and "dare." The other compared eds. retain the old text.

Note (8.) Act III. Scene 2, Line 51,—

"since he came,
With what encounter so uncurrent I
Have strain'd,—to appear thus; if one jot beyond
The bound of honour, or in act or will
That way inclining, harden'd be the hearts
Of all that hear me!"

"strain'd" = wryed, as in Cymb. v. 1, 5,—

"Must murder wives much better than themselves
For wrying but a little!"

Steevens cites Drayton's Polyolbion, of the river Wye,—

"As wantonly she strains in her lascivious course."

Strain and wrye are equivalent to, to turn from the true course, from the true nature. So R. and J. ii. 8, 19,—
"Nor aught so good, but, strain'd from that fair use,
Revols from true birth, stumbling on abuse."

In the present passage, "bound" and "that way inclining" indicate the meaning, to wrye. All the compared eds. place a colon after "to appear thus", where the folio has a semicolon—the sense being evidently continued. *Blench* is used in a similar sense in Sonnet 110,—

> "Most true it is that I have look'd on truth
> Askance and strangely; but, by all above,
> These blenches gave," &c.

So this play, Act i. 2, 333,—

> "Would I do this?
Could man so blench?"

And so also to swerve (Act ii. 1, 93), "a bed-swerver."

So *A. and C.* iii. 11, 50,—

> "I have offended reputation,
A most unmoible swerving."

And this play, Act iv. 4, 385,—

> "were I the fairest youth
That ever made eye swerve."

Note (9.) *Ib.* Line 208-224,—

> "Paulina. But, O thou tyrant!
Do not repent these things; for they are heavier
Than all thy woes can stir: therefore betake thee
To nothing but despair."

> "What's gone, and what's past help,
Should be past grief: do not receive affliction
*At my petition.*"

> "King. Thou didst speak but well,
When most the truth; which I receive much better
Than to be pitied of thee."

"receive affliction"—"receive—the truth"—"receive"
accept. "At my petition" = at my request. So
(ACT i. 2, 215), "He would not stay at your petitions."

Note (10.) ACT III. Scene 3, Line 22,—

"To me comes a creature,
Sometimes her head on one side, some another;
I never saw a vessel of like sorrow
So fill'd, and so become it: in pure white robes,
Like very sanctity, she did approach."

Compare Lear iv. 3, 26,—

"sorrow
Would be a rarity most belov'd, if all
Could so become it."

J. C. v. 5, 13,—

"Now is that noble vessel full of grief."

The folio has,—

"I never saw a vessel of like sorrow
So fill'd, and so becoming."

All the compared eds. insert a comma after "sorrow."

But the passage from Julius Cesar shows that the punctuation of the folio is right, and that not a vessel of sorrow, but a vessel of sorrow fill'd, is the true reading. "and so becoming" is not language used by Shakespeare; he uses, Sonnet 127,—

"Yet so they mourn, becoming of their woe,
That every tongue says beauty should look so."

Sonnet 150,—

"Whence hast thou this becoming of things ill?"

All the compared eds. retain "becoming."

Note (11.) Ib. Line 32,—

"Good Antigonus,
Since fate, against thy better disposition,
Hath made thy person for the thrower-out
Of my poor babe, according to thine oath,—
Places remote enough are in Bohemia,
There *wend*, and leave it crying."

Antigonus was not previously bound for Bohemia. On awaking, he forms reasons in his own mind for these instructions,—

"Dreams are toys:
Yet, for this once, yea, superstitiously, [= religiously]
*I will be squard'd by this.* I do believe
Hermione hath suffer'd death; and that
Apollo would, this being indeed the issue
Of King Polixenes, it should here be laid,
Either for life or death, upon the earth
*Of its right father.*"

The folio has "There *weep*"—the correction is by Collier, and is adopted by Dyce. The other compared eds. retain "*weep.*"

Note (12.) *Act IV. Scene 2, Line 35,—*

"*Cam.*—but I have *musingly* noted, he is of late much retired from court, &c.

*Polix.* I have *considered* so much, Camillo, and with some care."

*Musing* occurs six times in these plays, always in the sense of *deep thinking*; so (J. C. ii. 1, 240) "walk'd about, *musing* and sighing;" (T. G. V. i. 1, 69) "made wit with *musing* weak." The folio has "*missingly.*" The correction is by Hanmer. All the compared eds. retain "*missingly.*"

Note (13.) *Ib. Line 52,—*

"*Cam.* I have heard, sir, of such a man, who hath a daughter of most rare note, &c.

*Polix.* That's likewise part of my intelligence; *but, I fear, the angle* which plucks my son thither."
“but, I fear,” &c., i.e. I fear but the angle. Dyce and Staunton print “but I fear the angle”, Singer “but, I fear the angle”. Delius and the Camb. eds. “but, I fear, the angle”. The folio has, “but (I feare) the”. Compare Act iv. 4, 169,—

“They call him Doricles; and boasts himself
To have a worthy feeding: but I have it
Upon his own report, and I believe it.”

“But I have it”, &c., i.e. I have it but on his own report. Here Dyce prints “I but have it”, and Singer, “I have it but”. But, only, rather, and (= e’en), even, &c., are sometimes placed by Shakespeare either at the commencement of the sentence, or otherwise differently from modern usage.

Note (14.) Act IV. Scene 3, Line 10,—

“The lark that tirra-lirra chants,
With, hey! the finch, the thrush, and the jay.”

M. N. D. iii. 1, 134,—

“The thrrostle with his note so true,
The wren with little quill,
The finch, the sparrow, and the lark.”

The folio has “With heigh, the Thrush”, &c.; the second folio, to make up the line, adds a second “With heigh”—which is quite out of place. Dyce suggests, with great probability, that the name of a bird has dropped out of the folio’s text; the finch is joined with the lark and thrrostle in M. N. D., and seems to fill the place better than any other of Shakespeare’s birds. All the compared eds. print as the second folio.

Note (15.) Act IV. Scene 4, Line 198,—

“And where some stretch-mouthed rascal would, as it were, mean mischief, and break a foul jape into the matter.”
Line 215,—

"Perdita. Forewarn him that he use no scurrilous words in 's tunes."

"stretch-mouthed." Compare (Temp. i. 1, 60) "this wide-chapp'd rascal," (Ib. v. 1, 219) "that swear'st grace o'erboard," and 1 Hy. IV. iii. 1, 259,—

"Swear me, Kate, like a lady, as thou art,
A good mouth-filling oath."

The rascal's mouth was stretched by the breadth of his japes. Compare (T. and C. i. 3, 148) "breaks scurril jests;" the phrase also occurs in T. S. iv. 5, 72, and M. A. v. 1, 189. The folio has "a fowle gap"—but it is evident the rascal would not be "stretch mouthed" by holding his tongue. The defence of the word is too refined; any gap would be decency in some of the songs referred to: the command of Perdita plainly shows it was not gaps she feared. The correction is by Collier, and is adopted by Dyce; the other compared eds. retain "gap." "Jape" is a scurrilous jest.

Note (16.) Ib. Line 204,—

"Clo. Has he any embroider'd wares?
Ser. —— you would think a smock were a she-angel, he so chants to the sleeve-hand, and the work about the square on't."

Tollet says "I conceive that 'the work about the square on't,' signifies the work or embroidery about the bosom part of a shift, which might then have been of a square form, or might have a square tucker, as Anne Bolen and Jane Seymour have in Houbraken's engravings. So, in Fairfax's Tasso, b. xii. st. 64,—

'Between her breasts the cruel weapon rives
Her curious square, imboss'd with swelling gold.'"
Steevens cites John Grange's *Garden*, 1577,—

"Their smockes are all bewrought about the necke and hande."

The folio has "unbraided"—an easy misprint, as is indicated by the servant's reply. Compare *P. Pilgrim*, xx., "Live with me, and be my love;"—

"A cap of flowers, and a kirtle,
Embroider'd all with leaves of myrtle."

All the compared eds. retain "unbraided." "Chants to the sleeve-hand"—"to" = of, as to. So (Act i. 2, 270) "to a vision—cannot be mute," (Act iv. 4, 550) "guilty to what we wildly do," (Cymb. iii. 5, 158) "be a voluntary mute to my design," (C. of E. iii. 2, 168) "guilty to self-wrong." Oth. iii. 3, 135,—

"Though I am bound to every act of duty,
I am not bound to that all slaves are free to."

Oth. v. 2, 293,—

"O thou Othello, that wert once so good,
Fall'n in the practice of a damned slave,
What shall be said to thee?"

Collier has "embroided wares."

Note (17.) *Ib. Line* 328,—

"Come to the pedler,
Money's a meddler,
That doth utter all men's ware-a."

The above is the punctuation of the folio. Compare *L. L. L.* ii. 1, 16,—

"Beauty is bought by judgment of the eye,
Not utter'd by base sale of chapmen's tongues."

"Money's a meddler," was probably proverbial, like "Money is a good soldier and will on" (M. W. W. ii.)
2, 176). All the compared eds. place a *semicolon* after "pedler."

**Note (18.) Ib. Line 866,—**

"I am courted now with a double occasion,—gold, and a means to do the prince my master good: which, who knows how, *but* may turn back to my advancement."

The folio has "*that may."* Dyce, Staunton, and the Camb. eds. omit the *comma* of the folio after "*which*". All the compared eds. retain "*that*": and, with the folio, have a mark of interrogation after "*advancement".*

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**Note (19.) Act V. Scene 1, Line 59,—**

"*Leon.* No more such wives; therefore, no wife: one worse, And better us'd, would make her sainted spirit
Again possess her corpse, and on this stage—
Where we offenders *move*—appear soul-vex'd,
And *bellow* 'Why to me?'

*Paul.* Had she such power,
She had just cause.

*Leon.* She had; and would incense me
*To murder her* I married."

The folio has,—

"(Where we Offenders *now* appeare) Soule-vext,
And *begin*, why to me?"

The misplacing the brackets of a parenthesis is not unfrequent in the folio. "*now*" is a pretty evident misprint for *move*. Compare V. and A. 368,—

"O fairest *mover* on this mortal round."

"we offenders" is opposed to "*her* sainted spirit."

"*And bellow* 'Why to me?'"

"*begin*" of the folio is evidently wrong; *bellow* might
without difficulty have been mistaken for it: a strong word is required to accord with—

"would incense me

To murder her I married."

Compare Lear, v. 3, 212,—

"with his strong arms

He fasten'd on my neck, and bellow'd out

As he'd burst heaven; threw him on my father;

Told the most piteous tale of Lear and him,

That ever ear receiv'd."

"bellow" has reference to the loud pitch of the voice; so Ham. iii. 2, 264,—

"The croaking raven doth bellow for revenge."

The folio has,—

"She had just such cause."

"such" being caught and interpolated from the line above; it is omitted by all the compared eds. Dyce, after Theobald, prints "Where we offend her now—appear," &c. The Camb. eds. "Where we're offenders now," Staunton and Delius, "(Where we offenders now) appear," Singer, after Steevens, "(Where we offenders now appear), soul-vex'd, Begin, 'And,'" &c. The Camb. eds. mark the text as corrupt. Paulina continues in reply to Leontes' 

"and would incense me

To murder her I married.

Paul. I should so.

Were I the ghost that walk'd, I'd bid you mark

Her eye, and tell me for what dull part in't

You chose her; then I'd shriek, that even your ears

Should rift to hear me."

Note (20.) Act V. Scene 3, Line 68,—

"The fixure of her eye has motion in't,

As we are mock'd with art."
"As we are," &c. i.e. so are we mocked. Compare
_Macb._ i. 7, 78,—

"_Macb._

Will it not be receiv'd,
When we have mark'd with blood those sleepy two
Of his own chamber, and us'd their very daggers,
That they have done 't?

_Lady M._

Who dares receive it other,
As we shall make our griefs and clamour roar
Upon his death?"

"As we shall" = so shall we.

_____

KING JOHN.

Note (1.) _Act II. Scene 1, Line 144,—_

"_Bast._ One that will play the devil, sir, with you,
An a' may catch your _hide_ and you alone:—
I'll smoke your _skin-coat_, an I catch you right.—

_Blanch._ O well did he become that _lion's robe_
That did _disrobe_ the _lion_ of that _robe_!

_Bast._ It lies as sightly on the back of him
As great Alcides' _spoil_ upon an ass."

_Act iii. 1, 115, 128,—_

"_Con._

O Austria! thou dost shame
That bloody _spoil_."—

"Thou wear a _lion's hide_! doff it for shame."

_Old Play, K. John,—_

"How do my sinews shake!
My father's foe clad in my father's _spoil_!"

The folio has "_Alcides shoes._" Theobald corrected
"_shows,"_ which the compared eds. print, except
Singer, who retains "_shoes._" _Shows_ is not used by
Shakespeare in a sense applicable here: all evidence
indicates that *spoil* is the true reading. The Bastard had already said,

"You are the *hare* of whom *the proverb* goes,
Whose valour plucks dead *lions* by the beard."

He now gives another proverb—*the ass in the lion's hide*.

**Note (2.)** *Act II. Scene 1, Line 149,*—

"*Aust.* What cracker is this same that deafs our ears
With this abundance of superfluous breath?—
King Philip, determine what we shall do straight.

*K. Phil.* Women and fools, break off your conference."

The transcriber of this scene appears to have thought the name of the King of France to be Lewis. The opening speech, evidently the king's, is given to *Lewis*, and so the second speech; afterwards the speeches are given to the *King* until the entry of John, when they are given to *France*, with the exception of the present passage, which the folio gives,—

"*Aust.* King *Lewis*, determine what we shall do straight.

*Lew.* Women & fooles, breake off your conference."

By substituting *Philip* for *Lewis*, this passage is made clear, and the same change rectifies the two earlier errors. The *Old Play* bears out this change as to the opening speech. The alteration is by Theobald, and is adopted by Dyce and Staunton. Delius has "*Aust. King,—Lewis, determine*"—the Camb. eds. have "*K. Phil. Lewis, determine*"—both giving the next speech to *Lewis*. Singer has "*Aust. Lewis, determine*"—and the next speech to *K. Phil*. The speeches of Lewis, the Dauphin, have the prefix throughout of *Dolphi*n.
Note (3.)  

Ib. Line 358,—

"When the rich blood of kings is set on fire!—
And now he [Death] feasts, mousing the flesh of men,
In undetermin'd differences of kings.—
Why stand these royal fronts amazed thus?
Cry 'havoc,' kings! back to the stained field,
You equal potent, fiery-kindled spirits!
Then let confusion of one part confirm
The other's peace."

"equal" = equally,—equal"potent is explained by
"undetermined differences." "equal" is so used, Hy.
VIII. i. 1, 159,—

"for he is equal ravenous
As he is subtle."

equally potent = equally prevailing in this undecided action; so the citizen's speech (line 327),—

"Heralds, from off our towers we might behold,
From first to last, the onset and retire
Of both your armies; whose equality
By our best eyes cannot be censur'd:—
Strength match'd with strength, and power confronted power:
Both are alike:"—"while they weigh so even,
We hold our town for neither, yet for both."

"equal potent" has no reference to the relative general potency of the two kings. The folio has "equall Potents"—an instance of the misprint of adding a final "s". Dyce prints "equal-potent." Delius and Staunton have "equal-potents." Singer and the Camb. eds. "equal potents."

Note (4.)  

Ib. Line 434,—

"Such as she is, in beauty, virtue, birth,
Is the young Dauphin every way complete,—
If not complete so, say he is not she."
The folio has "If not compleat of,"—the context indicates that "so" is the word required,—

"And she again wants nothing, to name want,
If want it be not, that she is not he."

"If want it be not" = "If not complete so." "to name want," i.e. to call want. Dyce and Staunton print after Hanmer "If not complete, O, say," &c. The other compared eds. retain "complete of"—and place a colon after "every way complete," of the folio.

Note (5.)  Ib. Line 455,—

"First Cit. but without this match,
The sea enraged is not half so deaf,
Lions more confident, mountains and rocks
More free from motion; no, not Death himself
In mortal fury half so peremptory,
As we to keep this city.
Bast.  Here's a storm
That shakes the rotten carcase of old Death
Out of his rags!"

Compare M. of V. i. 3, 138, "Why, look you, how you storm!" Rich. III. i. 3, 109, "to be so baited, scorn'd, and stormed at," and L. Compt. 101,—

"Yet, if men mov'd him, was he such a storm
As oft 'twixt May and April is to see,
When winds breathe sweet, unruly though they be."

T. A. iv. 2, 139,—

"The chafed boar, the mountain lioness,
The ocean swells not so as Aaron storms."

The folio has "a stay"—the correction is by Spedding. Singer prints "a say." The other compared eds. retain "a stay." Johnson proposed "a flaw" = a violent gust of wind; but Shakespeare does not use this word.
as a figure for stormy words, but for sudden impetuous violence: as, of Prince Hal (2 Hy. IV. iv. 4, 35),—

"As humorous as winter, and as sudden
As flaws congealed in the spring of day."

of Jack Cade's insurrection (2 Hy. VI. iii. 1, 354),—

"Like to the glorious sun's transparent beams,
Do calm the fury of this mad-bred flaw."

Note (6.) Act III. Scene 1, Line 105,—

"The grappling vigour and rough frown of war
Is cold in amity and patched peace,
And our oppression hath made up this league."

Act ii. 1, 545, Philip says,—

"And, by my faith, this league that we have made
Will give her sadness very little cure.—
In her right we came;
Which we, God knows, have turn'd another way
To our own vantage."

To patch means here to make a whole thing out of fragments. So A. and C. ii. 2, 52,—

"If you'll patch a quarrel,
As matter whole you have not to make it with."

i.e. If you will make a quarrel out of anything [any trivial cause], you have not stuff enough to make a decent one. Here the parts that patched the peace, were on the one side—Blanch and her dowry; on the other—the abandonment of Arthur's cause. The folio has "painted peace"—but the language of Philip contradicts this; it was a real peace, founded on self-interest. The word amity could not be coupled with painted peace; they are directly antagonistic terms. "Made up this league" indicates that "patched peace" is the true reading: peace made up by the op-
pression of Arthur and Constance in the interest of France and England. Philip uses a similar expression, line 235,—

"To clap this royal bargain up of peace."

"Is cold," i.e. is no longer heated by action,—now calm by amity. "in" has nearly the sense of by, as in (Act iii. 4, 161) "safe in his imprisonment;" (Act iv. 3, 51),—

"All murders past do stand excus'd in this."

All the compared eds. retain "painted peace."

Note (7.) Ib. Line 281,—

"O, let thy vow
First made to heaven, first be to heaven perform'd,—
That is, to be the champion of our church!
What since thou swor'st is sworn against thyself."

"It is religion that doth make vows kept;
But thou hast sworn against religion
By what thou swear'st against the thing thou swor'st;
And mak'st an oath the surety for thy truth
Against an oath: the oath thou art unsure
To swear, swears only not to be forsworn;
Else what a mockery should it be to swear!
But thou dost swear only to be forsworn;
And most forsworn, to keep what thou dost swear.
Therefore thy later vow against thy first
Is in thyself rebellion to thyself."

The folio has "the thing thou swor'st"—an evident misprint; compare "thou swor'st" above. The folio has "the truth thou art unsure"—truth having been caught from the line above; the sense requires oath. Compare Rich. II. iv. 1, 215,—

"God pardon all oaths that are broke to me!
God keep all vows unbroke that swear to thee!"
The folio has "vows," the not unfrequent error of adding a final "s." Admitting the Cardinal's premises, the reasoning is simple and sound. Compare 2 Hy. VI. v. 1, 182,—

"K. Hen. Hast thou not sworn allegiance unto me?—
Canst thou dispense with heaven for such an oath?
Sal. It is great sin to swear unto a sin;
But greater sin to keep a sinful oath.
Who can be bound by any solemn vow
To do a murderous deed, to rob a man,—
And have no other reason for this wrong,
But that he was bound by a solemn oath?"

All the compared eds. retain "swear'st" and "truth." Dyce prints "vow;" he also places a colon after "against religion," and prints "By which thou." Singer and Staunton place a semicolon, the Camb. eds. a comma, after "against religion," where Delius has no point. The Camb. eds. mark the text, "the truth," &c., as corrupt. Singer prints "To swear, swear only," after Pope. The folio has a colon after "against religion," and the punctuation is otherwise faulty.

Note (8.) Act III. Scene 3, Line 10,—

"See thou shake the bags
Of hoarding abbots: imprison'd angels
Set at liberty: the fat ribs of peace
Must by the hungry war be fed upon."

Compare Act i. 1, 48,—

"Our abbeys and our priories shall pay
This expedition's charge."

Old Play, K. John,—

"Ransacke the abbeis, cloysters, priories,
Convert their coyne unto my soldiers use."
The folio has “hungry now”—the correction is by Warburton. “fat ribs” is a figure for wealth, and “hungry” for wanting money; war is clearly opposed to “peace.” All the compared eds. print “now.” Dyce and Staunton support the correction “war” in their notes.

Note (9.)  

_Ib. Line 39._

“if the midnight bell
Did, with his iron tongue and brazen mouth,
Sound one into the drowsy ear of night.”

“midnight” is used with the same wide sense as in _Ham._ i. 2, 198,—

“Two nights together had these gentlemen,
Marcellus and Bernardo, on their watch,
In the dead waste and middle of the night,
Been thus encounter’d.”

The encounter is described in scene i. 1, 39,—

“The bell then beating one,—”

In _Hy. V._ iv. cho. 16, we find the night mingling with the morning,—

“Steed threatens steed, in high and boastful neighs
Piercing the night’s dull ear; and from the tents
The armourers, accomplishing the knights,
With busy hammers closing rivets up,
Give dreadful note of preparation:
The country cocks do crow, the clocks do toll,
And the third hour of drowsy morning name.”

The folio has “Sound on”—a frequent mode of spelling _one_ in the old eds., _e.g._ _A._ _W._ ii. 5, 30,—
"A good traveller is something at the latter end of a dinner; but on that lies three thirds," &c.

The folio has "race of night"—a misprint for care. Compare "the night's dull ear" in the above passage from Henry V. and this play (Act v. 2, 172), "rattle the welkin's ear;" (T. and C. v. 2, 174) "dizzy with more clamour Neptune's ear;" (Per. iii. i. 9) "a whisper in the ears of death." See Note (14), this play. Dyce and Staunton print "one" and "ear." The other compared eds. retain "on" and "race." The Camb. eds. mark the text as corrupt.

Note (10.) Ib. Line 52,—

"Or if that thou could'st see me without eyes,
Hear me without thine ears, and make reply
Without a tongue, using conceit alone,
Without eyes, ears, and harmful sound of words;
Then, in despite of broad-eyed watchful day,
I would into thy bosom pour my thoughts."

Compare Temp. ii. 1, 301,—

"While you here do snoring lie,
Open-eyed conspiracy
His time doth take."

M. W. W. ii. 1, 127,—

"Take heed, have open eye, for thieves do foot by night."

Hy. V. ii. 2, 55,—

"If little faults, proceeding on distemper,
Shall not be wink'd at, how shall we stretch our eye
When capital crimes—Appear before us?"

Lucrece, 1086,—

"Revealing day through every cranny spies,
And seems to point her out where she sits weeping;
To whom she sobbing speaks: 'O eye of eyes,
Why pryst thou through my window? leave thy peeping.'"
Broad-eyed day, the antithesis of "dark-eyed night" (Lear ii. 1, 121), and "eyeless night" (Act v. 6, 12 and Edw. III. iv. 4, 9). The folio has "brooded," probably a misprint for "broad e’d." Shakespeare associates "brooding" and "on brood" with melancholy, not watchfulness; thus L. L. L. v. 2, 933, Song,—

"And birds sit brooding in the snow."

Ham. iii. 1, 173,—

"There's something in his soul, O'er which his melancholy sits on brood."

And the parallel passage, Act v. 1, 311,—

"Anon, as patient as the female dove, While [when] that her golden couplets are disclos'd, His silence will sit drooping."

We find "dull-eyed melancholy" (Per. i. 2, 2), "thick-eyed musing" (1 Hy. IV. ii. 3, 49). In 3 Hy. VI. ii. 2, 18, we have,—

"And doves will peck in safeguard of their brood."

This is when the dove is no longer brooding, on brood; the golden couplets are now disclosed i.e. hatched. "Broad-eyed Jove" occurs in Chapman’s Homer, b. viii., and is used by other writers. In Every Man out of his Humour, Intro. we have,—

"Let envious censors with their broadest eyes Look through and through me."

"broad-eyed" is the correction of Pope. All the compared eds. retain "brooded." Staunton cites Massinger’s The City Madam, Act iii. sc. 3,—

"I did not slumber, And could wake ever with a brooding eye To gaze upon't."

Here "brooding," as in Hamlet, = absorbed in thought.
Note (11.) Act IV. Scene 1, Line 64,—

"Ah, none but in this iron age would do it!
The iron of itself, though heat red-hot,
Approaching near these eyes, would drink my tears,
And quench his fiery indignation
Even in the water of mine innocence;
Nay, after that consume away in rust,
But for containing fire to hurt mine eyes."

Compare Act iv. 3, 107,—

"Trust not those cunning waters of his eyes,
For villany is not without such rheum;
And he, long traded in it, makes it seem
Like rivers of remorse and innocency."

Cor. v. 2, 78,—

"O, my son! my son! thou art preparing fire for us; look thee, here's water to quench it."

1 H3. IV. iv. 3, 63,—

"and beg his peace
With tears of innocency."

The folio has "Euen in the matter." The correction is by W. W. Williams, and is adopted by Dyce. The other compared eds. retain "matter." The folio has "this fierie," which Delius retains. The other compared eds. print "his." The folio has "hurt mine eye," which Dyce corrects to "eyes." The other compared eds. retain "eye." The same misprint occurs line 122,—

"Well, see to live; I will not touch thine eye."

where the compared eds., except the Camb. eds., correct "eyes."

Note (12.) Act IV. Scene 2, Line 55,—

"If what in rule you have, in right you hold,
Why then no fears, which, as they say, attend
The steps of wrong, should move you to mew up
Your tender kinsman, and to choke his days
With barbarous ignorance, and deny his youth
The rich advantage of good exercise."

The folio has,—

"If what in rest you haue, in right you hold
Why then your feares, which (as they say) attend"

"your" being probably caught from "you" just above in the preceding line. "no" is the correction of Lettsom. All the compared eds. place a mark of interrogation after "good exercise?" which is not in the folio. Dyce prints, after Pope,—

"Why should your fears—
——then move you to mew up."

The other compared eds. retain the old text.

"If what in rule you have, in right you hold."

i.e. If what you have in rule, you hold in right. You have in rule is simply another expression of you rule; so (W. T. v. 1, 50) "who hast the memory of Hermione in honour" = who honourest the memory; (T. A. v. 1, 83) "that same god that—thou hast in reverence" = thou reverest. The sense indicates that "rest" is a misprint; "rule" gives the required meaning, and "rest" may easily have been a misprint for it. "Your fears—which attend the steps of wrong" is not language which Pembroke would have addressed to John, and is not consistent with the courtesy of the rest of the speech.

Note (13.) Ib. Line 78,—

"The colour of the king doth come and go
Between his purpose and his conscience,
Like heralds 'twixt two dreadful battles set."
"battles set" = armies arrayed. Compare V. and A. 619,—

"On his bow-back he hath a battle set
Of bristly pikes, that ever threat his foes."

The heralds are not set, but spurring to and fro. Compare C. of E. iv. 2, 6,—

"Look'd he or red or pale, or sad or merrily?
What observation mad'st thou in this case
Of his heart's meteors tilting in his face?"

Faery Queen, b. i. c. ix. 51,—

"And troubled blood through his pale face was seen
To come and go, with tidings from the heart,
As it a running messenger had been."

Note (14.) Ib. Line 117,—

"Where is my mother's ear,
That such an army could be drawn in France,
And she not hear of it?
Mess. My liege, her ear
Is stopp'd with dust."

The folio has "Mothers care"—in which the initial letter is printed with a battered type. It was consequently read "care," and is so printed by all the compared eds. except Dyce, who prints "ear," and gives this explanation in his note. Staunton, in his note, suspects "ear" to be the true reading.

Note (15.) Act IV. Scene 3, Line 71,—

"Sal. It is the shameful work of Hubert's hand;
The practice and the purpose of the king:—
From whose obedience I forbid my soul,
Kneeling before this ruin of sweet life,
And breathing to his breathless excellence
The incense of a vow, a holy vow,
Never to taste the pleasures of the world,—
Till I have set a glory to this head,
By giving it the worship of revenge.

Pem. Our souls religiously confirm thy words.”

Pembroke by dethroning John in the right of the dead
Arthur would, as it were, crown Arthur, and, at least,
give him the homage of revenge. “glory” = crown.

Compare Act v. 1, 2,—

“Thus have I yielded up into your hand
The circle of my glory.”

Act v. 7, 102,—

“And happily may your sweet self put on
The lineal state and glory of the land!”

Rich. II. iv. 1, 192,—

“Bol. I thought you had been willing to resign.
K. Rich. My crown I am; but still my griefs are mine:
You may my glories and my state depose.”

Hy. V. ii. 4, 79,—

“That you divest yourself, and lay apart
The borrow’d glories, that, by gift of heaven,
By law of nature and of nations, ’long
To him and to his heirs: namely, the crown.”

The folio has “this hand.” The correction is by
Farmer, and is adopted by Dyce and Singer; the
other compared eds. retain “hand.”

Note (16.) Act V. Scene 1, Line 59,—

“What, shall they seek the lion in his den,
And fright him there? and make him tremble there?
O let it not be said! — Forage, and run
To meet displeasure further from the doors,
And grapple with him ere he comes so nigh.”
Forage = Be in prey, so Lear iii. 4, 97, "lion in prey;" M. for M. i. 3, 23,—

"Even like an o'ergrown lion in a cave,
That goes not out to prey."

Hy. V. i. 2, 169,—

"the eagle England being in prey."

So L. L. L. iv. 1, 94,—

"Thus dost thou hear the Nemean lion roar
'Gainst thee, thou lamb, that standest as his prey.
Submitive fall his princely feet before,
And he from forage will incline to play."

"from forage" = from being in prey. V. and A. 547, 533,—

"Now quick desire hath caught the yielding prey."
"And having felt the sweetness of the spoil,
With blindfold fury she begins to forage."

"to forage" = to be in prey. Hy. V. i. 2, 110,—

"Whilest his most mighty father on a hill
Stood smiling to behold his lion's whelp
Forage in blood of French nobility."

Line 124,—

"Your brother kings and monarchs of the earth
Do all expect that you should rouse yourself,
As did the former lions of your blood."

Line 169, the passage already cited from,—

"For once the eagle England being in prey,
To her unguarded nest the weasel Scot
Comes sneaking and so sucks her princely eggs."

So Act v. 2, 149, of this play, which explains the present passage,—

"Shall that victorious hand be feebled here,
That in your chambers gave you chastisement?
No: know the gallant monarch is in arms,
And like an eagle o'er his aery towers,
To souse annoyance that comes near his nest."

Note (17.) Act V. Scene 5, Line 7,—

"O, bravely came we off,
When with a volley of our needless shot,
After such bloody toil, we bid good night;
And wound our tattering colours clearly up,
Last in the field, and almost lords of it!"

"clearly" = sine macula, unstained by defeat. See Schmidt (S. Lex.). The folio has "trottering," the old spelling of tattering, as 1 Hy. IV. iv. 2, 37 (folio), "a hundred and fiftie trotter'd Prodigals," see Dyce's note. Singer and Staunton print "trottering," the other compared eds. have "tattering."

Note (18.) Act V. Scene 7, Line 2,—

"It is too late; the life of all his blood
Is touch'd corruptibly, and his pure brain—
Which some suppose the soul's frail dwelling-house—
Doth, by the idle comments that it makes,
Foretell the ending of mortality."

"and his pure brain" = even his very brain, i.e. not only is the life of all his blood touched corruptibly, but even his brain itself, the dwelling-house of the soul, doth, &c.

Note (19.) Ib. Line 16,—

Pem. "He is more patient
Than when you left him; even now he sung.

P. Hen. O vanity of sickness! fierce extremes
In their continuance will not feel themselves.
Death, having prey'd upon the outward parts,
Leaves them insensible; and his siege is now
Against the mind, the which he pricks and wounds
With many legions of strange fantasies,
Which, in their throng and press to that last hold,
Confound themselves."

"vanity" = strange exhibition, phenomenon. "fierce extremes," &c., i.e. pain of extreme violence, when con-
tinued, is wont to lose sensation,—ceases to be felt.
"will" = is wont, as V. and A. 216,—
"For men will kiss even by their own direction."

T. G. V. iii. 1, 350,—
"she will often praise her liquor."

Compare for the insensibility produced by faintness,
V. and A. 889,—

"This dismal cry rings sadly in her ear,
Through which it enters to surprise her heart;
Who, overcome by doubt and bloodless fear,
With cold-pale weakness numbs each feeling part."

And for the last struggle with death, 2 Hy. VI.
iii. 2, 163,—

"Oft have I seen a timely-parted ghost,
Of ashy semblance, meagre, pale, and bloodless,
Being all descended to the labouring heart;
Who, in the conflict that it holds with death,
Attracts the same for aidance 'gainst the enemy;
Which with the heart there cools, and ne'er returneth
To blush and beautify the cheek again."

The folio has "Leaues them invisible"—"insensible"
is Hanmer's correction, which "will not feel themselves," above, shows to be the true reading; it is adopted by
Dyce, Singer, and Staunton. The other compared eds. retain "invisible." The folio also misprints "winte" for "mind," which all correct.
KING RICHARD II.

Note (1.)  Act II. Scene 1, Line 44,—

"This fortress built by Nature for herself
'Gainst infestation and the hand of war."

The old eds. have "Against infection". Fortresses are not built to guard against the infection of disease, or the contagion of foreign vice. What follows,—

"This precious stone set in the silver sea,
Which serves it in the office of a wall,
Or as a moat defensive to a house,
Against the envy of less happier lands."

indicates that

"Against the envy of less happier lands"
is a defining and amplifying of

"'Gainst infestation and the hand of war."

Compare the parallel passages, John ii. 1, 23,—

"that pale, that white-fac'd shore,
Whose foot spurns back the ocean's roaring tides,
And coops from other lands her islanders,"—

"coops" = keeps in safety — as (3 Hy. VI. v. 1, 109) "I am not coop'd here for defence!"

"Even till that England, hedg'd in with the main,
That water-walled bulwark, still secure
And confident from foreign purposes."

3 Hy. VI. iv. 1, 44,—

"Why knows not Montague that of itself
England is safe, if true within itself?—
Let us be back'd with God, and with the seas
Which he hath given for fence impregnable,
And with their helps only defend ourselves;
In them and in ourselves our safety lies."
The sea, as was too well known, did not keep out the plague. Gaunt had said (Act i. 3, 284),—

"or suppose
Devouring pestilence hangs in our air,
And thou art flying to a fresher clime."

And as to the contagion of foreign manners, this speech is in reply to York's, in which occurs, line 21,—

"Report of fashions in proud Italy,
Whose manners still our tardy apish nation
Limps after in base imitation."

Farmer has, "In Allot's England's Parnassus, 1600, this passage is quoted 'against infection,' &c., perhaps the word might be infection, if such a word was in use." but no instance of its use has been brought forward. Milton uses infestation in the sense required here,—

"the just revenge of ancient pyracies, and captivities, and the causeless infestation of our coast."

(Observations on the Articles of Peace, &c. Richardson, Dict.) Shakespeare uses contestation, A. and C. ii. 2, 43,—

"and their contestation
Was theme for you, you were the word of war."

In Temp. v. 1, 246, we have infest in the sense of to harass,—

"Do not infest your mind with beating on
The strangeness of this business."

In Hy. V. i. 2, 151, England is galled by the hot assays of the Scots,—

"my great-grandfather
Never went with his forces into France,
But that the Scot on his unfurnish'd kingdom
Came pouring, like the tide into a breach,
With ample and brim fulness of his force,  
Galling the gleaned land with hot assays."

All the compared eds. retain the old text.

Note (2.)  Act II. Scene 1, Line 70,—

"The king is come: deal mildly with his youth;  
For young colts being rein’d do rage the more."

The old eds. have "being rag’d"—probably a misprint  
for raign’d.  So Temp. iv. 1, 52, folio,—

"...doe not giue dalliance  
Too much the raigne."

Compare Cor. iii. 3, 28,—

"being once chafed, he cannot  
Be rein’d again to temperance."

The correction is by Ritson, and is adopted by Singer.  
The other compared eds. retain "rag’d."  The Camb.  
eds. mark the text as corrupt.

Note (3.)  Act II. Scene 3, Line 95,—

"Why have those banish’d and forbidden legs  
Dar’d once to touch a dust of England’s ground?  
But, then, more why,—why have they dared to march  
So many miles upon her peaceful bosom,  
Frighting her pale-fac’d villages with war  
And ostentation of misprised arms?  
Com’st thou because the anointed king is hence?"

"misprised" = mis-taken, wrongly taken.  Compare  
line 80,—

"To take advantage of the absent time,  
And fright our native peace with self-borne arms."

"self-borne" = borne for himself, not for the king:
not right-drawn = drawn for the right, as Act i. 1, 46,—

"What my tongue speaks, my right-drawn sword may prove."

Compare Act ii. 2, 50,—

"The banish'd Bolingbroke repeals himself,  
And with uplifted arms is safe arriv'd  
At Ravenspurg."

and lines 110, 143, of the present scene,—

"Thou art a banish'd man; and here art come,  
Before the expiration of thy time,  
In braving arms against thy sovereign."

"But in this kind to come, in braving arms,  
Be his own carver, and cut out his way,  
To find out right with wrong."

Compare for the play on the words mistake and take (Act iii. 3, 15),—

"Bol. Mistake not, uncle, further than you should.  
York. Take not, good cousin, further than you should,  
Lest you mistake."

The old eds. have "despised Armes?" Singer prints "disposed," after Warburton. The other compared eds. retain "despised." In the line cited,—

"And fright our native peace with self-borne arms."

"self-borne" is the reading of Delius and the old eds.; the other compared eds. print "self-born." For self-borne, see Schmidt (S. Lex.).

Note (4.) Act III. Scene 2, Line 176,—

"I live with bread like you, feel want, taste grief,  
Need friends as you do: and subjected thus,  
How can you say to me, I am a king?"

The old eds. have,—
"I liue with Bread like you, feele Want,
Taste Griefe, need Friends: subjected thus,"

It seems probable that the transcriber was confused by "you say to me" in the line below. "and" would have the sense of even. All the compared eds. retain the old text, the Camb. eds. marking it as corrupt. The above is an attempt to elucidate the evidently mutilated text; but in such cases as the present, no alteration of the text is warranted.

Note (5.)  Act III. Scene 3, Line 83,—

"And though you think that all, as you have done,
Have torn their souls by turning them from us."

So 2 Hy. VI. i. 1, 126,—

"France should have torn and rent my very heart,
Before I would have yielded to this league."

So Psalm vii. 2, A. V.,—

"Lest he tear my soul like a lion, rending it in pieces."

P. B.,—

"Lest he devour my soul, like a lion, and tear it in pieces."

In Turberville's Book of Falconrie, Induction, there is the line,—

"To brawle, to ban, to curse, and God in thousand parts to teare."

Note (6.)  Act IV. Scene 1, Line 149,—

"Bishop of Carlisle. Prevent it, resist it, let 't not be so,
Lest children's children cry against you 'woe!'"

Hy. VIII. v. 5, 55,—

"Archbishop of Canterbury. Our children's children
Shall see this, and bless heaven."

The old eds. have "Least Child, Childs Children"—
corrected by Pope; and so Dyce. The other compared eds. print "Lest child, child's children;" except Singer, who has "Lest child's child's children."

Note (7.) Act V. Scene 1, Line 28,—

"What, is my Richard both in shape and mind
Transform'd and weaken'd? Hath Bolingbroke depos'd
Thine intellect? Hath he ta'en in thy heart?"

"ta'en in" = subdued; so "take in Towyne" (A. and C. iii. 7, 24); "to take in many towns" (Cor. i. 2, 24). With the present passage, compare W. T. iv. 4, 588 (where "mind" = affection. See Note (3), M. W. W.),—

"I think affliction may subdue the cheek,
But not take in the mind."

The old eds. have "hath he beene in thy Heart?" All the compared eds. retain "been."

Note (8.) Act V. Scene 2, Line 38,—

"But heaven hath a hand in these events,
To whose high will we bound our calm contents."

"bound" used for bound in = confine. So Ham. ii. 2, 260,—

"I could be bounded in a nutshell, and count myself a king of infinite space."

where in is also omitted; as in John ii. 1, 431,—

"Whose veins bound richer blood than Lady Blanch?"

A few lines after (442),—

"O, two such silver currents, when they join,
Do glorify the banks that bound them in."

Macb. iii. 4, 24,—

"But now I'm cabin'd, cribb'd, confin'd, bound in
To saucy doubts and fears."
Compare The Two Noble Kinsmen, Act i. sc. 1,—

"—shrank thee into
The bound thou wast o'erflowing, at once subduing
Thy force and thy affection."

Somewhat similarly in Edward III. ii. 2, 138,—

"I bind (?) my discontent to my content."

Dyce prints "we bow," after Lettsom. The other compared eds. retain "bound."

Note (9.) Act V. Scene 3, Line 10,—

"Even such, they say, as stand in narrow lanes,
And beat our watch, and rob our passengers;
Which he, young wanton and effeminate boy,
Takes on the point of honour to support
So dissolute a crew."

The construction is an inversion for—which so dissolute a crew he, young &c.—takes on the point of honour to support. Compare Cymb. v. 5, 464,—

"We were dissuaded by our wicked queen;
Whom heavens, in justice, both on her and hers,
Have laid most heavy hand."

= on whom, both her and hers, heavens, &c. Dyce and Singer print "While," after Pope. The other compared eds. retain the old text.

Note (10.) Ib. Line 110,—

"Our prayers do out-pray his; then let them have
That mercy which true prayer ought to move."

Compare M. N. D. i. 1, 197,—

"O that my prayers could such affection move!"

And for the rhyme, compare Act v. i. 91,—

"Twice for one step I'll groan, the way being short,
And piece the way out with a heavy heart."
The old eds. have "ought to have." All the compared eds. retain "have." Compare also J. C. iii. 1, 59,—

"If I could pray to move, prayers would move me."

2 Hooke. VI. iv. 7, 73,—

"Prayers and tears have mov'd me, gifts could never."

Note (11.) Act V. Scene 5, Line 10,—

"I have been studying how I may compare
This prison where I live unto the world:
And, for because the world is populous,
And here is not a creature but myself,
I cannot do it;—yet I'll hammer 't out.
My brain I'll prove the female to my soul,
My soul the father: and these two beget
A generation of still-breeding thoughts,
And these same thoughts people this little world;
In humors like the people of the world
For no thought is contented.—
Thoughts tending to ambition, they do plot
Unlikely wonders; how these vain weak nails
May tear a passage through the flinty ribs
Of this hard world, my ragged prison walls.—
Thus play I, in one person, many people,
And none contented."

The old eds. have,—

"In humors, like the people of this world."

"this" having been caught from just above in the preceding line. All the compared eds. retain the old text.

Note (12.) Ib. Line 52,—

"I wasted time, and now doth time waste me;
For now hath time made me his numbering clock:
My thoughts are minutes; and with sighs they jar
Their watches on unto the outward watch,
Mine eyes;
Whereto my finger, like a dial's point,
Is pointing still, in cleansing them from tears:
Now, sir, the sound that tells what hour it is
Are clamorous groans, which strike upon my heart,
Which is the bell: so sighs and tears and groans
Show minutes, hours, and times;—but my time
Runs posting on in Bolingbroke's proud joy,—
While I stand, fooling here, his Jack o' th' clock."

" they jar Their watches on unto," &c. "watches" =
minute-watches; so, in a double sense, in John iv. 1,
46,—

"And with my hand at midnight held your head,
And like the watchful minutes to the hour,
Still and anon cheer'd up the heavy time,
Saying, 'What lack you?' and 'Where lies your grief?'"

"jar on" = continue to jar, cease not to jar; so
1 Hy. VI. i. 2, 42,—

" I think, by some odd gimmors or device,
Their arms are set like clocks, still to strike on;
Else ne'er could they hold out so as they do."

The old eds. have,—

" Their watches on unto mine eyes, the outward Watch,"

The line is redundant, and probably by an error of the
transcriber. There has previously occurred a broken
line in this soliloquy, line 14,—

" and do set the word itself
Against the word:
As thus, 'Come, little ones;' and then again,"—

"a dial's point" = pointer, hand of the clock; so
1 Hy. IV. v. 2, 84,—

"If life did ride upon a dial's point,
Still ending at the arrival of an hour."
"the sound that tells—are clamorous groans"—
an inversion for, clamorous groans are the sound that
tells, &c.

"Show minutes, hours, and \textit{times};—but my time," &c.

\textit{times} = \textit{seasons}. \textit{my time} = my season—
the season that by right is mine—

"Runs posting on in Bolingbroke's proud joy,"

\textit{i.e.} is quickly passed by proud Bolingbroke in joy,—

"While I stand, fooling here, his Jack o' th' clock."

\textit{i.e.} while I stand his Jack o' th' clock [\textit{tell his hours}]
in my foolish fancies here. The quartos have "\textit{Show}
\textit{minutes, times, and hours}". The folio has "\textit{Show}
\textit{minutes, hours, and times}". All the compared eds.
print as the quartos. Dyce prints, "Their watches
to mine eyes"—the reading of the second folio. Dyce
and Singer print "the sounds that \textit{tell}".

Note (13.) \textit{Act V. Scene 5, Line 107,—}

"K. Rich. How now! What! mean'st death in this rude
assault?"

Villain, thy own hand yields thy death's instrument:

\texttt{[Snatching a weapon, and killing a servant.]}

The old eds. have,—

"How now? what means Death in this rude assault?"

All the compared eds. print (Singer and Staunton have
"\textit{How now}?"),—

"How now! what means death in this rude assault?"

But "\textit{in this rude assault}" is equivalent to \textit{by this},
&c. The same elliptical expression occurs in \textit{Lear ii. 2, 113},—
Cornwall. "What mean'st by this?"
The line following bears out the reading adopted; which is proposed in Staunton's note.

FIRST PART OF KING HENRY IV.

Note (1.) Act I. Scene 1, Line 5,—

"No more the thirsty entrance of this soil
Shall daub her lips with her own children's blood."

"entrance" = mouth; the two words are used indifferently. Compare John ii. 1, 450,—

"The mouth of passage shall we fling wide ope,
And give you entrance."

So "entrance of this sepulchre" (R. and J. v. 3, 141); "the vault to whose foul mouth" (R. and J. iv. 3, 34); "the entrance of his tent" (T. and C. iii. 3, 38); "the mouth o' the cell" (Temp. iv. 1, 216). Compare also Rich. II. i. 1, 104,—

"Which blood, like sacrificing Abel's, cries,
Even from the tongueless caverns of the earth."

which, like the present passage, is taken from Genesis iv. 10, 11,—

"the voice of thy brother's blood crieth unto me from the ground"—"the earth, which hath opened her mouth to receive thy brother's blood from thy hand."

and Numbers xvi. 32,—

"and the earth opened her mouth, and swallowed them up."

and so Rich. III. i. 2, 65,—

"Or earth, gape open wide and eat him quick,
As thou dost swallow up this good king's blood."
"soil" = land, country; "this soil" = England. So Rich. II. i. 3, 306,—

"Then, England's ground, farewell; sweet soil, adieu;
My mother, and my nurse, that bears me yet!"

1 Hy. VI. i. 5, 29,—

"Hark, countrymen! either renew the fight,
Or tear the lions out of England's coat;
Renounce your soil, give sheep in lion's stead."

John v. 1, 71,—

"Shall a beardless boy,
A cocker'd silken wanton, brave our fields,
And flesh his spirit in a warlike soil?"

All the compared eds. retain the old text, the Camb. eds. marking it as corrupt.

Note (2.) Act II. Scene 1, Line 84,—

"Tut! there are other Trojans that thou dreamest not of, the which, for sport sake, are content to do the profession some grace.
—-I am joined with no foot land-rakers, no long-staff sixpenny strikers, none of these mad mustachio purple-hued malt-worms; but with nobility and tranquillity, burgomasters and great signiors."

"burgomasters and great signiors." Compare M. of V. i. 1, 10,—

"Like signiors and richburghers on the flood."

Oth. i. 3, 76,—

"Most potent, grave, and reverend signiors,
My very noble and approved good masters."

The old eds. have "great Oneyers." In scenes of low comedy, Shakespeare uses words well known to his audience, and such as are to be found in the dramas, &c., of the time; if Peto meant to say great ones, he would, in all probability, have used the word,
as he uses nobility just before; no such word as "oneyers" has been met with elsewhere, and it seems a probable and not difficult misprint for signiers, which goes naturally with burgomasters, and is very appropriate to the prince who is alluded to. Continuing the passage,—

"such as can hold in, such as will strike sooner than speak, and speak sooner than drink, and drink sooner than pray."

"hold in" = be silent,—this is the "tranquility" with which Peto is joined; "none of these [your] mad mustachio purple-hued maltworms," who would let out over their liquor. "strike" = commit highway-robbery, as explained by "sixpenny strikers" above. "speak" = cry, stand! All the compared eds. retain "oneyers." For "these" = those, your, see Note (6), T. N.

Note (3.) Act II. Scene 4, Line 525,—

"No, my good lord; banish Peto, banish Bardolph, banish Poins: but, for sweet Jack Falstaff, kind Jack Falstaff, true Jack Falstaff, valiant Jack Falstaff, and therefore more valiant, being, as he is, old Jack Falstaff, banish not him thy Harry's company, banish not him thy Harry's company:—banish plump Jack, and banish all the world."

Delius omits the second "banish not him thy Harry's company." Dyce observes in his note, "Was not Pope right in rejecting this as an accidental repetition?"

But compare Act iv. 2, 73,—

"Tut, tut; good enough to toss; food for powder, food for powder; they'll fill a pit as well as better: tush, man, mortal men, mortal men."

Act v. 3, 55,—

"Ay, Hal; 'Tis hot, 'tis hot; there's that will sack a city."
M. W. W. ii. 2, 23,—

"Why, thou unconfinable baseness, it is as much as I can do to keep the terms of my honour precise: I, I, I myself sometimes, leaving the fear of God on the left hand, and hiding mine honour in my necessity, am fain to shuffle," &c.

Note (4.) Act III. Scene 1, Line 202,—

"Mort. I understand thy looks: that pretty Welsh
Which thou pourest down from these melting heavens
I am too perfect in; and, but for shame,
In such a parley should I answer thee.—
Glen. Nay, if you melt, then will she [needs] run mad."

Compare Lucrece, 1226,—

"But as the earth doth weep, the sun being set,
Each flower moisten'd like a melting eye;
E'en so the maid with swelling drops gan wet
Her circled eyne."

Oth. v. 2, 349,—

"of one whose subdu'd eyes,
Albeit unused to the melting mood,
Drop tears as fast as the Arabian trees," &c.

Rich. III. iv. 3, 7,—

"Melting with tenderness and mild compassion
Wept like two children."

3 Hy. VI. ii. 3, 46,—

"I, that did never weep, now melt with woe."

The old eds. have "swelling Heauens;" but Shake-
speare applies swelling not to the eyes of beauty, but to the tears;—as, above, "swelling drops." And

M. N. D. iv. i. 59,—

"And that same dow, which sometime on the buds
Was wont to swell like round and orient pearls,
Stood now within the pretty floweret's eyes."
ACT IV. SC. 1.] FIRST PART OF KING HENRY IV. 221

For the "melting heavens," compare A. and C. v. 2, 302,—

"Dissolve, thick cloud, and rain; that I may say,
The gods themselves do weep!"

For the "melting heavens," her eyes, compare Lear iv. 3, 32,—

"she shook
The holy water from her heavenly eyes."

Singer prints "welling," after Collier. The other compared eds. retain "swelling." The line 212, cited above, appears in the old eds.,—

"Nay, if you [thou] melt, then will she rumue madde."

some word (as needs) having dropped out. Dyce prints, after Capell, "quite mad;" the other compared eds. retain the old text.

"In such a parley should I answer thee."

i.e. In like parley = with tears.

Note (5.) Act IV. Scene 1, Line 50,—

"Were it good
To set the exact wealth of all our states
All at one cast? to set so rich a main
On the nice hazard of one doubtful hour?
It were not good; for therein should we read
The very bottom and the goal of hope,
The very list, the very utmost bound
Of all our fortunes."

"goal" = terminal mark, butt, end. So A. and C. iv. 8, 22,—

"and can
Get goal for goal of youth."

W. T. i. 2, 96, "But to the goal" = but to the end,
mark, I am aiming at. Compare with the present passage, 2 Hy. VI. v. 2, 78,—

"If you be ta'en, we then should see the bottom Of all our fortunes."

Oth. v. 2, 267,—

"Here is my journey's end, here is my butt, And very sea-mark of my utmost sail."

The old eds. have "the Soul of Hope." All the compared eds. retain "soul;" the Camb. eds. marking the passage as corrupt.

Note (6.) Ib. Line 61,—

"Wor. But yet I would your father had been here. The quality and head of our attempt Brooks no division: It will be thought By some, that know not why he is away, That wisdom, loyalty, and mere dislike Of our proceedings, kept the earl from hence: And think how such an apprehension May turn the tide of fearful faction, And breed a kind of question in our cause:—— This absence of your father's draws a curtain, That shows the ignorant a kind of fear Before not dreamt of.

Hot. You strain too far. I, rather, of his absence make this use: It lends a lustre and more great opinion, A larger dare to our great enterprize, Than if the earl were here; for men must think, If we, without his help, can make a head To push against a kingdom, with his help We shall o'erturn it topsy-turvy down."

"quality" = party, faction, cause. "head" = armed force. Compare Act iv. 3, 36,—

"Because you are not of our quality, But stand against us like an enemy."
2 *Hy. IV.* i. 3, 36,—

"Yes, if this present quality of war,
Indeed the instant action, a cause on foot,—"

A. and C. i. 2, 198,—

"who, high in name and power,
Higher than both in blood and life, stands up
For the main soldier: whose quality, going on,
The sides o' the world may danger: much is breeding," &c.

So *T. G. V.* iv. 1, 37, 58 (a euphemism),—

"This fellow were a king for our wild faction!"—

"— a man of such perfection
As we do in our quality much want."

*Temp.* i. 2, 192, in the sense of party, associates,—

"to thy strong bidding task
Ariel and all his quality."

*Ib.* iv. 1, 57, explains "all his quality,"—

"Now come, my Ariel! bring a corollary,
Rather than want a spirit."

"Head" for army is frequently used. Compare *Act iv.* 3, 103,—

"Hotspur. And in conclusion drove us to seek out
This head of safety."

And *Act iv.* 4, 25, which is explanatory of the present passage,—

"Arch. What with the sickness of Northumberland,
Whose power was in the first proportion,
And what with Owen Glendower's absence thence," &c.

"Sir M. But there is Mordake, Vernon, Lord Harry Percy,
And there's my Lord of Worcester and a head
Of gallant warriors, noble gentlemen.

Arch. And so there is: but yet the king hath drawn
The special head of all the land together."

The folio has,—

"The Qualitie and Heire of our Attempt."
The quarto, 1608, has "heaire;" the quartos, 1598, 1599, "haire." The misprint is an easy one, the final "e" being not unfrequently misprinted for final "d," as 2 Hy. IV., Induct. 35,—

"And this worn-eaten hole of ragged stone."

for "worm-eaten hold." All the compared eds. retain "hair." Compare also 2 Hy. IV. i. 3, 26,—

"Arch. It was young Hotspur's case at Shrewsbury.
L. Bard. It was, my lord; who lin'd himself with hope, Eating the air on promise of supply,
Flattering himself in project of a power
Much smaller than the smallest of his thoughts:
And so, with great imagination,
Proper to madmen, led his powers to death,
And, winking, leap'd into destruction."

and Act ii. 3, 32 (Lady Percy to Northumberland),—

"And him,—O wondrous him!
O miracle of men! him did you leave,
Second to none, unseconded by you,
To look upon the hideous god of war
In disadvantage; to abide a field
Where nothing but the sound of Hotspur's name
Did seem defensible: so you left him."

Worcester might well say of Northumberland's failure to appear,

"The quality and head of our attempt
Brooks no division."

Note (7.) Ib. Line 98,—

"All furnish'd, all in arms;
All plum'd like estridges that wing the wind;
Bating like eagles having lately bath'd."

Compare Bolingbroke's speech, Rich. II. i. 3, 61,—

"As confident as is the falcon's flight
Against a bird, do I with Mowbray fight."
John v. 2, 149,—
“the gallant monarch is in arms,
And like an eagle o'er his aery towers,
To souse annoyance that comes near his nest.”

Faery Queen, b. i. c. xi. s. 34,—
“At last she saw where he upstarted brave
Out of the well wherein he drench'd lay:
As eagle fresh out of the ocean wave,
Where he hath left his plumes all hoary gray,
And deck'd himself with feathers youthful gay;
Like eyas hawk up mounts unto the skies,
His newly-budded pinions to assay,
And marvels at himself still as he flies;
So new this new-born knight to battle new did rise.”

“estridges” are falcons, as is shown by the parallel passages, 3 Hy. VI. i. 4, 41,—
“So cowards fight when they can fly no further;
So doves do peck the falcon's piercing talons.”

A. and C. iii. 13, 197,—
“To be furious,
Is to be frighted out of fear; and in that mood
The dove will peck the estridge.”

“All plum'd like estridges” = as completely and gorgeously equipped, as the birds are in full plumage.

“that wing the wind”.

Compare Cymb. iv. 2, 348,—
“I saw Jove's bird, the Roman eagle, wing'd
From the spongy south to this part of the west.”

Lear iv. 6, 13,—
“The crows and choughs that wing the midway air.”

“Bating like eagles,” i.e. shaking their wings. Compare V. and A. 55,—
“Even as an empty eagle, sharp by fast,
Tires with her beak on feathers, flesh and bone,
Shaking her wings."
So R. and J. iii. 2, 14,—
"Hood my unmann'd blood, bating in my cheeks."
One of the principal uses of the hood was to prevent bating, which, though natural to the bird over its prey, after bathing, and when exulting, was also, when a constant habit, the mark of a worthless hawk. So T. S. iv. 1, 209,—
"these kites
That bate and beat."
So Hy. V. iii. 7, 122,—
"Orl. I know him to be valiant.—
Con. —— never any body saw it but his lackey; 'tis a hooded valour; and when it appears, it will bate."
with the play on bate, as a hawk, and bate = abate.
The old eds. have,—
"All plum'd like Estridges, that with the Winde Bayted like Eagles, having lately bath'd,"
Rowe made the correction "wing," which is adopted by Dyce and Staunton. Hanmer corrected "Bating" —a necessary correction, the action is a present one,—the eagle's wings, as the blood in Juliet's cheeks, are in fluttering motion,—not only capable of such, as might be the meaning of bated. Delius and Singer insert a comma after "Bated," and remove the comma after "Eagles." The Camb. eds. retain the old text, marking it as corrupt.

Note '(8.) Act V. Scene 2, Line 100,—
"O gentlemen, the time of life is short!
To spend that shortness basely were too long,
If life did ride upon a dial's point,
Still ending at th' arrival of an hour."
An if we live, we live to tread on kings;
If die, brave death, when princes die with us!
Now for our consciences, the arms are fair,
Where the intent of bearing them is just."
"Sound all the lofty instruments of war,
And by that music let us all embrace;
For here on earth, some of us never shall
A second time do such a courtesy."

Compare 3 Hy. VI. ii. 3, 42,—
"Now, lords, take leave until we meet again,
Where'er it be, in heaven or in earth."

Hy. V. iv. 3, 7,—
"God be wi' you, princes all; I'll to my charge:
If we no more meet till we meet in heaven,
Then, joyfully,——warriors all, adieu!"

The old eds. have "For heaven to earth,"—heaven an easy misprint for here on—which being made, "to" was a necessary addition. Warburton explains the old reading as "one might wager heaven to earth": a profanity out of keeping with the seriousness of the rest of the speech; and at variance, also, with the farewell speeches cited above, which look forward to a meeting in heaven, if not on earth; Hotspur's speech, in the old eds., seems to preclude this. The correction is by Singer; the other compared eds. retain the old text.

Note (9.) Act V. Scene 4, Line 81,—
"O Harry, thou hast robb'd me of my youth!
I better brook the loss of brittle life
Than those proud titles thou hast won of me;
They wound my thoughts worse than thy sword my flesh:—
But thoughts the slaves of life, and life time's fool,
And time that takes survey of all the world,
Must have a stop."
The above is the reading of the earliest quarto; and of Dyce, as also of Lettsom, who cites T. G. V. iii. 1, 141,—

"My thoughts do harbour with my Silvia nightly;
And slaves they are to me, that send them flying."

The second quarto and the folio have,—

"But thought's the slave of life,"

which is the reading of the other compared eds.

SECOND PART OF KING HENRY IV.

Note (1.) Induction, Line 33,—

"my office is
To noise abroad that Harry Monmouth fell &c.—
This have I rumour'd through the peopled towns
Between that royal field of Shrewsbury
And this worm-eaten hold of ragged stone."

Compare T. G. V. v. 4, 3,—

"This shadowy desert, unfrequented woods,
I better brook than flourishing peopled towns."

Hy. V. i. 2, 189,—

"teach
The act of order to a peopled kingdom."

A. L. I. v. 4, 149,—

"'Tis Hymen peoples every town."

The old eds. have "peasant-Townes"—but Rumour in so long a journey must have passed through populous towns, indeed, from her nature, have selected them; she says, line 15,—

"Rumour is a pipe
Blown by surmises, jealousies, conjectures,
And of so easy and so plain a stop
That the blunt monster with uncounted heads,
The still-discordant wavering multitude,
Can play upon it.”

The misplacing a hyphen is far from unfrequent in the folio. Dyce prints “pleasant.” The other compared eds. retain “peasant towns.”

Note (2.) Act I. Scene 3, Line 36,—

“Hast. But, by your leave, it never yet did hurt
To lay down likelihoods and forms of hope.
L. Bard. Yes, if this present quality of war,
Indeed the instant action, a cause on foot,
Lives so in hope, as in an early spring
We see the appearing buds;—” &c.

“quality” = faction, party; see Note (6.) 1 Hy. IV.
“action” = enterprise, so Act iv. 1, 172,—

“All members of our cause, both here and hence,
That are insinew’d to this action.”

Delius punctuates the passage as above. Dyce and Singer, after Johnson, print “Yes, in this.” Staunton and the Camb. eds. retain the old text, considering it corrupt.

Note (3.) Act II. Scene 4, Line 289,—

“Fal. Kiss me, Doll.
Prince. Saturn and Venus this year in conjunction!—
Poins. And, look, whether the fiery Trigon, his man, be not listing to his master’s old babbles, his note-book, his counsel-keeper.”

In Edward III. i. 2, 17, there is the same expression,—

“I’ll closely step aside,
And list their babble.”
The old eds. have,—

"be not lisp ing to his Master's old Tables,"

the misprint is similar to that in Hy. V. ii. 3, 17, folio,—

"and a Table of greene fields."

where all the compared eds., except Delius, print "and a' babbled of green fields." In the present passage all retain the old text.

Note (4.) Act III. Scene 1, Line 24,—

"Wilt thou upon the high and giddy mast
Seal up the ship-boy's eyes, and rock his brains
In cradle of the rude imperious surge,
And in the visitation of the winds,
Who take the ruffian billows by the top,
Curling their monstrous heads, and hanging them
With deafening clamour in the slippery shrouds,
That, with the hurly, death itself awakes?—
Can'st thou, O partial sleep, give thy repose
To the wet sea-boy in an hour so rude?"

Compare Hy. VIII. iv. 1, 71,—

"such a noise arose
As the shrouds make at sea in a stiff tempest,
As loud, and to as many tunes."

Per. iv. 1, 60;—

"Never was waves nor wind more violent;
And from the ladder-tackle washes off
A canvas-climber."

Hy. V. iii. Chorus, 8,—

"Upon the hempen tackle ship-boys climbing."

The visitation of the winds, with the deafening clamour of the seas striking the shrouds waken death, but not the wet sea-boy who sleeps in them. The old eds.
have "Clouds"—evidently a misprint,—the picture is of the boy asleep in spite of all the storm can do to drive sleep from him,—had the waves been hung in the clouds it would not have concerned him. There is also the play on hanging the ruffian billows by their monstrous heads in the slippery shrouds;—"slippery"—inapplicable to the clouds, but giving emphasis to the unsafe resting-place in the shrouds. The correction is by Pope, and is adopted by Dyce; the other compared eds. retain "clouds."

Note (5.)  Act III. Scene 2, Line 142,—

"Fal. Shadow, whose son art thou?  
Shad. My mother's son, sir.  
Fal. Thy mother's son! like enough; and thy father's shadow: so the son of the female is the shadow of the male: it is often so, indeed; but not of the father's substance."

"shadow" = reflexion, reflected image, so J. C. i. 2, 58,—

"And it is very much lamented, Brutus,  
That you have no such mirrors as will turn  
Your hidden worthiness into your eye,  
That you might see your shadow."

"male" = begetter. "substance" = body, used for the play on shadow and substance. "father" = legal, reputed father. The above is the reading of the folio, and so Delius. The quarto has "but much of the father's substance," which the Camb. eds. adopt. Dyce prints "not much of"—Singer and Staunton have "but not much of."

Note (6.)  Act IV. Scene 1, Line 24,—

"Mess. West of this forest, scarcely off a mile,  
In goodly form comes on the enemy;
And, by the ground they hide, I judge their number
Upon or near the rate of thirty thousand.

Mowb. The just proportion that we gave them out.
Let us softly on, and face them in the field."

Compare J. C. v. 1, 16,—

"Mess. Prepare you, generals:
The enemy comes on in gallant show;
Their bloody sign of battle is hung out,
And something to be done immediately.
Ant. Octavius, lead your battle softly on,
Upon the left hand of the even field."

Ham. iv. 4, 8,—

Enter Fortinbras, a Captain, and Soldiers, marching.
"Fort. Go softly on."

Here the folio misprints "Go safely on."—the quartos have "softly." In the present passage the old eds. have "Let us sway on"—but to sway is not a voluntary movement in a body of men. Compare 3 Hen. VI. ii. 5, 5,—

"This battle fares like to the morning's war,
When dying clouds contend with growing light.—
Now sways it this way, like a mighty sea
Forc'd by the tide to combat with the wind;
Now sways it that way, like the self-same sea
Forc'd to retire by fury of the wind."


"The left side of the enemy was compelled to sway a good way back and give ground."

To advance softly appears to have been a military term
＝ march in slow time. All the compared eds. retain "sway." Brutus uses the word "gently," J. C. iv. 2, 31,—

"Hark! he is arrived.
March gently on to meet him."
ACT IV. SC. 1.] SECOND PART OF KING HENRY IV. 233

Note (7.) Ib. Line 50,—

"Wherefore do you so ill translate yourself
Out of the speech of peace, that bears such grace,
Into the harsh and boisterous tongue of war;
Turning your books to graves, your ink to blood,
Your pens to lances, and your tongue divine
To a loud trumpet and a point of war?"

There is an inversion of the order of these changes:
the tongue becomes the trumpet sounding the charge;
the pens become lances; the ink is turned to blood;
and the books of life, to the graves of death. Compare
the next scene, line 10,—

"My Lord of York, it better show'd with you,
When that your flock, assembled by the bell,
Encircled you to hear with reverence
Your exposition on the holy text,
Than now to see you here an iron man,
Cheering a rout of rebels with your drum,
Turning the word to sword, and life to death."

"the word" and "sword" are figures for churchman
and soldier, as in M. W. W. iii. 1. 44,—

"What, the sword and the word! do you study them both,
master parson?"

"and life to death" = and the words or book of life to
the wounds of death, or, simply, "your books to
graves." Dyce and Staunton, after Steevens, change
"graves" to "greaves"—Singer, after Warburton, to
"glaives." Delius and the Camb. eds. retain "graves;"
the latter marking the text as corrupt.

Note (8.) Ib. Line 71,—

"I have in equal balance justly weigh'd
What wrongs our arms may do, what wrongs we suffer,
And find our griefs heavier than our offences."
We see which way the stream of time doth run,
And are enforc'd from our most quiet hours
By the rough torrent of occasion."

Compare earlier in this speech, line 55,—

"we are all diseas'd;
And with our surfeiting and wanton hours,
Have brought ourselves into a burning fever."

and 1 Ht. IV. v. 1, 25,—

"Wor. Hear me, my liege:
For mine own part, I could be well content
To entertain the lag-end of my life
With quiet hours; for I do protest,
I have not sought the day of this dislike."

The folio has "most quiet there" (the passage is not in the quarto). Warburton and Hanmer corrected "sphere," which Dyce, Singer, and Delius adopt. But Shakespeare never uses sphere in a sense applicable here. Staunton and the Camb. eds. retain "there."

Note (9.) Ib. Line 94,—

"West. When ever yet was your appeal denied?
Wherein have you been galled by the king?
What peer hath been suborn'd to grate on you;—
That you should seal this lawless bloody book
Of forg'd rebellion with a seal divine?—

Arch. My brother general, the commonwealth—
To brother born an household cruelty—
I make my quarrel in particular.

West. There is no need of any such redress;
Or if there were, it not belongs to you."

"My brother general," &c., i.e. my common brother, the commonwealth—to him who is born a brother a family cruelty—I make
a personal cause of my common brother, the general weal, now a common wrong to each brother of the family. The folio omits the line "To brother born", &c. Warburton explained "brother general" as the commonwealth, but otherwise his explanation is not satisfactory. Johnson considered that the death of the archbishop's brother is alluded to; this fact is mentioned by Worcester, 1 Hy. IV. i. 3, 271,—

"The archbishop"—"who bears hard
His brother's death at Bristol, the Lord Scroop."

but Westmoreland's reply disproves this. Westmoreland tries to get from the archbishop some cause why he personally was in arms; but he is put off with a general reason. Had the brother's death been named, no doubt Westmoreland had an answer ready: he seems to ask, like Macduff (Macb. iv. 3, 196),—

"What concern they?
The general cause? or is it a fee-grief
Due to some single breast?"

The character of the archbishop is shown in Act i. 3, 87, 97,—

"The commonwealth is sick of their own choice;——
[ Bolingbroke.]

So, so, thou common dog, didst thou disgorge
Thy glutton bosom of the royal Richard," &c.

Compare with the present passage, Cor. ii. 3, 102,—

"I will, sir, flatter my sworn brother, the people, to earn a dearer estimation of them."

Tim. iv. 3, 159,—

"Of him that, his particular to foresee,
Smells from the general weal."
"nor doth the general care
Take hold on me, for my particular grief," &c.
The Camb. eds. mark the passage as corrupt, and it is so considered by Dyce, Singer, and Staunton.

KING HENRY V.

Note (1.) Act I. Scene 2, Line 72,—
"Hugh Capet also,—who usurp'd the crown,—
To face his title with some shows of truth,
Though, in pure truth, it was corrupt and naught."

Compare line 16,—
"With opening titles miscreate, whose right
Suits not in native colours with the truth."

1 Hy. IV. v. 1, 74,—
"To face the garment of rebellion
With some fine colour that may please the eye."

John iv. 2, 10,—
"To guard a title that was rich before."

Compare also 1 Hy. IV. i. 3, 109,—
"Never did bare and rotten policy
Colour her working with such deadly wounds."

"bare" quartos, Johnson and Singer; "base" folio, and other compared eds. 2 Hy. IV. iv. 1, 39,—
"to dress the ugly form
Of bare and bloody insurrection
With your fair honours."

"bare," Dyce; old eds. "base," and so other compared eds. In the present passage "some shows"
requires a verb like face, guard, or dress. The quartos have "To fine," the folio "To find."; Singer and Staunton print "fine," explaining it, after Steevens, "to make it showy or specious;"—but to fine has no such meaning in Shakespeare, nor has any authoritative example been adduced from other authors. Dyce also prints "fine," but in his note prefers Johnson's suggestion "line;" this, however, does not suit with "some shows." Delius and the Camb. eds. print "find."

Note (2.) Ib. Line 94,—
"Howbeit they would hold up this Salique law
To bar your highness claiming from the female;
And rather choose to hide them in a net
Than amply to unbar their crooked titles
Usurp'd from you and your progenitors."

"unbar" = open. So Cymb. v. 4, 8,—
"By the sure physician, death, who is the key
To unbar these locks."

Compare Act i. 1, 86,—
"Save that there was not time enough to hear,—
The several and unhidden passages
Of his true titles."

"unhide" = discover, lay open; so P. Fletcher, Piscatory Eclogues, Ec. 5 (Richardson, Dict.),—
"If thou desir'st my help, unhide the sore."

There is a play on "To bar your highness" and "to unbar their crooked titles." "unbar" is also opposed to "hide." The folio has "imbarre," an evident misprint for "unbarre." The first two quartos have "imbace," the third quarto "embrace." Warburton corrected "imbare," which Dyce adopts "for want of
a better lection;” and so Singer, Staunton, and Delius. The Camb. eds. print “imbar.” “amply” fully agrees with “unbar.” Steevens suggests “unbar,” but does not adopt it. To unbolt is similarly used Tim. i. 1, 51,—

"Painter. How shall I understand you?
Poet. I will unbolt to you."

Note (3.) *ib. Line 111,—

"O noble English, that could entertain
With half their forces the full pride of France,
And let another half stand laughing by,
All out of work and cold for action!"

"cold for action,"—cold = not heated, or blown,—cool; and therefore, as reserves, in fit state for action, if wanted. Cold has a similar sense here as in John iii. 1, 105,—

"The grappling vigour and rough frown of war
Is cold in amity."

i.e. no longer heated by action, as Troilus (T. and C. iv. 5, 106),—

"For Hector, in his blaze of wrath, subscribes
To tender objects; but he, in heat of action,
Is more vindicative than jealous love."

Note (4.) *ib. Line 175,—

"West. For once the eagle England being in prey,
To her unguarded nest the weasel Scot
 Comes sneaking, and so sucks her princely eggs,
Playing the mouse in absence of the cat.—
Exe. It follows, then, the cat must stay at home:
Yet that is not a forc'd necessity,
Since we have locks to safeguard necessaries,
And petty traps to catch the petty thieves."
While that the armed hand doth fight abroad,
Th' advised head defends itself at home."
The folio has "but a crush'd necessity"—the quartos "but a curs'd"—both crush'd and curs'd are plainly misprints for some other word; forc'd is suggested by the word "necessity." The misprint but for not is by no means unfrequent in the old eds. The whole drift of the passage requires the reading given above. The old eds. have "pretty traps;" compare Cor. i. 1, 122,—

"The kingly-crowned head, the vigilant eye,
The counsellor heart, the arm our soldier,
Our steed the leg, the tongue our trumpeter,
With other muniments and petty helps."

Dyce prints "curs't necessity;" the other compared eds. retain "crush'd." All retain "pretty traps;" Steevens proposed "petty." Mason corrected not for "but."

Note (5.) Ib. Line 180,—

"West. For government, through high, and low, and lower, Put into parts, doth keep in one concenct, Congreeing in a full and natural close, Like music.
Cant. Therefore doth heaven divide The state of man in divers functions, Setting endeavour in continual motion; To which is fixed, as an aim or butt, Obedience."

The olds eds. have "though high"—which all the compared eds. retain. Compare T. and C. i. 3, 110, 127,—

"How could communities—
But by degree, stand in authentic place?
Take but degree away, untune that string,
And, hark, what discord follows! each thing meets
In mere oppugnancy."

"And this neglection of degree it is
That by a pace goes backward, with a purpose
It hath to climb. The general's disdain'd
By him one step below, he by the next,
That next by him beneath; so every step," &c.

"degree" — respect to authority, obedience "through
high, and low, and lower."

Note (6.) Act II. Chorus, Line 31,—

"Linger your patience on, and well digest
Th' abuse of distance to enforce a play."

Compare Act v. Chorus, 44,—

"Then brook abridgment; and your eyes advance,
After your thoughts, straight back again to France."

Tempest, Epilogue, 14,—

"Now I want
Spirits to enforce, art to enchant."

The folio has (the passage is not in the quartos),—

"and wee'l digest
Th' abuse of distance; force a play."

Dyce prints, after Pope,—

"and well digest
Th' abuse of distance, while we force a play."

Singer adopts "well." The other compared eds. retain the old text; the Camb. eds. marking it as corrupt.

Note (7.) Act II. Scene 4, Line 57,—

"Whiles that his mounting sire, on mountain standing,
Up in the air, crown'd with the golden sun."

Compare L. L. L. iv. 1, 4,—
"Was that the king, that spurr'd his horse so hard
Against the steep uprising of the hill?—
Whoce'er a' was, a' show'd a mounting mind."

Rich. II. v. 1, 56,—
"Northumberland, thou ladder where-withal
The mounting Bolingbroke ascends my throne."

John i. 1, 206,—
"But this is worshipful society
And fits the mounting spirit like myself."

1 Hy. VI. iv. 7, 15,—
"Into the clustering battle of the French;
And in that sea of blood my boy did drench
His over-mounting spirit."

And in this play (Act iv. 1, 111),—
"though his [the king's] affections are higher mounted than ours, yet, when they stoop, they stoop with the like wing."

A hawk is said to be at her mounty or monté i.e. her highest pitch. The old eds. have "mountain sire" —the correction is by Theobald; all the compared eds. retain the old text. Shakespeare does not make his heroes to "o'ertop old Pelion"; he uses the figure of mountain applied to corporal vastness. 1 Hy. IV. ii. 4, 250,—
"These lies are like their father that begets them; gross as a mountain."

M. W. W. iii. 5, 18,—
"Falstaff. I should have been a mountain of mummy."

Ib. ii. 1, 81,—
"Mrs. Page. I had rather be a giantess, and lie under Mount Pelion" [Falstall].

C. of E. iv. 4, 158,—
"the mountain of mad flesh that claims marriage of me."
We have also *mountain* applied in a contemptuous sense (Act iv. 4, 20),—

"Thou damned and luxurious *mountain* goat."

and *M. W. W.* i. 1, 164,—

"Ha, thou *mountain*-foreigner!"

Note (8.) *Act III. Chorus, Line 11,—*

"Behold the threaden sails,
*Blown* with th' invisible and creeping wind,
*Draw* the huge bottoms through the furrow'd sea."

Compare 3 *Hy. VI.* ii. 6, 35,—

"As doth a *sail*, *fill'd* with a fretting gust,
*Command* an argosy to *stem* the waves."

*Pericles,* v. 1, 256,—

"toward Ephesus
Turn our *blown* sails."

The old eds. have "*Borne with*"—but this is not in Shakespeare's manner,—"*the huge bottoms*" are borne,—the *threaden sails* could only be borne away from the masts, carried away. Compare *C. of E.* i. 1, 103,—

"We were encounter'd by a mighty rock;
Which being violently *borne* upon,
Our helpful ship was splitted in the midst."

And so by giving the ship, as it were, power of motion (*C. of E.* iv. 1, 87),—

"Master, there is a bark of Epidamnum
That stays but till her owner comes aboard,
And then, sir, she *bears* away:—
The ship is in her trim; the merry *wind*
*Blows* fair from land."

The correction is by Collier. All the compared eds. retain "*Borne.*"
Note (9.)  Act III. Scene 2, Line 26,—

"Pist. Good bawcock, bate thy rage; use lenity, sweet chuck!

Nym. These be good humours! your honour runs bad humours."

Compare Act ii. 1, 127,—

"The king hath run bad humours on the knight."

M. W. W. i. 3, 86,—

"I will run no base humour."

C. of E. iv. 1, 57,—

"Fie! now you run this humour out of breath."

The old eds. have "wins bad humours." Compare for a similar misprint, Ham. i. 3, 109,—

"Or—not to crack the wind of the poor phrase, Running it thus;"

where the quartos have "Wrong it," the folio "Roaming it," all the compared eds. printing "Running," except Singer, who has "wronging." In the present passage all retain "wins," except Dyce, who adopts "runs," the correction of Capell.

Note (10.)  Act III. Scene 5, Line 14,—

"I will sell my dukedom, To buy a slobbery and a dirty farm In that nook-shotten isle of Albion."

"nook-shotten" = thrown in a corner—Staunton's suggestion. Compare A. L. I. ii. 3, 42,—

"And unregarded age in corners thrown."

Cymb. iii. 4, 141,—

"Hath Britain all the sun that shines? Day, night, Are they not but in Britain? I' the world's volume Our Britain seems as of it, but not in 't; In a great pool a swan's nest."
A. and C. iv. 6, 6,—

"the three-nook'd world
Shall bear the olive freely."

Note (11.) Act IV. Chorus, Line 26,—

"The poor condemned English,
Like sacrifices, by their watchful fires
Sit patiently, and inly ruminate
The morning's danger; and their gesture sad,
And fasting lank-lean cheeks, and war-worn coats,
Presenteth them unto the gazing moon
So many horrid ghosts."

Compare 1 Hy. VI. i. 2, 7,—

"At pleasure here we lie near Orleans;
Otherwhiles the famish'd English, like pale ghosts," &c.

And this play, Act iv. 2, 16,—

"Do but behold yon poor and starved band."

And Chorus, line 41,—

"That every wretch, pining and pale."

The folio, which alone contains this passage, has,—

"and their gesture sad,
Investing lanke-leane Cheekes."

There is nothing in the description, as it stands in the folio, to convey the idea of the famine they suffered,—

"Ay, but these English are shrewdly out of beef" (Act iii. 7, 163). "fasting lank-lean cheeks" is as necessary as "war-worn coats." The correction is by Heath. All the compared eds. retain "investing." Dyce and the Camb. eds. remove the comma of the folio after "gesture sad." The folio has "Presented," which is corrected by all to "Presenteth." We may compare also R. and J. v. 1, 69,—

"famine is in thy cheeks."
Note (12.) Act IV. Scene 1, Line 262,—

"And what art thou, thou idol Ceremony?
What kind of god art thou, that suffer'st more
Of mortal griefs than do thy worshippers?
What are thy rents? what are thy comings in?
O Ceremony, show me thy worth!
What is thy soul of adoration?
Art thou aught else but place, degree, and form,
Creating awe and fear in other men?"

Compare line 4 of this scene,—

"There is some soul of goodness in things evil,
Would men observingly distil it out."

"some soul of goodness" = some good essence,—in like manner "thy soul of adoration" = thy essence adoration, i.e. adoration which is thy essence. For this use of "of," see Note (4), R. and J. Dyce and Staunton print after Johnson,—

"What is thy soul, O Adoration?"

The other compared eds. retain the text of the folio; the Camb. eds. marking it as corrupt. The passage is not in the quartos. The folio has the misprint "Odoration"—corrected in the second folio and by all the compared eds.

Note (13.) Act IV. Scene 2, Line 49,—

"their poor jades
Lob down their heads, dropping their hides and hips,
The gum down-roping from their pale-dead eyes,
And in their stale dull mouths the gimmal-bit
Lies foul with chew'd grass, still and motionless."

The old eds. have "pale"—probably caught from the line above. In T. and C. ii. 2, 79, folio,—

"Whose youth and freshness
Wrinkles Apollo's, and makes stale the morning."
appears in the quarto "makes pale." In the present passage all the compared eds. retain "pale."

Note (14.) Act IV. Scene 3, Line 24,—

"No, my fair cousin:
If we are mark'd to die, we are enow
To do our country loss: and if to live,
The fewer men, the greater share of honour.
God's will! I pray thee, wish not one man more.
By heaven, I am not covetous for gold", &c.

Here the old eds. have "By Jove"—a substitute for the Divine name removed as directed by the Act; the passage (Act iv. 1, 3), which has escaped expurgation,—

"God Almighty!
There is some soul of goodness in things evil."

can leave little doubt of this. There is now no reason why the absurdity "Jove" should disfigure the text. Similarly, in 2 Hy. VI. iv. 10, 43, we find in the folio,—

"I pray God I may never eat grass more."

and line 62,—

"I beseech Jove on my knees thou may'st be turned to hobnails."

Here all the compared eds., except Delius, alter Jove to God, that being the reading of The Contention in the corresponding passage. In the present passage all the compared eds. retain "Jove."

Note (15.) To. Line 104,—

"Mark then a bounding valour in our English,
That being dead, like to a bullet's grazing,
Break out into a second course of mischief,
Killing in relapse of mortality."
ACT IV. SC. 7.]      KING HENRY V. 247

Compare Rich. II. i. 2, 58,—
"Yet one word more: grief boundeth where it falls,
Not with the empty hollowness, but weight:
I take my leave before I have begun,
For sorrow ends not when it seemeth done."
The folio has "abounding," the quartos "abundant."
The correction is by Theobald. All the compared eds. print "abounding." The old eds. have "erasing," corrected in the second folio to "grazing," and so all the compared eds.

Note (16.) Act IV. Scene 4, Line 4,—
"Pist. Yield, cur!
Fr. Soldier. Je pense que vous ëtes le gentilhomme de bonne qualité.
Pist. Quality! cality! construe me, art thou a gentleman?"
The folio has (the passage is not in the quartos),—
"Qualitie calmie custure me."
The correction is by Warburton, and, indeed, almost suggests itself,—Pistol, not unnaturally, misunderstands the Frenchman to say he is a gentleman of quality. Staunton adopts Warburton's correction. The Camb. eds. retain the old text, marking it as corrupt. The other compared eds. print after Malone, part of an Irish song,—
"Quality! Callino, castore me!"

Note (17.) Act IV. Scene 7, Lines 74, 85,—
"Mont. I come to thee for charitable license,
That we may wander o'er this bloody field
To look our dead, and then to bury them."
"O, give us leave, great king,
To view the field in safety, and dispose
Of their dead bodies."
Compare 1 *Hy. VI.* iv. 7, 56,—

"Enter Sir William Lucy, a French Herald preceding.

Lucy. I come to know what prisoners thou hast ta'en, And to survey the bodies of the dead."

The folio has (not in quartos),—

"To booke our dead."

The correction is by Collier, and is adopted by Dyce and the Camb. eds. The other compared eds. retain "book." For similar use of "look," compare *A. W.* iii. 6, 115,—

"I must go look my twigs."

*M. W.* W. iv. 2, 79,—

"I will look some linen for your head."

*A. L. I.* ii. 5, 34,—

"He hath been all this day to look you."

*A. and C.* iii. 11, 53,—

"By looking back what I have left behind."

*Lear* iii. 3, 15, folio, "I will looke him;" quartos, "I will seek him." And so *Every Man out of his Humour,* Act v. sc. 3,—

"His dog, sir? he may look his dog, sir,—I saw none of his dog, sir."

Note (18.) *Act V. Scene 2, Line 42,—*

"Why that the naked, poor, and mangled Peace, Dear nurse of arts, plenty, and joyful births, Should not, in this best garden of the world, Our fertile France, put up her lovely visage? Alas, she hath from France too long been chas’d! And all her husbandry doth lie on heaps, Corrupting its own fertility. Her vine, the merry cheerer of the heart, Unpruned lies; her hedges even-pleach’d,
Like prisoners wildly overgrown with hair,
Put forth disorder'd twigs."

The folio (not in quartos) has "Unpruned dies;" but the whole context shows that we should read "lies"—as in "all her husbandry doth lie on heaps." The figure is that, as in war the produce of her soil has grown to wildness from neglected culture, so her youth are growing up savages from neglected education. Neither youth nor vines are dead, but only uncultivated. Both are full of rank life, and grow to wildness. The correction is by Warburton. All the compared eds. retain "dies."

Note (19.) _Ib. Line 55,—_

"her fallow leas
The darnel, hemlock, and rank fumitory,
Doth root upon, while that the coulter rusts,
That should deracinate such savagery.
The even mead, that erst brought sweetly forth
The freckled cowslip, burnet, and green clover,
Wanting the scythe, all uncorrected, rank,
Conceives by idleness."

"And as our vineyards, fallows, meads, and hedges,
Defective in their nurtures, grow to wildness,
Even so our houses, and ourselves and children,
Have lost, or do not learn for want of time,
The sciences that should become our country;
But grow like savages."

The folio has "Defectiue in their natures"—evidently a misprint,—their natures are not defective, the wild growth is as natural without nurture as the cultivated growth is with it. The agriculture of France was suspended by war, but her soil and its produce was not like Caliban (_Temp. iv. 1, 189_),—
on whose nature
Nurture can never stick."
The correction is by Theobald (Warburton). All the compared eds. retain "natures." The folio has, line 35, "plenties," retained by all the compared eds. but Dyce, who prints "plenty." The folio has also, line 50, "withall uncorrected," and line 54, "And all," corrected by all the compared eds. to "all" and "as."

Note (20.) Ib. Line 82,—
"I have but with a cursorary eye
O'erglanc'd the articles: pleaseth your grace
T' appoint some of your council presently
To sit with us once more, with better heed
To re-survey them, we will suddenly
Pass our direct and peremptory answer."

Compare 2 Hy. IV. iv. 2, 52,—
"Pleaseth your grace to answer them directly
How far forth you do like their articles."
The old eds. have,—
"Passe our accept and peremptorie Answer."
All the compared eds. retain "accept", and, except Dyce and the Camb. eds., insert a comma after it.

Note (21.) Ib. Line 161,—
"And while thou livest, dear Kate, take a fellow of plain and uncoined constancy; for he perforce must do thee right, because he hath not the gift to woo in other places: for these fellows of infinite tongue, that can rhyme themselves into ladies' favours, they do always reason themselves out again."

"uncoined,"—coined = having the property of uttering counterfeit coin, full of love's forgeries. Compare Cymb. ii. 5, 5,—
"some coiner with his tools
Made me a counterfeit."

Lear iv. 6, 83,—
"No, they cannot touch me for coining."

Ham. iii. 4, 137,—
"This is the very coinage of your brain."

So "uncoined" is the opposite, i.e. that has no property of uttering counterfeits; that is, unskilled in love's forgeries; one that "hath not the gift to woo in other places," i.e. elsewhere. "for these fellows" = as for those, or your fellows,—see Note (6), T. N. "reason themselves out again," i.e. find a reason for leaving them.

FIRST PART OF KING HENRY VI.

Note (1.) Act I. Scene 2, Line 19,—
"Charles. What towns of any moment but we have?
At pleasure here we lie near Orleans;
Otherwhiles the famish'd English, like pale ghosts,
Faintly besiege us one hour in a month."

"Sound, sound alarum! we will rush on them.
Now for the honour of the true-born French!"

[They are beaten back by the English with great loss.
"Charles. Who ever saw the like? what men have I!
Dogs! cowards! dastards!"

Compare Rich II. i. 3, 309,—
"Though banish'd, yet a true-born Englishman."

and this play, Act ii. 4, 27,—
"Let him that is a true-born gentleman."

The terms applied by Charles after the repulse support
the reading "true-born." The folio has "forlorn," which the context shows to be a misprint. Shakespeare does not employ free-born. Base-born occurs twice in 2 Hy. VI. and once in 3 Hy. VI., and in these instances only. All the compared eds. retain "forlorn."

Note (2.) Act I. Scene 4, Line 16,—

"Master-Gunner. Sirrah, thou know'st how Orleans is besieg'd
And how the English have the suburbs won.

Son. Father, I know; and oft have shot at them,
How'ever, unfortunate, I miss'd my aim.

M. Gun. But now thou shalt not. Be thou rul'd by me:—
The prince's espials have informed me
How the English, in the suburbs close intrench'd,
Wont through a secret grate of iron bars
In yonder tower, to overpeer the city.—
To intercept this inconvenience,
A piece of ordnance 'gainst it I have plac'd,
Aim'd fully even; these three days have I watch'd
If I could see them; now, boy, do thou watch,
For I can stay no longer.—

Son. Father, I warrant you; take you no care;
I'll never trouble you, if I may spy them."

"fully" = completely, perfectly, as (A. and C. iv. 9, 33) "our hour is fully out." "even" = straight, in a straight line. So John ii. 1, 576,—

"The world, who of itself is peised well,
Made to run even upon even ground."

1 Hy. IV. iii. 1, 114,—

"And then he [the Trent] runs straight and even."

"Aim'd fully even."—the reverse of "thou aimest all awry" (2 Hy VI. ii. 4, 58). The above is the reading of the second folio, except that it has "And fully even."
It is evident, however, from the father's "now thou shalt not [miss thy aim]," and the son's "I'll never trouble you if I may spy them," that his father tells him the piece was perfectly aimed. The first folio has,—

"And even these three days have I watcht."

Delius and Staunton print as the second folio. Dyce, Singer, and the Camb. eds. print as the first folio. Dyce considers the text corrupt. The folio has a comma after "plac'd,"—all the compared eds. have a semicolon.

Note (3.)  
Ib. Line 95,—

"He beckons with his hand, and smiles on me,  
As who should say 'When I am dead and gone,  
Remember to avenge me on the French.'—  
Plantagenet, I will; and, like to Nero,  
Play on the lute, beholding the towns burn."

Compare T. N. v. 1, 121,—

"Why should I not, had I the heart to do it,  
Like to the Egyptian thief, at point of death,  
Kill what I love?"

The folio has merely "and like thee," the second folio has "and Nero-like will." Malone reads "and like thee, Nero," and so the compared eds. print, except Dyce, who, dropping the word "will," reads with the second folio. "As who should say," i.e. As if he would say,—see Note (2), M. of V.

Note (4.)  
Act III. Scene 3, Line 47,—

"Look on thy country, look on fertile France,  
And see the cities and the towns defac'd  
By wasting ruin of the cruel foe!"
As looks the mother on her lovely babe
When death doth close his tender dying eyes,
See, see the pining malady of France."

Compare Hy. V. v. 2, 37,—

"Why that the naked, poor, and mangled Peace,—
Should not in this best garden of the world
Our fertile France, put up her lovely visage?"

The babe is lovely, as representing France; it is dying, as representing the life of France suspended by war.
The folio has "lowly." "Printers frequently confound 'lovely' and 'lowly.'"—Dyce, who prints "lovely."
The other compared eds. retain "lowly." In 2 Hy. VI. iv. 1, 49, "Obscure and lowly swain"—the folio has "lowsie."

Note (5.) Act IV. Scene 4, Line 19,—

"Lucy. Whither, my lord? from bought and sold Lord Talbot;
Who, ring'd about with bold adversity,
Cries out for noble York and Somerset,
To beat assailing death from his weak legions:
And whiles the honourable captain there
Drops bloody sweat from his war-wearied limbs,
And, in disadvantage lingering, looks for rescue,
You, his false hopes, the trust of England's honour,
Keep off aloof with worthless emulation."

Compare 2 Hy. IV. ii. 3, 36, 12,—

"And him,—O wondrous him!
O miracle of men!—him did you leave,
Second to none, unseconded by you,
To look upon the hideous god of war
In disadvantage; to abide a field
Where nothing but the sound of Hotspur's name
Did seem defensible:—so you left him."

"When your own Percy, when my heart's dear Harry,
Threw many a northward look to see his father
Bring up his powers; but he did long in vain.
Who then persuaded you to stay at home?
Then were two honours lost.”

_Cor. i. 6, 49,—_
“...We have at disadvantage fought.”

The folio has “in advantage”—the correction is by Lettsom, and is adopted by Dyce. The other compared eds. retain “advantage.” Staunton proposes “disadvantage.” Drayton uses “dissadvantageous” (Richardson, Dict.).

**Note (6.)** _Act IV. Scene 7, Line 3,—_

“Triumphant Death, smear’d with captivity,
Young Talbot’s valour makes me smile at thee.”

“captivity” = captives, number of captives, _i.e._ slain men, _the captives of Death._ Compare _John ii._ 1, 352,—

“O, now doth Death line his dead chaps with steel;
The swords of soldiers are his teeth, his fangs;
And now he feasts, mousing the flesh of men.”

“smear’d”—a term taken from the chase; compare _John ii._ 1, 321,—

“And, like a jolly troop of huntsmen, come
Our lusty English, all with _purpled hands_,
Dyed in the _dying slaughter_ of their foes.”

_J. C._ iii. 1, 206,—

“Here wast thou bay’d, brave hart;
Here didst thou fall; and here thy hunters stand,
_Sign’d in thy spoil, and crimson’d in thy slaughter [lethe].”

Brutus observes this custom after the death of _Cæsar_,

_J. C._ iii. 1, 105,—

“Stoop, Romans, stoop,
And let us _bathe our hands_ in _Cæsar’s blood_
Up to the elbows, and _besmear_ our swords.”
So King Philip says (in a figure), *John* iii. 1, 234,—

"No longer than we well could *wash our hands,*—
Heaven knows, they were *besmear'd* and *overstain'd*
With *slaughter's pencil.*"

Compare also *The Two Noble Kinsmen*, i. 4,—

"By th' helm of Mars, I saw them in the war—
Like to a pair of lions *smear'd* with *prey.*"

Note (7.) *Act V. Scene 3, Line 71,*—

"Wilt thou be daunted at a woman's sight?
Ay, beauty's princely majesty is such,
Confounds the tongue, and makes the senses *naught.*"

Compare *Lucrece*, 290,—

"That eye which looks on her *confounds* his *wits.*"

and Orlando in *A. L. L. i. 2*, 262,—

"Can I not say, I thank you? *My better parts*
*Are all thrown down*, and that which here stands up
*Is but a quintain, a mere lifeless block.*"

The folio has "the senses *rough.*" Hanmer corrected "*crouch,*" which Dyce and Singer adopt. The other compared eds. retain "*rough.*"

SECOND PART OF KING HENRY VI.

Note (1.) *Act I. Scene 1, Line 253, 239,*—

"*A day will come when* York shall claim his own;
And *therefore* I will take the Nevil's parts,
And make a show of love to proud *Duke Humphrey,*
And, *when I spy advantage,* claim the crown.—
Then, York, be still awhile, *till time do serve:*—
*Till,* Henry surfeiting in joys of love
With his new bride and England's dear-bought queen,
Duke Humphrey with the peers be fall’n at jars:
Then will I raise aloft the milk-white rose,
With whose sweet smell the air shall be perfum’d;
And in my standard bear the arms of York.”

The folio has “And Humphrey”—the compositor having caught “And” from three lines below, the line above in both cases beginning with “With.” All the compared eds. print “And Humphrey,” and all insert a comma after Henry.

Note (2.) Act II. Scene 1, Line 26,—
“What, cardinal, is your priesthood grown peremptory?
Tantæ animis cælestibus iræ?
Churchmen so hot? good uncle, hide such malice:
With such holiness can you not do it?”

The folio has “can you doe it?”—“not” having evidently dropped out. The correction is by Warburton. Dyce prints,—
“For with such holiness well can you do it.”

Staunton prints “can you doie?”—taken from The First Part of the Contention, corresponding passage, quarto, 1594; the quarto, 1619, has “can you do’t.” The other compared eds. retain the old text.

Note (3.) Act II. Scene 3, Line 46,—
“Thus droops this lofty pine, and hangs his sprays;
Thus Eleanor’s pride dies in her highest days.”

Compare Act i. 2, 43,—
“Glo. Art thou not second woman in the realm,
And the protector’s wife, belov’d of him?
Hast thou not worldly pleasure at command,
Above the reach or compass of thy thought?
And wilt thou still be hammering treachery,
To tumble down thy husband and thyself
From top of honour to disgrace’s feet?”
Compare *Rich. III.* v. 3, 175,—
"And Richard fall in height of all his pride!"

*Ham. i.* 1, 113,—
"In the most high and palmy state of Rome."

*Per. ii.* 4, 6,—
"Even in the height and pride of all his glory."

*Rich. III.* i. 3, 259,—
"They that stand high have many blasts to shake them; And if they fall, they dash themselves to pieces."

The folio has "her youngest dayes." Singer prints "strongest." The other compared eds. retain "youngest."

Note (4.) *Act IV. Scene 7, Line 68,—*
"Kent, in the Commentaries Cæsar writ, Is term'd the civill'st place of all this isle: Sweet is the country, pleasant, full of riches; The people liberal, valiant, active, worthy; Which makes me hope you are not void of pity."

The folio has,—
"Sweet is the Country, because full of Riches, The People Liberall, Valiant, Actiue, Wealthy."

Dyce prints "beauteous, full"—after Hanmer; but Shakespeare never applies beauteous to a country; whereas we have (*Rich. II.* iv. 1, 98) "that pleasant country's earth," (*T. S. i.* 1, 4) "the pleasant garden of great Italy," (*Tim. i.* 1, 63) "upon a high and pleasant hill." Hanmer also corrected "worthy"—"wealthy" being inappropriate to Cade and his followers; "worthy" is in keeping with the hope expressed in the following line. "Sweet" is here used
for wholesome. The other compared eds. retain the old text.

Note (5.)  Act IV. Scene 10, Line 15,—

"And I think this word 'sallet' was born to do me good: for many a time, but for a sallet, my brain-pan had been cleft with a brown-bill; and many a time, when I have been dry and breathless marching, it hath served me instead of a quart-pot to drink in."

Compare 1 Hy. IV. i. 3, 31,—

"But I remember, when the fight was done, When I was dry with rage and extreme toil, Breathless and faint, leaning upon my sword."

The folio has "bravely marching." All the compared eds. retain "bravely."

Note (6.)  Act V. Scene 1, Line 10,—

"This hand was made to handle naught but gold, I cannot give due action to my words, Except a sword or sceptre balance it: A sceptre shall it have, have I a sword, On which I'll toss the flower-de-luce of France."

"have I a sword"—an inversion for "a sword I have." The folio has "haue I a soule,"—probably from the not unfrequent confusion of the final "d" with "e."
All the compared eds. retain "soul." Johnson proposed the reading "sword."
THIRD PART OF KING HENRY VI.

Note (1.) Act I. Scene 1, Line 268,—

"that hateful duke,
Whose haughty spirit, winged with desire,
Will coast my crown, and like an empty eagle
Tire on the flesh of me and of my son!"

The folio has "cost"—an old form of spelling coast = to pursue. Compare The Faery Queen, b. vi. c. 2, s. 32,—

"Ne is there hawk which mantleth her on perch,
Whether high tow'ring or accosting low,
But I the measure of her flight do search,
And all her prey, and all her diet know."

To coast is frequently used in Turberville's Booke of Hunting, where it is sometimes spelt cost. The meaning is given by—when, of two greyhounds, one turns a hare, it is counted a cote or pass; but if the dog coasteth, it is not so counted,—i.e. if the dog does not run true, but takes a short cut to intercept the hare. And, in the same sense, the huntsman is enjoined, when required, to send horsemen to coast the chase, i.e. not to follow closely behind, but to intercept and so come up to, along side, the chase. So V. and A. 870,—

"She hearkens for his hounds and for his horn:
Anon she hears them chant it lustily,
And all in haste she coasteth to the cry."

Hy. VIII. iii. 2, 38,—

"The king in this perceives him, how he coasts
And hedges his own way."

T. and C. iv. 5, 59,—
"O, these encounterers, so glib of tongue,
That give a coasting welcome ere it comes!—
set them down
For sluttish spoils of opportunity
And daughters of the game."

Warburton read "coast," and so Singer prints. The other compared eds. retain "cost."

Note (2.)  Act I. Scene 4, Line 16,—
"And when the hardiest warriors did retire,
Richard cried 'Charge! and give no foot of ground!'
He cried 'A crown, or else a glorious tomb!'"
The folio has "And cry'de,"—"And" being caught from two lines above. All the compared eds. retain "And."

Note (3.)  Ib. Line 153,—
"That face of his the hungry cannibals
Would not have touch'd, could not have stain'd with blood."
The folio has "Would not haue stayn'd." Compare Lear ii. 4, 23,—
"They durst not do't;
They could not, would not do't; 'tis worse than murder,
To do upon respect such violent outrage."
All the compared eds. retain "would."

Note (4.)  Act 2, Scene 6, Line 43,—
"Edw. Whose soul is that which takes her heavy leave?
Rich. A deadly groan, like life and breath's departing."
"life and breath's departing" = departure of life and breath. "departing" is used as in Rich. II. ii. 1, 290,—
"but that they stay
The first departing of the king for Ireland."
For the construction compare 1 Hy. VI. iii. 1, 78,—

"The bishop and the Duke of Gloster's men,
Forbidden late to carry any weapon."

i.e. the bishop's men; and 2 Hy. VI. i. 2, 101,—

"Yet am I Suffolk and the cardinal's broker."

i.e. Suffolk's broker. Compare also 1 Hy. VI. iv. 2, 41,—

"Hark! hark! the Dauphin's drum, a warning bell,
Sings heavy music to thy timorous soul;
And mine shall ring thy dire departure out."

A. W. iv. 3, 62,—

"in fine, made a groan of her last breath; and now she sings in heaven."

Hy. V. i. 1, 25,—

"The breath no sooner left his father's body."

The folio has "and deaths departing." Capell proposed "breath's," but printed as Hanmer, "like life in death departing." Lettsom would read "like life and breath departing." All the compared eds. retain "death's." The quartos (The true Tragedie) have "like life and death's departure."

Note (5.) Act III. Scene 2, Line 170,—

"I'll make my heaven to dream upon the crown,
And, whiles I live, t'account this world but hell,
Until this head, my mis-shap'd trunk that bears,
Be round impaled with a glorious crown."

The folio transposes,—

"Vntill my mis-shap'd Trunke, that beares this Head."

Steevens proposed, and Dyce prints,—

"Until my head, that this mis-shap'd trunk bears."
Hanmer substituted,—

"Until the head this mis-shap'd trunk doth bear."

The other compared eds. print as the folio.

Note (6.)  Act IV. Scene 5, Line 20,—

"K. Edw. But whither shall we then?
Hast. To Lynn, my lord.
K. Edw. And ship from thence to Flanders?
Glo. Well guess'd, believe me; for that was my meaning."

The folio has,—

"Hast. To Lyn my Lord,
And shipt from thence to Flanders."

evidently the prefix of K. Ed. has been omitted, for the king alone could guess the destination. The second folio corrects "ship," and so all the compared eds., who all give Hasting's speech as in the folio. Here "meaning" = intention, purpose.

Note (7.)  Act IV. Scene 8, Line 2,—

"What counsel, lords? Edward from Belgia,
With hardy Germans and blunt Hollanders,
Hath pass'd in safety through the narrow seas."

Compare (Act i. 4, 14) "the hardiest warriors,"
(Act v. 7, 6) "hardy and undoubted champions,"
(Mach. i. 2, 4) "a good and hardy soldier," (Rich. III. iv. 3, 47) "hardy Welshmen." The folio has "hastie". All the compared eds. retain "hasty."

Note (8.)  Act V. Scene 6, Line 10,—

"Glo. Good day, my lord. What, at your book so hard?
K. Hen. Ay, my good lord:—my lord, I should say rather;
'Tis sin to flatter; 'good' was little better:
'Good Gloster' and 'good devil' were alike,
And both preposterous; therefore, not 'good lord'.

_Glo._ Sirrah, leave us to ourselves: we must confer.

[Exit Lieutenant.]

_K. Hen._ So flies the reckless shepherd from the wolf;
So first the harmless sheep doth yield his fleece,
And next his throat unto the butcher's knife.—
What scene of death hath Richard now to act?

"Richard"—Henry had called Gloster "a devil" and "a butcher," but he could give him no name more hateful than his own—Richard. The folio has "Roscius"—an evident corruption. Warburton made the correction. Steevens defends the old text by citing _Acolastus his Afterwitte_, 1600,—

"Through thee each murthering Roscius is appointed
To act strange scenes of death on God's annointed."

but this is not pertinent. Richard was not appointed to act a mimic scene of death; he came of his own accord, and _in person_, to commit an actual murder. All the compared eds. retain "Roscius."

Note (9.) _Act V. Scene 6, Line 15,—_

"_K. Hen._ The bird that hath been limed in a bush,
With trembling wings misdoubteth every bush;
And I, the hapless mate to one sweet bird,
Have now the fatal object in my eye
Where my poor young was lim'd, was caught, and kill'd."

_Compare T. and C. iii. 2, 185,—_

"As true as steel, as plantage to the moon,
As sun to day, as turtle to her mate."

_W. T. v. 3, 134,—_

"I, an old turtle,
Will wing me to some wither'd bough and there
My mate, that's never to be found again,
Lament till I am lost."
Lucrece, 18,—

"What priceless wealth the heavens had him lent
In the possession of his beauteous mate."

Henry implies that Margaret was his sole love. He says (1 Hy. VI. v. 5, 81),—

"My tender youth was never yet attaint
With any passion of inflaming love."

His affection on receiving his queen (2 Hy. VI. i. 1), and throughout this play, is strongly expressed; (Act i. 1, 264) he says,—

"Poor queen! how love to me and to her son
Hath made her break out into terms of rage!"

Act ii. 5, 138,—

"Nay, take me with thee, good sweet Exeter:
Not that I fear to stay, but love to go
Whither the queen intends."

Act iii. 1, 53, in his soliloquy,—

"O Margaret, thus 'twill be; and thou, poor soul,
Art then forsaken, as thou went'st forlorn!"

Act iv. 6, 62,—

"But, with the first of all your chief affairs,
Let me intreat,—
That Margaret your queen and my son Edward
Be sent for, to return from France with speed;
For, till I see them here, by doubtful fear
My joy of liberty is half eclipsed."

It is to be observed that Henry, when speaking of himself, says, "my son;" and, when speaking of the queen, "her son;"—and so Margaret (Act i. 1, 225), speaking of the king,—

"Hadst thou but lov'd him half so well as I,—
Thou would'st have left thy dearest heart-blood there,
Rather than have made that savage duke thine heir,
And disinherited thine only son."
and line 232,—

"Thou hast undone thyself, thy son, and me."

Line 250, speaking of herself,—

"I here divorce myself
Both from thy table, Henry, and thy bed,
Until that act of parliament be repeal'd
Whereby my son is disinherited."

"my poor young;" in the present passage, is therefore = our poor young. The folio has,—

"And I the haplesse Male to one sweet Bird."

All the compared eds. retain "male."

Note (10.) Act V. Scene 6, Line 41,—

"And thus I prophecy,—that many a thousand,
Which now mistrust no parcel of my fear,
And many an old man's sigh and many a widow's,
And many an orphan's water-standing eye——
Men for their sons, and for their husbands wives,
And orphans for their parents' timeless death—
Shall rue the hour that ever thou wast born."

The folio has,—

"Men for their Sonnes, Wives for their Husbands,
Orphans, for their Parents timeless death,"

evidently corrupted by the transcriber. The second folio has,—

"Men for their sons, wives for their husbands' fate,
And orphans for their parents' timeless death."

which reading is adopted by Dyce and Singer. The other compared eds. print as the first folio, except that Staunton and the Camb. eds. print "And orphans."
KING RICHARD III.

Note (1.)  *Act I. Scene 1, Line 19,—*

"I, that am rudely stamp'd, and want love's majesty
To strut before a wanton ambling nymph;
I, that am curtail'd of this fair proportion,
Cheated of feature by dissembling nature."

Compare 3 *Hy. VI. iii. 2, 155,—*

"Why, love foreswore me in my mother's womb:
And, for I should not deal in her soft laws,
She did corrupt frail nature with some bribe,—
To disproportion me in every part."

"dissembling" = that gave me a false form, not that
I should naturally have borne.  See Note (6), M. A.
Compare Act ii. 1, 7,—

"K. Edw. Rivers and Hastings, take each other's hand;
Dissemble not your hatred, swear your love."

"Dissemble not your hatred," &c., i.e. Give not a false
form of love to your hatred, but truly swear true love;
and so Rivers' reply,—

"By heaven, my soul is purg'd from grudging hate;
And with my hand I seal my true heart's love."

Note (2.)  *Act I. Scene 4, Line 26,—*

"Wedges of gold, great ingots, heaps of pearl,
Inestimable stones, unvalued jewels,
All scatter'd in the bottom of the sea."

Compare *The Faery Queen*, b. ii. c. 7, s. 5,—

"And round about him lay on every side
Great heaps of gold that never could be spent;
Of which some were rude ore, not purified"
Of Mulciber's devouring element;
Some others were new driven, and distent
Into great ingowes and to wedges square."

The Two Noble Kinsmen, Act i. sc. 2,—
"who did propound
"To his bold ends honour and golden ingots."

Boyle, Works, vol. ii. p. 321 (Richardson, Dict.),—
"a mixture of silver, though no ignoble metal, does wrong an ingot of gold."

Shakespeare seems to have had the passage from Spenser in his mind. The old eds. have "great Anchors." "Ingots" is proposed by the Clar. P. ed., i.e. "bars of unwrought silver;" but the passages above cited prove them to be ingots of gold. All the compared eds. retain "anchors."

Note (3.) Act II. Scene 1, Line 2,—
"I every day expect an embassage
From my Redeemer to release me hence;
And now in peace my soul shall part to heaven,
Since I have set my friends at peace on earth."

Compare M. for M. iv. 3, 119,—
"He hath releas'd him, Isabel, from the world."

The old eds. have "to redeeme me"—caught probably by the transcriber from "Redeemer;" the context, part in peace, indicates "release" as the true reading. All the compared eds. retain "redeem."

Note (4.) Act III. Scene 1, Lines 46, 55,—
"Buck. You are too senseless-obstinate, my lord,
Too ceremonious and traditional:
Weigh it but with the greenness of his age,
You break not sanctuary in seizing him."
Oft have I heard of sanctuary men;
But sanctuary children, ne'er till now."

Compare Buckingham's speech, in Hall's Chronicle,—

"What will there hath yonder babe?—And if nobody may be
taken out of sanctuary because he saith he will abide there, then
\text{gf a child will take sanctuary because he feareth to go to schoole,}
his master must lette him alone.—\text{And verily I have hearde of sanctuary menne, but I never hearde before of sanctuary chil-
dren.}"

His whole argument consists of the greenness of the
prince's age. Compare Queen Eleanor of Prince
Arthur (John ii. 1, 473),—

"That yon green boy shall have no sun to ripe
The bloom that promiseth a mighty fruit."

T. and C. ii. 3, 265,—

"But pardon, father Nestor, were your days
\text{As green as Ajax}."

The folio has,—

"Weigh it but with the grossenesse of this Age."

The sixth quarto has "the greatnesse of this age"—
the later quartos have "the greatnesse of his age"—
all indicating some corruption. The correction
"greenness" is by Warburton. All the compared
eds. follow the text of the folio.

Note (5). Act III. Scene 3, Line 23,—

"Make haste; the hour of death is expiate."

"expiate" for expiated $=$ brought to a close. So
Sonnet 22,—

"Then look I death my days should expiate."

Old Play of King Leir, p. 424 (cited in S. Lex.),—

"And seek a means to expiate his wrath."
The Poetaster, Act ii. sc. 2,—

“Albius. Will you stay and see the jewels, sir, I pray you stay.

Crispinus. Not for a million, sir, now: let it suffice, I must relinquish:
And so, in a word, please you to expiate this compliment.”

Singer prints “expire,” after Steevens. Staunton prints as the quartos,—

“Come, come, dispatch, the limit of your lives is out.”

The other compared eds. print as the folio.

Note (6.) Act IV. Scene 4, Line 175,—

“Duch. What comfortable hour canst thou name,
That ever graced me in thy company?

K. Rich. Faith, none, but th’ hungry hour that called your grace
To breakfast once forth of my company.”

The folio has “but Humfrey Hower”—and so the quartos, with the spelling “Houre.” The misprint was an easy one, and is of that kind which once made is not likely to be corrected. All the compared eds. print “Humphrey Hour;” Singer, “Hower.” Richard, after his manner, moralizes two meanings in one word; his mother means an hour’s space, he takes it as a point of time, the hour fixed for breakfast, breakfast-time, nine o’clock, or as might be; so

R. and J. ii. 2, 169,—

“The o’clock to-morrow
Shall I send to thee?

Rom. At the hour of nine.”

It was the clock striking the hour that called the Duchess from his company to breakfast. Compare Armado’s letter (L. L. L. i. 1, 237),—
"The time when. About the sixth hour; when beasts most graze, birds best peck, and men sit down to that nourishment which is called supper."

That is, the hungry hour that calls men to supper. So C. of E. i. 2, 66,—

"Methinks your maw, like mine, should be your clock
And strike you home [to dinner] without a messenger."

Note (7.) Act V. Scene 2, Line 7,—

"The ruthless, bloody, and usurping boar, That spoil'd your summer fields and fruitful vines, Swills your warm blood like wash."

Compare Act iv. 3, 5,—

"Dighton and Forrest, whom I did suborn
To do this ruthless piece of butchery,
Although they were flesh'd villains, bloody dogs."

The old eds. have "The wretched"—but Shakespeare never uses wretched in a sense appropriate here. Dyce gives Singer's defence of the old reading by citing Roderigo's exclamation when he receives his death's-wound; but this is a misapprehension. (Oth. v. 1, 29, 41) Roderigo exclaims," O, villain that I am!" and later, "O, wretched villain!"—the dying confessions of his own guilt, and that his miserable end is deserved: this was before Iago stabbed him; he was only wounded by Cassio, whom he knew to be innocent. Schmidt (S. Lex.) explains wretched here as "hateful, abominable," and so also (Lucrece, 999), but the context shows the meaning there to be base, mean,—

"At his own shadow let the thief run mad,
Himself himself seek every hour to kill!
Such wretched hands such wretched blood should spill;
For who so base would such an office have
As slanderous death's-man to so base a slave?"
The baser is he, coming from a king,  
To shame his hope with deeds degenerate.

All the compared eds. retain "wretched."

Note (8.) Act V. Scene 3, Line 104,—

"Richmond. I'll strive, with busied thoughts, to take a nap,  
Lest leaden slumber peize me down to-morrow,  
When I should mount with wings of victory."

Compare R. and J. i. 1, 134,—

"I, measuring his affections by my own,  
That most are busied when they're most alone."

Hy. V. i. 2, 197,—

"their emperor;  
Who, busied in his majesty,"——

2 Hy. IV. iv. 5, 214,—

"to busy giddy minds  
With foreign quarrels."

The quartos have "troubled thoughts," but this is not  
in harmony with the whole context. We have, line 149,—

"Quiet untroubled soul, awake, awake!"

and line 164,—

"Thou quiet soul, sleep thou a quiet sleep."

The folio has "troubled noise." All the compared eds. print as the quartos.

Note (9.) Ib. Line 173,—

Ghost of Buckingham, to Richmond,—

"I died for hope ere I could lend thee aid."

That is, I died for hope in your cause, for hope in you. Buckingham refers to Henry's prophecy (3 Hy. VI. iv. 6, 68),—
"Come hither, England's hope.—If secret powers
Suggest but truth to my divining thoughts,
This pretty lad will prove our country's bliss."

So Somerset says (Ib. line 92),—

"As Henry's late presaging prophecy
Did glad my heart with hope of this young Richmond."

"For hope"—like this—Buckingham says, "I died;"
he did not say, "for loyalty"—for England's hope was
not yet her king; Richmond, as yet, had but, as
(Macb. i. 3, 56),—

"great prediction
Of noble having, and of royal hope."

The meaning of "for hope" is the same as in 3 Hy. VI.
v. 4, 55,—

"And he that will not fight for such a hope,"—

"fight for," i.e. conquer or die for. The ghost of
Henry repeats the prophecy, line 129,—

"Harry, that prophesied thou shouldst be king,
Doth comfort thee in sleep: live thou, and flourish!"

Richard alludes to it (Act iv. 2, 98),—

"I do remember me, Henry the Sixth
Did prophesy that Richmond should be king."

Note (10.) Ib. Line 175,—

"God and good angels fight on Richmond's side;
And Richard fall in height of all his pride!"

So the folio,—that is, "May God and good angels,—
And may Richard," &c. Stanley expresses a similar
good wish on meeting Richmond (line 79),—

"Fortune and victory sit on thy helm!"
The quartos have "falls"—but that is a prophecy, not a prayer, as are the speeches of the other ghosts. Staunton prints "fall," and so Walker reads. The other compared eds. have "falls."

**KING HENRY VIII.**

Note (1.)  *Act I. Scene 1, Line 65,*—

"The force of his own merit makes his way;
A gift that heaven gives free to him, which buys
A place next to the king."

Compare *Macb.* iii. 1, 98,—

"According to the gift which bounteous nature
Hath in him closed."

*Per.* ii. 3, 60,—

"Princes, in this, should live like gods above,
Who freely give to every one that comes
To honour them."

The folio has "gives for him,"—Dyce prints, after Warburton, "heaven gives; which buys for him."
The other compared eds. retain the old text.

Note (2.)  *Ib. Line 80,*—

"He makes up the file
Of all the gentry; for the most part such
To whom as great a charge as little honour
He meant to lay upon; and his own letter,
The honourable board of council out,
Must fetch him in he presses."

Compare 1 *Hy. IV.* i. 1, 20,—

"Whose soldier now, under whose blessed cross
We are impressed and engag'd to fight."
ACT I. SC. 1.] KING HENRY VIII. 275

1 Hy. IV. iv. 2, 16,—
   "I press me none but good householders."
The folio has "he Papers." All the compared eds. retain "papers." The Camb. eds. mark the text as corrupt.

Note (3.) Ib. Line 85,—
   "Buck. What did this vanity
   But minister communication of
   A most poor issue?
   Nor. Griefly I think,
   The peace between the French and us not values
   The cost that did conclude it."
   "communication of," &c., i.e. participation, common part in. So C. of E. ii. 2, 178,—
   "Whose weakness, married to thy stronger state,
   Makes me with thy strength to communicate."
Oth. i. 3, 374, quarto (the folio has "conjunctive"),—
   "Let us be communicative in our revenge against him."
Sejanus, Act iii. sc. 1,—
   "To thousands that communicate our loss."

Note (4.) Ib. Line 225,—
   "I am the shadow of poor Buckingham,
   Whose figure, even this instant, cloud puts on
   By darkening my clear sun."
   "Whose figure," &c., i.e. He whose figure even this instant puts on cloud by my clear sun darkening. For who used for he who, and, thus used, followed by personal pronouns agreeing with the speaker, i.e. in the first person, see Note (7), W. T. ii. 3, 53,—
   "And, I beseech you, hear me, who professes
   Myself your loyal servant."
"the shadow," &c. Compare Act ii. 1, 101,—

"my state now will but mock me.
When I came hither, I was lord high-constable
And Duke of Buckingham; now, poor Edward Bohun."

Compare also Sonnet 25,—

"Great princes' favourites their fair leaves spread
But as the marigold at the sun's eye,
And in themselves their pride lies buried,
For at a frown they in their glory die."

Note (5.) Act I. Scene 2, Line 62,—

"this makes bold mouths;
Tongues spit their duties out, and cold hearts freeze
Allegiance in them; yea, their curses now
Live where their prayers did: and it's come to pass,
That tractable obedience is a slave
To each incensed will."

Compare line 27,—

"the king our master,—
Whose honour heaven shield from soil!—even he escapes not
Language unmannerly, yea, such which breaks
The sides of loyalty, and almost appears
In loud rebellion."

The folio omits "yea" in the third line,—probably the compositor was confused by the contracted forms of "them" and "their" preceding and following "yea." Dyce prints "that their," after Walker; the other compared eds. retain the old text. The folio has "This tractable"—corrected by Rowe to "That," which Dyce and Singer adopt. The other compared eds. retain "This."

Note (6.) Act I. Scene 4, Line 6,—

"Ladies, a general welcome from his grace
Salutes ye all; this night he dedicates
To *fair content* and you: none here, he hopes,  
In all this noble bevy, has brought with her  
One care abroad; he would have all as merry  
*As fair good company*, good wine, good welcome,  
Can make good people."

"*good company*" = good fellowship, brotherly love;  
"*fair good company*" is the "*fair content*" of each  
pervading the whole. So M. for M. iii. 1, 44,—  

"*Isabella* (without). What ho! Peace here; grace and *good company*!  

*Provost.* Who's there? come in: the wish deserves a welcome."

The folio has "*As first, good Company,"*—Dyce prints  
"*As far's good*"—Singer, "*As first, good*". The other  
compared eds. have "*As, first, good*" &c.

Note (7.)  

**Act II. Scene 2, Line 21,**—  

"*Nor.* This is the cardinal's doing, the king-cardinal:  
That *blown* priest, like the eldest son of fortune,  
Turns what he list. The king will *know him* one day.  

*Suf.* Pray God he do! he'll never know himself else."

Compare Act iii. 2, 361,—  

"*my high-blown pride*  
At length broke under me."

**Lear iv. 4, 27,**—  

"No *blown* ambition doth our arms incite."

The folio has "*That blinde Priest*"—but this is not  
applicable to Wolsey; it was the king that the speakers  
thought *blind*; so line 42,—  

"*Heaven will one day open*  
*The king's eyes,* that so long have *slept* upon  
This bold bad man."

All the compared eds. retain "*blind.""
Note (8.) Act II. Scene 3, Line 14,—

"O, God's will! much better
She ne'er had known pomp: though 't be temporal,
Yet, if that queasy fortune do divorce
It from the bearer, 'tis a sufferance panging
As soul and body's severing."

Compare A. and C. iii. 6, 20,—

"Let Rome be thus
Inform'd. Who, queasy with his insolence
Already, will their good thoughts call from him."

M. A. ii. 1, 399,—

"I——will so practise on Benedick that, in despite of his quick wit and his queasy stomach, he shall fall in love with Beatrice."

Compare also J. C. iii. 2, 271,—

"Fortune is merry,
And in this mood will give us any thing."

John iii. 1, 119,—

"Thou Fortune's champion that dost never fight
But when her humorous ladyship is by
To teach thee safety!"

The folio has,—

"Yet if that quarrell. Fortune, do divorce"

Singer prints "Yet, if that quarrel fortune,"—the other compared eds. have,—

"Yet, if that quarrel, fortune, do divorce."

Note (9.) Ib. Line 38, 47,—

"Old L. What think you of a duchess? have you limbs
To bear that load of title?"—"if your back
Cannot vouchsafe this burden, 'tis too weak
Ever to get a boy."
Anne. How you do talk! I swear again, I would not be a queen For all the world.

Old L. In faith, for little England You'd venture an emballing."

"an emballing" = a rounding. Compare W. T. ii. 1, 16,—

"The queen your mother rounds apace: we shall Present our services to a fine new prince One of these days."

Sir Philip Sidney, Psalm xc. (Richardson, Dict.),—

"Long ere the earth embowl'd by thee Beare the forme it now doth beare."

Exodus ch. ix. ver. 31 (Bible, 1551) (The A. V. has "boll'd"),—

"the barly was shot vp and the flax was boulled."

Ball, bowl, boll, are mere variations of the same word.

Note (10.) Act III. Scene 1, Line 52,—

"Noble lady, I am sorry my integrity should breed, In service to his majesty and you, So deep suspicion, where all faith was meant."

"In service"—nearly equivalent to By service,—as Act iii. 2, 410,—

"all my glories In that one woman I have lost for ever."

The folio has "And service"—perhaps caught from "am" just above. Singer, after Edwards, transposes the last two lines. The other compared eds. retain the old text.

Note (11.) Act III. Scene 2, Line 192,—

"Wolsey. For your great graces Heap'd upon me, poor undeserver, I
Can nothing render but allegiant thanks; My prayers to heaven for you; my loyalty, Which ever has and ever shall be growing, Till death, that winter, kill it.

*K. Hen.* I presume That, as my hand has open'd bounty to you, My heart dropp'd love, my power rain'd honour, more On you than any; so your hand and heart, Your brain, and every function of your power, Should, As 'twere in love's particular, be more To me, your friend, than any.

*Wolsey.* I do profess That for your highness' good I ever labour'd More than mine own; that am, have, and will be yours; Though all the world should crack their duty to you, And throw it from their soul; though perils did Abound, as thick as thought could make 'em, and Appear in forms more horrid;—yet my duty, As doth a rock against the chiding flood, Should the approach of this wild river break, And stand unshaken yours.''

The folio has "that am, have, and will be"—omitting yours, which the sense requires, and which has evidently dropped out. There is no point in the folio after "will be". Singer prints "that I am true, and will be", Staunton has "will be," Dyce "will be,—" Delius and the Camb. eds. "will be—" the latter mark the text as corrupt, and so Staunton considers it. Dyce thinks the text is mutilated, but not corrupt.

Note (12.) *Ib. Line 273,—*

"If I lov'd many words, lord, I should tell you You have as little honesty as honour; That in the way of loyalty and truth Toward the king, my ever royal master, I Dare mate a sounder man than Surrey can be."
The folio omits "I"—but the lines so standing do not give the meaning: Surrey had not dared mate himself with Wolsey; he had placed Wolsey very low (line 255),—

"Thy ambition,
Thou scarlet sin, robb'd this bewailing land
Of noble Buckingham, my father-in-law:
The heads of all thy brother cardinals—
With thee and all thy best parts bound together—
Weigh'd not a hair of his."

It is Wolsey who dares mate himself with Surrey, who replies,—

"By my soul,
Your long coat, priest, protects you."—"My lords,
Can ye endure to hear this arrogance?
And from this fellow?"

Dyce and Singer print, after Theobald, "That I in the way." The other compared eds. retain the old text. Compare line 175,—

"For your great graces
Heap'd upon me, poor undeserver, I
Can nothing render but allegiance thanks."

Note (13.)  Act IV. Scene 2, Line 60,—

"And though he were unsatisfied in getting,—
Which was a sin,—yet in bestowing, madam,
He was most princely: ever witness for him
Those twins of learning that he rais'd in you,
Ipswich and Oxford! one of which fell with him,
Unwilling to outlive the hand that rear'd it."

Ipswich and Oxford are personified as twins of learning, children of Wolsey, raised by him; and, as he was their father, so his parental hand continued to rear them until his death;—no doubt there is a veiled allusion to the diversion of the funds which should
have supported Ipswich. For the use of "hand"—compare Act i. 3, 56,—

"That churchman bears a bounteous mind indeed,
A hand as fruitful as the land that feeds us;
His dews fall everywhere."

Act iii. 2, 184,—

"That, as my hand has open'd bounty to you."

Act ii. 2, 120,—

"But to be commanded
For ever by your grace, whose hand has rais'd me."

The folio has,—

"Vnwilling to out-lie the good that did it."

"good" cannot be explained as a good deed that was dead, for Griffith is now citing it as a perpetual witness. It cannot be explained as a good man, for he would not have so styled Wolsey in the presence of Katharine. Shakespeare never uses good for a good man. "did" is inapplicable here, for the schools are referred to, not the buildings which lodged them. "rear'd" is a word liable to be misprinted, and is so, Tim. v. 3, 4,—

"Some Beast reade this; There do's not liue a Man."

Staunton prints "rear'd it." The other compared eds. retain the old text.

Note (14.) Act V. Scene 3, Line 11,—

"but we all are men,
In our own natures frail, and capable
Of our flesh; few are angels: out of which frailty
And want of wisdom, you, that best should teach us,
Have misdemean'd yourself;——in filling the whole realm
——with new opinions
Divers and dangerous; which are heresies."
“In our own natures” = without grace. “capable of our flesh” = susceptible of “the offending Adam” in us (Hy. V. i. 1, 29), “our old stock” (Ham. iii. 1, 119). So L. L. L. i. 1, 219, where “simplicity” = “want of wisdom,” —

“Such is the simplicity of man to hearken after the flesh.”

The “new opinions” were not of grace, i.e. of the Church, but of the flesh, the enemy of the Church, and therefore heresies. So Gardiner continues, of the pestilent nature of heresy,—

“If we suffer——this contagious sickness,
Farewell all physic: and what follows then?
Commotion, uproars, with a general taint
Of the whole state.”

“physic” = the wholesome teaching of the Church.
The Camb. eds. mark the text as corrupt.

TROILUS AND CRESSIDA.

Note (1.) Act I. Scene 3, Line 1, 18,—

“Agam. Princes,
What grief hath set the jaundice on your cheeks?
The ample proposition that hope makes
In all designs begun on earth below
Fails in the promis’d largeness: checks and disasters
Grow in the veins of actions highest rear’d.—
Nor, princes, is it matter new to us,
That we come short of our suppose so far,
That, after seven years’ siege, yet Troy walls stand;
Sith every action that hath gone before,
Whereof we have record, trial did draw
Bias and thwart.”——“Why, then, you princes,
Do you with cheeks abash’d behold our wars,
And call them shames, which are, indeed, naught else
But the protractive trials of great Jove?"

"action" = enterprise of war. As Act ii. 3, 140,—

"as if
The passage and whole carriage of this action
Rode on his [Achilles'] tide."

See Note (2), 2 Hy. IV. "wars" occurs frequently in
this play, (Act ii. 1, 117) "make you plough up the
wars," (iv. 5, 267) "we have had pelting wars," (v.
3, 49) "Hector, then 'tis wars," (v. 9, 10),—

"Again. Great Troy is ours, and our sharp wars are ended."

"our wars" is opposed to "every action." The old
eds. have "our works," Dyce prints "wrecks,"
after Collier. The other compared eds. retain "works."
"wars" occurs several times in Coriolanus; thus, Act v.
6, 76,—

"With bloody passage led your wars even to
The gates of Rome."

Note (2.) Ib. Line 70,—

"Speak, Prince of Ithaca; we no less expect
That matter needless, of importless burden,
Divide thy lips, than we are confident,
When rank Thersites opes his mastiff jaws,
We shall hear music, wit, and oracle."

"no less" = no more; less having this sense after a
negative, as in W. T. iii. 2, 57,—

"That any of these bolder vices wanted
Less impudence to gainsay what they did
Than to perform it first."

Cymb. i. 4, 23,—

"for taking a beggar without less quality."
Compare also "no more"—having similarly the sense of "no less"—A. W. i. 3, 170,—

"I care no more for than I do for heaven."

The folio, which alone contains the passage, has "and be't of lesse expect"—we n corrupted into be't, and o into of, "and" being interpolated. Dyce has no doubt that the line is corrupted. The correction is by Lettsom, who understands the words in their ordinary sense, and with an ironical meaning. Pope gave "We less expect;" Capell, "and we less expect." All the compared eds. retain the old text. In Act i. 1, 28, lesser is used with the sense of more,—

"Patience herself, what goddess e'er she be,
    Doth lesser blench at sufferance than I do."

the negative being contained in "blench at" = not endure.

Note (3.) Ib. Line 81,—

"And, look, how many Grecian tents do stand
Hollow upon this plain, so many [hollow] factions!
When that the general's is not like the hive,
To whom the foragers shall all repair,
What honey is expected?"

"the general's" = i.e. the general's tent, as in Hy. V. i. 2, 196,—

"Others, like soldiers, armed in their stings,
Make boot upon the summer's velvet buds,
Which pillage they with merry march bring home
To the tent-royal of their emperor."

The old eds. have "the general"—which all the compared eds. retain. "hollow factions" probably carried on from "Hollow upon"—so Stevens conjectured.
Ib. Line 141, 180,—

"The great Achilles,"—"in his tent
Lies mocking our designs: with him, Patroclus,
Upon a lazy bed, the livelong day
Breaks scurril jests;
And with ridiculous and awkward action—
Which, slanderer, he imitation calls—
He pageants us."——"At this fusty stuff
The large Achilles, on his press'd bed lolling,—
Cries, 'Excellent! 'tis Agamemnon just.
Now play me Nestor; hem, and stroke thy beard,
As he being drest to some oration.'
That's done;"——"as like as Vulcan and his wife:
Yet god Achilles still cries, 'Excellent!'"——
"And then, forsooth, the faint defects of age
Must be the scene of mirth."——"And in this fashion,
All our abilities, gifts, natures, shapes,
Several and generals of grace in act,
——what is or is not, serves
As stuff for these two to make paradoxes."

Compare Lucrece, 1401,—

"There pleading might you see grave Nestor stand,
As 'twere encouraging the Greeks to fight;
Making such sober action with his hand,
That it beguil'd attention, charm'd the sight:"——
"About him were a press of gaping faces,—
All jointly listening, but with several graces."

The old eds. have, "of grace exact"—which all the compared eds. retain. Staunton suggests "grace and act."

Note (4.) Ib. Line 220,—

"Æneas. May one, that is a herald and a prince,
Do a fair message to his kingly ears?
Agam. With surety stronger than Alcides' arm
'Fore all the Greekish host, which with one voice
Call Agamemnon head and general.
Æneas. Fair leave and large security."
The old eds. have "Achilles arme"—clearly an error; for Achilles was one of "the Greekish host,"—further, Agamemnon was in no humour to give the pre-eminence to him; nor was it courtesy to give such security to a Trojan prince,—if, indeed, it could be called security. The "large security" of Æneas' reply refers to "Alcides' arm." Compare Act v. 3, 52,—

"Who should withhold me? Not fate, obedience, nor the hand of Mars."

"Greekish host,"—compare lines 143 and 293,—

"The sinew and the forehead of our host."

"But if there be not in our Grecian host," &c.

and (Act ii. 1, 133) "proclaim'd through all our host," (v. 10, 10) "you do discomfort all the host."
The old eds. have "Greekish heads," caught from "head" immediately below in the following line. "Alcides' arm" is the suggestion of Johnson. All the compared eds. retain the old text.

Note (5.) Ib. Line 238,—

"Æneas. Courtiers as free, as debonair, unarm'd, As bending angels; that's their fame in peace: But when they would seem soldiers, they have galls, Good arms, strong joints, true swords, great Jove's own bird Nothing so full of heart."

The Trojan lords have already been compared to "eagles" (Act i. 2, 265),—

"Ne'er look, ne'er look; the eagles are gone: crows and daws, crows and daws!"

So 3 Hy. VI. ii. 1, 91,—

"Nay, if thou be that princely eagle's bird, Show thy descent by gazing 'gainst the sun."
Cymb. v. 5, 473,—

"our princely eagle,
The imperial Caesar."

Compare also Cymb. iv. 2, 348,—

"I saw Jove's bird, the Roman eagle, wing'd
From the spongy south."

Ib. v. 4, 117,—

"his [Jove's] royal bird
Prunes the immortal wing, and cloys his beak,
As when his god is pleas'd."

The Trojan lords are "bending angels" when unarmed; but, in arms, more full of heart than the eagle. For the latter comparison, compare (1 Hy. IV. iv. 1, 99),—

"All furnish'd, all in arms:
All plum'd like estridges that wing the wind,
Baiting like eagles having lately bath'd;
As full of spirit as the month of May."

nor is the figure of the angel wanting in this description,—

"I saw young Harry, with his beaver on,
His cuisses on his thighs, gallantly arm'd,
Rise from the ground like feather'd Mercury,
And vaulted with such ease into his seat,
As if an angel dropp'd down from the clouds."

Rich. II. i. 3, 61,—

"As confident as is the falcon's flight
Against a bird, do I with Mowbray fight."

"nothing so" = not at all so, not nearly so,—thus, W. T. iv. 4, 392,—

"I cannot speak so well, nothing so well."

(Ib. v. 3, 28) "nothing so aged." (1 Hy. IV. v. 1, 38)

"Nothing so strong and fortunate as I."

(2 Hy. VI. v. 2, 65),—
"But then Æneas bare a living load,  
Nothing so heavy as these woes of mine."

The folio has "and Joves accord,"—the quarto "great Joves accord." The quarto has no point after "accord"—the folio has a comma. It would seem that own bird has been corrupted into "accord"—"and" being an alteration in the folio to make some sense. Dyce says "it is very doubtful if we have the true text here." Staunton considers "accord" corrupt. The correction is by Mason. All the compared eds. print,—

"Good arms, strong joints, true swords; and, Jove's accord,  
Nothing so full of heart."

Note (6.) Act II. Scene 1, Line 39,—

"Thersites. Thou grumblest and railest every hour on Achilles; and thou art as full of envy at his greatness as Cerberus is at Proserpina's beauty, ay, that you barkest at him.  
Ajax. Mis-shap'd Thersites!  
Ther. Thou should'st strike him.  
Ajax. Cbloaf!

The folio has "Mistresse Thersites"—(the quarto "Mistres") probably the final "d" was mistaken for "e", as elsewhere. Compare (3 Hy. VI. iii. 2, 170), "my mis-shap'd trunk." "Cbloaf!" = shapeless as a loaf. So Act v. 1, 32,—

"you ruinous butt; you whoreson indistinguishable cur."

In the same scene, line 6,—

"How now, thou core of envy!  
Thou crusty batch of nature!"

we should probably read, with Theobald, "botch"—Thersites was not even one of "the ordinary of
nature's sale-work” (A. L. I. iii. 5, 43), but a batch, so Macb. iii. 1, 134,—

“To leave no rubs nor botches in the work.”

“crusty” is here sour-tempered. “batch” is the quantity of bread baked at one time, and seems inapplicable here; “crusty batch” carries no disagreeable idea. So Long, M. Antoninus. Thoughts, b. iii. § 2,—

“when bread is baked some parts are split at the surface, and these parts which thus open, and have a certain fashion contrary to the purpose of the baker's art, are beautiful in a manner, and in a peculiar way excite a desire for eating.”

All the compared eds. retain “Mistress” and “batch.”

Note (7.) Act II. Scene 2, Line 30,—

“Weigh you the worth and honour of a king,
So great as our dread father, in a scale
Of common ounces? will you with counters sum
The past proportion of his infinite?
And buckle in a vast most fathomless
With spans and inches so diminutive
As fears and reasons?”

The idea of the passage is similar to that in Macbeth iii. 4, 24,—

“I had else been perfect;
Whole as the marble, founded as the rock;
As broad and general as the casing air:
But now I'm cabin’d, cribb’d, confin’d, bound in
To saucy doubts and fears.”

“vast most fathomless” is a similar expression for the sea, to (Act iii. 3, 198),—

“Finds bottom in the uncomprehensive deeps.”

So Per. iii. 1, 1,—

“Thou god of this great vast, rebuke these surges.”
"That they have seemed to be together, though absent; shook hands as over a vast."

Here "a vast" is the sea which separated Bohemia and Sicilia. The figure of "a sea" applied to great men occurs in A. and C. iii. 12, 10,—

"I come from Antony:
I was of late as petty to his ends
As is the morn-dew on the myrtle-leaf
To his grand sea."

John v. 4. 57,—

"And calmly run on in obedience
Even to our ocean, to our great King John."

Lucrece, 652,—

"Thou art, quoth she, a sea, a sovereign king."

And Sonnet 80 contains expressions similar to the present passage,—

"But since your worth, wide as the ocean is,
The humble as the proudest sail doth bear,
My saucy bark, inferior far to his,
On your broad main doth wilfully appear.
Your shallowest help will hold me up afloat,
Whilst he upon your soundless deep doth ride."

We have in 2 Hy. IV. iii. 1, 50,—

"The beachy girdle of the ocean
Too wide for Neptune's hips."

and in A. L. I. iii. 2, 140,—

"That the stretching of a span
Buckles in his sum of age."

"past proportion" = "that greatness to which no measure bears any proportion" (Johnson). With the
exception of the Camb. eds., the compared eds. print "past-proportion." The old eds. have,—

"And buckle in a waste most fathomlesse."

This is changed by all the compared eds. to "a waist."

As Shakespeare always used fathom as a measure of depth, "fathomless" would seem inapplicable to a waist. The very frequent confusion in old printing of the letters "w" and "v" is notorious. In Ham. i. 2, 198, we have in the folio, and in three quartos, "wast," and in three other quartos "vast."

Note (8.) Ib. Line 139,—

"For what, alas, can these my single arms?
What propugnation is in one man's valour,
To stand the push and enmity of those
This quarrel would excite? Yet, I protest,
Were I alone to front the difficulties,
And had as ample power as I have will,
Paris should ne'er retract what he hath done,
Nor faint in the pursuit."

Compare A. and C. i. 4, 79,—

"To-morrow, Cæsar,
I shall be furnish'd to inform you rightly
Both what by sea and land I can be able
To front this present time."

2 Hy. VI. v. 1, 86,—

"For thousand Yorks he shall not hide his head,
But boldly stand and front him to his face."

"retract" is used in its old sense of to move or step back (see Richardson, Dict.), as is shown by "pursuit" in the following line. The old eds. have,—

"Were I alone to passe the difficulties."

but "propugnation," &c., and "retract" indicate that
"front" is the true reading. All the compared eds. print "pass." Dyce and Staunton doubt the correctness of the old text.

Note (9.)  Act III. Scene 1, Line 35,—

"at the request of Paris my lord, who's there in person; with him, the mortal Venus, the heart-blood of beauty, love's visible soul."

Compare Timon iv. 3, 387, "thou visible god" [gold]. Lear iv. 2, 46,—

"If that the heavens do not their visible spirits
Send quickly down to tame these vile offences."

The old eds. have "invisible soul." The correction is by Hanmer, and is adopted by Capell. All the compared eds. retain "invisible," "mortal," "blood," and "soul," are the objects of description; it is requisite that the soul be visible for such association.

Note (10.)  Ib. Line 43,—

"Pan. I will make a complimental assault upon him, for my business seethes.

Ser. Sodden business! there's a stewed phrase indeed!"

The servant is "a corrupter of words," and turns the present to the past participle, reversing the meaning. "seethes" = boils with haste, impatience, or desire; so M. N. D. v. 1, 4,—

"Lovers and madmen have such seething brains."

"Sodden" = boiled till the good is out of it, flat, vapid, and consequentially stupid. So Act ii. 1, 47,—

"Thersites. Ay, do, do; thou sodden-witted lord! thou hast no more brain than I have in mine elbows; an assinego may tutor thee."
L. L. L. iv. 2, 23,—

"Holofernes. Twice-sod simplicity, bis coactus!
O thou monster Ignorance, how deformed dost thou look!"

Boiling and boiled are similarly used (1 Hy. VI. v. 4, 120),—

"Speak, Winchester, for boiling choler chokes
The hollow passage of my prison'd voice."

Temp. v. i. 60,—

"A solemn air, and the best comforter
To an unsettled fancy, cure thy brains,
Now useless, boil'd within thy skull!"

W. T. iii. 3, 64,—

"Would any but these boiled brains of nineteen and two-and-twenty hunt this weather?"

"stewed" = (1) sodden, boiled, and (2) from the stews; so (Per. iv. 2, 21), "the stuff—so pitifully sodden;" so (Cymb. i. 6, 125), "such boil'd stuff."

Note (11.) Act III. Scene 2, Line 162,—

"Cressida. I have a kind of self resides with you:
But an unkind self, that itself will leave,
To be another's fool. I would be gone:—
Where is my wit? I know not what I speak.

Troilus. Well know they what they speak that speak so wisely.

Cres. Perchance, my lord, I show more craft than love;
And fell so roundly to a large confession,
To angle for your thoughts: be not you wise;
Or else you love not; for to be wise and love
Exceeds man's might; that dwells with gods above."

The old eds. have "but you are wise"—be not being corrupted to "but," and "are" interpolated to give some meaning. All the compared eds. retain the old text. Johnson would read,—
"but we're not wise
Or else we love not."

"another's fool"—here fool has the double sense of
fool and darling.

Note (11) a. Ib. Line 216,—
"Whereupon I will show you a bed-chamber, which bed" &c.
The old eds. have "a Chamber, which bed," &c.
"bed-chamber" is always spelt with a hyphen in the
folio, and seems to have been the original word here.
So the concluding line seems to indicate,—
"Bed, chamber, Pandar to provide this gear!"
Singer prints, "wherein is a bed," Staunton, "and a
bed." The other compared eds. "with a bed." So
many words can hardly have dropped out.

Note (12.) Act III. Scene 3, Line 4,—
"Appear it to your mind
That, through the sight I bear in things to Jove,
I have abandon'd Troy."

"things to Jove," i.e. belonging to Jove. So Lear i.
1, 138,—
"Only we still retain
The name, and all the additions to a king."
The old eds. have "in things to loue"—"loue" being
an easy and evident misprint for Ioue. In the old eds.
"loue" is not printed in italics; but in three instances
in this play Jove is printed in Roman letters in the
folio. Dyce prints, "to Jove," Staunton, "from
Jove," Singer and Delius have "things to come,"
after Rowe; but Calchas, a distinguished priest,
speaks after his office, and with greater dignity, in
referring his knowledge to the highest deity, than in simply claiming knowledge as a diviner. The Camb. eds. retain "to love," marking the text as corrupt. There is a similar confusion of "Ione" for "love" —L. L. L. iv. 3, 182.

Note (13.)  

Ib. Line 73,—

"They pass by strangely: they were us'd to bend,
To send their smiles before them to Achilles;
To come as humbly as they us'd to creep
To holy altars."

"us'd" is here the old subjunctive = would use. So Oth. i. 1, 38 (see Abbott, S. Grammar, § 361),—

"Preferment goes by letter and affection,
And not by old gradation, where each second
Stood heir to the first."

Compare, for a similar employment of "used," The Faery Queen, bk. i. c. xi. s. 42,—

"Wherewith he fiercely did his foe assail,
And double blows about him stoutly laid,
That glancing fire out of the iron play'd;
As sparkles from the anvil used to fly
When heavy hammers on the wedge are sway'd."

Dyce here prints "they use to creep"—the reading of Walker. The other compared eds. retain "us'd."

Note (14.)  

Ib. line 200,—

"The providence that's in a watchful state
Knows almost every grain of Plutus' gold;
Finds bottom in th' uncomprehensive deeps;
Keeps place with thought, and almost, like the gods,
Does the thoughts unveil in their dumb cradles."

Compare Oth. iii. 4, 58,—
"She was a charmer, and could almost read
The thoughts of people."

M. of V. i. 3, 164,—
"Whose own hard dealings teaches them suspect
The thoughts of others!"

The old eds. have "Does [Doe, folio] thoughts"—omitting "the" which has dropped out through the confusion of both words beginning with "th." See, for the same error, Note (12), M. N. D., and Note (1), M. A. "Keeps place with" = consorts, lives with. Compare M. W. W. ii. 1, 63,—
"but they do no more adhere and keep place together than the Hundreth Psalm to the tune of Green Sleeves."

Singer, in the present, and Dyce, in both passages, substitutes "pace"—but there is no reference here to the swiftness of thought, it is to the almost divine knowledge of thought. Probably, as Henley thought, the idea is from Psalm cxxxix. ver. 2,—
"thou understandest my thought afar off."

All the compared eds. retain "Does thoughts."

Note (15.) Act IV. Scene 1, Line 78,—
"But we in silence hold this virtue well,—
We'll not commend what we intend not sell."

Compare Sonnet 21,—
"Let them say more that like of hearsay well;
I will not praise that purpose not to sell."

Sonnet 102, —
"The love is merchandiz'd whose rich esteeming
The owner's tongue doth publish every where."

L. L. L. iv. 3, 240,—
"To things of sale a seller's praise belongs."
The old eds. have "intend to sell"—which the sense clearly shows to be an error. Walker objects to the harshness of the line adopted above, Warburton's correction; but if the important words are accented, this may not be apparent,—

"We'll not commend what we intend not sell."

Compare A. and O. iii. 4, 9,—

"When the best hint was given him, he not took't."

A. W. ii. 5, 91,—

"Strangers and foes do sunder, and not kiss."

Dyce and the Camb. eds. print, after Jackson,—

"We'll but commend what we intend to sell."

The other compared eds. retain the old text.

Note (16.) Act IV. Scene 4, Line 18,—

"Pan. What a pair of spectacles is here! Let me embrace too. 'O heart,' as the goodly saying is,

'O heart, O heavy heart,
Why sigh'st as thou wert breaking?'

where he answers again,

'Because thou canst not ease thy smart
By friendship nor by speaking.'

There was never a truer rhyme. Let us cast away nothing, for we may live to have need of such a verse: we see it, we see it. How now, lambs!"

The heart is breaking because it has no friendly ears in which to utter its grief: Pandarus professes himself that friend in need to Troilus and Cressida. The old eds. have,—

"Why sighst thou without breaking?"
which deprives the lines of any appropriateness to the occasion. Compare Lucrece, 1716,—

"Here with a sigh, as if her heart would break."

"wert" has been corrupted to "without"—"as" having probably dropped out previously. The passage is in prose in the old eds. All the compared eds. retain the old text. The second "O" is wanting in the first line of the old eds. Dyce, Staunton, and Singer insert it; Delius and the Camb. eds do not.

Note (17.) Act IV. Scene 5, Line 48,—

"Ulysses. May I, sweet lady, beg a kiss of you?  
Cressida. You may [beg it].  
Ulysses. I do desire it.  
Cres. Why, beg then, too.  
Ulyss. Why, then, for Venus' sake, give me a kiss,  
When Helen is a maid again, and his."

Cressida chooses to understand "desire" in the sense of command. The old eds. have "Why beg then"—"too" having dropped out, as the rhyme indicates. Dyce prints "Why, beg then, do." The other compared eds. retain the old text.

Note (18.) Ib. Line 66,—

"Æneas. Hail, all you state of Greece! what shall be done  
To him that victory commends?"

Compare Act i. 3, 243,—

"But what the repining enemy commends,  
That breath fame blows; that praise, sole pure, transcends."

The old eds. have "victory commands"—the same misprint occurs (Cymb. iii. 7, 9),—

"he commands  
His absolute commission."
where all the compared eds. correct "commends." Here all retain "commands."

Note (19.) Ib. Line 103,—

"His heart and hand both open and both free;
For what he has he gives, what thinks he shows;
Yet gives he not till judgment guide his bounty,
Nor dignifies an impare thought with breath."

"impare" is the reading of the quarto; "impaire" of the folio; both evidently the same word, a Latinism from impar = disproportioned (Ainsworth, Dict.). Compare Ham. i. 3, 60,—

"Give thy thoughts no tongue,
Nor any impropotion'd thought his act."

Dyce, Delius, and the Camb. eds. print "impure." Singer prints "impare," Staunton, "impair."

Note (20.) Act V. Scene 1, Line 60,—

"The goodly transformation of Jupiter there, his brother, the bull,—the primitive statue of obloquy, and memorial of cuckolds."

Compare Lucrece, 523,—

"So thy surviving husband shall remain
The scornful mark of every open eye;
Thy kinsmen hang their heads at this disdain,
Thy issue blurr'd with nameless bastardy:
And thou, the author of their obloquy,
Shalt have thy trespass cited up in rhymes,
And sung by children in succeeding times."

"primitive" = chief. The old eds. have,—

"the primatiue Statue, and oblique memoriall" ——

the error "oblique" being made, "and" was transposed, and "of" dropped, to make some sense. The correction is pretty obvious. All the compared eds. retain the old text.
Note (21.)  

**Act V. Scene 2, Line 147,**—

"O madness of discourse,  
That cause sets up with and against itself!  
Bi-fold authority! where reason can revolt  
Without perdition, and loss assume all reason  
Without revolt: this is, and is not, Cressid!  
Within my soul this doth conduce a fight  
Of this strange nature,—"

"conduce" is simply an old form of *conduct*, and the construction here is regular; so Hall, *Hen. VIII. an.* 34 (Richardson, *Dict.*),—

"and by our authoritie and power conduced him [the Kyng of Scottes] safely in the reall possession of his estate."

*conduced him in the possession, i.e. brought him into,* &c.; so in the present passage, "*this is, and is not, Cressid"—this doth conduce [conduct, bring, draw] within my soul a fight, &c. The old eds. have "*there doth conduce"—but it is evident that *conduce* relates to the previous line and requires "*this."" The word is used in its *consequential* sense of *to tend* (Act ii. 2, 168),—

"The reasons you allege do more conduce  
To the hot passion of distemper'd blood—"

These are the only instances of its use by Shakespeare. Singer prints "*commence*"—after Rowe. The other compared eds. retain the old text, Dyce and Staunton considering it very doubtful.

Note (22.)  

**Act V. Scene 3, Line 27,**—

"Mine honour keeps the weather of my fate:  
Life every man holds dear; but the brave man  
Holds honour far more precious-dear than life."

The old eds. have "*but the deere man"—an error
caused by "deere" immediately preceding. "dear man" could only mean, here, beloved man. In 1 Hy. IV. iv. 4, 31, we have,—

"warlike Blunt;
And many more corrivals and dear men"

If the passage had stopped here, it would have implied, loved friends, but,—

"Of estimation and command in arms."

added, it signifies rare men of fame as military leaders. "Dear life" is opposed to "precious-dear honour;" the interposition of "dear man" would deprive this of its force. Dyce and the Cambridge eds. print "brave man," after Pope; the other compared eds. retain "dear man."

Note (23.) Act V. Scene 4, Line 10,—

"O' the t'other side, the policy of those crafty-smiling rascals—that stale old mouse-eaten dry cheese, Nestor, and that same dog-fox, Ulysses."

Compare Lucrece, 1399,—

"But the mild glance which sly Ulysses lent
Show'd deep regard and smiling government."

The old eds. have "craftie swearing." All the compared eds. retain "crafty swearing."

Note (24.) Act V. Scene 7, Line 6,—

"Achilles. Come here about me, you my Myrmidons; Mark what I say. Attend me where I wheel:
Strike not a stroke, but keep yourselves in breath:
And when I have the bloody Hector found,
Empale him with your weapons round about,
In fellest manner exercise your arms.
Follow me, sirs, and my proceedings eye:—
It is decreed Hector the great must die."
Sc. 8, 10,—

"Strike, fellows, strike; this is the man I seek."

"Empale him with your weapons—exercise your arms,"
i.e. close him round with your weapons, use your arms in fellest manner. To exercise arms, compare Catiline, Act v.,—

"And I am proud to have so brave a cause
To exercise your arms in."

1 Hy. IV. v. 2, 55,—

"Unless a brother should a brother dare
To gentle exercise and proof of arms."

Here if "fellest" were substituted for "gentle," the passages would be parallel. The old eds. have "execute," but execute is never used by Shakespeare in a sense applicable here. Capell accordingly corrected "execute your aims," which is adopted by Dyce, Staunton, and the Camb. eds. But the Myrmidons had no aims, they are receiving orders, viz. having hemmed Hector in with their swords, to use them in the direst manner,—it is necessary that the swords not only surround Hector, but that they be used, if "Hector the great must die." Achilles' order (scene 8), when Hector is found, is simply "Strike" = exercise your arms—use your weapons. The old eds. have a colon after "round about:"—an error which has caused the passage to be misunderstood. The folio has "arme", the quarto "armes". Delius and Singer print as the quarto.
Note (1.)  *Act I. Scene 6, Line 46,—*  
"Will the time serve to tell?  *I do not think.*"

An inversion for "*I do think not.*"

Note (2.)  *Ib. Line 76,—*  
"If any think brave death outweighs bad life,  
And that his country's dearer than himself;  
Let him alone, or so many so minded,  
[Raises his sword.  
*Wave thus, t' express his disposition,*  
And follow Marcius.  
[They all shout, and wave their swords; take him up in their arms, and cast up their caps.  
*O me alone? make you a sword of me?*

That is, "*Do you raise but me only? I called for your swords, make you a sword of me?*"  
For "*alone*"  
≡ *but only,* compare *A. and C. iii. 11, 38,—*  
"*he alone*  
Dealt on lieutenantry, and no practice had  
In the brave squares of war."

*Ib. iii. 13, 154,—*  
"*Alack, our terrene moon  
Is now eclips'd; and it portends alone  
The fall of Antony!*"

The folio has,—  
"*Oh me alone, make you a sword of me:*"

Singer prints "*Come! along! Make—me,*" Staunton,  
"—alone!—me!"  
The other compared eds. print,  
after Capell,—  
"*O, me alone! make you a sword of me?*

The reading adopted is suggested by Lloyd.
Note (3.)  *Ib. Line* 84,—  
“A certain number,
Though thanks to all, must I select [from all]: the rest
Shall bear the business in some other fight,
As cause will be obey’d. Please you to march;

[To Cominius.]

And you shall quickly draw out my command,
Which men are best inclin’d.

*Com.*

March on, my fellows:” &c.

The speech of Marcius to the men ends with “obey’d.”
“Please you,” &c., is addressed solely to Cominius,
who, as general, best knew who were the fittest men.
Marcius acts also with propriety, for he had no command.
He had previous addressed Cominius (line 55),—

“I do beseech you;—that you directly
Set me against Aufidius and his Antiates.”

The folio has “And foure.” Singer substitutes “some.” The other compared eds. retain “four.”
The Camb. eds. mark the text as corrupt. “from all” is probably, as Steevens supposed, an interpolation,
the transcriber having carried the words on from “to all.”

Note (4.)  *Act I. Scene* 8,  *Line* 4,—

“Mar. I’ll fight with none but thee; for I do hate thee
Worse than a promise-breaker.

*Auf.*

We hate alike:
Not Afric owns a serpent I abhor
More than thy fame, and envy ’t. Fix thy foot.”

For the mutual feelings of these men, compare *Act i.*
1, 234,—

“*Mar.*

They have a leader,
Tullus Aufidius, that will put you to ’t.

x
I sin in envying his nobility;
And were I any thing but what I am,
I'd wish me only he."

Act i. 10, 12,—

"Five times, Marcius,
I have fought with thee; so often hast thou beat me;
And wouldst do so, I think, should we encounter
As often as we eat. By the elements,
If e'er again I meet him beard to beard,
He's mine, or I am his: mine emulation
Hath not that honour in't it had; for where
I thought to crush him in an equal force,
True sword to sword, I'll poach at him some way,
Or wrath or craft may get him."

Aufidius is speaking after the present encounter with Marcius. The folio has,—

"More then thy Fame and Envy: Fix thy foot."

"'t" having dropped out, the transcriber probably mistaking "envy" for a noun. Dyce prints "More than thy fame I envy." The other compared eds. retain the old text. Staunton proposed "fame I hate and envy"—but this, beside making the line over measure, does not harmonize with the comparison: Tullus hates Marcius' fame, as he hates a serpent, and he envies it.

Note (5.) Ib. Line 11,—

"Wert thou the Hector
That was the hope of your bragg'd progeny,
Thou shouldst not scape me here."

Compare 3 Hy. VI. ii. 1, 51,—

"And stood against them, as the hope of Troy
Against the Greeks."
"Farewell, my Hector, and my Troy's true hope."

Lucrece, 1430,—

"And from the walls of strong-besieged Troy
When their brave hope, bold Hector, march'd to field."

Compare also Act i. 6, 55,—

"Their bands i' the vaward are the Antiates,
Of their best trust; o'er them Aufidius,
Their very heart of hope."

The folio misprints "the whip"—this would mean the whipper of. So 1 Hy. VI. i. 2, 129,—

"La Pucelle. Assign'd am I to be the English scourge."

"Is this the scourge of France?
Is this the Talbot?"

L. L. L. iii. 1, 176,—

"I, that have been love's whip!"

"The laws, your curb and whip."

The exception is when applied to heaven. So Tim. v. 1, 64, "all the whips of heaven;" or to deities and personified powers, as (Ham. iii. 1, 70), "the whips and scorns of time." So Attila is "The Scourge of God;" but Edward I., "Malleus Scotorum." All the compared eds. retain "whip."

Note (6.) Act I. Scene 9, Line 44,—

"[A long flourish. They all cry, 'Marcius, Marcius!' cast up their caps and lances: Cominius and Lartius stand bare.

Mar. May these same instruments, which you profane,
Never sound more! When drums and trumpets shall
I' the field prove flatterers, let courts and cities be
Mute all of false-fac'd soothing!
When steel grows soft as the parasite's silk,
Let him be made no coverture for the wars!

Compare the use of "Mute of" = mute in, and "mute to" = mute concerning. Oyymb. iii. 5, 158,—
"that thou wilt be a voluntary mute to my design."

W. T. i. 2, 271,—
"For to a vision so apparent rumour
Cannot be mute."

The folio has,—
"Made all of false-fac'd soothing:
When Steele growes soft, as the Parasites Silke,
Let him be made an Overture for th' Warres:"

The misprint "Made" for "Mute" is not a difficult one. In "overture" the "o" in "no" has been evidently run into the following "coverture," and afterwards the mistake badly corrected. The sense requires "Mute." Marcius considered courts and cities already made of flattery; it was when their customs went to the camp, that they were to be mute. Singer and Staunton alone retain "overture." The other composed eds. print "a coverture," after Tyrwhitt. All retain "Made."

Note (7.) Act II. Scene 1, Line 54,—
"I am known to be a humorous patrician, and one that loves a cup of hot wine with not a drop of allaying Tiber in't; one that converses more with the buttock of the night than with the forehead of the morning: said to be something imperfect in favouring the first conception, hasty and tinder-like upon two trivial motion; what I think I utter, and spend my malice in my breath."

The folio has "the first complaint"—an examination
of the letters will show that the misprint was not difficult: the sense clearly requires conception or thought. The folio places "one that converses——of the morning:" after "trivial motion;"—The correction, which the sense requires, is by Lettsom. All the compared eds. retain the arrangement of the folio; they also retain "complaint."

Note (8.) Ib. Line 214,—

"The good patricians must be visited;
From whom I have receiv'd not only greetings,
But with them change of honours."

"honours" = here to titles, additions. So line 181,—

"Herald. Know, Rome, that all alone Marcius did fight
Within Corioli gates: where he hath won,
With fame, a name to Caius Marcius; these
In honour follows Coriolanus."

"to" = in addition to. So his mother, line 190,—

"My gentle Marcius, worthy Cains, and
By deed-achieving honour newly-named,—
What is it?—Coriolanus must I call thee?"

So the tribune Sicinius, line 245,—

"The commoners——will forget,
With the least cause, these his new honours."

So Macb. i. 3, 104, 144,—

"Rosse. And, for an earnest of a greater honour,
He bade me, from him, call thee thane of Cawdor:
In which addition, hail, most worthy thane!"——

"Banquo. New honours come upon him,
Like our strange garments."

Dyce and Singer print "charge of honours," after Theobald. The other compared eds. retain "change."
"Change" implies that "Coriolanus" was to supersede his former appellation; and, in fact, it did so.

Note (9.) *Ib. Line 224,—*

"your Prattling nurse
Into a rapture lets her baby cry
While she chats o' him: the kitchen malkin pins," &c.

The folio has "chats him"—"o'" having dropped out. The metre indicates the deficiency. All the compared eds. retain the old text. See Note (32), for "i" dropped out of the text.

Note (10.) *Ib. Line 233,—*

"our veil'd dames
Commit the war of white and damask, in
Their nicely-gawded cheeks, to the wanton spoil
Of Phoebus' burning kisses."

"nicely-gawded" refers to the beauty of the scarfs which veiled their cheeks,—these were flung upon Marcius, line 280,—

"matrons flung gloves;
*Ladies* and *maids* their scarfs and handkerchers,
Upon him as he pass'd."

So *M. of V. iii. 2, 98,—*

"the beauteous scarf
Veiling an Indian—"

*Cymb. iii. 4, 167,—*

"Nay, you must
Forget that rarest treasure of your cheek,
Exposing it—to the greedy touch
Of common-kissing Titan; and forget
Your laboursome and dainty trims."

"laboursome and dainty trims" = "nicely gawded."
Note (11.) Act II. Scene 2, Line 30,—

"He hath deserved worthily of his country: and his ascent is not by such easy degrees as those who, having been supple and courteous to the people, bonneted, without any further deed to have them at all into their estimation and report."

"who, having been supple," &c. What this implies is given by Marcius, Act ii. 3, 102,—

"I will, sir, flatter my sworn brother, the people, to earn a dearer estimation of them; 'tis a condition they account gentle: and since the wisdom of their choice is rather to have my hat than my heart, I will practise the insinuating nod, and be off to them most counterfeitly; that is, sir, I will counterfeit the bewitchment of some popular man, and give it bountiful to the desirers."

Having been thus supple, &c., having given their hats, having been off to the people, these popular men, "without any further deed," "bonneted," i.e. resumed the hats they had given, and went their way. Compare also Volumnia's instructions to her son, Act iii. 2, 73,—

"I prithee now, my son,
Go to them, with this bonnet in thy hand;" &c.

Note (12.) Act II. Scene 3, Line 64,—

"Think upon me! hang 'em!
I would they would forget me, like the virtues
Which our divines lose by 'em."

"lose" = to throw away; so The Silent Woman, Act i. sc. 1,—

"Truewit. Well, sir; if it will not take, I have learn'd to lose as little of my kindness as I can. I'll do no man good against his will, certainly."

"by" has the sense of on, to; as in L. L. L. v. 2, 637,—

"Though my mocks come home by me, I will now be merry."
Note (13.)  Ib. Line 122,—

"Why in this woollen toge should I stand here,
To beg of Hob and Dick, that do appear,
Their needless vouches?"

Compare Act iii. 2, 9,—

"I muse my mother
Does not approve me further, who was wont
To call them [the plebeians] woollen vassals."

Act ii. 1, 250, Brutus calls it, "The napless vesture of humility," i.e. made of coarse woollen stuff or frieze, too coarse to have any nap; for it is not to be supposed that Marcius would put on a garment worn threadbare by a plebeian, and none other could wear it. Compare South, vol. iii. ser. 8 (Richardson, Dict.),—

"For how hard a task must obedience needs be to a spirit accustomed to rule, and to dominion! how uneasy must the leather and the frieze sit upon the shoulder that used to shine with the purple and the ermin!"

Cartwright, The Ordinary, act ii. sc. 3,—

"and make my mincing knight
Walk musing in their knotty frieze abroad."

Shakespeare here, as elsewhere, introduces the customs and sumptuary laws of his own country and time. Dr. Grey has a note on L. L. L. v. 2, 281,—

"Well, better wits have worn plain statute-caps."

"Woollen caps were enjoined by act of parliament, in the year 1571, the 13th of queen Elizabeth,—‘providing, that all above the age of six years (except the nobility and some others) should on sabbath-days and holy days, wear caps of wool, knit, thicked, and drest in England, upon penalty of ten groats.’"

Steevens states, "If that your cap be wool" became a
proverbial saying. So in *Hans Beer-Pot*, a comedy, 1618,—

"You shall not flinch; if that your cap be wool," &c.

Marston's *Dutch Courtezan*, 1605, Mrs. Mulligrub says,—

"though my husband be a citizen, and his cap is made of wool, yet I have wit."

Act ii. 3, 161, Brutus says,

"With a proud heart he wore

His humble weeds."

and *Ib.* line 229, he repeats,—

"forget not

With what contempt he wore the humble weed."

"humble weed" = *plebeian* garment. The folio has,—

"Why in this Wooluish tongue should I stand here,"

The second folio alters "tongue" to "gowne." In *Oth*. i. 1, 25, the folio has "the Tongued Consuls"—

the quarto, 1622, "the toged." "toge" is evidently the proper reading in the present passage; and is adopted by all the compared eds. except Staunton, who prints "gown." Dyce prints "woolless," after Collier; the Camb. eds. and Staunton "woolvish;" the other compared eds. have "woolvish." Mason proposed "woollen gown."

Note (14). *Ib.* Line 136,—

"Your voices: for your voices I have fought;

Watch'd for your voices; for your voices bear

Of wounds two dozen odd; battles thrice six

Have seen, and you heard of; for your voices

I have done many things, some less, some more:

Your voices: indeed, I would be consul."
The folio has "I have seen" and "Have done"—the compositor or transcriber confused by the recurrence of "Have" at the beginning of the lines; the metre indicates the error. The folio omits "you," which both the sense and metre require. All the compared eds. retain the old text. Compare Cymb. v. 3, 53,—

"you are made
Rather to wonder at the things you hear
Than to work any.”

Note (15.) Ib. Line 166,—

"to my poor unworthy notion,
He mock’d us when he begg’d our voices.”

Compare Act v. 6, 107,—

"Your judgments, my grave lords,
Must give this cur the lie: and his own notion—
Who wears my stripes impress’d upon him—" &c.

The folio has "notice,"—the correction is by Walker, and is adopted by Dyce; the other compared eds. retain "notice.”

Note (16.) Act III. Scene 1, Line 121,—

"They know the corn
Was not as recompense, resting well assur’d
They ne’er did service for’t.”

Compare W. T. ii. 3, 150,—

"and on our knees we beg,
As recompense of our dear services.”

The folio has "our recompence," which is retained by all the compared eds. The Camb. eds. print "That ne’er.” The passage stands in North’s Plutarch (cited by Steevens),—
"For they will not thincke it is done in recompense of their service past, sithence they know well enough they haue so ofte refused to go to the warres, when they were commaunded."

Note (17.)  *Ib. Line 131,—*

"How shall this bosom multiplied digest
The senate's courtesy?"

Compare line 156,—

"at once pluck out
The multitudinous tongue."

*Line 22,—*

"Behold, these are the tribunes of the people,
The tongues o' the common mouth."

and 2 *Hy. IV. i. 3, 91, 98,—*

"O thou fond many!——
So, so, thou common dog, did'st thou disgorge
Thy glutton bosom of the royal Richard."

Collier substituted "*bisson multitude,"* which is adopted by Dyce, Staunton, the Camb. eds., and Singer, who prints "*bisom.*" The folio has "*Bosome-multiplied.*" Delius and the Clar. P. ed. print "*bosom multiplied.*"

Note (18.)  *Ib. Line 154,—*

"Therefore, beseech you,—
You that will be less fearful than discreet;
That love the fundamental part of state
More than you doubt the change on't; that prefer
A noble life before a long, and wish
To purge a body with a dangerous physic
That's sure of death without it,—at once pluck out
The multitudinous tongue."

Compare *A. and C. i. 3, 53,—*

"And quietness, grown sick of rest, would purge
By any desperate change."
2 *Hy.* IV. iv. 1, 65,—

"But, rather, show awhile like fearful war,
To diet rank minds sick of happiness,
And purge the obstructions which begin to stop
Our very veins of life."

In the present passage, the obstruction which threatens certain death is the office of the tribunes—"the multitudinous tongue;" the "body" politic must be purged of this by a desperate change, "a dangerous physic." The folio has "To *iumpe a Body*"—an evident misprint. Shakespeare never employs "jump" in a sense applicable here; nor has any appropriate use of the word been cited from other writers. Malone gave it the meaning here "to risk," but that is not the sense the passage requires. In *Ham.* iv. 3, 10,—

"Diseases desperate grown
*By desperate appliance are reliéd,*
Or not at all."

The risk is expressed in "a dangerous physic"—the action of the desperate appliance is "to purge [not to risk] a body that's sure of death without it." The correction "purge" is given in Staunton's note. Singer prints "imp," which Dyce adopts. The other compared eds. retain "jump." The Camb. eds. mark the text as corrupt.

Note (19.) *Ib.* Line 163,—

"*Sic.* Has spoken like a traitor, and shall answer
As traitors do.

*Cor.* Thou wretch, despite o'erwhelm thee!
What should the people do with these bold tribunes?
On whom depending, their obedience fails
To the greater bench."
Compare line 23,—

"For they [the tribunes] do prank them in authority, Against all noble sufferance."

Line 90,—

"Hear you this Triton of the minnows? mark you His absolute 'shall'?"

Line 144, just spoken by Marcius,—

"Where one part does disdain with cause, the other Insult without all reason."

The folio has "bald"—an easy misprint. The sense, not only of this passage, but of a great portion of the play, requires the correction; for the boldness of the tribunes causes the banishment of Marcius and the subsequent events. But for the boldness of the tribunes, this play would not have been written. All the compared eds. retain "bald." Compare further, line 95,—

"Given Hydra here to choose an officer, That with his peremptory 'shall'"—"wants not spirit To say he'll turn your current in a ditch, And make your channel his."

Note (20.) Act III. Scene 2, Line 27,—

"There's no remedy; Unless, by not doing so, our good city Cleave in the midst, and perish."

"Unless" = but, except; as Rich. III. iv. 4, 475,—

"Stan. Unless for that, my liege, I cannot guess. K. Rich. Unless for that he comes to be your liege, You cannot guess wherefore the Welshman comes."

The construction is,—"there is no remedy, by not doing so, but [that] our good city perish." So Act v. 1, 71,—
"So that all hope is vain,
Unless his noble mother, and his wife;
Who, as I hear, mean to solicit him
For mercy to his country."

"Unless" &c. = except his mother and his wife be our hopes. So Aufidius (Act i. 6, 55) is styled,—

"Their very heart of hope."

The position of "Unless" in the present passage is similar to that of "But," line 41 (see Note (13), Winter's Tale),—

"You are too absolute;
Though therein you can never be too noble,
But when extremities speak."

i.e. when extremities but speak—when danger, &c., but calls for it. Delius punctuates this passage,—

"Though therein you can never be too noble;
But when extremities speak—I have heard you say," &c.

Note (21.) Ib. Line 29,—

"Vol. Pray, be counsell'd: I have a heart as little stoops as yours, But yet a brain that leads my use of anger To better vantage."

Men. Well said, noble woman! Before he should thus stoop to th' herd, but that The violent fit o' the time craves it as physic For the whole state, I'd put mine armour on," &c.

Compare line 128,—

"Vol. I mock at death With as big heart as thou."

For the use of "stoops," compare A. and C. ii. 2, 98,—

"So far ask pardon as befits mine honour To stoop in such a case."
and for "as little"—Tim. iii. 5, 117,—

"Soldiers should brook as little wrongs as gods."

The folio has "as little apt"—probably the last part of stoops in a mutilated MS. corrupted into apt. The "well said" of Menenius, who repeats the most important word "stoop," applying it to Marcius, indicates that it is the true reading. Their whole aim was to induce Marcius to stoop. Volumnia says (line 78),—

"correcting thy stout heart,
Now humble as the ripest mulberry."

"a brain that leads" suggests that a verb is required with "heart." All the compared eds. retain "apt," but this word is never used by Shakespeare in a sense appropriate here. The Camb. eds. mark the text as corrupt.

Note (22.) Ib. Line 55,—

"Because that now it lies you on to speak
To the people; not by your own instruction,
Nor by the matter which your heart prompts you,
But with such words that are but rooted in
Your tongue, though but bastards, and syllables
Of no allowance to your bosom's truth."

That is, "words—rooted but in your tongue"; for the position of "but" see Note (13), W. T. Compare Hy. VIII. v. 1, 115,—

"Thy truth and thy integrity is rooted
In us."

Sonnet 142,—

"Root pity in thy heart."

The folio has "roated in"—Dyce and the Camb. eds. print "rooted." The other compared eds. have "rooted." Compare further, L. Complaint, 175,—
"Thought characters and words merely but art,
And bastards of his foul adulterate heart."

*Edward III.* ii. 1, 309,—
"O, that a man might hold the heart's close book;
And choke the lavish tongue, when it doth utter
The breath of falsehood not character'd there!"

**Note (23.)** *Ib. Line 77,—*

"I prithee now, my son,
Go to them, with this bonnet in thy hand;
And thus far having stretch'd it,—here be with them,—
Thy knee bussing the stones,—for in such business
Action is eloquence, and th' eyes of th' ignorant
More learned than the ears,—waving thy hand,—
Which often thus,—correcting thy stout heart,
Now humble as the ripest mulberry
That will not hold the handling,—so say to them,
Thou art their soldier," &c.

"waving thy hand"—compare *Lucrece*, 1403,—
"There pleading might you see great Nestor stand,—
Making such sober action with his hand
That it beguil'd attention, charm'd the sight."

"Which often thus,—correcting" &c., i.e. often press-
ing thy hand on thy breast, thus,—indicating truth
and devotion,—so *Lucrece*, 1842,—
"'Now, by the Capitol that we adore, &c.
We will revenge the death of this true wife.'
This said, he struck his hand upon his breast,
And kiss'd the fatal knife, to end his vow."

So *John* iii. 1, 21, Constance asks of Salisbury,—
"What means that hand upon that breast of thine, &c.—
Be these sad signs confirmers of thy words?"

The folio has "waving thy head"—we have *Ham.*
ii. 1, 93,—
"And thrice his head thus waving up and down."
but Ophelia considered the action to indicate madness. The folio has "or say to them"—evidently a misprint; "so" naturally follows,—

"And thus far having stretch'd it,—here be with them,—
Thy knee bussing the stones, &c.—so say to them."

Dyce, after Hanmer, omits "or." The other compared eds. retain the old text.

Note (24.) *Act III. Scene 3, Line 18,—*

"Assemble presently the people hither;
And when they hear me say, 'It shall be so
I' the right and strength o' the commons,' be it either
For death, for fine, or banishment, then let them,
If I say fine, cry 'Fine,'—if death, cry 'Death';'
Insisting on the old prerogative
And power i' the trial o' the cause."

"the right and strength o' the commons" and "the old prerogative and power i' the trial o' the cause"—are the same things. The folio has the misprint "truth" for "trial." All the compared eds. retain "truth."

Compare *Act iii. 1, 174,—*

"*Sic.* Go, call the people: *in whose name myself* 
Attach thee as a traitorous innovator," &c.

*Act iii. 3, 99,—*

"*Sic.* *in the name o' the people,* 
And in the power of us the tribunes, we,
Even from this instant, banish him our city."

Note (25.) *Ib. Line 26,—*

"*Bru.* Put him to choler straight: he hath been us'd
*Ever to conquer,* and to have his worth *free* 
Of contradiction: being once chaf'd, he cannot
Be rein'd again to temperance; then he speaks
What's in his heart; and that is there which looks
With us to break his neck."
The sense of this passage has been previously expressed by the tribunes, Act i. 1, 257,—

"Sic. Was ever man so proud as is this Marcius?—

Bru. Being mov'd, he will not spare to gird the gods.—
The present wars devour him: he is grown
Too proud to be so valiant.

Sic. Such a nature,
Tickled with good success, disdains the shadow
Which he treads on at noon: but I do wonder
His insolence can brook to be commanded
Under Cominius."

Act ii. 3, 203,—

"Sic. Or else it would have gall'd his surly nature,
Which easily endures not article
Tying him to aught; so, putting him to rage,
You should have ta'en the advantage of his choler," &c.

Ib. line 266,—

"Bru. If, as his nature is, he fall in rage
With their refusal, both observe and answer
The vantage of his anger."

"contradiction" = gainsaying, denial,—so Rich. II.

iii. 3, 124,—

"And all the number of his fair demands
Shall be accomplish'd without contradiction."

Hy. VIII. ii. 4, 28,—

"When was the hour
I ever contradicted your desire?"

The folio has simply "to haue his worth"—"free," which the sense requires, having dropped out: for similar instances of words dropped at the end of a line, compare Macbeth i. 2, 26; and see Note (27) of this play, Note (11), Henry VIII., Note (1), A. W., and Note (7), T. S. All the compared eds. retain the old text; the Camb. eds. mark it as corrupt.
"and that is there which looks
With us to break his neck."

That is, which expects, waits, to break his neck by us.

Note (26.) Ib. Line 64,—

"We charge you, that you have contriv'd to take
From Rome all season'd office, and to wind
Yourself into a power tyrannical;
For which you are a traitor to the people."

"season'd" = wholesome, that keeps the public weal in healthy life. Compare Act i. 1, 85,—

"They ne'er cared for us yet:—repeal daily any wholesome act established against the rich, and provide more piercing statutes daily, to chain up and restrain the poor."

Compare Sonnet 75,—

"So are you to my thoughts as food to life,
Or as sweet season'd showers are to the ground."

"season'd" = full of nourishment. So M. for M. ii. 2, 165,—

"That, lying by the violet in the sun,
Do as the carrion does, not as the flower,
Corrupt with virtuous season."

Mach. iii. 4, 141,—

"You lack the season of all natures, sleep."

So Ib. ii. 2, 40,—

"Sleep,—Chief nourisher in life's feast."

In Sonnet 75, the quarto, 1609, has "sweet season'd" —the compared eds. print "sweet-season'd." This reading, though capable of the same meaning as sweet season'd, is perhaps liable to be misunderstood.
Note (27.)  

`Ib. Line 133,——

"You, common cry of curs!" "I banish you."

"Have the power still
To banish your defenders; till at length
Your ignorance—deliver you, as most
Abated captives, to some nation
That won you without blows! Despising you,
For you, the city, thus I turn my back:
There is a world elsewhere."

The folio has,—

"That wonne you without blowes, despising
For you the City."

"you" having evidently dropped out of the text.
Dyce prints "Despising, then," after Pope. The other
compared eds. print "Despising, For you, the city."
The reading adopted is proposed by Jackson.

Note (28.)  

`Act IV. Scene 1, Line 8,——

"Nay, mother,
Where is your ancient courage? you were us'd
To say extremity was the trier of spirits:
That common chances common men could bear:
That, when the sea was calm, all boats alike
Show'd mastership in floating: fortune's blows,
When most struck home, being gentle welcom'd, craves
A noble cunning: you were us'd to load me
With precepts cunning that would make invincible
The heart that conn'd them."

Compare A. and C. iv. 14, 136,—

"Nay, good my fellows, do not please sharp fate
To grace it with your sorrows: bid that welcome
Which comes to punish us, and we punish it
Seeming to bear it lightly."

"gentle" used for gently, as A. and C. v. 1, 75,—

"How calm and gentle I proceeded still
In all my writings."
Compare also Spenser, *Shepherd's Calendar*, February,—

"Ne ever was to fortune foeman,
But gently took that ungently came."

The folio has the misprint "gentle wounded"—which all the compared eds. retain. Dyce observes, "the old text can scarcely be correct." Compare also *T. and C.* i. 3, 20, 33, 45,—

"—the protractive trials of great Jove
To find persistive constancy in men;
The fineness of which metal is not found
In fortune's love."—"In the reproof of chance
Lies the true proof of men."—"Even so
Doth valour's show and valour's worth divide
In storms of fortune," &c.

Note (29.) *Act IV. Scene 3, Line 9,—*

"Nic. I know you well, sir, and you know me: your name, I think, is Adrian?"

*Adr.* It is so, sir: truly, I have forgot you.

*Nic.* I am a Roman; and my services are, as you are, against 'em: know you me yet?

*Adr.* Nicanor? no.

*Nic.* The same, sir.

*Adr.* You had more beard when I last saw you; but your favour has well appeared by your tongue."

That is, your person has been manifested by your speech—your tongue has told me plainly who you are. The folio has "is well appeared"—evidently a misprint, as no such construction is found in Shakespeare, nor has any instance been cited from other writers. The correction "has" is by Malone. Steevens corrected "approved," which is adopted by Dyce and the Camb. eds. Singer prints "appayed"—
the other compared eds. retain the old text. Compare
*Rich. III.* 3, 5, 91,—

"Found that the issue was not his begot;
Which *well appeared* in his lineaments,
Being nothing like the noble duke my father."

Note (30.)  *Act IV. Scene 5, Line 137,—*

"and, pouring war
Into the bowels of ungrateful Rome,
Like a bold flood *o'er-bear't.*  O, come, go in," &c.

Compare *Act iv. 6, 78,—*

"A fearful army, led by Caius Marcius
Associated with Aufidius, rages
Upon our territories; and have already
*O'erborne their way,* consum'd with fire, and took
What lay before them."

*Ham. iv. 5, 102,—*

"The ocean, overpeering of his list,
Eats not the flats with more impetuous haste,
Than young Laertes, in a riotous head,
*O'erbears your officers.*"

The folio has "*o're-beate*"—an easy misprint from "*o'er-bear't*"—the correction of Jackson, which both sense and metre require. The Clar. P. ed. prints "*o'er-beat*"—the other compared eds. have "*o'er-bear.*" Lettsom objects to the pronoun "*it,*" not "*her;*" but Aufidius speaks of Rome with anger and anticipated contempt.

Note (31.)  *Ib. Line 239,—*

"*First Ser.* Let me have war, say I; it exceeds peace as far as day does night; it's spritely, waking, audible, and full of vent. Peace is a very apoplexy, lethargy; *muddy,* deaf, sleepy, insensible."
Compare 2 Hy. IV. ii. 4, 43, 58,—

"Dol. You muddie Rascal." (folio.) "You muddy Conger."

The folio has "mull'd"—a word not used by Shakespeare, nor has any appropriate instance been adduced from other writers. Here the final "e" of "muddie" was probably mistaken for "d;"—we might read "muddied," as Ham. iv. 5, 81, but it is not so appropriate,—

"the people muddied,

Thick and unwholesome in their thoughts and whispers."

Singer prints "mull'd"—the other compared eds. have "mulled."

Note (32.) Act IV. Scene 6, Line 2,—

"We hear not of him, neither need we fear him;
His enmities are tame to the present peace
And quietness of the people, which before
Were in wild hurry. Here do we make his friends
Blush that the world goes well, who rather had,
Though they themselves did suffer by't, behold
Dissentious numbers pestering the streets." &c.

Compare North's Plutarch, p. 419 (Richardson, Dict.),—

"So civil and temperate were men's enmities at that time, regarding the common benefit of their public state and weal."

3 Hy. VI. iv. 6, 98,—

"'Till storms be past of civil enmity."

Rich. III. v. 4, 21,—

"We will unite the white rose and the red:
Smile heaven upon this fair conjunction,
That long hath frown'd upon their enmity!"

The folio has,—

"His remedies are tame, the present peace,"
the initial "e" being mistaken for "r." All the compared eds. retain "remedies," and all print "i" the," "i" having fallen out of the folio's text.

Note (33.) Act IV. Scene 7, Line 49,—

"—made him fear'd,
So hated, and so banish'd: but he has a merit,
To choke it in the utterance."

"the utterance" = the tongue that uttered the sentence of banishment; so V. and A. 217,—

"This said, impatience chokes her pleading tongue.

Edward III. ii. 1, 310,—

"And choke the lavish tongue, when it doth utter
The breath of falsehood."

"utterance" is used here with the secondary meaning, the place of utterance, i.e. the public chair where the sentence was uttered, i.e. officially pronounced.

Note (34.) Ib. Line 52,—

"So our virtues
Lie in the interpretation of the time;
And power, unto itself most commendable,
Hath not a tomb so evident as the chair
T' extol what it hath done."

"unto" = as regards, as to, for; — compare A. and
C. ii. 2, 146,—

"The power of Caesar, and
His power unto Octavia."

V. and A. 1180,—

"To grow unto himself was his desire."

Ham. 1, 3, 23,—

"And therefore must his choice be circumscrib'd
Unto the voice and yielding of that body,
Whereof he is the head."
“evident” = certain, as Act v. 3, 112,—
“We must find
An evident calamity, though we had
Our wish.”
“the chair” = the public pulpit; compare J. C. iii. 1, 236,—
“Bru. I will myself into the pulpit first,
And show the reason of our Caesar’s death.”

Line 229,—
“Ant. And in the pulpit, as becomes a friend,
Speak in the order of his funeral.”

Line 249,—
“Bru. you shall speak
In the same pulpit whereto I am going.”

Ib. iii. 2, 68,—
“Let him go up into the public chair;
We’ll hear him. Noble Antony, go up.”

The meaning of the passage is,—And power, as to itself most praiseworthy, has no tomb so certain as the pulpit to extol i.e. for extolling what it hath done. The same public chair that pronounced the panegyric, utters the sentence of banishment, or death. The folio has “virtue”—an instance of the final “s” dropped; which all the compared eds. correct. The folio has “a chair”—“a” being carried on from “a tomb;” a not unfrequent error. Singer prints “a hair;” the other compared eds. retain “a chair;” the Camb. eds. marking the text as corrupt.

Note (35.) Ib. Line 55,—
“Rights by rights falter, strengths by strengths do fail.”
“falter,” formerly spelt faulter, = “to fail” (Richardson, Dict.). So Lucrece, 1768,—
“And leave the faltering feeble souls alive.”
Rich. II. iii. 2, 26,—
"ere her native king
Shall falter under foul rebellion's arms."

The folio has "fouler," corrected by Dyce to "falter;" and so Delius and the Camb. eds. print. Staunton has "founder;" Singer, "foil'd are;" the Clar. P. ed. retains "fouler."

Note (36.) Act V. Scene 1, Line 15,—
"Men. Why, so,—you've made good work!
A pair of tribunes that have wrecked your Rome
To make coals cheap,—a noble memory!"

Compare Act iv. 6, 99,—
"Men. You've made good work,
You and your apron-men!—
Com. He will shake
Your Rome about your ears."

Compare also Act iii. 3, 101,—
"——in the power of us the tribunes, we,
Even from this instant, banish him our city."

The folio has "wrack'd for Rome." Dyce prints "wreck'd fair Rome." Singer retains the old text. The other compared eds. alter to "rack'd for Rome."

Note (37.) Ib. Line 68,—
"I kneel'd before him:
'Twas very faintly he said 'Rise;' dismiss'd me
Thus, with his speechless hand: what he would do
He sent in writing after me:—'he would not,
Bound with an oath, aught yield to his conditions.'
So that all hope is vain."

The folio has "what he would not"—"what," as
both the sense and metre indicate, being caught from "what" just above, in the preceding line. The folio has "to yeeld to"—the compositor being confused with "to" which follows.

"to his conditions."

i.e. in addition to—as in Act ii. 1, 181,—

"where he hath won,
With fame, a name to Caius Marcius."

Marcius uses "aught," Act iv. 1, 52,—

"you shall
Hear from me still, and never of me aught
But what is like me formerly."

All the compared eds. retain the old text. Compare further, Act v. 6, 69,—

"First Lord. ——making a treaty where
There was a yielding,—this admits no excuse."

ROMEO AND JULIET.

Note (1.) Act I. Scene 1, Line 221,—

"Rom. O, she is rich in beauty; only poor,
That, when she dies, with beauty, dies her store.

Ben. Then she hath sworn that she will still live chaste?

Rom. She hath, and in that sparing makes huge waste;
For beauty, starv'd with her severity,
Cuts beauty off from all posterity."

"store" = increase. "still" = ever. The meaning of the first two lines is—only poor in that when she dies, her increase dies,—along with [all] beauty [dead in her]. The last two lines imply—For beauty, starved to death, dead, by her austerity, cuts off, de-
prives, all posterity [future times] of beauty. Compare Sonnet 14,—

"As truth and beauty shall together thrive,
If from thyself to store thou wouldst convert;
Or else of thee this I prognosticate:
Thy end is truth's and beauty's doom and date."

Dyce prints, after Theobald,—

"That, when she dies, with her dies beauty's store."
The other compared eds. retain the old text.

Note (2.) Act I. Scene 2, Line 32,—

"hear all, all see,
And like her most whose merit most shall be:
So on more view of many, mine, being one,
May stand in number, though in reckoning none."

"reckoning" = estimation. The first quarto has "Such amongst view"—the later eds. have "Which on [one] more view." Staunton prints with the first quarto. The other compared eds. follow the later eds., with the exception of Dyce, who prints, after Mason, "Whilst on more view." The Camb. eds. mark the text as corrupt.

Note (3.) Ib. Line 102,—

"Tut, tut, you saw her fair, none else being by,
Herself pois'd with herself in either eye;
But in that crystal scales let there be weigh'd
Your lady-love against some other maid
That I will show you shining at this feast,
And she shall scant show well that now shows best."

These lines appear to be referred to in the Chorus, Act ii.,—

"That fair, for which love groan'd for, and would die,
With tender Juliet match'd, is now not fair."
The old eds. have "ladyes love" and "Ladies love"— but "she" in the last line, as well as the whole context, show that these are misprints. The correction is by Theobald, and is adopted by Dyce; the other compared eds. print "lady's love;" Singer and Staunton, however, support Theobald's correction in their notes; this reading is also adopted by Warburton. Compare Act ii. 2, 10,—

"It is my lady, O, it is my love!"

T. G. V. iv. 3, 20,—

"As when thy lady and thy true love died."

Note (4.) Act I. Scene 3, Line 81,—

"Read o'er the volume of young Paris' face,
And find delight writ there with beauty's pen:
Examine every married lineament,
And see how one another lends content;
And what obscure'd in this fair volume lies
Find written in the margin of his eyes.
This precious book of love, this unbound lover,
To beautify him only lacks a cover:
The fish lives in the sea: and 'tis much pride
For fair without the fair within to hide:
That book in many eyes doth share the glory,
That in gold clasps locks in the golden story."

"the margin of his eyes" = his eyes the margin of this fair volume; "of" is a form of expression, as (John v. 1, 40),

"An empty casket, where the jewel of life
By some damn'd hand was robb'd and ta'en away."

Compare Lucrece, 102,—

"But she, that never cop'd with stranger eyes,
Could pick no meaning from their parling looks,
Nor read the subtle-shining secessies
Writ in the glassy margents of such books."
John ii. 1, 485,—

"If that the Dauphin there, thy princely son,
Can in this book of beauty read 'I love.'"

"unbound lover" = not engaged, not contracted.
"a cover" is used for femme couverte, a wife. "The fish lives in the sea," i.e. he was still uncaught. Compare M. A. ii. 3, 114, Claudio of Benedick,—

"Bait the hook well; this fish will bite."

And Ib. iii. 1, 29,—

"The pleasant'st angling is to see the fish
Cut with her golden oars the silver stream,
And greedily devour the treacherous bait:
So angle we for Beatrice."

A. and C. ii. 5, 15,—

"Give me mine angle; we'll to the river: there,
My music playing far off, I will betray
Tawny-finn'd fishes; my bended hook shall pierce
Their slimy jaws; and, as I draw them up,
I'll think them every one an Antony,
And say 'Ah ha! you're caught.'"

"and 'tis much pride," &c.; "and" is here = and further—'tis a thing to be proud of, for a fair person [Paris'] to contain a fair mind. "That book—glory," i.e. That lover does share = divide, spread [like the sun] his glory over many eyes,—"That in gold clasps," &c., i.e. that in wealth, rank, &c., encloses "the golden story" = wedded love.

Note (5.) Act I. Scene 5, Line 47,—

"O, she doth teach the torches to burn bright!
Her beauty hangs upon the cheek of night
Like a rich jewel in an Ethiop's ear;
Beauty too rich for use, for earth too dear!
So shows a snowy dove trooping with crows,
As yonder lady o'er her fellows shows."
The above is the reading of the second folio; the old eds. have,—

"It seems she hangs upon the cheek of night:"

But it is not probable that this is the original text, as the expression "it seems" in Shakespeare always means "apparently," "it appears." Romeo could hardly have meant to say "Apparently she hangs," &c. Had the text stood "She seems to hang," it would have been as much in Shakespeare's manner as "So shows a snowy dove," &c.—show and seem having the same meaning. So Sonnet 101,—

"To make him seem long hence as he shows now."

where we might read without change of meaning,—

"To make him show long hence as he seems now."

We do not know from what source the editor of the second folio obtained the reading; but probably such an error in the text of a popular play was notorious. Dyce prints as the second folio. The other compared eds. retain the old text.

Note (6.) Act II. Scene 2, Line 39,—

"O Romeo, Romeo! wherefore art thou Romeo? Deny thy father, and refuse thy name; Or, if thou wilt not, be but sworn my love, And I'll no longer be a Capulet."

The nurse's information was (Act. i. 5, 138),—

"His name is Romeo, and a Montague; The only son of your great enemy."

"Wherefore art thou Romeo?" means in Juliet's spoken thoughts—Romeo the Montague; as is shown by the next line, a form of expression for—" Renounce
thy father's name—Montague;” and by her—“I’ll no longer be a Capulet.”

"'Tis but thy name that is my enemy;
Thou art thyself, though not a Montague."

i.e. though you renounced your father’s name; though you should “no longer be a” Montague,—

“'Tis but thy name that is my enemy;
Thou art thyself, though not a Montague.”

Here, again,—

"What's Montague?"—"O, be some other name!
What's in a name? that which we call a rose
By any other name would smell as sweet;
So Romeo would, were he not Romeo call'd,
Retain that dear perfection which he owes
Without that title: Romeo, doff that name;
And for that name, which is no part of thee,
Take all myself."

shows clearly that Juliet means by—“Romeo call'd”
—“that title”—“that name,”—Romeo the Montague; Romeo, overhearing, replies to her words, not to her spoken thoughts,—

“I take thee at thy word:
Call me but love, and I'll be new baptiz'd;
Henceforth I never will be Romeo.”

Juliet addressing Romeo, no longer thinking aloud, expresses what she has meant throughout,—

“My ears have not yet drunk a hundred words
Of that tongue's utterance, yet I know the sound:
Art thou not Romeo and a Montague?”

Dyce, Delius, and Singer print, after Malone,—

“Thou art thy self though, not a Montague.”

Staunton and the Camb. eds. retain the punctuation of the old eds.
Note (7.) Act II. Scene 4, Line 162,—

"Nurse. Scurvy knave! I am none of his flirt-gills; I am for none of his skains-mates."

"for" in the sense of (2 Hy. IV. ii. 4, 135),—

"Dol. Charge me! I scorn you, scurvy companion. What! you poor, base, rascally, cheating, lack-linen mate! Away, you mouldy rogue, away! I am meat for your master."

The old eds. omit "for," which is required by the sense. All the compared eds. retain the old text. 

Skain is a short sword, such as used by hunters. "skaynes or swords" occurs in The Booke of Hunting, ed. 1611, p. 134.

Note (8.) Act II. Scene 5, Line 16,—

"But old folks many seem as they were dead; Unwieldy, slow, heavy and pale as lead."

"seem" = show, look, present the appearance—as Lucrece, 1217,—

"Poor Lucrece' cheeks unto her maid seem so As winter meads when sun doth melt their snow."

Compare with the present passage, A. L. I. iv. 3, 119,—

"A lioness, with udders all drawn dry, Lay couching, head on ground, with catlike watch, When that the sleeping man should stir; for 'tis The royal disposition of that beast To prey on nothing that doth seem as dead."

"old folks many" = not a few,—so Lear iii. 2, 30, "So beggars marry many." Sonnet 73,—

"That time of year thou mayst in me behold When yellow leaves, or none, or few, do hang—" &c.

The old eds. have "faine" and "fain." All the
compared eds. print "feign." The Camb. eds. mark
the text as corrupt. Keightley proposed "seem."

Note (9.) Act III. Scene 2, Line 6,—

"Gallop apace, you fiery-footed steeds,
Towards Phæbus’ lodging: such a waggoner
As Phaëthon would whip you to the west,
And bring in cloudy night immediately.
Spread thy close curtain, love-performing night,
That rude day’s eyes may wink, and Romeo
Leap to these arms untalk’d-of and unseen."

"Come, civil night,
Thou sober-suited matron, all in black:—
Come, gentle night,—come, loving, black-brow’d night."

"rude day" is contrasted with "civil, gentle, loving
night." "untalk’d-of and unseen"—compare 2 Hy. VI.
iv. 1, 1,—

"The gaudy, blabbing, and remorseful day
Is crept into the bosom of the sea."

Lucrece, 800,—

"O Night, thou furnace of foul-reeking smoke,
Let not the jealous Day behold that face
Which underneath thy black all-hiding cloak—" &c.

"Make me not object to the tell-tale Day!"

day’s eyes"—compare Lucrece, 1086,—

"Revealing day through every cranny spies,
And seems to point her out where she sits weeping;
To whom she sobbing speaks: ‘O eye of eyes,
Why pry’st thou through my window? leave thy peeping.’"

Macb. iii. 2, 46,—

"Come, seeling night,
Scarf up the tender eye of pitiful day."

Compare also this play, Act iii. 5, 19,—

"I’ll say yon grey is not the morning’s eye."
Act. ii. 3, 1,—

"The grey-eyed morn smiles on the frowning night."

The old eds. have "That run-awayes eyes" and "That runawayes eyes." The correction is by Dyce; with the change of three letters, it gives a reading which is in harmony with the context, and has the support of many parallel passages. Singer prints "rumourers' eyes." Staunton has "run-aways' eyes;" Delius, "runaways' eyes;" and the Camb. eds., "runaway's eyes;" the latter mark the text as corrupt.

Note (10.) Act III. Scene 5, Line 227,—

"Beshrew my very heart,
I think you're happy in this second match,
For it excels your first; or if it did not,
Your first is dead; or 'twere as good he were,
As living hence, and you no use of him."

Compare The Tragicall Hystory of Romeus and Juliet, 1562, cited by Malone,—

"The flattering nurse did praise the friar for his skill,—
And eke she praiseth much to her the second marriage;
And County Paris now she praises ten times more
By wrong, than she herself by right had Romeus prais'd before;
Paris shall dwell there still: Romeus shall not return;
What shall it boot her all her life to languish still and mourn?"

The old eds. have "As liuing here"—the correction is by Hanmer. All the compared eds. retain "here." Dyce, however, states "I suspect that 'here' is wrong. The line (Act iii. 3, 15),—

'**Hence from Verona art thou banished,'"

is corrupted, in the second and third quartos and in the folio, to 'Here in Verona,' &c."
Note (11.)  *Act V. Scene 1, Line 1,—*

"If I may trust the flattering toys of sleep,  
My dreams presage some joyful news at hand."

Compare *W. T. iii. 3, 39,—*

"Dreams are toys:  
Yet for this once, yea, superstitiously,  
I will be squar'd by this."

The first quarto has "eye of sleep"—which is the reading of Dyce and Staunton. The later eds. have "truth of sleep"—which is adopted by the other compared eds.

**TIMON OF ATHENS.**

Note (1.)  *Act I. Scene 1, Line 21, 47,—*

"Poet. Our poesy is as a gum, which oozes  
From whence 'tis nourish'd: the fire i' the flint  
Shows not till it be struck; our gentle flame  
Provokes itself; and, like the current, flies  
Each bound it chafes."

In these five lines *poesy is a gum, a gentle flame, and an impetuous current*: the poet affects a rapid change of similes: this introduction to his style is of service in considering the longer speech which follows,—

"Poet. You see this confluence, this great flood of visitors.  
I have, in this rough work, shap'd out a man,  
Whom *this beneath-world* doth embrace and hug  
With ampest entertainment: my *free drift*  
Halts not particularly, but moves itself  
In a *wide sea of man*: no *levell'd* malice  
Infests one *comment* in the course I hold;  
But flies an eagle flight, bold, and forth on,  
Leaving *no track* behind."

"this confluence," "this great flood of visitors," "this
beneath-world,'" "a wide sea of man," all indicate the crowd of worshippers of the man shap'd out, (line 69),—

"One do I personate of Lord Timon's frame."

"my free drift halts not particularly", &c.—i.e. my comprehensive aim dwells not on individual cases, but moves freely in "a wide sea of man."

"no levell'd malice infects one comment," &c.

i.e. no malice aimed at persons infects one comment made in the course of "this work." For "comment," compare J. C. iv. 3, 8,—

"In such a time as this it is not meet
That every nice offence should bear his comment."

"Leaving no track behind"—i.e. leaving no individual man marked by my satire. Jaques speaks more clearly, in the same sense, A. L. I. ii. 7, 70, 47, 58,—

"Who cries out on pride,
That can therein tax any private party?
Doth it not flow as hugely as the sea?"

"I must have liberty
Withal, as large a charter as the wind,
To blow on whom I please."

"Give me leave
To speak my mind, and I will through and through
Cleanse the foul body of the infected world."

"a wide sea of man"—we have the same idea (Act iii. 4, 118) "the tide of knaves"—(Hy. VIII. iv. 1, 62)

"the rich stream of lords and ladies"—(A. L. I. iii. 2, 440) "the full stream of the world"—(Cor. v. 4, 58),—

"This Volumnia
Is worth of consuls, senators, patricians,
A city full; of tribunes, such as you,
A sea and land full."
The folio has "In a wide Sea of wax" and "Infests one comma." All the compared eds. retain the old text. The folio has, in the passage first considered, "Our Poesie is as a Gowne, which vses"—where all correct, as above, "a gum, which oozes."

Note (2.)  *Ib. Line 241,—

"*Apem. Heavens, that I were a lord!
*Tim. What wouldst do then, Apemantus?
*Apem. E'en as Apemantus does now; hate a lord with my heart.
*Tim. What, thyself?
*Apem. Ay.
*Tim. Wherefore?
*Apem. That I had so green a wit to be a lord."

Compare *L. L. L. i. 2, 95,—

"*Armado. He surely affected her for her wit.
*Moth. It was so, sir, for she had a green wit."

*W. T. iii. 2, 182,—

"Fancies too weak for boys, too green and idle
For girls of nine."

The folio has "That I had no angry wit." Singer prints "an empty wit." The other compared eds. retain the old text: the Cambridge eds. mark it as corrupt.

Note (3.)  *Act I. Scene 2, Line 59,—

"*Apem. Here's that which is too clear to be a liar,
Honest water, which ne'er left man i' the mire:
This and my food are equals; there's no odds:
Feasts are too proud to give thanks to the gods."

"clear" in the double sense of *pure, transparent, and *pure, innocent. The folio has "too weake to be a
sinner”—an evident misprint: the sense and rhyme suggest the correction. All the compared eds. retain the old text.

Note (4.)  
Ib. Line 71,—

Apemantus' grace.

“Immortal gods, I crave no pelf;  
I pray for no man but myself:  
Grant I may never prove so fond,  
To trust man on his oath or bond;—  
Or a keeper with my freedom;  
Or my friends, if I should need 'em.  
Amen. So fall to 't:  
[ Eats and drinks.  
Much good do't thy good heart, Apemantus.”

The folio has,—

“Richmen sin, and I eat root.  
Much good dich thy good heart, Apermantus”—

“sin” is an easy misprint for “sur,” and “feit” may have been mistaken for an old contracted form of “and.” Compare Act iv. 3, 227, Apemantus to Timon,—

“will the cold brook,  
Candied with ice, cauldle thy morning taste,  
To cure thy o'er-night's surfeit?”

“dich” has been caught from “Rich” just above. All the compared eds. follow the folio’s text.

Note (5.)  
Ib. Line 140,—

“Hoy-day, what a sweep of vanity comes this way!  
They dance! they are mad women.  
Like madness is the glory of this life,  
As this pomp shows to a little oil and root.”

“As this pomp shows,” &c., i.e. So looks, appears
this pomp to, &c. See Note (20), W. T. "a little oil and root"—his fare put for himself.

Note (6.) *Ib.* Line 143,—

"We make ourselves fools, to disport ourselves;
And spend our flatteries, to drink those men,
Upon whose age, we void them up again
With poisonous spite and envy."

i.e. *We make fools of men* for our own sport; and spend our flatteries to have the society of those, who *growing stale*, we cast them off with malicious spite. "upon" used as (M. W. W. i. 1, 255) "upon better acquaintance." (M. of V. iv. 1, 384) "to render it, upon his death." "void them vp again"—compare Oth. iii. 4, 103,—

"'Tis not a year or two shows us a man:
They are all but stomachs, and we all but food;
*They eat us hungerly*, and when they are full,
*They belch us."

(See also 2 Hy. IV. i. 3, 96.) The folio has "we voyde it vp agen." But they cannot void again the "flatteries" which have already passed their mouths: they could only *eat their words*, as Edward III. ii. 1, 322,—

"But, when thou know'st my grief's condition,
This rash-disgorged vomit of thy word
Thou wilt *eat up again*, and leave me helpless."

All the compared eds. retain the old text. *Line 148,—*

"I should fear those that dance before me now
Would one day stamp upon me: 't has been done;
Men shut their doors against a setting sun."

"I should fear" &c., i.e. "Were I Timon, I should fear" &c.
ACT I. SC. 2.] TIMON OF ATHENS. 345

Note (7.) Ib. Line 167,—

"Flavius. There is no crossing him in 's humour; Else I should tell him all, i' faith, I should,— When all's spent, he'd be cross'd then, an he could."

The folio has,—

"Else I should tell him well, yfaith I should;"

Delius and Staunton print as the folio. The other compared eds. have,—

"Else I should tell him,—well, i' faith, I should;"

Note (8.) Ib. Line 248,—

"Thou givest so long, Timon, I fear me thou wilt give away thyself in person shortly."

Compare *M. of F.* i. 1, 138,—

"My purse, my person, my extremest means, Lie all unlock'd to your occasions."

Compare also Spenser, *Muiopotmos, Dedication,—*

"Therefore I have determined to give myself wholly to you, as quite abandoned from myself, and absolutely vowed to your services: which in all right is ever held for full recompense of debt or damage, to have the person yielded."

The folio has "in paper"—which all the compared eds. retain. "paper" is not used in these plays in a sense applicable here; "parchment" was the word employed.

So 2 *Hy. VI.* iv. 2, 87,—

"Is not this a lamentable thing, that of the skin of an innocent lamb should be made parchment? that parchment, being scribbled o'er, should undo a man?"

Note (9.) Ib. Line 255,—

"Apem. So; thou wilt not hear me now,— Thou shalt not then, I'll lock thy hearing from thee.— O, that men's ears should be To counsel deaf, but not to flattery!"
“I’ll lock thy hearing from thee” = “thou shalt not hear me, for I will not speak.” The folio has “thy heaven”—which all the compared eds. retain.

Note (10.) Act II. Scene 1, Line 13,—

“It cannot hold; no reason
Can sound his state in safety.”

i.e. no reasonable man can report, publish the state of his affairs, his property, as secure, not in danger. Compare T. S. ii. 1, 193,—

“Hearing thy mildness prais’d in every town,
Thy virtues spoke of, and thy beauty sounded.”

Delius and Singer print as the folio. Dyce, Staunton, and the Camb. eds. alter to “found his state.”

Note (11.) Act II. Scene 2, Line 4,—

“takes no account
How things go from him; nor reserves no care
Of what is to continue.”

“reserves” = preserves—as (Per. iv. 1, 40), “reserve that excellent complexion.” (Oth. iii. 3, 295), “she reserves it evermore about her.” Sonnet 32,—

“Reserve them for my love, not for their rhyme.”

The folio has “nor resume.” All the compared eds. print “resumes.”

Note (12.) Ib. Line 6,—

“never mind
Was to be so unwise, to be so kind.”

i.e. never was wish, inclination, to be so kind, in, by, being so unwise.”
ACT III. SC. 1.]  TIMON OF ATHENS.  347

Note (13.)  Ib. Line 171,—

“So the gods bless me,
When all our offices have been oppress’d
With riotous feeders; when our vaults have wept
With drunken spilth of wine; when every room
Hath blaz’d with lights and bray’d with minstrelsy:
I have retir’d me to a wasteful compt,
And set mine eyes at flow.”

“a wasteful compt” = an account of this waste.
The folio misprints “a wastefull cocke.” “compt” has already been misprinted (Act ii. 1, 35), folio,—

“And haue the dates in. Come.”

where all the compared eds. correct “in compt,” after Theobald: here they all retain “a wastefull cock.”

Note (14.)  Act III. Scene 1, Line 60,—

“Has friendship such a faint and milky heart,
It turns in less than two nights? O you gods,
I feel my master’s passion! This slave,
Unto this hour, has my lord’s meat in him;
Why should it thrive and turn to nutriment,
When he is turn’d to poison?”

“Unto this hour” is the equivalent of “less than two nights.” The idea is,—that as friendship, like milk, turns sour, to poison, in less than two nights; so let my master’s meat, eaten as recently, still in his stomach, not turn to nutriment. For “Unto this hour”—compare 1 Hy. IV. iii. 2, 94,—

“For all the world
As thou art to this hour, was Richard then.”

Cor. v. 6, 154,—

“Hath widow’d and unchilded many a one,
Which to this hour bewail the injury.”
Cymb. i. 1, 60,—

"— and to this hour no guess in knowledge
Which way they went."

The folio has "unto his Honor"—an easy misprint for "hower," a frequent mode of spelling in the old eds., and which occurs a few lines afterwards in the folio, "prolong his hower." A similar misprint occurs in R. and J. i. 3, 66, where the folio and the quarto, 1599, have,—

"Juliet. It is an houre that I dreame not of.
Nurse. An houre" &c.

The other old eds. and the compared eds. have "an honour." The correction in the present passage is by Pope, and is adopted by Singer. The other compared eds. retain "his honour."

Note (15.) Act III. Scene 2, Line 55,—

"What a wicked beast was I to disfurnish myself against such a good time, when I might ha' shown myself honourable! how unluckily it happened, that I should purchase the day before for a little pomp, and undo a great deal of honour! Servilius, now, before the gods, I am not able to do't,—the more beast, I say."

The folio has "for a little part"—evidently wrong; "pomp" is opposed to "honour." Pomp occurs frequently in this play. The folio has "not able to do (the more beast I say)"—the compositor confused with the bracket and "t" of "the" following. Singer prints "do't;" the other compared eds. print "do:" they all retain "part."

Note (16.) Ib. Line 91,—

"Had his necessity made use of me,
I would have put my wealth into donation,
And the best half should have return'd to him."
"put my wealth into donation" = given my wealth.
So *Ham.* ii. 2, 28,—

"Might, by the sovereign power you have of us,
Put your dread pleasures more into command
Than to entreaty."

*Cymb.* iii. 4, 92,—

"And make me put into contempt the suits
Of princely fellows."

"should have return'd to him;" i.e. my return to his application should have been "the best half" of "my wealth." Compare Act iii. 6, 40,—

"1 Lord. I hope it remains not unkindly with your lordship, that I return'd you an empty messenger."

Note (17.) *Act III.* Scene 3, Line 29,—

"Your lordship's a goodly villain. The devil knew what he did when he made man politic; he crossed not himself by 't: and I cannot think but, in the end, the villanies of man will set him clear."

The folio has "the diuell knew not what he did," and "he crossed himself by't." "not" in the folio is immediately over "crossed," and, as the sense shows, has been transposed. All the compared eds. print as the folio.

Note (18.) *Act III.* Scene 4, Line 112,—

"Go, bid all my Friends againe,
Lucius, Lucullus, and Sempronius Villorxa: All,
Ile once more feast the Rascals."

This is the reading of the folio. The transcriber appears to have caught and written the first two words of the next line, "Ile once," and immediately finding his mistake, to have imperfectly cancelled them;
in this form the compositor took them for "Vllorxa." The second folio omits the word; and so Dyce, Delius, and Staunton. Singer prints as the folio. The Camb. eds. have,—

"Lucius, Lucullus, and Sempronius:
All, sirrah, all:
I'll once more feast the rascals."

Note (19.) Act III. Scene 5, Line 14,—

"It pleases time and fortune to lie heavy
Upon a friend of mine, who, in hot blood,
Hath stepp'd into the law, which is past depth
To those that, without heed, do plunge into 't.
He is a man, setting his fault aside,
Of comely virtues:
Nor did he soil the fact with cowardice,
An honour in him which buys out his fault."

Line 38,—

"First Sen. You cannot make gross sins look clear."

Line 58,—

"Alcih. But who is man that is not angry?
Weigh but the crime with this."

The folio has "(setting his Fate aside)—which the context shows to be a misprint. The correction is by Pope, and is adopted by Dyce. The other compared eds. retain "fate."

Note (20.) Ib. Line 22,—

"And with such sober and unnoted passion
He did become his anger, ere 'twas spent,
As if he had but prov'd an argument."

Compare Lear iv. 3, 26,—

"In brief, sorrow
Would be a rarity most belov'd, if all
Could so become it."
C. of E. iii. 2, 11,—
"Look sweet, speak fair, become disloyalty;
Apparel vice like virtue's harbinger;
Bear a fair presence, though your heart be tainted."

A. and C. iii. 12, 34,—
"Observe how Antony becomes his flaw,
And what thou think'st his very action speaks
In every power that moves."

The folio has "behoove"—Singer prints "behood."
The other compared eds. have "behave" after Rowe.
But Dyce, Staunton, and Malone doubt the correctness of this reading.

Note (21.)  Ib. Line 102,—
"First Sen.  Do you dare our anger?
'Tis in few words, but spacious in effect;
We banish thee for ever.

Alcibiades
Banish me!
Banish your dotage; banish usury,
That makes the senate ugly.
First Sen. If, after two days' shine, Athens contain thee,
Attend our weightier judgment. And, not to vail our spirit,
He shall be executed presently."

Compare 2 Hy. IV. i. 1, 129,—
"The bloody Douglas, whose well-labouring sword
Had three times slain the appearance of the king,
'Gan vail his stomach, and did grace the shame
Of those that turn'd their backs."

Cor. iii. 1, 98,—
"An officer, that with his peremptory 'shall,'—wants not spirit
To say he'll turn your current in a ditch,
And make your channel his! If he have power
Then vail your ignorance."

Alcibiades in his reply alludes contemptuously to this
"not to vail our spirit,"—
Now the gods keep you old enough, that you may live
Only in bone, that none may look on you!"

"that none may look on you!" — that none shall see you—so 2 Hy. IV. iii. 2, 386, Falstaff of Shallow,—

"a' was so forlorn, that his dimensions to any thick sight were invincible."
The folio has "not to swell our Spirit"—which all the compared eds. retain.

Note (22.)  Act IV. Scene 1, Line 21,—

"Religion to the gods, peace, justice, truth,—
Degrees, observances, customs, and laws,
Decline to your confounding contraries,
And let confusion live!"

"And let confusion live!" = "Let order die!"—2 Hy. IV. i. 1, 154,—

"Let order die!
And let this world no longer be a stage
To feed contention in a lingering act;
But let one spirit of the first-born Cain
Reign in all bosoms!"
The folio has "And yet Confusion live:"—The correction is by Hamner, and is adopted by Dyce, Singer, and the Camb. eds. Delius and Staunton retain the old text.

Note (23.)  Act IV. Scene 2, Line 10,—

"So noble a master fallen! All gone! and not
One friend to take his fortune by the arm,
And go along with him!

As we do turn our backs
From our companion thrown into his grave,
So these familiars to his buried fortunes
Slink all away."

"these familiars" are those "All gone!" "his buried fortunes" = "his fortune not one friend will take by
the arm”—they were his fortune's familiars, not his own. The folio has “So his familiars”—which the context shows to be a misprint. Dyce prints, after Hanmer, “from his buried fortunes.” The other compared eds. retain the old text.

Note (24.) IB. Line 33,—

“O, the fierce wretchedness that glory brings us!
Who would not wish to be from wealth exempt,
Since riches point to misery and contempt?
Who'd be so mock'd with glory, or to live
But in a dream of friendship?
To have his pomp and all what state compounds
But only painted, like his varnish'd friends?"

“or to live”—“to” is here placed, as in other instances, before the second infinitive, where in modern phrase it is omitted, and accordingly the present passage would be expressed,—

“Who'd be so mock'd with glory, or live
But in a dream of friendship?”

The folio has,—

“Who would be so mock'd with Glory, or to live”

Staunton altered,—

“Who'd be so mock'd with glory? or so live.”

which reading is adopted by Dyce and Delius. Singer prints, after Rowe, “Who'd——as to live.” The Camb. eds. retain the old text. Compare for the same use of “to,” A. L. I. iii. 2, 162,—

“Heaven would that she these gifts should have,
And I to live and die her slave.”

K. John iv. 2, 240,—

“didst let thy heart consent,
And consequently thy rude hand to act
The deed.”
"all that state compounds"—an inversion for all that compounds, composes state.

Note (25.)  Act IV. Scene 3, Line 8,—

"Twinn'd brothers of one womb,—
Whose procreation, residence, and birth,
Scarce is dividant,—touch them with several fortunes,
The greater scorns the lesser: not nature,
To whom all sons lay siege, can hear great fortune,
But by contempt of fortune."

"touch" = try. The folio has "contempt of Nature"—the word having been caught from the line but one above. The context clearly indicates the misprint.

Compare Ham. iii. 2, 72,—

"A man that fortune's buffets and rewards
Hast ta'en with equal thanks: and bless'd are those
Whose blood and judgment are so well commingled,
That they are not a pipe for fortune's finger
To sound what stop she please."

A. and C. iii. 13, 31,—

"I see men's judgments are
A parcel of their fortunes; and things outward.
Do draw the inward quality after them."

T. and C. i. 3, 33,—

"In the reproof of chance
Lies the true proof of men."

All the compared eds. retain "nature."

Note (26.)  Ib. Line 9,—

"Raise me this beggar, and deprive that lord;
The senator shall bear contempt hereditary,
The beggar native honour."

"deprive" = disinherit, take away rank and estate.

Compare Lear i. 2, 4,—
“Wherefore should I
Stand in the plague of custom, and permit
The curiosity of nations to deprive me,
For that I am some twelve or fourteen moonshines
Lag of a brother?”

The folio has “deny’t that Lord”—no great misprint in the corrupt text of this play. Heath proposed “deprive.” Staunton prints “demit.” The other compared eds. retain “deny’t.”

Note (27.) Ib. Line 32,—

“Ha, you gods! why this? what this, you gods? Why, this
Will lug your priests and servants from your sides;
Pluck sick men’s pillows from below their heads.”

Compare Volpone, Act ii. sc. 6,—

“—— in his next fit we may let him go;
’Tis but to pull the pillow from his head,
And he is throttled.”

The folio has “stout”—evidently a misprint; Shakespeare always uses “stout,” applied to men, in the senses of bold or proud. Stout men would not be on a sick-bed. The correction is by Hanmer; all the compared eds. retain “stout.” Staunton, in his note, considers “sick” the true reading.

Note (28.) Ib. Lines 106, 127,—

“Tim. Warr’st thou ’gainst Athens?
Alcib. Ay, Timon, and have cause.
Tim. The gods confound them all in thy conquest;
And thee after when thou hast conquered!
Alcib. Why me, Timon?
Tim. That, by killing of villains,
Thou wast born to confound my countrymen.
Put up thy gold: go on,—here’s gold, go on.”
"Make large confusion; and, thy fury spent, Confounded be thyself!"

The folio has "to conquer my Country"—caught from two lines above; both the context and the metre require "confound." "them" and "villains," as well as the metre, require "countrymen." All the compared eds. retain the old text. Compare Act v. 1, 172,—

"If Alcibiades kill my countrymen, Let Alcibiades know this of Timon, That Timon cares not."

Note (29.) *Ib. Line 144,—

"spare your oaths, I'll trust to your conditions: be whores still;"—
"And be no turncoats: yet may your pains, within Six months, requite you contrary; and thatch Your poor thin roofs with burthens of the dead:— Some that were hang'd, No matter:—wear them, betray with them: whore still."

The folio has,—

"And be no turne-coats: yet may your paines six months Be quite contrary, And Thatch Your poore thin Roofes with burthens of the dead,"

The comma after "contrary," "And" with a capital initial, and the imperfect line—show that some words are wanting; probably the MS. was mutilated. The above seems to give the meaning with little change of the text. The compared eds. print—to the destruction of the metre,—

"And be no turncoats: yet may your pains, six months, Be quite contrary: and thatch your poor thin roofs With burdens of the dead;—some that were hang'd," &c.
ACT IV. SC. 3.] TIMON OF ATHENS. 357

Note (30.)  *Ib. Line 177-193,—*

"Common mother, thou,
Whose womb unmeasurable, and infinite breast,
Teems, and feeds all;"—
"Dry up thy *fallow*, *vineyards*, plough-torn leas,
Whereof ungrateful man, with liquorish draughts
And morsels unctuous, greases his pure mind!"

Compare *Hy. V. v. 2, 54,—*

"And as our *vineyards*, *fallow*, meads, and hedges,
Defective in their nurtures, grow to wildness."

The folio has,—

"Dry vp thy *Marrowes, Vines, and Plough-torne Leas.*"

All the compared eds. retain the old text.

Note (31.)  *Ib. Line 308,—*

"*Apem.* There's a medlar for thee; eat it.
*Tim.* On what I hate I feed not.
*Apem.* Dost hate a medlar?
*Tim.* Ay, *throughly*, it *looks* like thee."

The folio has,—

"*I, though it looke* like thee."

All the compared eds. print,—

"Ay, though it look like thee."

Note (32.)  *Ib. Line 377,—*

"*Tim.* I am sick of this false world, and will love naught
*Not* even the mere necessities upon 't.
Then, Timon, *presently* prepare thy grave;
Lie where the light foam of the sea may beat
Thy grave-stone daily: make thine epitaph,
That death in me at others' lives may laugh."

The folio has "*But even*"—a frequent misprint.
Timon's speech means, that he had finished with life,
even with its bare necessary requirements; his grave
was now all that remained to be supplied. "presently"

== immediately.  Line 398,—

"Tim. More things like men! Sit, Timon, and abhor them."

The folio has "Eate, Timon,"—which can hardly be correct; he had already eaten, nor does he appear to eat again. "Sit" is used for "Take a seat"—as (A. and C. ii. 2, 28),—

"Caesar. Sit.
Ant. Sit, sir."

It is evident that Timon retires and seats himself at the back of the cave, for the banditti do not at first perceive him. All the compared eds. retain "But" and "Eat."

Note (33.)  Ib. Line 516,—

"But tell me true,—
For I must ever doubt, though ne'er so sure,—
Is not thy kindnesse subtle-covetous? Is't not
A usuring kinnesse, as rich men deale Guifts,
Expecting in return twenty for one?"

The folio has,—

"Is not thy kindnesse subtle, couetous,
If not a Vsuring kinnesse, and as rich men deale Guifts,"

All the compared eds. retain the old text. Dyce has "subtle-covetous". Rowe corrected, "Is't not". "and" appears to be an interpolation.

Note (34.)  Act V. Scene 1, Line 47,—

"When the day serves, before black collied night,
Find what thou want'st by free and offer'd light."

Compare M. N. D. i. 1, 145,—

"Brief as the lightning in the collied night."
The folio has "blacke-corner'd"—which all the compared eds. retain. Compare also V. and A. 533,—

"And coal-black clouds that shadow heaven's light."

Note (35.) Ib. Line 116,—

"Hence, pack! there's gold,—you came for gold, ye slaves:
[To the Pain.] You have a work for me, there's payment: hence!
[To the Poet.] You are an alchemist, make gold of that:—
Out, rascal dogs! [Beats and drives them out."

"You have a work for me," i.e. you have a work of yours, some picture for me. The painter has said, overheard by Timon, (line 21),—

"Poet. What have you now to present unto him?
Pain. Nothing at this time but my visitation: only I will promise him an excellent piece."

The folio has,—

"You have worke for me; there's payment; hence;"

Dyce and Staunton print, after Malone, "You have done work"—Singer, and the Camb. eds. "You have work'd for me." Delius retains the old text. Act i. 1, 160, Timon says to the Painter,—

"I like your work;
And you shall find I like it."

Note (36.) Ib. Line 148,—

"They confess
Toward thee forgetfulness too general, gross:
Where now the public body,—which doth seldom
Play the recanter,—feeling in itself
A lack of Timon's aid, hath sense withal
Of its own fault, restraining aid to Timon;
And send forth us, to make their sorrow'd render,
Together with a recompense more fruitful
Than their offence can weigh down by the dram."
“Where” = whereas—the folio has “Which;” Dyce and Singer print “And” after Hanmer: the other compared eds. retain “Which.” The folio has “since withall”—which all the compared eds. correct to “sense.” The folio has “Of it owne fall,” which the subsequent “offence” indicates to be a common misprint for “fault.” Dyce and the Camb. eds. print “fall” after Capell. The other compared eds. retain “fall.” Hanmer corrected “fault.”

Note (37.) Ib. Line 213,—

“that whoso please
To stop affliction, let him make his haste,
Come hither, ere my tree hath felt the axe,
And hang himself.”

Compare (A. and C. iii. 4, 27) “make your soonest haste.” (W. T. iii. 3, 10) “make your best haste.” (Lear iii. 1, 36) “to make your speed to Dover.” The folio has “let him take his haste”—an expression not found in Shakespeare, nor has any instance been produced of its use by other writers. All the compared eds. retain “take his haste.” “t” was probably caught from “that” just above.

Note (38.) Ib. Line 223,—

“Lips, let your words go by, and language end:
What is amiss, plague and infection mend!
Graves only be men’s works, and death their gain!
Sun, hide thy beams! Timon hath done his reign.”

The folio has “let foure words”—see Note (3), Coriolanus, where the folio has “foure”—a probable misprint for “you”—and Note (36), Coriolanus, where “for” is similarly printed for “you.” All the compared eds. print “sour words”—but Shakespeare does
not apply "sour" to language; nor is "let sour words go by" consistent with the general curse on the human race which follows. "go by" = pass, so (T. S. i. 2, 256) "the first's for me; let her go by." (M. for M. ii. 2, 41) "To fine the faults—and let go by the actor." (Cymb. ii. 3, 50) "Who lets go by no vantages." The correction "your" is given by Walker, Crit. Exam. &c., vol. iii. p. 241.

Note (39.) Act V. Scene 2, Line 7,—

"I met a courier, one mine ancient friend;
Where, though in general part we were oppos'd,
Yet our old love had a particular force,
And made us speak like friends."

"Where, though," &c. "Where" has the same sense as in M. N. D. v. 1, 95,—

"great clerks have purposed
To greet me with premeditated welcomes;
Where I have seen them shiver and look pale," &c.

The folio has "Whom"—Singer prints "When," and "several" for "general." The other compared eds. retain "Whom." The folio has "made a particular force"—caught from the line below; Hanmer made the correction, which is adopted by Dyce and Singer; the other compared eds. retain "made." The Camb. eds. mark the text as corrupt.

Note (40.) Act V. Scene 4, Line 42, 56, 75,—

"First Sen. Then, dear countryman," —"like a shepherd,
Approach the fold, and cull th' infected forth,
But kill not all together."

"Alcib. Those enemies of Timon's, and mine own,
Whom you yourselves shall set out for reproof,
Fall, and no more."—
Alcibiades, after the death of Timon,—

"Though thou abhorr'dst in us our human griefs,
Scorn'dst our brain's flow, and those our droplets which
From niggard nature fall, yet rich conceit
Taught thee to make vast Neptune weep for aye
On thy low grave. One fault's forgiven: Dead
Is noble Timon: of whose memory
Hereafter more.—Bring me into your city,
And I will use the olive, sheathe my sword;
Make war breed peace; make peace stint war; make each
Prescribe to other, as each other's leech."

The folio has,—

"On thy low Graue, on faults forgien. Dead"

That this was not the idea of Timon see Act iv. 3, 381, Note (32). "on" for "one" is of frequent occurrence in the folio. Alcibiades could not speak of Timon's faults; he came to redress the faults of others against him. Alcibiades says his death shall cancel one fault, the fault of Athens against Timon. He proceeds to say that for their fault against himself, he too will forgive, and sheathe his sword. The folio has,—

"And I will use the Olive, with my Sword;"

which the context indicates to be an error. The correction of "one" for "on" is by Tyrwhitt, and is approved by Malone and Walker. All the compared eds. retain "on" and "with."
JULIUS CAESAR.

Note (1.) Act I. Scene 2, Line 72,—

"Cassius. And be not jealous on me, gentle Brutus:
Were I a common talker, or did use
To stale with ordinary oaths my love
To every new protester; if you know
That I do fawn on men, and hug them hard,
And after scandal them; or if you know
That I profess myself in banqueting
To all the rout, then hold me dangerous."

"jealous" = suspicious. Compare Act i. 3, 117,—

"Cassius. I perhaps speak this
Before a willing bondman; then I know
My answer must be made.—
Casca. You speak to Casca, and to such a man
That is no fleering tell-tale."

Compare also (M. of V. i. 1, 110),—

"I'll grow a talker for this gear."

Hy. VIII. ii. 2, 79,—

"My good lord, have great care
I be not found a talker."

Rich. III. i. 3, 352,—

"Talkers are no good doers."

The folio has "a common Laughter." All the compared eds. print "laugher," after Rowe. But "hold me dangerous—that I profess myself to all the rout," and the whole context, indicate "talker" to be the true reading.
Note (2.) Act I. Scene 3, Line 60,—

"You look pale, and gaze,
And put on fear, and cast yourself in wonder,
To see the strange impatience of the heavens."

"put on fear" = assume fear—so Macb. v. 14, 15,
"put we on industrious soldiership." A. L. I. v. 4, 187,—

"The duke hath put on a religious life."

"cast yourself in wonder" = put, plunge yourself into—wonder. So (M. for M. iv. 2, 220),—

"put not yourself into amazement how these things should be."

(A. W. ii. 3, 222) "Do not plunge thyself too far in anger." Dyce prints, after Swynsen Jervis, "case yourself." The other compared eds. retain "cast."

Note (3.) Ib. Line 144,—

"Good Cinna, take this paper,
And look you lay it in the Praetor's chair,
Where Brutus may but find it."

Compare Tim. iii. 5, 105,—

"Now the gods keep you old enough, that you may live
Only in bone, that none may look upon you!"

John ii. 1, 136,—

"One that will play the devil, sir, with you,
An a' may catch your hide and you alone."

1 Hy. VI. i. 4, 22,—

"I'll never trouble you, if I may spy them."

In all these instances "may" has the sense of "shall."
"Where Brutus shall but find it" = shall only find it, i.e. "cannot miss it."
Note (4.) Act II. Scene 1, Line 83,—

"Brutus. O conspiracy,
Sham'st thou to show thy dangerous brow by night.
When evils are most free? O, then, by day
Where wilt thou find a cavern dark enough
To mask thy monstrous visage? Seek none, conspiracy; Hide it in smiles and affability:
For if thou put thy native semblance on,
Not Erebus itself were dim enough
To hide thee from prevention."

So line 225,—

"Bru. Good gentlemen, look fresh and merrily:
Let not our looks put on our purposes."

For the construction, compare Ham. i. 5, 172,—

"To put an antic disposition on."

2 Hy. IV. v. 2, 52,—

"That I will deeply put the fashion on."

and T. N. v. 1, 315,—

"Your own letter, that induced me to the semblance I put on."

The folio has "For if thou path"—path is explained as walk; but Shakespeare uses no such construction as "walk, appear, &c., thy native semblance on"—"in" is always employed, as M. W. W. iv. 2, 67,—

"If you go out in your own semblance, you die, Sir John."

2 Hy. IV. iv. 1, 36,—

"I say, if damn'd commotion so appear'd,
In his true, native, and most proper shape," &c.

The context alone is decisive against "path"—for if no cavern is dark enough to hide conspiracy's face, it is an anti-climax to speak of walking abroad with it unconcealed. The correction is by Southern, and is adopted by Dyce; the other compared eds. retain "path." Drayton twice uses the word "path" in the sense of
to trace or track. Shakespeare uses the compound "unpathed" = trackless, W. T. iv. 4, 578,—
"a wild dedication of yourselves
To unpath'd waters, undream'd shores."

Drayton is the only writer known to use the verb "path."

Note (5.) Ib. Line 114,—
"Brutus. Give me your hands all over, one by one.
Cassius. And let us swear our resolution.
Bru. No, not an oath: if not the faith of men,
The sufferance of our souls, the time's abuse,—
If these be motives weak, break off betimes,
And let every man hence to his idle bed."

"But if these,
As I am sure they do, bear fire enough
To kindle cowards;"—"then, countrymen,
What need we any spur, but our own cause,
To prick us to redress? what other bond
Than secret Romans, that have spoke the word,
And will not falter? and what other oath
Than honesty to honesty engag'd,
That this shall be, or we will fall for it?"

"do not stain
The even virtue of our enterprise,—
To think that or our cause or our performance
Did need an oath; when every drop of blood
That every Roman bears, and nobly bears,
Is guilty of a several bastardy,
If he do break the smallest particle
Of any promise that hath pass'd from him."

The "faith of men"—the "bond"—"the spoken word"—"the honesty engaged"—"the promise passed"—all refer to the "resolution" which all had solemnly ratified by giving of hands. Casca does this to Cassius (Act i. 3, 117),—
"Casca. Hold, my hand:
Be factious for redress of all these griefs;
And I will set this foot of mine as far
As who goes farthest.

Cassius. There's a bargain made."

Act iii. 1, 184, Antony goes through the same ceremony,—

"Let each man render me his bloody hand:
First, Marcus Brutus, will I shake with you;
Next, Caius Cassius, do I take your hand:" &c.

and line 215,—

"Cassius. I blame you not for praising Cæsar so;
But what compact mean you to have with us?
Will you be prick'd in number of our friends;
Or shall we on, and not depend on you?

Ant. Therefore I took your hands."

"the faith of men"—faith = word of honour—so
Lucrece, 1690,—

"'But ere I name him, you fair lords,' quoth she,
Speaking to those that came with Collatine,
'Shall plight your honourable faiths to me,
With swift pursuit to venge this wrong of mine.'"

Compare also Per. i. 2, 120,—

"The care I had and have of subjects' good
On thee I lay, whose wisdom's strength can bear it.
I'll take thy word for faith, not ask thine oath:
Who shuns not to break one will sure crack both."

"honesty to honesty engag'd"—honesty = honour,
faith, truth, so W. T. v. 1, 194,—

"Camillo has betray'd me;
Whose honour and whose honesty till now
Endur'd all weathers."

M. A. ii. 1, 395,—

"he is of a noble strain, of approved valour, and confirmed honesty."
"spoke the word"—word = promise—so A. W. ii. 1, 213,— 

"If thou proceed
As high as word, my deed shall match thy meed."

"faith of men"—men is used in the highest sense of the word man—so Antony of Cæsar (Act iii. 1, 256),—

"Thou art the ruins of the noblest man
That ever lived in the tide of times."

This is higher praise than he gives Brutus (Act v. 5, 68),—

"This was the noblest Roman of them all."

The folio misprints "if not the Face of men." Singer prints "fate," after Warburton. The other compared eds. retain "face." Mason proposed "faith."

Note (6.)  Ib. Line 271,—

"No, my Brutus;
You have some sick offence within your mind,
Which, by the right and virtue of my place,
I ought to know of: and, upon my knees,
I charge you, by my once commended beauty,
By all your vows of love, and that great vow
Which did incorporate and make us one,
That you unfold to me, yourself, your half,
Why you are heavy."

The folio has "I charme you"—but "upon my knees" and "by that great vow" indicate clearly that "charge" is the true reading. Steevens cites in support of the old text, Cymb. i. 6, 117,—

"'tis your graces
That from my mutest conscience to my tongue
Charms this report out."

But, as Dyce observes, this passage does not support
"charm" in the present one. Nor does Lucrece, 1681, cited by Schmidt (S. Lex.),—

"And for my sake, when I might charm thee so, For she that was thy Lucrece, now attend me."

*i.e.* for my sake when I had the power to charm thy attention—a frequent expression. Schmidt's explanation of "charm" here, = force to obey, is precisely what Portia did not and could not do; her solemn "charge" is but a strong entreaty, as is shown by her bended knees. All the compared eds. retain "charm." The correction is by Pope and Hanmer.

Note (7.) *Ib.* Line 331,—

"Ligarius. What's to do?  
Brutus. A piece of work that will make sick men whole.  
Lig. But are not some whole that we must make sick?  
Bru. That must we also. What it is, my Caius,  
I shall unfold to thee, as we are going  
To whom it must be done."

"To whom" = To him, to whom—so Act i. 3, 120,—

"Be factious for redress of all these griefs,  
And I will set this foot of mine as far  
As who goes farthest."

Be factious = raise a faction. "As who," &c. = as he [of the faction] who goes farthest. See Note (2), M. of V.

Note (8.) *Act II. Scene 2, Line 81,—

"And these does she apply for warnings, portents  
Of evils imminent; and on her knee  
Hath begg'd, that I will stay at home to-day."
Compare 1 *Hy. IV.* v. 1, 20,—

"an exhal'd meteor,
A prodigy of fear, and a portent
Of broached mischief to the unborn times."

*Ham.* i. 1, 121,—

"Disasters dimm'd the sun; and the moist star—
Was sick almost to doomsday with eclipse:
And even the like precurse of fierce events,
As harbingers preceding still the fates,
And prologue to the omen coming on,
Have heaven and earth together demonstrated—" &c.

The folio has "*And evils*" caught from "*And*" immediately above in the preceding line. The correction is by Hanmer, and is adopted by Dyce. The other compared eds. retain "*Of.*" The folio has "*and* portents"—"*and*" having been carried on from "*And*" at the beginning of the line. The sense is, not that these were "*warnings and portents,*" but that "*these portents were warnings.*" The metre indicates the error. The correction is by Capell. The accent is on the first syllable of "*portent,*" elsewhere on the last; Shakespeare takes a similar license with other words—e.g. *W. T.* ii. 2, 8, "*express commandment.*"

1 *Hy. VI.* i. 4, 64, "*your express opinions,*" and, *sole example,* *John* iv. 2, 234,—

"As bid me tell my tale in *express* words."

All the compared eds. retain "*and portents.*"

Note (9.)  *Act III. Scene 1, Line 174,—*

"For your part,
To you *our swords* have leaden points, Mark Antony,
Our arms *no* strength of malice; and our hearts,
Of brothers' temper, do receive you in
With all kind love, good thoughts, and reverence."
Compare *John* ii. 1, 249,—

"And then our arms, like to a muzzled bear,  
Save in aspect, have *all offence* seal'd up;  
Our cannon's *malice* vainly shall be spent  
Against the invulnerable clouds of heaven."

The folio has, "Our Armes in strength"—the correction is by Capell, and is adopted by Dyce and Singer. The Camb. eds., Delius, and Staunton insert a *comma* after "Our arms." The Clar. P. ed. inserts *this comma* in his note, but not in the text of his edition. "*malice*" is used for the bloody spirit of war, seeking to inflict death and extremities—so *John* v. 2, 38,—

"Where these two Christian armies might combine  
The blood of *malice* in a vein of league."

*Ib. ii. 1, 380,—

"Your sharpest deeds of *malice* on this town."

"*envy*" is similarly used 1 *Hy. IV. v. 2, 67,—

"If he outlive the *envy* of this day."

The Camb. eds. mark the text as corrupt.

Note (10.) *Ib. Line* 206,—

"Pardon me, Julius!—Here wast thou *bay'd, brave hart*;  
Here didst thou *fall*; and here *thy hunters* stand,  
*Sign'd* in thy *spoil*, and *crimson'd* in thy *slaughter*.—  
How like a *deer, strucken* by many princes,  
Dost thou *here lie*!"

Compare *John* ii. 1, 323,—

"And, like a jolly troop of *huntsmen*, come  
Our lusty English, all with *purpled hands*,  
*Dyed* in the dying *slaughter* of their foes."

*Ib. iii. 1, 237,—

"No longer than we well could wash *our hands*,  
To clap this royal bargain up of peace,—"
Heaven knows, they were besmear'd and overstain'd
With slaughter's pencil, where revenge did paint
The fearful difference of incensed kings."

Bratus says (line 106), and Antony (line 158),—

"Stoop, Romans, stoop,
And let us bathe our hands in Cæsar's blood
Up to the elbows, and besmear our swords."

"Now, whilst your purpled hands do reek and smoke."

This explains "sign'd in thy spoil"—"spoil" = the
slain carcase of the animal successfully chased, or part
of it; so John iii. 1, 115,—

"O Lymoges! O Austria! thou dost shame
That bloody spoil." [i.e. the lion's hide.]

Rich. III. iv. 4, 272, 290,—

"Send to her, by the man that slew her brothers,
A pair of bleeding hearts."—&c.

"Having bought love with such a bloody spoil."

Compare also lines 205, 209,—

"And must she die for this? O let her live!—
So she may live unscarr'd of bleeding slaughter," &c.

And this play, Act v. 1, 55,—

"or till another Cæsar
Have added slaughter to the sword of traitors."

The folio has "and Crimson'd in thy Lethe."—where
no doubt "Lethe" is an error of the transcriber or
compositor for "slaughtèr." It has been proposed
to substitute "death," or to explain the word as equi-
valent to "death"—but "slaughtèr" is indicated by
the passages cited as the true reading,—death being
quite inadequate to fill its place. The metre also re-
quires a word like "slaughtèr." All the compared
eds. print "lethe."
Note (11).  *Ib. Line 262,*—

"Over thy wounds now do I prophesy,—
Which, like dumb mouths, do ope their ruby lips,
To beg the voice and utterance of my tongue,—
A curse shall light upon the heads of men;
Domestic fury and fierce civil strife," &c.

Compare *Rich. III. iii. 4, 95,*—

"O Margaret, Margaret, now thy heavy curse
Is lighted on poor Hastings' wretched head!"

*Lucrece,* 1480,—

"Let sin, alone committed, light alone
Upon his head that hath transgressed so."

So *Ham. v. 1, 270,*—

"O, treble woe fall—on that cursed head."

*Rich. III. iii. 3, 15,*—

"Now Margaret's curse is fall'n upon our heads."

*Hy. VIII. ii. 1, 138,* "it calls—too many *curses on their heads.*” The folio has “the *limbes of men*”—Dyce prints “minds,” after *Swynden Jervis.* The other compared eds. retain “limbs.” The Camb. eds. mark the text as corrupt.

Note (12.)  *Act IV. Scene 2, Line 7,*—

"Bru.  Your master, Pindarus,
In his *own charge,* or by ill officers,
Hath given me some worthy cause to wish
Things done, undone."

*Act iv. 3, 9,*—

"Bru.  But let me tell you, Cassius, *you yourself*
Are much condemn'd to have an itching palm;
To sell and mart your offices for gold
To undeservers."
The folio has "In his own change"—a misprint which occurs also in A. and C. i. 2, 5, folio,—
"must change his horns with garlands."
and Cor. v. 3, 152, folio,—
"And yet to change thy sulphur with a bolt."
The correction is by Warburton. All the compared eds. retain "change." In the line cited, Act iv. 3, 9,—
"Bru. But let me tell you, Cassius, you yourself."
The folio omits "But"—probably the transcriber was confused by the abbreviation "Brut" for Brutus, which occurs in this scene and elsewhere in the folio. Dyce prints "And let," after Capell. The other compared eds. retain the old text.

Note (13.) Act IV. Scene 3, Line 88,—
"Cass. A friend should bear his friend's infirmities,
But Brutus makes mine greater than they are.
Bru. I do not: 'tis you practise them on me.
Cass. You love me not."

Compare line 43,—
"Bru. Go show your slaves how choleric you are,
And make your bondmen tremble. Must I budge?
Must I observe you? must I stand and crouch
Under your testy humour?"
"practise them on me"—i.e. make me an object for exercising your humours on. The folio has,—
"I do not, till you practice them on me."
a speech Brutus could not have made. All the compared eds. retain the old text.
MACBETH.

Note (1.) Act I. Scene 2, Line 21,—

"For brave Macbeth,—well he deserves that name,—
Disdaining fortune, with his brandish'd steel,
Which smok'd with bloody execution,
Like valour's minion,
Carv'd out his passage till he fac'd the slave;
And ne'er shook hands, nor bade farewell to him,
Till he unseam'd him from the nave to the chaps,
And fix'd his head upon our battlements."

"And ne'er shook hands" = wished good-bye, parted with him. So A. and C. iv. 12, 20,—

"Fortune and Antony part here; even here
Do we shake hands."

The Clar. P. eds. cite from Lyly's Euphues, "to shake handes with chastitie"—in the same sense. The meaning of the line is similar to (Act v. 8, 34),—

"Before my body
I throw my warlike shield. Lay on, Macduff,
And damn'd be him that first cries 'Hold, enough!'"

"Hold!" = I yield—and so (1 Hy. IV. iv. 1, 123),—

"Harry to Harry shall, hot horse to horse,
Meet, and ne'er part till one drop down a corse."

The folio has "Which neu'r"—caught from three lines above; the error is sufficiently evident. Capell made the correction, which is adopted by Dyce and Singer. The other compared eds. retain "Which." The Camb. eds. mark the text as corrupt.
Note (2.)  
**Act I. Scene 3, Line 15,—**

"And the very ports they blow,  
All the quarters that they know  
I' the shipman's card."

"ports" = gates, the four gates of the heavens—the four quarters of heaven—as is explained by the next two lines. So Rich. II. iii. 3, 64,—

"From out the fiery portal of the east."

**M. N. D. iii. 2, 391,—**

"Even till the eastern gate, all fiery-red."

"they blow" is used for "blow from"—as we say the wind is in the east,—a west wind blowing—i.e. the wind is from those quarters. Davenant so understood the text, and gives his version,—

"And then from every port they blow,  
From all the points that seamen know."

Note (3.)  
**Ib. Line 97,—**

"As thick as tale  
Came post with post; and every one did bear  
Thy praises in his kingdom's great defence,  
And pour'd them down before him."

"post with post" = post by post, i.e. one after the other. "As thick as tale" = as quick as enumeration, reckoning, i.e. as fast as they could be counted. Compare *W. T.* iv. 4, 185,—

"he sings several tunes faster than you'll tell money."

Compare also *A. and C.* i. 5, 63,—

"Cleo.  
Met'st thou my posts?  
Alex. Ay, madam, twenty several messengers:  
Why do you send so thick?"
An example of like rapid yet distinct succession is given in Temp. i. 2, 280,—

"Where thou didst vent thy groans
As fast as mill-wheels strike."

Singer and Staunton retain "tale." The other compared eds. alter to "hail," after Rowe. The folio has the misprint "as thick as Tale Can post." All alter, after Rowe, to "came."

Note (4.) Act I. Scene 4, Line 27,—

"Macb. The service and the loyalty I owe,
In doing it, pays itself. Your highness' part
Is to receive our duties; and our duties
Are to your throne and state children and servants,
Which do but what they should by doing everything,
Slaves toward your love and honour."

"Slaves"—i.e. subjected—compare Hy. VIII. i. 2, 64,—

"And it's come to pass,
That tractable obedience is a slave
To each incensed will."

So (Ham. iii. 2, 198) "Purpose is but the slave to memory." (R. and J. v. 3, 221) "let mischance be slave to patience."
T. and C. iii. 2, 90) "the act a slave to limit."

The folio has,—

"By doing every thing safe toward your Loue"

All the compared eds. retain "safe." The passage cited (T. and C. iii. 2, 90),—

"the desire is boundless, and the act a slave to limit."

has its counterpart in Act ii. 1, 18,—

"Being unprepar'd,
Our will became the servant to defect;
Which else should free have wrought."
Note (5.) Act I. Scene 5, Line 24,—

"Glamis thou art, and Cawdor; and shalt be
What thou art promis'd: yet do I fear thy nature;
It is too full 'o' the milk of human kindness
To catch the nearest way: thou wouldst be great;
Art not without ambition; but without
The illness should attend it: what thou wouldst highly,
That wouldst thou holily: wouldst not play false,
And yet wouldst wrongfully win: thou'dst have, great Glamis,
That which cries 'Thus thou must do'—if thou have it;
And that which rather thou dost fear to do
Than wishest should be undone."

King John addresses Hubert (John iv. 2, 231),—

"Hadst thou,—When I spake darkly what I purposed,
—bid me tell my tale in express words,
Deep shame had struck me dumb, made me break off."

Some such feeling makes Lady Macbeth parley with sin in signs—"thou shalt be what [the king] thou art promis'd"—"thou'dst have that [the crown] which cries 'Thus thou must do—[kill the king]' ."

"thou'dst have, great Glamis,
That which cries 'Thus thou must do'—if thou have it,"

"have" = attain. There is an inversion in this line; the construction is, That which, if thou attain it [as the condition of its attainment], cries "Thou must do thus." In the next line "And" has the sense of even,—

"Even that which thou dost rather fear to do
Than wishest should be undone."

"that" has for its antecedent "Thus" and all that it implies. Dyce and the Camb. eds. make the sentence cried "Thus—be undone." The other compared eds. have "Thus—, if thou have it."
ACT I. SC. 5.

MACBETH.

Note (6.) *Ib. Line 30,—*

"Hie thee hither,
That I may pour my spirits in thine ear;
And chastise with the valour of my tongue
All that impedes thee from the golden round,
Which fate and metaphysical aid doth seem
To have thee crown'd withal."

"doth seem" &c. = Which fate, &c., by visible tokens hath crowned thee with. "seem" has the same sense here as in Act i. 2, 47,—

"What a haste looks through his eyes! So should he look
That seems to speak things strange."

"seems" = shows, looks, presents a visible appearance. See Notes (5) and (8), R. and J. Compare Cymb. v. 5, 23,—

"There's business in these faces."

Act i. 5, 63,—

"Your face, my thane, is as a book where men
May read strange matters."

Note (7.) *Ib. Line 39,—*

"He brings great news. The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements."

"That croaks" i.e. that is now croaking,—the raven, I now hear, is hoarse from long croaking the fatal entrance, &c. So 3 Hy. VI. v. 6, 47,—

"The owl shriek'd at thy birth,—an evil sign;
The night-crow cried, aboding luckless time;—
The raven rook'd her on the chimney's top."

i.e. the raven took up her resting-place there; Lady Macbeth's speech shows she had done so here. See Douce, vol. i. p. 372. Compare Act ii. 2, 4,—
"Hark! Peace!
It was the owl that shriek'd, the fatal bellman,
Which gives the stern'st good night."

Note (8.) *Ib. Line 41,—

"—— the fatal entrance of Duncan
Under my battlements. Come, you unseen spirits
That tend on mortal thoughts, unsex me here!"

"Come to my woman's breasts,
And take my milk for gall, you murdering ministers,
Wherever in your sightless substances
You wait on nature's mischief!"

The folio has "Come you Spirits," &c., but that "unseen" has dropped out is indicated by "in your sightless substances you wait on nature's [i.e. man's] mischief." The compositor has been confused by "unsex" immediately below in the next line. The metre also indicates the omission. "take my milk for gall," i.e. in exchange, or payment for gall. So *Cymb.* iii. 6, 50,—

"Here's money for my meat."

Compare *Lear* i. 4, 291,—

"That, like an engine, wrench'd my frame of nature
From the fix'd place; drew from my heart all love,
And added to the gall."

All the compared eds. retain the old text.

Note (9.) *Act I. Scene 7, Line 1,—*

"If it were done when 'tis done, then 'twere well
It were done quickly: if th' assassination
Could trammel up the consequence, and catch,
With his surcease, success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'd jump the world to come. But in these cases
We still have judgment here: &c.

He's here in double trust:
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself."

Macbeth, as was the case with his wife, shrinks from calling things by their true titles—he avoids naming Duncan: he uses "the assassination," "his surcease" ("the cease of majesty" of Rosencrantz), "He is here," "the deed." But the train of spoken thought is not that of Lady Macbeth: kinsman, subject, and host raise his better feelings,—then, he calls "his murderer" by that name,—then, he can name Duncan,—

"Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongu'd, against
The deep damnation of his taking-off."

So he addresses Lady Macbeth, on her entrance,—

"We will proceed no further in this business."

Note (10.) Ib. Line 28,—

"I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself,
And falls on 'other side. How now! what news?"

Compare J. C. ii. 1, 123,—

"What need we any spur, but our own cause,
To prick us to redress?"

Hy. VIII. i. 2, 28,—

"Language unmannerly, yea, such which breaks
The sides of loyalty."
The language of these and many like passages contains no sustained metaphor; the terms of the chase or war, &c., are applied to ordinary life—the expressions were then in common use. The folio has,—

"And falles on th' other."

"side" having evidently dropped out, as both sense and metre indicate. "th other" of the folio fails to give the expressive bluntness which characterizes several words and expressions in this play. Compare Cor. i. 1, 246,—

"Titus Lartius. No, Caius Marcius; I'll lean upon one crutch and fight with t'other, Ere stay behind this business."

"side" is the correction of Hanmer. All the compared eds. retain the old text. Singleton conjectured "its sell"—selle = saddle, but this word is not found in Shakespeare. "seat" appears preferable, so 1 Hy. IV. iv. 1, 107,—

"I saw young Harry"——"gallantly arm'd, Rise from the ground like feather'd Mercury, And vaulted with such ease into his seat," &c.

M. for M. i. 2, 165,—

"Or whether that the body public be A horse whereon the governor doth ride, Who, newly in the seat," &c.

Ham. iv. 7, 86,—

"but this gallant Had witchcraft in 't; he grew unto his seat."

Oth. ii. 1, 305,—

"For that I do suspect the lusty Moor Hath leap'd into my seat."
ACT II. SC. 1.]

MACBETH. 383

Hy. V. i, 1, 36,—

"Nor never hydra-headed wilfulness
So soon did lose his seat."

2 Hy. VI. 1, 1, 169,—

"We'll quickly hoise Duke Humphrey from his seat."

The original reading not improbably was "it seat"—
but "itself" gives a sufficiently clear meaning.

Note (11.)  Act II. Scene 1, Line 16,—

"The king's a-bed:
He hath been in unusual pleasure, and
Sent forth great largess to your officers:
This diamond he greets your wife withal,
By the name of most kind hostess; and shut him up
In measureless content."

Compare Oth. iii. 4, 121,—

"So shall I clothe me in a forc'd content,
And shut myself up in some other course,
To fortune's alms."

"shut him up" = delivered himself up to, gave himself over to. So Psalm xxxi. 8, A. V., ver. 9, P. B,—

"and hast not shut me up into the hand of the enemy."

So W. T. iv. Chorus, 19,—

"The effects of his fond jealousies so grieving
That he shuts up himself."

i.e. that he gives himself over, or up to grief. The folio has,—

"And shut vp in measurelesse content."

both the sense and metre indicating that "him" has dropped out of the text. The second folio has "shut it up." All the compared eds. print as the first folio. The folio has "your Offices"—the correction is by
Rowe, and is adopted by Dyce and Staunton. The other compared eds. retain "offices." Compare Act i. 7, 71,—

"what not put upon
His spongy officers."

Note (12.) Act III. Scene 1, Line 16,—

"Macb. To-night we hold a solemn supper, sir,
And I'll request your presence.
Ban. 'Tis your highness' Command upon me; to the which my duties
Are with a most indissoluble tie
For ever knit."

Compare Ham. ii. 2, 28,—

"Both your majesties
Might, by the sovereign power you have of us,
Put your dread pleasures more into command
Than to entreaty."

The folio has "Let your Highnesse." All the compared eds. retain the old text.

Note (13.) Ib. Line 130,—

"Within this hour at most,
I will advise you where to plant yourselves;
Acquaint you with the perfect spy o' the time,
The moment on't."

"spy" = spying out. "Within this hour," &c., shows that Macbeth waited for information from his spies. So Act iii. 4, 131,—

"There's not a one of them but in his house
I keep a servant fee'd."

For the use of "spy" as a noun—compare "descry," Lear iv. 6, 217,—

"the main descry
Stands on the hourly thought."
Note (14.) Act III. Scene 2, Line 20,—

"better be with the dead,

Whom we, to gain our place, have sent to peace."

The folio has "to gayne our peace"—an obvious misprint, corrected in the second folio, and so Dyce, Singer, and Staunton print; the other compared eds. retain "peace." Compare Act iii. 1, 67,—

"For them the gracious Duncan have I murder'd;
Put rancours in the vessel of my peace," &c.

Act iv. 1, 98,—

"Macb. high-plac'd Macbeth
Shall live the lease of nature."

Note (15.) Act III. Scene 4, Line 105,—

"What man dare, I dare:
Approach thou like the rugged Russian bear,
The arm'd rhinoceros, or the Hyrcan tiger;
Take any shape but that, and my firm nerves
Shall never tremble: or be alive again,
And dare me to the desert with thy sword;
If trembling I inherit then, protest me
The baby of a girl."

"trembling" is here a substantive. "inherit" is used here, as elsewhere, indeed in most cases, with the sense of "possess"—so R. and J. i. 2, 30,—

"even such delight
Among fresh female buds shall you this night
Inherit at my house."

L. L. L. i. 1, 73,—

"Why, all delights are vain; but that most vain,
Which, with pain purchas'd, doth inherit pain."

Fear may be concealed, but trembling is an involuntary affection of the nerves, and is especially produced by awe of the supernatural: Macbeth is conscious that he trembles, and that this is visible to Banquo's
ghost; hence the wild challenge, and his assertion that even before him—in any shape but that—he will never tremble. The folio has,—

"If trembling I inhabit then, protest mee."

The correction is given in the notes of the Camb. eds. and the Clar. P. eds. Dyce prints "I inhibit thee." "inhibit" is the alteration of Pope, and "thee" of Steevens. The other compared eds. retain the old text; the Camb. eds. marking it as corrupt.

Note (16). Act III. Scene 6, Line 35,—

"That by the help of these—with Him above
To ratify the work—we may again
Give to our tables meat, sleep to our nights,
Rid from our feasts and banquets bloody knives."

Tim. v. 1, 104,—

"Rid me these villains from your companies."

"bloody knives"—i.e. assassins. The folio has "Free from"—R being mistaken for F—the lower turn of R became "r" in "Free"—the final "d" by a not unfrequent error being changed to "e." All the compared eds. retain "Free."

Note (17.) Act IV. Scene 1, Line 6,—

"Round about the caldron go;
In the poison'd entrails throw.—
Toad, that under cursèd stone
Days and nights hast thirty-one
Swelter'd venom sleeping got,
Boil thou first i' th' charmed pot."

The folio has "vnder cold stone"—probably the transcriber wrote "curs'd"—which might cause the misprint: the metre shows the error,—and the long sound of "o," after "Toad," could not have occupied
this place in the line. Dyce prints, after Rowe, "the cold." The other compared eds. retain the old text; the Camb. eds. marking it as corrupt. The folio has "ha's thirty one:" Dyce prints "hast," the other compared eds. have "has." All alter "i' th' charmed" of the folio, to "i' the charmed."

Note (18.) Ib. Line 98,—
"Rebellion's head, rise never till the wood
Of Birnam rise, and old high-plac'd Macbeth
Shall live the lease of nature, pay his breath
To time and mortal custom."

"Shall live the lease of nature" = live out the full allotted term of man's life. The folio has "Rebellious dead." Hanmer made the correction. All the compared eds. adopt "head." Staunton and Delius retain "Rebellious;" the others print "Rebellion's." The folio has "and our high plac'd." All the compared eds. retain "our." Compare Act v. 3, 24,—
"My way of life
Is fall'n into the sear, the yellow leaf;
And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not look to have."

Note (19.) Ib. Line 114,—
"Thou art too like the spirit of Banquo; down!
Thy crown does sear mine eyeballs:—and thy air,
Thou other gold-bound brow, is like the first:—
A third is like the former."

Compare W. T. v. 1, 128,—
"Were I but twenty-one,
Your father's image is so hit in you,
His very air, that I should call you brother,
As I did him."
The folio has "And thy haire." The correction is by Johnson, and was adopted by Warburton. All the compared eds. retain "hair." For similar errors in the folio compare (Act i. 5, 48) "Th' effect, and hit" for "and it," and (Act iv. 2, 83) "shagge-ear'd" for "shagge-hear'd" = shag-hair'd.

Note (20.) Act IV. Scene 2, Line 22,—

"I dare not speak much further:
   But cruel are the times, when we are traitors,
   And do not know ourselves; when we hold rumour
   From what we fear, yet know not what we fear,
   But float upon a wild and violent sea,
   And each way move."

The meaning of the passage is—I dare not go to the bottom of the matter in my speech (probably the plans of Macduff, himself, and others); the times are but cruel, when we are traitors [to our true king], and do not know [feel] ourselves [in this position]; when we credit rumour according to our misgivings, and yet know not what we misgive; but float, &c., and move each way, as tide or wind drives us. The folio transposes in the last line,"Each way, and move." Steevens made the correction. All the compared eds. retain the old text. Compare A. and C. i. 4, 45,—

"This common body,
   Like to a vagabond flag upon the stream,
   Goes to and back, lackeying the varying tide,
   To rot itself with motion."

Hy. VIII. ii. 4, 199,—

"Thus hulling in
   The wild sea of my conscience."

"hulling" = tossing about without steerage way on—
having no point to steer to—no course. The imagery
is probably taken from S. James, *Epist.* i. 6,—
“For he that *wavereth* is like a wave of the sea *driven with
the wind* and tossed.”

Note (21.)  *Act IV. Scene 3, Line 14,*—

“*Malcolm.* What you have spoke, it may be so perchance.
This tyrant, whose sole name blistereth our tongues,
Was once thought honest: you have lov’d him well;
He hath not touch’d you yet. *I’m young*: *’tis* something
You may deserve of him through me; and wisdom
To offer up a weak, poor, innocent lamb
T’appease an angry god.

*Macduff.* I am not treacherous.”

“I’m young”—*i.e.* young and inexperienced, liable to
be imposed on. The folio has,—

“I am yong, *but* something”

Hanmer corrected “through me; *’tis* wisdom.” The
folio misprints “*discerne*” for “*deserve*”—corrected by
Theobald, and all the compared eds., who otherwise
retain the old text.

Note (22.)  *Ib.* Line 86,—

“This avarice
Sticks deeper; grows with more pernicious root
Than *summer-seeming* lust.”

*summer-seeming* = having the show of summer—im-
plying fierce heat, but not of long duration. Compare
*V.* and *A.* 802,—

“*Love’s gentle spring* doth always fresh remain,
*Lust’s winter* comes ere *summer* half be done.”

“*summer*”—*i.e.* “*Lust’s* summer.”

Note (23.)  *Ib.* Line 136,—

“*Malcolm.* Now we’ll together; and the chance of *goodness*
Be like our warranted quarrel!”
"goodness" = virtue. Macduff had said (line 33),—

"Great tyranny! lay thou thy basis sure,
For goodness dare not check thee."

Now, "goodness" is in arms against "tyranny." The meaning of the passage is,—May the fortune of virtue resemble, i.e. equal, the justice of our quarrel—or more shortly, as "goodness" represents their cause,—

"May the fortune of our cause equal the justice of our quarrel!"

Note (24.) Act V. Scene 3, Line 44,—

"Canst thou not minister to a mind diseased;
Pluck from the memory a rooted sorrow;
Raze out the written troubles of the brain;
And with some sweet oblivious antidote
Cleanse the stuff'd bosom of that perilous fraught
Which weighs upon the heart?"

Compare Oth. iii. 3, 449,—

"Yield up, O love, thy crown and hearted throne
To tyrannous hate! Swell, bosom, with thy fraught,
For 'tis of aspics' tongues."

Per. i. 4, 67,—

"Some neighbouring nation,—
Hath stuff'd these hollow vessels with their power."

i.e. loaded these ships with armed men. The folio has,—

"Cleanse the stuff bosome, of that perilous stuffe"

"stuffe" having probably been carried on from "stuff," a not unfrequent error. All the compared eds. retain the old text.

Note (25.) Act V. Scene 4, Line 11,—

"Siw. We learn no other but the confident tyrant
Keeps still in Dunsinane.——
"advantage only given," i.e. only the opportunity offered; this position of "only" is of frequent occurrence in these plays. The folio has "to be given." Dyce prints "to be ta'en," after Walker. Singer has "to be gone," after Johnson. The other compared eds. retain the old text. Macduff answers this sanguine speech,—

"Macd. Let our just censures
Attend the true event, and put we on
Industrious soldiership.

Siw. The time approaches
That will with due decision make us know
What we shall say we have, and what we owe.
Thoughts speculative their unsure hopes relate,
But certain issue strokes must arbitrate."

"What we shall say"—"shall" has here no future sense, but is used out of courtesy to Malcolm, and has the sense of "may;" the meaning, as the next two lines show, is,—

"What we may say we have, and what we really possess."

"shall" was used to superiors, or when courtesy was intended; so Malcolm politely addresses Macduff (Act iv. 3, 20), "But I shall crave your pardon." "will" was used to inferiors, thus, Macbeth, as king, to Banquo (Act iii. 1, 16), "I'll request your presence." —or to intimates (A. L. I. iv. 1, 221), "Rosalind. I'll tell thee, Aliena."
Note (26.) Act V. Scene 8, Line 60,—

“All. Hail, King of Scotland!
Mal. We shall not pause a large expense of time
Before we reckon with your several loves,
And make us even with you. My thanes and kinsmen,
Henceforth be earls,—the first that ever Scotland
In such an honour nam’d. What’s more to do,
Which would be planted newly with the time,—
by the grace of Grace,
We will perform in measure, time, and place.”

“expense” = expenditure, so (L. L. L. v. 2, 523)
“so much expense of thy royal sweet breath.”
(M. W. W. ii. 2, 147) “after the expense of so much money.” That “expense of time” was a usual expression is shown by the Journals of the House of Commons, April 14th, 1604: The House resolved that,—

“to prevent the idle expense of time, if any speak impertinently or beside the question in hand, it standeth with the order of the House for Mr. Speaker to interrupt him,” &c.
The folio has “We shall not spend” — but the meaning of the context, and the occurrence of the word “expense” indicate “spend” to be a misprint. In a different manner Henry IV., after the battle of Shrewsbury, commands (1 Hy. IV. v. 5, 15),—

“Bear Worcester to the death and Vernon too:
Other offenders we will pause upon.”

Compare also M. of V. iii. 2, 1,—

“I pray you, tarry; pause a day or two
Before you hazard.”

M. N. D. i. 1, 83,—

“Take time to pause; and, by the next new moon—” &c.
All the compared eds. retain the old text.
HAMLET.

Note (1.) *Act I. Scene 1, Line 117,*

"In the most high and palmy state of Rome,  
A little ere the mightiest Julius fell,  
The graves stood tenantless, and the sheeted dead  
Did squeak and gibber in the Roman streets:  
*The heavens dropp'd* trains of fire, and dews of blood;  
Disasters *dimm'd* the sun; and the moist star,  
Upon whose influence Neptune's empire stands,  
Was sick almost to doomsday with eclipse."

Compare for "*The heavens dropp'd,*" &c., *J. C.* ii. 2, 31,—  
"*The heavens* themselves *blaze forth* the death of princes."

1 *Hy. IV.* iii. 1, 24,—  
"*The heavens* were all *on fire,* the earth did tremble."

*J. C.* i. 3, 10,—  
"But never till to-night, never till now,  
Did I go through a tempest *dropping fire.*"

For "Disasters *dimm'd* the sun," compare (*Rich. II.* iii. 3, 66) "To *dim* his [the sun's] glory," (*Sonnet 18*) "his [the sun's] gold complexion *dimm'd,*" and (*Temp. v.* 1, 41),—  
"I have *bedimm'd*  
The noontide *sun.*"

This passage is not in the folio, but is found in all the quartos, except the imperfect quarto of 1603. Their text has,—  
"*As stars with* trains of fire, and dews of blood,  
Disasters *in* the sun."

The MS. has evidently been mutilated. Blazing stars
are represented not with *trains*, but *hairs, locks, tresses* of fire,—so 1 *Hy. VI.* i. 1, 3,—

"Comets, importing change of times and states, Brandish your crystal *tresses* in the sky."

So *The Faery Queen*, b. iii. c. i. s. 16,—

"All as a *blazing star* doth fair outcast
His *hairy* beams, and flaming *locks* dispread,
At sight whereof the people stand aghast."

*Paradise Lost*, b. ii. 710,—

"*and like a comet burn'd*,
That fires the length of Ophineus huge
In th' arctick sky, and from his horrid *hair*
Shakes pestilence and war."

For "*trains of fire*"—compare *Lear* iii. 2, 46,—

"*Such sheets of fire, such bursts of horrid thunder.*"

"*Disasters dimm'd the sun*"—*disasters* = prognosticated disasters, portents of dire events—so *Paradise Lost*, b. i. 597 (cited by the Clar. P. eds.),—

"*In dim eclipse, disastrous twilight* sheds
On half the nations, and with fear of change Perplexes monarchs."

Compare also *Rich II.* ii. 4, 9,—

"*And meteors fright* the fixed stars of heaven;
The *pale-*fac'd moon looks *bloody on the earth,*
And lean-look'd prophets whisper fearful change:—
These signs forerun the death or fall of kings."

Here, as in the present passage, the heavenly bodies are made themselves to suffer under the evils they prognosticate. "*The heavens dropp'd*" is in agreement with line 124,—

"And even the like precurse of fierce events,—
Have *heaven* and earth together demonstrated Unto our climatures and countrymen."

"*Trains of fire and dews of blood*" require a verb
which seems only to be found in *dropp'd*,—and the only power or place, &c., which can *drop* these *dews and trains* appears to be the heavens. "The heavens" is also suggested by the context and by many parallel passages. "*dimm'd*" is the correction of Capell. All the compared eds. retain the old text, and consider it corrupt.

Note (2.) *Act I. Scene 2, Line 198,—*

"Two nights together had these gentlemen, Marcellus and Bernardo, on their watch, In the dead *waste* and middle of the night, Been thus encounter'd."

"the dead *waste*—of the night" = the dead passage, &c. So *Act i. 1, 65,—*

"Thus twice before, and jump at this *dead hour.*"

So *Oth. i. 1, 124,—*

"At this odd-even and *dull watch o' the night.*"

The folio has "*dead *wast*'"—and so the second, third, and fourth quartos. The second folio corrects the old spelling to "*waste,*" thus acknowledging the correctness of the word: "*waste*" is retained by the later folios. The fifth and sixth quartos, and the quarto of 1603 have "*vast*"—a misprint of frequent occurrence. See Note (10), *Tempest.* All the compared eds. print "*vast.*"

Note (3.) *Act I. Scene 3, Line 74,—*

"Costly thy habit as thy purse can buy, But not express'd in fancy; rich, not gaudy; For the apparel oft *proclaims* the man; And they in France of the best rank and station As most select and generous *show* in that."
The folio has,—

"Are of a most select and generous cheff in that."
The quarto, 1603, has the same, except "generall chiefe in that"—the other quartos have "Or [Ar and Are] of a"—with "generous chiefe, in that." It appears that "show or shewe" has been mistaken for "chiefe, cheff"—and "As" for "Or, Ar, Are"—"of a" being interpolated to make some sense. In Act i. 2, 82, the folio has,—

"Together with all Formes, Moods, shewes of Griefe."
The quarto of 1604 has "chapes"—the subsequent quartos "shapes"—it seems probable that "chapes" was a corruption, like "chiefe," for shewes. For the construction compare Sonnet 105,—

"Let not my love be call'd idolatry, Nor my beloved as an idol show."

Compare also Hy. VIII. i. 1, 22,—

"To-day the French, All clinquant, all in gold, like heathen gods, Shone down the English; and, to-morrow, they Made Britain India: every man that stood Show'd like a mine."

1 Hy. IV. iii. 2, 58,—

"Thus did I keep my person fresh and new; My presence, like a robe pontifical, Ne'er seen but wonder'd at: and so my state, Seldom but sumptuous, showed like a feast."

and line 127, this scene,—

"Do not believe his vows; for they are brokers, Not of that dye which their investments show."

The meaning of the passage is that the French are more select in their dress than other nations,—not that they are select and generous chiefly in their
dress—a sarcasm where certainly none is intended. "chief" seems evidently a misprint. Dyce, Delius, and Singer print, after Rowe,—

"Are most select and generous, chief in that."

Staunton has "Are of a—sheaf in that." The Camb. eds. mark the text as corrupt, and with the Clar. P. eds. print—

"Are of a most select and generous chief in that."

Note (4.) *Ib. Line 81,—

"This above all,—to thine own self be true;
And it must follow, as the night the day,
Thou canst not then be false to any man.
Farewell: my blessing season this in thee!"

"my blessing" was doubtless "God bless you!" and this blessing—the grace of God—it is, which is to nourish, make fruitful, this advice in Laertes—compare Sonnet 75, see Note (26), Cor.,—

"So are you to my thoughts as food to life,
Or as sweet season'd showers are to the ground."

Note (5.) *Act I. Scene 4, Line 9,—

"The king doth wake to-night, and takes his rouse,
Keeps wassail, and the swaggering up-spring revels;
And, as he drains his draughts of Rhenish down,
The kettle-drum and trumpet thus Bray out
The triumph of his pledge."—"it is a custom
More honour'd in the breach than the observance.
This heavy-headed revel east and west
Makes us traduc'd and tax'd of other nations."

"up-spring" = upstart. Compare M. A. i. 3, 69,—

"That young start-up hath all the glory of my overthrow."

"revels"—the old eds. have "reeles"—probably an old form of spelling the word, in the manner it was perhaps pronounced (see Note (6), A. and C.). The
context shows that "revels" is the true reading here. All the compared eds. retain the old text.

Note (6). *Ib. Line 36,—*

"This heavy-headed revel,"—"indeed, it takes From our achievements, though perform'd at height, The pith and marrow of our attribute. So, *oft* it chances in particular men,— Carrying, I say, the stamp of *one defect,* Being nature's livery, or fortune's star,— *Their virtues else*—be they *as pure as grace,* As infinite as man may undergo,— Shall *in the general censure* take corruption From that *particular fault:* the dram of *evil* Doth all the noble substance *oft defeat* To his own scandal."

"*Their virtues*—take corruption—*in the general censure*"—*i.e.* lose their savour, stink in public opinion. "*Doth all the noble substance oft defeat*"—*i.e.* doth oft confound, undo all the noble qualities—"*To his own scandal*"—*i.e.* to *their* proper shame. Compare 1 *Hy. IV. iii. 1, 186,*—(and see *Ecclesiastes,* chap. x. ver. 1.)

"You must needs learn, lord, to amend this fault: Though sometimes it show greatness, courage, blood,— And that's the dearest grace it renders you,— Yet oftentimes it doth present harsh rage, Defect of manners, want of government, Pride, haughtiness, opinion, and disdain: The least of which *haunting a nobleman Loseth men's hearts,* and leaves behind a *stain* Upon the beauty of all parts besides, *Beguiling them of commendation."

The passage is not in the folio: the two earlier quartos have,—

"the dram of *eale* Doth all the noble substance of a doubt."
The other quartos have "dram of ease," and "of a doubt." Dyce corrected,—

"the dram of evil
Doth all the noble substance oft debase" &c.

"oft" is plainly indicated by "oft it chances"—but it is the essence of the passage that "their virtues" are not debased, but remain "pure," though eclipsed, made unpleasing in general estimation by one particular fault. So Cor. iv. 7, 35,—

"First he was
A noble servant to them; but he could not
Carry his honours even: whether 'twas pride,
Which out of daily fortune ever taints
The happy man; whether defect of judgment, &c.
——but one of these—
As he hath spices of them all, not all,
For I dare so far free him—made him fear'd,
So hated, and so banish'd."

Compare also Temp. iii. 1, 46,—

"for several virtues
Have I lik'd several women; never any
With so full soul, but some defect in her
Did quarrel with the noblest grace she ow'd,
And put it to the foil."

"put it to the foil" = defeated it. Singer prints "the dram of base," after Steevens. Delius has "the dram of bale" and "substance off and out." The other compared eds. print as the earlier quartos, all considering the text corrupt.

Note (7.) Ib. Line 73,—

"What if it tempt you toward the flood, my lord,
Or to the dreadful summit of the cliff
That beetles o'er his base into the sea,
And there assume some other horrible form,
Which might deprive your sovereignty of reason,  
And draw you into madness?"

"deprive your sovereignty of reason" = depose your sovereign reason—"of" is here used as (Hy. V. iv. 1, 262) "thy soul of adoration," see Note (13). "And draw you into madness"—i.e. entice you into some mad act"—"draw" is used as "tempt" above, as (Act ii. 2, 15) "To draw him on to pleasures." Compare (Macb. iv. 2, 3) "His flight was madness." The context shows this to be the meaning,—

"The very place puts toys of desperation,  
Without more motive, into every brain."

Note (8.) Act I. Scene 5, Line 11,—

"Doom'd for a certain term to walk the night,  
And for the day confined fast in fires,  
Till the foul crimes done in my days of nature  
Are burnt and purg'd away."

Compare V. and A. 575,—

"Were beauty under twenty locks kept fast,  
Yet love breaks through, and picks them all at last."

Psalm cvii. 10, P. B.—

"fast bound in misery and iron."

The quarto, 1603, has "confinde in flaming fire"—the other old eds. have "confin'd to fast in fires." Singer prints, after Heath, "confin'd to lasting fires." The other compared eds. retain "confin'd to fast." But "Till—burnt and purg'd away" indicates that "confin'd fast in fires" is the true reading.

Note (9.) Ib. Line 165,—

"And therefore as a stranger give it welcome."

i.e. let it come and depart out of your minds, as you receive a stranger, without inquiry into his business.
Perhaps the verse, *Wisdom* v. 14, originated the thought,—

"and passeth away as
the remembrance of a guest that tarrieth but a day."

Note (10.) *Act II. Scene 1, Line 71,—*

"Pol. Observe his inclination in yourself.

Rey. I shall, my lord."

"inclination in yourself" = temper towards, to—
yourself. So *A. W.* ii. 3, 79,—

"Who shuns thy love shuns all his love in me."

*T. G. V.* v. 4, 83, see Note (8),—

"All that was mine [my love] in Julia I give thee."

For "inclination" = temper, humour—compare *A.

and C.* ii. 5, 113,—

"Report the feature of Octavia, her years,

Her inclination, let him not leave out the

Colour of her hair."

3 *Hy. VI.* iii. 2, 76,—

"But, mighty lord, this merry inclination

Accords not with the sadness of my suit."

Note (11.) *Ib. Line 118,—*

"Come, go we to the king:

This must be known; which, being kept close, might move

More grief to hide, than hate to utter, love."

i.e. This must be made known; which being kept secret,
might cause more mischief in the hiding, than dislike
to reveal [might cause] love.

Note (12.) *Act II. Scene 2, Line 346,—*

"*Ham.* How chances it they [the players] travel? their resi-
dence [in the city], both in reputation and profit, was better both ways.

D D
Ros. I think their expedition comes by the means of the late innovation."

"the late innovation"—i.e. "an aery of children—these are now the fashion"—"the boys carry it away."

"expedition" = journey—so T. G. V. i. 3, 77,—

"—to-morrow you must go.

Come on, Pathino: you shall be employ'd
To hasten on his expedition."

2 Hy. IV. i. 2, 116,—

"Sir John, I sent for you before your expedition to Shrewsbury."

The old eds. have "inhibition"—clearly a misprint.

The change of fashion in the city caused their expedition to other places. All the compared eds. retain the old text.

Note (13.) Ib. Line 337,—

"The clown shall make those laugh whose lungs are tickle o' the sere."

"sere" = skin. The phrase means—make those laugh whose lungs have ticklish skins, are easily tickled.

So Temp. ii. 1, 174,—

"these gentlemen, who are of such sensible and nimble lungs that they always use to laugh at nothing."

"Sere" occurs pretty frequently in Turberville's Book of Falconrie, e.g.—

"large footed, with the seare of the foot soft, and all one for hew with the seare of the beake and nares."

The Book of St. Albans, ed. 1595, p. 5, has,—

"the yellow between the beake and the eies is called the Sere."—p. 4,—"a faire ensered legge."

Douce cites from Howard's Defensative against the Poyson of supposed Prophecies, 1620,—
"Discovering the moods and humours of the vulgar sort—to be so loose and tickle of the seare."
The folio, which alone contains the passage, has "are tickled a' th' sere." The Clar. p. eds. print "tickle o' the sere," suggested in Staunton's note: the other compared eds. retain "tickled."

Note (14.) Ib. Line 358,—
"There is, sir, an aery of children, little eyases, that cry out on the top of question, and are most tyrannically clapped for't: these are now the fashion; and so berattle the common stagers, so they call them, that many wearing rapiers are afraid of goose-quills, and dare scarce come thither."
"on the top of question" = beyond all contradiction—that do most unquestionably scream out: we have in T. N. "past question"—"in contempt of question"—out of question)—and in L. L. L. "sans question."
Line 459 has,—
"whose judgments in such matters cried in the top of mine."
i.e. claimed a hearing above or beyond mine. "common stagers" = common players—they are so termed in the next speech. So Ben Jonson, The just Indignation of the Author,—
"The stagers, and the stage-wrights too (your peers)."
The old eds. misprint "common stages," which all the compared eds. retain. Theobald proposed "stagers," but afterwards withdrew it. Tyrannically clapped = overbearingly applauded—applause that bears down all dissentients.

Note (15.) Ib. Line 361,—
"Ham. What, are they children?—Will they pursue the quality [profession] no longer than they can sing [but till their voices crack]? will they not say afterwards, if they should grow
themselves to common players,—their writers do them wrong, to make them exclaim against their own succession?

Ros. Faith, there has been much to do on both sides;”—“there was, for a while, no money bid for argument, unless the poet and the player went to cuffs in the question.”

“argument” = subject matter, here, a play. The meaning is—no play could find a buyer without containing such abuse of the players that they went to cuffs with the writer. “no longer than they can sing”—compare line 448,—

“Pray God, your voice, like a piece of uncurrenct gold, be not cracked within the ring.”

Note (16.) Act III. Scene 2, Line 177,—

“For women’s fear and love holds quantity;
In neither aught, or in extremity.”

“holds quantity” = keeps the same measure. “In neither aught,” &c., i.e. in either naught or in the extreme. The same expression occurs in M. N. D. i. 1, 232,—

“Things base and vile, holding no quantity,
Love can transpose to form and dignity.”

i.e. base and vile things, keeping no measure, observing no proper limit. In A. and C. ii. 2, 243, Enobarbus similarly describes the fascinations of Cleopatra,—

“For vilest things
Become themselves in her; that the holy priests
Bless her when she is riggish.”

The quartos have a line preceding “For women’s fear” &c., omitted in the folio, which explains that line,—

“For women fear too much, even as they love.”

Note (17.) Ib. Line 363,—

“Ham. Why do you go about to recover the wind of me, as if you would drive me into a toil?”
Guil. O, my lord, if my duty be too bold, my love is too unmannerly.

Ham. I do not well understand that. Will you play upon this pipe?"—(line 389)—"you cannot play upon me."

"if my duty be too bold" &c., i.e. "if I am too bold in my service, my love makes me forget manners."

Hamlet replies, "I do not see that love is concerned in the matter,—you would play upon me, but" &c. The speech of Guildenstern is a set court phrase. So

Hy. VIII. v. 1, 161,—

"Old L. I'll not come back; the tidings that I bring
Will make my boldness manners."

Ib. iv. 2, 105,—

"Mess. I humbly do entreat your highness' pardon;
My haste made me unmannerly."

Line 360,—"To withdraw with you"—Prince Hamlet avoids giving a command, or making a request,—the phrase is simply = step aside with me, politely expressed.

Note (18.) Act III. Scene 4, Line 107,—

"Ham. Do you not come your tardy son to chide,
That, laps'd in fume and passion, lets go by
Th' important acting of your dread command?
O, say!

Ghost. Do not forget: this visitation
Is but to whet thy almost blunted purpose."

"laps'd in fume and passion" = fallen into fume and rant. Compare Hamlet of himself (Act ii. 2, 610),—

"O, vengeance!—
Why, what an ass am I! This is most brave,
That I, the son of a dear father murder'd,
Prompted to my revenge by heaven and hell,
Must, like a whore, unpack my heart with words,
And fall a-cursing, like a very drab."
The old eds. have "That laps't in Time and Passion," —a misprint easily made. All the compared eds. retain "time." "fume" is the reading of the Collier MS.

Note (19.) *Ib. Line 162,—*

"Assume a virtue, if you have it not. That monster, custom, who all sense doth eat Of habits evil, is angel yet in this, That to the use of actions fair and good He likewise gives a frock or livery, That aptly is put on."

"custom" is a "monster" because he is both a good and an evil angel,—he eats away the sense that evil habits are evil,—he "likewise" gives a frock to i.e. makes a habit of good actions. Shakespeare employs "use" and "custom" indifferently; "habit" is the state of mind produced by "use" or "custom." So *T. G. V. v. 4, 1,—*

"How use doth breed a habit in a man!"

and the parallel passage, *A. L. I. ii. 1, 2,—*

"Hath not old custom made this life more sweet" &c.

"sense" and the line in which it occurs is explained by line 37,—

"If damned custom have not braz'd it [your heart] so That it is proof and bulwark against sense."

So *Pericles i. Chorus, 29,—*

"Bad child; worse father! to entice his own To evil should be done by none: But custom what they did begin Was with long use account no sin."

The folio does not contain the passage, the quartos have substantially the reading of Dyce, the Camb. eds., (who mark the text as corrupt), and the Clar. p. eds.—
"That monster, custom, who all sense doth eat,
Of habits devil,"
Staunton and Delius print "Oft habit's devil." The reading adopted above is that of Thirlby, who is followed by Singer. Line 169,—
"For use almost can change the stamp of nature,
And or master the devil, or throw him out
With wondrous potency."
The passage is not in the folio; the two earlier quartos have,—
"And either the devil, or throwe him out"—
the later quartos have "And maister [and master] the". Dyce prints "And either master"—Staunton and Delius, "And master"—Singer, after Malone, "And either curb." The Camb. eds. and the Clar. p. eds. print "And either . . . . the devil." For the use of "master" here, compare L. L. L. i. 1, 152,—
"For every man with his affects is born,
Not by might master'd, but by special grace."

Note (20.) Act IV. Scene 2, Line 29,—
"Ros. My lord, you must tell us where the body is, and go with us to the king.

Ham. The body is with the king, but the king is not with the body. The king is a thing—of nothing."
i.e. the externals of royalty are with the king, but the kingly spirit is not with the externals, &c. Compare Act iii. 4, 102,—
"That from a shelf the precious diadem stole,
And put it in his pocket!—
A king of shreds and patches."

Hamlet has just said (line 25),—
"Ros. I understand you not, my lord.

Ham. I am glad of it: a knavish speech sleeps in a foolish ear."
Hamlet, in his assumed madness, speaks his thoughts, though not intelligibly to those he addresses. Helen did the same in the company of Parolles. See A. W. Note (3).

Note (21.) Act IV. Scene 5, Line 105,—

"— young Laertes, in a riotous head, O'erbears your officers. The rabble call him lord; And, as the world were now but to begin, Antiquity forgot, custom not known, The ratifiers and props of every weal, They cry 'Choose we; Laertes shall be king!'

"Antiquity" and "custom" are here = old established custom, i.e. the established form of election of sovereigns,—this the rabble forget or ignore, and cry, "Let us choose," &c. The old eds. have "of every word"—which the context indicates to be a misprint. All the compared eds. retain "word." Johnson conjectured "weal."

Note (22.) Act V. Scene 1, Line 68,—

"Go, get thee gone; and fetch me a stoup of liquor.

Compare C. of E. iii. 1, 84,—

"Go, get thee gone; fetch me an iron crow."

M. N. D. ii. 1, 194,—

"Hence, get thee gone, and follow me no more."

The quarto, 1603, has "Go get thee gone"—the other quartos have "Go get thee in, and"—the folio has "Go get thee to Yaughan"—probably a misprint for "gone and" with "to" interpolated. If a place had been named, it would have appeared in the quartos. All the compared eds. print as the folio. The Camb. eds. mark the text as corrupt.
Note (23.) *Ib. Line 310,—*

"Anon, as patient as the female dove,  
While that her golden couplets are disclos’d,  
His silence will sit drooping."

"While" = till,—so *Rich. II. iv. 1, 269,—*
"Read o’er this paper while the glass doth come."

*Macb. iii. 1, 44,—*

"We will keep ourself  
Till supper-time alone: while then, God be with you!"

The old eds. have "When"—an error which Warburton corrected by reading "E'er that," and Johnson "Ere that." All the compared eds. retain "When." See Note (10) *King John.*

Note (24.) *Act V. Scene 2, Line 42,—*

"An earnest conjuration from the king,—  
As England was his faithful tributary;  
As love between them like the palm might flourish;  
As peace should still her wheaten garland wear;  
And stand the cov’nant ’tween their amities."

"And stand"—i.e. And as should stand, &c. Hamlet begins and finishes with the purpose of the letter,—  
"As England was his faithful tributary,  
And [as should] stand the cov’nant ’tween their amities."

the figures of Love and Peace are the flourishes,—  
without the last line the letter is deprived of force. Compare 2 *Hy. IV. iv. 1, 184,—*

"Mowb. There is a thing within my bosom tells me  
That no conditions of our peace can stand.  
Hast. Fear you not that: if we can make our peace  
Upon such large terms and so absolute  
As our conditions shall consist upon,  
Our peace shall stand as firm as rocky mountains."

The old eds. have "And stand a Comma"—a mis-
print arising probably from *covenant* being written in an abbreviated form. In Act i. 1, 93, we find—

"as, by the same cov'nant [Cov'nant, folio]."

here the quartos have "*comart*"—probably a mistake for the former word. (Dyce and Singer print "*co-mart*"—the other compared eds. follow the folio.) In Timon, see Note (1), "*comma*" is similarly a probable misprint for "*comment*." In the present passage Singer prints "*a co-mere.*" The other compared eds. retain "*a comma.*" The change of "*the*" to "*a*" would almost necessarily follow the misprint.

Note (25.) *Ib. Line* 120,—

"Sir, his definement suffers no perdition in you;—though, I know, to divide him inventorially would dizzy the arithmetic of memory, and *yet but yaw* neither, in respect of his *quick sail.*"

"and *yet but yaw*" = and yet but make *slow sailing*, *i.e.* and yet fail to *overtake* his excellence—in the description. Compare *Temp. iv. 1, 10,*—

"For thou shalt find she will *outstrip* all *praise*
And make it *halt* behind her."

A ship *yaws* when she loses the wind and makes little way. The above is the reading of the quarto of 1604,—the later quartos have "*but raw*"—the passage is not in the folio. Dyce, Delius, and Singer alter "*and it but yaw.*" Staunton, the Camb. eds., and the Clar. P. eds. print as the quarto of 1604, but consider the text corrupt. There is a similar expression in *Oth. i. 1, 30,*—

"*And I*" — "*must be be-leed and calm'd*
By debitor-and-creditor, this counter-caster."

"*be-leed and calm'd*"—*i.e.* sailed past by debitor, &c. ;
when a faster sailing vessel passes another, she takes the wind out of her sails, and so be-lees and calms her.

Note (26.) *Ib. Line 132,—*

"Is't not possible to understand in another tongue? you will do't, sir, readily."
The old eds. have "really"—a word not found elsewhere in Shakespeare; "readily" occurs (*Lucrece*, 1152), "tread the way out readily." (2 *Hy. VI. v. 2, 83), "may readily be stopp'd." All the compared eds. retain "really." Compare 2 *Hy. IV. i. 1, 84,—

"See what a ready tongue suspicion hath!"

"in another tongue" = in another dialect. Compare *Lear* ii. 2, 115,—

"Kent. Sir, in good sooth, in sincere verity, Under th' allowance of your great aspect, Whose influence, like the wreath of radiant fire On flickering Phoebus' front,—

Cor. What mean'st by this?

Kent. To go out of my dialect, which you discommend so much."

"readily" is the correction of Jackson.

Note (27.) *Ib. Line 146,—*

"Osr. You are not ignorant of what excellence Laertes is—

Ham. I dare not confess that, lest I should compare with him in excellence; but to know a man well, were to be himself."

"confess" = profess. "but to know a man well," i.e. to know a man but well = thoroughly,—were to be himself, i.e. in all respects his equal. The old eds. have "were to know himself"—"know" having been carried from earlier in the sentence. All the compared eds. retain the old text. The folio has an
example of the error of carrying on words (Act iii. 3, 14), folio,—

"That Spirit, vpon whose spirit depends and rests
The liues of many."

where the second spirit is a misprint for "weal" of the quartos.

Note (28.) Ib. Line 200,—

"Thus has he—and many more of the same bevy, that I know, the drowsy age dotes on—only got the tune of the time, and outward habit of encounter; a kind of yesty collection, which carries them through and through the most fanned and winnowed opinions; and do but blow them to their trial, the bubbles are out."

Compare A. W. ii. 3, 211, Lafeu to Parolles,—

"I did think thee, for two ordinaries, to be a pretty wise fellow; thou didst make tolerable vent of thy travel; it might pass:"—"I have now found thee."

So Osric and the same bevy passed current with men, like Lafeu, of most experienced and shrewd judgment, till blown to their trial. The folio has "fond," which Delius, the Camb. eds., and the Clar. P. eds. retain, the two latter considering the text corrupt. The other compared eds. print "fanned," after Warburton. The quartos have "the most prophane and trenowned [and trenowned]"—the initial "w" of "winnowed" has been mistaken for "tr." For "fann'd"—compare Cymb. i. 6, 177,—

"The love I bear him
Made me to fan you thus; but the gods made you,
Unlike all others, chaffless."

Note (29.) Ib. Line 234,—

"Since no man has aught of what he leaves, what is't to leave betimes?"
i.e. Since no man is the owner of aught, &c. Compare M. for M. iii. 1, 25,—

"If thou art rich, thou 'rt poor;
For, like an ass whose back with ingots bows,
Thou bear'st thy heavy riches but a journey,
And death unloads thee."

The above is the reading of the folio; the quartos have,—

"Since no man of ought he leaues, knowes what ist to leaue betimes, let be."

which Singer adopts, placing a semicolon after "knowes." The other compared eds. print as the folio.

KING LEAR.

Note (1.) Act I. Scene 1, Lines 56, 76,—

"Gon. I love you more than words can wield the matter;
Dearer than eyesight, space, and liberty;
Beyond what can be valu'd, rich or rare;" &c.

"Reg. I'm made of that self metal as my sister,
And prize me at her worth. In my true heart
I find she names my very deed of love;
Only she comes too short,—that I profess
Myself an enemy to all other joys
Which the most precious spirit of sense possesses;
And find I am alone felicitate
In your dear highness' love."

"the most precious spirit of sense" = the eyesight,
so T. and C. iii. 3, 106,—

"nor doth the eye itself,
That most pure spirit of sense, behold itself."

so Prince Arthur to Hubert (John iv. 1, 94),—

"O heaven, that there were but a mote in yours,—
Any annoyance in that precious sense!"
so R. and J. i. 1, 239,—

"He that is strucken blind cannot forget
The precious treasure of his eyesight lost."

and L. L. L. v. 2, 445,—

"Madam, he swore that he did hold me dear
As precious eyesight, and did value me
Above this world."

"possesses" is used as in Oth. v. 2, 278,—

"Whip me, ye devils,
From the possession of this heavenly sight!"

Regan refers to the "Deerer than eyesight" of Goneril. The old eds. have "square"—an easy misprint for "spirit." The folio also misprints "professes"—the quartos have "possesses." Singer prints "spacious sphere." The other compared eds. retain "precious square." Hanmer corrected, "spirit."

Note (2.) Ib. Line 177,—

"Five days we do allot thee, for provision
To shield thee from distresses of the world," &c.

For "distresses," compare A. L. i. ii. 7, 91,—

"Duke S. Art thou thus bolden'd, man, by thy distress,
Or else a rude despiser of good manners?—

Orl. You touch'd my vein at first: the thorny point
Of bare distress hath ta'en from me the show
Of smooth civility."

The quartos have "diseases"—but disease, which means disquiet, trouble, is not applicable here: nothing could shield Kent from "disease" but the recall of the sentence on Cordelia and his own banishment. So 1 Hy. VI. ii. 5, 44,—Richard (York) to Mortimer,—

"First, lean thine aged back against mine arm;
And, in that ease, I'll tell thee my disease."
His "disease" was the "obloquy" of his "father's death,"—this disease was removed when he was created Duke of York; but he was at no time in distress such as the banished Kent was liable to. Cor. i. 3, 117,—

"Let her alone, lady: as she is now, she will but disease our better mirth."

Virgilia's disease was her husband's absence,—she was at home in comfort. The folio has "disasters," which is equally inapplicable; both words are probably misprints for "distresses." Delius prints "disasters"—the other compared eds. have "diseases."

Note (3.) Ib. Line 230,—

"I yet beseech your majesty,—
— that you make known
It is no vicious blot, nor stain of foulness,
No unchaste action, or dishonour'd step,
That hath depriv'd me of your grace and favour."

"vicious blot" = "unchaste action," and "stain of foulness" = "dishonour'd step." For "blot" and "stain" used in conjunction, compare Rich. III. iii. 7, 234,—

"But if black scandal or foul-fac'd reproach
Attend the sequel of your imposition,
Your mere enforcement shall acquittance me
From all the impure blots and stains thereof."

John ii. 1, 114,—

"To look into the blots and stains of right."

Ib. iii. 1, 45,—

"Full of unpleasing blots and sightless stains."

Lucrece, 196,—

"Let fair humanity abhor the deed
That spots and stains love's modest snow-white weed."
The quartos have (the folio only differing by having "murther"),—

"It is no vicious blot, murder, or foulness."

—an evident corruption. Singer prints "nor other foulness," after Collier. The other compared eds. retain "murder or."

Note (4.)  Act I. Scene 2, Line 113,—

"These late eclipses in the sun and moon portend no good to us: though the wisdom of man can reason it thus and thus, yet nature finds itself scourged by the sequent effects: love cools, friendship falls off," &c.

Compare J. C. i. 3, 29,—

"When these prodigies

Do so conjointly meet, let not men say

'These are their reasons,—they are natural;'

For, I believe, they are portentous things

Unto the climate that they point upon."

A. W. ii. 3, 2,—

"They say miracles are past; and we have our philosophical persons, to make modern and familiar, things supernatural and causeless. Hence is it that we make trifles of terrors; ensconcing ourselves into seeming knowledge, when we should submit ourselves to an unknown fear."

Compare also Act iv. 4, 8,—

"What can man's wisdom

In the restoring his bereaved sense?"

The old eds. have "the wisdom of nature"—caught from nature just below. "the wisdom of nature" would mean the wisdom a man has naturally, without education, which is the reverse of what is implied here; the philosophical reasoning of man in assigning causes, is contrasted with the suffering of human nature
ACT I. SC. 2.]

KING LEAR.

from effects—of these late eclipses. Compare Ham. i. 4, 54,—

"What may this mean,
That thou, dead corse, again, in complete steel,
Revisit' st thus the glimpses of the moon,
Making night hideous; and we fools of nature
So horribly to shake our disposition
With thoughts beyond the reaches of our souls?"

"we fools of nature" = us ignorant mortals—we who
by our human nature are foolish. Gloster, Hamlet, and
Lafeu are of one mind with Casca (J. C. i. 3, 54),—

"It is the part of men to fear and tremble,
When the most mighty gods by tokens send
Such dreadful heralds to astonish us."

Hanmer corrected "mankind"—but "wisdom of man" is an expression for "wise men"—"philosophical persons." All the compared eds. retain the old text.

Note (5.) Ib. Line 161,—

"I promise you, the effects he writes of succeed unhappily; as of unnaturalness between the child and the parent; death, dearth, dissolutions of ancient amities; divisions in state, menaces and maledictions against king and nobles; needless diffidences, banishment of friends, denegation of contracts, nuptial breaches, and I know not what."

"denegation of contracts," i.e. denial of the formal contracts which precede marriage according to the church of Rome. The folio does not contain the passage; the quartos have "dissipation of cohorts"—"cotracts" was probably the form of the corrupted word. All the compared eds. retain the old text.
Note (6.)  *Act II. Scene 2, Line 176,—*

"Approach, thou beacon to this under globe,  
That by thy comfortable beams I may  
Peruse this letter!—Nothing almost sees miracles  
But misery:—I know 'tis from Cordelia,  
Who hath most fortunately been inform'd  
Of my obscured course; and shall find time  
From this *enormous state-seeking* to give  
*Loses* their remedies."

"*enormous*" = heinous, out of due order and proportion, criminal,—compare Cor. ii. 1, 18,—

"Men. In what *enormity* is Marcius poor in, that you two have not in abundance?  
Bru. He's poor in no one *fault*, but stored with all."

"*state-seeking*"—the position of affairs was as described *John iv. 3, 147,—*

"England now is left  
To tug and scamble, and to part by the teeth  
The *unowed interest* of proud-swelling *state*.  
Now for the bare-pick'd bone of majesty  
Doth dogged war bristle his angry crest  
And snarl'st in the gentle eyes of peace:  
Now *powers from home* and *discontents at home*  
Meet in one *line*; and vast confusion *waits*—  
The imminent decay of wrested *pomp.*"

"*state-seeking*" refers to the coming struggle for supreme power, "*state,*" "*pomp,*" between Cornwall and Albany. The old eds. have "*State, seeking.*"  
"*state-seeking*" is the reading of Staunton, who also has "*she'll find time.*"  
"*losses*" = misfortunes, discomfortures—compare 3 *Hy. VI. v. 2, 30,—

"Ah, Warwick, Warwick! wert thou as we are,  
We might recover all our *loss* again:  
The queen from France hath brought a puissant power."
"That you shall read
In your own losses, if he stay in France."

"remedies" = redresses, cures,—compare M. for M. ii. 2, 75,—

"Alas, alas!
Why, all the souls that were were forfeit once;
And He that might the vantage best have took
Found out the remedy."

All the compared eds. (except Staunton, as above) retain the old text; the Camb. eds. marking it as corrupt.

Note (7.) Act II. Scene 4, Line 174,—

"Lear. No, Regan, thou shalt never have my curse:
Thy tender-hearted nature shall not give
Thee o'er to harshness: her eyes are fierce; but thine
Do comfort and not burn."

Lear remembers his curse on Goneril (Act i. 4, 281, 328),—

"Ingratitude, thou marble-hearted fiend,
More hideous when thou show'st thee in a child
Than the sea-monster!"——

"Yet have I left a daughter,
Who, I am sure, is kind and comfortable."

Act v. 3, 31, we have "tender-minded." (i. 1, 155), "empty-hearted." (i. 4, 20), "honest-hearted." (i. 2, 126), "true-hearted." (iv. 3, 47), "his dog-hearted daughters." In Rich. II. iii. 3, 160, we find,—

"Aumerle, thou weep'st, my tender-hearted cousin!"

The folio has "tender-hefted"—the quartos, "tender hested" and "tender hasted." The correction is by
Rowe, and is adopted by Singer. The other compared eds. retain "tender-hefted." See Note (8), "these daughters' hearts."

Note (8.) *Ib.* Line 274,—

"O, reason not the need:"—"thou art a lady;
If only to go warm were gorgeous,
Why, nature needs not what thou gorgeous wear'st,
Which scarcely keeps thee warm. But, for true need,—
You heavens, give me t' have patience! patience I need:—
You see me here, you gods, a poor old man,
As full of grief as age; wretched in both!
If it be you that stir these daughters' hearts
Against their father, fool me not so much
To bear it tamely; touch me with noble anger,
And let not women's weapons, water-drops,
Stain my man's cheeks!—No, you unnatural hags,
I will have such revenges on you both,
That all the world shall——I will do such things,"—&c.

Lear prays that he may have patience to refrain from futile passion,—not for patience to bear wrongs. The old eds. have,—

"You Heauens, giue me that patience, patience I need,"

The misprint is not a difficult one. All the compared eds. retain the old text.

Note (9.) *Act III. Scene 4, Line 117,—*

"Now a little fire in a wide field were like an old lecher's heart; a small spark, all the rest on's body cold."

Compare *L. L. L.* ii. 1, 93,—

"'Welcome,' I have not yet: the roof of this court is too high to be yours; and welcome to the wide fields too base to be mine."

The old eds. have "wilde Field."—the correction is by Walker. All the compared eds. retain "wild."
Note (10.)  

Act III. Scene 5, Line 8,—

"I now perceive, it was not altogether your brother's evil disposition made him seek his death; but a provoking merit, set a-work by a reproveable badness in himself."

"a provoking merit," &c., i.e. a desert which provoked it, a provocation set a-work by his proper badness, worthy of punishment.

Note (11.)  

Act III. Scene 6, Line 57,—

"And here's another, whose warp'd looks proclaim
What store her heart is made on."

"store" = having, property; so (M. of V. 1, 3, 54), "I am debating of my present store." (Lucrece, 692), "Pure Chastity is rifled of her store." Compare Cor. ii. 1, 20,—

"He's poor in no one fault, but stored with all."

"made on" = compact, composed of; compare C. of E. iii. 2, 150,—

"— if my breast had not been made of faith, and my heart of steel."

T. N. ii. 2, 33,—

"Alas, our frailty is the cause, not we!
For such as we are made of, such we be."

"What store her heart is made on" = what stuff her heart is stored with.

Note (12.)  

Act IV. Scene 1, Line 1,—

"Yet better thus, and known to be contemn'd,
Than still contemn'd and flatter'd."

Compare Sonnet 40,—

"And yet, love knows, it is a greater grief
To bear love's wrong than hate's known injury."
i.e. the injury we know is from hate. The meaning of the present passage is—"my condition, that know myself to be despised, is better than his who is ever flattered and secretly despised."

Note (13.) *Ib. Line 12,—*

"World, world, O world!
But that thy strange mutations make us hate thee,
Life would not yield to age."

That is, vigorous life would not gently accept the infirmities of advancing age; compare Act iv. 6, 44,—

"And yet I know not how conceit may rob
The treasury of life, when life itself
Yields to the theft."

Note (14.) *Ib. Line 22,—*

"I stumbled when I saw: full oft 'tis seen,
Our means secure us, and our mere defects
Prove our commodities."

i.e. our havings make us over-confident, we secure ourselves in our riches, &c.—and those very things we are short of, our mere deficiencies, prove our true gains. For "secure," compare Oth. i. 3, 10,—

"I do not so secure me in the error."

*Tim. ii. 2, 185,—*

"To think I shall lack friends? Secure thy heart."

Compare also *Macb. iii. 5, 32,—*

"And you all know, security
Is mortals' chiefest enemy."

Singer prints "Our needs." The other compared eds. retain the old text.
Note (15.) *Ib. Line 71,—*

"Heavens, deal so still!
Let the superfluous and lust-dieted man,
That *stands* your ordinance, that will not see
Because he doth not feel, *feel* your power quickly."

"*stands*" = withstands,—so *T. S. i. 2, 113,—

"An she *stand* him but a little, he will throw a figure in her face," &c.

1 *Hy. VI. i. 1, 123," None durst *stand* him." In the present passage the idea seems taken from *Acts xi. 17," What was I, that I could *withstand* God?" The quartos have "*stands,*" thefolio has "*slaves,*" probably a misprint for "*braves,*" the correction of Warburton, which Singer adopts. The other compared eds. retain "*slaves.*" There is a contrast between "*stands your ordinance;*" and "*feel your power.*"

Note (16.) *Act IV. Scene 2, Line 62,—*

"*Alb.* See thyself, devil!
Proper deformity *shows* not in the fiend
So horrid as in woman.

*Gon.* O vain fool!

*Alb.* Thou changed and *self-cover'd thing,* for shame,
Be-monster not *thy feature.* Were 't my fitness
To let these hands obey my blood,
They're apt enough to dislocate and tear
Thy flesh and bones:—how'e'r thou art a fiend,
*A woman's shape* doth shield thee."

"*See thyself!*"—compare *A. and C. ii. 2, 90,—

"—— when poison'd hours had bound me up
From *mine own knowledge.*"

*Ib. iii. 13, 111,—*

"But when we in our viciousness grow hard—
O misery on 't!—the wise gods *see* our eyes."
Lucrece, 633,—

"Men's faults do seldom to themselves appear;
Their own transgressions partially they smother:
This guilt would seem death-worthy in thy brother.
O, how are they wrapp'd in with infamies
That from their own misdeeds askance their eyes!"

These passages explain "self-cover'd," i.e. self-hidden, hidden from thyself. "Proper deformity," &c., i.e. deformity, which is proper, native, to the fiend, shows not so horrid in him as in a woman. "Be-monster not thy feature," i.e. make not monstrous thy "woman's shape." In Act iii. 7, 102, the 2nd Servant says of Regan,—

"If she live long,
And in the end meet the old course of death,
Women will all turn monsters."

Compare Macb. i. 5, 42,—

"Come, you [unseen] spirits
That tend on mortal thoughts, unsex me here!"

"shows not"—"shewes" is the reading of the corrected copies of the earliest impression of the quartos,—the other old eds. have "seemes"—both words have precisely the same meaning here; the Clar. P. ed. prints "shows," the other compared eds. have "seems."

Note (17.) Ib. Line 57,—

"Where is thy drum?
France spreads his banners in our noiseless land,
With plumed helm thy state begins to threat;
Whilest thou, a moral fool, sett'st still."

The corrected copies of the earliest quarto have "thy state begins threat"—the correction is by Eccles, and is adopted by Staunton and the Clar. P. ed. The other
quartos have "thy slayer begins [and begin] threats," which is retained by the other compared eds. The Camb. eds. mark the text as corrupt. The passage is not in the folio. In this scene (line 75), the folio misprints,—

"To his great Master, who, threat-enrag'd"

for "thereat enrag'd" of the quartos.

Note (18.) *Ib. Line 87,—

"One way I like this well;
But being widow, and my Gloster with her,
May all the building in my fancy pluck
Upon her hateful life."

"building in my fancy"—i.e. all the erection of my love; compare T. and C. iv. 2, 109,—

"But the strong base and building of my love."

We have in Cor. ii. 1, 216, the same expression, where "fancy" = imagination,—

"I have liv'd
To see inherited my very wishes,
And the buildings of my fancy."

"pluck upon," &c. is used here as in Act v. 3, 49,—

"Whose age has charms in it, whose title more,
To pluck the common bosom on his side."

The old eds. have "Upon my"—"my" having probably been caught from "my" in the line above. All the compared eds. retain "my."

Note (19.) Act IV. Scene 3, Line 21,—

"Kent. O, then it mov'd her.
"Gent. Not to a rage: patience and sorrow strove
Who should express her goodliest. You have seen
Sunshine and rain at once: her smiles and tears
Were like an April day: those happy smilets,  
That play'd on her ripe lip, seem'd not to know  
What guests were in her eyes."

Compare A. and C. iii. 2, 43,—

"The April's in her eyes: it is love's spring,  
And these the showers to bring it on."

L. Comp. 103,—

"Yet, if men mov'd him, was he such a storm  
As oft 'twixt May and April is to see,  
When winds breathe sweet, unruly though they be."

Per. ii. 5, 36,—

"And she is fair too, is she not?  
As a fair day in summer; wondrous fair."

Sonnet 18,—

"Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate."

T. G. V. i. 3, 85,—

"The uncertain glory of an April day,  
Which now shows all the beauty of the sun,  
And by and by a cloud takes all away!"

The passage is not in the folio,—the quartos have  
"like a better way." Dyce and Staunton print "a better day"—the other compared eds. retain the old text; the Camb. eds. marking it as corrupt. The correction is by Heath. Compare V. § A. Lines 961 to 972.

Note (20.)  Ib. Line 33,—

"—— once or twice she heav'd the name of 'father'  
Pantingly forth, as if it press'd her heart;  
Cried 'Sisters, sisters!—Shame of ladies! sisters!  
Kent! father! sisters! What i' the storm? i' the night?  
Let pity not be believed!'—There she shook
The holy water from her heavenly eyes,
And clamour moisten'd: then away she started
To deal with grief alone."

"she shook the holy water," &c., i.e. she shed abundantly; previously,—

"—now and then an ample tear trill'd down
Her delicate cheek."

"And clamour moisten'd"—an inversion for and
moisten'd clamour, i.e. and drowned her exclamations in
tears; compare 2 Hy. IV. iv. 5, 140,—

"O, pardon me, my liege! but for my tears,
The moist impediments unto my speech," &c.

"clamour" means here articulate expressions,—so
Lucrece, 1800,—

"'O,' quoth Lucretius, 'I did give that life
Which she too early and too late hath spill'd.'
'Woe, woe,' quoth Collatine, 'she was my wife,
I owed her, and 'tis mine that she hath kill'd.'
'My daughter' and 'my wife' with clamours fill'd
The dispers'd air, who, holding Lucrece' life,
Answer'd their cries, 'my daughter' and 'my wife.'"

The quartos misprint "moisten'd her." All the com-
pared eds. print as above, the text of the folio.

Note (21.) Act IV. Scene 6, Line 53,—

"Ten masts at height make not the altitude
Which thou hast perpendicularly fell."

Compare Sonnet 15,—

"When I perceive that men as plants increase,
Cheer'd and check'd even by the self-same sky,
Vaunt in their youthful sap, at height decrease," &c.

*at height = at their highest, i.e. erect. The old eds.
*have "at each." Singer prints "at eche."
other compared eds. retain the old text. "altitude" in the same line suggests "height."

Note (22.) Act IV. Scene 7, Line 9,—

"Cor. Be better suited:
These weeds are memories of those worser hours:
I prithee, put them off.
Kent. Pardon me, dear madam;
Yet to be known shortens my mere intent:
My boon I make it, that you know me not
Till time and I think meet."

"mere intent" — the very purpose for which I assumed them. Compare Act i. 4, 2,—

"If but as well I other accents borrow,
That can my speech diffuse, my good intent
May carry through itself to that full issue
For which I raz'd my likeness."

Act iv. 3, 53, Kent to Gentleman,—

"some dear cause
Will in concealment wrap me up awhile."

In Act i. 1, 39, Lear says,—

"'tis our fast intent
To shake all cares and business from our age."

here the quartos misprint "first intent." In the present passage the old eds. have "made intent," which, if not tautological, is weak, and "make" in the following line suggests a misprint here. All the compared eds. retain "made."

Note (23.) Act V. Scene 1, Line 26,—

"Sir, this I hear,—the king is come to his daughter,
With others whom the rigour of our state
Forc'd to cry out. Where I could not be honest,
I never yet was valiant: for this business,
It toucheth us, as France invades our land,
Not towards the king, with others, whom, I fear,
Most just and heavy causes make oppose."

"Not towards the king," &c.—i.e. this business touches us as France invades, &c., not as towards the king, &c.—the meaning of the passage is,—"this business affects us, as France is the invader of our land, but it does not affect our relations towards the king, and others who oppose us with just cause."
The passage is not in the folio; the quartos have, "Not bolds the king." All the compared eds. retain "bolds." Compare Goneril's reply,—

"Combine together 'gainst the enemy;
For these domestic and particular broils
Are not the question here."

Note (24.) *Ib. Line 32.*
Albany in reply to Goneril's speech (given in the preceding note),—"Combine together," &c.,—

"Alb. Let's, then, determine
With the consent of all on our proceedings.
Edm. I shall attend you presently at your tent.
Reg. Sister, you'll go with us?"

The old eds. have "with th' ancient of warre"—another evident misprint, which, strangely as it reads, is not far from the ductus literarum. All the compared eds. retain the old text.

Note (25.) *Act V. Scene 3, Line 76,—*

"Take thou my soldiers, prisoners, patrimony;
Dispose of them, of me; the whole is thine:
Witness the world, that I create thee here
*My lord and master.*"
The folio, which alone contains this passage, has "the walls is thine"—again an evident misprint. All the compared eds. print, after the second folio, "the walls are thine."

Note (26.) Act V. Scene 3, Line 264,—

"Kent. Is this the promis'd end? 
Edg. Or image of that horror? 
Alb. O, fall, and cease!"

Albany had already said (line 203),—

"For I am almost ready to dissolve, 
Hearing of this."

Compare A. W. v. 3, 72,—

"Which better than the first, O dear heaven, bless! 
Or, ere they meet, in me, O nature, cesse!"

The Two Noble Kinsmen, Act iii. sc. 2,—

"Dissolve, my life!——
O state of nature, fail together in me, 
Since thy best props are warp'd!"

The old eds. have "Fall and cease"—the omission of "O" was probably caused by confusion with "Or" immediately above. All the compared eds. retain the old text.
Note (1.)  Act I. Scene 1, Line 21,—

"One Michael Cassio, a Florentine,—
A fellow almost damned in a fair life,—
That never set a squadron in the field,
Nor the division of a battle knows
More than a spinster."—"mere prattle, without practice,
Is all his soldiership."

"a fair life," compare (Rich. III. i. 1, 29), "these
fair well-spoken days," "this weak piping time of
peace"—and Ham. i. 2, 62,—

"Take thy fair hour, Laertes; time is thine,
And thy best graces spend it at thy will!"

Iago describes Cassio, as Falstaff speaks of his men
(1 Hy. IV. iv. 2, 32),—

"such as indeed were never soldiers,—the cankers of a
calm world and a long peace."

Iago might employ Desdemona's language (Act i. 3,
257),—

"if I be left behind,
A moth of peace, and he go to the war."

"almost damn'd"—i.e. almost lost, marred as a soldier.
So A. and C. i. 2, 121,—

"These strong Egyptian fetters I must break,
Or lose myself in dotage."

A. L. I. i. 1, 35,—

"Marry, sir, I am helping you to mar that which God made, a
poor unworthy brother of yours, with idleness."
The old eds. have "a fair wife"—the following is the folio's text,—

"One Michael Cassio, a Florentine,
   (A Fellow almost damn'd in a faire Wife)
   That neuer" &c.

The punctuation of the folio, as well as the sense, indicates that "wife" is a misprint. All the compared eds. print,—

"A fellow almost damn'd in a fair wife;"
discarding the parenthesis, and inserting a semicolon after "wife." The Camb. eds. mark the text as corrupt. The correction is by Tyrwhitt, understanding "fair life" = good life. Compare with Iago's misrepresentation of Cassio, Henry V. of gentlemen at home (Hy. V. iv. 3, 65),—

"And gentlemen in England now a-bed
   Shall think themselves accurs'd they were not here,
   And hold their manhoods cheap."

Bedford (1 Hy. VI. i. 1, 142),—

"Is Talbot slain? then I will slay myself,
   For living idly here in pomp and ease."

Beatrice, inciting Benedick to challenge Claudio (M. A. iv. 1, 318),—

"Count Comfect; a sweet gallant, surely! O that I were a man for his sake! or that I had any friend would be a man for my sake! But manhood is melted into courtesies, valour into compliment, and men are only turned into tongue, and trim ones too."

Bertram (A. W. ii. 1, 30), denied permission by the king to go the wars,—

"I shall stay here the fore-horse to a smock,
   Creaking my shoes on the plain masonry,
   Till honour be bought up, and no sword be worn
   But one to dance with!"
French Lord (A. W. iii. 1, 18),—

"But I am sure the younger of our nation,  
That surfeit on their ease, will day by day  
Come here for physic" [to the war].

Imogen (Cymb. iii. 6, 21),—

Plenty and peace breeds cowards; hardness ever  
of hardness is mother."

Othello (Act i. 3, 232),—

"I do agnize  
A natural and prompt alacrity  
I find in hardness."

Note (2.) Ib. Line 25,—

"the bookish theoretic,  
Wherein the toged consuls can propose  
As masterly as he: mere prattle, without practice."

"propose" = make propositions, lay down cases.  
Compare T. and C. i. 3, 3, 11,—

"The ample proposition that hope makes——"  
"That we come short in our suppose so far——"

the meaning of "proposition" and "suppose" being  
nearly the same. So Lucrece, 132,—

"And when great treasure is the meed proposed,  
Though death be adjunct, there's no death supposed."

T. A. ii. 1, 80,—

"a thousand deaths  
Would I propose to achieve her whom I love."

2 Hy. IV. v. 2, 92,—

"Question your royal thoughts, make the case yours;  
Be now the father, and propose a son."

The meaning of "propose" here is given more fully in  
A. W. iii. 6, 80,—

"I will presently pen down my dilemmas."
2 Hy. IV. i. 3, 35,—

"Hast. But, by your leave, it never yet did hurt
To lay down likelihoods and forms of hope.
L. Bard. Yes, if this present quality of war," &c.

J. C. iv. 3, 32,—

"I am a soldier, I,
Older in practice, abler than yourself
To make conditions."

To make conditions = to lay down plans, to make propositions, for a battle or campaign.

Note (3.) Ib. Line 62,—

"In following him, I follow but myself;
Heaven is my judge, not I for love and duty,
But seeming so, for my peculiar end:
For when my outward action doth demonstrate
The native aim and figure of my heart
In compliment extern, 'tis not long after
But I will wear my heart upon my sleeve
For daws to peck at."

"figure" = idea. So 1 Hy. IV. i. 3, 209,—

"Wor. He apprehends a world of figures here,
But not the form of what he should attend."

i.e. he entertains a multitude of ideas, but does not attend to the particular scheme I am proposing. "aim" —Richard uses the word in the same sense (3 Hy. VI. iv. 1, 125),—

"My thoughts aim at a further matter; I
Stay not for the love of Edward, but the crown."

So Helen, in a good sense (A. W. ii. 1, 159),—

"I am not an impostor that proclaim
Myself against the level of mine aim."

The old eds. have "The native act"—probably caught
from "action" in the line above, and clearly a misprint. Compare Ham. i. 3, 60,—

"Give thy thoughts no tongue,
Nor any unproportion'd thought his act."

Macb. iv. 1, 149,—

"From this moment
The very firstlings of my heart shall be
The firstlings of my hand. And even now,
To crown my thoughts with acts, be't thought and done."

"aim" is indicated by "peculiar end"—so M. for M. i. 3, 5,—

"the aims and ends of burning youth."

All the compared eds. retain "act."

Note (4.) Act I. Scene 2, Line 23,—

"My services which I have done the signiory
Shall out-tongue his complaints. 'Tis yet to know,—
Which, when I know that boasting is an honour,
I shall promulgate,—I fetch my life and being
From men of royal siege; and my demerits
May speak, unbonneted, to as proud a fortune
As this that I have reach'd."

"unbonneted" = bare-headed. So (Lear iii. 1, 14),
"unbonneted he runs." (Ib. iii. 2, 60), "Alack, bare-headed!" The meaning here is,—my own deserts may speak, bare-headed—i.e. without the ornament of high birth. Troilus uses a somewhat similar expression (T. and C. iii. 2, 99),—

"our head shall go bare till merit crown it."

"fortune" is here equivalent to marriage. So Act i. 3, 228,—

"You must therefore be content to slubber the gloss of your new fortunes with this more stubborn and boisterous expedition."
and Act i. 1, 66,—

“What a full fortune does the thick-lips owe, If he can carry’t thus!”

Othello says, in effect,—my birth is above Brabantio’s, and my services alone make me a fully equal match for his daughter.

Note (5.) Ib. Line 75,—

“That thou hast practis’d on her with foul charms, Abus’d her delicate youth with drugs or minerals That waken motion.”

Compare Act i. 1, 173,—

“Is there not charms By which the property of youth and maidhood May be abus’d?”

Act i. 3, 95,—

“A maiden never bold; Of spirit so still and quiet, that her motion Blush’d at herself; and she, in spite of nature, Of years, of country, credit, every thing, To fall in love with what she fear’d to look on!”

“I therefore vouch again, That with some mixtures powerful o’er the blood, Or with some dram conjur’d to this effect, He wrought upon her.”

“motion”—“property of youth”—“the blood”—all mean the passions, desires. So Iago, more grossly (Act i. 3, 335),—

“we have reason to cool our raging motions, our carnal stings, our unbitted lusts, whereof I take this that you call love to be a sect or scion.”

Falstaff’s speech (1 Hy. IV. ii. 2, 19) explains the present passage,—

“I am bewitched with the rogue’s company. If the rascal have not given me medicines to make me love him, I’ll be hanged; it could not be else; I have drunk medicines.”
The old text has "That weakens motion"—the correction is by Hanmer, and is adopted by Staunton and Singer; the other compared eds. print "weaken." For the use of "waken," compare T. and C. i. 3, 227,—

"I ask, that I might waken reverence,
And bid the cheek be ready with a blush."

Note (6.) Act I. Scene 3, Line 42,—

"Signior Montano,
Your trusty and most valiant servitor,
With his free duty recommends you thus,
And prays you to relieve him."

"recommends" = delivers, a courteous term,—so Cor. ii. 2, 155,—

"We recommend to you, tribunes of the people,
Our purpose to them."

What Montano recommended to the senate, was,—

"The Ottomites, reverend and gracious,
Steering with due course toward the isle of Rhodes,
Have there injointed them with an after fleet
Of thirty sail: and now they do re-stem
Their backward course, bearing with frank appearance
Their purposes toward Cyprus."

For defence Cyprus,—

"altogether lacks the abilities that Rhodes is dress'd in,"

and Montano prays them "to relieve him," i.e. to succour him, send re-inforcements. Compare 1 Hy. VI. i. 1, 133,—

"Here had the conquest fully been seal'd up,
If Sir John Fastolfe had not play'd the coward:
He, being in the vaward,—plac'd behind
With purpose to relieve and follow them,—
Cowardly fled."

The old eds. have "to beleewe him"—the correction
is mentioned in Johnson and Steevens' ed. notes,—it is adopted by Singer. The other compared eds. retain "believe him."

Note (7.)  *Ib. Line 315,—*

"*Rod. I will incontinently drown myself.*  
*Iago. If thou dost, I shall never love thee after. Why, thou silly gentleman!"—  
"*Iago. O villainous! I have looked upon the world for four times seven years; and since I could distinguish betwixt a benefit and an injury, I never found man that knew not how to love himself. Ere I would say, I would drown myself for the love of a guinea-hen, I would change my humanity with a baboon."

The old eds. have "that knew how to love himself"—omitting "not"—which the context indicates to have dropped out of the text. All the compared eds. retain the old text.

Note (8.)  *Act II. Scene 1, Line 290,—*

"*Rod. I will do this, if you can bring it to any opportunity.*  
*Iago. I warrant thee. Meet me by and by at the citadel."

Roderigo meets him accordingly (Act ii. 3, 141),  
*Enter Roderigo,—*  

"*Iago [aside to Roderigo]. How now, Roderigo!—  
I pray you, after the lieutenant; go.*"

Here Iago points out the opportunity. The folio has as above; the quartos have "if I can bring"—Delius and Singer print as the folio,—the other compared eds. print as the quartos.

Note (9.)  *Ib. Line 312,—*

"——I put the Moor  
At least into a jealousy so strong  
That judgment cannot cure. *Which thing to do,*
If this poor trash of Venice, whom I trace
For his quick hunting, stand the putting on,
I'll have our Michael Cassio on the hip.”

“poor trash of Venice” = worthless Venetian; so
Act v. 1, 84,—

“Iago. I do suspect this trash [Bianca]
To be a party in this injury.”

“whom I trace”—i.e. whom I hold in a trace or lyam,
—compare The Booke of Hunting, ed. 1611, p. 77,—

“If the huntsman find of an Hart which liketh him, that hath
passed that way lately, and if his hound sticke well upon it, then
let him hold his hound short, for feare he lapiss: and again,
in a morning, a hound shall draw better being held short, than if
he were let at length of the Lyam: and yet some Hunters will
give them all the Lyam, but they doe not well.”

This hunting is preliminary, the game is not started,
“the thing” is “to do;” then will be seen if this
“trash of Venice” will “stand the putting on.” The
above is the reading of the folio and the quarto of 1630. The quarto of 1622 has “whom I crush.”
Steevens altered to “trash”—which all the compared
eds. adopt; apparently from a misapprehension of the
meaning of Temp. i. 2, 81, see Note (4). Singer also
alters “trash of Venice” to “brach”—after War-
burton. “Trace,” as a noun, occurs in The Two
Noble Kinsmen, Act i. sc. 2,—

“Either I am
The fore-horse in the team, or I am none
That draw i' the sequent trace.”

Note (10.) Act III. Scene 3, Line 170,—

“But, O, what damned minutes tells he o'er
Who dotes, yet doubts, suspects, yet strongly loves!”

“strongly” is the reading of the quartos; the folio has
"soundly"—probably a misprint for "fondly"—i.e. foolishly, which is the correction of Collier, and is adopted by Singer. Dyce and the Camb. eds. print "strongly." Staunton and Delius have "soundly," which appears inappropriate; compare L. L. L. v. 2, 415,—

"My love to thee is sound, sans crack or flaw."

Doubts and suspicions are the flaws in love. Compare also *Hy.* V. v. 2, 105,—

"O fair Katharine, if you will love me soundly with your French heart, I will be glad to hear you confess it brokenly with your English tongue."

where "soundly," i.e. wholly, is opposed to "brokenly." For "strongly" compare Lucrece, 415,—

"What could he see but mightily he noted? What did he note but strongly he desired? What he beheld, on that he firmly doted."

Sonnet 112,—

"You are so strongly in my purpose bred That all the world besides methinks are dead."

Compare also *Canticles* viii. 6,—

"Set me as a seal upon thine heart, as a seal upon thine arm: for love is strong as death; jealousy is cruel as the grave."

"strongly loves" (the original text) appears preferable to the correction "fondly" as the antithesis of "suspects," and showing the contradiction to reason existing in the mind of the jealous yet loving husband: Othello appears to reply to this,—

"Why, why is this? Think'st thou I'd make a life of jealousy?— No; to be once in doubt Is once to be resolv'd."

"fondly" is always used by Shakespeare in the sense of foolishly (ten times)—*Rich.* II. iii. 2, 9, does not
appear to be an exception—though Schmidt (S. Lex.)
gives the meaning "tenderly,"—
"As a long-parted mother with her child
Plays fondly with her tears and smiles in meeting."
i.e. plays poor fool,—this is in harmony with (line 23),—
"Mock not my senseless conjuration" [to "Dear earth"].

Note (11.) *Ib. Line* 182,—
"When I shall turn the business of my soul
To such exsufflated and blown surmises."
"exsufflated" = "puffed out, and consequently, ex-
aggerated, extravagant"—Richardson, who proposes
here "exsufflate,"—but the printing a final "e" for
"d" is a not unfrequent error; and the metre requires
"exsufflated." The change of accentuation is quite in
Shakespeare's manner. Compare 1 *Hy. IV*. v. 1, 19,—
"And be no more an exhald meteor."

*Lucrece*, 26,—
"And expir'd date, cancell'd ere well begun."

*John* iii. 4, 133, "The misplac'd John." *M. N. D.*
iii. 2, 74, "a mispris'd mood." The old eds. have
"To such exsufficate." All the compared eds. print
"exsufficate."

Note (12.) *Ib. Line* 210,—
"She that, so young, could give out such a seeming,
To seal her father's eyes up close as wax—
He thought 'twas witchcraft."

Compare *Cymb.* iii. 2, 36,—
"— Good wax, thy leave. Blest be
You bees that make these locks of counsel!"
"close as wax"—i.e. as close as wax could seal them.
The old eds. have "close as Oake"—"w" is frequently mistaken in old printing, and "x" seems to have been taken for "k." The folio has "seele"—the quartos, "seal." There is the same idea in *Every Man out of his Humour*, Act v. sc. 4, where Puntarvolo *seals up the lips of Carlo Buffone with hard wax.* All the compared eds. print,—

"To see her father's eyes up close as oak."

Note (13.)  *Act III. Scene 4, Line 121,*—

"So shall I clothe me in a forc'd content,
And shut myself up in some other course
To fortune's alms."

"shut myself up in"—*i.e.* give myself up to; see *Macb.* Note (11). All the compared eds. insert *a comma after "course."*

Note (14.)  *Act IV. Scene 2, Line 54,*—

"but, alas, to make me
A fixed figure for the time of scorn
To point his slow unmoving finger at!"

This is the reading of the quarto of 1622, except that it has "fingers" and adds "oh, oh." at the end of the line; the quarto of 1630 has the same with the correction "finger." The above is the reading of Dyce, Singer, and the Camb. eds. who mark the text as corrupt. The folio has,—

"The fixed Figure for the time of Scorne,
To point his slow, and moving finger at."

For "to make me *A fixed figure*"—compare 2 *Hy. VI.* ii. 4, 46,—

"Whilst I, his forlorn duchess,
Was *made* a wonder and a pointing stock
To every idle rascal follower."
In *Macbeth* (v. 8, 24) we have "to be the show;"—
"And live to be the show and gaze o' the time."
and in *Lucrece*, 520, "remain the scornful mark;"—
"So thy surviving husband shall remain
The scornful mark of every open eye."
"unmoving finger"—as in *Rich. II*. v. 5, 54,—
"Whereto my finger, like a dial's point,
Is pointing still [i.e. ever]."
"slow" does not here imply slow motion, but inertness to move,—so *Sonnet* 94,—
"Unmoved, cold, and to temptation slow."
*T. and C.* ii. 1, 33,—
"When thou art forth in the incursions, thou strikest as slow as another."
i.e. thou art as slow to strike as any. Delius prints as the folio, and so Staunton, except that he adopts Hunter's alteration—"of the time, for Scorn."

Note (15.)  *Act V. Scene 1, Line 22,—*
"If Cassio do remain,
He hath a daily beauty in his life
That makes me ugly; and, besides, the Moor
May unfold me to him; there stand I in much peril:
No, he must die.  *But, soft!* I hear him coming."
For soliloquies similarly interrupted, compare *Rich. III.* i. 3, 339,—
"*Rich.* And seem a saint, when most I play the devil.—
*But, soft!* here come my executioners.
2 *Hy. VI.* ii. 4, 15, Gloster of his disgraced Duchess,—
"When thou didst ride in triumph through the streets,
*But, soft!* I think she comes."
and others might be cited. The folio has, "*But so*"—the quartos, "*be't so."* Dyce and Singer print as-
the quartos; the other compared eds. follow the folio. Dyce suggests the reading "But soft!"

Note (16.) *Act V. Scene 2, Line 1, 7,—*

"It is the cause, it is the cause, my soul,—
Let me not name it to you, you chaste stars!—
It is the cause.—Yet I'll not shed her blood;
Nor scar that whiter skin of hers than snow,
And smooth as monumental alabaster.
Yet she must die, else she'll betray more men.—
Put out the light,—and then put out thy light:
If I quench thee, thou flaming minister,
I can again thy former light restore,
Should I repent me:—but once put out thy light,
Thou cunning'st pattern of excelling nature,
I know not where is that Promethean heat
That can thy light relume.—[Kissing her.
O balmy breath, that dost almost persuade
Justice to break her sword!" "I must weep,
But they are cruel tears: this sorrow's heavenly;
It strikes where it doth love."

The old eds. have,—

"Put out the light, and then put out the light:"

which Delius and the Camb. eds. retain. "thy light" is the reading of Malone and Dyce, and is plainly supported by the context; nor was the phrase peculiar to Shakespeare; Farmer cites *The Maid's Tragedy,*

"—'Tis justice, and a noble one,
To put the light out of such base offenders."

Steevens states, "this phrase is twice used in Sidney's *Arcadia* for killing a lady, pp. 460 and 470, ed. 1633. Singer and Staunton print, after Upton and Warburton,—

"Put out the light, and then——put out the light!"
"It is the cause"—Othello’s mind exhibits the inconsistencies and self-deceptions which must of necessity exist in an otherwise noble nature about to commit a great crime; and these cannot but be monstrous and absurd, being antagonistic to the simplest truths; still, such as they are, they must be accepted as articles of faith by the noble nature, or it ceases to be noble. Othello has persuaded himself that he has to perform a high and holy duty; and, for the time, has no knowledge of the passions which called forth (Act iii. 3, 431, 442),—

"I'll tear her all to pieces."

"O, that the slave [Desdemona] had forty thousand lives! One is too poor, too weak for my revenge."

Now, in his perverted judgment, it is "Justice" that draws "her sword,"—Desdemona's life is forfeit to Heaven,—and he, the minister of the gods, sacrifices her—"else she'll betray more men." Hamlet, in such a case, is not certain, he seeks assurance from without (Ham. v. 2, 63),—

"Does it not, think'st thee, stand me now upon,—
He that hath kill'd my king, and whor'd my mother; Popp'd in between th' election and my hopes; Thrown out his angle for my proper life, And with such cozenage,—is't not perfect conscience To quit him with this arm? and is't not to be damn'd To let this canker of our nature come In further evil?"

Othello has no doubts: Desdemona's guilt is established, her sentence passed;—her one duty is to confess,—and be sacrificed: to assert her innocence would be to add to her crime; to question the evidence, impiety: thus it is, when the gift of the handkerchief to Cassio is denied, Othello's judicial calmness
vanishes; the madness of a jealousy incapable of the lowest functions of reason again seizes him; and Desdemona is murdered in the same thirst for blood and vengeance which first sought her life. Othello gives but a partial history of his crime (line 295),

"— naught I did in hate, but all in honour."

He had said (Act iii. 3, 444),—

"Look here, Iago;
All my fond love thus do I blow to heaven:—
Arise, black vengeance, from the hollow hell!
Yield up, O love, thy crown and hearted throne
To tyrannous hate! Swell, bosom, with thy fraught,
For 'tis of aspics' tongues!—O, blood, blood, blood!"

The same ungovernable rage would return were Desdemona to recover, and guilty. Othello's state may be described by contrasting it with that of Posthumus, still believing Imogen guilty (Cymb. v. 1, 7),—

"Gods! if you
Should have ta'en vengeance on my faults, I never
Had liv'd to put on this: so had you sav'd
The noble Imogen to repent; and struck
Me, wretch more worth your vengeance."

Of such repentance for his crime Othello felt no more than did Iago for his share in it. One is noble, with the blood of a savage race; the other, the savage product of "supersubtle" Venice.

Note (17.) Ib. Line 347,—

"Speak of me as I am; nothing extenuate,
Nor set down aught in malice: then must you speak
Of one that lov'd not wisely, but too well;
Of one not easily jealous, but, being wrought,
Perplex'd in the extreme; of one whose hand,
Like the base Judean, threw a pearl away
Richer than all his tribe; of one whose subdu'd eyes,
Albeit unused to the melting mood,
Drop tears as fast as the Arabian trees
Their med'cinable gum. Set you down this."

Compare T. N. v. 1, 121,—
"Why should I not, had I the heart to do it,
Like to the Egyptian thief at point of death,
Kill what I love?—a savage jealousy
That sometimes savours nobly."

The Duke makes no comparison between himself and the Egyptian, nor does Othello compare himself to Herod; in both cases it is the *mere act* which is referred to. Herod is "base,"—Othello claimed to be "an honourable murderer,"—one who "perplexed in the extreme," committed the deed of Herod,—for which his tears now fall fast. The folio has "base Judean"—the quartos have "base Indian"—the latter reading is adopted by all the compared eds. It is defended on the ground that in America, vaguely termed the *West Indies*, the natives were ignorant of the value of gold and precious stones. But *pearls*, as their name *orient* implies, were from the East, where they had been prized from time immemorial. Milton embodies the popular ideas of the "gorgeous East" (*Paradise Lost*, bk. ii. 1),—
"High on a throne of royal state, which far
Outshone the wealth of Órmus and of Índ,
Or where the gorgeous East with richest hand
Show'rs on her kings barbaric pearl and gold."

Common sense puts an end to discussion, when it is remembered that the East India Company then existed, and that for years previously trade had been carried on between the two countries. Macaulay says,—
"Of these companies by far the most important was that which had been, on the last day of the sixteenth century, incorporated by Queen Elizabeth under the name of the Governor and Company of Merchants of London trading to the East Indies. When this celebrated body began to exist, the Mogul monarchy was at the zenith of power and glory." "Our ancestors had a dim notion of endless bazaars swarming with buyers and sellers, and blazing with cloth of gold, with variegated silks, and with precious stones."

It may safely be asserted that Shakespeare's audience had a clear notion that the natives of India did not throw away pearls. Compare also T. and C. ii. 2, 81,—

"He brought a Grecian queen, whose youth and freshness
Wrinkles Apollo's, and makes stale the morning.
Why keep we her?—
Is she worth keeping? why, she is a pearl,
Whose price hath launch'd above a thousand ships,
And turn'd crown'd kings to merchants."

The reading "like the base Indian" is directly against the spirit of the passage and of the play; Othello knew Desdemona's value, (line 143) he says,—

"had she been true,
If heaven would make me such another world
Of one entire and perfect chrysolite,
I'd not have sold her for it."

and knowing her value, "perplexed in the extreme,"
jealousy "lord of his reason," he threw away this pearl, by a mad act—"like the base Judean." Farmer cites from the play of Mariamne, Herod's speech,—

"I had but one inestimable Jewel—
Yet I in suddaine choler cast it downe,
And dasht it all to pieces."

Hanmer, Warburton, Farmer, Theobald, Johnson, and Steevens read "Judean."
ANTONY AND CLEOPATRA.

Note (1.)  *Act I. Scene 2, Line 197,*—

"Sextus Pompeius
Hath given the dare to Cæsar, and commands
The empire of the sea: our slippery people—
—begin to throw
Pompey the Great, and all his dignities,
Upon his son; who, high in name and *power*,
Higher than both in *blood* and life, stands up
For the main soldier: *whose quality, going on*,
The sides o' the world may danger."

*Act i. 3, 49,*—

"the condemn'd Pompey,
Rich in his father's honour, creeps apace
Into the hearts of such as have not thriv'd
Upon the present state, whose *numbers* threaten."

*Act i. 4, 36,*—

"Pompey is strong at sea;
And it appears he is beloved of those
That only have fear'd Cæsar: to the ports
*The discontents repair,* and men's reports
Give him much wrong'd."

*Act ii. 1, 8,*—

"I shall do well:
The people love me, and the sea is mine;
*My powers are crescent,* and my auguring hope
Says it will come to the full."

*Act ii. 2, 164,*—

"*Ant.* What's his [Pompey's] *strength*
By land?
*Cæs.* *Great and increasing*; but by sea
He is an absolute master."

"*whose quality, going on*" = *whose party increasing,*

G G
—see Note (6), 1 Hy. IV. "blood" = nature, disposition,—compare Tim. iv. 2, 38,—

"Poor honest lord, brought low by his own heart,
Undone by goodness! Strange, unusual blood,
When man's worst sin is, he does too much good."

Sonnet 109,—

"Never believe, though in my nature reign'd
All frailties that besiege all kinds of blood,
That it could so preposterously be stain'd,
To leave for nothing all thy sum of good."

Note (2.) Act I. Scene 5, Line 48,—

"So he nodded,
And soberly did mount an ardent steed,
Who neigh'd so high, that what I would have spoke
Was beastly dumb'd by him."

Compare A. W. ii. 3, 300,—

"Which should sustain the bound and high curvet
Of Marse's fiery steed."

Rich. II. v. 2, 8,—

"great Bolingbroke,
Mounted upon a hot and fiery steed."

Timon iii. 3, 33,—

"those that under hot ardent zeal would set whole realms on fire."

"soberly" is contrasted with "ardent"—which latter is in accord with "neigh'd so high"—compare Hy. V. iv. Chor. 10,—

"Steed threatens steed, in high and boastful neighs."

The folio has "Arme-gaunt Steede," probably some error and imperfect correction of the transcriber. Boaden suggested "arrogant," which Singer and Delius adopt. The other compared eds. print "arm-gaunt;" the Camb. eds. marking the text as corrupt.
"arrogant" is unsuitable to the metre, and is only applied by Shakespeare to men; its meaning also is inappropriate here,—compare J. C. iv. 1, 29,—

Ant. So, is my horse,—
It is a creature that I teach to fight,
To wind, to stop, to run directly on,
His corporal motion govern'd by my spirit."

Antony's horse would be ardent, but not arrogant,—so L. Comp. 108,—

"Well could he ride, and often men would say,
'That horse his mettle from his rider takes:
Proud of subjection, noble by the sway,'" &c.

Singer cites from Lope de Vega, "cavallo arrogante," but it is the usual Spanish term, the word signifying high-spirited, high-minded,—"arrogándia" = "stately carriage of a high-mettled horse."—Velasquez, Span. Dict. In Shakespeare, and English writers generally, the words bear no such meaning. The folio has the misprint "dumbe"—an instance of the final "d" mistaken for "e." Singer retains "dumb." The other compared eds. print "dumb'd."

Note (3.) Act II. Scene 2, Line 213,—

"Her gentlewomen, like the Nereides,
So many mermaids, tended her i' th' eyes,
And made their bends, adoring : at the helm
A seeming mermaid steers : the silken tackle
Serv'd with the touches of those flower-soft hands,
That rarely frame the office."

"tended her i' th' eyes"—compare M. N. D. iii. 1, 168,—

"Be kind and courteous to this gentleman;
Hop in his walks and gambol in his eyes."
T. and C. i. 2, 264,—

"I could live and die in the eyes of Troilus."

"bends" for bendings,—compare 2 Hy. IV. iv. 5, 149,—

"Which my most inward true and duteous spirit Teacheth,—this prostrate and exterior bending."

So Hy. V. iv. 1, 272, "flexure and low bending."

Compare also T. and C. i. 3, 236,—

"Courtiers as free, as debonair, unarm'd,
As bending angels."

Cor. ii. 1, 281,—

"the nobles bended,
As to Jove's statue."

"bend," the contracted form, occurs in J. C. i. 2, 123,—

"And that same eye whose bend doth awe the world."

"adoring" in one sense simply means paying humble respect, as (Timon i. 2, 151), Stage Direction. "The Lords rise from Table, with much adoring of Timon."

—but here the gentlewomen, as Nereides, adore Venus, represented by Cleopatra (line 203),—

"she did lie
In her pavilion—cloth-of-gold of tissue—
O'er-picturing that Venus where we see
The fancy outwork nature: on each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers-colour'd fans."

For the construction "adoring"—compare Cor. i. 3, 46,—

"the breasts of Hecuba,
When she did suckle Hector, look'd not lovelier
Than Hector's forehead when it spit forth blood
At Grecian swords, contemning."
The folio has,—

"And made their bends adornings."

which all the compared eds. retain. Warburton corrected "adorings." The addition of a final "s" is a not unfrequent misprint in the folio. Singer prints, after Mason, "tended her i' th' guise." The folio has "Swell with the touches"—but the tackle could in no sense "swell," and "frame the office" indicates "serv'd," as the true reading; North's Translation of Plutarch, whence Shakespeare took the passage, has "others tending the tackle"—"tended" has already been appropriated to "tended her i' th' eyes." All the compared eds. retain "Swell." Compare the present passage with The Faery Queen, b. i. c. xii. s. 8,—

"So she beheld those maidens' merriment
With cheerful view; who, when to her they came,
Themselves to ground with gracious humblesse bent,
And her adored by honourable name."

The Camb. eds. give "bends, adoring" as the suggestion of Grant White.

Note (4.) Act II. Scene 5, Line 103, 31,—

"Cleo. Why, there's more gold.
But, sirrah, mark, we use
To say the dead are well: bring it to that,
The gold I give thee will I melt and pour
Down thy ill-uttering throat."

Line 53,—

"Prithee, friend,
Pour out the pack of matter to mine ear,
The good and bad together."

Line 85,—

"Though it be honest, it is never good
To bring bad news."
Line 102,—

"O, that his fault should make a knave of thee, 
That art not what thou utter'st!—Get thee hence: 
The merchandise which thou hast brought from Rome 
Are all too dear for me: lie they upon thy hand, 
And be undone by 'em!"

Cleopatra compares the Messenger to a chapman or pedler: she has already used "ill-uttering throat"— she now uses "utter" in its double sense of to reveal and to sell. She asks for his "pack" to be poured out before her;—now, his "merchandise" is "too dear" for her, &c. Compare L. L. L. ii. 1, 16,—

"Beauty is bought by judgment of the eye, 
Not utter'd by base sale of chapmen's tongues."

W. T. iv. 4, 330,—

"Come to the pedler,— 
Money's a meddler,— 
That doth utter all men's ware-a."

The folio has,—

"That art not what th' art sure of:"

Singer prints, after Mason,—

"That art not! What thou 'rt sure of 't?"

The other compared eds. print,—

"That art not what thou 'rt sure of!"

Note (5.) Act II. Scene 7, Line 5,—

"Sec. Serv. Lepidus is high-coloured. 
First Ser. They have made him drink alms-drink. 
Sec. Ser. As they pinch one another by the doing reason, he cries out, 'No more; ' reconciles them to his entreaty, and himself to the drink."

"alms-drink"—i.e. more than his share, part of theirs. 
"pinch one another" = out-vie each other, press one
another hard. So, when Tranio and Gremio bid against each other for Bianca (T. S. ii. 1, 373),—

"Besides two thousand ducats by the year
Of fruitful land, all which shall be her jointure.
What, have I pinch'd you, Signior Gremio?"

"the doing reason," or doing right, or doing justice, was the accepting a pledged health and answering in a draught of the same quantity. So 2 Hy. IV. v. 3, 54, 76,—

"Fal. Health and long life to you, master Silence.
Sil. Fill the cup, and let it come;
I'll pledge you a mile to the bottom.—
Fal. Why, now you have done me right."

Singer here cites from Bishop Hall's Quo Vadis,—

"The forms of ceremonious quaffing, in which men have learned to make gods of others and beasts of themselves; and lose their reason while they pretend to do reason."

So Oth. ii. 3, 90,—

"Cas. To the health of our general!
Mon. I am for it, lieutenant, and I'll do you justice."

The whole of this scene consists of a succession of these challenges. The folio has "pinch one another by the disposition"—an evident misprint; the context and the scene itself indicate "doing reason" to be the true reading. All the compared eds. retain "disposition."

Note (6.) Ib. Line 100,—

"Eno. There's a strong fellow, Menas.
[Pointing to the Attendant who carries off Lepidus.
Men. Why?
Eno. 'A bears the third part of the world, man; see'st not?
Men. The third part, then, is drunk: would it were all,
That it might go on wheels!"
Eno. Drink thou; increase the revels.
Men. Come.
Pom. This is not yet an Alexandrian feast.
Ant. It ripens towards it."

"go on wheels"—i.e. go easily. So T. G. V. iii. 1, 317,—

"Then may I set the world on wheels, when she can spin for her living."

Menas wishes Antony and Cæsar drunk as well as Lepidus, that he might carry out his own plans easily. "increase the revels"—"Alexandrian feast"—compare Act v. 2, 218,—

"the quick comedians,
Extemporally will stage us, and present
Our Alexandrian revels."

The folio has "increase the Reels." All the compared eds. retain "reels." See Note (5), Hamlet. Here "revels" is the suggestion of Douce, vol. ii., p. 91.

Note (7.) Ib. Line 107,—

"Ant. Here's to Cæsar!
Cæs. I could well forbear 't.—
Ant. Be a child o' the time.
Cæs. Pledge it, I'll make answer."

Antony has just said (line 91), "I'll pledge it for him." [i.e. for Lepidus]. The folio has "Possess it"—which all the compared eds. retain.

Note (8.) Act III. Scene 12, Line 9,—

"Such as I am, I come from Antony:
I was of late as petty to his ends
As is the morn-dew on the myrtle-leaf
To his grand sea."
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Compare The Two Noble Kinsmen, Act i. sc. 3,—

"Though I know
His ocean needs not my poor drops, yet they
Must yield their tribute there."

See Note (7), T. and C.

Note (9.) Ib. Line 29,—

"To try thy eloquence, now 'tis time: dispatch;
From Antony win Cleopatra: promise,
And in our name, what she requires; add more;
Frame thine invention offers: women are not
In their best fortunes strong; but want will perjure
The ne'er-touch'd vestal: try thy cunning, Thyreus."

"Frame thine invention offers"—i.e. let thine invention
frame offers. So M. for M. iii. 2, 259,—

"he framed to himself, by the instruction of his frailty, many
deceiving promises of life."

T. G. V. iii. 2, 76, "frame some feeling line." The
folio has "From thine." All the compared eds.
print as the folio,—

"add more,
From thine invention, offers."

Note (10.) Act III. Scene 13, Line 10,—

"at such a point,
When half to half the world oppos'd, he being
The merest question."

"The merest question"—i.e. the entire, the veriest
question. So T. S. Induct. 1, 23,—

"He cried upon it at the merest loss."

Hy. VIII. iii. 2, 329,—

"to the mere undoing of all the kingdom."

M. of V. iii. 2, 265,—

"Engag'd my friend to his mere enemy."
Cymb. v. 5, 334,—

"Your pleasure was my mere offence."

The folio has "meered question"—which is retained by the Camb. eds. who mark the text as corrupt. The other compared eds. print "mered."

Note (11.) Ib. Line 39,—

"Cleo. What, no more ceremony?—See, my women!—
Against the blown rose may they stop the nose
That kneel'd unto the buds."

The folio has "their nose"—which all the compared eds. retain. Compare Oth. iv. 2, 77,—

"Heaven stops the nose at it."

Note (12.) Act IV. Scene 9, Line 31,—

"Hark! the drums
Do rudely wake the sleepers."

Compare T. and C. i. 1, 92, An alarum,—

"Tro. Peace, you ungracious clamours! peace, rude sounds!"

The folio has "Demurely wake"—which all the compared eds. retain.

Note (13.) Act IV. Scene 12, Line 25,—

"Betray'd I am:
O this false soul of Egypt! this great charm,—
Whose eye beck'd forth my wars, and call'd them home;
Whose bosom was my crownet, my chief end."

"this false soul of Egypt!" = "this false soul of Cleopatra!" So Act iv. 14, 15,—

"I made these wars for Egypt."

"of" is here used as in Hy. V. iv. 1, 262, see Note (13), R. and J. Note (4), and Ham. Note (8),—
"O ceremony, show me but thy worth!
What is thy soul of adoration?"

The meaning of the present passage is, "O this false soul, Egypt," i.e. "O this false soul, Cleopatra!" "this great charm." "great" = supreme, all powerful, as the next line indicates,—

"Whose eye beck'd forth my wars, and call'd them home."

So Act iv. 8, 12,—

"To this great fairy I'll commend thy acts."

Act i. 5, 36,—

"How much unlike art thou Mark Antony!
Yet, coming from him, that great medicine hath
With his tinct gilded thee."

Cor. i. 5, 22,—

"Now the fair goddess, Fortune,
Fall deep in love with thee; and her great charms
Misguide thy opposers' swords!"

The folio has "graue Charme"—Singer prints "grand."
The other compared eds. retain "grave." Collier has "great." Singer prints, after Collier, "O this false spell of Egypt!"

Note (14.) Act IV. Scene 15, Line 28,—

"Your wife Octavia, with her modest eyes
And still complexion."

Compare Act ii. 6, 131,—

"Octavia is of a holy, cold, and still conversation."

Oth. i. 3, 94,—

"A maiden never bold;
Of spirit so still and quiet, that her motion
Blush'd at herself."
"In peace there's nothing so becomes a man
As modest stillness and humility."

"Grace, being the soul of your complexion, shall keep the body
of it ever fair."

The folio has "still Conclusion"—which all the compared eds. retain.

Note (15.)  Act V. Scene 2, Line 7,—

"Cleo. My desolation does begin to make
A better life. 'Tis paltry to be Cæsar;
Not being Fortune, he's but Fortune's knave,
A minister of her will: and it is great
To do that thing that ends all other deeds;
Which shackles accidents, and bolts up change;
Which sleeps, and never palates more the dung,
The beggar's nurse and Cæsar's."

"palates" = tastes, has a sense of. "dung" = the earth,—so Act i. 1, 35,—

"Kingdoms are clay: our dungy earth alike
Feeds beast as man: the nobleness of life
Is, to do thus," &c.

"If it be so,
We need no grave to bury honesty:
There's not a grain of it the face to sweeten
Of the whole dungy earth."

"Common mother, thou,
Whose womb unmeasurable, and infinite breast,
Teems, and feeds all."

"nurse" = nourisher,—so Rich. II. i. 3, 307,—

"Then, England's ground, farewell; sweet soil, adieu;
My mother, and my nurse, that bears me yet!"
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Ib. ii. 1, 51,—

"This blessed plot, this earth, this realm, this England,
This nurse, this teeming womb of royal kings."

Cor. v. 3, 110,—

"Alack, or we must lose
The country, our dear nurse," &c.

Warburton altered to "palates more the dug"—which is adopted by Dyce, Staunton, and the Camb. eds.

Note (16.) Ib. Line 50,—

"Sir, I will eat no meat, I'll not drink, sir,—
If idle talk will once be necessary,—
I'll not sleep neither: this mortal house I'll ruin,
Do Caesar what he can."

"If idle talk," &c. This sentence is parenthetical, and is = If idle talk may now be necessary. "will" here has no future meaning, but like "shall" has the sense of "may." See Note (25), Macbeth. "once" = now,—so Hy. V. iv. 7, 170, folio,—

"Fluellen. I would fain see the man, that has but two legs, that shall find himself aggrieved at this glove, that is all; but I would fain see it once, an please Got of his grace that I might see."

The quartos have,—

"I would see that man now that should challenge this glove:
And it please God his grace. I would but see him,
That is all."

So T. S. v. 1, 155,—

"Pet. First kiss me, Kate, and we will.
Kath. What, in the midst of the street?—
Nay, I will give thee a kiss.—
Pet. Is not this well?—Come, my sweet Kate;
Better once than never, for never too late."

So Rich. III. iii. 4, 1 (quartos), "My lords, at once"—
(folio), "Now Noble Peeres." Staunton in the present passage prints "accessary" for "necessary"—after Hanmer.

Note (17.) Ib. Line 84,—

"his voice was propertied
As all the tuned spheres."

Compare L. L. L. iv. 3, 344,—

"And when Love speaks, the voice of all the gods
Make heaven drowsy with the harmony."

Note (18.) Ib. Line 226,—

"Why, that's the way
To fool their preparation, and to conquer
Their most abhorr'd intents."

Compare line 55,—

"Shall they hoist me up,
And show me to the shouting varletry
Of censuring Rome? Rather a ditch in Egypt
Be gentle grave unto me!"

Dolabella, after this, and immediately before the present speech, informed Cleopatra (line 200),—

"Caesar through Syria
Intends his journey; and, within three days,
You with your children will he send before:
Make your best use of this."

The folio has "absurd intents"—which all the compared eds. retain. "abhorr'd" = detestable; so (Temp. i. 2, 273), "her earthy and abhorr'd commands." (Ham. v. 1, 206), "how abhorred in my imagination it is! my gorge rises at it."
CYMBELLINE.

Note (1.) *Act I. Scene 1, Line 1,—*

"You do not meet a man but frowns: our bloods
No more obey the heavens than our courtiers
Still seem as does the king."

That is—our dispositions, natures, *not* more obey the aspects of the heavenly bodies than our courtiers ever wear the aspect of the king. For "blood" = nature, compare A. and C. i. 2, 196, see Note (1),—

"Sextus Pompeius"—"who, high in name and power,
Higher than both in blood and life."

"*No more*" = *not* more. Walker, *Crit. Exam. &c.* vol. ii. p. 123, gives amongst other examples of "*no more*" used for *not* more,—Chapman, *II. xix,—*

"Nothing could more afflict me: Fame relating the foul deed
Of my dear father's slaughter; blood drawn from my sole son's heart,
*No more could wound me.*"

For "*the heavens*" = the celestial bodies,—compare

W. T. ii. 1, 106,—

"There's some ill planet reigns:
I must be patient till the heavens look
With an aspect more favourable."

*Lear* i. 2, 132,—

"*We make guilty of our disasters the sun, the moon, and the stars:* as if we were villains by necessity; fools by heavenly compulsion.*"

Compare also *C. of E. ii. 2, 32,—*

"*know my aspect,*
And fashion your demeanour to my looks."
For "seem" = show, look, appear, present a visible indication,—see Notes, Macbeth (6), R. and J. (5) and (8). The folio has "the Kings." All the compared eds. correct "king"—except Staunton, who prints,—

"than our courtiers"
Still seemers—do the king's!

Note (2.) *Ib. Line 29,—

"his father
Was call'd Sicilius, who did purchase honour
Against the Romans, with Cassibelan;
But had his titles by Tenantius, whom
He served with glory and admir'd success,—
So gain'd the sur-addition Leonatus."

Compare Rich. II. i. 3, 282,—

"Go, say I sent thee forth to purchase honour."

M. of V. ii. 9, 43,—

"and that clear honour
Were purchas'd by the merit of the wearer!"

Compare also A. W. ii. 1, 15, the French lords are to wed honour,—

"Let higher Italy."——"see that you come
Not to woo honour, but to wed it; when
The bravest questant shrinks, find what you seek,
That fame may cry you loud."

and Temp. iv. i, 15, where Ferdinand purchases his wife,—

"Then, as my gift, and thine own acquisition
Worthily purchas'd, take my daughter."

"did purchase" = "gain'd" in the last line. The folio has "did ioyne his Honor"—but "his" is an evident misprint, for honour is used in the abstract as
"glory" is in "serv'd with glory." "join" is also clearly wrong. All the compared eds. retain "join his."

Note (3.) Ib. Line 116,—

"Imo. This diamond was my mother's: take it, heart;
But keep it till you woo another wife,
When Imogen is dead.

How, how! another?—
You gentle gods, give me but this I have,
And sear up my embraces from a next
With bonds of death!"

"With bonds of death" = By captive bonds, captivity of death,—a periphrasis for By death. Compare 1 Hy. VI. iv. 7, 3,—see Note (6),—

"Triumphant death, smear'd with captivity."

Paradise Lost, Bk. ix. 760,—

"But if death
Bind us with after-bands, what profits then
Our inward freedom?"

"sear up" = dry up,—so Tim. iv. 3, 187,—

"Ensear thy fertile and conception womb."

Lear i. 4, 301,—

"Dry up in her the organs of increase."

L. Comp. 14,—

"Some beauty peep'd through lattice of sear'd age."

Singer prints "seal up"—the other compared eds. retain the old text.

Note (4.) Act I. Scene 6, Line 5,—

"Had I been thief-stol'n,
As my two brothers, happy! but most miserable
Is the desire that's glorious: bless'd'd be those,  
How mean soe'er, that have their honest wills,  
Which seasons comfort.''

"but most miserable," &c.—the meaning is,—"but  
love in high station is most miserable: those are blessed,  
however low their estate, who possess their honest loves,  
which comfort nourishes, keeps fresh and living."  
For "glorious," thus used, compare Tim. iv. 2, 30,—

"O, the fierce wretchedness that glory brings us!  
Who would not wish to be from wealth exempt,  
Since riches point to misery and contempt?  
Who'd be so mock'd with glory?"

Compare also Hy. VIII. ii. 3, 19, Anne Boleyn of  
Queen Katharine,—

"'tis better to be lowly born,  
And range with humble livers in content,  
Than to be perk'd up with a glistening grief,  
And wear a golden sorrow."

"wills" = "desires," generally in a bad sense, as  
line 48 in this scene,—

"The cloyed will,  
That satiate yet unsatisfied desire."

but in the present passage "honest" clearly indicates  
the meaning, which is as in T. G. V. iv. 2, 92,—

"Sil. What is your will?  
Pro. That I may compass yours."

i.e. gain your affection. For the meaning of "seasons"  
in "which seasons comfort"—a simple inversion for  
which comfort seasons—compare Macb. iii. 4, 141,—

"You lack the season of all natures, sleep."

explained by Ib. ii. 2, 40,—

"Sleep"—"Chief nourisher in life's feast."
See Note (26), Coriolanus. Compare also W. T. iv. 4, 584,—

"Prosperity's the very bond of love,
Whose fresh complexion and whose heart together
Affliction alters."

Note (5). Ib. Line 33,—

"What, are men mad? Hath nature given them eyes
To see this vaulted arch, and the rich scope
Of sea and land, which can distinguish 'twixt
The fiery orbs above, and the twinn'd stones
Upon th' unnumber'd beach? and can we not
Partition make with spectacles so precious
Twixt fair and foul?"

"scope" = space and liberty within certain defined limits; here = widest and most varied field for the exercise of the eyes and judgment. Compare M. for M. iii. 1, 70,—

"perpetual durance,—a restraint,
Though all the world's vastidity you had,
To a determin'd scope."

"determined scope" = allotted range. Here "rich scope" = as in Sonnet 21,—

"all things rare
That heaven's air in this huge rondure hems."
as A. and C. ii. 7, 74,—

"Whate'er the ocean pales, or sky inclips."
The folio has "the rich Crop"—which all the compared eds. retain. The folio has "the number'd Beach"—but compare Lear iv. 6, 21,—

"the murmuring surge,
That on th' unnumber'd idle pebbles chafes."
and J. C. iii. 1, 63,—

"The skies are painted with unnumber'd sparks."
The correction is by Theobald, and is adopted by Singer. The other compared eds. retain the old text.

Note (6.) \textit{Ib. Line 45,}—

"It cannot be 't th' eye;" — "nor 't th' appetite; Sluttery, to such neat excellence oppos'd, Should make desire vomit, emptiness Not so allur'd to feed."

"emptiness not so allur'd to feed"—i.e. should make not emptiness, so allur'd, to feed. "emptiness" = extremest hunger,—so 3 \textit{Hy. VI.} i. 1, 268,—

"and like an empty eagle Tire on the flesh of me and of my son!"

\textit{R. and J. v.} 3, 39,—

"More fierce and more inexorable far Than empty tigers or the roaring sea."

The folio misplaces a comma after "emptiness," and omits the comma after "vomit"—which punctuation all the compared eds. retain, printing,—

"Should make desire vomit emptiness, Not so allur'd to feed."

Tyrwhitt corrected the punctuation.

Note (7.) \textit{Ib. Line 80,}—

"— but yet heaven's bounty towards him might Be us'd more thankfully. In himself, 'tis much; In you,—which I count his,—beyond all telling. Whilst I am bound to wonder, I am bound To pity too."

"telling" = counting, reckoning,—so \textit{W. T.} iv. 4, 185, "faster than you'll tell money." There is a similar expression, \textit{T. G. V.} ii. 1, 62,—
"Val. I mean that her beauty is exquisite, but her favour infinite.

Speed. That's because the one is painted, and the other out of all count."

and Ib. iv. 2, 76, "he loved her out of all nick"—i.e. beyond reckoning. So R. and J. ii. 6, 32,—"They are but beggars that can count their worth."

and A. and C. i. 1, 15,—"There's beggary in the love that can be reckon'd."

Similarly T. and C. ii. 2, 28,—"will you with counters sum

The past proportion of his infinite?"

Compare also the present play, Act iii. 2, 58,—"Then, true Pisanio,—Who long'st, like me, to see thy lord; who long'st,—O, let me bate,—but not like me;—yet long'st,—But in fainter kind;—O, not like me; For mine's beyond beyond."

The folio has,—"In you, which I account his beyond all Talents."

Staunton so prints. The other compared eds. change the full stop of the folio after "talents" to a comma. Dyce and Singer print "count," Delius and the Camb. eds. retain "account."

Note (8.) Act II. Scene 1, Line 9,—"First Lord. You have broke his pate with your bowl.

Sec. Lord. [Aside.] If his wit had not been like him that broke it, it would have run all out."

Compare Act iv. 2, 115,—"Not Hercules Could have knock'd out his brains, for he had none."

The folio omits "not"—and so all the compared eds.
Note (9.)  Act II. Scene 4, Line 76,—

"a piece of work
So bravely done, so rich, that it did strive
In workmanship and value: which I wonder'd
Could be so rarely and exactly wrought,
Such the true life on't 'twas."

Compare—Leontes before the supposed statue of Hermione—W. T. v. 3, 35,—

"O, thus she stood,
Even with such life of majesty."

The folio has "Since"—the correction is by Mason, and is adopted by Singer. The other compared eds. retain "Since."

Note (10.)  Act III. Scene 3, Line 23,—

"O, this life
Is nobler than attending for a check,
Richer than doing nothing for a bribe."

Compare Sejanus, Act i. sc. 1,—

"Sell to gaping suitors
The empty smoke that flies about the palace."

The folio has "Babe"—the correction is by Hanmer, and is adopted by Dyce, Delius, and Staunton. Singer, after Johnson, prints "brabe." The Camb. eds., after Rowe, have "bauble."

Note (11.)  Act III. Scene 4, Line 135,—

"No court, no father; nor no more ado
With that harsh, ignoble, simple, nothing,
That Cloten."

Cloten is described, Act i. 1, 16,—

"He that hath miss'd the princess is a thing
Too bad for bad report."
Act ii. 3, 129, Imogen addresses Cloten,—

"Profane fellow!
Wert thou the son of Jupiter and no more
But what thou art besides, thou wert too base
To be his groom: thou wert dignified enough,
Even to the point of envy, if 'twere made
Comparative for your virtues, to be styl'd
The under-hangman of his kingdom."

Act iv. 2, 132, Belarius says of him,—

"his humour
Was nothing but mutation, ay, and that
From one bad thing to worse."

The folio has "harsh noble"—Dyce inserts "Cloten" at the end of the line. The other compared eds. retain the old text; the Camb. eds. marking it as corrupt. The correction is by Nicholson.

Note (12.) Ib. Line 146,—

"Th' ambassador,
Lucius the Roman, comes to Milford-Haven
To-morrow: now, if you could wear a mask
Dark as your fortune is, and but disguise
That which t' appear itself, must not yet be
But by self-danger, you should tread a course
Privy and full of view; yea, haply, near
The residence of Posthumus,—so nigh at least
That though his actions were not visible, yet
Report should render him hourly to your ear
As truly as he moves."

"Well, then, here's the point:
You must forget to be a woman."

"disguise That" &c.—i.e. disguise your sex, which to appear in its true form, must not yet be—&c. "and full of view"—i.e. affording full scope for surveying,—so T. and C. iii. 3, 241,—
“to behold his visage,  
Even to my full of view.”

The folio has "wear a minde" and "Pretty and full"—which all the compared eds. retain; the Camb. eds. mark the latter reading as corrupt. Collier corrected "Privy, yet"—"yet" is not required by the meaning of "full of view"—"and" is the proper word. "mask" is used as R. and J. ii. 2, 85,—

"Thou know'st the mask of night is on my face."

Macb. iii. 1, 125,—

"Masking the business from the common eye  
For sundry weighty reasons."

Note (13.) Ib. Line 182,—

"Your means abroad,  
You have me, rich; and I will never fail  
Revenue nor supplyment."

"Revenue nor supplyment"—i.e. money nor supply of necessaries. The folio has "Beginning"—an evident misprint,—"Revenue" is indicated by "rich"—compare John iii. 1, 169,—

"Though you and all the rest, so grossly led,  
This juggling witchcraft with revenue cherish." [revenue folio.]

"Your means abroad"—i.e. As to your means when from home. For the meaning of "supplyment"—compare Warner, Albion's England, b. vi. (Richardson, Dict.),—

"If wealth be sayd my want, I say  
Your grace doth want no wealth,  
And my suppliment shall be loue,  
Inployed to your health."

All the compared eds. retain "Beginning."
Note (14.) *Act IV. Scene 2, Line 79,*—


"Say what thou art"—i.e. *who* thou art—*what* is thy name,—so Temp. v. 1, 185,—

"What is this maid with whom thou wast at play?"

"godfather"—i.e. name-giver,—so *L. L. L.* i. 1, 93,—

"And every godfather can give a name."

"My tailor made them not"—compare *A. W.* i. 2, 62,—

"whose judgments are Mere fathers of their garments."

*Lear* iii. 2, 83 (as Cloten claims to be),—

"When nobles are their tailor's tutors."

*M. A.* ii. 3, 18,—

"and now will he lie ten nights awake, carving the fashion of a new doublet."

Here Steevens cites from Greene's *Farewell to Folly,* 1617,—

"We are almost as fantastic as the English gentleman that is painted naked, with a pair of sheers in his hand, as not being resolved after what fashion to have his coat cut."

The folio has, "Who is thy Grandfather"—but the context indicates "godfather" to be the true reading. All the compared eds. retain the old text.
Note (15.)  
*Ib. Line* 112,—

“Being scarce made up,
I mean, to man, he had not *apprehension*
Of roaring terrors; for defect of judgment
Is oft the *cure* of fear.”

Compare  *Hy. V. iii.* 7, 145, 158,—

“*If* the English had any *apprehension*, they would *run away*.”

“—the men do sympathize with the mastiffs in robustious and rough coming on, leaving their *wits* with their wives.”

*M. for M.*  iv. 2, 150,—

“A man that *apprehends death* no more dreadfully but as a drunken sleep; careless, reckless, and *fearless* of what’s past, present, or to come; insensible of mortality, and desperately mortal.”

The folio has “*cause of feare*”—the correction is by Hanmer, and is adopted by Dyce and Singer. Staunton prints “*sauce.*” Delius and the Camb. eds. substitute after Theobald,—

“For the *effect* of judgment
Is oft the *cause* of fear.”

Note (16.)  
*Ib. Line* 204,—

“O melancholy!
Who ever yet could sound *the* bottom, find
The ooze, to show what coast thy sluggish crare
Might easiliest harbour in?—
Thou diedst, a most rare boy, of melancholy!”

The bottom is *sounded* in order to find the *ooze*, *i.e.* good *holding-ground*. So  *W. T. i.* 2, 213, where the figurative bottom was hard,—

“You had much ado to make his *anchor* hold:
When you cast out, it still *came home*.”

In those days of few light-houses, *sounding* was all-
important, and pilots and masters were well acquainted with (Hy. V. i. 2, 164),—

"the ooze and bottom of the sea."

It was by what the lead brought up, when it touched the bottom, that they had often to shape their course, —so 1 Hy. IV. i. 3, 204,—

"Or dive into the bottom of the deep,
Where fathom-line could never touch the ground."

T. and C. iii. 3, 198,—

"Finds bottom in th' uncomprehensive deeps."

The meaning of the present passage appears to be, —This "most rare boy" sought to find a place where he might more easily bear his melancholy, but in vain, for here he has died of it. The folio has,—

"Who euer yet could sound thy bottome? Finde
The Ooze," &c.

All the compared eds. follow the text of the folio. The correction is by Eccles.

Note (17.) Ib. Line 229,—

"With fairest flowers,
Whilst summer lasts, and I live here, Fidele,
I'll sweeten thy sad grave."—

"the ruddock would,

With charitable bill "—"bring thee all this;
Yea, and fur'd moss besides, when flowers are none,
To winter-grace thy corse."

So Collins, in his Song [sung by Guiderius and Arvergus over Fidele supposed to be dead],—

"The redbreast oft at evening hours
Shall kindly lend his little aid,
With hoary moss, and gather'd flowers,
To deck the ground where thou art laid."
The folio has, "To winter-ground"—the misprinting a final "d" for "e" is not unfrequent in the folio. All the compared eds. retain the old text. Steevens explains "winter-ground" as "to protect by straw, dung, &c., laid over it"—this hardly agrees with "sweeten thy sad grave." Steevens cites no authorities.

Note (18.) *Ib. Line 373,—*

"Alas!
There is no more such masters: I may wander
From east to occident, cry out for service,
Try many more, all good, serve truly, never
Find such another master."

The folio has, "Try many, all good:" &c. Dyce prints, after Capell, "Try many, and all good,"—the other compared eds. retain the old text.

Note (19.) *Act V. Scene 1, Line 15,—*

"Gods! if you
Should have ta'en vengeance on my faults, I never
Had liv'd to put on this: so had you sav'd
The noble Imogen to repent; and struck
Me, wretch more worth your vengeance. But, alack,
You snatch some hence for little faults; that's love,
To have them fall no more: you some permit
To second ills with ills, each elder worse,
And make them dreaded, to the doers' thrift.
But Imogen's your own: do your best wills,
And make me bless'd to obey!"

"elder" = more advanced,—so *Per.* i. 2, 15,—

"And what was first but fear what might be done,
Grows elder now, and cares it be not done."
Mach. iii. 4, 144,—
"My strange and self-abuse
Is the initiate fear that wants hard use:
We are yet but young in deed."

so Spenser, Shepherd's Calendar, December,—
"Then as the spring gives place to elder time,
And bringeth forth the fruit of summer's pride;
All so my age, now passed youthly prime,
To things of riper season self applied."

"dreaded" refers primarily to,—
"—ills with ills, each elder worse."

but Posthuma is thinking of "my faults" and "this."
The folio has,—
"And make them dread it, to the dooers thrift."

"dreaded" is the correction of Theobald; it is adopted by Singer, who also alters "thrift" to "shrift" and "elder worse" to "alder-worse." The other compared eds. retain the old text. The Camb. eds. mark as corrupt the line,—

"To second ills with ills, each elder worse."

Iachimo, also, is one whose ill deeds the gods make "dreaded to the doer's thrift"—thus, Act v. 2, 1,—
"The heaviness and guilt within my bosom
Takes off my manhood: I have belied a lady,
The princess of this country, and the air on't
Revengingly enfeebles me."

and Act v. 5, 148,—
"That paragon, thy daughter,—
For whom my heart drops blood, and my false spirits
Quail to remember."

Note (20.) Act V. Scene 3, Line 53,—
"Lord. This was strange chance,—
A narrow lane, an old man, and two boys!
Post. Nay, do but wonder at it; you are made
Rather to wonder at the things you hear
Than to work any."

"Nay, do but wonder," &c., i.e., Nay, do only wonder—do nothing else but wonder at it; you are made to wonder at the things you hear, rather than to work any. For the position of "rather," see Note (13), A. W. The folio has, "Nay, do not wonder." There is the same misprint, Act i. 4, 80,—

"If she went before others I have seen, as that diamond of yours outlustrés many I have beheld, I could but believe she excelled many."

here the folio has "not beleue"—Staunton prints "but believe"—the other compared eds. have "not but believe"—"not" being superfluous; compare J. C. i. 3, 144,—see Note (3),—

"And look you lay it in the proctor's chair, Where Brutus may but find it."

In the present passage all the compared eds. retain the old text. The correction is by Theobald.

Note (21.)  Ibid. Line 74,—

"I, in mine own woe charm'd, Could not find death where I did hear him groan, Nor feel him where he struck."—"Well, I will find him: For being now a favourer to the Briton, No more a Briton, I've resum'd again The part I came in."—"Great the slaughter is Here made by the Roman; great the answer be Britons must take: for me, my ransom's death."

"For being now," &c. = In place of being now a favourer to the Briton, &c. So Rich. III. iv. 4, 98,—
"See what now thou art:
For happy wife, a most distressed widow;
For joyful mother, one that wails the name;
For queen, a very caitiff crown'd with care."

Note (22.) Act V. Scene 4, Line 15,—
"My conscience, thou art fetter'd
More than my shanks and wrists: you, good gods, give me
The penitent instrument to pick that bolt,
Then, free for ever! Is't enough I'm sorry?
So children temporal fathers do appease;
Gods are more full of mercy. Must I repent?
I cannot do it better than in gyves,
Desir'd more than constrain'd: to satisfy you,
If of my freedom 'tis the main part, take
No stricter render of me than my all."—
"For Imogen's dear life take mine."—
"If you will take this audit, take this life,
And cancel these cold bonds."

"satisfy you" and "take this audit" have the same
meaning, and imply, with the satisfaction of the gods,
the freedom of Posthumus from the "cold bonds"
which fetter'd his conscience. The folio has "to satis-
fie"—"you" having dropped out; the folio has no
comma after "satisfie." All the compared eds.
print,—
"to satisfy,
If of my freedom 'tis the main part," &c.

Note (23.) Act V. Scene 5, Line 261,—
"Imo. Why did you throw your wedded lady from you?
[Embracing him.
Think that you are upon a rock; and now
Throw me again."

Imogen alludes more to Posthumus' casting her off as
his wife, than to the incident of his throwing her aside
as the supposed page,—"think you are on a bosom whose faith is as a rock,"—no reproach could have been more gentle, no assurance more firm of forgiveness and unchangeable love.

PERICLES.

Note (1.)  Act I. Scene 2, Line 1, 11, 28,—

"Why should this charge of thoughts,
The sad companion, dull-ey'd melancholy,
Be my so us'd a guest?"

"the passions of the mind,
That have their first conception by mis-dread,
Have after-nourishment and life by care;—
And so with me."

"Which care of them [subjects], not pity of myself,—
Makes both my body pine and soul to languish."

The old eds. have "chāge" and "change"—a frequent, and here evident, misprint. Dyce and Singer print "charge." The other compared eds. retain "change."
See Note (12), J. C.

Note (2.)  Ib. Line 8,—

"And danger, which I fear'd, 's at Antioch,
Whose arm seems far too short to hit me here."

Compare Rich II. iv. 1, 11,—

"Is not my arm of length,
That reacheth from the restful English court
As far as Calais, to mine uncle's head?"

here the Clar. P.'ed. cites Ovid, Epist. xvi. 166,—

"An nescis longas regibus esse manus?"
ACT I. SC. 2.

PERICLES.

2 HY. VI. iv. 7, 87,—

"Great men have reaching hands: oft have I struck
Those that I never saw, and struck them dead."

W. T. ii. 3, 5,—

"for the harlot king
Is quite beyond mine arm."

Dyce and the Camb. eds. alter "arme" of the old eds.
to "aim." The other compared eds. retain "arm."

Note (3.) Ib. Line 41,—

"For flattery is the bellows blows up sin;
The thing the which is flatter'd, but a spark,
To which that breath gives heat and stronger glowing."

Compare C. of E. iii. 2, 28,—

"When the sweet breath of flattery conquers strife."

John v. 2, 83,—

"Your breath first kindled the dead coal of wars."

Ib. iv. 1, 110,—

"There is no malice in this burning coal;
The breath of heaven has blown his spirit out."—
"But with my breath I can revive it, boy."

The old eds. have "that sparke"—caught from the line above. The correction is by Malone, and is adopted by Singer. The other compared eds. print "blast," after Mason.

Note (4.) Ib. Line 74,—

"I sought the purchase of a glorious beauty,
From whence an issue I might propagate,
Add arms to princes, and bring joys to subjects."

The old eds. have "Are arms"—and so all the compared eds. The Camb. eds. mark the text as corrupt.
The idea is probably taken from Psalm cxxvii. 4, A. V.,—

"As arrows are in the hand of a mighty man; so are children of the youth."

Note (5.) Act I. Scene 4, Line 8,—

"Cle. My Dionyza, shall we rest us here, And by relating tales of others' griefs, See if 'twill teach us to forget our own? Dio. That were to blow at fire in hope to quench it; For who digs hills because they do aspire Throws down one mountain to cast up a higher. O my distressed lord, even such our griefs are; Here they're but felt, and seen with weakness' eyes, But like to groves, being topp'd, they stronger rise."

The old eds. have,—

"Here they're but felt, and seen with mischief's eyes, But like to groves, being topp'd, they higher rise."

"mischief" is not a difficult misprint for "weakness" —"m" and "w" being liable to be confounded, as John v. 7, 17, where the folio has "Against the winde" —a misprint for "mind." "higher" has been caught from three lines above; the sense indicates the error, and that "stronger" is the true reading,—compare Rich. II. iii. 4, 35,—

"Go thou, and like an executioner, Cut off the heads of too fast-growing sprays, That look too lofty in our commonwealth."

and Macb. ii. 3, 130,—

"Our tears are not yet brew'd.—Nor our strong sorrow Upon the foot of motion."

Staunton prints, after Malone, "unseen with"—Singer prints "mistie eyes." The other compared eds. retain the old text. All retain "higher."
Note (6.)  *Ib. Line 15,—*

"Our tongues and sorrows do sound deep our woes
Into the air; our eyes do weep, till tongues
Fetch breath that may proclaim them louder."

Compare *Rich. II. i*. 3, 257,—

"When the tongue’s office should be prodigal
To breathe the abundant dolour of the heart."

and *Ib. Line 173,—*

"What is thy sentence, then, but speechless death,
Which robs my tongue from breathing native breath?"

"breath" in the present passage and in *Rich. II. =
"words." The meaning here is—when language fails,
then tears fall,—so line 19,—

"I’ll, then, discourse our woes, felt several years,
And, wanting breath [words] to speak, help me with tears."

All the compared eds., except the Camb. eds., print, after Steevens, "till lungs."

Note (7.)  *Act II. Gower, Line 19,—*

"Good Helicane, that stay’d at home,
Not to eat honey like a drone
From others’ labours; for through he strive
To killen bad, keep good alive;
And to fulfil his prince’ desire,” &c.

The old eds. have "for though"—Singer prints "for thy"—the other compared eds. retain "for though."

Compare *Act iv. 2*, 47,—

"Master, I have gone through for this piece."

*T. and C. ii*. 3, 232,—

"Nest. He’s not yet through warm: force him with praises."
Note (8.)  *Ib. Line 27,—*

"And that in Tharsus was not best
Longer for him to take his rest.
He, trowing so, put forth to seas."

The old eds. have "doing so"—Singer and Staunton print "knowing so,"—after Steevens. The other compared eds. retain "doing so."

Note (9.)  *Act II. Scene 1, Line 57,—*

"Per. Peace be at your labour, honest fishermen.
Sec. Fish. Honest! good fellow, what's that? If it be a name fits you, scratch 't out of the calendar, and nobody 'll look after it."

"honest" is used in addressing inferiors, as by Leonato to Dogberry—"honest neighbour." Bottom to Peasblossom—"honest gentleman," and Shallow to—"honest Bardolph." Pericles appeared to the fisherman a naked beggar, and probably anything but honest. "A name fits you"—compare *M. A.* iii. 2, 114,—

"Think you of a worse title, and I will fit her to it."

The old eds. have,—

"If it be a day fits you, search out of the calendar, and nobody look after it."

Staunton and Delius print "scratch"—after Steevens. Singer has "scratch't" and "will look." Dyce retains the old text, and so the Camb. eds., who mark it as corrupt. "calendar" = register, catalogue,—so *Ham.* v. 2, 114,—

"He is the card or calendar of gentry."

* A. W.* i. 3, 4,—

"might be found in the calendar of my past endeavours."
"Scratch out of the calendar" seems to have been proverbial. So Beaumont and Fletcher, *The Coxcomb*, Act iv. sc. 8,—

"I cannot tell,
But I fear shrewdly I should do something
That would quite scratch me out o' th' calendar."

"calendar" probably led to the misprint "day" for "name."

Note (10.) *Ib. Line 60,—

"Per. Me, see the sea hath cast upon your coast.
Sec. Fish. What a drunken knave was the sea to cast thee in our way!
Per. A man whom both the waters and the wind," &c.
The old eds. have "May see"—which Dyce and the Camb. eds. retain. Delius prints, after the third folio, "Y' may." Singer and Staunton have "You may." The three latter eds. have "cast me upon your coast." The Camb. eds. give "Me, see"—Anon. conjecture.

Note (11.) *Ib. Line 121,—

"Per. Were my fortunes equal to my desires, I could wish to make one there.
First Fish. O, sir, things must be as they may; and what a man cannot get, he may lawfully deal for—his wife's son."
The old eds. have "his wife's soul"—which all the compared eds. retain. The Camb. eds. mark the text as corrupt.

Note (12.) *Ib. Line 162,—

"And, spite of all the rapture of the sea,
This jewel holds his binding on my arm."
The old eds. have "his building." Compare *M. for M.* ii. 4, 94,—

"the manacles
Of the all-binding law."

where the folio has "all-building." Compare also *Isaiah* xlix. 18,—

"Thou shalt surely clothe thee with them all, as with an ornament, and bind them on thee, as a bride doeth."

Singer, after Malone, prints "his gilding." Delius has "his gilding." The other compared eds. retain "his building." The Camb. eds. give "binding"—Anon. conjecture.

**Note (13.)** *Act II. Scene 3, Line 63,*—

"Princes, in this, should live like gods above,
Who freely give to every one that comes
To honour them:
And princes not doing so are like to gnats,
Which make a sound, but little are wonder'd at."

Compare *Lucrece*, 1014,—

"Poor grooms are sightless night, kings glorious day:
Gnats are unnoted wheresoe'er thy fly,
But eagles gazed upon with every eye."

"little are wonder'd at" = are little admired. The old eds. have "but kill'd are wonder'd at"—which all the compared eds. retain.

**Note (14.)** *Act III. Scene 2, Line 55,*—

"If the sea's stomach be o'ercharg'd with gold,
'Tis good constraint of fortune belch't upon us."

Compare *Temp.* iii. 3, 56,—

"You are three men of sin, whom *Destiny*,
That hath to instrument this lower world
And what is in't, the never-surfeited sex
    Hath caus'd to belch up you."

The old eds. have,—
    "'Tis a good constraint of Fortune it belches upon us."

which is retained by all the compared eds., who consider the text corrupt.

Note (15.)  Act III. Scene 3, Line 7,—
    "Your shafts of fortune, though they hurt you mortally,
    Yet glance full wondringly on us."

Compare A. and C. v. 2, 104,—
    "I do feel,
    By the rebound of yours, a grief that smites
    My very heart at root."

The old eds. have,—
    "Your shakes of fortune, though they haunt [haunt and hate] you mortally,
    Yet glaunce full wondringly on us."

Steevens corrected as above, except that he read "wanderingly"—and so all the compared eds. print.

Schmidt (S. Lex.) suggests "woundingly."

Note (16.)  Ib: Line 36,—
    "We'll bring your grace e'en to the edge o' the shore,
    Then give you up to th' mighty Neptune and
    The gentlest winds of heaven."

Compare Temp. i. 2, 204,—
    "the most mighty Neptune
    Seem to besiege."

Neptune is an important deity in this play. Compare

Act iii. 1, 1,—
    "Thou god of this great vast, rebuke these surges."
Act v. Gower, line 17,—  
"The city's stirr'd  
God Neptune's annual feast to keep."

Act v. 1, 17,—  
"Being on shore, honouring of Neptune's triumphs."

The old eds. have "the mask'd Neptune"—which is retained by all the compared eds. It is not probable that in this play *Neptune* would be used for *the sea*, Act iii. Gower, line 45, we have,—  
"Their vessel shakes  
On Neptune's billow."

Note (17.) Act IV. Scene 1, Line 5,—  
"Let not conscience,  
Which is a coward but inflaming love  
I' th' bosom, thine inflame too nicely; nor  
Let pity, which e'en women have cast off,  
Melt thee, but be a soldier to thy purpose."

The old eds. have, in prose,—  
"Let not conscience, which is but cold, in flaming, thy love bosome"—[and "inflaming thy love bosome"]—"inflame too nicely."

All the compared eds. print,—  
"Let not conscience,  
Which is but cold, inflaming love i' thy bosom,  
Inflame too nicely; nor let pity, which  
Even women have cast off, melt thee, but be  
A soldier to thy purpose."

This arrangement of the last three lines hardly seems satisfactory; the first two lines are, of course, mere conjecture. Compare *Rich. III. i*. 4, 138,—  
"I'll not meddle with it [conscience]: it is a dangerous thing; it makes a man a coward: —— 'tis a blushing shame-faced spirit that mutinies in a man's bosom."
“O coward conscience, how dost thou afflict me!”

Compare also this play, Act i. 1, 20,—

“That have inflam’d desire in my breast.”

Note (18.) *Act IV. Scene 4, Gower, Line 3,*—

“Thus time we waste, and longest leagues make short;
Sail seas in cockles, have an wish but for ’t;
Making—to task your imagination—
From bourn to bourn, region to region.”

“to task your imagination”—compare Act iii. Gower, line 58,—

“In your imagination hold
This stage the ship.”

Ib. Gower, line 13,—

“Be attest
And time that is so briefly spent
With your fine fancies quaintly eche.”

Act v. Gower, line 21,—

“In your supposing once more put your sight.”

Hy. V. iii. Chorus, 7,—

“Play with your fancies, and in them behold,” &c.

M. W. W. iv. 6, 30,—

“Whilst other sports are tasking of their minds.”

The old eds. have “to take our”—all the compared eds. print “to take your.” Malone proposed “task.”

Note (19.) *Ib. Line 14,*—

“Old Escanes, whom Helicanus late
Advanc’d in Tyre to great and high estate,
Is left to govern it. Bear you in mind,” &c.
The old eds. have "Advanc'd in time"—T. S. ii. 1, 351, the folio has,—

"My hangings all of tirian tapestry."

In the present passage "govern it" indicates "Tyre" as the true reading. The correction is given by Walker, Crit. Exam. &c. vol. i. p. 308. All the compared eds. retain "time"—and all print the next line,—

"Is left to govern. Bear you it in mind."

The old eds. transposed two lines here, corrected by Stevens, who is followed by all the compared eds. The old eds. also have,—

"Is left to govern it, you bear in mind."

All the compared eds. print "Bear you."

Note (20). Ib. Line 24,—

"See how belief may suffer by foul show!
This borrow'd passion stands for true-told woe."

"foul show" = false seeming. Compare L. Comp. 327,—

"O, all that borrow'd motion seeming ow'd,
Would yet again betray the fore-betray'd."

The old eds. have "true old woe"—which all the compared eds. retain. The correction is given in Singer's note. Compare Sonnet 82,—

"In true plain words by thy true-telling friend."

Note (21.) Act IV. Scene 6, Line 43,—

"Bawd. For flesh and blood, sir, white and red, you shall see a rose; and she were a rose indeed, if she had but—
Lys. What, prithee?
Bawd. O, sir, I can be modest.
Lys. That dignifies the renown of a bawd, no less than it gives a good report to a pander to be chaste."

The old eds. have "to a number." This is a sneer at the master and mistress of the house, the Pander and the Bawd. Singer prints "to an anchor." The other compared eds. retain the old text. The old eds. give the two speeches of the Bawd to Boult; corrected by Grant White.

Note (22.) Ib. Line 193, —
"If that thy master would have gain by me, Proclaim that I can sing, weave, sew, and dance."

The old eds. omit "have"—compare Act. iv. 2, 129,—
"Mark me; you must seem—to despise profit, where you have most gain."

Staunton prints "gain aught." The other compared eds. retain the old text.

Note (23.) Act V. Scene 1, Gower, Line 16, —
"he is arriv'd
Here where his daughter dwells; and on this coast Suppose him now at anchor. The city's stirr'd God Neptune's annual feast to keep."

The old eds. have "The city striv'd"—which all the compared eds. retain.

Note (24.) Act V. Scene 2, Gower, Line 268, —
"Now our sands are almost run; More a little, and then dumb. This, my last boon, please you give me, For such kindness must relieve me."
Compare Act iv. Scene 4, Gower, line 31,—
"Now please you wit
The epitaph is for Marina writ."

and Act v. 1, Gower, line 24,—
"think this his bark:
Where what is done in action, more, if might,
Shall be discovered; please you, sit, and hark."

The old eds. have,—
"This my last boon give me."

which all the compared eds. retain. Dyce suggests, "deign to give me"—and Staunton, "freely give me."

VENUS AND ADONIS.

Note (1.) Line 293,—
"Look, when a painter would surpass the life,
In limning out a well-proportion'd steed,
His art with nature's workmanship at strife,
As if the dead the living should exceed;
So did this horse exceed each common one
In shape, in courage, colour, pace, and bone."

Compare T. G. V. iv. 2, 51,—
"She excels each mortal thing
Upon the dull earth dwelling."

The old eds. have "exceed a common one"—which all the compared eds. retain.

Note (2.) Line 466,—
"And at his look she flatly falleth down,
For looks kill love, and love by looks reviveth:
A smile recures the wounding of a frown;
But blessed bankrupt, that by looks so thriveth!"
"that by looks so thriveth"—i.e. the bankrupt, wounded by a frown, but recured by a smile, is blessed in so thriving in his trade in looks. The old eds. have "by love so thriveth"—which all the compared eds. retain. Walker, Crit. Exam. &c., vol. i. p. 285, would read "by losse."

**LUCRECE.**

**Note (1.)** *Line 547,—*

"As when a black-fac'd cloud the world doth threat,  
In his dim mist th' aspiring mountains hiding,  
From earth's dark womb some gentle gust doth get,  
Which blows these pitchy vapours from their biding,  
Hindering their present fall by this dividing:  
So his unhallow'd haste her words delays."

Compare *V. and A.* 1046,—  
"As when, the wind, imprison'd in the ground,  
Struggling for passage, earth's foundations shakes,  
Which with cold terror doth men's minds confound."

The old eds. have "But when"—which all the compared eds. retain. "But as" occurs Ham. ii. 2, 505—  
"But, as we often see, against some storm,  
A silence in the heavens, the rack stand still,  
The bold winds speechless, and the orb below  
As hush as death, anon the dreadful thunder  
Doth rend the region; so, after Pyrrhus' pause," &c.

The correction is by Sewell. Malone substituted "Look when a black-fac'd cloud."

**Note (2.)** *Line 609,—*

"O, be remember'd, no outrageous thing  
From vassal actors can be wip'd away;  
Then kings' misdeeds cannot be hid in day."
"in day"—compare V. and A. 720,—

"'In night,' quoth she, 'desire sees best of all.'"

"in day" refers to the publicity of all acts of a king; so line 1006,—

"For greatest scandal waits on greatest state.
The moon being clouded presently is miss'd,
But little stars may hide them when they list."

"Poor grooms are sightless night, kings glorious day."

The old eds. have "cannot be hid in clay"—which all the compared eds. retain.

Note (3.) Line 1334,—

"Charging the sooth-fac'd groom to hie as fast
As lagging fowls before the northern blast."

"The homely villain court'sies to her low;
And, blushing on her, with a steadfast eye
Receives the scroll without or yea or no,
And forth with bashful innocence doth hie."

"Such harmless creatures have a true respect
To talk in deeds, while others saucily
Promise more speed, but do it leisurely:
Even so this pattern of the worn-out age
Pawn'd honest looks, but laid no words to gage."

Compare W. T. iv. 4, 171,—

"They call him Doricles; and boasts himself
To have a worthy feeding: but I have it
Upon his own report and I believe it;
He looks like sooth."

The old eds. have "sour-fac'd groom"—which all the compared eds. retain.

Note (4). Line 1435,—

"And from the walls of strong-besieged Troy
When their brave hope, bold Hector, march'd to field,
Stood many Trojan mothers, sharing joy
To see their youthful sons bright weapons wield;
And to their hope they such odd action yield,
That through their light joy seem'd to appear,
Like bright things stain'd, a kind of braving fear.

Compare J. C. v. 1, 10,—

"and come down
With fearful bravery, thinking by this face
To fasten in our thoughts that they have courage;
But 'tis not so."

The old eds. have "a kind of heavy fear"—which all the compared eds. retain.

Note (5.) Line 1444,—

"To this well-painted piece Lucrece is come,
To find a face where all distress is stell'd.
Many she sees where cares have carved some,
But none where all distress and dolour dwell'd."

Sonnet 24, 1,—

"Mine eye hath play'd the painter and hath stell'd
Thy beauty's form in table of my heart."

Lear iii. 7, 61,—

"And quench'd the stelled fires."

With the last citation, compare Sonnet 21,—

"As those gold candles fix'd in heaven's air."

Nares explains, "stelled" for stalled, i.e. fixed, placed in a permanent manner; deriving the verb from "stell," probably the same as "stall," a lodge, or fixed place of abode. This explanation seems more satisfactory than the derivation. Perhaps Shakespeare may have taken the word from stela, a monumental pillar. In The Tempest, v. 1, 208, we have,—

"O, rejoice
Beyond a common joy, and set it down
With gold on lasting pillars."
Note (6). Line 1712,—

"With this, they all at once began to say,
Her body's stain her mind untainted clears;
While with a joyless smile she turns away
That face, the map which deep impression bears
Of hard misfortune, carv'd in it with tears."

So line 800,—

"O Night, thou furnace of foul-reeking smoke,
Let not the jealous Day behold that face
Which underneath thy black all-hiding cloak
Immodestly lies martyr'd with disgrace."

The old eds. have "The face, that map"—which all the compared eds. retain. Walker would read "her face."

SONNETS.

Note (1.) XI. Line 11,—

"Let those whom Nature hath not made for store,
Harsh, featureless, and rude, barrenly perish:
Look, whom she best endow'd, she gave thee more;
Which bounteous gift thou shouldst in bounty cherish."

"whom" = those whom,—compare J. C. ii. 1, 331,

Note (7),—

"What it is, my Caius,
I shall unfold to thee, as we are going
To whom [i.e. him, whom] it must be done."

The old eds. have "she gave the more"—the correction is by Malone, and is adopted by Delius and Staunton. Dyce and the Camb. eds. retain the old text.
SONNETS.

Note (2.) XVI. Line 7, 10,—

"But wherefore do not you a mightier way
Make war upon this bloody tyrant, Time?
And fortify yourself in your decay
With means more blessed than my barren rhyme?
Now stand you on the top of happy hours;
And many maiden gardens, yet unset,
With virtuous wish would bear you living flowers,
Much liker than your painted counterfeits:"

"bear you living flowers," &c., i.e. bear you children more like you than your painted likeness. The old eds. have "your living flowers"—the correction is by Malone. All the compared eds. retain the old text.

"So should the lines of life that life repair,
Which this, Time's pencil, or my pupil pen,
Neither in inward worth nor outward fair,
Can make you live yourself in eyes of men."

i.e. So should the lines of life [your decay] that life [living children] repair, Which this [this life, which, i.e. children's life, which], nor Time's pencil, nor my pupil pen (either in inward worth, &c.) can make you yourself live in eyes of men.—So the concluding lines,—

"To give away yourself keeps yourself still;
And you must live, drawn with your own sweet skill."

So Sonnet XVII. 13,—

"But were some child of yours alive at that time,
You should live twice,—in it, and in my rhyme."

Compare "lines of life" with Sonnet LX. 9,—

"Time doth transfix the flourish set on youth,
And delves the parallels in beauty's brow."

Sonnet LXIII. 4,—

"Against my love shall be, as I am now,
With Time's injurious hand crush'd and o'erworn;"
When *hours* have drain'd his blood, and fill'd his brow
With *lines* and wrinkles.—
*For such a time do I now fortify."

and *Sonnet II. 2,—*

"When forty winters shall besiege thy brow,
And dig deep *trenches* in thy beauty's field."—
"If thou couldst answer—'This fair child of mine
Shall sum my count, and make my old excuse,'—
Proving his beauty by succession thine!
*This were to be new made when thou art old,*
And see thy blood warm when thou feel'st it cold."

**Note (3.)** *II. Line 11,—*

"Till I return, of posting is no need.
O, what excuse will my *poor beast* then find,
When swift extremity can seem but slow?
Then should I spur, though mounted on the wind,
In winged speed no motion shall I know:
Then can *no horse* with my *desire* keep pace;
Therefore *desire*, of perfect'st love being made,
*Shall need no dull flesh* in his fiery race:
But love, for love, thus shall excuse my *jade;—*
Since from thee going he went wilful-slow,
Towards thee *I'll run*, and give *him* leave to go."

"leave to go"—i.e. dismiss him, do without him. The old eds. have "*Shall neigh no dull flesh*"—which all the compared eds. retain, printing,—

"*Shall neigh*—no dull flesh—in his fiery race."

**Note (4.)** *LXII. Line 10,—*

"But when my glass shows me myself indeed,
*Beaten* and chapp'd with *tann'd antiquity."*

*Sonnet LXIII. 2,—*

"Against my love shall be, as I am now,
With *Time's* injurious hand *crush'd* and *o'erworn."
"Beaten" is used as in Sonnet XXXIV. 6,—

"To dry the rain on my storm-beaten face."

and 1 Hy. IV. iii. 1, 67,—

"sent him
Bootless home, and weather-beaten back."

The old eds. have "Beated"—Collier corrects "Beaten."
All the compared eds. retain "Beated."

Note (5.) LXVII. Line 6,—

"Why should false painting imitate his cheek,
And steal dead seeming of his living hue?"

"dead seeming"—dead, i.e. artificial, lifeless. "seem-
ing" = appearance,—so W. T. iv. 4, 75,—

"For you there's rosemary and rue; these keep
Seeming and savour all the winter long."

2 Hy. IV. v. 2, 129,—

"To frustrate prophecies, and to raze out
Rotten opinion, who hath writ me down
After my seeming."

The quarto has "dead seeing"—an evident and easy misprint, which is found in R. and J. i. 1, 185,—

"Mis-shapen chaos of well-seeming forms!"

where the quartos of 1599 and 1609 have "welseeing formes." All the compared eds. retain "dead seeing."
The correction is by Farmer; Staunton adopts it in his note, but not in his text.

Note (6.) LXIX. Line 14,—

"Then, churls, their thoughts, although their eyes were kind,
To thy fair flower add the rank smell of weeds:
But why thy odours matcheth not thy show,
The soil is this,—that thou dost common grow."

"But" is here transposed,—see Note (13), W. T.
The meaning is,—why thy odour matcheth not thy show, the soil is *but* [only] this,—that thou dost common grow. The quarto has, "solye"—an evident misprint for *soyle*, the usual old spelling of *soil*. De-lius prints "soil." The other compared eds. have "solve" after Malone. Compare 1 *Hy. IV.* iii. 2, 55.

**Note (7.)** **CXIII. Line 14,—**

"Since I left you, *mine eye* is in *my mind*; And that which governs me to go about Doth part his function, and is partly blind, Seems seeing, but effectually is out; For it no form delivers to the heart Of bird, or flower, or shape,— it shapes them to your feature: Incapable of more, replete with you, *My most true mind* thus *makes mine eye untrue.*"

**Sonnet CXIV. 1,—**

"Or whether doth *my mind*, being crown'd with you, Drink up the monarch's plague, this flattery? Or whether shall I say, *mine eye* saith *true*, And that your love taught it this alchemy?"—

The quarto has,—

"thus *maketh mine untrue.*"—

The Camb. eds. print, "*makes mine eye.*" The other compared eds. retain the old text.

**Note (8.)** **CXVI. Line 8,—**

"Love is not love Which *alters* when it alteration finds, Or bends with the remover to *remove*: O, no! it is an *ever-fixed mark*, That looks on tempests, and is never shaken; It is the *star* to every wandering bark, Whose *orb's* unknown, although *his height be taken.*"
"orb" = the sphere in which a star moves. So A. and C. iii. 13, 146,—

"When my good stars, that were my former guides,
Have empty left their orbs, and shot their fires
Into the abysm of hell."

"The star" here referred to is the north star,—compare J. C. iii. 1, 60,—

"But I am constant as the northern star,
Of whose true-fix'd and resting quality
There is no fellow in the firmament.
The skies are painted with unnumber'd sparks,—
But there's but one in all doth hold his place."

Oth. ii. 1, 15,—

"Seems to cast water on the burning bear,
And quench the guards of th' ever-fixed pole."

"Whose orb's unknown" = whose moving is unknown. Shakespeare may have had in his mind the lines, 1 H4. VI. i. 2, 1,—

"Mars his true moving, even as in the heavens
So in the earth, to this day is not known."

The quarto has, "Whose worth's unknown"—evidently a misprint. All the compared eds. retain the old text. "his height be taken"—so Hackluyt, Voyages, vol. iii. p. 393 (Richardson, Dict.),—

"Where hauing taken the height of the pole-star, they found themselves to be in 37 degrees and ½ of Northerly latitude."

Note (9.) CXXVI. Lines 2, 8,—

"O thou, my lovely boy, who in thy power
Dost hold Time's tickle glass, his fickle hour;
Who hast by waning grown, and therein show'st
Thy lovers withering, as thy sweet self grow'st;
If Nature, sovereign mistress over wrack,
As thou goest onwards, still will pluck thee back,
She keeps thee to this purpose, that her skill
May time disgrace, and wasteful minutes kill."

Compare The Faery Queen, Mutability, c. viii.,—

"In all things else she [Mutability] bears the greatest sway;
Which makes me loathe this state of life so tickle,
And love of things so vain to cast away;
Whose flow'ring pride, so fading and so fickle,
Short Time shall soon cut down with his consuming sickle!"

Heywood's Epigrams on Proverbs,—

"Time is tickell: and out of sight out of minde,
Then catch and hold while I may, fast binde, fast finde."

"Time is tickell, we may matche time in this,
For we be even as tickell as time is."

The Widow's Tears, Chapman, 1612,—

"—upon as tickle a pin as the needle of a dial."

The present passage seems to refer to the passage of Time,—so Sonnet XIX. 9,—

"O, carve not with thy hours my love's fair brow."

Sonnet LXV. 11,—

"Or what strong hand can hold his swift foot back?
Or who his spoil of beauty can forbid?"

Shakespeare here gives the "lovely boy" power to do this. The quarto has,—

"Dost hold Time's fickle glass, his sickle, hour."

which all the compared eds. retain. "wasteful minutes"—compare Sonnet XV. 11,—

"Where wasteful Time debateth with Decay,
To change your day of youth to sullied night."

A. W. ii. 1, 169,—

"Or four and twenty times the pilot's glass
Hath told the thievish minutes how they pass."
The quarto has "wretched mynuit"—all the compared eds. print "wretched minutes"—but "wretched" seems inappropriate here.

Note (10.)  

CXXVII. Lines 9, 10,—

"For since each hand hath put on nature's power,
Fairing the foul with art's false borrow'd face,
Sweet beauty hath no name, no holy bower,
But is profan'd, if not lives in disgrace.
Therefore my mistress' hairs are raven black,
Her brows so suited, and they mourners seem," &c.

Compare the parallel passage, L. L. L. iv. 3, 258,—

"O, if in black my lady's brows be deck'd,
It mourns that painting and usurping hair
Should ravish doters, with a false aspect."

The quarto has "my mistress' eyes" and "Her eyes so suited"—but eyes cannot be borrowed by false art. "suited" means dressed, and is inapplicable to "eyes."

Compare R. and J. iii. 2, 11,—

"Thou sober-suited matron, all in black."

Cordelia to Kent (Lear iv. 7, 6), "Be better suited."

Walker suggested "Mistress' hairs." Staunton proposed "Mistress' brows"—which reading is adopted by the Camb. eds. The other compared eds. retain the old text, except that Dyce prints "as they mourners."

Note (11.)  

CXLVI. Line 2,—

"Poor soul, the centre of my sinful earth,
Thrall to these rebel powers that thee array,
Why dost thou pine within and suffer dearth,
Painting thy outward walls so costly gay?"

Compare Lucrece, 725,—

"Besides, his soul's fair temple is defac'd:—"

She says, her subjects with foul insurrection
Have batter'd down her consecrated wall,
And by their mortal fault brought in subject
Her immortality and made her thrall
To living death and pain perpetual."
The quarto repeats the three last words of the preceding line,—
"My sinful earth these rebell powres that thee array."

Dyce, Delius, and Staunton adopt the conjectural reading of Malone (except that he read "those"),—
"Fool'd by these rebel powers that thee array."

But sovereigns are not fooled by rebel powers. The Camb. eds. leave a blank space, marking the text as corrupt.

A LOVER'S COMPLAINT.

Note (1.) Line 265,—
"My parts had power to charm a sacred nun,
Who, disciplin'd, ay, dexted in grace,
Believ'd her eyes when they t' assail begun,
All vows and consecrations giving place:
O most potential love! vow, bond, nor space,
In thee hath neither strength, knot, nor confine."

Compare John iii. 1, 229,—
"With all religious strength of sacred vows."

The quarto has "neither sting"—which all the compared eds. retain. The construction is similar to that in Lucrece, 615,—
"For princes are the glass, the school, the book,
Where subjects eyes do learn, do read, do look."

here, however, "look" is transposed for the rhyme.
In the present passage "strength" refers to "vow," "knot" to "bond," and "confine" to "space." So

M. N. D. iii. 1, 111,—

"Sometime a horse I'll be, sometime a hound,
A hog, a headless bear, sometime a fire;
And neigh, and bark, and grunt, and roar, and burn,
Like horse, hound, hog, bear, fire, at every turn."

Note (2.) Line 271,—

"'When thou impressest, what are precepts worth
Of stale example? When thou wilt inflame,
How coldly those impediments stand forth
Of wealth, of filial fear, law, kindred, fame!
Love's shaft can pierce, 'gainst rule, 'gainst sense, 'gainst shame;
And sweetens, in the suffering pangs it bears,
The aloes of all forces, shocks, and fears.'"

"Love's shaft can pierce"—compare T. N. i. 1, 35,—

"...when the rich golden shaft
Hath kill'd the flock of all affections else
That live in her."

L. L. L. i. 2, 181,—

"Cupid's butt-shaft is too hard for Hercules' club."

R. and J. i. 4, 19,—

"I am too sore enpierced with his [Cupid's] shaft."

M. N. D. ii. 1, 159,—

"And loos'd his love-shaft smartly from his bow,
As it should pierce a hundred thousand hearts."

M. for M. i. 3, 3,—

"Believe not that the dribbling dart of love
Can pierce a complete bosom."

"'gainst rule," &c.—"'gainst" has the same meaning
here as in M. for M. v. 1, 438,—

"Against all sense you do importune her;
Should she kneel down in mercy of this fact,

L L
Her brother's ghost his paved bed would break,  
And take her hence in horror."

"'gainst" here has the sense of "in spite of" (Oth. i. 3, 96),—

"and she, in spite of nature,  
Of years, of country, credit, every thing,  
To fall in love," &c.

"When thou impressest"—"When thou wilt in-  
flame," &c. = "Love's shaft can pierce," &c. "the  
suffering pangs it bears"—i.e. Love's shaft bears.  
The quarto has—

"Love's arms are peace,"

which is retained by all the compared eds. The Camb.  
eds. mark the text as corrupt.

ADDENDA.

Hamlet, Act II. Scene 1, Line 71,—

"Observe his inclination in yourself."

In Note (11) "in yourself" is explained as = towards,  
to yourself; it seems, however, more probable that the  
meaning is the same as in A. W. ii. 4, 34, Note (12),  
—i.e. for or by yourself,—

"Did you find me in yourself, sir? or were you taught to find  
me," &c.

Romeo and Juliet, Act I. Scene 1, Line 222,—

"O, she is rich in beauty, only poor,  
That, when she dies, with beauty dies her store."

In Note (1) this, the old text, is defended by explain-
ing "store" = increase, but it is doubtful if it will bear that meaning here. It appears preferable to conclude that there has been a transposition of the words, and to read with Theobald and Dyce,—

"That, when she dies, with her dies beauty's store."

So V. and A. 1019, 1080,—

"For he being dead, with him is beauty slain," &c.
"But true-sweet beauty liv'd and died with him."

There is a similar transposition Act ii. 6, 34, where Staunton and the Camb. eds. retain the old text,—

"I cannot sum up sum of half my wealth."

Dyce, Delius, and Singer print, after Capell,—

"I cannot sum up half my sum of wealth."