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AN
ENQUIRY
INTO THE
LEARNING
OF
SHAKESPEARE,
WITH
REMARKS
ON SEVERAL
PASSAGES of his PLAYS.

In a CONVERSATION between
EUGENIUS and NEANDER.

Doctrina Vim promovet infitam. HOR.

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T H E
P R E F A C E.

TH E following Observations were designed at first, as Matter of Curiosity and Amusement to my self. In reading the Plays of *Shakespeare*, I could not help comparing some Passages, with similar ones in the other Drammatic Writers of the same and subsequent Age. I found they mutually borrowed, and reflected Light upon each other ; and conspired to set the Manners of the Times in a clearer View, than either of them could have done alone. It is with the Customs of a Nation, as it is with Dress: Every Reign almost

most differs in something from that preceding it. And the Habits of our old *English* Comedy do not vary more from those of the present, than the Wit and Humour, which is always adapted to the Age, is changed from what it was in the Days of our Ancestors.

The Learning of the Poet having been long made a Question, I recollected many parallel Places, which I had taken notice of in the Study of the Classics. Upon bringing them together, I perceived a very manifest Conformity between them; sufficient in some Measure to persuade one, that *Shakespeare* was more indebted to the Ancients than is commonly imagined. Favourite Prepossessions usually operate very strongly on the Mind; and Parties of all kinds are seldom satisfied, without pushing their Sentiments to indefensible Extremes. This probably may be the real Cause with regard to the Dispute about our Poet. From being thought to have no Learning, he may be represented to have read too much; or at least to have read more than what may be fairly collected from his Plays. Thus his Advocates, through Excess of Zeal, may destroy that Cause they are desirous to support. Nothing is advanced in the Quotations I have produced, but what struck me

P R E F A C E.

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me immediately upon the first reading. It had been an easy Matter to have multiplied Citations ; and to have poured in a Profusion of Learning in Defence of the present Opinion. But I was intirely unwilling to overcharge ; and chose rather to rely on a few Witnesses of Credit, than to call in a Multitude of suspected Testimonies.

That *Shakespeare* was not altogether unacquainted with the dead Languages, is plain from the Confession of his Adversaries ; and from the Authority of *Johnson*, who allows him a small Portion both of *Greek* and *Latin*. We may venture to go somewhat further ; and say, that he not only understood those Languages, but that he arrived to a Taste and Elegance of Judgment, particularly in the Latter. Of this the Tragedy of *Hamlet* is an irrefragable Instance.

Saxo, the *Danish* Historian, from whom he took the Plot, is remarkable for a Purity of Style, beyond any other Writer of the Times in which he lived. And the Critics are surprized to find an Author of such Politeness in so rude and ignorant an Age. *Shakespeare* must certainly have read him in the Original ; for no Translation hath been ever yet made
into

into any modern Language. His rejecting certain marvellous Occurrences, which the Historian has inserted from the Traditions of his Countrymen, shews that he not only read him for Information, but that he studied him as a Critic. Though he hath taken from him the Fact of *Hamlet's* counterfeited Madness, and many other Circumstances of the Play, yet he has varied from the Narration in several Incidents. The Addition of the Ghost is probably from his own Imagination; and the Conclusion of the whole is different from the Relation of *Saxo*. If I may be permitted, with Submission, to declare my Sentiment, the *Catastrophe* is exceedingly ill managed, and very unequal to the rest of the Play. It differs as much likewise from the Truth of History, which informs us, that *Hamlet* survived the Usurper, and died a natural Death. But the Departure from an ancient Fact is easily pardoned, when it occasions a fine Distress, or any extraordinary Scene of Action. Yet neither of these, I apprehend, is accomplished by the Death of *Hamlet*.

Upon reviewing my Remarks, which were wrote at a time when the Amusement of Wit are suffered to mingle with other Studies, I found that most of them continued to be
unobserved

unobserved by the Editors of *Shakespeare*; or were not considered in the same Light in which I saw them. Hence I imagined they might probably contain something, which the Admirers of this Author would not be displeas'd to meet with. I have purposely avoided to make any Alterations in the Text, one or two Instances excepted: For after all that has been offer'd on this Head, I believe it not impossible to make still some additional Corrections. I would not be understood to include the last Edition, which I denied myself the Pleasure of perusing. If therefore I have any thing in common with that, it arises from the same general Fund of Observation.

It may be necessary, perhaps, to apologize to the Reader, for some Remarks which I have introduced by the way, and for the manner in which this Enquiry is executed; though I would hope that I have mentioned nothing, but what hath some Connection with the Point in view. To the Subject itself, I believe he will have no Exception; especially if he considers what hath been lately published of this kind, by several Reverend and learned Gentlemen. Nor indeed can it reasonably be deem'd inconsistent with
any

any Character, to endeavour to illustrate the Writings of a Genius, who is an Honour to Mankind; and who does not more contribute to improve the Head, than to mend the Heart of every thinking Reader.



E R R A T A.

P. 41, Note, for *In the first*, read *I first*. P. 50, l. 13, add
be. P. 54, l. 3, dele *not.* P. 56, l. 8, for *pætis*, read *pænis*

A N
 E N Q U I R Y
 I N T O T H E
 L E A R N I N G
 O F
 S H A K E S P E A R E , &c.

EUGENIUS and *Neander* are two Friends no less endeared to each other by mutual Offices of Kindness, than by an equal Inclination for Learning, and Studies of a politer Taste. The latter lives chiefly in the Country, but always spends some Months of the Winter in Town, the better to diversify the Scene, and enjoy more agreeably the Company of *Eugenius*. Upon coming to his usual Residence in *London*, he hastened the next Morning to the Lodgings of his Friend: He found him at Breakfast in his Chamber, with his common Entertainment of a Book before him. As soon as the first Salutations were over, *Neander* began to enquire about the State of Letters, and what new Performance he was so deeply intent upon. It is a Writer, replied

B

Eugenius

Eugenius, we are neither of us unacquainted with, yet I seldom take him into my Hand, but I always meet with something *new*. From the Character you give me, returned *Neander*, I should do an Injury to the supreme Genius, if I did not immediately conclude it to be a Volume of *Shakespeare*. This Author was their common Favourite; of whom *Neander* frequently would say, that he thought him not more the Boast of his Country in particular, than the Glory of human Nature in general. *Eugenius* was going to make Answer, when the other interposed with observing, that he imagined the Merit of *Shakespeare* to be now indisputably owned: And the Fondness of the Public for him he thought was pretty evident, from the various Editions which have been lately published, and the frequent Representations of his Plays upon the Stage. Do you suppose then, said *Eugenius*, that the Nation was ever prejudiced against *Shakespeare*, or had not a proper Relish of his Merit? That is my Sentiment, replied *Neander*; for it seems, methinks, to have happened to some great Authors, as to certain Notions and Opinions in Philosophy: They have been entertained at their first Appearance in the World, with a candid and honourable Reception, but through the popular Caprice they would soon have fallen into Darkness and Oblivion; if Men of Learning had not arose to recover their Character, and fixed them in universal Credit and Reputation. And this is easily accounted for by the Decline or Perversion of Sense and Taste in one Age, and its Revival Perfection and Improvement in another. Such, in my Apprehension, has been the Fate of *Shakespeare*, with Regard to his several Contemporaries, and his Rivals in Fame and Poetry. The
Age

Age wherein he lived hardly allowed him any Equal, never a Superior ; but that which immediately succeeded began to prefer others to him in its Esteem, and set *Ben. Johnson* and *Beaumont* and *Fletcher* far above him ; so that in Mr. *Dryden's* Time the Plays of these last became the most frequent Entertainments of the Stage ; two of them being usually acted throughout the Year, to one of *Shakespeare's* or *Johnson's*. The Reason of that Prepossession, returned *Eugenius*, is not difficult to find ; for the Court, which in these Cases, commonly gives the Law, was sunk in Indolence and Pleasure. The Morality of *Shakespeare* appeared with too severe a Countenance ; the Form was too solemn and gloomy for the Gaiety of Men of Wit, and was a Kind of Reproof to the Irregularity of their own Conduct. The Conversation of Gentlemen, the Genteelness of their Behaviour and Discourse, and the Extravagance of their Gallantries were much better painted by *Fletcher*, than by any other Poet who wrote before him. The tender and more pleasing Passions were described in a natural and lively Manner ; and a certain Easiness and Pleasantry reigning through the whole, conspired to recommend him to the general Applause. However, as you intimated, the Judgment and Inclination of the present Age declare universally for *Shakespeare* : And this seems to proceed from the Labours of his several Editors ; and from that inimitable Propriety with which his chief Characters are represented by an incomparable Actor, whose excellent Expression is an admirable Comment upon the Plays of our Author.

The Glory of the *English* Drama, continued *Eugenius*, appears to have been carried to its last Perfection by this *Triumvirate* of Bards. You will pardon me, I hope, the Use of this Metaphor, as I consider *Beaumont* and *Fletcher* but as one Writer. What have we that exceeds their easy and graceful Manner, and Sprightliness of Dialogue? Or does any thing surpass the Humour, Correctness, and Regularity of *Johnson*? What can we conceive more astonishing than the Genius and Imagination of *Shakespeare*? Or can we find him wanting in a single Article which is necessary to compleat the Character of a Dramatic Poet? You seem, *Eugenius*, interrupted *Neander*, to forget the Charge which hath been long brought against him, and your Affection for his Memory will not give you Leave to consider his Deficiency in a Point which is esteemed very material, and accounted a Qualification essentially belonging to a Dramatick Writer: I mean that Want of Reading which he constantly betrays, and a total Ignorance of the learned Languages. This, perhaps, returned *Eugenius*, might possibly proceed from his Concealment of that Excellence, rather than from any real Want of it. Yet I know it hath been misinterpreted into a Crime, and hath been constantly opposed to that Luxuriance of fancy so evident in the Works of *Shakespeare*; and to that extensive Command of Nature, whom he alone, of all Mankind, seems to have had entirely in his own Power. The common Accusation hath been, as you say, that he wanted Learning: Confining, I presume, the Meaning of that Word to an Acquaintance and Intimacy with the dead Languages; yet this is in Effect but a greater Commendation. *Johnson*,
how

however, it must be owned, did not think so; not being so naturally learned, he was willing to derive the greatest Honour from his acquired Riches, and the Spoils which he had obtained from the *Greek* and *Latin* Authors: And this was good Policy in him, who, if he wanted not Imagination, was never yet reckoned to have much to spare. He placed his chief Perfection in this Article, the Fashion of the Times concurring to approve it; and what by this Means he detracted from the Sum of *Shakespeare's* Merit, was added to increase his own: For by industriously supporting this Opinion, he intended to secure the Palm to himself. I am rather, interposed *Neander*, inclined to believe, that the Partizans of the two Poets began the Opposition: For considering the honourable Testimony which *Johnson* hath left of his beloved *Shakespeare*, and the Favours he had received from him, I can hardly believe he would be guilty of that Ingratitude to diminish the Reputation of his Benefactor. However the Competition began, it certainly divided the Critics of that Age; and I think that *Johnson* himself hints at it in this Passage from one of his own Plays; “ She may censure
 “ Poets, and Authors, and Stiles, and compare
 “ ’em, *Daniel* with *Spenser*, *Johnson* with the
 “ other Youth, and so forth*.” But I have often wondered why *Beaumont* and *Fletcher* were never made Parties in this Dispute: For we may perceive as little an Appearance of Familiarity with the Classics in their Plays, as in those of *Shakespeare*.

* *Silent Woman*, Act II. Sc. 2: If this Expression is not thought applicable to *Shakespeare*, he may probably mean *Decker*, between whom and *Johnson* there was a personal Difference.

peare.† As they were Gentlemen of good Families, their Learning perhaps was presumed to be inherent in the Blood, or to descend to them by Inheritance. So obliging a Presumption, interrupted *Eugenius*, smiling, would be of infinite Service to many younger Brothers of this Age, who are frequently complimented by the Courtesy of *England* with some other Qualities, to which they have as slender a Right. And yet you cannot but have observed, that in every Contest of this kind, our Author never wanted Advocates to maintain his Cause. Mr. *Hales* asserted in his Favour, that there was no Subject which any antient Poet had ever treated, but he would engage to shew it as well wrote by *Shakespeare*.

If you were at Leisure, I could point out some parallel Passages tending to confirm this Assertion; and I would make a previous Enquiry into the several Sources from which the Poet drew Materials to adorn his Plays. But such a Disquisition, continued *Eugenius*, would, I fear, demand more time than you can probably allow me; for undoubtedly you have many Compliments and Services from the Country to deliver, which the Ceremony of the Town must be obliged with at your first Arrival. What little Matters of that Kind, replied *Neander*, I have to do, are dispatching by a Servant; and I have dealt out my *Cards*, I hope, with so much Art, as to secure me your Company, if

† *Fletcher* might have properly been joined with *Shakespeare*, for never blotting out a Line, which we are informed of by good Authority. "Whatever I have seen of Mr. *Fletcher's* own Hand, is free from Interlining; and his Friends affirm he never writ any one Thing twice." *Mosely's* Pref. to Edit. 1647.

disengaged for the rest of the Day. I have no particular Appointment, returned *Eugenius*, to call me out, and, with your Leave, we may employ the rest of the Morning in our present Conversation. *Neander* acknowledging his Inclination, *Eugenius* proceeded in the following Manner.

Shakespeare has been deservedly esteemed the *Homer*, the Father of our Dramatic Poetry, as being the most irresistible Master of the Passions; possessed of the same creative Power of Imagination; abounding with a vast Assemblage of Ideas, and a rich Redundancy of Genius and Invention. And I think, added *Neander*, that he may be considered to deserve that Title in another Light, as having, like him, furnished many Poets and Tragedians of succeeding Times with the noblest Images and Thoughts.

—————*Cujusque ex ore profusos*
Omnis posteritas latentes in Carmina duxit,
Annemque in tenues ausa est deducere rivos,
Unius fœcunda bonis. MANIL.

However, with all these Superiorities, and with a Dignity equal to the divinest of the Ancients, he had the Fortune to resemble them in the least desirable Part of their Circumstances; as he met with the Fatality, peculiar almost to distinguished Writers, of being transmitted to Posterity full of Errors and Corruptions. It would appear almost incredible, that the Writings of an Author of so late a Date, should be thus extremely faulty and incorrect; and that his Works, like the Province of *Africa* to the ancient *Romans*, should yield his
 Com-

Commentators such a continual Harvest of Victory and Triumphs ; but it happens at the same time, to prevent all Surprize, that we are not only assured of the Fact, but in some measure likewise both of the Cause and Manner of it. This then being the Case, returned *Eugenius*, can it be any longer a Wonder why certain Adventurers in Criticism have so ardent an Esteem for *Shakespeare*, when he gives them the most delightful Opportunity of trying their Skill upon his Plays, and of indulging a Disposition for Gueffes and Conjecture, the darling Passion of our modern Critics. Besides the Correctness of the Text, which is equally necessary to the right understanding him in common with all other Authors ; it may not be improper to consider a few Particulars, which may possibly explain the Singularity of some Places, and give us a little Insight into the Learning of *Shakespeare*.

To begin with his Plots, the Ground-work and Basis of the whole : These are usually taken from some History or Novel ; he follows the Thread of the Story as it lies before him, and seldom makes any Addition or Improvement to the Incidents arising from it : He copies the old Chronicles almost *verbatim*, and gives a faithful Relation of the several Characters they have left us of our Kings and Princes. It is needless to remark, how erroneous this must render the Plan of his Drama, and what Violation it must necessarily offer to the Unities, as prescribed by *Aristotle*. Yet it does not in the least abate my Veneration for our Poet, that the *French Connoisseurs* have fixed on him the Imputation of Ignorance and Barbarism. It would agree, I believe, as little with their Tempers to be freed from a sovereign Authority in the

the Empire of Wit and Letters, as in their civil Government. An absolute Monarch must preside over Affairs of Science, as well as over those of the Cabinet ; and it is pleasant enough to observe what Pain they are put to, upon the least Appearance of offending against the Laws of the *Stagyrite*. But notwithstanding the Imperfection, and even the Absurdity of the Plots of *Shakespeare*, he continues unrivaled for his masterly Expression of the Characters and Manners ; and the proper Execution of these is undoubtedly more useful, and perhaps more conducive to the Ends of Tragedy, than the Design and Conduct of the Plot. A great Part of this unjustifiable Wildness of the Fable, must be placed to the Taste and Humour of the Times ; the People had been used to the Marvellous and Surprizing in all their Shews and Sports ; they had seen different Kingdoms, in different Quarters of the World, engaged in the same Scene of Business, and could not be hastily confined from so unlimited a Latitude to a narrower Compass. I allow their Appetites to have been much depraved ; yet probably some kind of *Regimen*, not very different from what they were before accustomed to, was the properest Method to bring them to a better. Nevertheless, were we to make a Dissection of his Plays, we should discover more Art and Judgment than we are commonly aware of, both in the Contrast and Consistency of his principal Characters, and in the different Under-parts, which are all made subservient towards carrying on the main Design ; and we should observe, that still there was a Simplicity of Manner, which Nature only can give,

and as wonderful a Diversity. *Homer* is admired for that Perfection of Beauty which represents Men as they are affected in Life, and shews us in the Persons of others; the Oppositions of Inclination, and the Struggles between the Passions of Self-love, and those of Honour and Virtue, which we often feel in our own Breasts *. This is that Excellence for which he is deservedly admired, as much as for the Variety of his Characters. May we not apply this Remark with an equal Propriety to *Shakespeare*, in whom we find as surprizing a Difference, and as natural and distinct a Preservation of his Characters? And is not this agreeable Display of Genius, interposed *Nearer*, infinitely preferable to that studied Regularity and lifeless Drawing practised by our latter Poets? in whom we meet with either a constant Resemblance, or Antithesis both of Scenes and Persons; the natural Result of a confined and scanty Imagination! I am tempted to compare such Performances to that perpetual Sameness or Repetition which prevails in our modern Taste of Gardens: Where,

*Grove nods at Grove, each Ally has a Brother,
And half the Plat-form just reflects the other †.*

Yet I believe, however earnestly we contend for Nature, that we are neither of us inclined to exclude the Direction of Art from interposing in the Drama: It gives a heightning and Relief to Nature, and at the same time curbs the extravagance of Fancy, and circumscribes it

* See *Hutcheson's Inquiry*, &c. P. 41.

† *Mr. Pope's Epistles to Lord Burlington*, V. 115.

within proper Bounds. All I would establish by this Remark, is the Opinion of *Longinus*, preferring a Composition with some Faults of this kind, which is wrote with Genius and Sublimity, to one of greater Regularity and Correctness, that is not animated with equal Life and Spirit. The Business and Design of Art, returned *Eugenius*, is undoubtedly to polish and improve the Beauties of Nature; and in some Cases, perhaps, it may be a more illustrious Mark of Skill, not to weaken and destroy a natural Grace, than to introduce an artificial one. Rules may probably assist and set off a Genius, tho' they can never give Perfection where that is wanting: But we seem, *Neander*, to justify our Principles by our Practice. It is reasonable we should now return to our Subject, from which we have been long wandering, as I have something to observe which hath a natural Connection with the Point we are discussing.

You must have remarked, I think, that the Poet himself was sensible of the Imperfections of his Plots, and of the Folly of the Multitude which he was obliged to comply with against his Knowledge; for he attempts in many Places to apologize for his Weakness, and reflects severely upon the Judgment of his Audience.* Sir *Philip Sidney* sometime before him had condemned the Ignorance and Faults of many Poets, and their notorious Violations of the Unities, in the De-

* Particularly in the Prologue, and Chorusses of *Henry* the 5th, and in the Prologue to *Henry* the 8th.

sign and Management of their Fable. As I have the Book at hand, you will permit me to read the Passage. “ You shall have *Asia*, “ says he, of the one Side, and *Afric* of the “ other; and so many other under King- “ doms, that the Player, when he comes in, “ must ever begin with telling you where he “ is, or else the Tale will not be conceived. “ Now you shall have three Ladies walk to “ gather Flowers, and then we must believe “ the Stage to be a Garden. By-and-by we “ hear News of a Ship-wreck in the same “ Place, then we are to blame if we accept “ it not for a Rock.—Now of Time they “ are much more liberal; for ordinary it is, “ that two young Princes fall in Love; “ after many Traverses she is got with Child, “ delivered of a fair Boy, he is lost, groweth “ a Man, falleth in Love, and is ready to get “ another Child; and all this in two Hours “ space, which how absurd it is in Sense, even “ Sense may imagine.”* If I might suppose, added *Eugenius*, that Sir *Philip*, in this Criticism, alluded to any particular Performance, it is probable that he hints at *Pericles, Prince of Tyre*, which abounds with many such palpable Absurdities; and is in the Number of those spurious Pieces, which are attributed to *Shakespeare*: If this Conjecture be admitted, it may be considered likewise as a Proof of that Play’s being none of his; but as I lay no great Stress upon the Thought, I shall not claim your Thanks for the Discovery.

* *Defence of Poesy*, p. 43. 3d. Vol. of his Works.

The next Instance of the Poet's Understanding and Art, is in forming the Characters and Manners. In this Field *Shakespeare* is confessedly invincible; for it is not easy to frame any Idea of a more comprehensive Mind, or of an exacter Knowledge of the World, than what he displays upon this Head. It is his singular Excellence to mark every Character in the strongest manner, with Sentiments peculiarly correspondent, and to maintain the Propriety of each in every Circumstance of Action. Even those which appear to be the most uniform, and of the same Complexion, will be found, upon a nearer View, to be totally and formally different. The Diversity of these is as great as that of his Comparisons and Similies; for in short he has no two alike; they are as distinct from each other, as one Man is from a second in real Life. The Diction also is proportionably varied, and adapted to the Rank and Circumstances of the Speaker. He every where discovers a perfect Intimacy with the antient poetic Story, which he always introduceth by the justest Application. Nor does he appear less knowing in Philosophy, History, Mechanics, and many other Branches of abstruser Learning. He seems, indeed, interrupted *Neander* with a Smile, to be acquainted with the several Kinds of Science to so great a Degree, that were all Arts to be lost, they might be recovered with as little Difficulty from the Plays of *Shakespeare*, as from the *Iliad* of *Homer*, or the *Georgics* of *Virgil*.

Your mentioning these antient Authors, replied *Eugenius*, reminds me of the Resemblance

blance which there is between the Plays of *Shakespeare*, and the Comedians and Satyrists of Antiquity ; as I apprehend the Difficulty of understanding both, commonly proceeds from the same Causes : An Allusion familiar enough to every Body at the time of writing, may be irretrievably lost ; and what Perplexity this must necessarily occasion, is extremely obvious. I am apt to imagine there is a great deal of concealed Satire in the Plays of our Author, and frequently in those Places where we least expect it. For it is evident, I think, that many Reflections of this kind, on the marvellous Performances of the Writers of that Age, and on the Humours and Opinions of the Times, are interspersed in Numbers of his Scenes. And as these have commonly little or no Connection with the Plot and Incidents, they receive their chief Grace and Beauty from the Characters who speak, or the Application they are put to. Hence is it that we often find his Clowns or Fools repeating Passages from Plays well known to the Audience of that Age, with a View to ridicule and expose them. And thus, as it were by a kind of Transmutation, what was originally Folly and Stupidity, becomes Wit and Humour by the Parody of *Shakespeare*.

This last Remark which you have made, returned *Neander*, confirms a Notion which I have long entertained of *Ben Jonson*, whom I conceive to be far the most obscure of any of our Dramatic Poets ; and I dare say you will heartily join with me in a Wish I have frequently made, that some Gentleman of
Learning

Learning would oblige the Public with a correct Edition of his Works, attended with explanatory Notes in their proper Places. Abundance of Allusions occur in his Writings, both to the Customs of his own Age, and to those of Antiquity; which being often very remote, darken the Sentiments to so great a degree, that we have as much Perplexity almost in reading him, as we meet with in *Aristophanes* or *Plautus*. *Terence* I am sure is infinitely easier, tho' a Man would not expect to see greater Difficulties in an Author of his own Country, who died but a Century ago, than in another who wrote in a foreign Language, and hath been dead near twenty times as long. These Difficulties, replied *Eugenius*, are owing in a great Measure to his Learning: He formed himself upon the antient Models, and hath copied as well their Manner as Expression. We have not, I confess, in *Shakespeare*, such direct and visible Traces of Antiquity; and for the same Reason we are free from that Obscurity, which this extravagant Affectation hath created in the other.

We have seen, *Neander*, he continued, what Methods were taken by the Poet to be severe upon his Adversaries, or to lash the prevailing Follies with an honest Indignation. And we may further observe that he made use of the same Occasions to pay a Compliment, or to ingratiate himself with more address in the Favour of his Friends and Patrons. It is easy to perceive with what a religious Veneration he constantly speaks of the Majesty of Kings; and to what Height he advanceth their Prerogative

rogative and Power. This, I suppose, was in some Measure the Effect of Complaisance, to inculcate on the People those high strained Notions of the regal Dignity in which King *James I.* had been educated, and which he endeavoured to persuade others into a Belief of by his own Writings. I shall instance in two Passages from *Shakespeare*, which may serve to confirm the Hint which I have made; the first of them is to be found in his Play of *Richard II.* and runs thus:

*Not all the Water in the rough rude Sea
Can wash the Balm from an anointed King:
The Breath of worldly Men cannot depose
The Deputy elected by the Lord.*

Act III. Sc. 2.

The Second which is full to the same Purpose occurs in *Hamlet*.

————— *Do not fear our Person:
There's such DIVINITY doth hedge a King,
That Treason can but peep to what it would,
Acts little of its Will.*

Act IV. Sc. 6.

If we look into other Poets of the same Age, we shall find the like Sentiments delivered in an equal Strain; and the following Passage will evince that *Beaumont* and *Fletcher* did not come much short of him in idolizing kingly Power:

King. *Draw not thy Sword, thou know'st I
cannot fear
A Subjects Hand.*

Amintor.

Amintor. _____ *There is*
 DIVINITY about you, that strikes dead
 My rising Passions.
 Maid's Trag. Act. III.

This Proceeding however of our Poet, returned *Neander*, is more easily excusable in him, if we consider how great a Mark of Esteem and Honour he received from King *James* himself, who is reported to have wrote, with his own Hand, an amicable Letter to Mr. *Shakespeare*; which Letter, tho' now lost, remained long in the Possession of Sir *William D'avenant*. By attending to these Circumstances, and others of the same Kind, pursued *Eugenius*, we may be enabled, perhaps, to form a Judgment at what Time several of his Plays were wrote. The Date, indeed, of some is already determined by many external Evidences; and the internal ones of others may support us in a probable Conjecture of the Time of their first Appearance on the Stage.

As it is evident from what hath been said, that *Shakespeare* framed the Sentiments of his Plays in Conformity to the Notions then in vogue, and made his Kings and Counsellors speak the Language of the Court; so he drew Descriptions and Images from the Entertainments most in use, and borrowed Metaphors from the Diversions practised by Men of Birth and Quality. This lets us into the Reason why we have such frequent mention of Hawking, Hunting, Archery, and the like. Falcony in particular was a favourite Diversion of that Age; and the Poet seems equally fond

to illustrate his Thoughts by Allusions to that before the rest. A Passage in *Otello* is composed of Metaphors, which are all entirely so many Terms in Hawking :

————— *If I prove her Haggard,*
Tho' that her Jesses were my dear Heart-strings,
I'd whistle her off, and let her down the Wind
To prey at Fortune. Act III. Sc. 6.

He discovers himself in these Lines a perfect Master of the Sport, as indeed he always does of every thing which he occasionally introduces in a Play : And every thing, added *Neander*, which he takes upon him to describe, appears to receive, in my Judgment, an uncommon Lustre and Polish ; and to be endued with more delicate and softer *Traits* of Beauty, than I often find in the Things themselves. Every Description is a capital Piece of Painting ; and sometimes even a single Line contains almost the Beauties of a whole Landscape. Thus you may observe, resumed *Eugenius*, that he is equally excellent in his Imagery of hunting ; for which I might appeal to so inimitable a Description of a Pack of Hounds, that there is scarce a Country 'Squire in the Nation, who hath heard of the Name of *Shakespeare*, but can repeat it entirely by Heart. The Place which I refer to, is to be found in the *Midsummer Night's Dream*, Act IV. Sc. 2. and we may add to it the following one from *Titus Andronicus*.

Tamora. *The Birds chaunt Melody on every Bush,
 The Snake lies rolled in the chearful Sun,
 The green Leaves quiver with the cooling Wind,
 And make a chequer'd Shadow on the Ground :*
*Under their sweet Shade, Aaron, let us sit,
 And whilst the babbling Echo mocks the Hounds,
 Replying shrilly to the well-tun'd Horns,
 As if a double Hunt were heard at once,
 Let us sit down, and mark their yelling Noise.*

Act II. Sc. 3.

The Lines which you have quoted, interposed *Neander*, are taken, I perceive, from a Performance very unequal in itself; it was despised by the Contemporaries of the Poet, and is conceived upon the Whole, not to have been wrote by him. The Absurdity and Confusion of the Plot, returned *Eugenius*, together with the Meanness of many Parts in this Play, and the Contempt which *Ben Johnson* openly expressed of it, when *Shakespeare* was yet living, are good Reasons to suppose that all of it did not come from him. Yet the above-mentioned Verses, which were wrote by the most lively Imagination, and others which might be easily produced, are, I think, a sufficient Evidence that they could possibly proceed from no other Hand than his. The Vices of the swelling or low Speeches, are redeemed by the Virtues of those which are more natural and simple: It may probably be his first Performance in the dramatic Way, because we are certain it was in Being when the Poet was arrived but to the 25th Year of his Age. The distinguishing Parts of the Play are intirely descriptive, and might, perhaps, be the ruder Essays of

that amazing Genius which could pervade all Nature with a Glance, and to whom nothing within the Limits of this Universe appeared to be unknown : Or if we allow it to be only fitted up for the Stage by him with the Addition of these Passages ; I fancy it must have been prepared sometime at least before the Death of Queen *Elizabeth*. I found my Conjecture on those Lines of it, which relate to Hunting, as I imagine that Incident might have been introduced for the following Reason. We are informed, that Mr. *Richard Edwards*, who, in the Beginning of that Reign, was one of the Gentlemen of her Majesty's Chapel, had a Comedy called *Palamon and Arcite* represented before her at *Oxford* ; in which the Cry of a Pack of Hounds was so naturally imitated, that the Queen and Audience were extremely delighted with it.* This Circumstance might raise the Emulation of succeeding Poets, most of whom wrote only to the Eyes and Ears ; and excite in them a Desire to obtain the Favour of the Queen by a Repetition or Improvement of the same agreeable Artifice. You seem, *Eugenius*, returned *Neander*, to adjudge this Play to *Shakespeare*, and suppose either the Whole, or the Passages inserted, to be his first Compositions ; because such florid and gay Descriptions are the natural Result of a youthful and warm Imagination. I might observe the same in the most poetical and lively Parts of *Romeo and Juliet*, which was brought upon the Stage when the Poet was about 33 Years old. I cannot omit intimating, that the generality of the Verses in

* *Wood's Athenæ Oxoniens.*

Titus Andronicus are remarkably easy and flowing; and that there are as many Allusions in it to the Customs, History, and Events of Antiquity, as in any other of his Plays whatsoever. Take it however, resumed *Eugenius*, for all in all, I perceive no great Reason why we should interest ourselves in its Defence; and it may be thought sufficiently honoured with the little Share of Reputation it possesseth, from the Supposition only of its being wrote by *Shakespeare*.

The next Particular which demands your Notice, as it was undoubtedly designed by the Poet, who is followed in it both by *Johnson* and *Fletcher*, is the Censure and Ridicule he hath expressed on the senseless Custom of Duelling. This very much prevailed in those Days; and was reduced to a Science, necessary to be understood, by all Gentlemen of Honour, in the Time of King *James I.* There is a remarkable Hint of it in *Romeo and Juliet*, which being one of his first Plays, it is probable that this Practice was then common, tho' not so notorious as it grew to be afterwards. For thus *Mercutio* ridicules it in his Character of *Tybalt*; " Oh, he is the couragious Captain
 " of Compliments; he fights as you sing
 " Prick-songs: Keeps Time, Distance, and
 " Proportion; rests his Minum, one, two,
 " and the third in your Bosom. The very
 " Butcher of a Silk Button, a Duellist, a Du-
 " ellist, &c." And the frivolous Occasion of their Quarrels is described with the same satirical Humour, *Mercut.* " Nay, an there were
 " two such, we should have none shortly, for
 " one

“ one would kill the other : Thou ! why thou
 “ wilt quarrel with a Man that hath a Hair
 “ more, or a Hair less in his Beard than thou
 “ hast, &c.” Act III. Sc. 1. And again, in
Timon of Athens he thus shews his Indignation
 against it.

*Your Words have took such Pains, as if they labour'd
 To bring Man-slaughter into form, and set quarrelling
 Upon the Head of Valour, which indeed
 Is Valour misbegot, and came into the World
 When Sects and Factions were but newly born.*

Act III. Sc. 6.

These Lines are an open Declaration against the Humour of Duelling ; and a perfect Image of the Times in which so barbarous a Practice had its rise. I must add to these Instances one more ; it is expressive of the whole Form and Ceremony observed upon such Occasions, and precisely regulates the several Degrees and Measures of a Quarrel. It occurs in the Sixth Scene of the last Act of *As you Like it* ; and makes the Conversation between *Jaques* and the *Clown*. The Whole is an admirable Scene of Humour and Satire, but the last Speech is more particularly diverting. *Clown*. “ O Sir,
 “ we quarrel in print by the Book, as you
 “ have Books for good Manners. I will name
 “ you the Degrees, &c.” And if we look into any of *Ben Johnson's* Comedies, we shall be further convinced how prevalent this Humour was, from that Eagerness which his Cullies discover to be instructed in the Art ; and the Precepts which his Bully-Captains lay down in their Lessons to their Pupils. This

is marked with great Perspicuity in the Characters of *Stephen, Matthew, and Capt. Bobadill*, in *Every Man in his Humour*. And it is *Sogliardo's* Account of his Friend, Cavalier *Shift*, "That he manages a Quarrel the best that ever you saw, for Terms and Circumstances."* To the same Purpose *Subtle*, in the *Alchemist*, promises to give *Kastrill* the most ample Directions in the Science :

*I'll have you to my Chamber of Demonstrations,
Where I'll shew you both the Grammar and Logic,
And Rethoric of Quarrelling : My whole Method
Drawn out in Tables ; and my Instrument,
That hath the several Scales upon't, shall make you
Able to quarrel at a Straw's Breadth by Moon-light.*

ACT IV. Sc. 2.

And again, in *Fletcher's King and no King*, the Ridicule is admirably maintained in the Character of *Bessus* ; who being engaged to two Hundred and twelve, protested he could not fight above three Combats a Day. And his Observations upon the Form of the Challenges are incomparably humourous. " If, " says he, they would find me Challenges thus " thick, as long as I lived, I would have no " other Living : I can make seven Shillings a " Day of the Paper to the Grocers : Yet I " learn nothing by all these but a little Skill " in comparing of Stiles. I do find evidently, " that there is some one Scrivener in this " Town that has a great Hand in writing of " Challenges, for they are all of a Cut, and " six of them in a Hand ; and they all end,

* *Every Man out of his Humour*, Act IV. Sc. 6.

" my

“ my Reputation is dear to me, and I must
 “ require Satisfaction.” *Act* III. If this last
 Remark, which you have pointed out, inter-
 posed *Neander*, stood in need of any Confirmation,
 I would beg Leave to corroborate it by
 a Speech of my Lord *Bacon*. I observe you
 have his Works in your Collection, and I will
 take the Liberty to read you an Extract or two
 from it, as it was made expressly upon this
 Subject of Duelling. “ I thought, says he,
 “ to lose no Time in a Mischief that groweth
 “ every Day ; and besides it passes not amiss,
 “ sometimes in Government, that the greater
 “ Sort be admonished by an Example made
 “ in the Meaner, and the Dog to be beaten
 “ before the Lyon. Nay, I should think, my
 “ Lords, that Men of Birth and Quality will
 “ leave the Practice when it begins to be vili-
 “ fied, and come so low as to *Barber-Surgeons*,
 “ and *Butchers*, and such base mechanical
 “ Persons.—This Offence expressly gives
 “ the Law an Affront, as if there were two
 “ Laws ; one a kind of *Gown Law*, and the
 “ other a Law of *Reputation*, as they term it.
 “ So that *Paul’s* and *Westminster*, the Pulpit
 “ and the Courts of Justice, must give Place
 “ to the Law, (as the King speaketh in his
 “ Proclamation) of *Ordinary* Tables, and such
 “ reverend Assemblies : The Year-Books and
 “ Statute-Books must give Place to some
 “ *French* and *Italian* Pamphlets, which han-
 “ dle the Doctrine of Duels ; which if they be
 “ in the Right, *transeamus ad Illa*, let us re-
 “ ceive them, and not keep the People in
 “ Distraction between two Laws*.”

* Charge against Duels in the Star Chamber, 4 Vol. of his Works, p. 298.

I find, added *Eugenius*, that his Lordship and the Poet both concur in assigning the same Cause for so unnatural a Custom. It proceeded from the Inclination remarkable in the *English*, to transplant the Follies and Vices of those Countries they were used to visit for Improvement; and these coming always into a kindly Soil, thrived with a wonderful Increase. *Italy* was at this time the School of Gentility and Manners; and our travelled Sparks continually returned home infected with strange Customs, which met with a very quick Reception among the rest of their Countrymen. This is intimated to us by *Shakespeare* in several Places, who blames their Degeneracy in that respect, and their perpetual listening to

*Report of Fashions in proud Italy ;
Whose Manners still our tardy apish Nation,
Limps after in base awkward Imitation.*

RICH. II. ACT II. SC. I.

What Airs they commonly affected upon finishing their *Tours*, we may collect from the Passage I am now going to mention. “ Fare-
“ well, Monsieur Traveller; look you heed,
“ and wear strange Suits; disable all the Be-
“ nefits of your own Country; *be out of love*
“ *with your Nativity, and almost chide God for*
“ *making you that Countenance you are, or I*
“ will scarce think you have swam in a Gon-
“ dola *.” Was I disposed, replied *Neander*,
to refine upon this Quotation, I might venture
to affirm, that the Poet was particularly cen-
suring that Libertinism of Opinion which his

* *As you like it*, Act IV. Scene 2.

Countrymen contracted of their *Italian* Pedagogues. The Thought is plainly atheistical, and a kind of Libel against Providence; exactly of the same Stamp with those which *Vanni* expresses in several Places of his Treatise *de admirandis Naturæ, &c.* I can give you a very remarkable Example, if my Memory does not refuse me its Assistance. *St. Paul*, he says, having bestowed on Marriage the Name of a Sacrament, and exhorted Husbands to love their Wives, as *Christ* hath loved his Church; married Persons, in Consequence of this Precept, form too pure and spiritual an Idea of the Nuptial Bed. That as they acquit themselves of the Conjugal Duties only from a Principle of Religion, their Children become heavy and stupid, and that by Means of the Imagination of their Parents; in the same manner as we see Infants born with exterior Marks, which are attributed to the Fancy and Imagination of the Mother. He laments it as a Misfortune that he was the Issue of lawful Wedlock; supposing that his Father did not beget him with that Gust and Ardour which attends an illegitimate Concurrence: Yet he comforts himself, that his Mother was in the Bloom and Vigour of her Youth when he was born, tho' his Father was seventy Years old. And he imputes to those Circumstances all the good Qualities both of Mind and Body, which his Vanity suggested he was Master of. “ *Quod si excelsus nunc mihi est animus*
 “ *grata forma, corpusque paucis obnoxium in-*
 “ *firmitatibus, inde evenit quod Pater meus et si*
 “ *senex, blandus tamen atque hilaris erat;*
 “ *ejusque ob senium frigescentia membra (irri-*
 “ *dent*

“ dent philosophi hæc Christianorum con-
 “ nubia) adolescentula uxor complexu fove-
 “ bat. Quin imo moderate vino concalesfac-
 “ tus, ad Veneris comœdiam peragendam se
 “ accinxit, amœnissimo illo anni tempore quo
 “ se omnes naturæ vires exerunt *.”

There is likewise another Folly, returned *Eugenius*, proceeding from the same Source; this is the frequent use of many finical and dainty Oaths, which the choice Spirits of that Age distinguished themselves by, as those of the present by their Blasphemy and Prophaneness. *Shakespeare*, I think, insinuates as much, when *Rosalind* questions the Clown, who swore by his *Honour*, where he learned that Oath, who tells her of a certain Knight who used to swear so; and though he swore falsely, yet was he not forsworn, *Hotspur* indeed, more agreeably to his Character, would have his Lady, who had protested *in good sooth*, to leave those Terms, and swear in the true military manner,

- Sware me, Kate, like a Lady as thou art,
 A good Mouth-filling Oath.

First Part Hen. IV. Act III. Sc. 3.

For as a Soldier, he was equally full of strange Oaths, and sudden and quick in Quarrel. The same Humour is described with great Life in almost every Comedy of *Ben Johnson's*; and it is his Character of one Person, that the Oaths

* *Dialog. de Arcanis Naturæ*, p. 321, 322, & 354,
 355.

which he vomits at one Supper, would maintain a Town of Garrison in good swearing a Twelvemonth.

To this we may join that other Privilege of a Traveller, twin-born with swearing; which is, a happy Talent of lying; familiar enough to those Men of Fire, who looked on every one graver than themselves, as their *Whetstone*. This you may remember is a proverbial Term, denoting an Excitement to lying, or a Subject that gave a Man the Opportunity of breaking a Jest upon another. And thus *Shakespeare* makes *Celia* reply to *Rosalind* upon the Entry of the Clown, "Fortune hath sent this natural
 " for our *Whetstone*; for always the Dulness
 " of the Fool is the *Whetstone* of the Wits." And *Johnson* alluding to the same, when he draws the Character of *Amorphus*, says, "He
 " will lie cheaper than any Beggar, and
 " louder than most Clocks; for which he is
 " right properly accommodated to the *Whet-*
 " *stone* his Page."

I observed in the Beginning of our Conversation, pursued *Eugenius*, that many Passages are discovered in the Poet to be designed with a double Intention. They are proper and consistent, if considered as natural in the Character where they are used; and have likewise the Force of a strong and well wrote Satire upon particular Affairs or Persons remarkable at the time of their Appearance. Of this kind is the counterfeited Madness of *Edgar* in the Tragedy of *Lear*; whose wild, grotesque, and
 incoherent

incoherent Sentiments, are intirely such as we should conceive a Lunatic of that Turn would utter: And they are further designed to ridicule an Imposture discovered about that time, in which the several Fiends mentioned by the Poet were raised up to carry on the Cheat. And, perhaps, the Character of the Fool is not altogether free from particular Satire and Reflection; as where he says, I will speak a *Prophecy* or two before I go. He may hint at certain Forgeries of that kind which were newly coined by the *Papists*; for the Jesuits of that Age were able Conjurers and Seers, and had Oracles upon every Occasion ready cut and dry, tho' they met with the Fate of their Devils, and became the Sport of the Populace, and Entertainment of the Stage. I have seen a Book relating to this Subject, intituled, *Admirable and notable Prophecies uttered by twenty-four Roman Catholics*, by one *James Maxwell*, printed in 1615, the Year before our Poet died †.

More

† It may not be impertinent to observe, that the Conclusion of the second Prophecy, is an undoubted Ridicule upon the manner in which those Forgeries were uttered; and, in particular, upon the Prophecies which were put out under the Name of *Merlin*.

*Then shall the Realm of Albion
Come to great Confusion.*

“ This Prophecy *Merlin* shall make; for I do live before his Time.” Act II. Sc. 3.

Bishop *Hall* in his *Virgidemiarum* alludes to the same Practice, and gives us a Prophecy which seems in a great measure accomplished.

More Examples of the same nature might be easily alledged, but I shall chuse to proceed to those which are a Sneer upon his Fellow-Writers. In the *Midsummer Night's Dream*, you may recollect that we are presented with the lamentable Comedy of *Pyramus* and *Thisbe*; and though the Fustian and Blunders of it may seem well enough to agree with the Capacities of the Actors, I rather imagine that many of the Lines are either taken from some Poets of those Days, or wrote in Imitation of their Style. The Productions of the Writers in the Reign of Queen *Elizabeth*, were miserably over-run with unnatural and far-fetched Sentiments, which was owing to a servile Fondness for the *Italian* Authors, and the foolish Imitation of their Thoughts and Manner; yet I must own at the same time, there flourished many excellent Models for a truer and better Taste in Composition. What contributed not a little to corrupt the Judgment of the Age, were the Plays and Romances of *Lilly*. These were a perfect Magazine of Affectation and Conceit. He was at the Head of all the *Beaux Esprits*, followed by the Gentlemen

*Lo the long Date of these expired Days,
Which the inspired Merlin's Word forefays;
When Dunghill Peasants shall be dight as Kings,
Then one Confusion another brings.*

L. III. Sat. 1.

As I shall have Occasion to mention this very uncommon Performance of Bishop *Hall* in another place, the Reader may expect to find a more particular Account of it there.

Sonnetteers

Sonnetteers, and easy Writers of every Denomination. Among the several Tricks practised by the greater Part of these Poets we may observe that a continual *Alliteration* runs through the Verses of them all, which was often carried to the highest Pitch of Affectation. This is very evident from many of the Tragedies, and Translations of the *Latin* Classics which were made in those Times; and *Shakespeare*, together with the rest of the more judicious Critics, appears to ridicule it by these following Lines in the Play last mentioned.

*Whereat with Blade, with bloody blameful Blade
He bravely broach'd his boiling bloody Breast.*

I question, returned *Neander*, smiling, if the great Admirer of the *most excellent Erythræus*,* would easily forgive so insolent an Attack upon one of his favourite Arts of Verse; which he has asserted to compose in a great measure the Music and Harmony of Poetry. The proper and due Use of it, replied *Eugenius*, adds undoubtedly much Delicacy and Sweetness to a Poem; but this perpetual Repetition of the same Letter, is a sort of childish Diversion; and if the Merit of a Piece consisted in that alone, many a great Author would be obliged to change Places with his Inferior; the *Plaudite porcelli porcorum pigra Propago* † would

* See *Letters on Poetical Translations, and on Milton's and Virgil's Arts of Verse.*

† This is the first Line of a Latin Poem intitled, *Pugna Porcorum*, consisting of about 350 Verses, every Word of which begins with the Letter *P*.

stand a good Chance to be equalled with the *Aeneid* *.

I could

* If it should not be agreed, that *Shakespeare* intended to ridicule this affected Alliteration in the Verses above cited, it will be readily acknowledged, I believe, that he purposely designed it in what follows :

“ *Hol.* Sir *Nathaniel*, will you hear an extemporal Epitaph on the Death of the Deer? And to humour the Ignorant, I have called the Deer the Princesses killed, a Pricket.

“ *Nath.* *Perge*, good Master *Holofernes*, *perge*; so it shall please you to abrogate Scurrility.

“ *Hol.* I will something affect the Letter, for it argues Facility.”

“ The praiseful Princesses pierc'd and prickt,

“ A pretty pleasing Pricket, &c.

Love's Lab. lost, Act IV. Sc. 2.

This Excess of Fondness for the *Italian* Poets, is taken notice of by other Writers in the same Age. Sir *Philip Sidney* has expos'd it with some Satire, in his *Astrophel* and *Stella*.

“ You that do Dictionary's Method bring

“ Into your Rhymes, running in rattling Rows;

“ You, that poor *Petrarch's* long deceased Woes

“ With new-born Sigs, and densen'd Wit do sing.

Stanz. XV.

Where we may remark, that this conceited Affectation of the Letter is likewise censured by him, not without Reason; and *Bishop Hall* has the following Comparison, taken from this reigning Practice:

“ Or an, Hos Ego, from old *Petrarch's* Spright

“ Unto a Plagiarië Sonnet-wright L. IV. Sat. 2,

And

I could never bring myself to submit to the
Drudgery of going through many of our an-
cient

And ridiculing a sorry Poet, under the Name of *Labeo*, he
refers again to the common Custom of the Tribe :

“ He can implore the Heathen Deities,
“ To guide his bold and busy Enterprize ;
“ Or filch whole Pages at a Clap for Need
“ From honest Petrarch, clad in English Weed.
“ While big But Oh’s each Stanza can begin,
“ Whose Trunke and Tayle sluttish, and hartlesse bin.
L. VI. Sat. 1.

Having promised the Reader a more particular Character
of these Satires above, I take this Opportunity of being
as good as my Word with him, and of introducing him
to a more general Acquaintance with one of the most curi-
ous Pieces of our *English* Poetry. It is intitled, “*Virgide-*
“ *miarum*, Six Bookes. First three Bookes of Toothles
“ Satyres,

1. Poeticall.
2. Academicall.
3. Morall.

London, printed by *Thomas Creede*, for *Robert Dexter*, 1597.”

The second Part was published the Year after, with this
Title, “*Virgidemiarum*, The three last Bookes of byting
Satyres.”

Imprinted at *London*, by *Richard Bradocke* for *Robert
Dexter*, at the Signe of the brazen Serpent in *Paules Church
Yarde*, 1598.

Bishop Hall was born in 1574, and, publishing these
Satires twenty-three Years after, was, as he himself asserts,
in the Prologue, the first Satyrift in the *English* Language :

*In the first Adventure with fool-hardy Might
To tread the Steps of perilous Despight ;
I first adventure, follow me who list,
And be the second English Satyrift.*

cient Plays, or, in all Probability, I might trace in *Shakespeare* several Parodies upon them;

And if we consider the Difficulty of introducing so nice a Poem as Satire into a Nation, we must allow it required the Assistance of no common and ordinary Genius. The *Italians* had their *Ariosto*, and the *French* their *Regnier*, who might have served him as Models for Imitation; but he copies after the Antients, and chiefly *Juvenal* and *Perfius*; tho' he wants not many Strokes of Elegance and Delicacy, which shew him perfectly acquainted with the manner of *Horace*. Among the several Discouragements which attended his Attempt in that kind, he mentions one peculiar to the Language and Nature of the *English* Versification, which would appear in the Translation of one of *Perfius*'s Satires: "The Difficulty and Dissonance whereof," says he, shall make good my Assertion; besides the plain Experience thereof in the Satires of *Ariosto*; save which, "and one base *French* Satire, I could never attain the View of any for my Direction." Yet we may pay him almost the same Compliment which was given of old to *Homer* and *Archilochus*: For the Improvements which have been made by succeeding Poets, bear no manner of Proportion to the Distance of Time between him and them. The Verses of Bishop *Hall* are in general extremely musical and flowing, and are greatly preferable to Dr. *Donne*'s, as being of a much smoother Cadence; neither shall we find him deficient, if compared with his Successor, in Point of Thought and Wit; and to exceed him with respect to his Characters, which are more numerous, and wrought up with greater Art and Strength of Colouring. Many of his Lines would do Honour to the most ingenious of our modern Poets; and some of them have thought it worth their Labour to imitate him, especially Mr. *Oldham*. Bishop *Hall* was not only our first Satirist, but was the first who brought epistolary Writing to the View of the Public; which was common in that Age to other Parts of *Europe*, but not practised in *England*, till he published his own Epistles. It may be proper to take Notice, that the *Virgidemiarum* are not printed with his other Writings; and that all Account of them is omitted by him, thro' his extreme Modesty, in the Specialties of his Life, prefixed to the 3d Vol. of his Works in Folio. I cannot forbear mentioning

them ; since the Beauty of some whole Characters is chiefly owing to that Design. What can

a *Latin* Book of his, equally valuable and forgotten, called *Mundus alter & idem* ; where under a pretended Description of the *Terra Australis*, he gives us a very ingenious Satire on the Vices and Follies of Mankind. To satisfy the Curiosity of the Reader, I have transcribed a Character from the *Virgidemiarum*, which will give him a better Idea of the Whole, than any thing I can say in its Commendation.

But who hath seen the Lambs of *Tarentine*,
 May guess what *Gallio* his Manners been :
 All soft as is the falling Thistle-downe,
 Soft as the fummy Ball, or *Morrian's* Crowne.
 Now *Gallio*, 'gins thy youthly Heate to reigne
 In every vigorous Limme, and swelling Veine ;
 Time bids thee raise thine hedstrong Thoughts on highe
 To Valour, and adventrous Chivalrie ;
 Paune thou no Glove for Challenge of the Deed,
 Nor make thy *Quintaine* other's armed Head ;
 T' enrich the waiting Herald with thy Shame,
 And make thy Losse the scornful Scaffold's Game.
 Wars ! God forefend : Nay, God defend from War,
 Soon are Sons spent, that not soon reared are :
Gallio may pull me Roses 'ere they fall,
 Or in his Net entrap the Tennis-ball :
 Or tend his Spar-hawk mantling in her Mew,
 Or yelping Beagles busy Heeles persue ;
 Or watch a sinking Cork upon the Shore,
 Or halter Finches thro' a privy Door :
 Or list he spend the Time in sportful Game,
 In daily courting of his lovely Dame :
 Hang on her Lips, melt in her wanton Eye,
 Dance in her Hand, joy in her Jollity :
 Here's little Peril, and much lesser Paine,
 So timely Hymen doe the rest restraine ;
 Hy wanton *Gallio*, and wed betime,
 Why should'st thou loose the Pleasures of thy Prime ?

can be more fatirically contrived, if we consider it in this View, than the Character of *Pistol*; in whom the Rants and Bombast, either taken or imitated from other Plays, are extremely natural and proper? And *Ben Johnson* introduces in his *Poetaster* some Speeches exactly of the same Stamp with many of *Pistol's* Exclamations :

*Why then lament therefore : Damned be thy Guts
Unto King Pluto's Hell, and princely Erebus.*

Act III. Sc. 4.

There is likewise another Wight of *Falstaff's* cashiered Retinue, the facetious Corporal *Nym*; who recommends himself to our Notice by his Familiarity with a single Word; this he brings into play upon every Turn. *For that's the HUMOUR of it.* The whole Part, I think, seems to be formed with an Intention to expose the Abuse of the Word *Humour*; and as *Johnson* says,

——— *Could not but arrive most acceptable
Chiefly to such, as had the Happiness
Daily to see how the poor innocent Word
Was rack'd and tortur'd.*

Every Man out of his Humour.

See'st thou the Rose-leaves fall ungathered?
Then hy thee, wanton *Gallio*, to wed.

Virg. L. IV. Sat. 4.

I should apologize for the Length of this Note, if I did not think the Subject a sufficient Recompence for the Trouble of reading it.

for

for he has himself remarked upon this unmeaning Disposition,

————— *When if an Idiot
Had but an apish or fantastic Strain
It was his Humour.*

ibid.

and he has a critical Account both of its primary and metaphorical Acceptation,

*To give those ignorant well spoken Days,
Some Taste of their Abuse of this Word Humour.*

For even honest *Cob*, the Water-bearer, was well versed in the Gallantry of the Times, as he gives us to understand in the following Speech.

“ *Cob*. Nay, I have my Rheum, and I
“ can be angry as well as another, Sir.

“ *Cash*. Thy Rheum *Cob*? thy Humour,
“ thy Humour, thou mistak’st.

“ *Cob*. Humour? Mack, I think it be so
“ indeed, what is that Humour? Some rare
“ thing I warrant.

“ *Cash*. Marry, I’ll tell thee, *Cob*, It is a
“ Gentleman-like Monster, bred in the special
“ Gallantry of our time by Affectation, and
“ fed by Folly.

“ *Cob*. How, must it be fed?

“ *Cash*. Oh, ay; Humour is nothing if it
“ be not fed. Did’st thou never hear that?

“ It’s a common Phrase, feed my Humour.

Every Man in his Humour. Act III. Sc. 4.

As

As we are upon this Head, I must take Notice of a Play, mentioned by both Authors, which wanted not its Favourers among the Admirers of Jingle and Conceit; and was the common Butt of the more judicious Writers. The Piece I mean is the *Spanish Tragedy*, or *Hieronymo is mad again*. In *Ben Johnson's Every Man in his Humour*, (Act I. Sc. 5.) we have it sneered by a Quotation of some Lines from it. “ What new Book have you there? says *Bobadill* to *Matthew*: What! *Go by, Hieronymo!* “ *Matt.* Ay, did you ever see it acted? Is it “ not well penn'd? *Bob.* Well penn'd? I “ would fain see all the Poets of these Times “ pen such another Play as that was. They’ll “ prate and swagger, and keep a Stir of Art “ and Devices, when, as I am a Gentleman, “ read ’em, they are the most shallow, pitiful, “ barren Fellows that live upon the Face of “ the Earth.” After this, *Matthew* begins to repeat a Speech of *Hieronymo's* from the Third Act, abounding with the most jejune and unnatural Turns upon the Word; and concludes it at last, to be excellent, and simply the best that ever was heard.* Again, in the Induction to *Cynthia's Revels*, this Account is given of it. “ Another, whom it hath pleased Nature to “ furnish

* The same Passage which *Johnson* ridicules, is parodied in the Comedy of *Albumazar*, by this Speech of *Trincalo's*.

O Lips, no Lips, but Leaves besmear'd with Mel-dew!

O Dew, no Dew, but Drops of Honey-Combs!

O Combs, no Combs, but Fountains full of Tears!

O Tears, no Tears, but —————

Act II. Sc. 1.

And

“ furnish with more Beard than Brain,
 “ prunes his Mustaccio, lips, and with some
 “ Score of affected Oaths, swears down all
 “ that sits about him, that the old *Hieronymo*
 “ as it was first acted, was the only best and ju-
 “ diciously penn’d Play in *Europe*.” *Shakes-*
peare in his Induction to the *Taming of the*
Shrew, puts a Gird at it in the Mouth of the
 drunken Tinker, who is squabbling with his
 Hostess; *Go by, Hieronymo; go to thy cold Bed,*
and warm thee. To understand this the better,
 you should be informed that it alludes to two
 particular Passages in the Play: The first is,
 where *Hieronymo* alarmed with the Murder of
 his Son at Night, which proves at last the Cause
 of his Madnes, comes upon the Stage in his
 Shirt, and begins thus:

What Out-cry calls me from my naked Bed,
And chills my throbbing Heart with trembling
Fear,

Which never Danger yet could daunt before?

Act II.

The

And the Satire upon Duelling is preserved in the same
 Play with great Humour.

Trinc. *Say, understand'st thou well nice Points of Duel?*
Art born of gentle Blood, and pure Descent? &c.

Act IV. Sc. 7.

From all this we may collect that the *English* Drama,
 at that Time, was a kind of Medium between the ancient
 and middle Comedy of the *Greeks*; and participated in
 some measure of both. And we may observe the Stage
 acted to its proper End, in exposing Folly of all Kinds,
 and in the Support of Wit and Virtue.

The other is, when *Hieronimo*, going to petition the King for Justice on the Murderers, and he asking, *Who is he that interrupts our Business?* returns this Answer: *Not I; Hieronimo, beware, go by, go by.* It is not easy to determine, how so undeserving a Piece could possibly succeed in the public Favour; but I am sure, that it richly Merits every Lash that is bestowed upon it; for it is little else but a continued String of Quibbles and Conceits, even in the most passionate and affecting Parts. There are indeed about six good Lines, describing the time of an Assignment appointed by two Lovers, which are tender and natural enough:

*Our Hour shall be when Vesper 'gins to rise,
That summons home distressed Travellers:
There none shall bear us, but the harmless Birds;
Haply the gentle Nightingale
Shall carrol us asleep e'er we beware,
And singing with the Prickle at her Breast,
Tell our Delight, and sportful Dalliance.*

ACT II.

The Author has had the Happiness to be at this Time unknown, the Remembrance of him having perished with himself; yet though his Name is saved, his Work will continue to suffer Life with perpetual Infamy.

This Practice, interposed *Neander*, of censuring the Compositions of each other upon the Stage, seems to have been not infrequent among the Poets of those Days. They are directly

rectly censured by a sound and severe Judgment, or condemn'd ironically by the Admiration of Clowns and Fools, or the Commendation of such, whose Praise is only Scandal in disguise; and, if I mistake not, *Eugenius*, *Shakespeare* himself did not escape untouched, but was attacked with the same Weapons he had successfully made use of against others. Your Observation, returned *Eugenius*, is not to be denied; nor will I conceal from you two Instances out of *Beaumont* and *Fletcher*. In the *Knicht of the Burning Pestle*, the *Rehearsal* of that Age, the Citizen's Wife bids her Prentice *Ralph* speak a huffing Part, who immediately throws out,

*By Heav'n methinks it were an easy Leap
To pluck bright Honour from the pale-fac'd
Moon, &c.*

which is a Speech of *Hotspur's* in the First Part of *Henry the Fourth*; and so likewise in the *Scornful Lady*, *Welford* asks Sir *Roger* the Curate, "But shall we see these Gentlemomen
" To-night? *Rog.* Have Patience, Sir, until our
" Fellow *Nicholas* be deceased, that is asleep.
" For so the Word is taken; to sleep, to die;
" to die, to sleep; a very Figure, Sir." And afterwards: "Not till the Man be in his Bed,
" his Grave; his Grave, his Bed: The very
" same again, Sir." This, I perceive, replied *Neander*, is levelled at the Soliloquy of *Hamlet*; but in order to make the Ridicule more striking, he has given the Words a wrong Turn. However, that ringing such Changes upon

Words was not then uncommon, we may gather from a Part of that very Play, where *Polonius* is made to express himself in the same Trope.

Polon. *Madam, I swear I use no Art at all.
That he is mad, 'tis true; 'tis true 'tis pity,
And pity 'tis, 'tis true: A foolish Figure,
But farewell it.*

Shakespeare, we see then, was fully sensible, how insipid and foolish such Affectation was; and it is not very likely that after he had deservedly laughed at it, he would immediately guilty of it himself.

I agree with you, pursued *Eugenius*, that *Fletcher* hath misrepresented the Sentiment of *Shakespeare*; neither is it very probable that the Poet, who appears from other Passages to be an admirable Critic both of Propriety of Thought and Style, would commit a Fault in the same Breath almost in which he had condemned it. But these Particulars which we have been now inquiring into, *Neander*, will hardly be allowed, I fear, as competent Evidences for the Learning of *Shakespeare*, especially in the Sense that Word is commonly understood. They may be considered, I believe, however, as Instances of his *Domestic Knowledge*, which prove him to have a complete Intelligence of all home Affairs. How extensive his *Foreign Correspondence* was, we shall proceed to inquire in the next Place; and very possibly in the Course of our Remarks, we may be

be able to produce some Passages that have a manifest Conformity to others in the ancient Classics.

I own indeed that two Writers of Genius and Judgment, may easily fall into a Sameness of thinking upon similar Subjects; and a certain Antient, who is called *Aretades*, composed a Treatise, which is now lost, intitled, *Περὶ συνεπιπλοσεως*, or on the Coincidence of Sentiment in different Authors. Mr. *Menage* likewise in his Remarks on *Malberbe's* Paraphrase of the 145th Psalm, hath put together several Passages from various Writers, in which the same Thought is observed to occur, delivered in very near the same Words: And he adds withal, how little Suspicion there was of their copying from one another. But *Menage* wrote that Note, I fancy, chiefly with an Eye to his own Reputation, since Instances of that nature may serve in some Measure to weaken, if they do not intirely destroy the Reproach of Plagiarism; of which Mr. *Menage* was frequently accused, and perhaps not very unjustly, by several of his Countrymen *. So that after all, when the Likeness is very striking, an impartial Judge may reasonable suspect, that they cannot be both Originals.

Before you enter, interposed *Neander*, upon this Part of your Inquiry, give me leave to propose to you the Correction of an Error, which hath continued unmolested in all the Editions I have yet seen. It is one of the

* See *Ouvres mêlées de M. Chevreau*, p. 104, & seq.

Verfes of the *Cuckow-Song*, which gave fo much Pleafure to the Town, and was in every Body's Mouth about feven Years ago. The whole of it runs thus,

*When Daifies pied, and Violets blue,
And Lady-smocks all Silver white,
And Cuckow-buds of yellow hue,
Do paint the Meadows with Delight ;
The Cuckow then on every Tree, &c.*

Shakespeare, we may perceive, intended to diftinguifh each Flower by an Epithet expreffive of its particular Colour ; but in the prefent reading of the third Line, there is a plain Miftake ; for the *Cuckow-Flower* is fo far from being yellow, that it has not the leaft Tincture or Shade inclining to that Hue. If you confult any of our Herbalifts, they will give you undeniable Conviction : For one of them informs us, that it is whitifh in colour, or a little dafhed over with a Blufh. We are told by another, that in fome Counties the *Cuckow-flowers* are called *Lady-smocks*. And from hence it fhould feem, that thefe two Terms are but different Names for one and the fame Flower. The Emendation I would fubftitute in its Room, is *Crocus-buds*, a Word exactly agreeable to the Intention of the Poet, and in the ftricteft Senfe literally true. It was very eafy for a carelefs Compofer for the Prefs, efpecially if the Traces of the Letters were not plain, to miftake one for the other ; or his Eye through hafte, might cafually drop upon the next Line, but one, when it readily coming to his

his Mind, that there was such a Flower, he clapped it down, without considering whether it was consistent with the Epithet or not. One of these Causes, I imagine, gave rise to the present reading, and brought this Confusion into the Song; which the abovementioned easy Alteration restores to an uniform Simplicity. Your Correction, returned *Eugenius*, may, I think, be very naturally admitted; for however we may dispute the Knowledge of the Poet in Matters of *ancient* Learning, it would be ridiculous to deny him his Share, in a Case where almost every Peasant is a proper Judge, and every Meadow affords numberless Confutations of his Error *. *Shakespeare* wrote with greater Exactness than the Generality of his Readers may imagine; who seldom consider how nice and accurate a Painter he was, as well as the universal Master of Nature; and that he did not render great Subjects more elevated and surprizing by the Magnificence and Sublimity of his Descriptions, than he made common and little ones agreeable by his Likeness and Propriety.

If all the Instances, continued *Eugenius*, which I shall hereafter mention, do not come

* The Authority of *Cowley* may perhaps have some Weight in this Case; the Epithet he gives the Cuckow-flower, is white,

Albaque Cardamine, &c.

Cardamine flore pleno, & cardamine trifolia recipiuntur etiam in hortis: Ang. *Cuckow-flowers* (flos cuculi) *Ladies Smocks*.

Coal. Poem. Lat. p. 161. Ed:t. 1678.

fully

fully up to the Point which we propose to settle, yet they will convince us at least that *Shakespeare* could not think like the Ancients, and express himself with an equal Simplicity: For I do not pretend to determine, that he had his Eye in every Particular upon some ancient Author. I have placed here the Volumes all before me, with some Strictures which I have made from Antiquity, and shall begin with pointing out a Passage in the *Tempest*, where the Sentiment is full in the Spirit of *Homer*. It is *Prospero's* Answer to his Daughter.

Be collected:
No more Amazement; tell your piteous Heart,
There's no Harm done. Act I. Sc. 2.

Would not you think that the Poet was imitating those Places in the other, where his Heroes are rousing up their Courage to take Heart of Grace, and begin with a

Τετραχι δε κραδιη.

We may observe also in the same Play a remarkable Example of his Knowledge in the ancient Poetic Story; when *Ceres* in the Masque speaks thus to *Iris* upon the Approach of *Juno*:

High Queen of State,
Great Juno comes; I know her by her Gait.

Here methinks now is no small Mark of the Judgment of our Author, in selecting this peculiar

cular Circumstance for the Discovery of *Juno*. And was *Virgil* himself to have described her Motion, he would have done it in the same manner; for, probably, the *Divum incedo Regina* of that Author, might furnish *Shakespeare* with the Hint: And his *Decorum* of the Character is perfectly consistent, and her Attendance upon the Wedding intirely agreeable to her Office.

Let us turn now to the next Play, where a Passage stops us at the very Beginning. *Theseus* complains thus of the Tardiness of Time;

————— *Ob, methinks, how slow
This old Moon wanes! she lingers my Desires
Like to a Stepdame, or a Dowager
Long withering out a young Man's Revenue.*
Midsummer-Nights Dream, Act I. Sc. 1.

Suppose we were to put this into a *Latin* Dress, could any Words express it more exactly, than these of *Horace*,

————— *Ut piger Annus
Pupillis, quos dura premit custodia matrum,
Sic mihi tarda fluunt, ingrataque tempora.*
L. I. Ep. 1. v. 21, & seq.

Pass we on from these to *Measure for Measure*, where in the second Scene of the third Act, *Clodio* gives us such an Image of the intermediate State after Death, as bears a great Resemblance to the *Platonic* Purgations described by *Virgil*.

As,

Ay, but to die, and go we know not where;

—————*the delighted Spirit*
To bathe in fiery Floods, or to reside
In thrilling Regions of thick-ribbed Ice,
To be imprison'd in the viewless Winds,
And blown with restless Violence round about
The pendant World, &c.

Ergo exercentur pætis, veterumque malorum
Supplicia expendunt. Aliæ panduntur inanes
Suspensæ ad ventos: aliis sub gurgite vasto
Infectum eluitur scelus, aut exuritur igni.

Æneid, L. IV. 739, & seq.

The next Instance which I have observed to demand our Notice, occurs in *Much ado about Nothing*; where the Thought is very natural and obvious, founded on a Failing common to Human Nature.

—————*What we have we prize not to its worth*
Whilst we enjoy it; but being lack'd and lost,
Why, then we rack the Value; then we find
The Virtue that Possession would not shew us
Whilst it was ours. Act IV. Sc. 2.

You may have seen, perhaps, the same Sentiment in many Classic Authors; but the most analogous, and which would almost tempt one to believe the Poet had it directly before him, is the following from *Plautus*:

Tum

*Tum denique homines' nostra intelligimus bona,
Cum quæ in potestate habuimus, ea amissimus.*

Captiv. Act I. Sc. II. v. 29.

Shakespeare's Translation of these Verses, if I may take the Liberty to call it so, tho' something diffused and paraphrastical, exceeds, in my humble Opinion, the Original; for the Proposition being diversified so agreeably, makes a deeper Impression on the Mind and Memory.

If we compare the Description of the wounded Stag, in *As you like it*, with *Virgil's* Relation of the Death of the same Creature, we shall find that *Shakespeare's* is as highly finished and as masterly as the other :

*The wretched Animal heav'd forth such Groans,
That their Discharge did stretch his Leathern
Coat*

*Almost to bursting; and the big round Tears
Cours'd one another down his innocent Cheeks
In piteous Chase.* Act II. Sc. I.

What an exquisite Image this of dumb Distress, and of a wounded Animal languishing in the Agonies of Pain! I cannot help thinking that the Lines of *Virgil* do not reach it altogether so perfectly.

*Saucius at Quadrupes nota intra tecta refugit,
 Successitque gemens stabulis: Questuque cruentus,
 Atque imploranti similis tectum omne replevit.*

Æneid, L. VII. v. 500 & seq.

I now turn to the Tragedy of *King Lear*, where his passionate Exclamations against his Daughters, appear to have been copied from the *Thyestes* of *Seneca*,

*I will have such Revenges on you both
 That all the World shall——I will do such things;
 What they are yet I know not; but they shall be
 The Terrors of the Earth. Act II. Sc. 2.*

———*Fac quod nulla posteritas probet,
 Sed nulla taceat: aliquid audendum est nefas
 Atrox, cruentum: Act II. v. 192, & seq.*

———*Haud, quid sit, scio.
 Sed grande quiddam est. Ibid. 270.*

And in the fourth Act we meet with a Passage which deserves our Attention upon a double Account. *Gloster* lamenting the Abuses which had been put both on himself and his Son *Edgar*, wishes that he might find him; and expresseth himself thus,

———*O dear Son, Edgar,
 The Food of thy abused Father's Wrath;
 Might I but live to see thee in my Touch
 I'd say, I had Eyes again. Act IV. Sc. 1.*

To say nothing of the *Oculatæ Manus* of the Comic Poet, you may remark in these Lines a Contrariety of Metaphor equally bold and elegant;

gant ; of which you may find many Examples in the ancient Tragedians, and particularly in *Æschylus*, the *Athenian Shakespeare*. The whole of it has a remarkable Affinity to the Lamentation of *Œdipus* in his Blindness, desiring that his Daughters might be brought him :

—————μαλιστα μιν χερσιν
 Ψαυσαι μ' εασον, κα' ποκλαυσασθαι κακα.
 —————χερσι δ' αν θιγων
 Δοκοι μ' εχειν σφρας, ωσπερ ηνικ' εβλεπον.

*Oh, might I once but have them in my Touch,
 Weep o'er their Sorrows, and lament our Fate.
 With either Hand to touch their tender Forms,
 Would make me think that I had Eyes again.*

There is another Passage in *King Lear*, which though not taken expressly from any particular Author, is directly the Language of the Ancients upon such Occasions. They were frequently induced by Misfortunes to deny the Justice and Equity of Heaven ; and when they poured forth their Complaints, we heard of nothing but *Superum Crimina, & Deorum Iniquitas*. *Claudian*, who was sceptically inclined, and questioned the Knowledge and Wisdom of Providence, at length acquitted the Gods, and was convinced by the Punishment of *Rufinus* :

*Abstulit hunc tandem Rufini pœna tumultum,
 Abiolvitque Deos.*

Claudian in Rufin. L. I. sub init.

The Clofe of the Period in *Shakespeare* is exactly of the fame kind :

————— *Take Physic, Pomp,*
Expose thy self to feel what Wretches feel,
That thou mayest shake the Superflux to them,
 And shew the Heavens more just.

Act III. Sc. 5.

The Thought in both Poets is evidently false, not being founded upon Truth and Reason, and is parallel to many of the stoical Extravagancies of *Lucan*.

By continuing our Progress, we come to the first Part of *Henry* the IVth, where we have an humorous Application of a *Greek Proverb* :
 “ How long is’t ago, *Jack*, says *Hal* to *Falstaff*, since thou saw’st thy own Knee?
 “ *Fal*. My own Knee? When I was about
 “ thy Years, *Hal*, I could have crept into any
 “ *Alderman’s Thumb Ring*.” Creeping through a Ring was a Phrase usually applied to such as were extremely thin ; for this Reason the old Woman in *Aristophanes* makes use of it in that Sense :

Γε. δια δακτυλιῶ μὲν ἐν ἐμῇ γ’ αὖ διελκυσσῶ.

Χρ. εἰ τυγχάνει ὁ δακτυλιὸς ὡν τῆλια.

Plut. v. 1067, & seq.

“ You may draw me, says she, very easily
 “ through a Ring. Ay, replies *Chremylus*, if
 “ that Ring was about the Size of a Hoop.”

From

From this we may proceed to the second Part of *Henry* the IVth, where we meet with a political Observation of *Warwick's*, who accounts for the Disloyalty of *Northumberland*, by observing that he had proved faithless to King *Richard* :

*There is a History in all Men's Lives,
Figuring the Nature of the Times deceased :
The which observ'd, a Man may prophesy
With a near Aim of the Main Chance of things
As yet not come to Life ; which in their Seeds,
And weak Beginnings lie intreasured,*

ACT III. Sc. 2.

A Section of *Antoninus* will confirm and illustrate the Remark of *Shakespeare* : I will read it to you, as I find it translated by Mr. *Collier*.
 “ By looking back into History, and considering the Fate and Revolutions of Government, you will be able to form a Guess, and almost prophesy upon the future ; for things past, present, and to come are strangely uniform and of a Colour, and are commonly cast in the same Mould. So that upon the Matter, forty Years of Human Life may serve for a Sample of ten thousand.” *Lib. VII. Sect 49.* And such is the Character which *Pliny* gives of *Mauricus* :
 “ Vir erat gravis, prudens, multis experimentis eruditus, & qui futura possit ex præteritis prævidere. *L. I. Epist. 5.*

The next Place remarkable which offers itself, is the Parting between *Suffolk* and Queen *Mary*,

Mary, in the 2d Part of *Henry VI.* Act III.
Sc. 8.

*A Wilderness is populous enough,
So Suffolk had thy heavenly Company ;
For where thou art, there is the World itself,
With every several Pleasure in the World ;
And where thou art not, Desolation.*

This is the antient Language of Love and Friendship, and employed by *Tibullus* to his own Mistress.

*Sic Ego secretis possum bene vivere Silvis,
Qua nulla humano fit via trita pede :
Tu mihi curaram requies, tu nocte vel atrâ
Lumen, & in solis tu mihi turba locis.*

L. IV. El. 12.

In the third Part of *Henry VI.* *Edward*, Son to the Duke of *York*, replies to his Father, who had urged to him the Oath which he had taken to the King,

*But for a Kingdom an Oath may be broken,
I'd break a thousand Oaths to reign one Year.*

Act I. Sc. 4.

How exactly *Cæsar* and the young Nobleman could think upon the same Occasion, will appear from a Speech which the first of them used frequently to repeat from the *Phenissæ* of *Euripides* ;

Nam

*Nam si violandum est Jus, regnandi Gratiâ
Violandum est; aliis rebus pietatem colas.*

Tull. Off. L. III. C. 21.

The Character which *Gloucester* in *Richard III.* gives of *Hastings*, has a visible Similitude to some Lines in *Horace*; only in this latter the Thought is inverted.

*I made him my Book, wherein my Soul recorded
The History of all her secret Thoughts.*

Act III. Sc. 6.

*Ille velut fidis arcana Sodalibus, olim
Credebat Libris.*

L. II. Sat. 1. v. 30.

When I read, interrupted *Neander*, in *Henry VIII.* Act III. Sc. 1. this Speech of the Queen's to the two Cardinals;

*Would I had never trod this English Earth,
Or felt the Flatteries that grow upon it:
Ye've ANGEL'S Faces, but Heaven knows your
Hearts.*

I have always imagined that he alluded to the well known Pun of *Gregory the Great*, upon remarking the Beauty of some *English* Youths, who were exposed to Sale at *Rome* before their Conversion to Christianity. It is the same which was afterwards made use of by the Marquis of *Villa* in his Epigram on *Milton*.

As

As often as I repeat this Apostrophe of *Antony* in *Julius Cæsar*, returned *Eugenius*,

*That I did love thee, Cæsar, ob 'tis true :
If then thy Spirit look upon us now,
Shall it not grieve thee dearer than thy Death,
To see thy Antony making his Peace, &c.*

Act III. Sc. 3.

it always brings to my Memory the following Passage in *Homer* :

Μη, μοι Πατροκλε, σκυδμαινεμεν, αικε πυθνης
Εις αιδος περ εων οτι Εκτορα διον ελυσα
Πατρι Φιλω' επει ε μοι αισκεα δωκεν αποινα. H. 24. 590.

*If in that Gloom which never Light must know,
The Deeds of Mortals touch the Ghosts below ;
O Friend ! forgive me that I thus fulfill,
(Restoring Hector) Heav'n's unquestion'd Will.
The Gifts the Father gave, be ever thine,
To grace thy Manes, and adorn thy Shrine.*

POPE.

I cannot pass over what I have observed in *Titus Andronicus*, tho' there is a Probability it might not come from *Shakespeare*. *Tamora* thus intercedes for the Life of her Son :

*Wilt thou draw near the Nature of the Gods ?
Draw near them then by being merciful. Act I.*

Which is directly the Sense and Words of a Passage in one of *Cicero's* finest Orations : *Hominibus*

mines, AD DEOS NULLA RE PROPIUS ACCEDUNT, quam Salutem hominibus dando. Orat. pro Ligar. sub fin. And *Portia* describing the Amiability of Mercy in the *Merchant of Venice*, reasons much to the same Purpose.

*It is an Attribute to God himself ;
And earthly Power doth then shew likest God's
When Mercy seasons Justice.* Act IV.

We have another Passage in the same Play, which seems to allude to an Opinion of Antiquity. It is when the *Moor* receives his Son, which the Nurse brought him from the Empress, and he thus exults upon the Occasion.

*Look how the black Slave smiles upon his Father,
As who should say, old Lad, I am thine own.*
Act IV. Sc. 3.

To explain this more fully, we may remember that Opinion of the Antients, which interpreted the Smiles of an Infant upon his Parent, either as the Presage of his future good Fortune, or as the Mark whereby he owned and discovered them. Alluding to this Notion, *Virgil* addressess himself to the Son of *Pollio* in the same manner.

Incipe, parve puer, risu cognoscere Matrem.
Eclog. IV. 60.

I might have observed too, as an Instance of the Poet's reading, that *Antony's* Description of the *Nilometer* in *Ægypt*, and the Manner of their Sowing upon the Decrease of the *Nile*, is
I perfectly

perfectly agreeable to those Accounts which are given both by antient and modern Travellers. *Anton. and Cleopatra.* Act II. Sc. 7.

Hector in the ninth Scene of the fourth Act of *Troilus and Cressida* describes *Neoptolemus* in this manner ;

On whose bright Crest Fame with her loud'ft
O yes,
Cries, this is He.

which may be considered as an Improvement of
At Pulchrum est digito monstrari, & dici, hic est,

which we meet with in *Persius*. And when *Thersites* in the last Act, Sc. 13. tells a Bastard Son of *Priam*, *one Bear will not bite another, and wherefore should one Bastard?* He makes an humorous Allusion to *Sævis inter se convenit Urfis*, an Observation of the other Satirist.

I must not pass by *Cymbeline*, without pointing out one Scene in which *Posthumus*, convinced as he thought of the Dishonesty of his Wife, is most satirically severe on the whole Sex. *Euripides*, who from his numerous Invectives of the same kind, is branded with the Name of Woman-hater, hath nothing more keen and poignant. In one Sentiment they agree entirely ; for thus *Posthumus* begins his Soliloquy ;

*Is there no Way for Men to be, but Women
Must be half Workers? &c. Act II. Sc. 7.*

And the *Greek Tragedian* affirms the same.

————— Χρη μὲν αλλοθεν ποθεν βροτῆς
Παιδας τεκνωσάει, θηλυ δ' ἔκ εἶναι γενεῆ·
Οὐλο δ' αὖν ἔκ τῆν ἔθεν ἀνθρωποῖς κακόν.

Medea. v. 573. & seq.

Milton, who knew how upon Occasion to rail against the Ladies, has enlarged on these Verses of *Euripides* in this manner.

————— O! why did God,
Creator wise! that peopled highest Heaven
With Spirits masculine, create at last
This Novelty on Earth, this fair Defect
Of Nature? And not fill the World at once
With Men, as Angels, without feminine?
Or find some other Way to generate
Mankind? This Mischief had not then befall'n
And more that shall befall.

Parad. Lost. L. 10. v. 888. & seq.

I carry you from hence to review some Passages in *Hamlet*; in which the Elogy he gives of his deceased Father, seems to comprehend a finished Character.

*He was a Man, take him for all and all,
I shall not look upon his like again. Act I. Sc. 4.*

This will be thought, perhaps, too much the
I 2 Suggestion

Suggestion of Nature, and of the human Heart, to be taken from a Place of *Sophocles*, to which it has a great Affinity.

Παύλων ἀριστον ἀνδρα τῶν ἐπὶ χθονὶ
Κτεινάς, ὅποιον ἄλλον εἴη οὐρανόσφι.

Trachin. v. 821. & seq.

*In him you kill'd the best of Men below,
And ne'er will look upon his like again.*

We come next to that celebrated Soliloquy in the third Act, Sc. 2. which seems so peculiarly the Production of *Shakespeare*, that you would hardly imagine it can be paralleled in all Antiquity. Yet I will produce some Examples of the same kind; one of which at least will shew how nearly two great Tragedians could think upon the same Subject. A learned Gentleman has taken Notice of the Conformity which there is between a Passage in *Plato's* Apology for *Socrates*, and the following Lines in this Speech*. The Sentiment of *Plato* is to this Purpose; *If, says he, there be no Sensation after Death, but as when one sleeps, and sees no Dream, Death were then an inestimable Gain.* And the Verses of the Poet, are these which follow.

————— *To die! to sleep!*
No more—— and by a Sleep to say we end
The Heart-ach, &c.—————

* Translation of *Tryphiodorus*, p. 76.

*To die! to sleep!
To sleep! perchance to dream! Ay, there's the
Rub, &c.*

And the whole has a remarkable Similitude
with these Verses in the *Hippolytus* of *Euripides*.

Πας δ' οδυηρος βιος ανθρωπων
Κ' εκ εσι πονων αναπαυσις·
Αλλ' ο, τι τω ζην φιλιερον αλλο
Σκολε αμπισχον κρυπλει νεφελαις·
Δυσεραλεις δη φαινομεθ' ολιε
Τεδ', ολι σιλβει τωτο καλα γην,
Δι' απειροσυναν αλλα βιοτη,
Κ' εκ αποδιξι των υπο γαιας.

V. 190. & seq.

*How full of Sorrow are the Days of Man,
Of endless Labour and unceasing Woe!
And what succeeds, our Hopes but ill presage,
For Clouds conceal, and Darknes rests upon it.
Yet still we suffer Light, averse to Life:
Still bend reluctant to those Ills we have,
Thro' Dread of others which we know not of,
And fearful of that undiscovered Shore.*

And in particular,

*That undiscover'd Country from whose Bourn
No Traveller returns,*

may be very well translated by this of the
Latin Poet.

*Nunc it per Iter tenebricosum,
Illuc, unde negant redire quenquam.*

Catull. III. v. 11.
I appre-

I apprehend it was from the Frequency of these moral Reflections, interposed *Neander*, many of which were probably put into his Mouth by *Socrates*, that *Euripides* had the Appellation given him of the Dramatic Philosopher. The same Title may be attributed to *Shakespeare*, if we are determined by the Suffrage of a noble Author; whose Opinion will not be hastily disputed if we think with his Admirers, that he has reduced Morality to a less ungainly Form, than what she usually had. His Judgment on this Tragedy would confirm us, which he properly considers, as a continued Moral; a Series of deep Reflections proceeding from the Mouth of one Person, on the most important Subject*. Every Person, returned *Eugenius*, has those particular Sentiments which constitute the Character: for even *Polonius* appears furnished with such Observations, which long Experience naturally produces. What he observes of the Partiality of Mothers to their Children in the Commission of any Crime, is agreeable to a Remark of *Terence*.

*'Tis meet that some more Audience than a Mother
(Since Nature makes them partial) shou'd o'er-bear
The Speech, of Vantage. Act III. Sc. 8.*

The Comic Poet gives it us in this manner.

————— *Matres omnes filiis
In Peccato adjutrices, Auxilio in Paterna injuria
Solent esse. Heauton. Act V. Sc. 2. v. 38.*

* *Characteristics*, 1st Vol. p. 275. & seq.

We are at length, *Neander*, drawing near to the Conclusion of our Enquiry, for I shall end with an Instance from *Othello*, which is visibly parallel to a Thought of the like Nature in *Terence*.

————— *If I were now to die
'Twere now to be most happy: For I fear
My Soul bath her Content so absolute,
That not another Comfort like to this
Succeeds in unknown Fate.* Act II. Sc. 6,

And thus *Chærea*, in an Extasy of Joy, breaks out in a like Exclamation.

————— *Proh Jupiter!
Nunc Tempus profecto est, cum perpeti me possum
interfici:
Ne Vita aliquâ hoc Gaudium contaminet ægritudine.*
Eunuch. Act III. Sc. 5.

There is a Passage, *Neander*, in this Play, not currently approved of, and expunged; I find; in several late Editions. It is part of the *Moor's* Relation to the Senate, of the Stories which he told *Desdemona* in his Courtship.

*And of the Cannibals that each other eat,
The Anthropophagi: and Men whose Heads
Do grow beneath their Shoulders.*

As repugnant as this seems to common Sense, if I might venture to play the Critic, I should probably

probably insert it in its Place again. Tho' my Reasons may not be so convincing to you as they are to me, you will think them, perhaps, not altogether void of Foundation. The Stream of romancing ran high in the Time of *Shakespeare*, occasioned by the imperfect Discoveries which had been lately made in the new World. The Reports of Travellers were seldom attended to, if they contained only such Accidents as might happen to any one without stirring from his Chimney Corner. On this Account a Portion of the Marvellous was thrown in, to excite Attention; and to make themselves appear as fortunate in seeing strange Sights, as others who went in quest of foreign Adventures. Accordingly *Othello* is made to use the Style so much in Vogue; and it is equally Defensible, whether we consider it as proper to gain Audience with a Female Ear, or as a Censure upon these Heroes of their own Imagination. What would further induce me to continue these Verses in the Text, is the following Satire from the *Virgidemiarum*; where mention is made, among many others, of the same Curiosities which our Poet talks of. You will remark the great Conformity betwixt them both; and of Consequence, how naturally these exceptionable Lines of *Shakespeare*, are connected with those immediately preceding them.

*The Brain-sick Youth that feeds his tickled Eare
With sweet-sauc'd Lies of some false Traveller;
Which bath the Spanish Decades red a-while,
Or Whet-stone Leasings of old Maundevile:*

Now

*Now with Discourses breaks his Midnight Sleepe
 Of his Adventures thro' the Indian Deepe ;
 Of all their massy Heapes of golden Mines,
 Or of the antique Toombs of Palestine ;
 Or of Damascus magike Wall of Glasse,
 Of Solomon his sweating Piles of Brasse :
 Of the Bird Ruc that bears an Elephant,
 Of Mermaids that the Southerne Seas do haunt :
 Of Headless Men, of Savage Cannibals
 The Fashions of their Lives and Governalls, &c.
 Virgidem. L. IV. Sat. 6.*

The Description of *Shakespeare* will receive, I hope, no Injury by the Comparifon.

*Wherein of Antres vast, and Desarts idle
 Rough Quarries, Rocks, and Hills whose Heads
 touch Heaven,
 It was my Hint to speak, such was the Procefs ;
 And of the Cannibals that each other eat,
 The Anthropophagi, and Men whose Heads
 Do grow beneath their Shoulders, &c.
 Othello. Act I.*

I have not chose to infist upon *Shakespeare's* particular Acceptation of some Words, in a Sense

* The Origin of all these Fables is to be found in Sir *John Mandeville*, whose Travels have proved a very fruitful Source of Wonders to succeeding Writers. The excessive Superstition of our Physician, led him to believe all the Wonders which were imposed upon him; And gave room at the same time for those additional Stories, which were probably forced into his Voyage by other Hands, who were desirous to display their Knowledge in *Pliny*, from whom they took their Lies.—“Aftreward

Sense in which they are taken by the *Classics*, and not in the common Use of that Age in which he lived; which amounts to a Proof, that he was a perfect Master of the Language, from which he borrowed them. And I might have added some particular expressive Metaphors, which may be paralleled by others in the Antients; as when the Rabble in *Coriolanus* are

“ Men gon be many Yles be See, unto a Yle that Men
 “ clepen *Milke*: and there is a fulle cursed Peple: for thei
 “ delyten in ne thing more, than for to fighten and to
 “ sle Men. And thei drynken gladlyest Mannes Blood,
 “ the whiche thei clepen Dieu.” P. 235. “ And in ano-
 “ ther Yle, toward the Southe duellen Folk of foule Sta-
 “ ture and of cursed kynd, than han no Hedes; and
 “ here Eyen ben in here Scholdres,” P. 243. Edit. 1725.

Our Countryman delivered nothing in these surprizing Relations, but what the rest of *Europe* was accustomed to believe and hear. The *Spanish Voyager*, *Mendez Pinto*, had an equal Fertility of Genius, or which amounts to the same, as large a Measure of Credulity. The Character which is given Sir *John Mandeville*, in the Epitaph on his Tomb at *Liege*, represents him as a devout and pious Christian.

Est in hac quoque regione Guilielmitarum Cænobium, in quo Epitaphium hoc Johannis à Mandeville excepimus :

HIC IACET VIR NOBILIS DNS. IOES DE MAN-
 DEVILLE AL' DCVS AD BARBAM MILES DNS
 DECAMPDI NATVS DE ANGLIA MEDICINE PRO-
 FESSOR DEVOTISSIMVS ORATOR ET BONO-
 RVN LARGISSIMVS PAVPERIBVS EROGATOR
 QVI TOTO QVASI ORBE LUSTRATO LEODII
 DIEM VITE SVE CLAUSIT EX TREMVN ANO.
 DNI. M^o CCC^o. LXXI^o. MENSIS NOVEBRs DIE
 XVII.

Hæc in Lapide, in quo cælata viri armata Imago, Leonem calcantis, barba bifurcata, ad caput manus benedicens, & vernacula hæc Verba :

VOS

are called, a *Pile of noisom, musty* CHAFF, Act V. which *Aristophanes* hath employed in a Case not very unlike the former :

Τῆς γὰρ μετοικῆς Ἀχυρατῶν αἰῶν λέγω.

ACHAR.

But these, with many others, I did not think it material to mention, unwilling to descend to the *Minutiæ* of Criticism, and because you must have remarked the same in your own reading.

Thus, *Neander*, I have sufficiently exercised your Patience by this long Detail of unjointed Citations, which would have created a sufficient Disgust to a more fastidious Critic. Yet as they were taken from *Shakespeare*, and from other Authors of the first Rank, I have the less Occasion to trouble you with an Apology for their Number. I do not desire to prepossess you in our Favour, leaving you at full Liberty to determine, as the Weight of Evidence inclines you.

The Satisfaction you have given me, replied *Neander*, in thus bringing me acquainted with

VOS KI PASEIS SOR MI POVR LAMOVR DEIX
PROIES POR MI.

Clypeus erat vacuus, in quo olim laminam fuisse dicebant aream, & ejus in ea itidem cælata Insignia, Leonem videlicet argenteum, cui ad Pectus Lunula rubea in Campo cæruleo, quem limbus ambiret denticulatus ex auro. Ejus nobis ostendebant & cultros, Ehippiaque, & calcaria, quibus usum fuisse asserebant in peragrando toto fere terrarum orbe, ut clarius ejus testatur Itinerarium.

Ortelii Itinerat. Gallo-Brabant, p. 129, & seq.

many things I was before a stranger to in *Shakespeare*, can be only equalled by the Willingness you have shewn, and the obliging manner in which you did it: But I will waste no time, *Eugenius*, in forming Compliments, which would not well agree with that Intimacy which subsists between us. I must own that many of the Places you have quoted, are of the same Cast with others in the ancient Classics. But whether their Similitude is strong enough to prove them Copies from those Originals, I cannot infallibly decide. It is very probable that they are; though the Marks indeed are not so plain, as in those Passages which *Ben Johnson* hath translated, where almost every Author may swear to his own Property. There is one ancient Book, *Eugenius*, you have omitted, in which he appears to have been much conversant, and which seems in various Instances to have given a very considerable Elevation to his Style. He has misapplied it, I confess, in some few Passages by a little wicked Wit, but what may easily be pardoned upon the whole. The Book which I am speaking of, is the BIBLE; which he and *Milton* are greatly indebted to both for Sentiment and Diction. The Wits of our Age indeed are commonly as utter Strangers to these Writings, as they pretend to be intimate with the others; or if a Passage should chance at any time to come athwart their Memory, they testify their good Will to it by a gross and intolerable Perversion.

There is a Pleasure in tracing out Imitations, or Allusions in one Author to the Works of another

another ; which those, who are fond of it, may enjoy to a high Degree in the Plays of *Ben Johnson*. You are perpetually making new Discoveries, and enjoy the same Satisfaction in the Pursuit, as a Mathematician would receive in the Investigation of a Theorem. For this Reason, I have thought his Works yield as much entertainment in the Study, as on the Stage ; because, unless the Characters are supported with much Life, the Spirit evaporates and becomes insipid. All Instances of the kind which we have mentioned, with every Stroke of the satirical Humour, is lost in the Representation, especially to a common Audience.

There is a Place in the *Alchymist* evidently of this nature ; and as often as this Comedy is acted, I much question whether the true Humour of it, ever entered completely into the Thoughts of its intelligent Spectators. It is *Mammon's* Account to *Surley* of the Origin and Antiquity of *Alchymy* ; which contains an admirable Satire on one of the most fanciful Authors that ever wrote *.

Mam. *I'll shew you a Book, where Moses and his Sister,*

And Solomon have written of the Art :

Ay, and a Treatise penn'd by Adam.

Sur. *How !*

Mam. *Of the Philosopher's Stone, and in high Dutch.*

* *Universal History* 1st Vol. 8vo. p. 246.

Sur.

Sur. *Did Adam write, Sir, in High Dutch ?*
 Mam. *He did.*

Which proves it was the primitive Tongue,
 Act II. Sc. i.

Who would have looked in this Scene for so unexpected a Wipe on *Goropius Becanus* ; who endeavours, among other Paradoxes, to prove that the *Teutonic* Language was the primitive Tongue ; and that it was spoke by *Adam*, and even by the Deity himself in Paradise †.

I believe, continued *Neander*, that not only the Riches of *Shakespeare's* Genius, prevented him from borrowing from the Ancients in many Instances, but that he was prevented as much from doing so by his Judgment likewise. For marking every Character with Sentiments which cannot possibly be applied to any other, he was under the less Necessity of having recourse to any common-place Topics ; and especially to that curious Mixture of the fierce and tender ; of ranting against the Gods, idolizing a Mistress, or unnaturally braving ones own Misfortunes ; than all which nothing can be more dextrous, it being as easy as lying. Nor was he obliged to call out in the Style of Patriotism, on *Liberty* and *Virtue* ; Sentiments which have stood many modern Poets in great stead ; being suitable to every great Man, and equally proper either in the Mouth of a *Scipio*, or *Hannibal*.

† See his *Origin, Answer*.

It will be alledged, perhaps, that *Shakespeare* took his Hints from the Translations, which were made in the Reigns of Queen *Elizabeth* and King *James*. *Ovid* appears to have been a favourite Author with the Poet, whose Cause he pleads in the following Lines :

*Let's be no Stoics, nor no Stocks I pray,
Or so devote to Aristotle's Checks;
As Ovid be an out-cast quite abjured.*

Taming of the Shrew, Act I. Sc. 1.

As his own Translations from this Poet prove him to be a Master of his Works, I think it may be concluded he was a competent Judge of other Authors who wrote in the same Language. These are much superior to a Translation of the *Metamorphoses* by *Arthur Golding*, a Person of some Eminence for Learning in those Days, who translated also *Cæsar's* Commentaries. My Edition is printed in 1603, on a black Letter, and in the same Metre with *Phaer's Virgil*.

That seven-foot Measure, replied *Eugenius*, was the common length in all Versions of the ancient Poets : And the Translation of *Seneca's* Tragedies by several Hands in 1581, is all in that way, except the Chorusses, which are in a different Metre. You will give me leave to read you Part of one Chorus, which exceeds the usual Poetry of that Age, and is equal perhaps to any of the Versions which have been made of it since. It is the Conclusion of the second Act of the *Thyestes*, beginning at

Stet

*Stet quicunque volet potens,
Aulæ culmine lubrico.*

The whole is translated as we find at the Beginning of the Tragedy, by *Jasper Heywood* Fellow of *Alsolne Colledge in Oxenforde*.

*Eche Man himself this Kyngdome geeves at hand.
Let who so lyst with mighty mace to raygne,
In tyckle toppe of Court delight to stand ;
Let me the sweet and quiet rest obtayne.
So set in Place obscure, and lowe Degree,
Of pleasaunt Rest, I shall the Sweetness knoe ;
My Life, unknowne to them that noble bee,
Shall in the Steppe of secret Silence goe.
Thus when my Days at length are over past
And Tyme without all troublous Tumult spent ;
An aged Man I shall depart at last,
In mean Estate, to dye full well content.
But grievous is to him the Death, that when
So farre abroad the Bruite of him is blowne,
That knowne he is too much to other Men,
Departeth yet unto himself unknowne.*

I have one Observation more to detain you with, *Neander*, which relates to *Milton's* Imitation of our Author. He confessed indeed, that *Spenser* was his poetical Father ; but he seems to have improved the Dignity of his Style, by a familiar Conversation with the Writings of *Shakespeare*. And he is no less obliged to him for the softer Beauties of his smaller Compositions. That very picturesque
Image

Image of *Laughter* holding both his Sides, in the
L' *Allegro*, seems to have been taken from this
Line in the *Midsummer Night's Dream*;

*And then the whole Quire hold their Hips and
loffe.* Act II Sc. 1.

As the following in *Richard the Second*,

————— *Who are the Violets now,
That strew the green Lap of the new come Spring?*
Act V. Sc. 4.

may have given him the Hint of these;

*The flow'ry May who from her green Lap throws,
The yellow Cowslip, and the pale Primrose.*
Song on *May Morning*.

For *Shakespeare* could be no less the Poet of
Nature in drawing rural and descriptive Scenes,
than in painting the Passions and Manners.

Your mentioning *Milton*, interposed *Nean-
der*, inclines me to desire your Opinion upon a
Point, which is not very foreign to our present
Subject. A learned Gentleman hath taken
some Pains to prove him a notorious Plagiary;
and that his *Paradise Lost* is little better than a
Transcript from certain modern Poets, who
have wrote upon the like Argument. He
affirms the same too of the *Paradise Regained*,
and of his *Sampson Agonistes*. I think, re-
turned *Eugenius*, that the Gentleman would find
some Difficulty in making good his Allegations;

L

and

and that he will never be able to produce 2000 Verses, which are a direct Translation, I do not say from one Author alone, as he seems to assert, but from his whole Body of Poets put together. It surely does not follow, that because his Title is a-kin to those of others, his whole Work must be taken from them: Or that because he has translated three Lines from *Grotius*, and as many, perhaps, from *Ramsay*, or *Masenius*, he must, of Consequence, have adopted the whole Tragedy of another. But allowing the Fact, interposed *Neander*, in what consists the Crime? Hath not *Virgil* done the same from *Homer*? And are not all Authors whatsoever, especially *opere in longo*, indebted to some others for a Sentiment or two? If he would consult a certain *German** I could mention, he would receive full Conviction on that Head. *Sophocles*, and *Seneca*, and *Corneille* have wrote each of them an *Oedipus*; but *Dryden* was never yet accused of stealing his from either. The last great Poet of our Nation made no Scruple to confess, that he served himself all he could by his Reading †, which any one may see, who but dips into a Page of his Works: And he never was charged with Plagiarism, but by such whose Character I am as little inclined to fix on Mr. *L.* as he deserves it. If the Gentleman, replied *Eugenius*, would favour us with an Edition of those Poets who have wrote on sacred Subjects, for which he

* *Thomasius de Plagio Literario*, to which I might add the *Centuria Plagiariorum* of *Fabricius*.

† *Pope's* Preface to his Works.

appears extremely well qualified, he would do a much more acceptable Service to Men of Letters, than by obtruding tortured Translations upon *Milton*, and afterwards reproaching the poor Eyeless Bard with Names of Ignominy and Disgrace:

If this Inquiry into *Shakespeare's* Learning had fallen into such industrious Hands, you had probably seen more and stronger Examples than any which I am able to produce; tho' at the same time, perhaps, he would have met with more ungentle Treatment. I believe I ought to retract that Opinion; for there is no one but must be awed with Admiration in reading the Poet, whose Character is as much beyond Description, as he is above all others who have wrote in the same Art. The Judgment of *Quintilian*, with respect to *Cicero*, with a little Alteration, may faintly shadow out his Excellence; since he seems to have obtained that Honour with Posterity, that *Shakespeare* may be esteemed not so much the Name of a Man, as of Dramatic Poetry itself. And that to have a proper Relish for his Plays, is a Sign of a true and improved Taste*. Just as *Eugenius* had pronounced these Words, the Clock struck Two; upon which he added, turning to *Neander*, you can make no Excuse for refusing

* *Apud posteros vero id Consecutus, ut Cicero jam non Hominis, sed Eloquentiæ nomen habeatur. Hunc igitur Spectemus: Hoc propositum nobis sit Exemplum. Ille se profecisse sciat, cui Cicero valde placebit.*

Quintil. Instit. Orat. L. X. C 1.

to dine with me, as the Time is near at Hand, and you informed me before that you are intirely at your own Disposal. *Neander* complied with the Invitation, on Condition that his Friend would accompany him to see the Tragedy of *Hamlet*, which was acted in the Evening, to which he readily agreed.

F I N I S.



R E M A R K S

O N

T H R E E P L A Y S

O F

BENJAMIN JONSON.

V I Z.

VOLPONE, or *The Fox*: EPICORNE, or *The Silent Woman*: and *The ALCHIMIST*.

“ Then to the well-trod stage anon,
“ If JOHNSON’S learned sock be on,
“ Or sweetest SHAKESPEAR, Fancy’s child,
“ Warble his native wood-notes wild.

MILT. *L’Allegro.*

L O N D O N ;

Printed for G. HAWKINS, at *Milton’s Head*, between the two *Temple-Gates*, *Fleetstreet*.

M D C C X L I X .

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P R E F A C E.

TH E S E curfory remarks on three of the moft celebrated *Poems* (as he himfelf is pleafed to name them) of our ancient and learned Comedian, which are here offered to the reader's confideration, (to his entertainment, or inftitution, I dare not fay) were at firft written by me, for the moft part, on the margin of an edition printed in the year 1640.

'Twas no ungrateful amufement (and this induces me to think 'twill be not lefs grateful to the reader) to compare JONSON with the original authors, which he imitated; and to find, that whenever he confidered with himfelf, how HORACE, JUVENAL, PLAUTUS, or any other of the ancient writers, would have written on fuch a fubject, or expreffed fuch a fentiment, that then he always excelled himfelf. And this, perhaps, may account for that inequality we find in his compositions: his good genius feems to have forfaken him, when-

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ever he forsook the guides of antiquity, and trusted to his own natural strength.

There is indeed *the one thing necessary* in all writings, much wanting in the writings of JONSON, and that is, the power to touch the heart: no scholarship (as the word is vulgarly used) can absolutely teach a writer this art; for this he must go to his domestic and inward monitor, and there search for the secret springs and motives of action; *what is man, whereto serveth he, what is his good, and what is his evil**? In a word, he must have the proper feeling, before he can attain to the proper expression. Methinks in this science his contemporary SHAKESPEARE has greatly the pre-eminence; nor is he at all inferior to JONSON in exhibiting, in ridiculous and various lights, the various follies of mankind.

But it ought not to be passed over, without some severer censure, how vainly full, and conceitedly satisfied with himself, we perpetually find our poet; even in such a

* Ecclesiasticus xviii, 9.

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manner as to mistake his proper talent. *The Comic Muse* (* as he himself expresses it) *proving ominous* to him, he is resolved to try if the Tragic had *a more kind aspect* ;

“ Where if I prove the pleasure but of
“ one,
“ So he judicious be; hee shall b' alone
“ A theater unto me: once, I'le 'say
“ To strike the eare of time, in those
“ fresh strains,
“ As shall, beside the cunning of their
“ ground,
“ Give cause to some of wonder, some
“ despight,
“ And unto more despaire to imitate
“ their sound.

Now *the aspect of the Tragic Muse* was so little favourable to our poet when in buskins, that even in the choice of his subject he failed: SEJANUS and CATILINE are historical characters so well known,

* In his *apologetical dialogue* at the end of *the Poetaster*.

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that no distress which befalls them, can possibly raise any kind of pity (the chiefest and noblest passion belonging to tragedy) in the breast of the beholder. All shew of learning then becomes the worst kind of pedantry, when substituted in the room of poetic passion, sentiment, and *decorum*: though in common justice be it spoken of JONSON, that he as seldom fails in the two latter, as he shines in the former. Hence comedy was his proper talent; and his knowledge seems rather to consist in being able to expose those follies, and lesser kind of vices, which render men contemptible; than from a well conducted distress to shew the amiableness, and dignity of a virtuous character.

Were the tragic and comic muses thus to preserve their proper rank, and characters, how well are they fitted to answer that great end of *profit*, and *delight*? And how absurd are all those kind of men, who blinded by their puritanical pride, and misled by ill-natured spleen, cannot distinguish between things rightly used, and

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and preposterously abused? — But reflections of this nature the reader, at his own leisure, may indulge. Let us return to the subsequent remarks.

JONSON has few passages that want correction, but many that want explanation: which is, in a great measure, owing to his allusions, and to his translations of ancient authors. I have not pointed out every such allusion, or translation; but only such, as seemed not quite so obvious to every reader; or chiefly indeed, such, as in transcribing, I could imagine that I added somewhat to the labours of former critics, whether in our modern, or in the more learned languages. This is indeed a province, for which, however mean our education happens to be, yet by the help of a certain kind of reading, and a proper degree of pilfering from the observations of other men, we all think ourselves highly qualified. Criticism is now no longer, as formerly, the finished production of experienced learning, but the untimely fruit of a confident brow, and a splenetic heart. No wonder

P R E F A C E.

der therefore, if from the number of bungling artists, the art itself is brought into contempt; and that now at length the fatal period of time should approach, when critics themselves should be involved in that general ridicule, which long ago has been the fate of divines, philosophers, and politicians.

But whatever becomes of critics or their cause, which I shall not now defend; with respect to the following remarks, there is one thing of necessity I must insist on, and that is, if they obtain the end above mentioned, they answer the intention of the writer, and should likewise answer the expectations of the candid and ingenuous reader.



REMARKS

ON

VOLPONE or the FOX.

PROLOGUE.

“ THIS we were bid to credit, from our
“ *Poet,*

“ Whose true scope, if you would know it,
“ In all his *Poems*, still, hath beene this measure,
“ To mix PROFIT, with YOUR PLEASURE.

Our learned Comedian takes particular care, in many passages throughout his works, to let his audience know, that he strictly observed what his favourite author writes in the art of poetry :

“ *Omne tulit punctum, qui miscuit UTILE DULCI,*

“ *Lectorem delectando, pariterque monendo.*

So in the second Prologue to *the Silent Woman* :

“ The ends of all, who for the scene do
“ write,

“ Are or should be, to PROFIT and DELIGHT.

B

And

And in his Introduction to *Every Man out of his Humour*:

“ *Asp.* To please, but whom? attentive audi-
“ tors,

“ Such as will joyne their PROFIT with their
“ PLEASURE.

And in other places.— ’Tis observable likewise that JONSON calls himself here *a poet*, and his plays, *poems*; making use of expressions importing dignity and honour: thus in his *Discoveries*,
“ a poet is that which by the Greeks is called
“ κατ’ ἐξοχὴν, Ο ΠΟΙΗΤΗΣ, a maker, &c. And this name he gives to himself in the Prologue to *the Silent Woman*.

“ Left so you make the *Maker* to judge you.
But of this enough has been said elsewhere.

Ibid.

“ And not AS SOME (whose throats their envie
“ fayling)

“ Cry hoarsely, all he writes is rayling:”

“ And when his playes come forth, think they
“ can flout them,

“ With saying, he was a yeere about them.

He means particularly DECKER, the author of *Satyromastix*, or *the untrussing a humorous poet*; which was written as an answer to JONSON’S

Poetaster,

VOLPONE or the FOX. 3

Poetaster, where DECKER is lashed under the name of CRISPINUS; who in the fifth act of the play has a vomit given him, to make him bring up his far-fetched and affected words. “What a tumult he had in his belly!” says CÆSAR of him, just as was said of LEXIPHANES in LUCIAN, who was served after the same manner; πολὺς ὁ βορβορύγιμος. [LUC. *Tom.* 1. p. 836.] At the end of the *Poetaster* he has added, what he calls, *an apologetical dialogue*; in which are these verses, alluding to DECKER, and the minute poets of the age.

“*Pol.* O, but they lay particular imputations—

“*Aut.* As what? *Pol.* That all your writing
“ is meer railing.

“*Aut.* Ha’ they no other? *Pol.* Yes, they say
“ you are slow,

“ And scarce bring forth a play a year.

Ibid.

“ Only a little SALT remayneth,

“ Wherewith hee’le RUB your cheecks,

“ ’till (red with laughter)

“ They shall look fresh, a weeke after.

This is a latinism borrowed from HORACE.
Lib. 1. Sat. 10.

“ — *At idem, quod SALE multo*

“ *Urbem DEFRICUIT, chartâ laudatur eadem.*

ACT. I. SC. I.

VOLPONE, MOSCA.

“ Good morning to the Day ; and next my Gold.

“ Open the Shrine, that I may see my Saint.

“ Haile the world's Soule, and mine ! more

“ glad than is

“ The teeming Earth to see the long'd-for Sunne

“ Peepe through the hornes of the celestial Ram,

“ Am I, to view thy splendor, darkning his :

“ That lying here amongst my other hoords,

“ Shewst like a flame by night ; or like the day

“ Struck out of Chaos, when all darknesse fled

“ Unto the center. — O, thou sonne of SOL

“ (But brighter than thy father) let me kisse,

“ With adoration, thee and every relique

“ Of sacred treasure in this blessed roome.

The scene is a room in VOLPONE'S house.—
Open the Shrine—He speaks to MOSCA, his servant or parasite : who opens a curtain, and discovers VOLPONE'S treasure, being chiefly presents from those who strove to be his heir. The reader cannot but perceive that the diction rises to a tragic sublimity: [*tollit vocem comædia.*]
 that

that expression, *shewst like a flame by night*,—is imitated from PINDAR

————— ὁ δὲ
 Χρυσὸς, αἰθόμενου πῦρ
 ἄτε, διαπρέπει νυ-
 κτὶ μέγανθος ἔξοχα πλάττα.

Ibid.

“ ——— Thou art virtue, fame,
 “ Honour, and all things else! who can get thee,
 “ He shall be noble, valiant, honest, wise——
 “ Mosc. And what he will, Sir.

“ ——— *Omnis enim res*
 “ *Virtus, fama, decus, divina humanaque, pulchris*
 “ *Divitiis parent; quas qui construxerit, ille*
 “ *Clarus erit, fortis, justus. Sapiensne? Etiam et*
 “ *rex,*
 “ *Et quicquid volet.* Hor. L. II. S. III.

Ibid.

“ Mosc. You are not like a thresher, that
 “ doth stand
 “ With a huge flaile, watching a heape of corne,
 “ And hungrie dares not taste the smallest
 “ grane,
 “ But feeds on mallows, and such bitter herbs.
 “ Nor like the merchant, who hath fill'd his
 “ vaults

- “ With *Ramagnia*, and rich *Candian* wines,
 “ Yet drinks the lees of *Lombard*'s vinegar.
 “ You will not lye in straw, whilst moth and
 “ worms
 “ Feed on your sumptuous hangings, and soft
 “ beds.

This too is imitated from his favourite author.

- “ *Si quis ad ingentem frumenti semper acervum*
 “ *PORRECTUS* vigilet cum longo fuste; neque illinc
 “ *Audeat esuriens dominus contingere granum;*
 “ *Ac potius foliis parcus vescatur amaris:*
 “ *Si positus intus Cbii veterisque Falerni*
 “ *Mille cadis, nihil est, tercentum millibus; acre*
 “ *Potet acetum: age, si et stramentis incubet,*
 “ *unde—*
 “ *Octoginta annos natus, cui stragula vestis,*
 “ *Blattarum ac tinearum epulae, putrescat in arcâ:*
 “ *Nimirum insanus paucis videatur; eo quod*
 “ *Maxima pars hominum morbo jacetatur eodem.*

L. II. S. 3.

Dr. BENTLEY says *PORRECTUS* signifies lying at his ease, luxuriously stretched out: (but that signification entirely depends on those words with which it may happen to be joined, simply of itself it signifies nothing, but *stretched*, or *reached out*;) he substitutes therefore *PROJE-*

CTUS

CTUS in its room, as a word more agreeable to the miserable situation of this covetous wretch. Why should we not admit the interpretation of our Comedian? *Stand watching*—stand upright at his full length, like a centinel on duty, watching with a long club? This image is more picturesque and humourous; nor does it at all contradict the original meaning of the word.—This and the above mentioned imitations of HORACE are visible to every schole-boy: but I will mention one in *Sejanus* not quite so obvious.

- “ *Flav.* Great mother *Fortune*, queen of hu-
 “ man state,
 “ Rectrefs of ACTION, arbitrefs of fate,
 “ To whom all sway, all power, all empire
 “ bowes,
 “ Be present and propitious to our vows.

Act. V.

They who know any thing of JONSON’S perpetual allusions to ancient authors, will plainly perceive he wrote;

“ Rectrefs of ANTIUM, &c.

From HORACE L. I. Od. 35.

O Diva gratum quæ regis ANTIUM.

ACT. I. Sc. II.

NANO, ANDROGYNO, CASTRONE, VOLPONE,
MOSCA.

- “ *Now roome for fresh gamsters, who doe will you*
 “ *to know,*
 “ *They doe bring you neither play, nor Univerfitie*
 “ *show;*
 “ *And therefore do intreat you, that whatsoever*
 “ *they reberse,*
 “ *May not fare a whit the worse, for the false*
 “ *pace of the verse.*
 “ *If you wonder at this, you will wonder more ere*
 “ *we pass,*
 “ *For know here is inclos'd the soule of PYTHA-*
 “ *GORAS,*
 “ *That juggler divine.*

This whole scene is an interlude invented by MOSCA to entertain his patron VOLPONE. The Dwarf gives an account of the various transformations of *Androgynos*, the hermaphrodite,—

- “ *For know HERE is inclosed the soul of PYTHA-*
 “ *GORAS,*

HERE, *δειλίχως*, pointing to him:—And the whole is intended as a ridicule on the vulgarly believed doctrines of PYTHAGORAS; and is chiefly borrowed from one of LUCIAN'S dialogues,

logues, intituled *the Dream*, or *the Cock*. Our poet would not have you understand, by *the false pace of the verse*, that he errs against all laws of metre, but that sometimes *the pace of the verse* may offend the too delicate and nice ear, and that the measure is to be helped a little by the speaker; as it often happens to be the case in PLAUTUS and in TERENCE. The measure is of the anapestic kind, consisting of Anapests, Spondees, Dactyls, and sometimes the *pes proceleusmaticus*: i. e. the foot of four short syllables; as in this verse of EURIPIDES:

ὄ μὲν αἰ | χὸ μὲν ἄς | Φύγ᾽ ἄς ὄ δ᾽ | νῆκῦς ὦν.

1 2 3 4

After the same manner these verses here are to be measured.

“ Now room for | fresh gamsters | who doe will | you to know
1 2 3 4

“ They doe bring you | neither play | nor Uni | vers’ tie show
1 2 3 4

“ And therefore | doe intreat you | that whatso’er | they reberse
1 2 3 4

“ May not fare a | whit the worse | for the false pace | of the verse.
1 2 3 4

To this measure the reader may reduce them all: a little lower we have,

“ Counting | all old | doctrine | Heresie.
1 2 3 4

And presently after

“ By

“ By others a precise, pure, illuminate brother,
 “ Of those devour flesh, and sometimes one another.

In this last there is plainly a word wanting, that spoils both the measure and the sense: we should read,

“ Of those that | devour flesh | and sometimes | one another.
 1 2 3 4

Let this suffice concerning the measure, let us now consider the meaning.—By *Univerfitie show*, he means such masks and plays, as our Universities used to exhibit to our Kings and Queens: these plays were made, and acted by the Scholars in their Halls.—In calling PYTHAGORAS, *that Juggler divine*, he translates LUCIAN’S words in the forementioned treatise, γόντα ἢ τερατεύσειν.

Ibid.

“ And was breath’d into ÆTHALIDES, MERCU-
 “ RIUS his sonne,
 “ Where it had the gift to remember all that ever
 “ was done.
 “ From thence it fled forth, and made quick transf-
 “ migration
 “ To goldy-lockt EUPHORBUS, who was kill’d in
 “ good fashion,

“ At

“ At the siege of old Troy, by the cuckold of
“ Sparta.

This is from APOLLONIUS. Lib. I. ψ. 640:

Τείως δ' αὐτ' ἐκ νηὸς ἀριστῆες προέηκαν
Ἀιθαλίδην κήρυκα θῶον, τῷ πέρ τε μέλεισθαι
Ἀγγελίας ἢ σκῆπτρον ἐπέτρεπον Ἑρμείας,
Σφωϊτέροιο τοκῆος, ὍΣ ὍΙ ΜΝΗΞΣΤΙΝ ΠΟΡΕ
ΠΑΝΤΩΝ

ἈΦΘΙΤΟΝ· ἔδ' ἔτι νῦν περ ἀποιοχομένε Ἀχέρουϊ
Δίνας ἀπροφάτως ψυχὴν ἐπιδέδρομε λήθη.

Interim procures e navi ablegant

Aethalidem expeditum caduceatorem, cui nunciati-
ones

Curandas crediderant, et baculum Mercurii,

Qui cum pater ipsi erat, tum vero omnium donarat
memoriam

Indelebilem, ut ne quidem absorpto nunc Acherontis

Indeprecabili ingluvie Letha incurSAT animam.

JONSON had his eye on this passage of APOLLO-
NIUS, and has translated his very words. Instead
of ἀποιοχομένε I would read ἐποιοχομένε: for this is
the construction, ἔδ' ἔτι νῦν περ λήθη ἐπιδέδρομε ψυ-
χὴν [ἐκείνη] οἰχομένε ἐπὶ δίνας ἀπροφάτως Ἀχέρουϊ.
The *Scholiast* will fling a light on our poet. Φασὶ
δὲ τῆτον τὸν Αἰθαλίδην οἱ Πυθαγορικοὶ, τῆς ψυχῆς ἕσης
ἀφθάριε, καὶ μὲν τὲς Τρωϊκὲς χρόνους ἀναβιώσαντα, Εὐ-
φορ-

φορβον εἶναι τὸν Πάνθη· ἔπειτα ἐκ τῆς Πύρρον τὸν Κρηῖτα·
 εἶτα Ἡλείου τινὰ, ὃ τὸ ὄνομα ἀγνοεῖται· μετὰ ταῦτα αὐ-
 τὸν τὸν Πυθαγόραν. The reader may likewise, if he
 wants to know more of this matter, consult DIO-
 GENES LAERTIUS, and LUCIAN. EUPHORBUS
 is called *goldy-lockt*, from HOMER, Il. ε'. ψ. 51.

Αἱμαλί οἱ δεύουλο κόμαι, Χαρίτεσσιν ὁμοῖαι,
 Πλοχμοί θ', οἱ χρύσῳ τε καὶ ἀργύρῳ ἐσφῆκωλο.

*Sanguine ei rigabantur comæ, gratiis similes,
 Cincinnique, qui auroque et argento constrikti erant.*

These, and the following verses in HOMER,
 PYTHAGORAS was so charmed with, that he set
 them to musick, and sung them on his lyre.

Ibid.

“ *Besides oxen, and asse, camell, mule, goat and brock,*
 “ *In all which-it bath spoke as in the COBLER'S*
 “ *COCK.*

This COBLER is MICYLLUS. See LUCIAN'S
 treatise *De Gallo*.

Ibid.

“ But I come not here to discourse of that mat-
 “ ter,
 “ Or his one, two, or three, or his great oath,
 “ by quater,
 “ His musicks, his trigon, his golden thigh,
 “ Or

“ Or his telling how elements shift.

'Tis well known how this greatest of all philosophers, (always excepting SOCRATES) reasoned by analogy, from numbers and mathematical theories, to the order and œconomy of the universe, and to the al-wise governor of it. His disciples were all initiated into mathematical sciences: EUCLID (a *Pythagorean*) divulged his mathematics, but concealed their application. Others, who were no *Pythagoreans*, ridiculed his *one, two and three &c.* Such as LUCIAN in particular, whom our poet follows.—*His great oath by quater*, is mentioned in the *Golden verses*, as they are called, written by one of PYTHAGORAS's scholars :

Ναὶ μὰ τὸν ἀμετέρον ψυχᾶ παραδόντα ΤΕΤΡΑΚΤΤΗΝ
Παγὰν ἀέναν Φύσεως.

*Per eum certè qui nobis tradidit quaternarium,
Fontem perennis naturæ.*

His golden thigh—This is a subject of ridicule frequently in LUCIAN: mention too is made of this strange story in LAERTIUS; [Lib. VIII. § XI.] the original of which 'tis difficult to trace.

Or his telling how elements shift.—OVID gives an account of this *shifting of the elements*; and,

considering him as a *wit* and *unbeliever*, represents PYTHAGORAS's mysterious doctrines very fairly.

“ *Rerumque novatrix*

Ex aliis alias reparat natura figuras.

*Nec perit in tanto quidquam (mibi credite) mundo;
Sed variat faciemque novat.* Met. XV.

BURMAN's edition has *tanto*: some books read *toto*; which is doubtless the true reading; for OΛON and ΠAN, are philosophical expressions; which OVID here translates by *toto mundo*.

Ibid.

“ NAN. O wonderful change! when Sir Law-
“ yer forfook thee,
“ For PYTHAGORAS's sake, what body then
“ took thee?
“ ANDR. A good dul moyle. NAN. And how!
“ by that means,
“ Thou wert brought to allow of the eating of
“ beans?

From the *Lawyer*, he says, he went into the *Lawyer's Mule*. The Lawyers used formerly, the more dignified among them particularly, to ride to *Westminster Hall*, with great state, on their Mules, on solemn and set days: to this he alludes presently after, speaking of the *Lawyer*

VOLTORE, with reference to the English manners.

“ How he should worship'd be, and reve-
 “ renc'd,
 “ Ride with his fures and foot-clothes; wait-
 “ ed on
 “ By herds of fooles and clients; have cleere
 “ way
 “ Made for his *Moyle*, as letter'd as himselfe.

And this explains a passage in *Every Man out of his Humour*, Act II. Sc. III.

“ CAR. Well, make much of him; I see
 “ he was never borne to ride upon a Moile.

i. e. To become a Sargeant, or a great Lawyer.
 And this will shing a light on a passage in CHAUCER's character of the Sargeant at Law,

“ He rode *but homely* in a Medly cote.

But homely, considering the dignity he rode with at other times, on his Moyle with his foot-clothes, and trappings. The mentioning the *Lawyer's Mule* naturally leads him to ridicule PYTHAGORAS's interdiction of eating of beans.

Ibid.

“ VOLP. Who's that? away, looke Mosca.
 Mos. Foole, begone,

“ 'Tis

“ ’Tis Signior VOLTORE the advocate
 “ I know him by his knock.

The interlude is interrupted by a knocking at the door: VOLPONE expected visits from those who lay in wait for his estate; and prepares himself to receive them. But there is an error in the printed books, and we should thus distinguish the speakers.

“ VOLP. Who’s that? away looke MOSCA.
 “ *Foole*, begone.
 “ MOSC. ’Tis Signior VOLTORE.

VOLPONE bids MOSCA goe and see who it was that knocked at the door: mean time he bids the *Foole*, *Dwarf*, &c. begone. MOSCA listening, tells him he knows ’twas the advocate VOLTORE by his knock.—The alteration bespeaks itself. Nor is it an unusual thing for the speakers names to be wrongly ordered, through the blunders of printers, or transcribers for the press. To instance in a passage, or two, of our poet. In *Catiline* Act 5.

“ CICERO. What do you decree to th’ AL-
 “ LOBROGES,
 “ That were the lights to this discovery?
 “ CRASSUS. A free grant from the state of
 “ all their suits.

CÆSAR.

“ CÆSAR. And a reward out of the publick
“ treasure.

“ CATO. I, and the title of honest men to
“ crown ’hem.

“ CICERO. What to VOLTURTIUS?

“ CÆSAR. Life, and favour’s well,

“ VOLTURTIUS. I aske no more.

Now ’tis plain the speeches should thus be distinguished :

“ CICERO. What to VOLTURTIUS?

CÆSAR. *Life and favours.*

“ VOLTURTIUS. Well,

“ I ask no more.

CICERO in L. Catilin. Orat. IV. Postremo besterno die præmia legatis Allobrogum, Titoque Vulturcio dedistis amplissima.

And in *Sejanus*, Act III.

“ — Noble CORDUS,

“ I wish thee good: Be, as thy writings, free,

“ And honest: TIB. What is he? SEJ. For

“ th’ Annals, CÆSAR.

It should thus be read,

“ TIB. What is he for? SEJ. Th’ annals,

“ CÆSAR.

i. e. What is he accused for?—But to return.

Ibid.

“ How now? the newes?

“ Mos. A piece of plate, Sir. VOL. Of

“ what bignesse? Mosc. Huge,

“ Massie, and antique, with your name in-

“ scrib'd,

“ And arms ingraven. VOL. Good! and

“ not a Fox

“ Stretcht on the Earth, with fine DELUSIVE

“ SLEIGHTS

“ MOCKING A GAPING CROW?

HORACE has a whole Satyre written to ridicule the *Heredipetæ* of the age, the very intent of this play; in his Satyre he has the same allusion, with our poet, to the *Æsopic* Fable of the *Crow and the Fox*.

“——— *Plerumque recoctus*

“ Scriba ex quinqueviro CORVUM DELUDET

“ HIANTEM.

The same allusion we meet with in Act V. Sc. VIII.

“ VOLP. Methinks,

“ Yet you, that are so traded i'the world,

“ A witty merchant, the fine bird, CORVINO,

“ That have such *mortal* emblems on your name,

“ Should

“ Should not have fung your fhome; and dropt
“ your cheefe,
“ To let the FOXE laugh at your emptinesf.

This paffage wants a little correction, for in-
ftead of MORTAL *emblemef*, we muft read, MO-
RAL *Emblemef*. Every Fable has its *Moral*.

Ibid.

“ Hood an Afs with reverend purple,
“ So you can hide his two *ambitious* eares,
“ And hee fhall paffe for a cathedrall Doctor.

This is true Satyre, and very elegantly expreffed.
—*Ambitious* is ufed according to its original
meaning in the Latin Language.

Act I. Sc. III.

“ Mosc. I doe befeech you, Sir, you will
“ vouchsafe
“ To write me i' your family.

This is a latin manner of expreffion borrowed
from HORACE. L. I. Ep. IX.

Scribe tui gregis hunc.

Ibid.

“ —Mosc. Your defert, Sir :

“ I know no second cause. VOL. Thy mo-
 “ deſty

“ Is loth to KNOW it.

i. e. to acknowledge it, to make it known. So in SHAKESPEARE'S *Tempeſt*, Act I. where PROSPERO ſpeaks to CALIBAN :

“ When thou didſt not, Savage,

“ KNOW thy own meaning, but would'ſt gab-
 “ ble like

“ A thing moſt brutiſh, I endow'd thy pur-
 “ poſes

“ With words to make them known.

i. e. *didſt not* make thy own meaning *known*,
 cauſe it to be known. The late editors here, not
 underſtanding him, alter SHAKESPEARE'S words.

Ibid.

“ Moſc. Keepe you ſtill, Sir.

“ Here is CORBACCIO. VOLP. Set the plate
 “ away,

“ The vulture's gone, and *the old raven's*
 “ *come!*

“ Moſc. Betake you to your ſilence, and
 “ your ſleepe :

“ Stand there and multiply.

The old raven—Corbaccio, in Italian, ſignifies
 an

an old raven. There should be a full stop after *sleep*.— *Stand there and multiply*— He speaks to the plate as he is setting it away.—In allusion to the name *Corbaccio*, MOSCA says, in the next scene—*Rook go with you, raven*, i. e. you raven may you be *rooked*, cheated.

ACT I. SC. IV.

- “ Mosc. Alas, Sir, I but doe, as I am taught;
 “ Follow your grave instructions; give ’hem
 “ words;
 “ Powre oyle into their eares: and send them
 “ hence.

Give them words—do verba, as in HORACE,
 Lib. I. S. 3.

“ *an ut ignotum dare nobis*

“ *Verba putas?*

Pour oil into their ears, i. e. give them pleasant and soft words, as smooth as oil; fallacious and deceitful, rather than what are true and wholesome: for truth is grating to the ear, as the *Stoic* observes:

“ *Sed quid opus teneras mordaci radere vero*

“ *Auriculas?* Perf. I, 107.

Smooth as oil is an expression used by PLATO in

Theætetus [p. 144. *Edit. Steph.*] οἶον ἐλεῖ [ἐλαίῳ].
 ΠΕΥΜΑ ἈΥΟΦΗΤΙ ΠΕΟΝΤΟΣ, which *Serranus* renders, *tanquam Eleii abveus cum pace secundoque flumine labens*. I cannot help taking notice that the pompous *rhetorician*, who to do him justice is not oftentimes without his elegancies, has, with great beauty and propriety, when speaking of ΠΛΑΤΩ, borrowed this image and the very words from him: ἄτι μένοι ο Πλάτων (ἐπάνειμι γὰρ) τοιάτῳ τινὶ ΧΕΥΜΑΤΙ [leg. ῥεύματι] ἈΨΦΗΤΙ ΠΕΩΝ. [LONGINUS. Sect. XIII.] The allusion requires ΠΕΥΜΑΤΙ, and if we have any ears we may plainly perceive how preferable this reading is.

Act I. Sc. V.

“ The weeping of an heire should still be
 “ laughter,
 “ Under a visor.

Hæredis fletus sub personâ risus est. Aull. Gellius, XVII. 14.

Ibid.

“ And sent home others
 “ Nothing bequeath’d them but to cry, and
 “ curse.

This is from HORACE’s Satyre above mentioned, to which our poet is so much indebted.

“ *Invenietque*

“ *Nil sibi legatum, præter plorare, suisque.*

Ibid.

“ CORV. Has hee children? Mos. Ba-

“ stards,

“ Some dozen or more, that hee begot on

“ beggers

“ Gypsies and Jewes and black-moores, when

“ hee was drunk.

“ Knew you not that, Sir? 'Tis the common

“ fable.

“ The *Dwarfe*, the *Foole*, the *Eunuch* are

“ all his;

“ H'IS THE TRUE FATHER OF HIS FAMILY.

This passage is closely imitated from MARTIAL, L. I. Ep. 85.

“ *De Quirinali.*

“ *Uxorem habendam non putat Quirinalis,*

“ *Cum vult habere filios, et invenit*

“ *Quo possit istud more. futuit ancillas,*

“ *Domumque et agros implet equitibus vernis.*

“ PATER FAMILIÆ VERUS EST QUIRINALIS.

Ibid.

“ Would you would once close

C 4

“ Those

- “ Those filthy eyes of yours, that flow with
 “ slime,
 “ Like two frog-pits ; and those same hang-
 “ ing cheeks,
 “ Covered with hide instead of skin, (nay,
 “ help, Sir)
 “ That looke like frozen dish-clouts, set on
 “ end.

Those same hanging cheeks—From JUVENAL, Sat.
 X. 193.

—*deformem pro cute pellem,*
Pendentisque genas.

Nay, help, Sir.—i. e. help me to rail, and
 abuse VOLPONE. So the passage is to be under-
 stood in the *Alchymist*, Act I. Sc. I. “ DOL.
 Your Sol, and Luna.—HELP ME. And in the
Silent Woman, Act III. Sc. V. “ TRU. Eat
 ear-wax, Sir. I’LL HELPE YOU.

Act II. Sc. I.

“ Fellowes of outside, and *meer bark.*

Φλοισώδης ὁ ἀνὴρ. LONGINUS Sect III. *Spumosum*
et CORTICE PINGUI. PERSIUS.

Ibid.

Ibid.

“ Mosc. Under that windore, there’t must
“ be. The same.

“ POLL. Fellowes, to mount a banke!

Fellows to mount a bank!—plainly alluding to the etymology of a MOUNTBANK. *Ital. Montar in banco.* So presently after, “ I who was
“ ever wont to fix my BANK in face of the pub-
“ lick piazza, &c.—This whole Epifode of Sir POLITIQUE WOULD BEE never did, nor ever can please. He seems to be brought in meerly to lengthen out the play. Perhaps too ’tis particular satyre.

Ibid.

“ These turdy-facy-nafty-paty-loufi-farcicall
“ rogues, with one poore groats worth of un-
“ prepar’d antimony &c.

VOLPONE personates a mountebank, in order to get to the sight and speech of CORVINO’s wife; he accordingly makes an oration in imitation of these quacks under her window. Our poet has here put into his mouth a long compounded word after the manner of ARISTOPHANES, who has many of the like kind to banter
the

the *Dithyrambic* poets: HORACE calls them *nova verba*:

“ *Seu per audaces NOVA dithyrambos*

“ *VERBA devolvit, numerisque fertur*

Lege solutis.

I believe the learned reader will not be displeas'd, if I here take occasion to shew an allusion, not obvious at first perhaps to every kind of reader, to ARISTOPHANES, by our poet The passage I mean is in *Bartholmew Fayre*, Act III. where the hypocrite BUSY is scenting like a hound after a roasted pig: “Therefore be bold, *bub, bub, bub*, follow the scent.” The very same we may find in the *Plutus* of ARISTOPHANES, Act IV. Sc. III. where the sychophant scents in like manner the good dinner preparing within:

Ἐνδον εἰς ἰν ὄ μιαρῶιάτω,

Πολὺ χρῆμα τεμαχῶν καὶ κρεῶν ὠπλήματων.

ῶ ῶ ῶ ῶ ῶ ῶ ῶ ῶ ῶ.

On which passage VOSSIUS has a very just remark; which I shall cite from the late learned editor of DIONYSIUS HALICARNASSEUS *De structura Orationis*: in p. 96 he is speaking of the sound and power of the vowels, “*Εἰς δὲ ἧττον τὰ τὰ τὸ υ*. “ *Infimum dignitatis gradum tenet υ voca-*

“ *lis:*

“ *lis : non obscurum tantum, sed et fœdum et im-*
 “ *purum ut plurimum efficit sonum, cum naribus.*
 “ *potius quàm ore proferatur. Lepidè itaque ARI-*
 “ *STOPHANES in Pluto inducit Sycophantam olfa-*
 “ *cientem sacrificiorum nidorem, qui totum senari-*
 “ *um naribus absolvit,*

û û, û û, û û, û û, û û, û û.

“ *ubi tamen notandum priorem cujusque pedis sylla-*
 “ *bam scribi debere spiritu tenui, sequenti verò den-*
 “ *so, ipsâ id exigente rei naturâ. VOSSIUS.*

ACT II. Sc. IV.

VOLPONE, MOSCA.

“ O I am wounded. Mos. Where, Sir?
 “ VOL. Not without ;
 “ Those blowes were nothing: I could beare
 “ them ever.
 “ But angry *Cupid*, bolting from her eyes,
 “ Hath shot himselfe into me, like a flame ;
 “ Where now he flings about his burning
 “ heat,
 “ As in a fornace, some ambitious fire,
 “ Whose vent is stopt. THE FIGHT IS ALL
 “ WITHIN ME.

This passage is greatly improved from a like
 thought

thought printed among those poems which are ascribed to ANACREON. Od. XIV.

—Εἶθ' ἑαυτὸν

Ἄφῆκεν εἰς βέλεμνον.

Μέσος δὲ καρδίας μεῦ

Ἔδυε καί μ' ἔλυσε.

Μάτην δ' ἔχω βρεῖην.

Τί γὰρ βαλώμεθ' ἔξω,

ΜΑΧΗΣ ἘΣΩ Μ' ἘΧΟΥΣΗΣ;

deinde seipsum projecit in modum teli: mediusque cordis mei penetravit et me solvit. Frustra itaque habeo scutum; quid enim muniamur extra, bello intus me exercente? SHAKESPEARE has likewise imitated this poem in *Troilus and Cressida*, Act I. Sc. I.

“ Call here my varlet; I'll unarm again.

“ Why should I war without the walls of
“ Troy,

“ That find such cruel battle here within?

The allusion here was not concealed from Mr. THEOBALD: who thus renders it,

Frustra gero clypeum

Quid enim [illum] extrinsecus objiciam,

Cum pugna intus omnino ardeat?

And then adds, “ The translators do not seem

“ to have remember’d, that βάλλομαι (as its
 “ compounds, ἀμφιβάλλομαι, ἐπιβάλλομαι, περι-
 “ βάλλομαι) may sometimes signify actively,
 “ *induo, injicio, impono*. Authorities are so obvi-
 “ ous, that it is unnecessary to alledge any.” I
 have no edition, at present, but that by BARNES,
 who in his note says “ *Quare nec exponi debere*
 [βαλώμεθα] PETAMUR, aut FERIAMUR, verum
 ARMEMUR; *siquidem ita sepe apud poetas simpli-*
cia quæ vocant, pro compositis ponantur.” Now
 I will set SHAKESPEARE’S translation against
 them all—WHY SHOULD I WAR WITHOUT.
 — Τί γὰρ βάλωμεθ’ ἔξω— For this is the
 meaning of the phrase, *quid hostem petam, vel*
quid hostem ferire aggrediar extra, cum hostis intus
est? I must beg leave by way of criticism to
 add one thing more, viz. that this *ode*, tho’
 separated from *Ode XIII.* ought to have been
 joined to it thus,

Ἐγὼ δὲ τῷ Λυαίῳ
 Καὶ τῷ μύρῳ κορεσθεῖς,
 Καὶ τῆς ἐμῆς ἑταίρης,

Θέλω, θέλω μανῆναι·

Θέλω, θέλω φιλεῖναι.

Ἐπειθ’ Ἔρωσ φιλεῖν με, κ. τ. λ.

Ibid.

———“VOLP. I did it well.

“Mos. So well, would I could follow you
“in mine

“With halfe the happineffe; and, yet, I
“would

“Escape your Epilogue.

If I understand this passage right, MOSCA speaks *aside*: meaning, he hopes to impose on Him, as VOLPONE had imposed on others in personating a mountebank.—The audience have hereby (very artfully by the poet) a hint given them of MOSCA's character, and are the better prepared for what follows.

Act II. Sc. V

CORVINO, CELIA, SERVITORE.

“Death of mine honour, with the citie's
“fool;

“A juggling, tooth-drawing, prating moun-
“tebank?

“And, at a publick windore? where, whilst
“he,

“With his strain'd action, and HIS DOLE OF
“FACES,

“To

“ To his drug-lecture drawes your itching

“ eares,

“ A crew of old, unmarried, noted lechers,

“ Stood leering up, like Satyres.

This can hardly be tortured into any kind of meaning. But the poet thus originally gave it,

“ Where, whilst he,

“ With his strain'd action, and HIS DOLE OF

“ FAECES, &c.

A true picture of a mountebank, with his strain'd action, and his distributing his FAECES, or physical dregs to the multitude DOLE, ἀπὸ τῆ διελεῖν, *distribuere*: hence, to deal chards.

Ibid.

“ Get you a citterne, lady *Vanitie*,

“ And be a dealer, with the virtuous man.

The mountebanks were attended with ropedancers, and wenches that plaid on the cittern or guitar; CORVINO bids his wife to follow this mountebank, this *virtuoso*, in such a character. But why does he call her *Lady Vanity*? This is an allusion to the old plays in which VANITY, the VICE, was personalized, and acted a part. This will appear from the following passage, in
a play

a play of our author's, which he calls *The Devil is an Ass*, PUG asks SATAN to lend him a VICE.

“ SAT. What *Vice* ?

What kind wouldst th' have it of? PUG.

Why, any *Fraud* ;

Or *Covetousnesse* ; or *lady Vanity* ;

Or old *Iniquity* : I'll call him hither.

Ini. What is he, calls upon me, and would seeme to lack a *Vice* ?

This passage is very wrongly pointed and distinguished : after this manner we should read it.

“ SAT. What *Vice* ?

“ What kind wouldst th' have it of? PUG.

“ Why any : *Fraud*,

“ Or *Covetousnesse* ; or *Lady VANITY* ;

“ Or old *Iniquity*. SAT. I'll call him hither.

Enter INIQUITY.

INI. What is he calls upon me, and would seeme to lack a *Vice* ?

Hence we see the meaning, [in SHAKESPEARE'S 1st part of *K. Henry IV.*] of *Prince HENRY'S* calling *FALSTAFF*, *VANITY in years*. This passage

passage seems to me not to have been understood; nor that in *King Lear*, Act II. "KENT. "Draw, you rascal; you come with letters "against the King; and take VANITY, the "puppet's part, against the royalty of her father."—But something of this has been said elsewhere.

Act II. Sc. VI.

"——Swear it was

"On the first hearing, as thou maist doe
"truely,

"MINE OWN FREE MOTION.

This Episode of CORVINO's offering to prostitute his wife to VOLPONE, is borrowed from HORACE, L. II. S. V.

"———*Scortator erit? CAVE TE ROGET;*

"ULTRO

"*Penelopen facilis potiori trade.*

A little before CORVINO, being told that the Physician had made an offer of his daughter, calls him "wretch! covetous wretch!" How finely is it imagined by our Poet, to make CORVINO see the basely covetous character of the Physician, and yet be so strangely ignorant of

D

his

his own! this is an instance of our comedians great insight into the characters of mankind.

Act II. Sc. VII.

“ Do not I know, if women have a will,

“ They’le *doe* ’gainst all the watches of the
“ world?

They’ll DOE——The word is used in an obscene sense: as *FACERE* & *AGERE*, sometimes among the Latins, & *ποισεῖν*, among the Greeks. Thus JONSON in his translation of some verses from PETRONIUS,

“ DOING a filthy pleasure is and short.

“ *Fæda est in coitu et brevis voluptas.*

Hence we may correct and explain a passage in SHAKESPEARE’S *Taming of the Shrew*. Act II.

“ PET. Oh, pardon me, Signior Gremio, I
“ would fain be *doing*.

“ GREM. I doubt it not, Sir, but you’ll
“ curse your wooing.

I could mention other places in our old poets, where this word TO DOE is thus used: and many passages there are in the Erotic writers of antiquity where *FACERE*, *AGERE*, *ποισεῖν*, are misunderstood by the editors of those writers.

—But

—But I have said enough already to my learned readers, and too much to the unlearned.

ACT III. SC. I.

“ O! your parasite

“ Is a most precious thing, DROPT FROM
“ ABOVE.

This is from LUCIAN'S treatise *de Parasito*,
ἐν αὐτῇ [viz. παρασιλικὴ τέχνη] τινὲ μοίρα παραγι-
γνέται.

Ibid.

“ Make their revenue out of legs and faces,

“ Eccho my Lord, and lick away a moath.

This part of Flattery, “*Eccho my Lord*” he thus dilates on in his *Sejanus*. ACT. I. SC. I.

“ Laugh when their Patron laughs ; sweat,
“ when he sweats ;

“ Be hot, and cold with him ; change every
“ mood,

“ Habit and garbe, as often as he varies ;

“ Observe him, as his watch observes his
“ clock ;

“ And true, as turkife in the deare lords ring,

“ Looke well, or ill with him : ready to
“ praise,

- “ His lordship, if he spit, or but pisse faire,
 “ Have an indifferent stoole, or break wind
 “ well ;
 “ Nothing can scape their catch.

Which is plainly imitated from the following verses of JUVENAL, Sat. III, 100.

“——Rides? majore cachinno

“ Concutitur: flet, si lacrymas conspexit
 “ amici,

“ Nec dolet: igniculum brumæ si tempore
 “ posces,

“ Accipit endromedem, si dixeris, æstuo,
 “ fudat.

“ Non fumus ergo pares; melior qui semper
 “ et omni

“ Nocte, dieque potest alienum fumere vul-
 “ tum,

“ A facie jactare manus, laudare paratus

“ Si bene ructavit, si rectum minxit amicus.

This ECCHOING MY-LORD is very prettily managed in SHAKESPEARE'S *Hamlet*. Act V.

“ HAMLET. Your bonnet to his right use:
 “ 'tis for the head.

“ OSR. I thank your lordship, 'tis very hot.

“ HAM. No, believe me, 'tis very cold; the
 “ wind is notherly.

“ OSR.

“ OSR. *It is, indifferent, cold, my lord, in-*
 “ *deed.*

“ HAM. But yet, methinks, *it is very sultry,*
 “ *and hot for*

“ *My complexion.*

“ OSR. Exceedingly, my lord, *it is, very sul-*
 “ *try, as 'twere I cannot tell how.*

GNATHO in the *Eunuch* of TERENCE.

“ *Quicquid dicunt, laudo: id rursus si negant,*
 “ *laudo id quoque.*

“ *Negat quis? nego. ait? aio.*

That other instance of flattery—— “ and lick
 “ away a MOTH.” Is an allusion to such officious
 kind of parasites, who are called in Low Dutch
pluyme-strucker, qui plumas pilosque ex vestibus
assentatoriè legit. A PLUME STRIKER. In Greek
 it is called, *προξιδίζειν*, OVID advises the lover to
 try this piece of flattery towards the woman, he
 would gain :

Utque sit, in gremium pulvis si forte puellae

Deciderit, digitis excutiendus erit.

Et, si nullus erit pulvis, tamen excute nullum.

Quaelibet officio causa sit apta tuo.

Mention too is made of this kind of flattery in
 the characters of THEOPHRASTUS.

Act III. Sc. IV.

LADY, VOLPONE, NANO, WOMEN, 2.

- “ In good faith, I am drest
 “ Most favorably to day, it is no matter,
 “ ’Tis well enough. Look, see, these petu-
 “ lant things!
 “ How they have done this! VOLP. I doe
 “ feele the fever
 “ Entring in at my eares; O for a charme,
 “ To fright it hence. LAD. Come neerer:
 “ is this curle
 “ In his right place? or this? WHY IS THIS
 “ HIGHER
 “ THAN ALL THE REST? You ha’ not wash’d
 “ your eyes yet?
 “ Or doe they not stand even in your head?
 “ Where’s your fellow? call her. NAN. Now,
 “ St. Marke
 “ Deliver us; anon, shee’ll beat her women
 “ BECAUSE HER NOSE IS RED. LAD. I pray
 “ you, view
 “ This tire, forsooth: are all things apt, or
 “ no?
 “ WOM. One haire a little, here, sticks out,
 “ forsooth.

“ LAD.

“LAD. Do's't fo, forsooth? &c.

Lady Wouldbee visits the sick VOLPONE (as he pretends to be) in his chamber; she is setting her dress in order,

“I am drest

“Most favorably to day! It is no matter,

“'Tis well enough.

So it should be stopped; she speaks ironically: otherwise 'tis no better than nonsense. Then she corrects herself and adds “*It is no matter &c.*” Afterwards she takes her maids to task about her head dress; and here our learned poet plainly has JUVENAL in view. *Sat. VI, 486.*

“*Nam si constituit, solitoque decentius optat*

“*Ornari; et properat, jamque expectatur in*

“*hortis,*

“*Aut apud Isiacae potius sacraria lenae;*

“*Componit crinem laceratis ipsa capillis,*

“*Nuda humeros Psecas infelix, nudisque ma-*

“*millis.*

“*ALTIOR HIC QUARE CINCINNUS? taurea*

“*punit*

“*Continuo flexi crimen, facinusque capilli.*

“ *Quid Psecas admisit? quaenam est hic culpa*
 “ *puellae,*

“ *SI TIBI DISPLICUIT NASUS TUUS?*

JUVENAL mentions soon after the counsels called to consult on the lady's dressing, as if her character and soul were concerned in the determination,

“———*tanquam famæ discrimen agatur,*

“ *Aut animæ.*

“ Call'd you to counsel of so frequent
 “ dressings—

“ (NAN. More carefully, than of your fame
 “ or honour.)

JUVENAL's thoughts are frequently introduced in our poet's works. And hence I will correct a passage in *Catiline*, Act III.

“———Promise 'hem states and empires,
 “ And men, for lovers, made of better clay,
 “ Than ever the old PORTER *Titan* knew.

The HOURS, not TITAN, were Heaven's PORTERS: but (without more words) instead of PORTER we should read POTTER, as is manifest from the passage which JONSON had in view,

“———*Quibus arte benignâ*

“ *E meliore luto finxit præcordia Titan.* JUV.

XIV, 35.

Ibid.

Ibid.

“ Ay mee, I have tane a grasse-hopper by
“ the wing.

So again in an apologetical dialogue at the end of his *Poetaster* :

“ And like so many screaming grasse-hoppers,
“ Held by the wings, fill every eare with
“ noise.

This was a proverb of the poet ARCHILOCHUS, as LUCIAN tells us in the beginning of his *Pseudologista*, τὸ δὲ τῷ Αρχιλόχῳ ἐκεῖνο ἤδη σοι λέσω, ὅτι τέτλιγα τῷ πτερῶ συνείληφας, κ. τ. λ. For the faster you hold them by the wings, the louder they scream.—But is this true of grasse-hoppers? *Cicada* & τέτλιξ, is not a *grasse-hopper*, for the poets describe it as sitting and singing on trees. However the common translations must excuse our poet.

Ibid.

—VOLP. The poet,

“ As old in time as PLATO, and as knowing,
“ Says that our highest female grace is fi-
“ lence.

The

The poet, viz. SOPHOCLES.

— Γυναίξὶ κόσμου ἢ σιγῇ φέρει.

OF EURIPIDES, whom the oracle pronounced the wiser.

Γυναίκὶ γὰρ σιγῇ τε, καὶ τὸ σωφρονεῖν
Κάλλιστον, εἴσω δ' ἥσυχου μένειν δόμων.

Heraclid. ὕ. 477.

Act. III. Sc. VI.

“ Have patience, Sir; the fame’s your father’s knock.

We must read,

“ — The fame’s your father’s knock.

This knocking you now hear is your father’s. Mosca expected it to be so, but the sequel will shew his mistake.

Act III. Sc. VII.

“ — Prythee, sweet;

“ (Good faith) thou shalt have jewels,

“ gownes, attyres,

“ What thou wilt think, and aske.

CORVINO, having brought his wife to VOLPONE, threatens and intreats her; and tries all his rhetoric to persuade her to yield: she tells him she’ll eat burning coals first, like PORCIA:

he

he then threatens her as TARQUIN threatned LUCRECE — *I will buy some slave whom I will kill, and bind thee to him alive.* But after all his terrible threatenings and imprecations, he is reduced to the LAST ARGUMENT, promises of jewels, and fine gownes; if these cannot prevail, nothing can. The lady continuing obstinate, he calls her

“ An errant *locust*, by heaven, a *locust*. Whore,
 “ Crocodile, that hast thy teares prepar’d,
 “ Expecting, how thou’lt bid ’hem flow.

These verses should thus be ordered and printed,

“ An errant *Locust*, by heaven a *Locust*.
 “ Whore! Crocodile! that hast thy tears
 “ prepar’d,
 “ Expecting, how thou’lt bid ’hem flow!

Locust, is not the mischievous insect so named; but, if I understand our learned poet right, he calls her another *Locusta*, an infamous woman skilful in poisoning, who assisted NERO in destroying BRITANNICUS, and AGRIPPINA in poisoning CLAUDIUS. In the same sense JUVENAL I, 71.

“ *Instituitque rudes melior LOCUSTA propinquas.*

He adds, “ that hast thy tears &c.” this is

imitated from the above-mentioned satyrift IV, 271.

“ ——— *Plorat*

“ *Uberibus semper lacrymis, semperque paratis*

“ *In statione suâ, atque expectantibus illam,*

“ *Quo jubeat manare modo.*

S O N G.

Come, my CELIA &c.] This and the following song, are both printed in our poet's FORREST; and are imitated from CATULLUS.

Ibid.

“ CEL. Some *serene* blast mee, or dire light-
“ ning strike

“ This my offending face.

I found this passage thus printed in a modern edition,

“ Some *Siren* blast me.

And the editor hug'd himself with thoughts of this emendation, I dare say. But the poet alludes to a disease in the eye called by physicians, *Gutta serena*. Hence MILTON is to be explained :

“ So thick a drop *serene* hath quench'd their

“ orbs,

“ Or

“ Or dim suffusion veild.

Ibid.

“——See, behold,

“ What thou art queen of; not in expectation,

“ As I feed others: but possess'd and crown'd.

“ See, here, a rope of pearle; and each, more

“ orient

“ Than that the brave Ægyptian queen car-

“ rous'd :

“ Dissolve and drink 'hem. See, a carbuncle,

“ May put out both the eyes of our St.

“ Marke :

“ A diamant, would have brought [*r. bought*]

“ LOLLIA PAULINA,

“ When shee came in, like star-light hid

“ with jewels,

“ That were the spoyles of provinces.

The story here alluded to concerning CLEOPATRA is well known: the other concerning

LOLLIA PAULINA is from PLINY: “ LOLLIA

“ PAULINA, quæ fuit CAII principis matrona,

“ ne serio quidem, aut solemnî cærimoniarum ali-

“ quo apparatu, sed mediocrium etiam sponsalium

“ cæna, vidi smaragdis margaritisque opertam,

“ alterno textu fulgentibus, toto capite, crinibus,

“ spira, auribus, collo, monilibus, digitisque: quæ

“ *summa quadringenties H- S. colligebat : ipsa*
 “ *confestim parata mancipationem tabulis probare.*
 “ *Nec dona prodigi principis fuerant, sed avite*
 “ *opes, PROVINCICIARUM SCILICET SPOLIIS PAR-*
 “ *TÆ.*” Lib. IX. 3. 58. See likewise TACI-
 TUS, L. XII. *Annal.* and SÜETONIUS.

ACT III. Sc. VIII.

“ O that his well driv'n sword

“ Had beene so covetous to have cleft me
 “ downe

“ Unto the navill.

To have cleft me down unto the navil.—This was a common manner of expression, somewhat hyperbolical, and poetical, rather than strictly true. So in SEJANUS.

“ If I could guesse hee had but such a thought,
 “ My sword should *cleave him downe from*
 “ *head to heart:*

MILTON HIMSELF makes use of the expression in one of his LATEST, and by far the best of his poems, speaking of MOLOCH : VI. 361.

“ But anon

“ DOWN CLOVEN TO THE WASTE, with shat-
 “ ter'd arms

“ And uncouth pain fled bellowing.

Thus

Thus too SPENCER B. 2. C. 8.

“ Then hurling up his harmefull blade on hy,
 “ Smote him fo hugely on his haughtie crest
 “ That from his faddle forced him to fly :
 “ Els mote it needes downe to his manly breft.
 “ Have cleft his head in twaine, and life
 “ thence difpoffest.

SHAKESPEARE too thus expreffes himfelf in
Coriolanus. Act II.

“ His fword, (death’s ftamp)
 “ Where it did mark, IT TOOK FROM FACE
 “ TO FOOT.

And in MACBETH, where the *Captain* is giving
 an account of the battle, *with a bombaft circum-*
ftance horribly ftufft with epithets of war,

“ Who ne’er fhook hands nor bid farewell
 “ to him,
 “ Till he unfeam’d him FROM THE NAVE TO
 “ TH’ CHOPS.

The phrafeology here inclines a little to a figure
 in rhetoric called ὑπερον πρότερον: but I’ll warrant
 it for SHAKESPEARE’S. I have not time, nor
 inclination, to tranfcribe the long note upon this
 paffage of SHAKESPEARE, printed in a late edi-
 tion, but refer the reader at his leifure to per-
 ufe it. *Ibid.*

Ibid.

“ Let’s die like Romans,

“ Since we have liv’d like Grecians.

Pergræcari in PLAUTUS is to spend the hours in mirth, wine, and banquets. Hence the proverb, *As merry as a Greek*. In SHAKESPEARE’S *Twelfth-Night*, Act IV. Sc. I. SEBASTIAN calls the clown “ *foolish Greek*,” for his unseasonable mirth. This I mention, reader, lest thou again shouldst be misled.

Act IV. Sc. I.

“ Faith, these are politique notes! POL.

“ Sir, I doe slip

“ No action of my life, thus, but I QUOTE it.
NOTE, and QUOTE are synonymous words. Thus above,

“ POL. No, this is my diary;

“ Wherein I NOTE my actions of the day.

And before, Act II. Sc. I.

“ I do love

“ To NOTE, and to observe.

This in the beginning of the same is thus expressed.

“ But

“ But a peculiar humour of my wife’s,
 “ Laid for the height of Venice, *to observe*
 “ To QUOTE; to learn the languages, and fo
 “ forth.

Let us now consider a little the original of the word: and SKINNER here will assist us “ quote.

“ G. *quote*. It. *cotare*, *citare* seu *laudare* autho-
 “ rem libro et capite. Quota sint adnotatis,
 “ q. d. quotare.” And MINSHEU, “ to quote,
 “ *marke*, or NOTE, à quotus. Numeris enim scri-
 “ bentes sententias suas notant et distinguunt.”
 So in SHAKESPEARE’S K. JOHN, A&t IV.

———“ Hadst not thou been by,
 “ A fellow by the hand of nature mark’d,
 “ *Quoted*, and sign’d to do a deed of shame,
 “ This murder had not come into my mind.

HAMLET A&t II.

“ POL. I’m sorry, that with better speed
 “ and judgment
 “ I had not *quoted* him.

The last editor says *quoted* is nonsense, and accordingly has altered it into *noted*.

Act IV. Sc. II.

“LADY. Where should this *loose* knight be,
“trow? sure, he’s hous’d.

“NAN. Why, then he’s *fast*. LAD. I, he
“playes *both* with me.

i. e. both fast and loose.—*I*, for *yes*, *imo*, *ita*,
etiam; and so used perpetually in JONSON; and
SHAKESPEARE, ’till altered by the last editors.

Act. IV. Sc. IV.

“Hang him: we will but use his tongue, his
“noise,

“As we doe *croakers*, here.

I read, *crackers*, *i. e.* squibs.

Ibid.

“But you shall eat it: MUCH!

i. e. Much good may it doe you. Elliptically,
and ironically. So the passage is to be explained
and stopped in *Every Man out of his humour*.

Act I. Sc. III.

“Here’s a device,

“To charge me bring my graine unto the
“markets:

“I,

“ I, MUCH! when I have neither barne nor
 “ garner,
 “ Nor earth to hide it in, I’ll bring it:

I, much! i. e. forsooth! yes, indeed, much good
 ’twill doe me. — And in the *Alchemist*, Act V.
 Sc. IV.

“ Much, nephew, shalt thou win: much shalt
 “ thou spend;
 “ Much shalt thou give away; much shalt
 “ thou lend.
 “ SURL. I, much! indeed.

So the place is to be pointed. The same elliptical manner of expression is some where or other in SHAKESPEARE, but the passage does not occur.

Ibid.

“ *Mercury* sit upon your thundring tongue,
 “ Or the *French Hercules*.

The *Gallic*, or *Celtic* HERCULES, was the symbol of eloquence. LUCIAN has a treatise on this *French Hercules*, surnamed OGMIOUS: he was pictured old and wrinkled, and drest in his lion’s skin; in his right hand he held his club, in his left his bow: several very small chains were figured reaching from his tongue to the ears of crowds of men at some distance.—If the

reader has any curiosity to know more of this *God of Eloquence* he may, at his leisure, consult LUCIAN.

Act IV. Sc. VI.

“ What horrid strange offence
 “ Did he commit ’gainst nature, in his youth,
 “ Worthy this age?

From JUVENAL, X, 254.

“ — *Cur hæc in tempora durat,*
 “ *Quod facinus dignum tam longo admiserit ævo?*

Act V. Sc. I.

“ VOLP. ’Fore God, my left legge ’gan to
 “ have the crampe;
 “ And I apprehended strait some power had
 “ struck me
 “ With a dead palsy.

VOLPONE, just escaped from the utmost peril, says, whilst he was in court and apprehensive of punishment,—*my left legge ’gan to have the crampe*: Alluding to a piece of ancient superstition, that all sudden consternations of mind, and sudden pains of the body, such as crampes, palpitations of the heart, &c. were ominous, and
 I prefages

presages of evil. : Hence we may explain a passage in PLAUTUS's *Miles Gloriosus*.

SCHEL. *Timeo quod rerum gesserim hic, ita dorsus totus prurit.*

And in his *Bacchides* NICOBULUS says, *Caput prurit, perii.*

ACT V. Sc. II.

“ It [*gold*] transformes

“ The most deformed, and restores 'hem
“ lovely

“ As 'twere the strange poetical girdle.

This is literally from LUCIAN's treatise intituled *Gallus*. Ὁρᾶς ὅσων ἀγαθῶν ὁ χρυσὸς αἴτιος, εἶγε καὶ μεταποιεῖ τὰς ἀμορφότατας ὥσπερ Ὁ ΠΟΙΗΤΙΚΟΣ ἐκεῖνος ΚΕΣΤΟΣ. *Vides quantas commoditates pariat aurum, siquidem deformosissimos transfigurat, redditque amabiles, non secus atque CESTUS ille POETICUS.* HOMER's description of VENUS' girdle is imitated by TASSO in *Gierusalemme liberata*. C. XVI. St. 25. SPENCER alludes to it. B. IV. C. 5. St. 6.

ACT V. Sc. IV.

“ 'Twere a rare *motion* to be seen in *Fleetstreet*.

E 3

MOTION,

MOTION, *i. e.* a puppet-show: *Incunclorum* MOTIO: the etymology is apparent. So in the *Silent Woman*, Act III. Sc. V. “Why did you
 “ think you had married a statue? or a *motion*?
 “ one of the French puppets, with the eyes
 “ turned with a wire?”

This whole scene seems to me impertinent, and to interrupt the story. See above p. 25.

Act V. Sc. VI.

“ ——— Here comes my vulture ”

“ Heaving his beak up in the air and snuffing.

This image thus concisely expressed, MILTON has finely enlarged,

“ So saying, with delight he *snuff'd* the smell

“ Of mortal change on earth. As when a
 “ flock

“ Of ravenous fowl, though many a league
 “ remote,

“ Against the day of battle, to a field

“ Where armies lie encamp'd, come flying,
 “ lur'd

“ With scent of living carcases, design'd

“ For death the following day, in bloody
 “ fight.

“ So scented the grim feature, and upturn'd

“ His

“ His nostrils wide into the murky air,

“ Sagacious of his quarry from so far.

ACT V. SC. XII.

“ VOLP. First, I'll be hanged. Mosc.

“ I know

“ Your voice is good, cry not so loud.

From PLAUTUS' *Mostellaria*.

“ TR. *Scio te bona esse voce, ne clama nimis.*



REMARKS

ON

EPICOENE; or The SILENT WOMAN.

PROLOGUE.

“ TRUTH sayes, of old the art of mak-
“ ing playes
“ Was to content the people.

FROM TERENCE in the *Prologue* to the *Andrian*,

“ *Id sibi negoti credidit solum dari,*
“ *Populo ut placerent, quas fecisset fabulas.*

II^d PROLOGUE.

“ And still ’thath beene the praise of all best
“ times,
“ So persons were not touch’d, to tax the
“ crimes.

So in his *Apologetical dialogue* at the end of the
Poetafter:

“ —My

“—My bookes have still beene taught
“ To spare the persons, and to speak the vices.

From MARTIAL,

*Hunc servare modum nostri novere libelli,
Parcere personis, dicere de vitiis.*

Lib. X. Ep. 33.

Act I. Sc. I.

CLERIMONT is discovered in his chamber dressing himself, his boy being present. After the boy has ended his song, TRUEWIT enters—
“ Well, Sir gallant, were you struck with the
“ plague this minute ?”

This is supposed to be transacted during the plague at LONDON. So again below, “ But now
“ by reason of the sicknesse, &c.

Ibid.

S O N G.

“ Still to be neat, still to be dress,
“ As you were going to a feast ;
“ Still to bee poudred, still perfum'd :
“ Lady, it is to be presum'd,
“ Though art's hid causes are not found,
“ All is not sweet, all is not found.

“ Give

- “ Give me a look, give me a face,
 “ That makes simplicity a grace ;
 “ Robes loofely flowing, hayre as free:
 “ Such sweet neglect more taketh me,
 “ Than all th’ adulteries of art ;
 “ They strike mine eyes, but not my heart.

This *song* is very happily imitated from the following poem, which I found printed at the end of an edition of PETRONIUS: the verses there printed are known to the learned by the title of *Priapeia carmina*.

Semper munditias, semper, Basilisca, decores,
Semper compositas arte decente comas,
Et comptos semper vultus, unguentaque semper,
Omnia sollicitâ compta videre manu,
Non amo. Neglectim mihi se quæ comit amica
Se det ; et ornatus simplicitate valet.
Vincula ne cures capitis discussa soluti,
Nec ceram in faciem : mel habet illa suum.
Fingere se semper, non est confidere amori :
Quid quod sæpe decor, cum prohibetur, adest ?

I write these remarks without the use of a library to consult proper books; otherwise the reader should have my observations on some of the passages in this poem, which I think faulty.

Ibid.

“ I love a good dressing before any beauty o’
 “ the world : O, a woman is then like a deli-
 “ cate garden ; nor is there one kind of it : shee
 “ may vary every hour ; taken often counsell
 “ of her glasse, and chuse the best. If shee have
 “ good eares, shew ’hem ; good hayre, lay it
 “ out ; good legs, weare short cloathes ; a
 “ good hand, discover it often, &c.

This and one or two of the following speeches
 are imitated from OVID [*Art. Am. Lib. III.*
ŷ. 135.]

“ *Nor is there one kind of it,*” viz. dressing.

“ *Nec genus ornatûs unum est : quod quamque de-*
 “ *cebit,*

“ *Eligat ; et speculum consulat ante suum.*

“ *Longa probat facies capitis discrimina puri :*

“ *Sic erat ornatis Laodamia comis.*

“ *Exiguum summâ nodum sibi fronte relinquit,*

“ *NE pateant aures, ora rotunda volunt.*

OVID, in his advice to the ladies about dressing,
 tells them, that a long face looks best when the
 hair is properly and distinctly parted, without
 any ambitious and supernumerary ornaments ;
 which he elegantly calls—*capitis discrimina puri.*

60 REMARKS ON EPICOENE; or

But round faces require that the hair should be crisped, in small curls, upon the forehead only; and that the rest of the hair should cover the ears. *NE pateant aures*, is doubtless the true reading; (tho' BURMAN has printed it, *UT pateant aures*;) for the face looks rounder by the ears appearing.

Ibid.

“ Many things, that seeme foule i'th' doing,
“ doe please, done.” *Multaque, dum fiunt tur-*
pia, facta placent, Ov. III, 218.

Ibid.

“ A lady should indeed study her face, when
“ we think she sleeps.”

“ *Tu faciem cura, dum te dormire putemus.*

Other editions read,

“ *Tu quoque, cum coleris nos te dormire putemus.*

BURMAN'S thus,

“ *Tu quoque dum coleris, nos te dormire putemus.*

How much more like the *Ovidian* elegance is the following?

“ *Te quoque, dum colitur facies, dormire putemus;*

“ *Aptius à summâ conspiciare manu.*

Ibid.

Ibid.

“ You see guilders will not work but inclof-
“ ed : they muſt not diſcover how little ſerves
“ with the helpe of art, to adorne a great deale.
“ How long did the canvas hang afore Ald-
“ gate? were the people ſuffered to ſee the ci-
“ ties love and charity, whilſt they were rude
“ ſtone, before they were painted and furniſh-
“ ed? No: No more ſhould ſervants approach
“ their miſtreſſes, but when they are compleat
“ and finiſhed.”

Our poet, with OVID in his eye, alludes to his own times.

“ *Aurea quæ pendent ornato ſigna theatro ;*
“ *Inſpice, quam tenuis bractæa ligna tegat.*
“ *Sed neque ad illa licet populo, niſi facta, venire :*
“ *Nec niſi ſubmotis forma paranda viris.*

Paranda, the ſimple, inſtead of *reparanda* the compoſit; no unuſual thing among the beſt writers of antiquity. I mention this becauſe the interpreters are in darkneſs: this word I would reſtore to a paſſage above, viz. *ſ.* 160.

“ *O quantum indulget veſtro natura decori,*
“ *Quarum ſunt multis damna pianda modis !*

But

62 REMARKS on EPICOENE; or

But we should read,

Quorum sunt multis damna paranda modis!

Ibid.

“ I once followed a rude fellow into a chamber, where the poor madam for haste, and troubled, snatch’d at her perruke, to cover her baldness; and put it on the wrong way.

“ CLE. O prodigie!

“ TRUE. And the unconscionable knave held her in complement an hour with that reverse face, when I still look’d when she should talk from the tother side.

This is improved, with comic humour, from the following,

“ *Dictus eram cuidam subito venisse puellae,*

“ *Turbida per-versas induit illa comas.*

Act I. Sc. II.

“ He thinks I and my company are authors of all the ridiculous *acts and monuments* are told of him.”

Perhaps here, but doubtless in *Every Man out of his humour*. Act III. Sc. VIII. He hints at Fox’s book. RUST. 2. “ Well, I’ll get our
“ Clarke

“ Clarke put his conversion in the *Acts and Monuments*. RUST. Doe, for I warrant him hee’s
“ a *Martyr*.”—The audience by these descriptions of MOROSE are well prepared for him, when he makes his entrance. And as we love to know something of a man before we get into his company, so the poet has taken great care to bring us acquainted with his principal characters, before they make their appearance in person.

Act I. Sc. IV.

“ The doubtfulnesse o’ your phraze, beleeve
“ it, Sir, would breed you a quarrell, once an
“ houre, with THE TERRIBLE BOYES, if you
“ should keep ’hem fellowship a day

These *terrible boys* are mentioned below in *the Alchemist*. Act III. Sc. III.

“ FAC. It seemes, Sir, yo’ are but young
“ About the towne, that can make that a
“ question.
“ KAS. Sir, not so young, but I have heard
“ some speech
“ Of the *angrie boyes*, and seene ’hem take
“ tabacco.

A ci-

64 REMARKS on EPICOENE; or

A citation from WILSON'S life of *K. James*, will make the allusion here still more manifest.

“ The king minding his sports, many riotous
 “ demeanours crept into the kingdom—divers
 “ sects of vicious persons, going under the ti-
 “ tle of ROARING BOYS, *Bravadoes, Roysters, &c.*
 “ commit many insolencies; the streets swarm
 “ night and day with bloody quarrels; private
 “ duels fomented, &c.”

Ibid.

“ LA-FOOLE. I had as faire a gold jerkin on
 “ that day, as any was worne in the island-
 “ voyage, or at *Caliz*, none dispraised.”

In the reign of Q. ELIZABETH the young ad-venturers went abroad with fine furnitures and dresses, seeking their various fortunes. This *island voyage* was undertaken *ann.* 1585. Sir FRANCIS DRAKE being admiral, with a fleet of one and twenty sail, and with above two thousand volunteers on board: they went to *Hispaniola*, and there made themselves masters of the town of *St. Domingo*. The other ad-venture here mentioned, was undertaken *ann.* 1596. when the *Earl of Essex* and Sir WALTER RAWLEIGH burnt the *Indian* fleet at *Cadiz*, consisting of forty sail, and brought home im-
 mense

menſe treaſures.—SHAKESPEARE alludes to this finery of dreſſing, when our youth went abroad, in *King John* Act II. Sc. I.

- “ Have ſold their fortunes at their native
“ homes,
“ Bearing their birthrights proudly on their
“ backs,
“ To make a hazard of new fortunes here.

Act. II. Sc. II.

“ TRU. Marry, your friends doe wonder,
“ Sir, the *Thames* being ſo neere, wherein you
“ may droune, ſo handſomely; or *London-*
“ *bridge*, at a low fall, with a fine leepe, to hur-
“ ry you downe the ſtreame; or ſuch a delicate
“ ſteeple, i'th' towne, as *Bow*, to vault from;
“ or a braver height, as *Paul's*; or if you af-
“ fected to doe it nearer home, and a ſhorter
“ way, an excellent garret window, into the
“ ſtreet; or a beame, in the ſaid garret, with
“ this halter, which they have ſent, and deſire,
“ that you would ſooner commit your grave
“ head to this knot, than to the wedlocke nooze.

with this halter—ſhewing him a halter. This whole ſcene is imitated from the ſixth ſatyre of

66 REMARKS on EPICŒNE; or

JUVENAL, in which he rails with the most scurrilous acrimony against women and matrimony.

*Ferre potes dominam salvis tot vestibus ullam,
Cum pateant altæ caligantesque fenestræ,
Cum tibi vicinum se præbeat Æmilius pons?*

Juv. S. VI. 30.

Ibid.

“ If you had liv’d in King *Ethelred*’s time,
“ Sir, or *Edward* the Confessor’s, you might,
“ perhaps, have found in some cold countrey
“ hamlet, then, a dull frostie wench, would
“ have beene contented with one man: now,
“ they will as soone be pleas’d with one leg, or
“ one eye.

*Credo pudicitiam Saturno rege moratam
In terris.*

Juv. S. VI. 1.

*Quid quod et antiquis uxor de moribus illi
Quæritur? O medici mediam pertundite venam.
Delicias hominis! Tarpeium limen adora
Pronus, et auratam Junoni cæde juvencam,
Si tibi contigerit capitis matrona pudici;
(Paucæ adeo Cereris vittas contingere dignæ,
Quarum non timeat pater oscula;) nee coronam
Postibus, et densos per limina tende corymbos.*

*Unus Iberina vir sufficit? ocyus illud
Extorquebis, ut hæc oculo contenta fit uno.*

So this passage is to be printed. I use the *Vari-
orum* edition, (as 'tis called,) which is faulty here
both in its reading and stopping.

Ibid.

“ TRU. Then, if you love your wife, or ra-
“ ther dote on her, Sir; O how shee'll torture
“ you! and take pleasure in your torments!

“ *Si tibi (simplicitas uxoriam!) deditus uni*

“ *Est animus; summitte caput cervicem paratam*

“ *Ferre jugum: nullam invenies, quæ parcat a-*
“ *manti;*

“ *Ardeat ipsa licet, tormentis gaudet amantis,*

“ *Et spoliis.* Juv. Sat. VI. 205.

Thus this place is to be pointed; for the con-
struction is “ *Si tibi est animus uni deditus, quæ*
“ *tua est uxoriam simplicitas, &c.*

Ibid.

“ While shee feels not how the land drops
“ away; nor the acres melt; nor foresees the
“ change, when the mercer has your woods for
“ her velvets; never weighs what her pride
“ costs, Sir: so she may kisse a page or a

68 REMARKS on EPICOENE; or

“ smooth chinne, that has the despair of a beard ;
 “ be a stateswoman, know all the newes, what
 “ was done at *Salisbury*, what at *Bath*, what at
 “ court, what in progresse; or, so she may
 “ censure poets, and authors, and stiles, and
 “ compare ’hem, DANIEL with SPENCER, JON-
 “ SON with the tother youth, and so forth ; or
 “ to be thought cunning in controversies, or
 “ the very knots of divinitie; and have often
 “ in her mouth, the state of the question: and
 “ then skip to the mathematiques, and demon-
 “ stration and answer, in religion, to one; in
 “ state, to another ; in baud’ry, to a third.

“ MOR. O, ô!

“ TRU. All this is very true, Sir. And then
 “ her going in disguise to that conjurer, and
 “ this cunning woman: where the first question
 “ is, how soone you shall die? next, if her pre-
 “ sent servant love her? &c.

Our poet here has abridged his author.—I will point out the various allusions to the reader.

“ *Multis res angusta domi: sed nulla pudorem*
 “ *Paupertatis habet.* Juv. Sat VI. 356.

Instead

Instead of *pudorem* I would read *pavorem*. For women hold poverty in great disgrace and shame; and this reading is quite contrary to JUVENAL's drift and design, who tells us, that women have no dread upon them at all of ruining their husbands: so that *pavorem* seems the true reading. "That has the despair of a beard." This is literally from Juv. VI. 366. "Despe-
 "ratio barbæ." Be a stateswoman, know all the
 "newes."

Hæc eadem novit, quid toto fiat in orbe:
Quid Seres, quid Thraces agant. S. VI. 401.
 — *Famam, rumoresque illa recentes*
Excipit ad portas. v. 407.

"what was done at SALISBURY," viz. at the time of their horse-races.

"what in progress." viz. when the King went his progress, as to Scotland &c.

"She may censure poets and authors and stiles,
 "and compare 'em."

"*Illa tamen gravior, quæ cum discumbere cæpit,*
 "*Laudat Virgilium, perituræ ignoscit Elisæ,*
 "*Committit vates et comparat.* S. VI. 433.

"DANIEL with SPENCER, JONSON with the
 "tother youth, and so forth." This is artful;

70 REMARKS on EPICOENE; or

and an ingenious ridicule of the bad taste of women; for DANIEL was no more to be compared with SPENCER, than DECKER (as our poet thought) was to be brought into a comparison with himself: for 'tis DECKER he hints "at by tother youth." See above p. 2, and 3, "Or to be thought cunning in controversies, &c."

*Non habeat matrona, tibi quæ juncta recumbit,
Dicendi genus, aut CURVUM sermone rotato
Torqueat enthymema, nec historias sciat omnes;
Sed quædam ex libris ET NON intelligat.*

JUV. S. VI. 47.

Here are two faults in this passage, CURVUM for CURTUM, as has been proved elsewhere; and ET NON for NEC NON. JUVENAL would not have his woman absolutely ignorant of all books and all reading; the negative particle is therefore wrong.

"And then her going in disguise to that conjurer, and this cunning woman." JUVENAL mentions a Jewish woman, whom he calls

— *magna sacerdos*

ARBORIS.

v. 543.

i. e. priestesses of a tree: because their *Proseuchæ* or places of prayer were near groves of trees. This place of JUVENAL is exactly the same as in *Sat. III. v. 15.*

Omnia enim populo mercedem pendere jussa est
ARBOR.

Ibid.

“ And then comes reeking home of vapour
“ and sweat, with going a foot, and lies in a
“ moneth of a new face, all oyle and birdlime;
“ and rises in asses milk, and is cleans’d with a
“ new fucus.

Birdlime, i. e. viscous and glutinous unguents and cataplasms for beautifying the face.

“ *Interea facta aspectu, ridendaque multo*
“ *Pane tumet facies, aut pinguis Poppæana*
“ *Spirat et hinc miseri viscantur labra mariti.*

“ *Tandem aperit vultum, et tecloria prima reponit*
“ *Incipit agnosci, atque illo lacte fovetur*
“ *Propter quod secum comites educit asellas.*

There is a word lost in the last verse but one, and we should thus close this gaping verse,

“ *Incipit agnosci, atque illo mox lacte fovetur.*

Sat. VI. 467.

Act II. Sc. III.

“ DAW. The *dor* on PLUTARCH and SENE-
 “ CA, I hate it.

Our poet in *Cynthia's revels*, Act 3. Sc. 3. says,

“ What should I care what every *dor* doth
 “ buzze
 “ In credulous eares ?

The *dor* is now best known by the name of the *may-bug* or *chafer* : *Scarabæus arboreus* : how cruelly they are used to afford sport to school-boys is well known. Hence came the phrase *to give a man the dor*, or, *to put the dor upon him*. We meet with this phrase below, Act III. Sc. III. “ She would have appeared, as his friend, “ to have given you the *dor*.” In *Every Man in his humour*, Act IV. Sc. VIII. He turns it into a verb “ Oh! that villain *dors* me.” In the Anglo-S. *dora*, is a drone. The word is still preserved in the western parts of England where the *humble bee* is called the *drumble-dor*.

Act II. Sc. IV.

“ TRU. A meere talking *mole*! hang him :
 “ no *mushrome* was ever so fresh.”

It

It should have been printed *moile*. That other expression, *no musbrome was ever so freshe*—he had from PLAUTUS in *Bacch.*

“ —*Jam nihil sapit,*

“ *Nec sentit: tanti 'st, quanti est fungus pu-*
“ *tridus.*

So LAMBIN very rightly, and not *putidus*. And in the same play,

“ *Adeon' me fuisse fungum, ut qui illi crederem?*

Again,

“ *Quicumque ubique sunt, qui fuere, quique fu-*
“ *turi sunt postbac,*

“ *Stulti, stolidi, fatui, fungi, bardi, blenni,*
“ *buccones.*

Fungi] *Fungus, insipidus est suapte naturâ. Itaque à cocis multo pipere et oleo et vino et sale condiri solet. Hinc fungi dicuntur, qui nihil sapiunt.”*

LAMBINUS.

Musbrooms, a species at least of these fungous excrescencies are called *puff-balls*, *puff-fists* or *puck-fists*. à Germ. *puffen*, Belg. *poffen*, *inflare*: et Teut. *feist*, Belg. *veest*, *crepitus*. VISIRE, unde Gall. *veffir* to *fieste*. A PUCKFIST quasi, *terre flatus*. JONSON in *the Poetaster*, Act V. Sc. III. “He will squeeze you, poet puckfist.” And in *the Alchymist*, Act I. Sc. II.

“ I'd

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“ I’d choake, ere I would change
 “ An article of breath, with such a *puckfist*:
i. e. with such an insipid, insignificant fellow.

Act II. Sc. V.

“ MOR. CUTBERD, I give thee the lease of
 “ thy house free: thank me not but with thy
 “ leg (—) I know what thou wouldst say,
 “ she’s poore and her friends deceas’d; she has
 “ brought a wealthy dowrie in her silence,
 “ CUTBERD.

Where this break is (—) CUTBERD shakes his head, which MOROSE interprets, *I know what &c.* This is taken from PLAUTUS’ *Aulularia*; and the passage there is to be interpreted exactly after the same manner.

ME. *ejus cupio filiam*
Virginem mihi desponderi.—Verba ne facias soror:
Scio quid dictura es, hanc esse pauperem. hæc
pauper placet.

Where I have made this break — she shakes her head, in sign of disapprobation: he prevents her answer—*Verba ne facias &c.*

Ibid.

“ I must have mine eares banqueted with plea-
 “ sant

“fant and wittie conferences, pretty girds,
 “scoffs, and daliance in her, that I meane to
 “choofe for my bedpheere.”

Banqueted with pleasant conferences—very elegantly from PLATO *de repub.* ἐστίας λόγων καλῶν. And this metaphor PLATO uses in other places. Hence CICERO, *cogitationum bonarum epulæ—discendi epulas.*—Instead of *bedpheere*, we must read *bed-ferē*, i. e. bed-companion. So *ferē* is used in our old poets; the word we had from the *Danes*.—*Pretty girds, scoffs, &c.* This word is used by DOUGLAS in his Scottish version,

“ Was it not evin be sic ane fenzet GIRD
 “ When PARIS furth of *Pbryge* the *Troyane*
 “ hird
 “ Socht to the ciete *Laches* in *Sparta*,
 “ And thare the douchter of *Leda* stal away
 “ The fare *HELENE*, and to *Troy* turfit
 “ raith ?

*An non sic Pbrygius penetrat Lacedæmona pastor,
 Ledaamque Helenam Trojanas vexit ad arces ?*

Æn. VII. 363.

It comes from the Greek γύρος, *gyrus*: in the same metaphorical signification, the Latins say *circumvenire*, to come about, i. e. to deceive, to circumvent.

Act II. Sc. VI.

“DAU. What be those in the name of *sphinx*?

i. e. in the name of ignorance. Hear our poet, in a note of his own, on a passage in his masque, intitled, *Love freed from ignorance and folly*:

“By this *sphinx* was understood ignorance,
 “who is always the enemy of *love and beautie*,
 “and lies still in wait to entrap them. For
 “which, antiquitie hath given her the upper
 “parts and face of a woman, the nether parts
 “of a lion, the wings of an eagle; to shew her
 “fiercenesse and swiftnesse to evill where shee
 “hath power.” In that ancient picture supposed to be written by CEBES we read, Ἡ γὰρ
 Ἀφροσύνη τοῖς ἀνθρώποις Σφίγξ ἐστίν.

Act III. Sc. V.

“It shewes you are a man constant to your
 “owne ends, and upright to your purposes,
 “that would not be put off with *left-handed*
 “cries. *LEV. MET.*

i. e. with cries sounding so ominous: according to the sense of the Latin *lævus*.

Teque nec lævus vetet ire picus,

Nec vaga cornix. Hor. L. 3. Od. 27.

EA

Sæpe

Sæpe sinistra cavâ prædixit ab ilice cornix. Virg.

So the *Miser* in PLAUTUS,

“ *Non temere est quod corvos cantat mihi nunc
“ ab levâ manu.*

Ibid.

“ MOR. I have married his *citterne*, that’s
“ common to all men.

Should it not be, *cistern*? i. e. the common sink,
the common sewer, cistern, or receptacle. Per-
haps not: but rather it should be interpreted
from a passage in *Volpone*, Act II. Sc. V.

“ Get you a *citterne*, lady Vanitie

“ And be a dealer, with the virtuous man.

See the note on that passage above p. 31. So here,
I have married his citterne--i. e. his *citterne-wench*,
one fit to attend him with a *citterne*, if ever he
should commence quackfalver.

Ibid.

“ MOR. Good, Sir, no more. I forgot my-
“ self.

This is a very fine instance of the suspense of
character: MOROSE, thro’ the impetuous de-
sire of revenge, for a while, acts out of his
real character.

I

Act

ACT III. SC. VII.

“OTT. Wee will have a rouse in each of
 “ ’hem anon.

a rouse—from the *Germ.* *rausch*, *crapula*. The learned WATCHTERUS says its original is obscure and hard to find, and adds, “*Si scribamus more antiquo hraus patebit illud esse contractum è Gr. κέρωσις gravitas capitis ex ebrietate.*” Hence came the French, *carousser*, to *carrouse*. SHAKESPEARE in *Hamlet*, ACT I.

“ And the King’s *rouse* the heavens shall bruit
 “ again.

Ibid. ACT II.

“ Overtook in his *rouse*.

ACT IV. SC. I.

“TRU. Beleeve it I told you right. Wo-
 “ men ought to repara the losses time and
 “ yeeres have made i’ their features, with
 “ dressings.”

TRUEWIT resumes the subject of ladies dressings, &c. which he held with CLERIMONT above, in ACT I. SC. I. And our learned comedian cannot easily part with the pleasure

sure he finds in translating and imitating OVID ; though the audience, perhaps, may think the business, and action of the play, is hereby too much interrupted.

Ibid,

“ If a fat hand and scald nailes, let her carve
“ lesse, and *act* in gloves.

i. e. when she accompanies her words with the gesture and action of her hand, let her wear her gloves.

*Exiguo signet gestu quodcunque loquetur,
Cui digiti pingues, et scaber unguis erunt.*

Ov. L. 3. v. 275.

Ibid.

“ TRU. I, and others, that will stalk i' their
“ gait like an estrich, and take huge strides. I
“ cannot endure such a sight. I love measure
“ i' the feet, and number i' the voyce : they are
“ gentlenesses, that oftentimes draw no lesse than
“ the face.

*Est et in incessu pars non temnenda decoris ;
Adlicit ignotos ille, fugatque viros.*

Hæc movet arte latus, tunicisque fluentibus auras

Excipit ; extensos fertque superba pedes.

Illæ, velut conjux Umbri rubicunda mariti,

Am-

80 REMARKS on EPICOENE; or

Ambulat; ingentes² varica fertque pedes.

¹ arte] τεχνικῶς, *secundum artem.*

² *Ingentes varica fertque pedes] Ita reddit:*

FERTQUE INGENTES, PEDES and takes huge strides, VARICA strolling in her gait like an estrich. à *varus fit varicus: Angl. straddling, Horat. L. I. S. III. v. 47.*

Hunc Varum, distortis cruribus.

Many of the great families at Rome had names given them from some defect in their persons: VARUS is of this kind. We in England, who imitate the Roman names, have likewise our CROOKSHANKS, LONGSHANKS &c.

Ibid.

“ Thither they come to shew their new tyres
 “ too, to see and to be seene. In these places
 “ a man shall finde whom to love, whom to
 “ play with, whom to touch once, whom to
 “ hold ever. The variety arrests his judgment.

Speſtatum veniunt, veniunt ſpeſtentur ut ipſæ.

I. 99.

*Illic invenies quod ames, quod ludere poſſis,
 Quodque ſemel tangas, quodque tenere velis.*

I. 91.

Quod

Quod ludere] whom to play with *obscœniore sensu*.
Sicut τὸ παίζειν apud Græcos.—Thus MILTON
uses the word, and thus too SHAKESPEARE, as
has been already observed.

Copia judicium sepe morata meum. I. 43.

Ibid.

“ A wench to please a man comes not down
“ dropping from a ceiling, as he lies on his back
“ droning a tobacco-pipe.

*Hæc tibi non tenues veniet dilapsa per auras,
Quærenda est oculis apta puella tuis.* I, 43.

Puella] a **wench**. So this word was used for-
merly. In SHAKESPEARE PROSPERO calls his
beloved daughter, **wench**. And royal **wench**
is used when speaking of CLEOPATRA. The
etymology of the word seems to me to come
from JUVENCA, JUVENCULA, *per aphæresin*; uti
uncle ab AVUNCULUS: **belly** ab UMBILICUS, *pars*
pro toto:

Droning a tobacco pipe] So in *Every Man out of
his humour*, Act IV. Sc. III. “ They ha’ beene
“ droning a tobacco pipe there ever sin’ yester-
“ day noone.”

G

Ibid.

Ibid.

“ PENELOPE herself cannot hold out long.
 “ OSTEND you saw was taken at last.

Penelopen ipsam (persta modo) tempore vinces.

Capta vides sero Pergama, capta tamen.

I, 477.

Our poet in his imitations keeps his eye, however, very judiciously on his own times. *Ostend* was taken in 1604 by the Marquess SPINOLA after three years siege, and the slaughter of a hundred and twenty thousand men on both sides.

Ibid.

“ Shee that might have beene forc’d, and you
 “ let her goe free without touching, though
 “ then shee seeme to thank you, will ever hate
 “ you after: and glad i’ the face, is assuredly
 “ sad at the heart.

“ CLE. But all women are not to be taken
 “ alwaies.

“ TRU. ’Tis true. No more than all birds,
 “ or all fishes.

The SILENT WOMAN. 83

At quæ cum cogi posset, non tacta recessit,

Ut simulet vultu gaudia, tristis erit.

Ov. Art. Am. L. I. 677.

NON TACTA, without touching. This has been already explained.

“ But all women are not to be taken ALWAIES.”
It should manifestly be red, ALL WAYS.

—————*Sunt diversa puellis*

Pectora: mille animos excipe mille modis.

Art. Am. I, 755.

Ibid.

“ If you appeare learned to an ignorant wench, or jocound to a sad, or witty to a foolish, why she presently begins to mistrust herself.

“ *Nec tibi conveniat cunctos modus unus ad annos :*

“ *Longius insidias CERVA videbit anus.*

“ *Si doctus videare rudi, petulanſve pudenti,*

“ *Diffidet miseræ protinus illa sibi.*

L. I. v. 765.

There is an error in the second verse, and the copies vary. Some have CURVA, others CERVA, but all are wrong; for the true reading, with a moment's consideration, is,

84 REMARKS on EPICOENE; or,
“ *Longius infidias CAUTA videbit anus,*

Ibid.

“ Or if shee be a great one performe alwai
“ the second parts to her.

Whether she be *great* or *little*, it alters not
the case at all. I am afraid our poet did not
here rightly understand his author, or the art
and cunning of love.

— *Partes illa potentis agat.* II, 29

let the whole farce be so managed, says OVID
that your mistress may seem to carry all before
her; let her obtain all her desires and requests;
yield to her in her disputes; be you the van-
quished and she the victor. This is the force
of the words, and this OVID means by—*partes
illa potentis agat.*

ACT IV. SC. II.

“ OTT. Wife! Buz. *Titivilitium.* There
“ no such thing in nature.—A wife is a scurv
“ *clogdogdo*, an unlucky thing, a very foresai
“ beare—whelp, without any good fashion o
“ breeding: *mala bestia.*

Titiv.

Titivilitium is, in PLAUTUS, a word of no signification, and so used here by OTTER.—
ogdogdo is a ludicrous expression, formed by the poet, meaning a *clog* proper only for a dog.
MALA BESTIA; so in PLAUTUS's *Bacchides*,
Mala tu es bestia.

and CATULLUS,

*Hunc metuunt omnes, neque mirum; nam MALA
valde est*

BESTIA.

In the same sense the *Cretan* poet, or, as ST. PAUL is pleased to stile him, the *Cretan prophet*, calls his countrymen, KAKA ΘΗΡΙΑ.

Ibid.

“ MOR. I will have no such examples in my
“ house, Lady OTTER.

“ Mrs. OTT. Ah.—

“ MOR. Mrs. Mary Ambree your examples
“ are dangerous.

MARY AMBREE is mentioned as a heroine in our ballads; she was at the siege of *Gaunt*. Thus CONSON in his masque called *the fortunate isles*,

“ Her you shall see.

“ But credit mee,

G 3

“ That

“ That MARY AMBREE,
 “ Who marched so free
 “ To the siege of *Gaunt*,
 “ And death could not daunt,
 “ As the ballad doth vaunt,
 “ Were a braver wight,
 “ And a better fight.

Again, in a *Tale of a Tub*, Act I. Sc. IV.

“ —My daughter will be valiant,
 “ And prove a very MARY ANBRY [r. A
 “ BREE] i' the busines.

Act IV. Sc. III.

“ DAW. Is the *Tbames* the lesse for the dy
 “ water, mistrefs?
 “ LA-F. Or a torch, for lighting ma
 “ torches?

Our comedian seems desirous of introducing the whole of OVID's *Art of Love*.

*Quid vetet adposito lumen de lumine sumi,
 Quisve cavo vastas in mare servet aquas?
 Det tamen ulla viro mulier non expedit, inquit
 Quid, nisi quam sumes, dic mihi, perdis aquas?*

Instead of *inquit* we must correct *inquit*; which is used by way of objection. And where-e-

we meet with *inquis* by way of objection, we must change it into *inquit*. So in OVID. *de Trist.* L. V. El. I.

At poteras, inquis, melius mala ferre filendo.

Here we should read *inquit*. The same kind of error is in Greek authors: for when $\phi\alpha\sigma\iota$, by way of an objection, occurs, we must read $\phi\eta\sigma\iota$. In a word, there is scarcely a Latin or Greek book in the reader's study, but the transcribers have blundered in this ancient mode of expression: in the Latin books you have *inquis*, for *inquit*; in the Greek $\phi\alpha\sigma\iota$, for $\phi\eta\sigma\iota$.—And let this information to my learned reader suffice at present.

Ibid.

“MAV. She that now excludes her *lovers*,
“may live to lie a forsaken beldame in a frozen
“bed.

*Tempus erit, quo tu, quæ nunc excludis amantem,
Frigida desertâ nocte jacebis anus.*

Instead of *amantem* JONSON read *amantes*.

ACT IV. Sc. IV.

“MOR. Nay, I would fit out a play that
“were nothing but fights at sea, drum, trum-
“pet, and target.

This is intended as a little piece of farcafm on his friend SHAKESPEARE.

Ibid.

“ EPI. Lord, how idly he talks, and how
“ his eyes sparkle! he looks greene about the
“ temples! do you see what blue spots he has?

This is a plain imitation of a passage in the *Menæchmi* of PLAUTUS:

MUL. *Viden' tu illi oculos virere? ut viridis ex-
oritur color,*

*Ex temporibus atque fronte, ut oculi scintillant,
vide!*

SHAKESPEARE had this passage in his view in *the Comedy of Errors*. ACT IV.

“ LUC. Alas, how fiery and how sharp he
“ looks!

JONSON is always desirous that his imitations should appear; SHAKESPEARE lies more concealed.

ACT IV. Sc. V.

“ TRU. You two shall be the *chorus* behind
“ the arras, and whip out between the acts, and
“ speak.

This

This too is a kind of sneer on his contemporary SHAKESPEARE. See his *Henry V.*

Ibid.

“ LA-F. Why, sweet master TRUEWIT, will
“ you entreat my cousin OTTER to send me a
“ cold venison pasty, a bottle or two of wine,
“ and a chamber-pot.

“ TRU. A stoole were better, Sir, of Sir A-
“ JAX his invention.

The allusion here seems to me as poor, as it is obvious. So again in his epigrammes,

“ And I could wish for their eternis’d sakes,
“ My muse had plough’d with his that sung
“ A-JAX.

However poor as the pun is, yet the wits of our author’s age were not ashamed to use it. See HARRINGTON’S *epigrams* [B. 1. *Ep.* 51. and B. 2. *Ep.* 29.] The same poor allusion is too in a play attributed to SHAKESPEARE, named *Love’s labour’s lost*. Act V.

“ COST. O Sir, you have overthrown ALI-
“ SANDER the conqueror. You will be scraped
“ out of the painted cloth for this; your lion,
“ that holds the poll-ax sitting on a *close-stool*,
“ will be given to A-JAX; he will be then the
“ ninth worthy. Act

ACT VI. Sc. VI.

“ CEN. Nay, madame, MAVIS was more de-
 “ ceived than we, ’twas her commendation *ut-*
 “ *ter’d* ’em in the colledge.

I think it should be, *usher’d* ’em, i. e. introduced them.

Ibid.

“ TRU. Not I, madam, it was Sir Dauphine’s
 “ *ingine*.

Ingine i. e. *dévice*, contrivance, a *Lat. ingenium*, CHAUCER follows the French, *engin*, *engine*; and thus we write it at present.

ACT V. Sc. I.

“ CLE. Faith, now we are in private, let’s
 “ *wanton* it a little.” *i. e.* let us play the wan-
 ton.—This puts me in mind of a probable,
 at least an ingenious, conjecture of a worthy
 friend of mine on a passage in SHAKESPEARE’S
 K. LEAR, ACT III. Sc. IX. The old King is
 arraigning in his distracted imagination his un-
 natural daughters.—“ Now ye she-foxes;
 “ EDG. Look, where she stands and glares.
 “ WANTEST thou eyes at tryal, madam?”

The

The alteration is not great, WANTONEST &c. but how greatly is the sense improved ?

Ibid.

“ DAW. Not I, Sir, I have no discourse.—
“ And then you have activitie beside.

“ LA-F. I protest, Sir JOHN, you come as
“ *high from* TRIPOLY, as I doe every wit: and
“ lift as many joyned stooles, and leape over
“ ’hem, if you would use it.

You come as high from TRIPOLY—a phrase signifying feats of activity, vaulting, leaping, &c. So in his *Epigr.* CXV.

“ Can come from TRIPOLY, leape stooles,
“ and wink,
“ Do all, that ’longs to th’ anarchy of drink,
“ Except the duell.

Act V. Sc. III.

“ Do’s not the verse of your owne canon say.
“ *Hæc socianda vetant connubia, facta retractant.*

The following are the verses alluded to,

¹ Error, ² *conditio*, ³ *votum*, ⁴ *cognatio*, ⁵ *crimen*,
⁶ *Cultûs* ⁷ *disparitas*, ⁸ *vis*, ⁹ *ordo*, ¹⁰ *ligamen*, *honestas*,
¹¹ *Si sis affinis*, ¹² *si forte coire nequibis*; [Si

[*Si parochi et duplicis desit præsentia testis
Raptave sit mulier, nec parti reddita tute.*]

HÆC FACIENDA VETANT CONNUBIA, FA-
CTA RETRACTANT.

Act V. Sc. IV.

MOROSE being interrupted by the intrusion and noise of the men and women cries out,

“ O mankind generation !

This word *mankind*, or *mannish*, which we meet with in old authors, has not been yet sufficiently explained.—*Man*, besides its well known signification, in the language of our forefathers signified *wickedness*. SOMNER, “ *man, homo, a man. Item, facinus, scelus, nefas, probrum, piaculum.*” WATCHTERUS, “ *MEIN, malum actionis, vitium, scelus, culpa. Somnerus in Dict. Anglo-S. man facinus, scelus, nefas, probrum, piaculum. MANFULL, nefandus, infandus, flagitiosus, scelestus, quasi scelerum plenus.*” Having thus seen its original signification, let us now turn to our old poets. And thus CHAUCER uses it in *the Man of Lawes tale*, 783.

“ *Fie, MANNISH, fie.*

SHAKE-

SHAKESPEARE in *As you like it*, Act I. Sc. ult.

“ We’ll have a swashing and a martial outside,
“ As many other MANNISH cowards have.

FAIRFAX, XX. 95.

“ See, see, this MANKINDE strumpet, see (he
“ cride)

“ This shamelesse whore.

—*ecco la putta, e’l drudo.*

TASSO.

SHAKESPEARE in *Coriolanus*, Act IV.

“ Are you MANKIND ?

And in *the Winter’s Tale*, Act II.

“ Out ! a MANKIND witch !

Ibid.

“ Mos. This is worst of all worst worsts !

It should be, “ This is worst, of all worsts
worst.” From that expression in *St. CHRYS-*
SOSTOM, Ω κακὸν κακῶν κάκιστον.

Ibid.

“ TRU. Well, DAUPHINE, you have lurch’d
“ your friends of the better halfe of the gar-
“ land by concealing this part of the plot.

Hardly,

Hardly, I believe, can be given a better instance of a happy *discovery*, and *unravelling* of the whole plot, than in this play, which we have now before us. The persons of the play are all met together, and all in the highest suspense of the catastrophe: *by concealing this part of the plot DAUPHINE has lurch'd his friends of the better half of the garland.* And let this praise, which TRUEWIT gives to his friend, be returned back again to our poet.—I cannot but take notice of a passage of OVID [*Art. Am.* II, 633.] imitated by our learned comedian in this concluding speech: “ You are they, that when
 “ no merit of fortune can make you hope to
 “ enjoy their bodies, will yet lie with their re-
 “ putations, and make their fame suffer. Away,
 “ you common moths of these, and all ladies
 “ honors.

*Parva queror: fingunt quidam, quæ vera nega-
 rent,*

Et nulli non se concubuisse ferunt.

*Corpora si nequeant, quæ possunt [leg. possint]
 nomina tractant;*

Famaque, non tacto corpore, crimen habet.

REMARKS

ON THE

ALCHEMIST.

PROLOGUE.

“ FORTUNE, *that favours fooles*, these
 “ two short houres

“ We wish away.

So in *Every Man out of his humour*. Act I. Sc. III.

“ SOG. Why, who am I Sir? MAC. One of

“ those that fortune favours. CAR. The peri-

“ phrasis of a foole.”

Fortuna favet fatuis, is the saying alluded to ;
 or, as in PUBLIUS SYRUS,

“ *Fortuna, nimium quem fovet, stultum facit.*

This proverbial expression is hinted at in a humorous and well-conceited speech of *Jaques*, in SHAKESPEARE'S *As you Like it*, Act II. — The passage is wrongly pointed and not rightly understood : without any alteration of the words, it should thus be read, “ A

- “ A fool, a fool; I met a fool i'th' forest,
 “ A motley fool; (a miserable world,
 “ As I do live by food!) I met a fool,
 “ Who laid him down and bask'd him in the
 “ fun,
 “ And rail'd on Lady FORTUNE in good
 “ terms,
 “ (In good set terms) and yet a motley fool.
 “ Good morrow, fool, quoth I. No, Sir,
 “ quoth he,
 “ *Call me not fool, 'till heaven hath sent me for-*
 “ *tune.*

Act I. Sc. I.

FACE, SUBTLE, DOL COMMON.

- “ Beleeve't, I will. SUBT. Thy worst. I
 “ fart at thee.
 “ DOL. Ha' you your wits? why gentlemen!
 “ for love——
 “ FACE. Sirrah, I'll strip you—SUB. What
 “ to do? lick figs out at my—FAC. Rogue,
 “ rogue, out of all your sleights.

Our poet could not possibly have chosen a happier incident to open his play with: instead of opening with a dull narration, you have ac-
 tion

tion; and such action too, as cannot possibly be supposed to happen at any other time, than this very present time. Two rogues, with their punk, are introduced quarrelling, and just so much of their secrets is discovered to the audience, as is sufficient for the audience at present to know.—The reader too, perhaps, is to be informed, that our learned comedian does not deal in vulgar *English* expressions, but in vulgar *Attic* or *Roman* expressions. “—I fart at thee,” *πέρω σε, oppedo tibi.* ARISTOPHANES in *Plut.* *ψ.* 618. τῆς πενίας καλαπαρδεῖν, *paupertati oppedere.* HORACE, the polite HORACE, did not think himself too delicate for this phrase: “*Vin’ tu curtis Judæis oppedere.*” L. I. S. IX. *ψ.* 70.—Presently after he says “What to do? lick figs out at my——” The allusion here will be very obvious to those, who have read the story of the punishment inflicted on the inhabitants of MILAN, by the Emperor FREDERIC BARBAROSSA. The facetious RABELAIS relates it, B. IV. C: 45. So again in *Every Man in his Humour*, Act II. Sc. IV. “And yet the lie to a man of my coat, is as ominous a fruit, as the *Fico.*” And SHAKESPEARE in *K. HENRY V.* Act III. “PIST. Die and be damn’d and *Figo* for thy friendship. FLEU. It is well.

H

“ PIST.

“PIST. The Fig of *Spain*.”—There is no occasion to mention other passages, for this hint may be sufficient.

Ibid.

“Have all thy tricks

“Of cozning with a hollow cole——

This alludes to the story in CHAUCER. See the *Chanon's Yeman's* tale. *ŷ.* 1180, &c.

Ibid.

“And taking in of shaddows with a glasse

“Told in red letters.

In red letters, i. e. letters written in blood. Concerning this manner of divination *with a glasse*, consult the *Scholiast* of ARISTOPHANES in *Nub.* *ŷ.* 750.

Ibid.

“DOL. Your sol and luna—help me.

See note above p. 24.

Ibid.

“——Raskals,

“Would runne themselves from breath to

“fee me ride,

“Or you t'have but a hole to thrust your

“heads in,

“For

“ For which you should pay eare-rent.

To see me ride, &c. i. e. to see me carted as a baud, and you, as a couple of rogues, to lose your ears in the pillory.

Ibid.

“ SUB. Who is it, DOL? DOL. A fine young quodling. FAC. O, my lawyers clerke.

A *quodling*, or *codlin*: metaphorically, a too soon ripe-headed young boy. By the same metaphor below he is called a *puffin*. SHAKESPEARE uses in the same manner *Princox* in *Romeo and Juliet*, Act I. “ You are a princox, go.” à Lat. PRÆCOX. [*præcox ficus, præcocia poma. hinc apud Græcos recentiores προκόκκισ, προκόκκισ, et βερίκοκκισ, unde Ang. apricots.*] Quintil. L. I. C. 3. *Ingenium præcox, quod nimis cito maturitatem consecutum est, nimisque cito videtur adolevisse.*

Act I. Sc. II.

“——What doe you think of mee,
 “ That I am a *Chiausé*? FAC. What’s that?
 “ DAP. The Turke was here—
 As one would say, do you think I am a Turke?

DAPPER makes a blundering kind of answer, (highly in character) to FACE's question.—*A chouse, to chouse, or put the chouse upon one*; are expressions well known. The etymology of the word is not so easily ascertained; that alluded to here the reader may find in SKINNER.

“*Doct. TH. H. dictum putat [a chouse] à Turci-*
 “*co CHIAUS, nuncius seu legatus imperatoris Tur-*
 “*cici; hujusmodi enim, cum viles aulæ servi sint,*
 “*et indocti, oratoribus Christianorum collati, stulti*
 “*habentur.*”

Ibid.

“—I'd choake, ere I would change
 “ An article of breath, with such a *puck-fist*.

See above.

Ibid.

“ He may make us both *happy* in an houre:
 “ Win some five thousand pound and send
 “ us two o' it.

Never was there a poet so fond of introducing Roman and Greek modes of speech into the English language, as JONSON. *Happy* here signifies *rich*.

—*vetule vesica* BEATÆ.

JUV.

So HOMER II. λ'. ψ. 68.

——'Ανδρὸς ΜΑΚΑΡΟΣ κατ' ἄρυσαν.

——*viri locupletis per arvom.*

Schol. Μάκαρος, πλοσία.

Ibid.

“ FAC. Did you never see

“ Her royall *Grace* yet? DAP. Whom? your
“ aunt of *fairy*?

“ SUBT. Not since she kist him in the cradle,
“ captaine,

“ I can resolve you that.

The persons are thus to be ordered,

FAC. Did you never see

Her royal *Grace* yet? DAP. Whom? FAC.
Your aunt of *fairy*?

SUBT. Not since, &c.

Act I. Sc. III.

“ He has his maple block, his silver tongs,
“ Winchester pipes, and *fire of juniper*.

The chymists tell us that a coal of juniper, if covered over with its own ashes, will retain its fire a whole year: ABEL kept this coal of juniper for his customers to light their pipes with.

H 3

To

—To this power of a coal of juniper's retaining its fire, or at least to the vulgar belief of it, the *Psalmist* alludes, "What shall be given unto thee? or what shall be done unto thee, thou false tongue? sharp arrows of the mighty, with coals of juniper." *Pf. CXX. v. 3.* JONSTON, in his version of the psalms, renders it,

Ignea juniperi minus urit pruna.

Hence came the saying of a *juniper lecture*: which I mention because I know not that this proverbial expression has been as yet rightly explained.

Ibid.

"Beneath your threshold bury me a loadstone,
 "To draw in gallants that weare spurs: the
 "rest,
 "They'll seeme to follow.

The construction is, "as to the rest," *quod attinet ad ceteros*. SHAKESPEARE uses this construction very frequent, which his editors never considered, and hence have frequently altered his words.—"They'll seeme," *i. e.* They'll think it convenient, suitable &c. it seemeth, *decet, convenit*. Seemliness, *decor*. From the Danish, *soumer*, *decet*. SPENCER in *Mother Hub. Tale*.

Amongst the rest a good old woman was,
 Hight mother *Hubberd*, who did far surpas
 The rest in honest mirth, that *seem'd* her well.

i. e. became her.

Instead of "they'll *seeme* to follow," I writ on
 the margin of my book, "they'll *deeme* to fol-
 "low."

Ibid.

"And on your stall a puppet with a vice.

It should be written with a capital, A *Vice*.
 Meaning the droll character in our old plays.
 See B. JONSON's play, *the Devil's an Ass*.

ACT II. SC. I.

"You shall no more deale with the hollow
 "die.

'Twas an old way of cheating among the
 gamsters to make their dice hollow, and then,
 by loading them, to make them run *high* or *low*.
 These loaden dice were formerly made at FUL-
 HAM, and hence called *high* and *low* FULHAM'S;
 the *high* were so loaden as to run 4, 5, or 6;
 the *low* to run 1, 2, or 3. To this there is an
 allusion in *Every Man out of his Humour*, Act
 III. Sc. VI. "CAR. Who? he serve? he! he

H 4

"keeps

“ keeps HIGH men and LOW men, he! hee has a
 “ faire living at FULHAM.” And in SHAKESPEARE, in the *Merry Wives of Windsor*, Act I.

PIST. Let vultures gripe thy guts, for *gourd*
 and FULHAM holds

And *high* and *low* beguiles the rich and poor.

I found *gourd* so used in ASCHAM's *Toxophilus*, where he is speaking of false dice, “dise of a
 “ vantage, flattes, *gourdes* to chop and change
 “ whan they lyfte.” These kind of dice were
 named *gourds*, from their hollowness and shape.

Ibid.

“ SURL. As he that built the water-work,
 “ do's with water.

HE, viz. Mr. MIDDLETON. See STOWE, Vol.
 I. p. 26.

Ibid.

“ I'll shew you a book, where MOSES, and
 “ his sifter,

“ And SOLOMON have written of the art;

“ I, and a treatise penn'd by ADAM. SUR.

“ How!

“ MAM. O' the philosophers stone, and in
 “ high-dutch.

“ SURL.

“ SURL. Did ADAM write, Sir, in high-
“ dutch? MAM. He did.

“ Which proves it was the primitive tongue.

FABRICIUS, in his valuable account of antient books, has given a collection of the writers on chymistry. In this collection MOSES, MIRIAM, and SOLOMON are cited: and so likewise is our Father ADAM. ZOZIMUS PANOPOLITA cites the prophet MOSES ἐν χημευτικῇ συνιάξει.—“ Did
“ ADAM write, Sir, in high Dutch?”

“ JOANNES GOROPIUS BECANUS, a man ve-
“ ry learned—fell thereby into such a conceit,
“ that he letted not to maintain it [*viz.* the Teu-
“ tonick tongue] to be the first and most anci-
“ ent language of the world; yea, the same
“ that ADAM spake in *paradise*.” VERSTEGAN
page 207.

Ibid.

“ I have a piece of JASON’S fleece too,
“ Which was no other than a book of Alche-
“ mie,
“ Writ in large sheepskin, a good fat ram-
“ vellam.

Τὸ μυθολογούμενον χρύσειον δέρος βιβλίον ἦν ἐν δέρ-
μασι γεγραμμένον περιέχον ὅπως δεῖ διὰ χημείας χρυ-
σὸν ἐργάσασθαι. *Vide* SUID. *in voce* Δέραρ.

Ibid.

Ibid.

“ My flatterers

“ Shall be the *pure*, and graveſt of divines,

“ That I can get for money.

The pure, i. e. the puritanical.

Ibid.

“ The tongues of carpes, dormiſe, and ca-

“ mels heeles,

“ Boil'd i' th' ſpirit of ſol, and diſſolv'd

“ pearle,

(“ APICIUS diet, 'gainſt the epilepſie)

“ And I will eat theſe broaths, with ſpoones

“ of amber,

“ Headed with diamant and carbuncle.

From ÆLIUS LAMPRIDIUS in the life of HELIOGABALUS. “ *Comedit ſæpius ad imitationem*
 “ *APICII calcanea camelorum, et criſtas vivis gal-*
 “ *linaceis demptas, linguas pavonum et luſciniarum:*
 “ *quod qui ederet ab epilepſiâ tutus diceretur.*” — Sir
 EPICURE MAMMON'S dainties are moſt of them
 mentioned in ÆLIUS LAMPRIDIUS: ſo preſent-
 ly after,

“ I my ſelf will have

“ The beards of barbels ſerv'd inſtead of fal-

“ lads.

Barbas

Barbas sane mullorum tantas jubebat exhiberi, ut pro nasturtiis, apiastris, et facelaribus, et fœno-græco exhiberet plenis fabatariis et discis.

Ibid.

“ And the swelling unctuous paps
“ Of a fat pregnant sow, newly cut off,
“ Drest with an exquisite and poynant sauce.

This favourite dish of the *Romans* is mentioned by HORACE, L. I. Ep. 15.

— *Nil vulvâ pulcrius amplâ.*

CONGREVE, who was a great admirer and imitator of JONSON, thus translates the following passage of JUVENAL. *Sat. XI. 81.*

Qui meminit, calidæ sapiat quid vulva popinæ.

“ For scarce a slave, but has to dinner now,
“ The well-dress'd paps of a fat pregnant sow.

Act II. Sc. III.

“ That you should hatch gold in a fornace,
“ Sir,
“ As they do eggs in *Egypt*.

The Egyptian manner of hatching eggs in an oven is mentioned by SANDYS in his travels, p. 125.

Ibid.

Ibid.

“ Beside, who doth not see, in daily practise,
 “ Art can beget bees, hornets, beetles, wasps,
 “ Out of the carcasses and dung of creatures:
 “ Yea scorpions of an herbe, being rightly
 “ plac’d.

Concerning this transmutation of animals the reader may consult PLINY’S natural history, and OVID. *Met.* L. XV. 361, &c. There is a verse here, I see, that puzzles the commentators; the copies all vary in the reading, which is a shrewd sign of its being corrupt: BURMAN has thus printed it,

I, quoque, delectos maestatos obrue tauros:

which I would thus correct, much more after the *Ovidian* elegance,

I quoque (nec dubites) maestatos obrue tauros.

BEE TL ES (he says) “ are begotten out of the “ dung of creatures.” In the Greek ΚΑΝΘΑΡΟΣ, *Scarabeus*: sic diētus παρὰ τὸν κἀνθωνα, quod ex stercore κἀνθωνος i. e. asini, nascatur. Our forefathers called the BEETLE *Scharnwebel* or *scarnfifel*. i. e. the *webel* born from *scern*, *stercus*. The learned WATCHTERUS observes in WEBEL

—“ *Nomen*

—“ *Nomen insecti superat apud Sicambros quibus
 “ wevel Scarabeus et Scharnewevel scarabæus ster-
 “ corarius, à fimo quem volutat, sic dictus, qui
 “ vet. Frisiis Schern, Græcis σκῶρ observante Ju-
 “ nio in not. ad Will. p. 220.” And thus SOM-
 NER, “ *scearnwibba Scarabæus. A sharnbugg,
 “ the black flie called a beetle. Saxonibus mo-
 “ dernis (Kiliano teste) shearne-weber.” Hence
 give me leave to propose a probable reading of
 a passage in SHAKESPEARE’S *Macbeth*, Act III.**

“ Ere to black Hecat’s summons

“ *The shard-born beetle* with his drowsie hums

“ Hath rung night’s yawning peal.

I change but a single letter, and reduce the place
 to a learned sense and allusion,

“ *The sharn-born beetle, &c.*

i. e. The beetle born from dung: *scearn*, *fimus*,
stercus: and hence called the SHARNBUG. B. JON-
 SON in *Every Man in his Humour*, Act 2. Sc. 5.

“ But men of thy condition feed on slooth,

“ As doth the beetle on the dung shee breeds

“ in.

SHAKESPEARE in *Cymbeline* has,

“ The sharded beetle.

i. e.

i. e. Sheltering itself usually under shards. And in ANTONY and CLEOPATRA, ENOBARBUS speaking of LEPIDUS in a ludicrous image, says, “CÆSAR and ANTONY were his shards, and he “their beetle.” *i. e.* his pot-herd for him to shelter himself under.—But I submit this to the learned and lovers of SHAKESPEARE.—By the bye SCARABEUS does not come from *κάραβος* as VOSSIUS thinks, but from *σκάβω*, whence *scoria*, and *apes*, a bee. *i. e.* a thornbee, or thornbug.

Ibid.

“ With all your broths, your menstrues, and
 “ materials,
 “ Of pisse, and egge-shells, &c.

In the Channon’s Yeman’s tale, there is a deal of this stuff mentioned. See URRY’S edition p. 122, and thus point the passage,

“ Clay made with horse dung, mannis heere,
 “ and oile
 “ Of tartre, alim, &c.

And a little lower,

“ And Jupiter is tinne,
 “ And Venus copir, by my fathir kinne.

We must thus read,

“ And

“ And Jupiter is tinne,
 “ And Venus copir. By my fathir kinne,
 “ This curfid craft, &c.

Ibid.

“ ———I’ll have gold before you,
 “ And with leffe danger of the quicksilver,
 “ Or the hot fulphur.

Meaning with lefs danger of being falivated for it.

Ibid.

“ SUR. Sir, I will.

“ But by attorney, and to a fecond purpose,
i. e. I will delegate, as it were, or appoint some other character to act instead of my own proper character. He fpeaks this *afide*. For soon after he puts on the perfon of a Spanifh Don. ATTORNEY, *i. e.* *qui ad [turnum] vicem alterius constitutus est*. So in SHAKESPEARE’S *Measure for Measure*, Act V. “ I am ftill *attornied* at
 “ your fervice.” In K. *Richard III.* Act IV.

“ Therefore, dear mother, I muft call you fo,
 “ Be the *attorney* of my love to her.

The firft part of K. *Henry VI.* Act V.

“ And yet methinks I could be well content
 “ To

“ To be mine own *attorney* in this case.

i. e. to act for my self.

Act II. Sc. IV.

“ I must use him

“ In some strange fashion now to make him

“ admire mee.

Nothing can be finer imagined, than this change of *SUBTLE*'s behaviour. Fools always admire what they least understand; and characters is the least they are acquainted with. To the voluptuous and wicked *MAMMON*, *SUBTLE* appears holiness and humility itself: to the ignorant and devout *ANANIAS*, he appears all learning and science; to which every other consideration must submit. And all this, very agreeable to the rules of *decorum*, to excite the admiration and wonder of these various kinds of fools.

Act II. Sc. V.

“ *SUBT.* Heathen, you *knipper-doling*?

KNIPPERDOLING was one of those enthusiastic anabaptists, who, with *John of Leyden*, and the rest of the fanatical crew, raised such disturbances in the Low-Countries about the year 1533.

Act

Act II. Sc. VI.

- “ —And is come up
 “ To learne to quarrell, and to live by his
 “ wits,
 “ And will go down againe, and dye i' the
 “ country.
 “ FAC. How! to quarrell? DRU. Yes, Sir,
 “ to carry quarrels,
 “ As gallants do, and manage 'hem by line.

CAMDEN tells us in the life of *Q. Elizabeth*, that in her reign the English first learnt the art of pushing with single rapier. Being meer apes of the French we mimic them in all their follies. Immediately this fencing art was learnt by all who would be called *gentlemen*; and many silly books were written upon the occasion; not only of the art of fencing, but how to manage quarrels &c. to which SHAKESPEARE and JONSON both allude, in many passages of their plays; and doubtless the ridicule had its proper force in those days.

Act III. Sc. II.

- “ Nor call your selves
 “ By names of *Tribulation, Persecution,*
 I “ Re-

“ *Restraint, Long-patience,* and such like af-
 “ fected

“ By the whole family or WOOD of you.

He uses this expression in the same sense in *The Silent Woman*, Act II. Sc. II. “ If precise, you
 “ must feast all the silenc’d brethren once in
 “ three daies; salute the sisters; entertaine the
 “ whole family or WOOD of ’hem; and heare
 “ *long-winged* [read *long-winded*] exercises, sing-
 “ ings, and catechisings, &c.” WOOD here
 signifies the same as SILVA or TAH sometimes,
viz. a stock of things, or plenty of matter
 brought together, or miscellaneous subjects:
Silva rerum et sententiarum comparanda est, says
 CICERO *de Orat.* Hence some poets intitle their
 miscellaneous works *Silvarum libri*: and our poet
 calls his THE FOREST.

ACT III. Sc. III.

“ FAC. Let him go, black boy,
 “ And turne thee, that some fresh news may
 “ possesse thee.

Black-boy] In *Every Man out of his Humour* Act
 I. Sc. II. “ CAR. O, he’s a *black* fellow, take
 “ heed on him.” From HORACE,

—*Hic niger est, hunc tu, Romane, caveto.*

SHAKESPEARE in *K. Lear* Act II. "Look'd
"black upon me." BLACK signifies *inauspicious*,
unfortunate, *mischievous* &c.—So again, in allu-
sion to their marking their days *white* or *black*,
HORACE says,

"*Huccine solem*

"*Tam nigrum surrexe mibi?*

And turn thee] i. e. turn thy attention to me,
I'll tell thee some fresh news. He translates
literally, and in the same elliptical manner, AD-
VERTE.

Act III. Sc. III.

—My little *Gods-gift*.

So he calls *DOL.* in allusion to her name *Do-
rothea*: Gr. the gift of God. This manner
of alluding to the proper names is very com-
mon in our learned poets. So MILTON, III.
656. *URIEL* — *gloriously bright*: and *ψ.* 667.
brightest seraph. In allusion to his name in He-
brew. and B. VI. 29. *ABDIEL*—*servant of God*,
B. II. 43. *MOLOC*—*sceptred KING*. [*σκηπτιῆχος*
βασιλεύς, Hom. II. *α*] B. X. 581. *EURYNOME*
—*the wide-encroaching*: Gr. ab *εὐρύς* et *νέμω*, *pos-
sideo*: for those who are great possessors, are
consequently great encroachers.

- “ And fabled how the serpent, whom they
 “ call’d
 “ Ophion, with Eurynome the wide—
 “ Encroaching, (Eve perhaps,) had first the
 “ rule
 “ Of high Olympus; thence by Saturn driv’n,
 “ And Ops, ere yet Dictæan Jove was born.

So the place is to be pointed; being an imitation of APOLLONIUS, I, 503.

Ἡεῖδεν δ' ὡς πρῶτον Οφίῳ Ευρυνόμη τε
 Ωκεανίς, υἱόεντος ἔχου κράτος ἑλύμποιο·
 Ὡς τε βίη κ' χερσίν, ὃ μὲν Κρόνῳ εἶκαθε τιμῆς,
 Ἡ δὲ Ρέη, ἔπεσον δ' ἐνὶ κύμασιν ὠκεανοῖο·
 Οἱ δὲ τέως μακάρεσσι θεοῖς Τίτῃσιν ἀνασσον,
 Ὅφρα Ζεὺς ἔτι κῆρος, ἔτι φρεσὶ νήπια εἰδῶς
 Δικλαῖον ναίεσκεν ὑπὸ σπέος· οἱ δὲ μιν ἔπειω
 Γηγενέες Κύκλωπες ἑκαρβύναυτο κεραυνῶ
 Βροντῆ τε Στεροπῆ τε. τὰ γὰρ Διὶ κῦδος ὑπάξει.

*Nec indictum reliquit, ut primitus Ophion cum
 Eurynoma*

*Oceani filia in nivali Olympo fuerint rerum po-
 titi,*

*Et manibus coacti concesserint provinciam, ille
 Saturno*

*Ista Rheæ; postremo in Oceani præcipitarint
 fluctus;*

*Ac isti tantisper Titanis imperaverint, beatis diis,
Dum Jupiter et ætate adbuc et mente puer
Diætao sub antro ageret, neque dum terrigenæ
Ipsam Cyclopes communiissent fulmine,
Tonitru, fulgure. hæc enim sunt in quibus trium-
phat Jupiter.*

The translation is as I find it. In the last line the editor was led into an error by the faultiness of the context, for we must read the proper names of these *Vulcanian* giants in the nominative case, being put in apposition with Κύκλωπες. See HESIOD *Theog.* v. 140, and VIRGIL *Æn.* VIII.

424. Cyclopes——

Brontesque Steropesque——

But to return—MILTON's allusion to the etymology is very poetical in other words, *ex. gr.* Thus *Satan* [B. VI. 32.] addresses the *Sun*.

“ O thou that with surpassing glory crown'd

“ Lookst from thy *sole* dominion like the

“ God

“ Of this new world——

“ O Sun.

He says *sole dominion* in allusion to its etymology: *Cicero de Nat. Deor.* L. II. 27.] *Cum SOL*

dictus vel quia SOLUS ex omnibus sideribus est tantus, vel quia cum est exortus obscuratis omnibus solus apparet. BOETHIUS L. V. Metr. 2.

“ *Quem quia respicit omnia solus*

“ *Verum possis dicere Solem.*

The learned WATCHTERUS in V. *sonne*, has the following observation: “ *Quemadmodum Latinis SOL judice Cicerone sic dicitur, quod tantam claritatem SOLUS haberet. Ita in voce Germanica simile quid suspicatur Cluverius L. I. Germ. Ant. C. 26. quasi maximum illud sydus nobis appelletur son ab argumento unitatis, hac impri- mis ductus ratione, quod à son derivatis vocibus dicimus sonder, sonderlich, sonderbar, quod unum, solum, et singulum est, et sondern segregare. Secundum hanc conjecturam sonne erit ab an, ein, unus, solus, præposito sibilo, quod minor Cluverium non annotasse.”* Again, THE NIGHTINGALE is named from *night* and *galan*, *canere*. Germ. *nachtigal*, *quod noctu cantet, dum cæteræ silent aves.* Hence MILTON V, 40. *The night-warbling bird*, B. III, 38. *as the wakeful bird sings darkling*: LUSCINIA (says VOSCIUS) *quòd lugens canet.* I think not, but *quia luscum canet*, i. e. *sings darkling.* But of this enough.

Act III. Sc. IV.

“ ——— But I have heard some speech
 “ Of the *angry boys*.

See above p. 63, 64.

Act III. Sc. V.

“ What shall we do with this same *puffing*.

So the lawyer's clark is called, the same metaphor as above—*This quodling*. See p. 99. A PUFFIN, *malum pulmonicum*.

Act IV. Sc. VII.

“ SUR. *Hydra* of villanie!

The plot of SURLY, and the counterplot of FACE and SUBTLE, are highly agreeable to comic humour: nor were things ripe yet for a full discovery. SURLY finding himself quite baffled with these fools and knaves cries out, “*Hydra* of villany!” The Greek proverb is *Λίερον κακῶν*, *Lerna malorum*: the name of the famous lake where HERCULES destroyed the HYDRA, whose heads ('tis fabled) grew as fast as they were cut off.

Ibid.

“HIERONYMO’s old cloake, ruffe, and hat
“ will serve.

i. e. he might go to the players, and borrow of them the *old cloake, ruffe, and hat*, which they wore, when they acted HIERONYMO: this dress would serve for the present purpose. This play is ridiculed in *Every Man in his Humour*, Act I. Sc. V. “What new book ha’ you there?
“ what! go by, *Hieronymo*?” See Mr. THEOBALD’S ingenious note on a passage in SHAKESPEARE’S *Taming of a Shrew*, pag. 271, 272.

Ibid.

“Come leave your *quibblins*.

Quibblins, quillets and *quiddits*, are words we meet with in our old plays. SHAKESPEARE in the first part of *K. Henry VI.* Act II.

“But in these nice sharp *quilletts* of the law.

In *Hamlet* Act V. “Why may not that be the
“scull of a lawyer? where be his *quiddits* now?
“his *quilletts*?” In the first part of *K. Henry IV.*
Act I. “What in thy *quips* and *quiddities*?”
SPENCER B. VI. C. 7. ft. 44.

“The more he laughs and does her closely
“ *quip*. *i. e.*

i. e. jeer her. flout her. Let us now trace the original of the word. à Gr. *σώπλεω*, comes to quip. And the substantive a quip. Hence the diminutives, a quibble, quibblin, quiblet, quillet. The other word *quiddit*, is from *quoddam*, *quid-dam*, in the barbarous Latinity *quidditas*, Ital. *quiddita*. quirk, I would bring from the Lat. *circare*, *circuitio*; à *circum*.

Ibid.

“ Do you two pack up all the goods and
“ *purchase*.

PURCHASE [*κατ' εὐφήμισμον. Πρὸς τὸ εὐσχημονέσθου.*] i. e. *robberies*. Hence is to be explained SHAKESPEARE in *K. Henry V. Act III.*

“ *Boy*. They will steal any thing and call it
“ *purchase*.

CHAUCER in his prophecy,

“ And robbery is holde *purchase*.

Act V. Sc. II.

“ How shall I beat them off? what shall I doe?

“ Nothing's more wretched than a guilty con-
“ science.

Sed quidnam hic sese tam cito recipit domum?

Metuo ne de hac re quippiam hic inaudiverit.

Accedam atque appellabo. heu, quàm timeo miser!
 NIHIL EST MISERIUS, QUAM ANIMUS HOMI-
 NIS CONSCIUS. *Plaut. Mostell.*

Act V. Sc. III.

“KAS. You will not come then? *punque, de-*
vice, my fuster!

It should be, *punque devise*, i. e. *à points devisez*.
 CHAUCER in the Romaunt of the Rose. 1215.

Her nose was wrought at point devise,
i. e. with utmost exactness. So here *punque devise*
 means, thou arrant whore.

Act V. Sc. IV.

“I, much, indeed.

See above p. 50, 51.

Ibid.

“HIERONYMO’S cloake.

See above p. 120.

Ibid.

“Doctor, ’tis true (*you look*) for all your figures.
i. e. you look to that.—I wrote on the margin
 of my book.

“Doctor, ’tis true (*look you*) for all your figures.

Ibid.

Ibid.

“Thou shalt ha’ my letter to mistress AMO.

“DOL. Hang you.

“FAC. Or madam *Cæsarean*,

The names of two bauds in our poet’s time :
one of them is mentioned in his epigrammes.

“And *madame Cæsar*, great *Proserpina*,

“Is now from home.

Act V. Sc. V.

“Ding it open.

Ding is often used by DOUGLAS; and is thus explained by the scholiast “*Ding, to beat, thrust down, give a blow, drive. It. beaten, thrust open, overcome, allifus, illifus: nescio (inquit Sk.) an a Teut. dringen, urgere, pre-mere: elisa sc. propter euphoniã asperrima illa litera canina r.*” But how much better by the late editor of JUNIUS, *ab Hib. dingim. urgere pellere..*” To DRING they now use in the west of England, i. e. *to throng*: from the Teut. *drengen, dringen, urgere, trudere*. And likewise TO DING, as here in our poet.

Ibid.

“Lov. Come, will you quarrel? I will

“*seize you, firrah.*

Thus

Thus the late editions. A remarkable instance of corruption, by our modern corruptors, commonly called correctors of the press. The old editions read, "I will *seize* you." A word still used in the west of England, from the Anglo-S. *seſian, fugere*. CHAUCER in the merry adventure of the Pardoner and Tapster, 351.

"Shal I com then, Christian, and *seſe* away
"the cat.

i. e. drive away. SHAKESPEARE too in *the Taming of the Shrew*, Act I. "I'll pheeze you." And in *Troilus and Cress.* Act II. "I'll pheeſe
"his pride."

Ibid.

"Gentlemen,

"My part a little fell in this last scene,

"Yet 'twas *decorum*."

i. e. *I have not acted, however against* THE SUITABLENESS, THE DECORUM OF CHARACTER.

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ERRATA.

Page 22. l. 11. *read*, ΑΥΟΦΗΤΙ.

Page 100. l. 15. *read*, See above p. 73, 74.



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