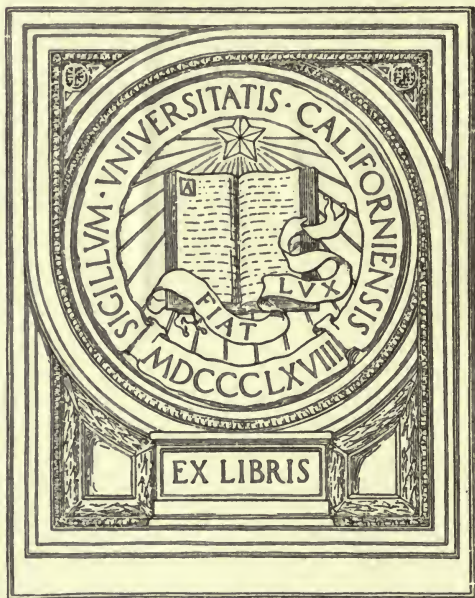


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NOTES ON ELIZABETHAN DRAMATISTS

EDITED BY THE REV. J. H. STODOLSKY

**NOTES ON ELIZABETHAN DRAMATISTS.**

1885.

NEW YORK.

1885.

WORKS OF ALEXANDER DUMAS

# NOTES ON ELIZABETHAN DRAMATISTS

WITH

CONJECTURAL EMENDATIONS OF THE TEXT.

BY

**KARL ELZE.**

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**HALLE:**

**MAX NIEMEYER.**

1880.

NOTES ON MASSACHUSETTS DEPARTMENT

1911

CONSTITUTIONAL CONVENTION OF THE STATE

Burdock

1911

1911

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1911



### PREFACE.

PART of the following Notes and Emendations have already appeared in various Periodicals, both German and English, and they have shared the fate incident to all ephemeral publications — they have been little heeded and soon forgotten. I have therefore yielded to the temptation of attempting to preserve in a more permanent shape, these *disiecti membra critici*, and of adding to them fresh matter hitherto unpublished.

It is well known, that conjectural emendations are not unfrequently written on the spur of the moment instead of being as fully matured as other literary productions. At the present day when scholars almost all over the world are busy in translating, explaining, and revising the works of Shakespeare and his contemporaries, critics are naturally apprehensive lest they be anticipated in their emendations and therefore hasten to avail themselves of some one or other of the numerous opportunities offered to them for publication. Sober second thoughts and better wisdom are wont to come after the *fait accompli*, when the critic awakes to the knowledge that Goethe's beautiful line, —

*Es irrt der Mensch, so lang er strebt,*

is no less true of verbal criticism than of morals. Numerous conjectures, therefore, have to be withdrawn, a penalty which

all verbal critics, more or less, have had to pay, and always will have; for verbal criticism neither can, nor will, be stopped: it is essential to the advancement of learning. The eminent philologist Gottfried Hermann, who stands in the front rank of verbal critics, in one of his lectures, delivered it as his conviction that a verbal critic of the true stamp should be willing like Saturn to devour his own offspring. As one of his disciples, therefore, I cannot be blamed if, following his precept and example, I hereby eat those conjectural emendations of Elizabethan dramatists which I have hitherto published and which are not contained in my editions of Elizabethan plays, in Messrs Warnke's and Proescholdt's Edition of 'Mucedorus', and in the present collection; at the same time let me breathe the hope that the emendations published in those editions and in this collection may not need, at some future day, to be subjected to the same Saturnian process. My conjectural emendations in the text of 'Mucedorus', which appeared originally in the Shakespeare-Jahrbuch XIII, 45 seqq., have been excluded from the present collection merely on the ground that almost all of them — and some fresh ones to boot — have been embodied in the edition of that play by Messrs Warnke and Proescholdt. The emendations of 'Mucedorus' contained in the present volume have not been published before.

Halle, November 1879.

K. E.

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## ANONYMOUS PLAYS.

### I.

Then is there Michael, and the painter too,  
Chief actors to Arden's overthrow.

ARDEN OF FEVERSHAM, III, 5 (ED. DELIUS 45).

Is *Chief* to be taken as a so-called monosyllabic foot — followed by a trochee! — or are we to read: —  
Chief actors *both* to Arden's overthrow?

### II.

*Toclio.* Me, Madam! 's foot! I'd be loath that any man should make a holy-day for me yet:

In brief, 'tis thus: There's here arriv'd at court,  
Sent by the Earl of Chester to the king,  
A man of rare esteem for holiness,  
A reverend hermit, that by miracle  
Not onely sav'd our army,  
But without aid of man o'erthrew  
The pagan host, and with such wonder, sir,  
As might confirm a kingdom to his faith.

THE BIRTH OF MERLIN, I, 1 (ED. DELIUS 5).\*

\* Both here, and in the passages taken from Edward III and The London Prodigal, I have not quoted the Tauchnitz Edition of the Doubtful Plays, since its text, as far as I have compared it, does not differ from that of Delius.

These lines should be thus regulated: —

*Toctio.* Me, madam! 'S foot! I'd be loth that any man

Should make a holiday for me yet.

In brief, 'tis thus: there's here arriv'd at court,

Sent by the Earl of Chester to the king,

A man of rare esteem for holiness,

A reverend hermit, that by miracle

Not only sav'd our army, but without

*The* aid of man o'erthrew the pagan host,

And with such wonder, sir, as might confirm

A kingdom to his faith.

The monosyllabic pronounciation of *madam* (in the first line) is too frequent to call for any further remark. In the second line a syllable is wanting; the regular blank verse might be restored, if we were to read: —

Should make a holiday for *my sake* yet.

---

### III.

*Prince.* Nay, noble Edol, let us here take counsel,

It cannot hurt,

It is the surest garrison to safety.

THE BIRTH OF MERLIN, IV, 2 (DEL. 71).

Arrange and transpose: —

*Prince.* Nay, noble Edol,

Let us *take counsel here*, it cannot hurt,

It is the surest garrison to safety.

Some twenty lines lower down we meet with a striking parallel, as far as versification is concerned: —

*Prince.* Hold, noble Edol,

Let's hear what articles he can enforce.

---

## IV.

*Prince.* Look, Edol: Still this fiery exhalation shoots  
His frightful horrors on th' amazed world.

THE BIRTH OF MERLIN, IV, 5 (DEL. 74).

Arrange: —

*Prince.* Look, Edol:

Still this fiery exhalation shoots &c.

*Still* to be considered as a so-called monosyllabic foot (cf. Abbott, Shakespearian Grammar, 482), or if this should be deemed insufficient to meet the requirements of the metre, the imperative *look* to be repeated: —

*Prince.* Look, Edol:

*Look*, still this fiery exhalation shoots  
His frightful horrors on th' amazed world.

## V.

Nor shall his conquering foot be forc'd to stand,  
Till Rome's imperial wreath hath crown'd his fame  
With monarch of the west, from whose seven hills  
With conquest, and contributory kings,  
He back returns —

THE BIRTH OF MERLIN, IV, 5 (DEL. 78).

Qy. read: —

*With th' (or With') monarchy of th' west, &c.?*

## VI.

Tenebrarum precis, divitiarum et inferorum deus, hunc  
Incubum in ignis æterni abyssum accipite —

THE BIRTH OF MERLIN, V, I (DEL. 82).

Qy. read, — *Tenebrarum princeps, divitiarum et inferorum deus, &c.*? Nash's *Pierce Penniless* is inscribed 'To the High and Mightie Prince of Darknesse,' &c.

---

## VII.

*Edw.* Whose lives, my lady?

*Coun.* My thrice loving liege,  
Your queen, and Salisbury, my wedded husband.

EDWARD III, II, 2 (DEL. 34 SEQ.).

The Countess of Salisbury has no occasion to lay stress on the king's love for her; on the contrary she thinks it incumbent on her to assure him of her own love, which is indeed no guilty, adulterous love, but that true and noble affection which every vassal and subject owes his liege. It seems, therefore, that the poet wrote: — *My thrice lovèd liege.* (Shakespeare-Jahrbuch XIII, 78 seq.)

---

## VIII.

Next, — insomuch thou hast infring'd thy faith,  
Broke league and solemn covenant made with me, —  
I hold thee for a false pernicious wretch.

EDWARD III, III, 3 (DEL. 48).

This, I presume, is the reading of the quartos. Capell, however, (*Prolusions; or, Select Pieces of Antient Poetry*, London, 1760) reads *a most pernicious wretch*, and, in fact, it does seem that the two adjectives *false* and *pernicious* do not well agree with one another, although they give an unexceptionable sense. Qy. — *a false perfidious wretch?* (Shakespeare-Jahrbuch XIII, 80.)

---



## IX.

And with a strumpet's artificial line  
To paint thy vitious and deformed cause.

EDWARD III, III, 3 (DEL. 49).

Read: — *artificial lime*. (Shakespeare-Jahrbuch XIII, 81.)

## X.

Upon my soul, had Edward prince of Wales,  
Engag'd his word, writ down his noble hand,  
For all your knights to pass his father's land,  
The royal king, to grace his warlike son,  
Would not alone safe-conduct give to them,  
But with all bounty feasted them and theirs.

EDWARD III, IV, 5 (DEL. 75).

Grammar, I think, requires either: —

*Had* not alone safe-conduct *given* to them,

or: —

But with all bounty *feast both* them and theirs.

As, however, these alterations might be justly thought too bold, a contraction may be suggested: —

But with all *bounty'd* feasted them and theirs,

i. e. of course, *bounty had*.

## XI.

*Sec. Cit.* The sun, dread lord, that in the western fall  
Beholds us now low brought through misery,  
Did in the orient purple of the morn  
Salute our coming forth, when we were known;  
Or may our portion be with damned fiends.

EDWARD III, V, 1 (DEL. 82).

One or two verses seem to be wanting between the fourth and fifth line. The king thinks himself cheated, as he has required the foremost citizens of the town to be delivered to him, whereas, he says, only *servile grooms* or *felonious robbers of the sea* are forthcoming; consequently he declares his promise null and void. The second citizen, however, denies this charge and solemnly assures the king that up to that very morning he and his fellow hostages had been indeed the chiefest citizens of their town. The missing verses, therefore, may have been to the following effect: —

when we were known

*To be the chiefest men of all our town;*

*Of this, my sovereign lord, be well assur'd,*

Or may our portion be with damnèd fiends.

(Shakespeare-Jahrbuch XIII, 83.)

---

## XII.

*Wm. Conq.* Ah, Marques Lubeck, in thy power it lies  
To rid my bosom of these thrall'd dumps.

FAIR EM ED. DELIUS, 2. — SIMPSON, THE SCHOOL OF  
SHAKSPERE, II, 408.

William confesses to Marquess Lubeck that 'the strength of private cares subdues him more than all the world' and that he, 'a conqueror at arms', is now 'thrall'd to unarmed thoughts'. We may, therefore, well feel tempted to identify William's dumps with these unarmed thoughts and to read *these thralling dumps* i. e. these dumps that are enthralling me. But twelve lines *antè* the Conqueror says that he turns his conquering eyes to 'coward looks and beaten fantasies', whence it would seem evident that *beaten fantasies* and *thrall'd dumps* are intended to denote one and the same

thing; William's fantasies and dumps have been beaten and enthralled by the power of beauty, or, as the author quaintly expresses it, by the flames of beauty blazing on Lubeck's shield. Compare Shakespeare, Sonnet CXXIV: —

It suffers not in smiling pomp, nor falls  
Under the blow of thrall'd discontent,  
Whereto the inviting time our fashion calls.

The Taming of the Shrew I, 1, 224: —

And let me be a slave, to achieve that maid  
Whose sudden sight hath thrall'd my wounded eye.

Instead of *rid* Delius erroneously reads *aid*.

---

### XIII.

*Marq.* That same is Blanch, daughter to the king,  
The substance of the shadow that you saw.

FAIR EM, 8. — SIMPSON, II, 416.

S. Walker, *Versification*, 206 seq., has endeavoured to show that *daughter* is sometimes used as a trisyllable, although in some cases he is doubtful, whether the passage ought not rather to be amended. In the present line the trisyllabic pronunciation of the word would imply the admission of a trochee in the third foot, which would produce a halting and inharmonious verse. Simpson has added the article *the* before *daughter*. I should prefer *sole daughter*; *sole daughter*, *sole son*, *sole child*, and *sole heir* being, as it were, proverbial phrases of almost daily occurrence. Lower down (Delius, 39. — Simpson, II, 451) we are, in fact, told that Blanch is the king's 'only daughter',

'The only stay and comfort of his life.'

Compare No. XXX.

---

## XIV.

Ill head, worse-featur'd, uncomely, nothing courtly,  
Swart and ill-favour'd, a collier's sanguine skin.

FAIR EM, 8. — SIMPSON, II, 416.

What does *Ill head* mean? We do not want a substantive here, but an adjective that will serve, as it were, as a positive to the comparative *worse-featured*. In a word, I think we ought to read *Ill-shaped*. That the shape of the lady cannot be passed over with silence becomes evident from William the Conqueror's eulogy on the beauty of Mariana twenty lines below. There he says: —

A modest countenance; no heavy sullen look;  
Not very fair, but richly deck'd with favour;  
A sweet face; an exceeding dainty hand;  
A body, were it framed all of wax  
By all the cunning artists of the world,  
It could not better be proportioned.

By the way, it may be remarked that instead of *framed all of wax* Delius erroneously reads *formed &c.* The passage from *The Comedy of Errors*, IV, 2, 19 seqq. very aptly quoted by Simpson speaks strongly in favour of my suggestion. It is to the following effect: —

He is deformèd, crookèd, old and sere,  
Ill-faced, worse-bodied, shapeless everywhere;  
Vicious, ungentle, foolish, blunt, unkind,  
Stigmatical in making, worse in mind.

## XV.

*Wm. Cong.* Yes, my Lord; she is counterfeit indeed,  
For there is the substance that best contents me.

FAIR EM, 9. — SIMPSON, II, 417.



Simpson proposes to read, either: —  
 For there is the substance that doth best content me,  
 or: —

For there is the substance best contenteth me.

I should prefer: —

For there *the substance is* that best contents me,  
 or (what would 'best content me'): —

For *there's* the substance that *contents me best*.

---

 XVI.

Full ill this life becomes thy heavenly look,  
 Wherein sweet love and virtue sits enthroned.

Bad world, where riches is esteem'd above them both,  
 In whose base eyes nought else is bountiful!

FAIR EM, 10. — SIMPSON, II, 418 SEQ.

Is the third line perhaps to be classed with those Alexandrines of which Abbott in his Shakespearian Grammar 499 gives such curious instances? Or are we to admit an emendation and read: —

Bad world, where riches is esteem'd *'bove both?*

Chetwood, according to Simpson, reads: —

Bad world! where riches 'bove both are esteemed most.

This would be getting out of the frying-pan into the fire. According to Delius XI, however, the line, as altered by Chetwood, seems to run thus: —

Bad world! where riches is esteemed most.

---

 XVII.

*Mount.* Nature unjust, in utterance of thy art,  
 To grace a peasant with a princess' fame!

FAIR EM, 11. — SIMPSON, II, 419 SEQ.

For *fame* Chetwood writes *frame*; neither can be right. Perhaps we should read *face* which would agree much better with Mountney's subsequent praise of 'her beauty's worthiness'. Twelve lines below Simpson needlessly adds *out* —

And she thou seekest [out] in foreign regions.  
Read *seek'st* (with Delius) and pronounce *re-gi-ons*.

---

## XVIII.

*Val.* Love, my lord? of whom?

*Mount.* Em, the miller's daughter of Manchester.

FAIR EM, 12. — SIMPSON, II, 421.

*Em* may be considered as a monosyllabic foot; by the repetition of *of*, however, a regular blank verse might be obtained: —

*Of* Em, the miller's daughter of Manchester.

---

## XIX.

*Man.* Ah, Em! were he the man that causeth this  
mistrust,

I should esteem of thee as at the first.

FAIR EM, 15. — SIMPSON, II, 424.

If verses\* of six feet are not to be admitted, the words *Ah*, *Em!* may be easily placed in what is called an interjectional line. Thirty eight lines below, however, the case is more difficult; there we read: —

Ah, Em! faithful love is full of jealousy.

Simpson's proposal to expunge *Em*, in order to restore the metre, can hardly find favour, as it is customary with our poet to add the name of the person addressed, especially

after an interjection which begins the verse. Thus, e. g.

Delius, 15. — Simpson, II, 424: —

Believe me, Em, it is not time to jest.

Delius, 16. — Simpson, II, 425: —

This, Em, is noted and too much talk'd on.\*

Delius, 16. — Simpson, II, 425: —

Ah, Manvile, little wottest thou.

Delius, 17. — Simpson, II, 426: —

Nay, stay, fair Em.

Delius, 18. — Simpson, II, 427: —

Ah, Em, fair Em, if art can make thee whole.

It would, therefore, be in unison with this custom, if the poet had written: —

Ah, Em!

*All faithful love is full of jealousy.*

The original reading might be defended on the usual plea that the first syllable of *faithful* is to be considered as a so-called monosyllabic foot.

---

## XX.

Two gentlemen attending on Duke William,  
Mountney and Valingford, as I heard them named,  
Ofttimes resort to see and to be seen.

FAIR EM, 15. — SIMPSON, II, 424.

Those critics who require regular blank verse to be restored

\* Thus the line stands in Delius's edition. Simpson prints *talked* and repeats *is* before *too*; he evidently reads *noted* as a monosyllable, in accordance with the rule explained by Abbott, *Shakespearian Grammar*, 472. The repetition of *is*, however, seems needless, since the line might as well be scanned thus: —

This, Em, is not'd and too much talkèd on.

everywhere may readily correct the second line by enclosing it in a parenthesis and expunging *as*: —

*(Mountney and Valingford I heard them named).*

The name of *Valingford*, however, here and elsewhere seems to have been used as a dissyllable by the poet; thus, e. g. on p. 23 (II, 433) and p. 28 (II, 439), if I am not mistaken in the conviction that these passages, now printed as prose, were originally written in verse. The former passage, printed as verse, would run thus: —

'Zounds! what a cross is this to my conceit!

But Valingford, search the depth of this device.

Why may not this be some feign'd subtlety

By Mountney's invention, to th' intent

That I, seeing such occasion, should leave off

My suit, and not persist t' solicit her

Of love? I'll try th' event. If I perceive

By any means th' effect of this deceit

Procurèd by thy means, friend Mountney,

The one of us is like t' repent our bargain.

On p. 28 the following verses may be restored: —

*Mount.* Valingford, so hardly I digest an injury,

Thou'st proffer'd me, as, were 't not I detest

To do what stands not with the honour of my name,

Thy death should pay the ransom of thy fault.

*Injury*, in the first line, is to be pronounced as a dissyllable.

The second line is printed from Simpson's text; Delius reads — *As were it not that I detest.* Which of the two editions — if either of them — may represent the reading of the quartos, I do not know. In regard to the third line cf. Abbott, Shakespearian Grammar, 499. It cannot be denied, however, that another, and perhaps a safer, arrangement might be devised, viz. —



*Mount.* Valingford,  
So hardly I digest an injury,  
Thou'st proffer'd me, &c.

## XXI.

Ah me, whom chiefly and most of all it doth concern,  
To spend my time in grief, and vex my soul, &c.

FAIR EM, 16. — SIMPSON, II, 425.

Dele — *chiefly and.*

## XXII.

I speak not, sweet, in person of my friend,  
But for myself, whom, if that love deserve  
To have regard, being honourable love;  
Not base affects of loose lascivious love,  
Whom youthful wantons play and dally with,  
But that unites in honourable bands of holy rites,  
And knits the sacred knot that God's —

FAIR EM, 17. — SIMPSON, II, 426 SEQ.

Instead of *loose lascivious love* read *loose lascivious lust*. Compare *antè* (*Delius*, 6. — SIMPSON, II, 413): —

Let not vehement sighs,

Nor earnest vows importing fervent love,

Render thee subject to the wrath of lust —

which Chetwood has wrongly altered to *the wrath of love*. — For the faulty repetition of *love* cf. No. XXX and No. LXIX. In the last line but one omit *honourable* before *bands*; it is likewise owing to faulty repetition.



## XXIII.

*Em.* Speak you to me, sir?

*Mount.* To thee, my only joy.

*Em.* I cannot hear you.

*Mount.* O plague of fortune! O hell without compare!  
What boots it us, to gaze and not enjoy!

FAIR EM, 18. — SIMPSON, II, 427.

I cannot agree with Simpson, who remarks on the fourth line — ‘Dele *oh*’ [before *hell*]. — Instead of *enjoy* in the fifth line Simpson suggests *hear*, which, he adds, would rhyme with *compare*. Apart from this somewhat questionable rhyme, *hear* cannot be right, since it is applicable only to Em. According to my conviction a verb or phrase is wanted which applies to both Em and Mountney, for Mountney asks, *What boots it us?* *Qy. and not converse?* Or a line to the following effect may have dropped out: —

and not enjoy

*The sweet converse of mutual love between us.*

## XXIV.

*Val.* But is it [Delius: it is] possible you should be taken on such a sudden? Infortunate Valingford, to be thus cross’d in thy love! — Fair Em, I am not a little sorry to see this thy hard hap. Yet nevertheless, I am acquainted with a learned physician that will do anything for thee at my request. To him will I resort and inquire his judgment, as concerning the recovery of so excellent a sense.

FAIR EM, 22. — SIMPSON, II, 432.

*Val.* No? Not the thing will do thee so much good? Sweet Em, hither I came to parley of love, hoping to have

found thee in thy wonted prosperity. And have the gods so unmercifully thwarted my expectation, by dealing so sinisterly with thee, sweet Em?

FAIR EM, 22. — SIMPSON, II, 432.

These passages I take to be two more instances of metrical composition that have degenerated into prose by the negligence or ignorance of transcribers and compositors. With the aid of a few alterations the first passage may be thus restored: —

Infortunate Valingford, to be thus cross'd  
 In love! — Fair Em, I'm not a little sorry  
 To see this thy hard hap, yet ne'ertheless  
 I am acquainted with a learn'd physician  
 That will do any thing for thee  
 At my request; to him will I resort  
 And will inquire his judgment as concerning  
 Th' recovery of so excellent a sense.

After the third line a verse seems to be wanting. The fifth line may be easily extended to a regular blank verse by the addition of *he can* after *any thing*. The second passage may have come from the poet's pen in the following shape: —

No? Not the thing will do thee so much good?  
 Sweet Em, I hither came to parle of love  
 Hoping t' have found thee in thy wonted state;  
 And have the Gods thwart'd so unmerc'fully  
 My hope, by dealing so sinisterly  
 With thee?

*Em.* Good sir, no more. It fits not me

To have respect to such vain phantasies &c.

The words *Sweet Em* in the sixth line (after *thee*) are an unquestionable interpolation. *Prosperity* and *expectation*, on the other hand, cannot be removed without some violence; but

most of the so-called pseudo-Shakespearean plays have been handed down to us in a state of such rank corruption, that a critic who attempts to amend them, must be allowed to walk 'with a larger tether' than is granted elsewhere.

---

 XXV.

*Val.* Yet, sweet Em, accept this jewel at my hand,  
Which I bestow on thee in token of my love.

FAIR EM, 23. — SIMPSON, II, 432.

The words of address should form an interjectional line and the verses be regulated thus: —

*Val.* Yet, sweet Em,  
Accept this jewel at my hand, which I  
Bestow on thee in token of my love.

Chetwood, who wants the words *Em* and *on thee* to be expunged, is evidently wrong.

A similar instance occurs a few pages farther on (Delius, 32. — Simpson, II, 443): —

*Em.* Trotter, lend me thy hand; and as thou lovest me, keep my counsel, and justify whatsoever I say, and I'll largely requite thee.

By a few slight alterations the following verses may be restored: —

*Em.* Trotter,  
Lend me thy hand, and as thou lovest me  
*Pray* keep my counsel, and justify *whatever*  
I say, and *largely* I'll requite thee.

Let me add a third passage (Delius, 33. — Simpson, II, 444): —

*Em.* Good father, let me not stand as an open gazing-stock to every one, but in a place alone, as fits a creature so miserable.

Arrange and read: —

*Em.* Good father,  
Let me not stand an open gazing-stock  
To every one, but in a place alone  
That fits a creature *that's* so miserable.

---

## XXVI.

*Wm.* Hence, villains, hence! How dare you lay  
your hands

Upon your sovereign!

*Sol.* Well, sir; will deal for that.

But here comes one will remedy all this.

FAIR EM, 35 SEQ. — SIMPSON, II, 447.

In the first line Simpson reads *Dare you [to] lay*, and in the third line *we will deal for that*. The reading of the quartos is nowhere given. The second and third line, in my opinion, should be joined and corrected thus: —

Upon your sovereign!

*Sol.* Well, we'll deal for that.

---

## XXVII.

*Soldier.* My lord, watching this night in the camp  
We took this man, and know not what he is.

FAIR EM, 36. — SIMPSON, II, 447.

Is the first line to be scanned as a verse of four feet: —

My lord, watching this night in th' camp?

A trochee in the second place would be unusual, to say the least. Or is *lord* to be pronounced as a dissyllable? Cf. Marlow's Tragedy of Edward II ed. by the Rev. F. G. Fleay,



London, 1877, p. 117. Or are we to call, in the aid of an emendation and read: —

My lord, *in* watching this night in the camp?

Compare sixteen lines lower down: —

In knowing this, I know thou art a traitor.

---

XXVIII.

*Wm. Cong.* In knowing this, I know thou art a traitor;  
A rebel and mutinous conspirator.

Why, Demarch; know'st thou who I am?

FAIR EM, 36. — SIMPSON, II, 448.

Simpson adds the indefinite article before *mutinous* and thus produces a verse of six feet. The line is quite right as it stands, since *rebel* is to be pronounced as a monosyllable. In the third line Simpson reads *knowest*, a trochee that restores the metre of the verse. *Why* is, of course, to be considered as a so-called monosyllabic foot.

---

XXIX.

*Wm. Cong.* Where's Lord Dirot?

*Dem.* In arms, my gracious lord,  
Not past two miles from hence,  
As credibly I am ascertained.

FAIR EM, 37. — SIMPSON, II, 449.

Arrange and read: —

*Dem.* In arms, my gracious lord, not past two miles  
From hence, as credibly I'm ascertain'd.

In the first line Simpson reads *Where is*, against the metre.

---



## XXX.

*Amb.* Marry thus: the king of Denmark and my  
Sov'reign

Doth send to know of thee, what is the cause,  
That, injuriously, against the law of arms

Thou hast stol'n away his only daughter Blanch,  
The only stay and comfort of his life?

Therefore, by me

He willeth thee to send his daughter Blanch

Or else forthwith he will levy such an host,

As soon shall fetch her in despite of thee.

FAIR EM, 39. — SIMPSON, II, 451.

Arrange and read: —

*Amb.* Marry thus:

The king of Denmark and my sovereign

Doth send to know of thee, what is the cause,

That thou hast stol'n, against the law of arms,

Injuriously away his daughter Blanch,

The only stay and comfort of his life?

Therefore by me he willeth thee to send her,

Or else forthwith he'll levy such an host,

As soon shall fetch her in despite of thee.

The reiterations of *only* in the fourth and fifth, and of *his daughter Blanch* in the fourth and seventh lines are evident 'diplographies', if this technical term of German critics may be introduced into English; it might, I think, conveniently supersede the somewhat heavy and vague circumlocution of S. Walker, Crit. Exam., I, 276. A similar instance of diplography has occurred already in No. XXII. Critics of such thorough-going conservatism as to shield even glaring diplographies, may perhaps prefer to read the third and fourth lines thus: —

That, 'gainst the law of arms, injuriously  
 Thou 'st stol'n away his only daughter Blanch.  
 The sixth and seventh lines have been contracted by Chetwood into the following: —

Therefore by me he wills thee send her back.  
 Needlessly bold and needlessly harsh.

---

## XXXI.

Are not you Merchants, that from East to West,  
 From the Antarctické to the Arctick Poles,  
 Bringing all treasure that the earth can yeeld?

HISTRIO-MASTIX, APUD SIMPSON, THE SCHOOL OF  
 SHAKSPERE, II, 44 SEQ.

Read: — *Bring in all treasure.* — *Qy. Pole?*

---

## XXXII.

*Flow. Sen.* I' faith, sir, according to the old proverb:  
 The child was born, and cried,  
 Became a man, after fell sick, and died.

THE LONDON PRODIGAL, I, 1. — MALONE, SUPPLEMENT,  
 II, 455. — HAZLITT, THE SUPPLEMENTARY WORKS OF  
 WM. SHAKSPEARE, 209.

*After*, in the last line, looks like an interpolation and should be expunged. By the way, it may be remarked that in Mr Carew Hazlitt's English Proverbs and Proverbial Phrases this 'old proverb' is not to be found.

---

## XXXIII.

*Sir Lane.* Where is this inn? We are past it, Daffodil.

*Daf.* The good sign is here, sir, but the back gate  
is before.

THE LONDON PRODIGAL, I, 2. — MAL., II, 462. — HAZ., 212.

Qy. read, — *The gate sign* instead of *The good sign*. — According to Malone, the folios as well as the modern editions read *the black gate*; instead of which Malone has restored *the back gate* from the quarto.

---

## XXXIV.

*Arti.* Why, there 'tis now: our year's wages and our vails will scarce pay for broken swords and bucklers that we use in our quarrels. But I'll not fight if Daffodil be o' t' other side, that's flat.

THE LONDON PRODIGAL, II, 4. — MAL., II, 480. — HAZ., 222.

Read, — *in your quarrels*. The servants do not use their swords and bucklers in their own quarrels, but in those of their masters. 'Sir', says Artichoke to Sir Lancelot, his master, towards the close of the scene, 'we have been scouring of our swords and bucklers for your defence.'

---

## XXXV.

*M. Flow.* Now, God thank you, sweet lady. If you have any friend, or garden-house where you may employ a poor gentleman as your friend, I am yours to command in all secret service.

THE LONDON PRODIGAL, V, 1. — MAL., II, 517. — HAZ., 241.

Read: *if you have any field or garden-house*. *Friend* crept in, by anticipation, from the following line.

---

## XXXVI.

Flying for succour to their dankish caves.

MUCEDORUS ED. DELIUS, 4. — ED. WARNKE AND  
PRÆSCHOLDT, 22. — HAZLITT'S DODSLEY, VII, 204.

My conjectural emendation *dankish* has been received into the text by Messrs Warnke and Præscholdt; the old editions read *Danish*, a reading which cannot lay claim to a gentler appellation than that of nonsense. *Dankish* occurs in the Comedy of Errors, V, 1, 247: —

And in a dark and dankish vault at home.

Another emendation may, however, be offered, viz. *dampish*. Cf. The Birth of Merlin, IV, 1 (ed. Delius 69): —

Then know, my lord, there is a dampish cave,

The nightly habitation of these dragons,

Vaulted beneath &c.

The Play of Stucley 668 (Simpson, The School of Shakspeare, I, 185): —

When we are lodged within the dampish field.

## XXXVII.

*Seg.* [*Aside*] This seems to be a merry fellow.

MUCEDORUS, DEL., 13. — W. AND PR., 32. — H'S D., VII, 213.

A regular blank verse would be restored by the insertion of *very* before *merry*. That *very* was frequently interpolated has been shown by S. Walker, Crit. Exam., I, 268 seq. Cf. also No. XLI. Here we meet with an instance of its omission.

## XXXVIII.

*Mouse.* I think he was, for he said he did lead a salt-seller's life about the woods.



*Seg.* Thou wouldst say, a solitary life about the woods.

MUCEDORUS, DEL., 42. — W. AND PR., 64. — H'S D., VII, 245.

Read: — a *solitary's* life about the woods.

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XXXIX.

God grant her grace amongst us long may reign,  
 And those that would not have it so,  
 Would that by Envy soon their hearts they might forego.

*Com.* The council, and this realm,

Lord, guide it still with thy most holy hand!

The commons and the subjects, grant them grace,  
 Their prince to serve, her to obey, and treason to deface:  
 Long may she reign in joy and great felicity,

Each Christian heart do say Amen with me! [*Exeunt.*]

MUCEDORUS, W. AND PR., 77. — H'S D., VII, 260.

These verses, which conclude the play in the quarto of 1598, have been transmitted to us in a state of such degeneracy as cannot be laid to the author's door, however poor a versifier he may have been. The second line consists of four, the third of six feet; the words *Would that*, which begin the third line, have simply slipped down from the second to the third line, or rather they were written in the margin and inserted in the wrong place by the compositor. For *realm* in the fourth line, however unexceptionable it may be *per se*, *land* should be substituted, as with this single exception the concluding speech of Comedy is in rhyme. This alteration is, moreover, supported by the concluding prayer in *The Three Lords and Three Ladies of London* (Dodsley ed. Hazlitt, VI, 501 seq). There we read: —

Her council wise and nobles of this land

Bless and preserve, O Lord! with thy right hand.



Whether or not the line should be filled up, it is difficult to decide, as it would, at the same time, involve the question, whether, instead of *guide it* in the following line, we should not read *guide them*. Both may be easily done, if the requisite boldness be conceded to the emendator. May not the author have written, e. g.: —

The council and the nobles of this land

Lord, guide them still with thy most holy hand?

Of the two clauses *Their prince to serve* and *her to obey* in the seventh line one — most probably the second — is certainly a gloss and must be expunged; and the last line but one may be easily reduced to five feet either by the omission of *joy and* or of *great* before *felicity*, in which latter case *felicity* is to be pronounced as a trisyllable (flicity).\* The corresponding line in the concluding prayer of The Three Lords and Three Ladies of London runs as follows: —

Lord! grant her health, heart's-ease, [*and*] joy and  
mirth.

The whole passage, therefore, would seem to have come originally from the author's pen in about the following shape: —

God grant her Grace amongst us long may reign,  
And would that those that would not have it so,  
By Envy soon their hearts they might forego.

*Com.* The council and the nobles of this land,  
Lord, guide them still with thy most holy hand!

\* Felicity as a trisyllable occurs in Sir Thomas More's *Utopia* ed. Arber 167: —

Wherfore not Utopie, but rather rightely

My name is Eutopie: A place of felicity.

See Abbott, *Shakespearean Grammar*, 468.

The commons and the subjects, grant them grace,  
 Their prince to serve and treason to deface:  
 Long may she reign in joy and felicity,  
 Each Christian heart do say Amen with me!

---

 XL.

My power has lost her might, and Envy's date's expired,  
 Yon splendent majesty has 'felled my sting,  
 And I amazed am.

MUCEDORUS, DEL., 55. — W. AND PR., 78. — H's D., VII, 259.

*And* before *Envy's* has been added by the editors. The second line is wanting in the quartos of 1621 and 1668 and consequently in Delius's edition also. In my opinion, the three lines should be thus arranged: —

My power has lost her might, and Envy's date  
 Expired is; yon splendent majesty  
 Has 'fell'd my sting, and I amazèd am.

Or should we alter *Envy's* to *my*? A text so grossly corrupted as that of Mucedorus cannot be healed without boldness, although the less bold an emendation is, the greater claim it possesses on our approval. Now, if we read *my*, not only the addition of *and* would be spared, but also the division of the lines would remain untouched: —

My power has lost her might, my date's expir'd,  
 Yon splendent majesty has 'felled my sting,  
 And I amazèd am.

---

XLI.

I thank him, and so came to see the Court,  
Where I am very much beholding to your kindness.

NO-BODY AND SOME-BODY, APUD SIMPSON, THE SCHOOL  
OF SHAKSPERE, I, 322.

Dele *very* in the second line. Compare S. Walker, Crit. Exam. I, 268 seqq. See also No. XXXVII.

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XLII.

*Ens.* Lieutenant, he's a gallant gentleman,  
We know it well, and he that is not willing  
To venture life with him, I would for my part  
He might end his days worser than the pestilence.

THE PLAY OF STUCLEY, APUD SIMPSON, THE SCHOOL  
OF SHAKSPERE, I, 185.

Dele *He* in the last line and write *th' pestilence*.

---

CHAPMAN.

XLIII.

Give me the master-key of all the doors.

ALPHONSUS ED. ELZE, 43 AND 133.

The old editions read: —

Boy, give me the master-key of all the doors.

Another instance to the same effect occurs on p. 52 (cf. p. 135) where the old editions read: —

Madam, that we have suffer'd you to kneel so long.

In both cases I have thought myself justified by the metre in expunging the words of address *Boy* and *Madam*, as no

doubt such words may frequently have been interpolated by the actors. In the edition of Chapman's Works (Plays) by Richard Herne Shepherd (London, 1874) where my text of Alphonsus has been followed remarkably closely, without the least acknowledgment, *Boy* has been omitted, whilst *Madam* has been restored from the old edition. There are, however, two other ways of satisfying the requirements of the metre; one is, to place the words *Boy* and *Madam* in interjectional lines: —

Boy,

Give me the master-key &c.,

the other, to restore the metre by contractions: —

Boy, give | me th' má | ster-key' | of áll | the doórs,  
and: —

Ma'am, thát | we've súf | fer'd you | to kneél | so lóng.  
I now feel convinced that this last way was the poet's own scansion. (Anglia, herausgegeben von Wülcker und Trautmann, I, 344 seq.)

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**GREENE.**

XLIV.

*K. Hen.* He shall, my lord; this motion likes me well.  
We'll progress straight to Oxford with our trains,  
And see what men our académy brings. —  
And, wonder Vandermast, welcome to me:  
In Oxford shalt thou find a jolly friar,  
Call'd Friar Bacon, England's only flower.

FRIAR BACON AND FRIAR BUNGAY, SC. 4. — THE DRAMATIC  
AND POETICAL WORKS OF R. GREENE AND G. PEELE  
ED. DYCE, 159.

Dyce suggests *wondrous Vandermast* (he might have compared *wondrous Merlin*, 'The Birth of Merlin ed. Delius, 75), where-



as Prof. Ward (Marlowe's Tragical History of Doctor Faustus and Greene's Honourable History of Friar Bacon and Friar Bungay, Oxford, 1878, 220) sees no reason to alter the text and compares such compounds as A.-S. *wundor-werc*, or *wonder storie* (in The Knight's Tale [line?]) and *wonder chance* (in The Man of Lawes Tale 5465) to which he might have added *wonder thyng* in The Towneley Mysteries (Marriott, Collection of English Miracle Plays 138). But is the present case, where we have to deal with a proper name, to be classed unhesitatingly with such compounds? Are we not reminded involuntarily of Shakespeare's 'so rare a wonder'd father' (The Tempest, IV, 1, 122) and tempted to write *wonder'd Vandermast*? But our doubts are not even here at rest. Ferdinand when speaking of his rare-wondered father has just witnessed Prospero's 'most majestic and charmingly harmonious vision'. King Henry, however, has not yet seen the slightest proof of Vandermast's magic art; what reason has he to address him as a wonder, or a wondered artist? The Emperor, in presenting Vandermast to the king, has indeed praised his accomplishments, but he has been still more eloquent on the travels which the learned doctor has undertaken. Would it not, therefore, be much more to the purpose to read *wander'd Vandermast*? Compare Henry VIII, I, 3, 19: —

The reformation of our travell'd gallants,  
That fill the court with quarrels, talk, and tailors.

---

**MARLOWE.**

XLV.

*Myc.* Well, here I swear by this my royal seat —

*Cos.* You may do well to kiss it then.



The second line, in my opinion, should be completed by the addition of *Mycetes*: —

You may do well to kiss it then, *Mycetes*.

---

## XLVI.

*Tamb.* Stay, Techelles; ask a parle first.

1 TAMBURLAINE, I, 2 (WORKS 11a).

The metre, I think, requires *parley*. The first foot of the line (*Stay*) is monosyllabic. Compare No. IV.

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## XLVII.

And made a voyage into Europe.

2 TAMBURLAINE, I, 3 (WORKS 49a).

‘A word’, says Dyce, ‘dropt out from this line.’ I think not, but am persuaded, that Marlowe wrote *Europa*. Cf. R. Chester’s *Loves Martyr* ed. Grosart (for the New Shakspeare Society) 24: —

Welcome immortal Bewtie, we will ride

Ouer the Semi-circle of Europa,

And bend our course where we will see the Tide,

That partes the Continent of Affrica,

Where the great cham gouernes Tartaria:

And when the starry Curtaine vales the night,

In Paphos sacred Ile we meane to light.

The shortening of the penult in *Eúropa* will not seem strange when we compare *Eúphrates* (1 Tamburlaine V, 2; Works 36b) and *Sármata* (Marlowe, First Book of Lucan, Works 377a), beside the wellknown *Hypérion*, *Titus Andrónicus* and others. False quantity in classical proper names

seems to be privileged. Cf. Marlowe's *Doctor Faustus* &c. ed. A. W. Ward p. 271 seq. S. Walker, *Versification*, 172 seq.

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 XLVIII.

My lord, here comes the king, and the nobles,  
From the parliament. I'll stand aside.

EDWARD II. — WORKS, 184a. — MARLOW'S EDWARD II  
ED. FLEAY, 51.

Although this is the reading of all the four quartos (1594, 1598, 1612 and 1622), the text must nevertheless be pronounced corrupt; the vocative *My lord* has no antecedent to which it might refer, and the verse, moreover, consists only of four feet. Dyce, therefore, transposes the words and reads *Here comes my lord the king*, an emendation which is greatly preferable to Cunningham's suggestion *By'r lord, here comes the king*; for Marlowe, as Mr. Fleay justly remarks, never makes use of similar oaths and protestations, and if he did, we should be prepared rather for *By'r lady* than for *By'r lord*. Mr. Fleay himself tries to heal the corruption by a different arrangement of the lines: —

Here comes my lord

The king and th' nobles from the parliament.

I'll stand aside.

In my opinion this is far from being an improvement. Dyce's reading is no doubt the most acceptable, and would meet all wishes, if it did complete the verse, which might be effected by the addition of a single monosyllabic: —

Here comes my lord the king and *all* the nobles

From th' parliament. I'll stand aside.

(*Anglia*, herausgegeben von Wülcker und Trautmann I, 348.)

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## XLIX.

But tell me, Mortimer, what's thy device  
Against the stately triumph we decreed? &c.

EDWARD II (WORKS 194b). — FLEAY, 69.

A very apt illustration of these and the following lines is contained in the following passage from Neumayr von Ramssla, Johann Ernsten des Jüngern, Hertzogen zu Sachsen, Reise &c. (Leipzig, 1620) S. 179: 'Endlichen zeigte man I[hro] F[ürstlichen] G[naden] eine kleine *Galeria* [viz. at Whitehall], etwa 20 Schritt lang, so hinauss auffm Fluss gebawet, darinn hiengen auff beyden Seiten etliche hundert Schild von Pappen gemacht, daran waren allerley *emblemata* vnd Wort gemahlet vnd geschrieben. Wann Frewdenfest seynd, pflegen die Höffischen solche *inventiones* zu machen, vnd damit auffziehen. Wer nun was sonderlichs vnd denckwürdig erfunden, dessen Schild wird zum Gedächtnüs dahin gehengt. Hinden am Ende dieses Gangs, ist der Gang etwas grösser, in solchem hiengen auch dergleichen schilde.'

## SHAKESPEARE AND FLETCHER.

## L.

You most coarse freeze capacities; ye jane judgements.

THE TWO NOBLE KINSMEN, III, 5; ED. LITLEDALE, 52  
AND 144 SEQ.

Mr Harold Littledale, the latest editor of this play, extends his note on the above line to an explanation of the much discussed phrase *Up-see Freeze*; *Freeze* he thinks to be equivalent with *Friesland Beer* and *up-see* to mean *drunk, halfseas-over*. This explanation, however, has long been superseded. After what has been said by Nares s. v. and myself in my

edition of Chapman's *Alphonsus* 138 seq. I should not revert to the subject, if I were not able to bring forward some fresh passages that go far to show that *Upsee Freeze* or *Upsee Dutch* means 'in the Frisian or Dutch manner.' The first of these passages occurs in *A Pleasant Comedie of Pasquil and Katherine*, A. II (Simpson, *The School of Shakspeare*, II, 165): —

Pour wine, sound music, let our bloods not freeze.

Drink Dutch, like gallants, let's drink upsey freeze.

That is to say, the English gallants of the time used to drink in the Dutch or Frisian fashion, i. e. with the German drinking ceremonies, for Dutch, here as elsewhere, means German, and it is a wellknown fact that the German drinking ceremonies at that time had spread over Holland and even reached England. John Taylor, the Waterpoet, in his account of his journey to Hamburgh (*Three Weeks, Three Daies &c.*, Works, 1872, 3) says: 'and having upse-freez'd four pots of boon beer as yellow as gold' &c., which words I take to mean, having drunk four pots of beer after the Frisian manner. That '*Upsee Frieze cross*' means to drink with interlaced arms (*Brüderschaft trinken*), as I have conjectured, is confirmed by Nash, *Summer's Last Will and Testament* (apud Dodsley, 1825, IX, 49): 'A vous, monsieur Winter, a frolick upsy freese: cross, ho! super nagulum.' That is, let us cross or interlace our arms, as the Germans do when drinking *Brüderschaft*, and let us 'drench' our glasses 'to the bottom' so that what is left may stand on the thumb-nail. This, in German, is called to this day *die Nagelprobe machen*, and still forms part of the ceremony of drinking *Brüderschaft*. — A fourth allusion to 'Upsy Freeze' is contained in a work of much later time, viz. in Johann Georg Forster's *Briefwechsel herausgegeben von Th[erese] H[uber]*, geb. H[eyne] (Leipzig, 1829) II, 671; it is in an English letter dated Overberg's



Contrays, August 27, 1775, and addressed to George Forster by the distinguished Swedish naturalist Andreas Sparrmann. 'Dear Sir', he writes, 'I'll have the pleasure by means of this letter to shake hands with you *'op sein goede Africanse Boers'*; for, as I have now for some time been in quarters by the Owerbergse peasants, you must give me leave to follow the customs of these good folks, who, without any other roundabout compliments, present their sharp hands, as the New Zealanders their carved noses, when a cordial salute is meant.' — There can be no doubt that *op sein goede Africanse Boers* means, 'in the true manner of the African Boers.' (Anglia, herausgegeben von Wülcker und Trautmann I, 347 seq.)

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SHAKESPEARE.

LI.

This wide-chapp'd rascal — would thou mightst lie  
drowning

The washing of ten tides!

THE TEMPEST, I, 1, 60 SEQ.

I do not recollect whether or not any editor has already remarked that these words contain an allusion to the singular mode of execution to which pirates were condemned in England. 'Pirats and robbers by sea', says Harrison (Description of England ed. Furnivall, London, 1877, 229) 'are condemned in the court of admeraltie, and hanged on the shore at lowe water marke, where they are left till three tides haue ouerwashed them.' According to Holinshed III, 1271, seven pirates were hanged on the riverside below London, on March 9,



1577—8. (Anglia, herausgegeben von Wülcker und Trautmann I, 338).

Prof. John W. Hales (in *The Academy* of Sept. 1, 1877, 220) has corroborated the above remark by two passages from Greene's *Tu Quoque* and from Stow, apud Dodsley ed. *Hazlitt XI*, 188. He also refers to the description of the Execution Dock at Wapping, in Murray's *Handbook for Kent*. 'Ten tides', he justly adds, 'are of course a comic exaggeration, three tides being no sufficiently severe punishment for "this wide-chapp'd rascal", the boatsman'.

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## LII.

This blue-eyed hag was hither brought with child  
And here was left by sailors.

THE TEMPEST, I, 2, 270 SEQ.

Staunton and Mr P. A. Daniel (*Notes and Conjectural Emendations* 9) ingeniously propose *blear-eyed*. In favour of this suggestion it may be added that Reginald Scot, in his *Discoverie of Witchcraft*, B. I, Chap. 3 (apud Drake, *Shakspeare and his Times II*, 478), writes indeed that witches 'are women which be commonly old, lame, *bleare-eied*, pale, fowle, and full of wrinkles.' Mr Wright, on the other hand, in his annotated edition of this play, sustains the reading of the folio; '*blue-eyed*', he says, 'does not describe the colour of the pupil of the eye, but the livid colour of the eye-lid, and a blue eye in this sense was a sign of pregnancy'; in proof of which Mr Wright quotes a passage from Webster's *Duchess of Malfi*. Nowhere indeed, if not in the passage under discussion, does Shakespeare mean the colour of the pupil, when speaking of blue eyes, but the livid circles round the eyes or the bluish eyelids; thus, e. g., in *As You Like It*, III,

2, 393: 'a blue eye and sunken'. This, I think, admits of no doubt, and is corroborated by a passage in Spenser's *Faerie Queene* I, 2, 45, where the poet ascribes 'blue eyelids' to Duessa when she has swooned and lies seemingly dead: —

Her eyelids blew  
And dimmed sight with pale and deadly hew  
At last she gan up lift.

Here too the adjective 'blue' is to be taken in its old sense, viz. 'livid'; see Mr Skeat's *Etymological Dictionary* s. v. Blue.

It would be of no common interest to know exactly what Shakespeare meant by 'grey eyes' and what colour of the eyes stood highest in favour with Elizabethan England. Until some such information be exhumed a doubt may remain concerning the 'blue-eyed hag', as a very different explanation seems to be suggested by some passages in a living American poet, from which it might be inferred that, in popular belief, blue eyes may possibly have been thought characteristic of witches. Mr J. G. Whittier, who is evidently conversant with the particulars of those persecutions for witchcraft that so darkly fill the pages of early American history, says (*The Vision of Echard and Other Poems*, Boston, 1878, 22): —

A blue-eyed witch sits on the bank  
And weaves her net for thee;  
and again on p. 26: —

Her spectre walks the parsonage,  
And haunts both hall and stair;  
They know her by the great blue eyes  
And floating gold of hair.

I merely throw this out as a hint, but, as it seems to me, the subject is deserving of further investigation.

## LIII.

*Pro.* Goe make thy selfe like a Nymph o' th' Sea,  
 Be subiect to no sight but thine, and mine: inuisible  
 To euery eye-ball else: goe take this shape  
 And hither come in't: goe: hence  
 With diligence. [*Exit.*

*Pro.* Awake, deere hart awake, thou hast slept well,  
 Awake.

THE TEMPEST, I, 2, 301 SEQQ.

The above reading of the folio has been handled by the editors in a somewhat strange and violent manner. In the first line, Pope and almost all his followers have added *to* before a *Nymph*; this preposition is indeed taken from the later folios and, as will be shown, cannot be omitted, on account of the metre. Those editors who do not agree to its insertion transpose the words *Be subject* from the beginning of the second to the end of the first line. In the second line most editors have struck out *thine and*, partly in order to reduce the line to six feet, partly because they thought the word 'an interpolation of ignorance', as Steevens terms it. Dyce goes so far as to stigmatise the poor words, although contained in all the folios, as 'most ridiculous'. Such high words, I regret to say, are no arguments; this kind of criticism amounts to correcting the poet himself, if correcting it be, instead of his copyists and printers. In the fourth line Ritson and others have omitted *goe* before *hence*, and, in consequence, have been obliged to write *in it* instead of *in't*. After all these alterations it is no wonder that modern texts read very differently from what has been transmitted in the folio; in Dyce's third edition the passage stands thus: —

Go make thyself like to a nymph o' th' sea,  
 Be subject to no sight but mine; invisible  
 To every eyeball else. Go take this shape,  
 And hither come in't: hence with diligence.

The last line is not exempt from the faults of weakness and lameness and it speaks greatly in favour of the old text that, the less it is altered, the better verses are obtained; there is indeed no occasion whatever to depart from it, except in the addition of the preposition *to* in the first line and in the arrangement of the lines, which would appear originally to have been this: —

Go, make thyself like to a nymph o' th' sea:  
 Be subject to no sight but thine and mine,  
 Invisible to every eyeball else.  
 Go, take this shape and hither come in't: go hence  
 With diligence. *[Exit Ariel.]*  
 Awake, dear heart, awake! thou hast slept well;  
 Awake!

I do not know whether this arrangement has been already given in some one or other of the innumerable editions of the poet or not; all I can say is that I have never met with it. Whether or not the second *go*, in the fourth line, is to be divided from the following words by a colon may be left to the reader's own judgment; it does not affect the arrangement proposed. With the words *Go, take this shape* Prospero, of course, gives Ariel the garment which is to render him invisible to everybody's eyes except his (*viz.* Ariel's) own and those of his master. (Robinson's *Epitome of Literature*, Philadelphia, March 15, 1879; Vol. III, 48.)



## LIV.

My prime request,  
Which I do last pronounce, is, O you wonder!  
If you be maid or no?

THE TEMPEST, I, 2, 426 SEQQ.

*Made* in the fourth folio is an evident gloss; the sense is, 'If you be an (unmarried) mortal woman or a goddess?' Compare *The Birth of Merlin*, II, 2 (ed. Delius 33): —

*Aur.* It is Artesia, the royal Saxon princess.

*Prince.* A woman and no deity? no feign'd shape,  
To mock the reason of admiring sense,  
On whom a hope as low as mine may live,  
Love, and enjoy, dear brother, may it not?

Compare also *Odyss.* VI, 149 where Ulysses addresses Nausicaa in the following words: —

γοννοῖμαι σε ἄνασσα· θεός νύ τις ἢ βροτός ἐσσι κ. τ. λ.

## LV.

Be of comfort;  
My father's of a better nature, sir,  
Than he appears by speech: this is unwonted  
Which now came from him.

THE TEMPEST, I, 2, 495 SEQQ.

This would imply, that Prospero generally made a less favourable impression by his speeches than by his actions, which, of course, is not what Miranda means to say. It is, on the contrary, only this one speech just uttered that shows him to disadvantage, and this speech, as Miranda assures Ferdinand, is unwonted. Read therefore: —

Than he appears *by's* speech: &c.



In order to 'make assurance double sure', it may be added that *by's* occurs in John Taylor the Waterpoet's pamphlet entitled *The Water-Cormorant his Complaint &c.* (London, 1622) at the end of the 'Satire on A Figure flinger, or a couzning cunning man': —

And though the marke of truth he neuer hits,  
 Yet still this Cormorant doth liue by's wits &c.  
 (Shakespeare-Jahrbuch VIII, 376).

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### LVI.

*Gon.* All three of them are desperate: their great guilt,  
 Like poison given to work a great time after,  
 Now 'gins to bite the spirits.

THE TEMPEST, III, 3, 104 SEQQ.

Mr P. A. Daniel corrects *their spirits*; compare however *A Warning for Fair Women* A. II, l. 1381 (Simpson, *The School of Shakspeare* II, 322): —

The little babies in the mothers' arms  
 Have wept for those poor babies, seeing me,  
 That I by my murther have left fatherless.

In my humble opinion, this use of the article instead of the possessive pronoun is no corruption of the text, but a looseness of speech on the part of the author, which it is not the office of the critic to correct; all critics, however, know from their own experience how extremely difficult it is always to keep clear from errors and mistakes in distinguishing between the peculiarities and inaccuracies of a writer and the lapses of his transcribers and printers.

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## LVII.

Come, shadow, come, and take this shadow up,  
 For 'tis thy rival. O thou senseless form,  
 Thou shalt be worshipp'd, kiss'd, loved and adored!  
 And were there sense in his idolatry,  
 My substance should be statue in thy stead.

THE TWO GENTLEMEN OF VERONA, IV, 4, 202 SEQQ.

The word *statue* cannot be right, and the attempts that have been made to amend it (Hanmer conjectured *sainted*, and Warburton *statued*) are still less satisfactory. I think we should read *shadow*, on which word Julia is evidently playing. *Shadow*, in Shakespeare, is usually opposed to *substance*, so that also in the above line it seems to be almost necessitated by the preceding *substance*. This conviction is still strengthened when we recall the verses in A. IV, Sc. 2, where Proteus asks for Silvia's picture and Silvia promises to send it: —

*Pro.* Madam, if your heart be so obdurate  
 Vouchsafe me yet your picture for my love,  
 The picture that is hanging in your chamber;  
 To that I'll speak, to that I'll sigh and weep:  
 For since the substance of your perfect self  
 Is else devoted, I am but a shadow;  
 And to your shadow will I make true love.

*Jul.* [*Aside*] If 'twere a substance, you would, sure,  
 deceive it,

And make it but a shadow, as I am.

*Sil.* I am very loath to be your idol, sir;  
 But since your falsehood shall become you well  
 To worship shadows and adore false shapes,  
 Send to me in the morning and I'll send it:  
 And so, good rest.

Compare also: —

Love like a shadow flies, when substance love pursues.

THE MERRY WIVES OF WINDSOR, II, 2.

He takes false shadows for true substances.

TITUS ANDRONICUS, III, 2.

That same is Blanch, [sole] daughter to the king

The substance of the shadow that you saw.

FAIR EM ED. DELIUS, 8. — SIMPSON, THE SCHOOL  
OF SHAKSPEARE, II, 416.

It need scarcely be remarked that *shadow*, in the last-quoted passage, stands for the picture of Lady Blanch. (Robinson's Epitome of Literature, March 15, 1879; Vol. III, 48.)

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### LVIII.

And the quaint mazes in the wanton green

For lack of tread are undistinguishable:

The human mortals want their winter cheer;

No night is now with hymn or carol blest:

Therefore the moon, &c.

A MIDSUMMER-NIGHT'S DREAM, II, 1, 99 SEQQ.

There is not much less confusion in the order of these lines than in the altered seasons themselves. The arrangement, proposed by Dr Johnson, however, contains no improvement commensurate with its violence. I think an easier way of healing the corruption may be found. The lines: —

The human mortals want their winter cheer;

No night is now with hymn or carol blest,  
should be placed after: —

Fall in the fresh lap of the crimson rose.

Theobald's ingenious suggestion *cheer* instead of *here*, although withdrawn by its author, has been rightly taken up by Dyce; indeed, we cannot do without it. The sense is, 'we see the seasons alter; we have "snow in the lap of June" and summer in winter, so that we can enjoy neither summer nor winter; the mortals are deprived of their usual winter enjoyments, and no night is blessed with Christmas hymns or carols.' (The Athenæum, Oct. 26, 1867, 537.)

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LIX.

Can you not hate me, as I know you do,  
But you must join in souls to mock me too?

A MIDSUMMER-NIGHT'S DREAM, III, 2, 149 SEQ.

The second line, although Dyce is silent about it, is certainly corrupt. Hanmer conjectured *in flouts*; Mason, *in soul*; Tyrwhitt, *ill souls*; Warburton, *but must join insolents*. According to my conviction Shakespeare wrote: —

But you must join in *taunts* to mock me too?

The usual abbreviation 'taüts', if the stroke were obliterated, or altogether left out, could be easily misread for 'souls'. (The Athenæum, Oct. 26, 1867, 537.)

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LX.

Merry and tragical! tedious and brief!  
That is hot ice and wondrous strange snow.

A MIDSUMMER-NIGHT'S DREAM, V, 1, 58 SEQ.

Hanmer proposed *and wondrous scorching snow*; Warburton, *a wondrous strange shew*; Upton, and Capell, *and wondrous strange black snow*; Mason, *and wonderous strong snow*; Collier,

and Grant White (Shakespeare's Scholar 220), *and wondrous seething snow*; Staunton, *and wondrous swarthy snow*; Nicholson, *and wondrous staining snow*. The Editors of the Globe Edition have prefixed their well-known obelus to the line. There can be no doubt that the epithet must refer to the colour, and not to the temperature, of the snow; for as ice is the symbol and quintessence of coldness, so is snow of whiteness and purity. Compare, e. g., Psalm 51, 7: Purge me with hyssop and I shall be clean, wash me and I shall be whiter than snow. Hamlet, III, 1, 140: be thou as chaste as ice, as pure as snow. Hamlet, III, 3, 46: —

Is there not rain enough in the sweet heavens  
To wash it white as snow?

The incongruity, with the ice, therefore, lies in the temperature; with the snow, in the colour. In so far, Staunton's conjecture *swarthy* highly recommends itself; it is, indeed, the only one that is acceptable among those that have been published hitherto. I imagine, however, that Shakespeare wrote: —

That is, hot ice and wondrous *sable* snow.

To a transcriber or compositor of Shakespeare's works, the words *wondrous strange*, from their frequent occurrence, were likely to present themselves even when uncalled for. (The Athenæum, Oct. 26, 1867, 537.)

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LXI.

Tongue, lose thy light;  
Moon, take thy flight;  
Now die, die, die, die, die. [*Exit Moonshine.*  
A MIDSUMMER-NIGHT'S DREAM, V, 1, 309.

This nonsense can never have come from Shakespeare's pen. The word *tongue* is entirely out of place here and



has evidently crept in from Thisbe's next speech (the antistrophe): —

Tongue, not a word:

Come, trusty sword;

Come, blade, my breast imbrue.

Mr Halliwell-Phillipps has conjectured *sun* for *tongue*; but Pyramus has nothing to do with the sun, and such an address to sun and moon would be too truly pathetic in his mouth. Besides, Pyramus does not address the moon, but rather Moonshine and his Dog, and *tongue*, in my opinion, is nothing but a mistake for *dog*. This granted, we have only to transpose the words *Dog* and *Moon*, and the natural flow of thoughts and words seems fully restored: —

*Moon*, lose thy light,

*Dog*, take thy flight,

Now die, die, die, die, die. [*Exit Moonshine.*]

(The Athenæum, Oct. 26, 1867, 537).

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LXII.

My wind cooling my broth

Would blow me to an ague, when I thought

What harm a wind too great at sea might do.

THE MERCHANT OF VENICE, I, I, 22 SEQQ.

*Wind* is here understood by the commentators and translators to mean 'breath'. The repetition of the word, however, first in this unusual and immediately after in its customary sense, must 'give us pause', since no pun is intended; it seems natural, to take the word in both places in the same sense. Besides, nobody is able to blow himself to an ague by his own proper breath; on the contrary, that which produces an

ague must come from somewhere else, it must be a wind, in the ordinary sense of the word, and not a breath. The pronoun 'my' does not subvert this explanation; it is used colloquially and redundantly in the same manner as 'me' or 'your'. Thus, e. g., King John I, 1, 189 seqq.: —

Now your traveller,

He and his toothpick at my worship's mess;

And when my knightly stomach is suffic'd,

Why then I suck my teeth, and catechize

My picked man of countries.

Or Ben Jonson, Volpone, IV, 1: —

Read Contarene, took me a house,

Dealt with my Jews to furnish it with moveables &c.

Abbott, Shakespearian Grammar 220 seq., has omitted to mention this redundant use of 'my'. (Shakespeare-Jahrbuch XI, 275.)

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### LXIII.

How like a fawning publican he looks.

THE MERCHANT OF VENICE, I, 3, 42.

Messrs Clark and Wright in their annotated edition of this play take exception to the above line. 'A "fawning publican", they say, 'seems an odd combination. The Publicani or farmers of taxes under the Roman government were much more likely to treat the Jews with insolence than servility. Shakespeare, perhaps, only remembered that in the Gospels "publicans and sinners" are mentioned together as objects of the hatred and contempt of the Pharisees.' — The learned editors have overlooked that the poet evidently alludes to St. Luke 18, 10—14, where the publican fawns — not indeed on men, but — in Shylock's opinion — on God. Such a

prostration before God, proceeding from a humility which is a characteristic of Christianity rather than of Judaism does not enter into Shylock's soul. Shylock lends a deaf ear to Portia's glorious panegyric of mercy; he will neither show, nor accept mercy. He 'stays on his bond' not only in his relations to his fellow-men, but also in his relations to his Creator. 'What judgment shall I dread, doing no wrong?' and 'My deeds upon my head!' he exclaims, in the true spirit of Judaism. Marlowe's Barabas (A. I) speaks in the very same key: —

The man that dealeth righteously shall live;

And which of you can charge me otherwise?

But Shylock is not only incapable of sympathizing with the publican that prostrates himself in the dust and cries for mercy, he is even averse to what he deems an abject behaviour; he hates such a man and brands his humility as fawning. (Shakespeare-Jahrbuch XI, 276.)

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#### LXIV.

*Shy.* Signior Antonio, many a time and oft

In the Rialto you have rated me

About my moneys and my usances.

THE MERCHANT OF VENICE, I, 3, 107 SEQQ.

Roger Wilbraham (An Attempt at a Glossary of Some Words used in Cheshire, London, 1836, under 'Many a time and oft') says: 'A common expression and means, frequently. — With which colloquial expression, though common through all England, Mr. Kean, the actor in the part of Shylock, being unacquainted, always spoke the passage, by making a pause in the middle of it, thus: "Many a time — and oft on the

Rialto", without having any authority from the text of Shakespeare for so doing.' Compare also Forby, Vocabulary of East Anglia s. v. Many-a-time-and-often: 'a pleonasm or rather tautology, sufficiently ridiculous, but in very familiar use.'

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LXV.

The young gentleman, — — is indeed deceased, or, as you would say in plain terms, gone to heaven.

THE MERCHANT OF VENICE, II, 2, 64 SEQQ.

Launcelot Gobbo delights in saying things by contraries; he advises his father to 'turn down indirectly to the Jew's house' and assures Bassanio that the suit is 'impertinent' to himself. May he not be speaking here in the same style, so much the more so as the 'plain term' in question is *to go to hell* rather than *to go to heaven*? He does not, however, pronounce the ominous word, but after some hesitation corrects himself. The actor therefore should make a significant pause before 'heaven', and we should write, *or, as you would say in plain terms, gone to — heaven*. A similar humorous innuendo is contained in the well-known poem of Burns 'Duncan Gray', St. 3: —

Shall I, like a fool, quoth he,

For a haughty hizzie die?

She may gae to — France for me!

Ha, ha, the wooing o't.

I quote from Allan Cunningham's edition (London, 1842, in 1 vol., 450). In the second line, I think, we should write *dee* for *die*. (Shakespeare-Jahrbuch XI, 277 seq.)

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## LXVI.

How doth that royal merchant, good Antonio?

THE MERCHANT OF VENICE, III, 2, 242.

The distinguishing title here given to Antonio is repeated in IV, 1, 29: — Enow to press a royal merchant down. It is by no means to be considered as a mere *epitheton ornans*, by which the poet wishes to define the social position and princely magnanimity of Antonio, but it is also a genuine *terminus technicus* for a wholesale merchant or rather for what was formerly called a merchant adventurer. This is shown by a passage in Thomas Powell's pamphlet *Tom of all Trades; or, The plaine Pathway to Preferment* (1631), which is reprinted in Mr Furnivall's edition of *Tell-Trothes New-Yeaes Gift* (Publications of the New Shakspeare Society, Ser. VI, No. 2, 164 seq.). 'I admit', says Thomas Powell, 'the Merchant Royall that comes to his Profession by travaile and Factory, full fraught, and free adventure, to be a profession worthy the seeking. But not the hedge-creeper, that goes to seeke custome from shop to shop with a Cryll under his arme, That leapes from his Shop-boord to the Exchange, and after he is fame-falne and credit crackt in two or three other professions, shall wrigle into this and that when he comes upon the Exchange, instead of enquiring after such a good ship, spends the whole houre in disputing, whether is the more profitable house-keeping, either with powder Beefe, and brewes, or with fresh Beefe and Porridge; though (God wot) the blacke Pot at home be guilty of neyther: And so he departs when the Bell rings, and his guts rumble, both to one tune and the same purpose. The Merchant Royall might grow prosperous, were it not for such poore patching interloping Lapwings that have an adventure of two Chaldron of Coles at New-castle; As much oyle in the Greeneland fishing



as will serve two Coblers for the whole yeare ensuing. And an other at Rowsie [i. e. Russia], for as many Fox-skins as will furre his Longlane gowne, when he is called to the Livoric.' (Anglia, herausgegeben von Wülcker und Trautmann I, 340.)

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 LXVII.

Bear your body more seeming, Audrey.

AS YOU LIKE IT, V, 4, 72.

In support of Mr P. A. Daniel's admirable emendation *more swimming*, the following passages may be added to those that have been quoted by Mr Daniel himself. Chapman, The Ball, A. II (The Works of Geo. Chapman: Plays ed. R. H. Shepherd, 494): Carry your body in the swimming fashion. — Ben Jonson, Epigrams No. LXXXII (Works, in 1 vol., London 1853, 671): —

Surly's old whore in her new silks doth swim:

He cast, yet keeps her well! No; she keeps him.

From among modern writers the distinguished American poet William Cullen Bryant may be cited as giving proof of the sense in which the phrase is understood. In his poem 'Spring in Town' he says: —

No swimming Juno gait, of languor born,

Is theirs, but a light step of freest grace,

Light as Camilla's o'er the unbent corn.

These quotations, I think, are sufficient to remove all doubts and to clear the way for the admittance of Mr Daniel's ingenious correction into the text, so much the more as the phrase 'to bear oneself or one's body seeming' can hardly be supported by a single parallel passage. (Shakespeare-Jahrbuch XI, 284.)

## LXVIII.

As Stephen Sly and old John Naps of Greece.

THE TAMING OF THE SHREW, INDUCTION, II, 95.

For the private amusement of himself and friends the poet has introduced in this Induction allusions to some well-known inns and boon companions of his own county; recollections, no doubt, of the haunts and acquaintances of his youth. Such, probably, were old Sly and his son of Burton (or Barton)-on-Heath, if they should not be meant for Edmund Lambert and his son John (cf. Elze, William Shakespeare, 64 and 80); such also Marian Hacket, the fat ale-wife of Wincot, i. e. Wilmecote, which, according to Staunton's note ad loc., is to this day popularly pronounced Wincot. With these I do not hesitate to couple *old John Naps of Greece*; Greece being a palpable corruption, which is neither remedied by Blackstone and Hanmer's *old John Naps o' th' Green*, nor by Mr Halliwell-Phillipps's *old John Naps of Greys* or of *Greete*, which latter, Mr Halliwell-Phillipps says, was a place situated between Stratford and Gloucester. On the map of Warwickshire I find a place called Cleeve Priory, on the Avon, a few miles below Stratford. Shakespeareans who are acquainted from personal knowledge with the topography of Warwickshire, which I am sorry to say I am not, can decide whether this be a place likely to have been the residence of old John Naps; if so, I should propose to read: —

As Stephen Sly and old John Naps of *Cleeve*.

This conjecture, I think, is strengthened by our poet's allusion in *Romeo and Juliet*, II, 4, 83 seq., to 'bitter-sweetings', a kind of apple which was, and is to this day, 'grown especially at Cleeve and Littleton' and is still used as a sauce, in complete accordance with Mercutio's words in the passage cited. See John R. Wise, *Shakspeare: His Birth-*

place and its Neighbourhood (London, 1861) 97. (The Athenæum, Jan. 18, 1868, 95. Reply by Mr Halliwell-Phillipps ib. Jan. 25, 1868, 133. — Shakespeare's dramatische Werke nach der Uebersetzung von Schlegel und Tieck, herausgegeben von der Deutschen Shakespeare-Gesellschaft VII, 120.)

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## LXIX.

To suck the sweets of sweet philosophy.

THE TAMING OF THE SHREW, I, 1, 28.

S. Walker (Crit. Exam. I, 289) has rightly classed this line among that species of corruption which he calls 'substitution of words', where a particular word is substituted for another 'which stands near it in the context, more especially if there happens to be some resemblance between the two'; in fact, it is what in Germany is called a diplography, i. e. a faulty repetition of the same or a similar word (see Nos. XXII and XXX). Walker, however, has left the verse without correction, whilst an anonymous conjecturer, according to the Cambridge Edition, proposes *fair philosophy*. The context, I think, clearly shows the true reading to be: —

To suck the sweets of *Greek* philosophy.

(The Athenæum, Jan. 18, 1868 p. 95).

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## LXX.

O yes, I saw sweet beauty in her face,  
Such as the daughter of Agenor had.

THE TAMING OF THE SHREW, I, 1, 172 SEQ.

In order to restore the rhyme Mr Collier's so-called manuscript-corrector has substituted *of Agenor's race* for *of Agenor had*.

Dyce, however, both in his *Strictures on Mr Collier's New Edition of Shakespeare*, 72, and in his second edition of *Shakespeare's Works*, has shown that by this alteration the meaning is destroyed and the grammar violated. Should the line have rhymed originally, — and I am inclined to this belief, — another, though still bolder, conjecture might serve the purpose: —

O yes, I saw her *in sweet beauty clad*,  
Such as the daughter of Agenor had.

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LXXI.

*Luc.* Fiddler, forbear; you grow too forward, sir:  
Have you so soon forgot the entertainment  
Her sister Katharine welcomed you withal?

*Hor.* But, wrangling pedant, this is  
The patroness of heavenly harmony: &c.

THE TAMING OF THE SHREW, III, I, I SEQQ.

To complete the fourth line is no very difficult task, and it has been performed by almost all editors; their conjectures, however, are mere guesses and do not give us the least explanation as to how the mutilation may have originated. Not to speak of Theobald's and Hanmer's conjectures, nothing less can be said of Mr Collier's *I avouch this is* or of W. N. Lettsom's *This is a Cecilia*. The poorest expedient seems to me S. Walker's arrangement (*Versification*, 85), which proves that in criticism, as well as in poetry, even Homer may sometimes take a nap. Any attempt to heal this gap which should lay claim to something better than an 'airy nothing' ought of itself to indicate the way in which the beginning of the line became lost; for, in my opinion, the loss took place at the



beginning, and not in the body, or at the end, of the line. I imagine that Shakespeare wrote: —

*Her sister — tut!* But, wrangling pedant, this is &c.

The copyist or compositor omitted the first two words because he had just written them or set them up in the same place in the preceding line, and the third was overlooked through its similarity to the following *but*. The copyist or compositor catching this *but*, fancied that he had already written or set up the three preceding words. (The Athenæum, Jan. 18, 1868, p. 95).

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LXXII.

*Pet.* Come, where be these gallants? Who's at home?

*Bap.* You 're welcome, sir.

*Pet.* And yet I come not well.

*Bap.* And yet you halt not.

*Tra.* Not so well apparell'd

As I wish you were.

*Pet.* Were it better, I should rush in thus.

But where is Kate? Where is my lovely bride?

How does my father? — Gentles, methinks you frown.

THE TAMING OF THE SHREW, III, 2, 89 SEQQ.

The arrangement and disposition of this passage is, no doubt, corrupt. It is an unfit remark in Petruchio's own mouth that he does not come well, nor does it harmonize with his subsequent question — 'And wherefore gaze this goodly company?' On the contrary he would have the company believe that he comes quite well as he comes, and that he gives no occasion for staring at him. This difficulty is, indeed, removed by the ingenious conjecture of Capell; there are, however, others still remaining. I do not think it likely that

Tranio should join in the conversation at its very beginning; moreover, it is not his business to express a wish about Petruchio's apparel. The words 'Not so well apparell'd as I wish you were' evidently belong to Baptista; and in the old piece, the corresponding words ('But say, why art thou thus basely attired?') are in fact spoken by the father of the bride. In so far I agree with W. N. Lettsom's arrangement, apud Walker, Crit. Exam. III, 68. For the emendation of the following verse, 'Were it better, I should rush in thus', a number of conjectures have been offered. Its supposed corruption, however, merely arises from a misunderstanding, or rather misconstruction. All the editors, whom I have been able to collate, refer these words to the preceding lines; their meaning, according to Dyce, being, 'Were my apparel better than it is, I should yet rush in thus.' But the pointing of the folio which has a colon after 'thus' shows that the line is to be connected with the following verses; and the position of 'thus' at the end of the line confirms this construction. Petruchio, in answer to Baptista's reproaches, here imitates an amorous coxcomb and asks if it were better to have come in after *this* manner, and with *these* questions. With the words, 'Gentles, methinks you frown', he resumes his own manner and tone. Only on the stage can the truth of this interpretation be made fully apparent. The passage should accordingly be printed: —

*Pet.* Come, where be these gallants? Who 's at home?

*Bap.* You 're welcome, sir; and yet you come not well.

*Pet.* And yet I halt not.

*Bap.* Not so apparell'd as I wish you were.

*Pet.* Were it better I should rush in thus? —

[*Imitating a coxcomb.*

But where is Kate? Where is my lovely bride?

How does my father? (*Resuming his own manner again.*)

Gentles, methinks you frown.

In the first line, S. Walker (Crit. Exam. II, 144) proposes to read *Come, come*; it may, however, as well begin with what is called a monosyllabic foot. In the correction of the fourth line W. N. Lettsom has led the way by expunging *well* before *apparell'd*; he also substitutes *Nor* for *Not*, whereas in my arrangement the original reading is retained. (The Athenæum, Jan. 18, 1868, 95).

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## LXXIII.

Welcome; one mess is like to be your cheer.

Come, sir; we will better it in Pisa.

THE TAMING OF THE SHREW, IV, 4, 70 SEQ.

Capell's alteration has been conclusively refuted by Dyce. The metre of the second line might be thus restored: —

Come, sir; we *soon* will better it in Pisa.

Or, if a verse of four feet should be thought admissible, *we will* may be contracted: —

Come, sir; *we'll* better it in Pisa.

(The Athenæum, Jan. 18, 1868, 95).

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## LXXIV.

I frown the while, and perchance wind up my watch, or play with my some rich jewel.

TWELFTH NIGHT, II, 5, 65 SEQ.

I regret that I cannot agree with Mr P. A. Daniel's interpretation of this passage (Notes and Conjectural Emendations, 43). For, if in fact persons of rank, apart from collars of knighthood, and similar badges of honour, wore jewels

suspended from the neck (of which I am not certain), yet these jewels could hardly serve as playthings. In my opinion the poet rather has in view a jewel hanging from the watch, or worn in a ring. Compare, e. g., *The Womanhater* IV, 2 (Dodsley ed. Hazlitt IV, 358): —

Be full of bounty; velvets to furnish a gown, silks  
For petticoats and foreparts, shag for lining;  
Forget not some pretty jewel to fasten, after  
Some little compliment.

Or Jeronimo, (Dodsley ed. Hazlitt IV, 358): —

Let his protestations be  
Fashioned with rich jewels.

I should prefer therefore to read *with some rich jewel*, although the ingenious emendation proposed by Mr Daniel might just as well be understood in the sense indicated by me. The pointing by which the Cambridge Editors endeavour to uphold the reading of the folio is too artificial to be taken for Shakespeare's own punctuation.

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LXXV.

Here's a stay  
That shakes the rotten carcass of old Death  
Out of his rags.

KING JOHN II, I, 455 SEQ.

This is the reading of the folio, of which W. N. Lettsom has justly remarked, that '*stay* is perhaps the last word that could have come from Shakespeare.' Johnson has conjectured *flaw* which S. Walker (*Crit. Exam.* II, 294) thinks 'is indisputably right'; it bears, however, too little resemblance to the old reading, and, besides, the idea of a gust of wind seems to be



foreign to the context. The same objections lie against Mr Spedding's conjectures of *storm* and *story*. Beckett and Singer propose *say* which is far too weak in the mouth of the Bastard. I think we should read, — *Here's a bray*. The Heralds both of the besiegers and the besieged play a conspicuous part in this scene and have just opened the parley with the blowing of their trumpets; King Philip says (II, 1, 204 seq.): —

You loving men of Angiers, Arthur's subjects,  
Our trumpet call'd you to this gentle parle.

Under such circumstances the citizen of Angiers may be said not inappropriately to 'bray out' his defiance to the kings like a 'harsh-resounding' trumpet (see K. Richard II, I, 3, 135: With harsh-resounding trumpets' dreadful bray) and, in the Bastard's language, by such a clang to shake 'the rotten carcass of old Death out of his rags.' Compare Hamlet, I, 4, 11 seq.: —

The kettledrum and trumpet thus bray out  
The triumph of his pledge —

and Edward III, I, 2 (ed. Delius, 9): —

How much they will deride us in the North;  
And in their vile, uncivil, skipping jigs,  
Bray forth their conquest and our overthrow,  
Even in the barren, bleak, and fruitless air.

See also Milton's English Poems, ed. R. C. Browne (London, 1873) I, 228 and 367. (The Athenæum, June 22, 1867, 821. — Shakespeare's dramatische Werke nach der Uebersetzung von Schlegel und Tieck, herausgegeben von der Deutschen Shakespeare-Gesellschaft I, 235.)

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## LXXVI.

The grappling vigour and rough frown of war  
Is cold in amity and painted peace.

KING JOHN, III, I, 104 SEQ.

Hanmer reads *cool'd*; Capell, *clad*; Staunton proposes *coil'd*, and Mr Collier's corrected folio has *faint in peace*. Mr Collier's manuscript corrector, whoever he may have been, has rightly felt the want of symmetrical agreement between the two clauses of the second line, but the remedy by which he has meant to restore it, seems to be wrong. I rather incline to the belief that Shakespeare wrote: —

Is *scolding* amity and painted peace.

Constance reproaches King Philip with perjury, and denounces his warlike preparations as a sham; they are, she says, not more dreadful than amity that scolds a friend or peace which is painted to look like war. The required harmony of the sentence is thus very naturally recovered; and I need not dwell on the easy misapprehension by which the words *Is scolding*, particularly when spoken, can be transmuted into *Is cold in*. (The Athenæum, June 22, 1867, 821. Shakespeare's dramatische Werke nach der Uebersetzung von Schlegel und Tieck, herausgegeben von der Deutschen Shakespeare-Gesellschaft I, 238).

## LXXVII.

*First Exec.* I hope your warrant will bear out the deed.

*Hub.* Uncleanly scruples! fear not you; look to 't.

KING JOHN, IV, I, 6 SEQ.

According to Schmidt, Shakespeare-Lexicon s. v., *uncleanly* is used by Shakespeare not only in its literal, but also in a moral sense = indecent, unbecoming. This moral sense Schmidt

ascribes to the word in the following three passages, viz. As You Like It, III, 2, 49; Othello, III, 3, 138 seqq.; and the present line from King John. In the first-named passage Corin and Touchstone are talking of 'good manners at the court' as opposed to country manners. 'You told me', says Corin, 'you salute not at the court, but you kiss your hands: that courtesy would be uncleanly, if courtiers were shepherds.' Being asked for his reason, he adds, 'We are still handling our ewes, and their fells, you know, are greasy'. From the context it is evident that *uncleanly* is here used in its literal, not in its figurative, meaning; which latter is to be found only in the other two passages. But this does not remove the doubts that cling to those *Uncleanly scruples*, with which Hubert reproaches the executioner, for the executioner's scruples are cleanly and decent rather than otherwise; he endeavours to keep clean from responsibility. Grey conjectured *unmanly*, but I have little doubt that we should read: —

*Unseemly* scruples! fear not you! look to 't.

These scruples, says Hubert, do not beseem a man of so low a station as you are. (The Athenæum, June 22, 1867, 821. — Shakespeare's dramatische Werke nach der Uebersetzung von Schlegel und Tieck, herausgegeben von der Deutschen Shakespeare-Gesellschaft I, 242).

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LXXVIII.

When your head did but ache,  
 I knit my handkercher about your brows,  
 The best I had, a princess wrought it me,  
 And I did never ask it you again;

And with my hand at midnight held your head,  
 And like the watchful minutes to the hour,  
 Still and anon cheer'd up the heavy time,  
 Saying, 'What lack you?' and 'Where lies your grief?'  
 Or 'What good love may I perform for you?'

KING JOHN, IV, 1, 41 SEQQ.

Arthur clearly means to say, 'Just as the watchful minutes cheer up the long, slow hour, so did I cheer up the heavy time by my repeated, sympathizing questions.' It seems, therefore, that we should read: —

And, like the watchful minutes *do* the hour,  
 Still and anon cheered up the heavy time.

That *like* was not unfrequently used in the sense of *as*, has been shown by S. Walker, Crit. Exam. II, 115 seqq. 'In provincial English', says Mr Earle (The Philology of the English Tongue, 214) '*like* is still now used as a conjunction: he behaved like a scoundrel would.' Compare Forster's Life of Dickens (I, 263, Tauchnitz Ed.): 'Nobody shall miss her like I shall.' Abbott's Shakespearian Grammar is silent about this use of the word, although instances in point occur in The Tempest, III, 3, 65 seq.: —

my fellow-ministers

Are like invulnerable —

and in A Midsummer-Night's Dream, IV, 1, 170 seq.: —

But, like in sickness, did I loathe this food;

But, as in health, come to my natural taste, &c.

The old editions, it is true, read *like a sickness*, but this evident mistake was corrected by Farmer and all subsequent editors have adopted his correction. Compare also the passage from Hugh Holland quoted farther on (No. XCII): —



though my braines Apollo warmes;

Where, like in Jove's, Minerva keeps a coile.

(Notes and Queries, Feb. 7, 1874, 116. — Shakespeare-Jahrbuch XI, 284 seq.).

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LXXIX.

If what in rest you have, in right you hold &c.

KING JOHN, IV, 2, 55.

Steevens conjectured *in wrest*; Jackson, *int'rest*; an anonymous scholar, *in rent*; Staunton, *If what in rest you have, not right you hold*. King John has nothing *in rest*, but, on the contrary, every thing in unrest; he is full of fears and has to contend with enemies both abroad and at home. Pandulph very justly says (III, 4, 131 seq.): —

It cannot be

That, whiles warm life plays in that infant's veins,

The misplaced John should entertain an hour,

One minute, nay, one quiet breath of rest.

To tell the king, that he has the kingdom *in wrest* would ill become the speaker, even if such an abbreviation for *in your wrest* or *in your grasp*, were Shakespearean, of which I do not feel sure. These difficulties, I think, might be avoided by reading: —

If what in *trust* you have, by right you hold.

Government is entrusted to the king; he holds it for the benefit of his country and subjects. This is by no means a modern sentiment or foreign to Shakespeare's time. Holinshed puts almost the very same words into the mouth of the Archbishop of Canterbury at the coronation of King John; 'a man', he makes him say of the king, 'I doubt not

that for his owne part will apply his whole indeavour, studie and thought vnto that onelie end, which he shall perceiue to be most profitable for the commonwealth, as knowing himself to be borne not to serue his owne turne, but for to profit his cuntrye and to seeke for the generall benefit of us that are his subjects.' In Richard II, IV, 1, 126, the king is characterized by the Bishop of Carlisle as God's 'captain, steward, deputy-elect' and in III, 3, 78, Richard himself says: —

If we be not, show us the hand of God

That hath dismiss'd us from our stewardship.

(Shakespeare's dramatische Werke nach der Uebersetzung von Schlegel und Tieck, herausgegeben von der Deutschen Shakespeare-Gesellschaft I, 243 seq. — Shakespeare-Jahrbuch XI, 285 seq.).

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LXXX.

For I do see the cruel pangs of death

Right in thine eye.

KING JOHN, V, 4, 59 SEQ.

*Right in thine eye* certainly gives a sense, but so weak and poor a sense that it is beneath Shakespeare. It can neither be supported by Coriolanus, III, 3, 70: —

Within thine eyes sat twenty thousand deaths,  
nor by Byron, *The Island*, I, 4: —

Full in thine eyes is waved the glittering blade.

*Right*, in our passage, is merely an expletive. Hanmer and Warburton therefore conjectured *Pight in thine eye (eyes)*; Capell, *Fight in thine eye*; Mr Collier's so-called manuscript corrector, *Bright in thine eye*; Brae, *Riot in thine eye*. This last suggestion has been cited by Dr Ingleby (Shakespeare

Hermeneutics, or The Still Lion, London, 1875, 116) with 'unqualified satisfaction'. Mr Collier's conjecture, although approved by Singer and Knight, has been incontrovertibly refuted by Dyce ad loc. I think the compositor anticipated *right* from the following line ('that intends old right') and am convinced that the true reading is: —

For I do see the cruel pangs of death

*Writhing* thine eye.

(The Athenæum, June 22, 1867, 821. — Shakespeare's dramatische Werke nach der Uebersetzung von Schlegel und Tieck, herausgegeben von der Deutschen Shakespeare-Gesellschaft, 2. Aufl., I, 247. The first edition I, 247, has the misprint *Whithin* for *Writhing*.)

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LXXXI.

*Enter* BASTARD and HUBERT, *seuerally*.

*Hub.* Whose there? Speake hoa, speake quickly,  
or I shoote.

*Bast.* A Friend. What art thou?

*Hub.* Of the part of England.

*Bast.* Whether doest thou go?

*Hub.* What's that to thee?

Why may not I demand of thine affaires,

As well as thou of mine?

*Bast.* Hubert, I thinke.

*Hub.* Thou hast a perfect thought.

KING JOHN, V, 6, 1 SEQQ.

This is the reading of the folio and it need not be pointed out that, as far as the distribution of the speeches is concerned, it is a perfect tangle. Attempts at emendation have

been made by W. W. Lloyd, Dyce (3d Ed. V, 98), and Mr H. H. Vaughan (New Readings and New Renderings of Shakespeare's Tragedies, London, 1878, I, 84 seq.). Dyce differs from the folio only in the following lines: —

*Hub.* What's that to thee?

*Bast.* Why may not I demand

Of thine affairs, as well as thou of mine?

Hubert I think.

He adopts, he says, as absolutely necessary, this portion of the new distribution of the speeches at the commencement of this scene which was recommended to him by W. W. Lloyd. Mr Vaughan proposes the following arrangement: —

*Hub.* Who's there? Speak ho! speak quickly, or I  
shoot.

*Bast.* A friend: what art thou?

*Hub.* Of the part of England.

Whither dost thou go?

*Bast.* What is that to thee?

*Hub.* 'What's that to thee?' — Why may not I  
demand

Of thine affairs — as well as thou of mine?

*Bast.* Hubert, I think.

*Hub.* Thou hast a perfect thought.

Thus, Mr Vaughan says, the metre becomes perfect, whereas, according to him, the metrical defect is not remedied by Dyce's arrangement. In my opinion both Dyce's and Mr Vaughan's alterations are insufficient and do not improve the text; of Mr Lloyd's arrangement, as it is not contained in his Critical Essays on the Plays of Shakespeare (London 1875), I know nothing except what has been imparted by Dyce. If we bear in mind that throughout the play the Bastard is hot-headed, aggressive and over-bearing, whereas



Hubert is of a sedate temperament and generally stands on his defence, it will seem quite natural that it is not the latter, but the former, who opens the dialogue with the impetuous question: Who's there? Speak, ho!, to which he immediately adds a threat. It speaks greatly in favour of this supposition that in the stage-direction the name of the Bastard is placed first. I feel therefore convinced that the verses should be distributed as follows: —

*Bast.* Who's there? Speak, ho! speak quickly, or I

*Hub.* A friend. [shoot.

*Bast.* What art thou?

*Hub.* Of the part of England. —

Whither dost thou go?

*Bast.* What's that to thee?

*Hub.* Why may not I demand  
Of thine affairs as well as thou of mine?

*Bast.* Hubert, I think.

*Hub.* Thou hast a perfect thought.

(Shakespeare's dramatische Werke nach der Uebersetzung von Schlegel und Tieck, herausgegeben durch die Deutsche Shakespeare-Gesellschaft, I, 247. — The Athenæum, June 22, 1867.)

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LXXXII.

Let it be so: and you, my noble prince,  
With other princes that may best be spared,  
Shall wait upon your father's funeral.

KING JOHN, V, 7, 96 SEQQ.

S. Walker (Crit. Exam. I, 293) believes the word *princes* to be a corruption, the transcriber's or compositor's eye having been caught by the word *prince* in the preceding line. Dyce and

the Cambridge Editors concur in this opinion, without, however, making any attempt at restoring the passage. The compositor, in my opinion, by mistake repeated a wrong word from the preceding verse; instead of *princes* he ought to have repeated *nobles*, for Shakespeare in all probability wrote: —

With other *nobles* that may best be spared.

(The Athenæum, June 22, 1867, 821. — Shakespeare's dramatische Werke nach der Uebersetzung von Schlegel und Tieck, herausgegeben von der Deutschen Shakespeare-Gesellschaft, I, 248.)

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### LXXXIII.

*Enter Will Kemp.*

ROMEO AND JULIET, IV, 5 (QB).

The account of Will Kemp's life and doings as given by Dyce in the Introduction to 'Kemp's Nine Daies Wonder' (printed for the Camden Society, 1840), singular though it be, has yet been far surpassed by the wild hypotheses concerning it advanced by the late R. Simpson (The School of Shakspeare, II, 373 seq.). Simpson is the only critic, as far as I am aware, who pretends to a knowledge of Kemp's whereabouts before 1587. This knowledge he derives from the pseudo-Shakespearean comedy of 'Fair Em' to which he imparts a symbolical meaning and which he imagines to refer to events in the history of the stage. William the Conqueror, the hero of that comedy, according to Simpson, is no other than William Kemp, who, he fancies, went to Denmark in 1586, at the head of a company of actors, in order to marry the princess Blanch, that is, in order 'to make himself the master of the Danish stage.' 'But on his

arrival there', continues Simpson, 'he was more struck with the chances of another career, and very soon eloped to Saxony, to turn his histrionic talents to more account there.' This fact, Simpson fancies, was shadowed forth by the change that takes place in the sentiments of William the Conqueror. 'Mounteney and Valingford', our critic goes on to say, 'are two of his company whom he would have taken with him, but who preferred to stay behind, and contend for the prize of the Manchester stage, which Lord Strange's players were then bringing into repute.' The second part of the plot carries on the history of this Manchester contention. 'The windmill, with its clapper and its grist, is the type of the theatre; the wind is either the encouraging breath of the audience, or the voice of the actors, the clapper the applause, and the grist the gains. The miller's daughter is the prize; he who wins her bears the bell as play-wright.' — As this second part of Simpson's explanation has nothing to do with Will Kemp, I dismiss it with the question, what the verdict of English critics might have been, had a German started such a theory.

There is not a single argument to support Kemp's supposed journey to Denmark and Saxony; nay such a journey is utterly improbable. Putting aside for the moment Kemp's 'Dutiful Inuective' (1587) of which I shall speak more at large hereafter, we find Kemp first mentioned in 1589, if we take it for granted that Nash's undated tract 'An Almond for a Parrot' which is inscribed to William Kemp was published in this year. In the dedication Kemp is complimented as the 'vice-gerent generall to the Ghost of Dicke Tarlton'; and in Heywood's 'Apologie for Actors' (43) we are likewise told that Kemp succeeded Tarlton, who died in September, 1588, 'as wel in the favour of her majesty, as in the opinion and good

thoughts of the generall audience.' The question, therefore, arises whether it is likely that Kemp, if he had really proceeded in 1586 to Denmark and thence to Saxony, could have been back again in England as early as the end of 1588 or the beginning of 1589, nay, if he really were the author of the 'Dutiful Inuective' which appeared in 1587, his stay in foreign parts must dwindle down to less than a twelvemonth. But travelling in those days was no such easy pastime as it is now-a-days, and certainly we must allow Kemp some time both in Denmark and Germany for the exercise of his profession. Besides, Kemp in 1588, in all probability, was a very young man, for he himself tells us that in 1599 when performing his famous morris-dance from London to Norwich, he 'judged his heart cork and his heels feathers, so that he thought he could fly to Rome or at least hop to Rome, as the old proverb is, with a mortar on his head.' We cannot possibly believe him to have been a man advanced in years in 1599, else he would certainly not have been able to undergo the fatigues of a feat so unheard of and never surpassed. Supposing then that he was about thirty-five years old when dancing to Norwich, he would in 1586 have numbered little more than twenty years, an age at which we can hardly believe him to have gone abroad at the head of a company of players. Moreover it is highly probable that from 1589 to 1593 Kemp belonged to Edward Alleyn's company, for his 'Applauded Merriments of the Men of Gotcham' are contained in the most pleasant and merry Comedy 'A Knacke to knowe a Knaue', which was published in 1594 and acted in 1592 by Alleyn's company; this, as Dyce justly remarks, would scarcely have been the case, had not Kemp been a member of the company and himself performed a part in his Applauded Merriments. Thus



far every one will be glad to side with so distinguished a critic as Dyce; but when directly afterwards he ridicules Ritson for having inserted in the catalogue of Kemp's 'Works', the 'Applauded Merrimentes', nobody, it is true, will be ready to raise that fragment of buffoonery, — even supposing it to have been amplified by improvisation, — to the dignity of a 'Work', but nobody, on the other hand, I think, will be justified in denying, with Dyce, that Kemp was its author. On the contrary, this fact is supported by a testimony quoted by Dyce himself (XXV), viz. a passage in Nash's 'Strange Newes, Of the intercepting certaine Letters' (1592) where Nash advises Gabriel Harvey to be on his guard lest Will Kemp should choose him one of these days for the subject of one of his 'Merrimentes'.\*

Beside the 'Applauded Merrimentes' three jigs are entered in the Stationers' Registers (1591 and 1595) as 'Kemp's Jig' or 'Kemp's New Jig'. According to Dyce these jigs were ascribed to Kemp on no other ground than because, by his consummate skill, he had succeeded in rendering them popular. His reasons for this assertion are twofold. First, he alleges that Kemp himself speaks of his *Nine Daies' Wonder* (1600) as the first pamphlet published by him, which, according to Dyce, would be an untruth if he had published not only the 'Applauded Merrimentes' but also three jigs before that time; for it would be a poor argument, Dyce adds, to distinguish between the jigs and the *Nine Daies' Wonder*, on the ground that the former were not pamphlets. I do not see why this argument is to be rejected as a poor one; jigs were a species of plays, and written in verse, as Dyce himself admits, whereas the *Nine Daies' Wonder* is written

\* Mr Collier, H. E. Dr. P., III, 33, erroneously cites the passage in question as taken from Nash's *Apologie for Pierce Pennilesse* (1593).

in prose as other pamphlets are. Besides, are we quite sure that Kemp's jigs were given to the world by the author himself, as we know his *Nine Daies Wonder* was? May not their publication have been effected in the same manner in which so many Elizabethan plays were published, without the consent, nay, even without the knowledge of the authors? Granting this, it certainly would have been an unimpeachable statement, for Kemp to style the *Nine Daies Wonder* 'the first pamphlet that ever Will Kemp offred to the Presse'.

The second argument adduced by Dyce in support of his opinion cannot lay claim to any greater cogency. Although Kemp, he says, was not 'grossly illiterate', as is proved by his *Nine Daies Wonder*, yet he could not boast of a faculty for poetry; for, 'if he had been a practised jig-maker', he would not have needed the assistance of a friend for the few verses inserted in the *Nine Daies Wonder*. If, however, we peruse this pamphlet without prejudice we cannot doubt but that Kemp himself, and no other, was the author of the two little pieces on p. 10 and p. 13 seq.; the good fellow, his friend, to whom he ascribes them is nothing but a poetical fiction, a mask, which is common enough, the predecessor of the 'judicious friend' in Lord Macaulay's *Life and Letters*. Both in matter and style these verses entirely agree with Kemp's prose; in both we meet with the same kind of wit and buffoonery, both are clearly from the same pen.

But Dyce goes still farther. Not only the *Merrimentes* and the *Jigs*, but everything else that bears Kemp's name, with the sole exception of the *Nine Daies Wonder*, he declares to be spurious. This leads us back to the above-mentioned little volume '*A Dutiful Inuective &c.*' which was published in 1587 with William Kemp's name on the title-page. This poem, written in iambic lines of seven feet, is

termed 'the first fruites of his labour' by the author and inscribed to the Lord Mayor of London. It is directed against the traitors Ballard and Babington, and expresses an ardent enthusiasm for the Queen. In this latter respect it is quite of a piece with the *Nine Daies Wonder*, towards the end of which the author assures us that 'al his mirths (meane though they be) haue bin and euer shal be imploi'd to the delight of my royal Mistris; whose sacrèd name ought not to be remembred among such ribald rimes as these late thin-breecht lying Ballet-singers haue proclaimed it.' This is the well-known language of all players and play-wrights of the time, who were abundantly thankful for the favour and patronage which the Queen extended to the stage. Although in 1587 Kemp had not yet succeeded to Tarlton, he may even at that time have attracted the notice of the Queen and received marks of her favour. In spite of all this Dyce does not hesitate to attribute the 'Dutiful Inuective' to another William Kemp, who, as Dyce informs us, was a schoolmaster at Plymouth, and who in the following year published a treatise under the title 'The Education of Children in Learning'. As, however, on the title-page of this latter tract we read only the initials W. K., there is nothing to assure us that they are meant for William Kemp. May they not stand just as well for Walter King, or Knight, or Kelly? But taking it for proven that there was a schoolmaster of the name of William Kemp living at Plymouth and that he was the author of the treatise in question, all that we may infer from this proposition is, that we have to deal with two William Kems, the one living at London, the other at Plymouth; the one an actor, the other a schoolmaster; the one the author of the *Nine Daies Wonder*, the other the author of the *Education of Children in Learning*, and one of them the author of the



Dutiful Inuective. Now what reason have we to ascribe this latter production to the schoolmaster rather than to the actor? Is he to be thought endowed with a larger measure of the 'faculty divine' than his namesake the actor? And living at Plymouth, as he did, what reason had he to inscribe his treatise to the Lord Mayor of London? A London actor might well be induced to flatter His Lordship by the dedication of some document of dutiful loyalty and well-spent literary labour, as the grim City-potentate did not usually look with a benign eye on theatres and theatrical amusements, least of all jigs and clowns. Besides it should be remembered that when several years after Kemp danced his morris to Norwich, he began it before the Lord Mayor's house. And for what reason should the heart of the Plymouth schoolmaster have dilated with the same enthusiastic loyalty for the Queen, as did that of the London actor? That William Kemp, the actor, came before the public more than once in print is fairly to be inferred from the wellknown words which the student Philomusus addresses to him in *The Return from Parnassus* (1606): 'Indeed M. Kempe', he says, 'you are very famous, but that is as well for workes in print as your part in kue.' As we have seen, Dyce not only ridicules the expression 'workes' which may indeed be comically exaggerated, but he declares the whole statement to be incorrect and not deserving of belief; 'I understand', he says, 'the ironical compliment as an allusion to his (*viz.* Kemp's) *Nine Daies Wonder* only; for I feel assured that all the other pieces have been erroneously attributed to his pen.' This assertion, in my opinion, is by no means borne out by the facts and is wholly gratuitous.

In the same spirit of overstrained criticism Dyce discusses the journeys, which on the testimony of several contemporaries



were undertaken by Kemp; if we are to believe him, all of them, with the single exception of the morris to Norwich, are entirely fictitious. Now Kemp himself towards the end of the Nine Daies Wonder declares his intention of setting out on some journey; though not yet certain as to its aim, he mentions Rome, Jerusalem, and Venice as places where he should be most inclined to go. No account of such a journey is extant, and this fact is thought by Dyce a sufficient argument to deny its having been made at all. In the passage just quoted from *The Return from Parnassus*, however, Kemp is welcomed as having just come back from abroad and Philomusus and Studioso, the two Cambridge students, address him in the following words: — ‘*Phil.* What, M. Kempe, how doth the Emperour of Germany?’ *Stud.* God save you, M. Kempe; welcome, M. Kempe; from dancing the morrice ouer the Alps.’ Kemp’s reply is this: — ‘Well, you merry knaues, you may come to the honour of it one day; is it not better to make a foole of the world as I have done, then to be fooled of the world as you schollers are?’ All this Dyce declares to be nothing but ‘sportive allusions to Kemp’s journey to Norwich’, an assertion which hardly needs refutation. In what connection do the Emperor of Germany and the Alps stand to Norwich, and how can a mention of the former be taken for an allusion to the latter? According to the simplest rules of interpretation the question ‘How doth the Emperour of Germany?’ suggests the fact that Kemp saw the Emperor, or at least heard of him from persons attached to his court or train, as well he might if he had been in Germany. But if Kemp travelled at all he certainly did so in his capacity as a clown and dancer and it was no doubt the aim of his journey to turn his histrionic talents to the best possible account. Why then may he not have

acted before his Imperial Majesty? We know that John Spencer, who was at the head of a company of English actors in the service of the Elector of Brandenburg, travelled with his company in the South of Germany and performed several times before the Emperor and the Diet at Ratisbon in 1613.\* If Kemp really should have done so before his countryman, he may very likely on his return have boasted of the honour and this boasting may have occasioned the comic exaggerations and railleries with which his friends and contemporaries bantered him, — a supposition which *mutatis mutandis* may likewise hold in regard to Kemp's so-called 'Works'.

Our belief in Kemp's journey to Italy is greatly strengthened by two additional testimonies. In the above-mentioned dedication of the pamphlet 'An Almond for a Parrot' Nash tells us that about the year 1588 he was in Italy and that at Bergamo the Italian 'arlechini' inquired about the celebrated M. Kemp of whom they spoke in terms of highest eulogy. This, I think, could not but prove an inducement to Kemp to go to Italy himself and there to make the acquaintance of his Italian fellow-clowns and admirers. The international intercourse between England and Italy, especially Northern Italy, was highly flourishing and a journey to Italy was easily and cheaply to be accomplished, — according to the notions and customs of the time. Nevertheless, it must be owned that Nash's dedication is written in that style of buffoonery which seems to be inseparable from the dedicator and still more so from the dedicatee, and as we are not sure to what extent similar jokes may have been thought allowable in those merry days it may be as well not to lay too great a stress

\* A. Cohn, Shakespeare in Germany LXXXIV seq.

on this dedication. It is different, however, with a second testimony, also quoted by Dyce himself, viz. a passage in John Day's 'Travailes of the three English Brothers' &c., an *historical* (!) play which was published in 1607, but, according to Dyce, written before that time, as it is not yet divided into acts and scenes. Here Will Kemp is introduced, *in propria persona*, in a scene laid at Venice. In this scene an Englishman desires to be presented to Sir Anthony Shirley who is staying at Venice as ambassador from the Sophy. 'An Englishman?' Sir Anthony asks his servant, 'what's his name?' *Serv.* He calls himselfe. Kempe. *Sir Anth.* Kemp! bid him come in. [*Exit Servant. Enter Kempe.*] Welcome, honest Will; and how doth all thy fellowes in England?' &c. Then an Italian clown and his wife make their appearance and ask permission to perform before Sir Anthony, who prevails upon Kemp to join in this performance of the two Italians. Kemp, however, takes great offence at a woman exhibiting before spectators, and therefore makes her and her husband the butt of his jokes and satirical remarks. Now this scene in my opinion would have been meaningless, and insipid, and hardly tolerable on a London stage, if Kemp had not been really at Venice and had not been a partaker there in some such exhibition. For this same reason we must conclude that 'The Travailes of the three English Brothers' was acted during Kemp's lifetime.

The date of Kemp's death is quite uncertain, the respective conjectures of Malone and Chalmers not being supported by positive evidence; according to Malone he died before 1609, according to Chalmers as early as 1603. That he was dead in 1612, is generally inferred from the passage in Heywood's Apologie quoted above, although Heywood's words are by no means explicit enough to remove all doubts. If we follow



Malone, who is generally a safe guide, Kemp may very well have witnessed the performance of the 'Travailes' and it is evident, provided he did not perform the part himself, that the zest of the joke for the audience must have been in seeing the real Kemp sitting amongst them opposite his counterfeit on the boards.

## LXXXIV.

*Tim.* Thy backe, I prythee.

*Ape.* Liue, and loue thy misery.

*Tim.* Long liue so, and so dye. I am quit.

*Ape.* Mo things like men,

Eate Timon, and abhorre then.

[*Exit Apemantus.*

TIMON OF ATHENS, IV, 3, 396 SEQQ.

This is the arrangement of the folio. The last two lines have rightly been given to Timon by the editors and in order to complete the metre Hanmer and Capell have added *so* before the words *I am quit*. In my opinion, however, this is not sufficient to restore the passage; the words *Long live so, and so die* do not belong to Timon, but to Apemantus and the true arrangement, therefore, seems to be the following: —

*Tim.* Thy back, I prythee.

*Ape.*

Live and love thy misery;

Long live so and so die.

[*Exit Apemantus.*

*Tim.*

So I am quit. —

Moë things like men? — Eat, Timon, and abhor them.  
(Shakespeare's dramatische Werke nach der Uebersetzung von Schlegel und Tieck, herausgegeben durch die Deutsche Shakespeare-Gesellschaft, X, 439. — Notes and Queries, June 25, 1870, p. 594.)



## LXXXV.

Your greatest want is, you want much of meat.

TIMON OF ATHENS, IV, 3, 419.

Various conjectures have been proposed to cure this corrupted verse, none of which, however, proves satisfactory. Dyce, and the Cambridge Editors, therefore, have left the reading of the folio untouched as above. The word *much* is evidently owing to a diplography: the Banditti having just complained that they *much do want*. Steevens conjectures *much of me*, which would be most bald and trivial prose; he should have altered one more letter, for there seems to be little doubt that Shakespeare wrote *you want muck of me*, viz. gold, in which sense this word is frequently used. Compare the Ballad of Gernutus, the Jew of Venice, St. 6 (Percy's Reliques): —

His heart doth thinke on many a wile,  
How to deceive the poore;  
His mouth is almost ful of mucke,  
Yet still he gapes for more.

Coriolanus II, 2, 128 seqq.: —

Our spoils he kick'd at,  
And look'd upon things precious as they were  
The common muck of the world.

Thomas Heywood, If you know not me, you know nobody, Pt. II (ed. Collier for the Shakespeare-Society, 149): 'But, madam, you are rich, and by my troth, I am very poor, and I have been, as a man should say, stark naught; — — and, though I have not the muck of the world, I have a great deal of good love, and I prithee accept of it.' — Nash, Summer's Last Will and Testament (Dodsley, 1825, IX, 23): 'If then the best husband has been so liberal of his best

handy-work, to what end should we make much of a glittering *excrement*, or doubt to spend at a banquet as many pounds, as he spends men at a battle?' — Ibid. IX, 25: '*Omnia mea mecum porto*, quoth Bias, when he had nothing but bread and cheese in a leathern bag, and two or three books in his bosom. Saint Francis, a holy saint, and never had any money. It is madness to doat upon mucke.' — Tell-Trothes New-yeares Gift (ed. Furnivall for the New Shakspeare Society, 69): 'Many looke so long for abundance of mucke, as they fall into a quagmire of miseries, hauing siluer to looke on, though wanting mony to supply many wants.' — Ibid. 75: 'Indeede, what cannot money doo, that will buye any thing? and yet honestie will purchase that which all the muck in the world cannot compasse, namely, a good report for euer.' — Forby, Vocabulary of East-Anglia s. v. Muckgrubber, 'a hunk; a sordid saver of money, who delves for it, as it were, in the mire.' 'Muckgrubbing, adj. sordidly avaricious.'

To revert to the passage in Timon. To the pretence of the bandits that they are no thieves, 'but men that much do want', Timon replies they could not possibly be in want, since nature, the bounteous housewife, on each bush laid her full mess before them; their only want was for muck, i. e. gold, and that was no real want. The same reproach is addressed by Timon to the painter and the poet (V, 1, 115):

Hence, pack! Here's gold; you came for gold, ye slaves.  
(Shakespeare's dramatische Werke nach der Uebersetzung von Schlegel und Tieck, herausgegeben von der Deutschen Shakespeare-Gesellschaft, X, 439. — Notes and Queries, June 25, 1870, 594. Compare the ever-memorable reply by A. H[all], Notes and Queries, July 16, 1870, 43.)

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## LXXXVI.

*Cæs.* Ha! who calls?

*Casca.* Bid every noise be still: peace yet again!

*Cæs.* Who is it in the press that calls on me?

JULIUS CÆSAR, I, 2, 13 SEQQ.

According to the Cambridge Edition ad loc. Staunton seems to have been the only editor who takes exception to these lines as transmitted by the folio. In his opinion either the whole of the second line ought to be added to Cæsar's previous question *Who calls?* or the last word of it should be connected with the following speech of Cæsar, thus: —

*Cæs.* Ha! who calls?

*Casca.* Bid every noise be still: — peace yet!

*Cæs.* Again!

Who is it in the press that calls on me?

This is even worse than the arrangement of the folio, and yet the true reading lies so near at hand that it will seem almost miraculous if I have not been forestalled in finding it out. Read, of course: —

*Cæs.* Ha! who calls? — [*To Casca*] Bid every noise

*Casca.* Peace yet again! [be still!

*Cæs.* Who is it in the press that calls on me?

Once before, at the beginning of the scene, where Cæsar addresses Calpurnia, Casca with marked officiousness silenced the crowd: —

*Cæs.* Calpurnia!

*Casca.* Peace ho! Cæsar speaks.

Nothing, therefore, can be more simple and natural than that Cæsar once more summons the assistance of Casca and that Casca again proclaims silence. (Anglia, herausgegeben von Wülcker und Trautmann, I, 341.)

## LXXXVII.

*Cassi.* Am I not stay'd for? tell me:

*Cinna.* Yes, you are. O Cassius,  
If you could but winne the Noble Brutus  
To our party —

JULIUS CÆSAR, I, 3, 139 SEQQ.

The arrangement of these lines as given in the folio cannot possibly have proceeded from the poet's pen, and the editors, therefore, have made various attempts to heal the evident corruption. Capell, e. g., reads: —

Yes,  
You are. O Cassius, if you could but win  
The noble Brutus to our party.

The words *Yes, you are*, however, should not be severed, and must no doubt be connected with the preceding speech of Cassius in a line of verse. S. Walker (*Versification*, 290), Craik (*The English of Shakespeare*, 5<sup>th</sup> Ed., 120), and Staunton arrange as follows: —

*Cassi.* Am I not staid for? Tell me!  
*Cinna.\** Yes, you are.  
O Cassius, if you could  
But win the noble Brutus to our party.

But the incomplete line *O Cassius, if you could* does not harmonize with the metrical character of this play, which, it is well known, is of great regularity. Knight and Collier introduce an alexandrine: —

Yes, you are.  
O Cassius, if you could but win the noble Brutus  
To our party.

\* Instead of *Cinna* Walker by an evident mistake has *Casca*.



In my opinion the difficulty might easily be removed, if we were to add *Caius* before *Cassius*, — he is elsewhere addressed by both his names, just as we find Caius Ligarius (in Julius Cæsar), Caius Marcius (in Coriolanus) and Caius Lucius (in Cymbeline). The lines then might be regulated thus: —

*Cas.* Am I not staid for? Tell me!

*Cin.* Yes, you are.

O Caius Cassius, if you could but win

The noble Brutus to our party.

Whether or not, we suppose the sentence to be broken off here, does not matter, at least it does not affect the alteration proposed. (Anglia, herausgegeben von Wülcker und Trautmann, I, 341 folg.)

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LXXXVIII.

And then, they say, no spirit dare stir abroad;

The nights are wholesome; then no planets strike,

No fairy takes, nor witch hath power to charm,

So hallow'd and so gracious is the time.

HAMLET, I, 1, 161 SEQQ.

I hope I may be allowed to repeat a conjectural emendation which, although inserted in the text of my edition of Hamlet, has been left unnoticed by all subsequent editors — even by Dr Furness. The plural ‘planets’, which is the uniform reading of QB seqq. and all the Folios, does not harmonize well with the singulars ‘fairy’ and ‘witch’. Moreover, in all parallel passages we meet with the singular, thus, e. g., in The Winter’s Tale, I, 2, 201: —

It is a bawdy planet, that will strike

Where ’t is predominant.

Ibid. II, 1, 105: —

There's some ill planet reigns.

Titus Andronicus, II, 4, 14: —

If I do wake, some planet strike me down;

Ben Jonson, Every Man in his Humour, IV, 5: Sure I was struck with a planet thence, for I had no power to touch my weapon.

Under these circumstances I have no doubt that the text of QA 'no planet frikes' shows us the right way and that we should read, — *no planet strikes*.

### LXXXIX.

*Hor.* Indeed? I heard it not; it then draws near  
the season

Wherein the spirit held his wont to walk.

HAMLET, I, 4, 5 SEQ.

Seymour (apud Furness) remarks on this verse: 'This line is overloaded. "I heard it not" is implied in "indeed". Read: Indeed? why then it does draw near the hour!' — It need hardly be added that a conjecture of such unwarranted violence is not in accordance with the rules of modern criticism and cannot but be rejected. Nevertheless Seymour seems to have been on the right scent, for a verse of six feet looks suspicious and out of place here. This was evidently felt also by Rowe, who (according to the Cambridge Edition) expunged *Indeed*. In my opinion, the word *Indeed* does not belong to Horatio, but should be given to Hamlet, so that the passage would run thus: —

*Ham.* The air bites shrewdly; it is very cold.

*Hor.* It is a nipping and an eager air.

*Ham.* What hour now?

*Hor.* I think it lacks of twelve.

*Mar.* No, it is struck.

*Ham.* Indeed?

*Hor.* I heard it not; it then draws near the season  
Wherein the spirit held his wont to walk.

Only on the stage the import of this arrangement can be fully shown. Hamlet has evidently followed Horatio and Marcellus to the platform in a state of dreaminess; his question *What hour now?* is uttered rather listlessly and with no deeper motive than to break the silence. On hearing, however, from Marcellus that it has just struck midnight, he is at once roused to the most anxious expectation as now or never the appearance of the Ghost must be at hand. To this expectation he gives expression by the exclamation *Indeed?* — By the way, it may be added that the Editors of the Globe Edition, and Mr Moberly in their wake, give the words *No, it is struck*, in opposition to the Quartos as well as Folios, to Hamlet; on what grounds, it does not appear — at all events they ought to have been ‘more relative’. Most likely it is only a mistake, the Cambridge Edition being in accordance with the old copies. (The Athenæum, Jan. 11, 1879, 40 seq. — Robinson’s Epitome of Literature, Mar. 15, 1879, Vol. III, 48.)

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XC.

The dram of eale

Doth all the noble substance of a doubt

To his owne scandle.

HAMLET, I, 4, 36 SEQQ.

Among the numerous emendations of this notoriously corrupt passage that which Dyce has inserted in his text ('the dram of evil Doth all the noble substance *oft debase*') deserves the highest praise for its clear and unconstrained sense. It is, however, so remote from the reading of the old editions that, if it was what Shakespeare wrote, we can hardly conceive how such a corruption could have crept into the text. I think we might obtain a very near approach to the text, together with an unexceptionable sense, by reading: —

The dram of evil

Doth all the noble substance *often daub*

To his own scandal.

Compare Romeo and Juliet, III, 2, 55 seq.: —

Pale, pale as ashes, all bedaub'd in blood,

All in gore-blood; I swooned at the sight.

B. Jonson, Every Man out of his Humour (Induction): —

My soul

Was never ground into such oily colours

To flatter vice, and daub iniquity.

Beaumont and Fletcher, The Knight of the Burning Pestle, V, 3: —

I shall never more

Hold open, whilst another pumps both legs,

Nor daub a sattin gown with rotten eggs.

A Warning for Fair Women, A. II, ll. 1448 seqq. (Simpson, The School of Shakspeare, II, 325): —

Vile world, how like a monster come I soil'd from thee!

How have I wallowed in thy loathsome filth,

Drunk and besmear'd with all thy bestial sin.

Satires. By Joseph Hall, afterwards Bishop of Exeter and Norwich &c. (Chiswick, 1824) Book IV, Sat. I, p. 78: —



The close adultress, where her name is red,  
 Comes crawling from her husband's lukewarm bed,  
 Her carrion skin bedaub'd with odours sweet  
 Groping the postern with her bared feet. — —  
 She seeks her third roost on her silent toes,  
 Besmeared all with loathsome smoke of lust,  
 Like Acheron's steams, or smouldering sulphur dust.

Milton, *Comus*, 916 seqq.: —

Next this marble venom'd seat,  
 Smear'd with gums of glutinous heat,  
 I touch with chaste palms moist and cold.

In regard to the sentiment expressed in Hamlet's words compare Nash, *Pierce Pennilesse* (ed. Collier for the Shakespeare Society, 53), a passage, which, as far as I know, has never yet been brought into comparison with the lines in Hamlet: 'Let him bee indued with neuer so manie vertues, and haue as much goodly proportion and favour, as Nature can bestow vpon a man, yet if hee be thirstie after his owne destruction, and hath no ioy nor comfort, but when he is drowning his soule in a gallon pot, that one beastly imperfection wil vtterly obscure all that is commendable in him, and all his goode qualities sinke like lead downe to the bottome of his carrowising cups, where they will lye, like lees and dregges, dead and vnregarded of any man.' — *Pierce Pennilesse*, to add this as a matter worthy of further consideration, was published in 1592, whilst the above Shakespearean passage does not appear in the quarto of 1603, but is only found in that of 1604. —

Eleven years after the first publication of this conjectural emendation (*The Athenæum*, Aug. 11, 1866, 186) Mr Samuel Neil, in his edition of Hamlet, apparently without any knowledge of my suggestion, proposed the following: —

This dram of *talc*

Doth all the noble substance *overdaube*,

To *its* own scandal.

*Talc*, which, Mr Neil says, 'was a wonderful cosmetic and preservative of the complexion, much in use in Shakespeare's time', would be just the reverse of what is required by the context. Some Elizabethan authority for the verb *overdaub* would have been welcome.

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XCI.

You know, sometimes he walks four hours together,  
Here in the lobby.

HAMLET, II, 2, 160 SEQ.

Dr Jacob Heussi in his edition of this tragedy (Parchim, 1868) has inserted Hanmer's conjecture 'for' into the text and justifies this reading by the following note: 'Alle alten Drucke lesen freilich *four* statt *for*, und die Erklärer behaupten, *four* werde häufig als unbestimmte Zeit gebraucht, wie *forty*; nirgends findet sich aber diese Behauptung durch ein wirkliches Beispiel constatirt; dass *four* heut zu Tage nicht in dieser Weise gebraucht wird, ist bekannt, ob es früher der Fall war, ist noch abzuwarten. Ich setze hier die Präpositon *for* statt des *four* der Ausgaben, da diese Präposition die Zeitdauer bezeichnet.'\* Benno Tschischwitz (Shakspeare's Hamlet &c. Halle, 1869) reads *four*, but seems to take this number in its literal meaning. '*Four hours*', he says, 'wäre eine auffallend lange Zeit, um sich zu ergehen, wenn sie nicht der

\* The latest American editor of Shakespeare's Tragedy of Hamlet, the Rev. Henry N. Hudson, also reads 'for', and does not even think it necessary to justify it.

Prinz, der gänzlich ohne die noblen Passionen eines Laertes ist, mit Lectüre und Meditationen ausfüllte. Auch Ophelia wird später aufgefordert 'to walk' und dabei in einem Buche zu lesen, es mag dies also wohl einer Zeitsitte entsprechen.' Mr Collier's corrected Folio exhibits the correction *for* and even Malone preferred this oft-repeated conjectural emendation to the reading of the old editions, although he adduces the following passage from Webster's Duchess of Malfi (IV, 1, 10 seq.), which is so much to the point that it ought to have removed every doubt: —

She will muse four hours together; and her silence,  
Methinks, expresseth more than if she spake.

Malone (Supplement I, 352) goes so far as to suppose the same mistake to have taken place here as well as in Hamlet and Mr Collier in his Supplemental Notes I, 276 expresses the same conviction; 'the same probable misprint', he says, 'of *four* for *for* is contained in Webster's Duchess of Malfi A. IV (ed. Dyce I, 260), where Bosola is giving to Ferdinand a description of the demeanour of the heroine' &c.

The fact is that *four*, as well as *forty* and *forty thousand*, is most frequently used to denote an indefinite number and this use, dating from a very remote period, is by no means confined to the English language, but is also to be found in other languages. As an indefinite number generally supposes a large quantity it will not appear strange that *four* occurs much less frequently in this sense than *forty*; the instances, however, are numerous enough to convince even Dr Heussi.

After the remarks made by J. Grimm (Deutsche Rechtsalterthümer, 211 seqq.) on the number 'four' there can be little doubt as to its early connection with the four cardinal points and their influence on the construction of roads, the

distribution of land and other matters of custom.\* But in German, as well as in English, all local and legal associations connected with this number have long ago vanished, and when in the Lay of the Nibelungen (Lachmann, 2014; Zarncke, 4th Ed., p. 318) we read: —

tûsent unde viere, die kômen dar in,

‘tûsent’ merely means an indefinite quantity and ‘viere’ a surplus likewise indefinite. In Ayrrer’s dramas (ed. Keller, IV, 2796 and 2801) occur the following passages: —

Er wûrd wol vier mahl vmb gebracht,

Eh er ein mal drob thet erwachen,

and: —

Ach Ancilla, ich bitt durch Gott

Verlass mich nicht in dieser Noth!

Vier Cronen geb’ ich dir zu Lohn.

The earliest instance in English I have met with is in Robert Mannyng’s translation of Peter Langtoft’s Chronicle (apud Wûlcker, Altenglisches Lesebuch I, 64 and 153): —

Sone in for yers perchance a werre shall rise.

Very near to the passage in Hamlet comes the following from Puttenham’s Arte of English Poesie (ed. Arber, 307): ‘laughing and gibing with their familiars foure houres by the clocke.’ Other instances, no less striking, are supplied by the Elizabethan dramatists, Shakespeare amongst the number. In the Old Play of Timon (ed. Dyce p. 7) we read: —

Timon, lend me a little goulden dust,

To free me from this ffeind; some fower talents

Will doe it.

\* With the Hawaiians, according to Pott (Die quinare und vige-simale Zâhmethode, Halle, 1847, S. 74 seq.) four is the primary number and is possibly taken from the four extremities of the human body.



S. Rowley, When you see me, you know me (ed. Elze, 22): 'The lords has attended here this four days.' — Lilly's *Endimion*, IV, 2 (Dramatic Works, ed. F. W. Fairholt, I, 53): 'Sam. But how wilt thou live? *Epi.* By angling; O 'tis a stately occupation to stand foure houres in a colde morning, and to have his nose bitten with frost before his baite be mumbled with a fish.' — Lord Cromwell, II, 2 (Malone's Supplement, II, 391): 'We were scarce four miles in the green water, but I, thinking to go to my afternoon's nuncheon, felt a kind of rising in my guts.' — Webster, *The White Devil*, or *Vittoria Corombona* (The Works of John Webster, ed. Dyce, 1857, 47a): —

I made a vow to my deceased lord,  
Neither yourself nor I should outlive him  
The numbering of four hours.

Ibid. (ed. Dyce, 49b): —

O could I kill you forty times a day,  
And use 't four years together, 'twere too little.

Fair Em (ed. Delius, 17): —

I have not seen him this four days at the least.

*The Winter's Tale*, V, 2, 146 seq.: '*Autolycus.* I know you are now, sir, a gentleman born. *Clown.* Ay, and have been so any time these four hours.' — *K. Henry V*, V, 1, 42 seq.: 'I say, I will make him eat some part of my leek, or I will peat his pate four days.'

These passages, I think, are amply sufficient for the vindication of the reading *four hours*, but in order fully to illustrate the subject the numbers *forty* and *forty thousand* must also be taken into consideration. As early as in the Old Testament 'forty' is used in an indefinite sense; the Deluge lasts forty days and forty nights; Moses with the Jews lives forty years in the wilderness (Acts, XIII, 18) and stays forty

days and forty nights on Mount Sinai (Exodus, XXIV, 18). According to the Book of Judges (III, 11; V, 31; VIII, 28) the land had repeatedly rest for forty years and the children of Israel were delivered into the hands of the Philistines for forty years (Judges, XIII, 1).\* Jesus fasted forty days and forty nights in the wilderness (Matth., IV, 2). The same use prevails in the popular poetry both of Germany and England. Thus in the ballad *Das Schloss in Oesterreich* (apud Scherer, *Jungbrunnen*, 3<sup>d</sup> Ed., 67) we read: —

Darinnen liegt ein junger Knab  
Auf seinen Hals gefangen,  
Wol vierzig Klafter tief unter der Erd'  
Bei Ottern und bei Schlangen.

Jacob Ayrer (*Dramatic Works*, ed. Keller, V, 3213) says: —

Starb doch der gross Riess Goliat,  
Der deiner sterckh wol firtzig hat.

In the English romance of Richard Cœur-de-Lion Richard winds forty yards of silk cloth round his arm before putting it into the lion's mouth and tearing out his heart; compare Percy's *Reliques*, *Essay on the Ancient Metrical Romances*.

Instances of the use of 'forty' in Elizabethan dramatists are exceedingly frequent. Webster, *The White Devil*, or *Vittoria Corombona* (Works, ed. Dyce 26 b): —

Wilt sell me forty ounces of her blood  
To water a mandrake?

Heywood, *If you know not me, you know nobody* (ed. Collier, 71; cf. *ibid.* 125): —

\* Also the numbers *four*, *twenty* (the half of forty), *twenty two thousand*, *forty thousand*, and *four hundred thousand* seem to have been used in an indefinite sense in the Old Testament as well as in the Elizabethan dramatists; cf. Judges XI, 40. XIX, 2. IV, 3. XX, 21. XV, 20. XVI, 31. V, 8. XX, 2. XX, 17.

Bid him by that token  
Sort thee out forty pounds' worth of such wares  
As thou shalt think most beneficial.

Ben Jonson, *The Devil is an Ass*, II, 8: —  
O, sir! and dresses himself the best! beyond  
Forty o' your ladies! Did you ne'er see him?

B. Jonson, *Epicœne*, IV, 1: I have not kissed my Fury these forty weeks. — *Ibid.*: A most vile face! And yet she spends me forty pound a year in mercury and hogsbones. — *Bartholomew Fair*, II, 1: Like enough, sir; she'll do forty such things in an hour (an you listen to her) for her recreation. — *Ibid.* III, 1: Put him a-top o' the table, where his place is, and he'll do you forty fine things. — Marlowe, *The Jew of Malta*, IV, 4 (ed. Dyce, 168b): Within forty foot of the gallows, conning his neckverse. — Beaumont and Fletcher, *The Knight of Malta*, III, 4: —

Oh, 't was royal music!  
And to procure a sound sleep for a soldier,  
Worth forty of your fiddles.

Twelfth Night, V, 1, 180 seq.: I had rather than forty pound I were at home. — *A Midsummer-Night's Dream*, II, 1, 175 seq.: —

I'll put a girdle round about the earth  
In forty minutes.

*The Merry Wives of Windsor*, I, 1, 205: I had rather than forty shillings, I had my book of songs and sonnets here. — *The Comedy of Errors*, IV, 3, 84: —

A ring he hath of mine worth forty ducats —  
For forty ducats is too much to lose.

Henry VIII, V, 4, 53 seq.: When I might see from far some forty truncheoners draw to her succour.

Even now-a-days this use of 'forty' is by no means extinct. In Wordsworth's little poem 'Written in March' (Poetical Works, Moxon, 1850, 6 vols, II, 110) we read: —

The cattle are grazing,  
Their heads never raising;  
There are forty feeding like one.

The well-known ballad 'Barbara Frietchie' by Mr J. G. Whittier (Complete Poetical Works, Boston, 1879, 270) contains the following lines: —

Forty flags with their silver stars,  
— Forty flags with their crimson bars,  
Flapped in the morning wind: the sun  
Of noon looked down, and saw not one.

'Forty thousand' occurs in 1 Tamburlaine, II, 1 (ed. Dyce, 13b): —

Our army will be forty thousand strong.

Edward III, IV, 6 (ed. Delius 78): —

No less than forty thousand wicked elders  
Have forty lean slaves this day ston'd to death.

Webster, The White Devil, or Vittoria Corombona (Works, ed. Dyce, 25 a): I'd — — be entered into the list of the forty thousand pedlers in Poland. — The Winter's Tale, IV, 4, 279 seqq.: Here's another ballad of a fish, that appeared upon the coast on Wednesday the fourscore of April, forty thousand fathom above water and sung this ballad against the hard hearts of maids.

In Lagamon, 25, 395 we have 'feouwer hundred thusende'.

It is a noteworthy fact that the halves also of these numbers, from 'two' upwards, are used in the same indefinite sense. K. Lear, I, 2, 169 seq.: *Edm.* Spake you with him?



*Edg.* Ay, two hours together. — The Old Play of Timon  
(ed. Dyce, 73): —

*Gelas.* Pseudocheus, —

How many miles think you that wee must goe?

*Pseud.* Two thousande, forty four.

Hamlet, IV, 4, 25: —

Two thousand souls, and twenty thousand ducats.\*

No-body and Some-body l. 1276 seqq. (Simpson, The School  
of Shakspeare I, 327): —

Two thousand Souldiers have I brought from Wales,

To wait upon the princely Periclure.

*Malg.* As many of my bold confederates

Have I drawn from the South, to sweare allegiance

To young Vigenius.

The use of 'twenty', as is to be expected, far exceeds that  
of 'two' in frequency. The Merchant of Venice, II, 6, 66: —

I have sent twenty out to seek for you.

Ibid. III, 4, 74: —

And twenty of these puny lies I'll tell.

Ibid. III, 4, 84: —

For we must measure twenty miles to-day,

where, however, 'twenty' may possibly have been used in its  
literal sense; see my Abhandlungen zu Shakespeare, 304. —

The Tempest, II, 1, 278 seqq.: —

twenty consciences

That stand 'twixt me and Milan, candied be they

And melt ere they molest.

The Taming of the Shrew, Ind. II, 37 seq.: —

\* S. Walker (Crit. Exam. III, 268) feels convinced, that an in-  
definite number is required here, but, not being aware of the true  
nature of 'two thousand', needlessly conjectures 'Ten thousand'.

Apollo plays

And twenty caged nightingales do sing.

Richard II, II, 2, 14: —

Each substance of a grief hath twenty shadows.

Heywood, If you know not me, you know nobody (ed. Collier, 125): —

Thou owest me but twenty pound

I'll venture forty more.

Ibid. ed. Collier, 150: —

Now, for your pains, there is twenty pound in gold.

The Return from Parnassus, III, 2 (Hawkins, Origin of the English Drama, III, 242): When he returns, I'll tell twenty admirable lies of his hawk. — Ibid. (Hawkins, III, 249): —

His hungry sire will scrape you twenty legs

From one good Christmas meal on Christmas-day, &c.

S. Rowley, When you see me, you know me (ed. Elze, 36): King Harry loves a man and I perceive there's some mettle in thee, there's twenty angels for thee.\* — In Chapman's Alphonso (ed. Elze, 49) a poison is extolled because: —

it is twenty hours before it works,

whilst in Marlowe's Jew of Malta, III (ed. Dyce, 163b) it is said of another poison that even forty hours must elapse before its effect be perceived: —

It is a precious powder that I bought

Of an Italian, in Ancona, once,

Whose operation is to bind, infect,

And poison deeply, yet not appear

In forty hours after it is ta'en.

\* A few lines before the King gives one of the Prisoners 'forty angels', to 'drink to king Harry's health'.

A Warning for Fair Women, A. II, l. 820 seq. (Simpson, *The School of Shakspeare*, II, 300): —

Roger, canst thou get but twenty pound,  
Of all the plate that thou hadst from us both.

Ibid. A. II, l. 1062 seqq. (Simpson, II, 310): —

I have heard it told, that digging up a grave  
Wherein a man had twenty years been buried, &c.

'Twenty-thousand' occurs hardly less frequently than  
'twenty'. *The Two Gentleman of Verona*, II, 6, 16: —

With twenty thousand soul-confirming oaths.

*The Merry Wives of Windsor*, IV, 4, 90: —

Though twenty thousand worthier come to crave her.

*Love's Labour's Lost*, V, 2, 37: —

I am compared to twenty thousand fairs.

*The Taming of the Shrew*, II, 1, 123 and V, 2, 113: twenty  
thousand crowns. *K. Richard II*, IV, 1, 59: —

To answer twenty thousand such as you.

2 *K. Henry VI*, III, 2, 141 seq.: —

Fain would I go to chafe his paly lips

With twenty thousand kisses.

Ibid. III, 2, 206: —

Though Suffolk dare him twenty thousand times.

*Coriolanus*, III, 3, 70: —

Within thine eyes sat twenty thousand deaths.

*Hamlet*, IV, 4, 60: —

The imminent death of twenty thousand men.

In Dryden's alteration of *the Tempest*, IV, 1, we meet with  
'twenty hundred': —

You cannot tell me, sir,

I know I'm made for twenty hundred women

(I mean if there so many be i' th' world), &c.

The very acme of indefinite numbers is reached, curiously enough, by a rather sedate and cool-headed character, viz. Friar Laurence in *Romeo and Juliet*, III, 3, 153: —

and call thee back

With twenty hundred thousand times more joy

Then thou went'st forth in lamentation.

Also 'four and twenty' and 'two and twenty' may be mentioned as indefinite numbers; the former occurs in *The Winter's Tale*, IV, 3, 43: She hath made me four and twenty nose-gays for the shearers; and in *1 K. Henry IV*, III, 3, 85: and money lent you, four and twenty pound. 'Two and twenty' is found in *1 K. Henry IV*, I, 1, 68 seq.: —

Ten thousand bold Scots, two and twenty knights,

Balk'd in their own blood did Sir Walter see

On Holmedon's plain.

*Ibid.* II, 2, 16 seq.: I have forsworn his company hourly any time this two and twenty years, and yet I am bewitched with the rogue's company. — *Ibid.* III, 3, 211: O for a fine thief, of the age of two and twenty or thereabouts.

Even 'eighty' (= twice forty) occurs in an indefinite sense; see Hawkins, *The Origin of the English Drama* (Oxford, 1773) III, 233: Hark thou sir; you shall have eighty thanks.

I am of course far from asserting that no other numbers but those here discussed are used to denote an indefinite quantity; on the contrary several others such as 'three', 'seven', 'three and twenty' (*Troilus and Cressida*, I, 2, 255), 'three and twenty thousand' (*1 K. Henry VI*, I, 1, 113), 'five and twenty', 'five and twenty thousand' (*3 K. Henry VI*, II, 1, 181), are used more or less frequently in the same manner. (*Shakespeare-Jahrbuch XI*, 288 folgg.)

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## XCII.

When we have shuffled off this mortal coil.

HAMLET, III, 1, 67.

A non-English critic may well pause before questioning an expression which for a couple of centuries has been, as it were, a household word with all English-speaking people. I am, however, unable to silence the critical doubts to which the expression 'mortal coil' has given rise in me and which are greatly increased by the disagreement that prevails even among English editors about it. Warburton takes 'coil' in the sense of 'turmoil, bustle', and Al. Schmidt (*Shakespeare-Lexicon*, s. v.) likewise defines it by 'this turmoil of mortality, of life'; Heath thinks 'mortal coil' means the 'incumbrance of this mortal body'; and Caldecott does not hesitate to claim two (or three) meanings at one and the same time for the word, viz. that of 'turmoil' and that of 'ringlet' or 'slough'. 'It is here used,' he says, 'in each of its senses: turmoil, or bustle, and that which entwines or wraps round. Snakes generally lie like the coils of ropes; and it is conceived that an allusion is here had to the struggle which that animal is obliged to make in casting his slough.' — This explanation, though backed by no less an authority than Dr Furness, in my opinion can hardly be maintained, since the meaning of the word 'coil' with Elizabethan writers can be shown to have been quite definite and unequivocal. Other critics think 'coil' in our passage to be equivalent to what Fletcher (*Bonduca*, IV, 1) calls the 'case of flesh'. 'It has been contended,' says Dr Ingleby (*Shakespeare Hermeneutics*, 88) 'that in Hamlet's speech, the "mortal coil" is the coil, i. e. the trouble or turmoil, incident to man's mortal state: but the analogies are too strong in favour of the "mortal coil"

being what Fletcher calls the "case of flesh". — It is greatly to be regretted that Dr Ingleby has not favoured his readers with some one or other of these strong analogies. In the same, or at least in a similar, sense the word seems to have been taken by R. Chambers in his Traditions of Edinburgh, 198 seq.: 'Or does the "mortal coil" in which the light of mind is enveloped, become thinner or more transparent by the wearing of deadly sickness?' The explanation of the passage given by James Henry Hackett (Notes and Comments upon Certain Plays and Actors of Shakespeare, New York, 1864, 21 and 25) comes nearly to the same. This supposed signification of the word, however, is not supported by testimony; it is rather a signification 'for the nonce', a *petitio principii*. Still less acceptable seems that which a late English friend of mine imagined to be the meaning of 'coil' in the present passage; he understood it to denote a slough. But 'coil' nowhere occurs in this sense, and if it did, this sense would not fit the present passage, inasmuch as the poet does by no means speak of our mortal coil as of something which like a slough has already been cast off, but as of something which we are still wearing.

Apart from the line under discussion, the word 'coil' occurs eleven times in Shakespeare and in all these passages has the signification of 'turmoil, bustle, noise, disturbance'. To examine these instances which are enumerated both in Mrs Cowden Clarke's Concordance and in Al. Schmidt's Shakespeare-Lexicon would be labour thrown away, especially since all editors agree with respect to their interpretation. As may be expected, the word is no less frequent with other dramatists and writers of the Elizabethan era, and in order to get firm ground for our further inquiry it may, perhaps, be as well first to give a list of all those various

passages which in the course of many years' reading I have been able to collect.

1. Marlowe, 2 Tamburlaine, IV, 1 (ed. Dyce, 61b): —

*Caly.* I would my father would let me be put in the front of such a battle once, to try my valour! [*Alarms within.*] What a coil they keep! I believe there will be some hurt done anon amongst them.

2. Marlowe, Faustus, V, 1 (ed. Dyce, 129a; ed. W. Wagner, 94): —

*Duke.* What rude disturbers have we at the gate?  
Go, pacify their fury, set it ope,  
And then demand of them what they would have.

[*They knock again, and call out to talk with  
Faustus.*

*Serv.* Why, how now, masters! what a coil is there!  
What is the reason you disturb the Duke?

3. Marlowe, The Tragedy of Dido, A. IV init. (ed. Dyce, 265a): —

I think it was the devil's revelling night,  
There was such hurly-burly in the heavens:  
Doubtless Apollo's axle-tree is crack'd,  
Or agèd Atlas' shoulder out of joint,  
The motion was so over-violent.

*Iar.* In all this coil, where have ye left the queen?

4. Marlowe, Hero and Leander, Sixth Sestiad (ed. Dyce, 307a): —

As when you descry  
A ship, with all her sail contends to fly  
Out of the narrow Thames with winds unapt,  
Now crosseth here, then there, then this way rapt,  
And then hath one point reach'd, then alters all,  
And to another crookèd reach doth fall

Of half a bird-bolt's shoot, keeping more coil  
Than if she danc'd upon the ocean's toil.

5. Ben Jonson, *Cynthia's Revels*, IV, 1: —

Heart of my body, here's a coil, indeed, with your jealous humours.

6. Ben Jonson, *Bartholomew Fair*, I, 1: —

Do you hear! Jack Littlewit, what business does thy pretty head think this fellow may have, that he keeps such a coil with?

7. *Ibid.*, I, 1: —

And then he is such a ravener after fruit! — you will not believe what a coil I had t' other day to compound a business between Cather'ne pear woman and him, about snatching: 't is intolerable, gentlemen!

8. Ben Jonson, *Volpone*, II, 1 (Nano sings): —

You that would last long, list to my song,  
Make no more coil, but buy of this oil.

9. Edward III, IV, 6 (ed. Delius, 76): —

What need we fight, and sweat, and keep a coil,  
When railing crows outscold our adversaries.

10. *The Spanish Tragedy*, A. III (Qu. 1618, 32a): —

How now, what noise? What coyle is that you keepe?

[*A noyse within.*]

11. Lord Cromwell, I, 1 (Malone's Supplement, II, 374): —

He keeps such a coil in his study, with the sun, and the moon, and the seven stars, that I do verily think he'll read out his wits.

12. Middleton, *The Mayor of Quinborough*, III, 3 (Dodsley, 1780, XI, 127): —

Here's no sweet coil, I am glad they are so reasonable.

(Some lines *antè* we have the stage-direction: *A noise without.*)



13. S. Rowley, *When you see me, you know me* (ed. Elze, 11): —

Dost thou hear, Harry, what a coil they keep?

14. *Eastward Ho!* IV, 1 (The Works of George Chapman: Plays. Ed. R. H. Shepherd, 470a): —

'S light! I think the devil be abroad, in likeness of a storm, to rob me of my horns! Hark, how he roars! Lord! what a coil the Thames keeps!

15. *Arden of Feversham*, V, 6 (ed. Delius, 49): —

'Zounds! here's a coil;

You were best swear me on the interrogatories,  
How many pistols you have took in hand,  
Or whether I love the smell of gunpowder,  
Or dare abide the noise the dag will make,  
Or will not wink at flashing of the fire?

16. *Rob. Chester's Loves Martyr* ed. Grosart, 94 (for the New Shakspeare Society): —

Then Rage and Danger doth their senses haunt,  
And like mad Aiax they a coile do keepe,  
Till leane-fac'd Death into their heart doth creepe.

17. *Histrio-Mastix*, A. III, l. 92 (Simpson, *The School of Shakspeare*, II, 47): —

What a coyle keeps those fellows there?

18. *A Pleasant Comedie of Pasquil and Katherine*, A. II (Simpson, *The School of Shakspeare*, II, 162): —

What harsh, vnciuill tongue keeps such a coyle?

19. *Marston, Antonio and Mellida*, A. II init. (Keltie, *The British Dramatists*, Edinburgh, 1870, 352): —

'S lid (cried Signior Bulurdo) O for Don Basilisco's armour in the Mirror for Knighthood; what coil's here? O for an armour cannon-proof; O more cable, more featherbeds, more feather-

beds, more cable, till he had as much as my cable hatband, to fence him.

20. Hugh Holland, quoted in Malone's *Shakespeare* by Boswell (1821), II, 221 (according to S. Walker, *Crit. Exam.*, II, 116): —

Here no need is of my sorry charmes  
To boast it, though my braines Apollo warmes;  
Where, like in Jove's, Minerva keeps a coile.

21. Nash, *Summer's Last Will and Testament* (Dodsley, 1825, IX, 26): —

Heigh ho! Here is a coil indeed to bring beggars to stocks.

22. *Ibid.* (Dodsley, 1825, IX, 40): —  
Here is a coil about dogs without wit.

23. Nash, *Pierce Pennilesse*, ed. Collier, 48 (for the Shakespeare Society): —

Lord! what a coyle have we, this course and that course, removing this dish higher, setting another lower, and taking away the third. A generall might in lesse space remove his camp, than they stand disposing of their gluttony.

24. Nash, *A Private Epistle of the Author to the Printer &c.* before the second edition of *Pierce Pennilesse* (ed. Collier, XIV): —

And, lastly, to the ghost of Robert Greene, telling him what a coyle there is with pamphleting [*sic*, read *pamphletting*] on him after his death.

25. Rob. Armin's *Nest of Ninnies*, ed. Collier, 28 (for the Shakespeare Society): —

Well, they fall out, they go together by the eares and such a hurly-burly is in the roome that passes. At last the stooles they fly about, the pots they walke, the glasses they go together; nay, the prayerbookes they flie into the fire, that such a noise there was that the whole house wondered at

this folly. Persuasions wer to no purpose; dores he would open none, till they violently brake them open, though they were of gold; and so they did and entered the parlour, found all this leuell [Collier conjectures *lewd* or *wicked*] coyle, and his pate broken, his face scratcht, and leg out of joynt.

26. Gascoigne's Princely Pleasures with the Masque intended to have been presented before Qu. Elizabeth at Kenilworth Castle 1575. With an Introductory Memoir and Notes. London, 1821. P. 6: —

What stir, what coil is here? come back, hold, whither now?  
Not one so stout to stir, what harrying have we here?

27. Beaumont and Fletcher, The Humorous Lieutenant, V, 4: —

And such a coil there is  
Such fending and such proving.

To these instances of the substantive 'coil' I join three passages in which the verb 'to coil' occurs, once in the signification 'to wind, to form ringlets', twice in the signification 'to beat, to drub'. They are: —

28. Beaumont and Fletcher, The Knight of Malta, II, 1: —

*Third Sol.* We have seen the fight, sir.

*Nor.* Yes; coil'd up in a cable, like salt eels,

Or buried low i' th' ballast: do you call that fighting?

29. A Comedy of K. Cambises (Hawkins, Origin of the English Drama, I, 266): —

Here draw and fight. Here she must lay on and coyle them both, the Vice must run his way for feare &c.

30. The Wife Lapped in Morel's Skin (The Old Taming of a Shrew, ed. Th. Amyot for the Shakespeare Society, 79): —

Except she turne and change her minde,

And eake her conditions euerichone,

She shall fynde me to her so vnkinde,

That I shall her coyle both backe and bone,  
 And make her blew and also blacke,  
 That she shall grone agayne for woe.

This is the whole number of instances of 'coil' which I have come across in Elizabethan literature; there may, no doubt, be many more, but I have no knowledge of them. I hardly need assure the reader that I do not withhold a single instance, least of all one where 'coil' might be taken in a different sense. As to the modern use of the word the influence of the Hamlet-passage, in many cases, is distinctly discernible, even where we have not to deal with a mere quotation of, or an intentional allusion to, it. I continue my list, beginning this, its second series with the era of the Restoration.

31. Davenant, *The Playhouse to be Let*, A. V (Works, 1673, II, 118): —

Widow, be friends, make no more such a hot coyle;  
 We'll find out rich Husband to make the pot boyl.

32. Butler, *Hudibras*, Part I, Canto 3, 183 seqq.: —

He rag'd, and kept as heavy a Coil as  
 Stout Hercules for Loss of Hylas;  
 Forcing the Vallies to repeat  
 The Accents of his sad Regret.

33. Scott, *The Lady of the Lake*, Canto III, 24: —

The signal roused to martial coil  
 The sullen margin of Loch Voil.

34. *Ibid.*, Canto V, 16: —

Like adder darting from his coil,  
 Like wolf that dashes through the toil,  
 Like mountain-cat who guards her young,  
 Full at Fitz-James's throat he sprung.



35. Scott, Rokeby, Canto III, 6: —  
 Thus circled in his coil, the snake  
 When roving hunters beat the brake,  
 Watches with red and glistening eye,  
 Prepared, if heedless step draw nigh,  
 With forked tongue and venom'd fang  
 Instant to dart the deadly pang;  
 But if the intruders turn aside,  
 Away his coils unfolded glide  
 And through the deep Savannah wind,  
 Some undisturb'd retreat to find.
36. Scott, The Lord of the Isles, Canto I, Introd.: —  
 Where rest from mortal coil the mighty of the Isles.
37. Leigh Hunt, The Story of Rimini, init.: —  
 And when you listen you may hear a coil  
 Of bubbling springs about the grassier soil.
38. R. Chambers, Traditions of Edinburgh (New Edition)  
 p. 111: —  
 She now became alarmed, screamed for help, and waved her  
 arms distractedly; all of which signs brought a crowd to the  
 shore she had just left, who were unable, however, to render  
 her any assistance, before she had landed on the other side  
 — fairly cured, it appeared, of all desire of quitting the  
 uneasy coil of mortal life.
- Another passage in the same book has already been  
 mentioned on p. 98.
39. Carlyle, History of Friedrich II of Prussia (Tauchn. Ed.)  
 I, 192: —  
 The marriage was done in the Church of Innspruck, 10 Feb.  
 1342 (for we love to be particular), Kaiser Ludwig, happy  
 man, and many Princes of the Empire, looking on; little  
 thinking what a coil it would prove.

The verb 'to coil' has only thrice occurred to me in modern writers, viz.:

40. Southey, *The Life of Nelson*, Chap. I (London, Bell, 1876, p. 21): —

He started up, and found one of the deadliest serpents of the country coiled up at his feet.

41. Galt, *The Life of Lord Byron* (Paris, Baudry, 1835) p. 232: —

I felt the many-foot and beetle creep,

And on my breast the cold worm coil and crawl.

42. J. G. Whittier, *Complete Poetical Works* (Boston, 1879) p. 1: —

The moonlight through the open bough

Of the gnar'd beech, whose naked root

Coils like a serpent at his foot,

Falls, checkered on the Indian's brow.

After all these instances there can hardly remain a doubt as to the signification of the substantive 'coil' and it is evident that during the Elizabethan period it occurs exclusively in the meaning of 'turmoil, bustle, tumult, noise'; its second meaning (= ringlet, winding) being only to be met with in modern authors. The fact is, that we have to distinguish between two different words of entirely different origin. Messrs Wedgwood and Skeat are agreed in deriving 'coil' No. 1 from the Celtic; 'Gael. *goil*, boiling, fume, battle, rage, fury; O. Gael. *goill*, war, fight; Irish *goill*, war, fight; Irish and Gael. *goileam*, prattle, vain tattle; Gael. *coileid*, a stir, movement, noise. — Gael. and Ir. *goil*, to boil, rage.' As to 'coil' No. 2 there is as yet no proof that during the Elizabethan era it was used as a substantive; with the writers of this period it only occurs as a verb (see No. 28) which according to Mr Skeat originally means 'to gather together';

Mr Skeat and Mr Stratmann (Old English Dictionary, 3<sup>d</sup> Ed., 128a) rightly derive it from O. F. *coillir*, *cuillir*, *cueillir*, Lat. *colligere*. Thus it appears that the substantive 'coil' in the sense of 'ringlet, winding' is a recent formation, derived from the verb. Even 'coil' No. 1 does by no means seem to be an old English word; it is not contained in either Stratmann's Dictionary or in Mætzner's Sprachproben (Glossary). Now, if critics are justly required to be conservative, commentators, in my opinion, ought to be possessed of the same quality, and ought by no means to ascribe any other signification to a word than that in which it is used, without exception, by contemporary writers. In the above line of Hamlet, therefore, a methodical critic has no choice left but to take 'mortal coil' simply, and unequivocally, in the sense of 'mortal turmoil, bustle, noise', which we are required or expected some day to shuffle off.

Under these circumstances I cannot refrain from thinking our passage to be corrupt. M. Mason, who was of the same opinion, proposed to read *this mortal spoil*; but neither Shakespeare, nor any other Elizabethan dramatist, seems to have used 'spoil' in the sense of 'slough', in which sense Mason wishes it to be understood. An anonymous critic in the Appendix to Shakespeare's Dramatic Works (Leipsic, 1826) p. 106 conjectures *foil* or *clay*, whilst I myself, in my edition of Hamlet (Leipzig, 1857), have been led to suggest 'vail' instead of 'coil'. I have, however, withdrawn this suggestion since I am convinced that the passage may be corrected in a much easier, and, at the same time, more satisfactory manner. Steevens, ad loc., quotes a similar passage from 'A dolfull discours of two Straungers, a Lady and a Knight' (in The firste Parte of Churchyardes Chippes, London, 1575, fol. 32 v.), without, however, profiting of the opportunity for correcting

the Hamlet-passage, which to him seems to have presented no difficulty whatever. Churchyard's verses are these: —

Yea, shaking of this sinfull soyle  
 Me thincke in cloudes I see  
 Amonge the perfite chosen lambs,  
 A place preparede for mee.

It is certainly not assuming too much that Shakespeare had read Churchyard's *Chippes*, which were published when he was eleven years of age, and that the lines may have flashed through his memory when he was writing his most celebrated monologue. At all events our passage does not offer the least difficulty if we substitute 'soil' for 'coil'. The expression 'mortal soil' would on the contrary perfectly agree not only with the poet's own sentiments, but also with those of his contemporaries who love to represent the human body as a piece of earth or a heap of dirt or loam. Who does not remember Hamlet's words in the churchyard-scene (V, 1, 231): 'Alexander died, Alexander was buried, Alexander returneth to dust; the dust is earth; of earth we make loam, and why of that loam, whereto he was converted, might they not stop a beer-barrel?' — Similar passages occur in *The Tempest*, I, 2, 313: —

Caliban,

Thou earth, thou! speak —  
 and *ibid.* I, 2, 345: —

I have used thee  
 Filth as thou art with human care.

Still more to the point is the well-known line in Sonnet CXLVI, which forms, as it were, a transition from the Dolefull Discourse to our passage in Hamlet: —

Poor soul, the centre of my sinful earth.



Compare also K. John, V, 1, 57 seq.: —

And then, all this thou seest is but a clod

And module of confounded royalty.

Julius Cæsar, III, 1, 254: —

O pardon me, thou bleeding piece of earth.

The Merchant of Venice, V, 1, 63 seqq.: —

Such harmony is in immortal souls;

But whilst this muddy vesture of decay

Doth grossly close it in, we cannot hear it.

Among Shakespeare's contemporaries only the following may be quoted: Dekker, *Old Fortunatus* (*Old English Plays*, London, 1814, III, 112): —

I set an idiot's cap on virtue's head,

Turn learning out of doors, clothe wit in rags,

And paint ten thousand images of loam

In gaudy silken colours.

Th. Heywood's *Love's Mistress* I, 5 (*The Old English Drama*, London, 1825, II, 18): —

A piece of moving earth —

S. Rowley, *When you see me, you know me*, ed. Elze, 13: —

The child is fair, the mother earth and clay.

The *New Tragicall Comedie of Apius and Virginia* (Dodsley, 1825, XII, 431 seq.) where Virginius exclaims: —

O man, O mould, o mucke, oh clay, oh hell, oh hellish

O false judge Appius, &c. [hounde,

Whetstone's *Remembraunce of the wel employed Life, and godly End, of George Gascoigne, Esquire* (G. Gascoigne, ed. Arber, 24): —

And what is man? Dust, slime, a puf of winde,

Conceiued in sin, &c.

Glaphthorne, *Albertus Wallenstein*, III, 3 (*The Old English Drama*, II, 40): —

They (viz. these desires) are all fleshly

Sordid, as is the clay this frame's compos'd of.

Sir Philip Sidney, *An Apologie for Poetrie*, ed. Arber, 29: —  
The final end is, to lead and draw vs to as high a perfection,  
as our degenerate soules, made worse by theyr clayey lod-  
gings, can be capable of.

To these English writers a German contemporary of  
Shakespeare may be joined, who passed a great part of his  
life in London, viz. the poet Rudolf Weckherlin. His poem  
'Elend des menschlichen Lebens' (W. Müller's *Bibliothek  
deutscher Dichter des siebzehnten Jahrhunderts*, IV, 81) begins  
with the following lines: —

Du wenig Koth, du wenig Staub,  
Hochmüthig durch ein wenig Leben,  
Durch welches Leben, wie ein Laub,  
Du kannst ein' Weil' allhie umschweben.

All these instances are of too striking a character not  
to lend the strongest support to the emendation 'mortal soil'.  
But also in respect to the *ductus literarum* the alteration is  
most easy, for Quartos as well as Folios write both 'foyle'  
and 'foile', 'coyle' and 'coile' indifferently, and an f, negli-  
gently written, or damaged in printing, could be easily taken  
for a c. At all events, thus much seems certain that if the old  
editions had read 'mortal soil', nobody would have taken the  
least exception to this reading, and the most presumptuous of  
emendators would never have so much as dreamt of proposing  
'mortal coil' for 'mortal soil'. (*Shakespeare-Jahrbuch* II, 362.)

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XCIII.

*Ham.* So long? Nay then, let the devil wear black, for  
I'll have a suit of sables.

In the Shakespeare-Jahrbuch XI, 294 seq., I have tried to show that the contrast between a suit of sables and a mourning garment does not so much lie in the color as in the costliness and splendor of the material. In accordance with the immemorial Biblical usage of mourning in sackcloth and ashes, mourning garments to this day are made of coarse and dull-coloured material, whereas for a suit of sables the most gorgeous and brilliant stuff was selected. Since I wrote that note I have, however, come across some passages in our Middle High-German poets, from which it would appear, that usually garments of brightest colour, especially scarlet and green, were trimmed with sable, so that the contrast between a suit of sables and a black mourning garment would be complete even as to colour. I subjoin these passages in their original wording.\*

1. Seyfried Helbling, XIII, 179 (Haupt, Zeitschrift für deutsches Alterthum, Leipzig, 1844, Vol. IV, p. 214): —

Wirt mir niht *scharlach* unde *zobel*

ez wirt mir eins gebûren hobel

von eim guoten Pöltingere.

2. Maier Helmbrecht 1343—1352 (Haupt, Zeitschrift für deutsches Alterthum, Vol. IV, p. 366): —

Der dritte sac der ist vol,

ûf und ûf geschoppet wol,

fritschâl brûnât, vêhe veder

dar under zwô, der ietweder

mit *scharlât* ist bedecket,

und dâ für gestrecket

einez, heizet *swarzer zobel*:

die hân ich in einem tobel

hie nâhen bî verborgen;

die gibe ich ir morgen.

3. *Parcival*, herausgegeben von Lachmann, 63, 24: —

*Grüene samît* was der mandel sîn:  
ein *zobel* dâ vor gap *swarzen* schîn.

It seems that our ancestors — as far as they belonged to the Upper Ten Thousand — delighted in these brilliant garments, particularly in the contrast between bright-coloured materials and dark sable-trimmings.

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XCIV.

For use almost can change the stamp of nature,  
And either the devil, or throw him out  
With wondrous potency.

HAMLET, III, 4, 168 SEQQ.

This is the reading of the quarto of 1604. The later quartos read: —

And master the devil, or throw him out,  
whilst in the first quarto, as well as in the folios, the passage is wanting. Whether we follow QB, or its successors, the second line is incomplete and the editors therefore have properly endeavoured to fill it up. Believing the copyist or compositor of the second quarto to have been deceived by the similarity of the sound of two successive words I formerly suggested: —

And either *usher* the devil, or throw him out.

(The Athenæum, Aug. 11, 1866, 186.) Although Messrs Clark and Wright, in their annotated edition of the play, are likewise of opinion 'that something is omitted which is contrasted with *throw out*', yet I have now come to the conviction that most likely such an antithesis was not in the poet's mind, but that his thoughts turned exclusively on the fact that by constant habit the vicious stamp of nature may be reformed. The



reading most likely to have come from the poet's pen seems therefore to be: —

And *either master* the devil or throw him out.

It is true, there is some slight tautology in it, but a tautology which is by no means foreign to Shakespeare. The compositor of the second quarto, I imagine, overlooked the second, those of the later quartos overlooked the first word of the two. As to the metre, I cannot agree with those critics who think it necessary that a monosyllable should be added after *either*, e. g. *curb* or *wean*. S. Walker (*Versification*, 75) is quite right in scanning: —

And either master th' devil [pronounce de'il], &c.

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XCV.

They aim at it,

And botch the words up fit to their own thoughts.

HAMLET, IV, 5, 9 SEQ.

'The quartos', to use the words of Messrs Clark and Wright in their annotated edition, 'have *yawne*, doubtless a misprint from *ayme*, as the word is spelt in the first and second folios. *Aim* means here *to guess*, as in *Romeo and Juliet*, I, 1, 121: —

I aim'd so near when I supposed you loved.'

It may be questioned, however, whether we have the right word. May not *yawne* in the quartos be a misprint from *gape* just as well as from *ayme*? Compare *K. John*, II, 1, 375 seq.: —

As in a theatre, whence they gape and point

At your industrious scenes and acts of death.

(*The Athenæum*, Aug. 11, 1866, 186.)

## XCVI.

The rabble call him lord;  
 And, as the world were now but to begin,  
 Antiquity forgot, custom not known,  
 The ratifiers and props of every word,  
 They cry, 'Choose we; Laertes shall be king!'

HAMLET, IV, 5, 102 SEQQ.

As no appropriate sense can be made out of 'the ratifiers and props of every word', though this is the uniform reading of the old editions, Warburton conjectured *of every ward*, Johnson, *of every weal*, and Tyrwhitt, *of every work*. None of these conjectures, however, is a real improvement on the text. I have no doubt that we should read *of every worth*, which would at once remove all difficulty. As far as worth is concerned, Laertes would be a proper person indeed to be elected king. But the king is not to be chosen, as in primeval times, for his worthiness alone; antiquity and custom come in for their share also; they are 'the ratifiers and props of every worth'. — Compare Thomson's Seasons, III, 943 seq.: —

At home the friend

Of every worth and every splendid art,  
 and IV, 468: —

Thee, Forbes, too, whom every worth attends.

(Shakespeare's Hamlet, herausgegeben von Elze, Leipzig, 1857, 230. — The Athenæum, Aug. 11, 1866, 186. — Shakespeare's dramatische Werke nach der Uebersetzung von Schlegel und Tieck, herausgegeben von der Deutschen Shakespeare-Gesellschaft, VI, 177.)

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## XCVII.

Who, dipping all his faults in their affection,  
 Would, like the spring that turneth wood to stone,  
 Convert his gyves to graces.

HAMLET, IV, 7, 19 SEQQ.

The corruption of this passage does not lie in *gyves*, as Theobald and others have imagined, but in *graces*. How can *gyves*, a very material object, be converted into abstract *graces*? Not even the Knaresborough spring can effect such an illogical conversion. The context, in a word, will not bear an abstract noun in this place, which would entirely spoil the metaphor. Logical symmetry indeed might be restored, if *gyves* were replaced by an abstract noun, but the comparison then would be deprived of all force, of all sensible, not to say palpable, distinctness and Shakespeare would certainly never have introduced the Knaresborough spring in order to compare two abstract qualities. *Gibes* which has been proposed instead of *gyves* is fairly insufferable. I feel convinced that we ought to correct *graces* to *graves* (according to modern orthography *greaves*), which, at the same time, would give the verse a regular flow. According to the Folio, *graves* occurs in another passage of the poet, that, in some respect, bears a surprising similarity to ours, viz. 2 Henry IV, IV, 1, 50: —

Turning your books to graves, your ink to blood.\*

In both passages something feeble or despicable is to be turned into *graves*, which not only form part of chivalric

\* In this line *graves* has an obelus in the Globe Edition. Warburton conjectured *glaiues* which has been highly commended by Dr Ingleby in the Shakespeare-Jahrbuch, II, 220, whereas in his Shakespeare Hermeneutics, 61, he feels much less certain. *Glaiues* is not a Shakespearean word and *graves*, in my opinion, is the true reading.

armour, but, at the same time, are emblems of knighthood. Who does not recollect Homer's ἐὺκνήμιδες Ἀχαιοί and Chapman's *fair greaves* (Iliad XVIII, 415)? *Gyves*, in our passage, stands of course metonymically for those crimes and misdemeanours which ought to be punished by them, *graves* metonymically for those merits and signal deeds, which ought to be rewarded and distinguished by them, or, in a word, which ought to be knighted. The simile of the spring becomes most appropriate if we remember that gyves were originally made of wood. It is true, that in order to render it perfect, graves should have been made of stone instead of steel; but so far it may be conceded that *omne simile claudicat*. *Graves* is, to all appearance, a sophistication of the compositor who hesitated at the unusual word *graves*, provided it be not a simple mistake, which is still likelier. As to the orthography, *graves* instead of *greaves* is quite analogous to *thraves* (for *threaves*) and *stale* (for *steale* or *stete*); compare Mr Hooper's note on Chapman's Iliad XI, 477; Chapman's Iliad IV, 173 and Nares s. *Stete*. On the other hand, *hames* in South Warwickshire becomes *eames* according to Mr Halliwell-Phillips, Dict. Arch. and Prov. Words, and Mrs Francis, South Warwickshire Provincialisms (in Original Glossaries &c. ed. by Walter W. Skeat for the English Dialect Society). (The Athenæum, Feb. 20, 1869, 284. — Shakespeare-Jahrbuch, XI, 295 seq.)

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 XCVIII.

Where be his quiddities now, his quillets, his cases, his tenures, and his tricks?

HAMLET, V, 1, 107 SEQQ.



*Tenures* undoubtedly stands in the wrong place; it is by no means synonymous with quiddities, cases and tricks, but belongs to the law-terms relative to the acquisition and transfer of property, and should accordingly be inserted four lines *infra*, between *recognisances* and *finés*. This suspicion is strongly confirmed by the Quarto of 1603, in however crude a state the passage may be given there. That this edition reads *tenements* instead of *tenures* is of no importance, inasmuch as our concern lies only with the position of the word, and in this respect it shows the right text. The passage there runs thus: 'Where is your quirks and quilletts now, your vouchers and double vouchers, your leases and freehold, and tenements?' (The Athenæum, Feb. 20, 1869, 284.)

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 XCIX.

Woul't drink up esile? eat a crocodile?

HAMLET, V, I, 299.

It is a matter of surprise to me that after all that has been written on this line there should still be found so many defenders of the old reading (QB *Esill*, FA *Esile* — not to speak of *vessels* in QA). Several critics have justly observed that it would not only be 'tame and spiritless', but 'inconsistent and even ridiculous' (Nares s. v.) to make Hamlet dare Laertes to drink 'large draughts of vinegar' in a scene whose every line is teeming with emphasis and hyperbole — nay, even bombast; and it was reserved for Al. Schmidt (Shakespeare-Lexicon s. *Eysell*) to think such ludicrous rant was to the purpose. 'Hamlet's questions', says Al. Schmidt, 'are apparently ludicrous, and drinking vinegar, in order to exhibit deep grief by a wry face, seems much more to the

purpose than drinking up rivers.' This is even less acceptable than the explanation given by Theobald, that Hamlet means to say, 'Wilt thou resolve to do things the most shocking and distasteful? and behold, I am resolute.' The other passages in which 'eysell' is mentioned do not bear in the least on the line under discussion; 'eysell' being there only spoken of as a medicine (thus e. g. in Sonnet CXI) or as 'an ingredient of the bitter potion given to our Saviour on the Cross' (Hunter, Illustrations, II, 263); nowhere is drinking eysell mentioned as a feat of courage and strength — as it would seem to be in the present passage. Mr Moberly assures his readers that 'a large draught of vinegar would be very dangerous to life' — he might have added that roast crocodile would not be a very wholesome dish either. This is certainly so far-fetched and tame a thought, that Shakespeare cannot have been guilty of it; it reminds the reader involuntarily of Capell's humorous remark that 'if Eisel be the right reading, it must be because 't is wanted for sauce to the crocodile.'

There are critics who would willingly give up the vinegar and side with those who are convinced that 'esile' is meant for a river, if it were not that in their opinion a Danish river must be referred to, or at least one that is not too far removed from Denmark; in default of a Danish river they are ready to put up with the Polish Weisel\* or the Dutch Yssel, but they strongly object to the Nile as being at variance with the scenery of the play. This ill-founded objection has been refuted by Dr Furness who justly observes that Shakespeare 'who did not hesitate to make Hamlet swear by St. Patrick, would have been just as likely to mention a

\* Does this form of the name occur elsewhere or has it been coined for the nonce? I greatly suspect the latter.

river in farthest Ind as in Denmark, if the name flashed into his mind, and would have been intelligible to his audience.' It may be added that the Nile is (and was) no less known in Denmark than in any other European country; I cannot conceive why the mention of so world-renowned a river should be inappropriate in the mouth of a Danish prince; but if so, the dramatic unity is just as much violated by the crocodile; in order to be consistent these critics should substitute some Danish — or at least some Baltic — beast for the crocodile. It may be safely asserted that Shakespeare never cared for Danish, Polish, or Dutch rivers, and that the name of a Danish river in this passage would indeed be the last that could have come from his pen.

It was certainly not only allowable to Shakespeare to introduce the Nile without violating the locality of his play, but it can be easily shown that he had the strongest motives for so doing. The grief of Laertes at the untimely and tragical death of his sister is uttered with such an emphasis that Hamlet cannot refrain from objecting to such obstreperous woe and from overawing him who utters it; he entirely gives the rein to hyperbole and bombast; he challenges Laertes to do whatever feat he may to express his sorrow and to be assured that he, Hamlet, will do the same, nay, more. Nothing can be more intelligible, more explicit: —

And, if thou prate of mountains, let them throw  
Millions of acres on us; till our ground,  
Singeing his pate against the burning zone,  
Make Ossa like a wart! Nay, an thou'lt mouth,  
I'll rant as well as thou.

One of the feats thus enumerated is drinking up the Nile, a feat than which nothing can better befit the occasion, as the Nile was considered in the days of Elizabeth not only

as the home of wonders and monsters, but also as the mightiest, nay, even as a measureless stream; our poet himself in *Titus Andronicus*, III, 1, 71, says: —

And now, like Nilus, it disdaineth bounds.

Besides, drinking up a river, or even the ocean, is an hyperbole very familiar to Elizabethan poets. Various passages have been quoted in support of these facts, both by English editors, and myself in my edition of this play; and I am now able to increase their number. The vast extension of the Nile is extolled by Marlowe in the first Part of *Tamburlaine*, V, 2 (ed. Dyce, 36b): —

Which had ere this been bath'd in streams of blood,  
As vast and deep as Euphrates or Nile.

In the same play, Part 1, II, 3 (ed. Dyce, 15a) the poet makes *Tamburlaine* say: —

The host of Xerxes, which by fame is said  
T' have drunk the mighty Parthian Araris,  
Was but a handful to that we will have.

In the second part of *Tamburlaine*, III, 1 (ed. Dyce, 54a) *Orcanes* even mentions Nilus itself: —

I have a hundred thousand men in arms:  
Some, that in conquest of the perjurd Christian,  
Being a handful to a mighty host,  
Think them in number yet sufficient  
To drink the river Nile or Euphrates,  
And for their power enow to win the world.

Can it be doubted that Shakespeare was acquainted with these passages? He who is known to have inserted in the second part of his *K. Henry IV* (II, 4) the famous lines from the second part of *Tamburlaine* (IV, 3): —

Holla, you pampered jades of Asia,  
What, can you draw but twenty miles a-day?



In Dawbridgecourt Belchier's Invisible Comedy of Hans Beer Pot (London, 1618, E, 3c) we meet with these lines: —

Enough my ladde, wilt drink an Ocean?

Methinks a whirlpool cannot ore drinke me.

Edward III, III, 1 (ed. Delius, 39): —

By land, with Xerxes we compare of strength,

Whose soldiers drank up rivers in their thirst.

Lochrine, IV, 4 (Malone's Supplement, II, 246; Hazlitt, Supplementary Works, 93; Doubtful Plays, Tauchn. Ed., 179): —

O what Danubius now may quench my thirst?

What Euphrates, what light-foot Euripus

May now allay the fury of that heat,

Which raging in my entrails eats me up?

Chapman's Revenge for Honour, III, 2 (The Works of George Chapman: Plays, edited, with Notes, by Richard Herne Shepherd, London, 1874, 433b): —

*Sol.* Let go round:

I'd drink 't, were it an ocean of warm blood

Flowing from th' enemy.

Delius, ad loc., gives it as his opinion that all difficulties would be removed, if the reading of the old editions was: —

Woo't drink up Nilus? eat a crocodile?

but he finds it difficult to believe that so familiar a word as *Nilus* could have been sophisticated into *vessels*, *Esill*, and *Esile*. To me this seems to be a *cura posterior*; provided we have got the right word, the word which is imperatively required by the context, we need not trouble ourselves with the inquiry as to how the corruption may have crept into the text. It is certainly very gratifying and adds to the force of an emendation if we are able to show the origin of the corrupted reading, but there are many passages in Shakespeare and his contemporaries where such an endeavour is,

and ever will be, vain, whereas the emendation itself cannot be doubted. Let any one try to explain the printers' mistakes that are committed even at this day! Many of them may certainly be accounted for by a foul case and in other ways, but no less a number will still baffle all explanation. Or has a critic ever yet been able to explain how the famous *Vllorxa* found its way into the text? Yet who will defend it?

There remain two points still to be mentioned. First the words *drink up*. Notwithstanding what has been said to the contrary by Dr Furness and others, I still believe that this phrase means something more than simply 'to drink'; the preposition *up*, in my opinion, 'conveys the sense of totality or completeness' to use Mr Grant White's words; *up*, says Al. Schmidt, s. v., 'imparts to verbs the sense of completion, by indicating that the action expressed by them is fully accomplished.' I feel convinced that 'to drink up', to say the least of it, is applied much more fitly to a river than to vinegar. The parallel passages cited above are eloquent on this head too; I only refer to the lines in Edward III: —

Whose soldiers drank up rivers in their thirst;  
and in *The Jew of Malta*, V, 4 (ed. Dyce, 178b): —

As sooner shall they drink the ocean dry.  
'To drink up Nilus' is, in my opinion, equivalent to 'to drink Nilus dry.'

My second, — and last, — remark is on the crocodile. If drinking up Nilus (that 'disdaineth bounds') be conceded to be an hyperbole of the first water as it expresses a pure impossibility, it may be objected, that eating a crocodile would be a rather weak anticlimax and could not be placed on a level with the first-named feat of strength. I cannot admit such an objection to be just. Eating a crocodile is no less an impossibility on account of its impenetrable scales

which our poet's contemporaries imagined to be not only spear-proof, but even cannon-proof.\* In *Lochrine*, A. III, init. Ate says: —

High on a bank, by Nilus' boisterous streams,  
 Fearfully sat the Egyptian crocodile,  
 Dreadfully grinding in her sharp long teeth  
 The broken bowels of a silly fish:  
 His back was arm'd against the dint of spear,  
 With shields of brass that shone like burnish'd gold.

Another passage brings us still nearer to Shakespeare, viz.

1 *Tamburlaine*, IV, 1 (ed. Dyce, 25a): —

While you, faint-hearted, base Egyptians,  
 Lie slumb'ring on the flow'ry banks of Nile,  
 As crocodiles that unaffrighted rest,  
 While thund'ring cannons rattle on their skins.

Now let Laertes try his teeth on such a skin!

In short, my conviction, that Shakespeare wrote: —

Woul't drink up *Nilus*? eat a crocodile?

is more confirmed than ever it was before.

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C.

That handkerchief  
 Did an Egyptian to my mother give;

\* The source of these hyperbolic descriptions may be found in the forty first chapter of *Job*, where we read: 'The sword of him that layeth at him [viz. leviathan] cannot hold: the spear, the dart, nor the habergeon. He esteemeth iron as straw, and brass as rotten wood. The arrow cannot make him flee: slingstones are turned with him into stubble. Darts are counted as stubble: he laugheth at the shaking of a spear.' — Compare also *Job* XL, 23: 'Behold, he [viz. behemoth] drinketh up a river, and hasteth not: he trusteth that he can draw up Jordan into his mouth.'

She was a charmer, and could almost read  
 The thoughts of people: — —  
 'T is true: there's magic in the web of it:  
 A sibyl, that had number'd in the world  
 The sun to course two hundred compasses,  
 In her prophetic fury sew'd the work;  
 The worms were hallow'd that did breed the silk;  
 And it was dyed in mummy which the skilful  
 Conserved of maidens' hearts.

OTHELLO, III, 4, 55 SEQQ.

A parallel passage which as far as I know has never been referred to occurs in Ben Jonson's *Sad Shepherd*, II, 1: —

But, hear ye, Douce, because ye may meet me  
 In mony shapes to-day, where'er you spy  
 This browder'd belt with characters, 't is I.  
 A Gypsan lady, and a right beldame,  
 Wrought it by moonshine for me, and star-light,  
 Upon your grannam's grave, that very night  
 We earth'd her in the shades; when our dame Hécate  
 Made it her gaing night over the kirk-yard,  
 With all the barkand parish-tikes set at her,  
 While I sat whyrland of my brazen spindle:  
 At every twisted thrid my rock let fly  
 Unto the sewster, who did sit me nigh,  
 Under the town turnpike; which ran each spell  
 She stitched in the work, and knit it well.  
 See ye take tent to this, and ken your mother.

Can it be doubted that this is an imitation, by which Jonson intended, more or less, to ridicule Shakespeare? Gifford, of course, would never have acknowledged it. (*Shakespeare-Jahrbuch*, XI, 299 seq.)

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## ADDENDA.

### XX.

There is, perhaps, a third way of scanning the line: —

Mountney and Valingford, as I heard them named,  
namely, by contracting 'Mountney and' and beginning the  
verse with two trochees: —

Moúntn' and | Váling | ford, ás | I héárd them nám'd.

Lines beginning with two trochees are by no means unusual;  
compare, e. g., Marlowe, 1 Tamburlaine, I, 2 (Works, ed.  
Dyce, 9a): —

Duke of Africa and Albania.

Marlowe, The Massacre at Paris (Works, ed. Dyce, 245 b): —

Tell me, surgeon, and flatter not — may I live?

Arden of Feversham, III, 5 (ed. Delius, 45): —

How now, Alice? What, sad and passionate?

Ibid. III, 5 (ed. Delius, 49): —

Go in, Bradshaw, call for a cup of beer.

Milton, Samson Agonistes, 443: —

By th' idolatrous rout amidst their wine.

As to the contraction 'Mountney and' it is much more  
allowable than some readers would readily believe. Such  
'swallowing or eating vp one letter by another when two  
vowels meete, whereof th' ones sound goeth into other' is  
reckoned among the 'auricular figures' by Puttenham, The  
Arte of English Poesie, ed. Arber, 174. He gives two in-  
stances, viz. *t' attaine* for *to attaine*, and *sor' and smart* for

*sorrow and smart.* Puttenham closely connects this figure with what he calls the 'figures of rabbate' (p. 173), of which he discerns three different kinds, viz. 'from the beginning, as to say *twixt* for *betwixt*, *gainsay* for *againesay*, *ill* for *euill*; from the middle, as to say *paraunter* for *paraenture*, *poorety* for *pouertie*, *souraigne* for *soueraigne*, *tane* for *taken*; from the end, as to say *morne* for *morning*, *bet* for *better*, and such like.' All this 'swallowing' and 'rabbating', however harsh it may sound in modern ears, is authorised as customary and legitimate by Puttenham; in fact, similar contractions most frequently occur in the works of Elizabethan dramatists and even in Milton; thus, e. g., *Fair Em*, ed. Delius, 8 (Simpson, II, 416): —

Mariá | na, I háve | this day | receív | ed lét | ters.

Ibid. Delius, 35 (Simpson, II, 447): —

Yea and Wil | liam's toó, | if hé | dený | her mé,  
and: —

My sór | rows afflict | my soúl | with é | qual pás | sion.  
Milton, *Samson Agonistes*, 362: —

Ordain'd | thy núr | ture hó | ly, as óf | a plánt.

Ibid. 378: —

The mýs | tery | of Gód | given me ún | der plédge,  
although a different scansion of this last line may be admissible, viz.: —

The mýs | t'ry óf | God gív'n | me ún | der plédge.

With respect to the line: —

But, Valingford, search the depth of this device,  
we may, perhaps, remove the difficulty by expunging *But*, so that there would be no occasion for supposing 'Valingford' to have been sometimes pronounced as a dissyllable.

It is, of course, no very difficult task to find in 'Fair Em' many other passages which have been corrupted from

metre to prose. Let me notice only a few. First, the following lines in A. III, Sc. 1 (Delius, 26; Simpson, II, 436 seq.): —

*Marq.* Hard hap, to break us off our talk, so soon!  
Sweet Mariana, do remember me! [Exit.

*Mar.* Mariana\* cannot choose but remember thee.

*Enter* BLANCH.

*Blanch.* Mariana,  
Well met. You 're very forward in your love.

*Mar.* Madam,

Be it in secret spoken to yourself:

If you'll but follow th' complot I 've invented, &c.

The lines that follow I do not know how to set right and therefore resume, some eight or nine lines lower down: —

The next time that Sir Robert shall come here\*\*

In's wonted sort to solicit me with love

I'll seem t' agree and like of anything

That th' knight shall demand, so far forth as it be

No impeachment to my chastity; t' conclude,

I will appoint\*\*\* some place for t' meet the man,

For my conveyance from the Denmark court.

Another passage of the same kind occurs soon after (Delius, 27; Simpson, II, 437), viz. the speech of William the Conqueror beginning: 'Lady, this is well and happily met.' Simpson most felicitously adds *for* before *Fortune* and justly remarks that *sinister* is to be pronounced as a dissyllable (*sin'ster*). Thus metre is restored throughout, except in the first line, and even here it may be easily recovered by the addition of *sweet* before *lady*. Compare Fair Em, ed. Delius, 19

\* Both Delius and Simpson read 'Thy Mariana', in accordance, I have no doubt, with the old editions. \*\* For the word *here* I am answerable. \*\*\* Delius reads: 'and to conclude, appoint some place,' &c.; Simpson: 'And, to conclude, point some place,' &c.

(Simpson, II, 428): Sweet lady, for thy sake. Ibid., ed. Delius, 25 (Simpson, II, 435): Sweet lady, cease, &c. The passage, therefore, should be printed: —

Sweet lady, this is well and happily met;  
 For Fortune hitherto hath been my foe,  
 And though I 've often sought to speak with you,  
 Yet still I have been cross'd with sinister haps.  
 I cannot, madam, &c.

The most conspicuous instance, however, of verse turned to prose, is A. II, Sc. 2 (according to Delius, 19 seqq., or A. II, Sc. 6 according to Simpson, II, 428 seqq.). I transcribe the whole scene in metre, in which shape, in my conviction, it came from the author's pen: —

*Mar.* Trust me, my Lord, I 'm sorry for your hurt.

*Lub.* Gramercy, madam; but it is not great,  
 Only a thrust, prick'd with a rapier's point.

*Mar.* How grew the quarrel, my Lord?

*Lub.* Sweet,\* for thy sake.

There was last night\*\* two maskers\*\*\* in our com-  
 pany,\*\*\*\*

Myself the foremost; the others strangers were  
 'Mongst which,† when th' music 'gan †† to sound the  
 measures,

Each masker made choice of his lady; and one,  
 More forward than the rest, stept ††† towards thee;

\* Both Delius and Simpson: 'Sweet lady'; according to the latter, Chetwood proposed the omission of 'lady'. \*\* Simpson: 'this last night'. \*\*\* Delius: 'masques'; Simpson: 'masks'. According to Delius, XI, the correction 'maskers' is due to Chetwood. \*\*\*\* Delius and Simpson: 'in one company'; the correction was made by Simpson in a note. 'Company' is, of course, to be pronounced as a dissyllable. † Delius and Simpson: 'amongst the which'. †† Delius and Simpson: 'began'. ††† Delius: 'steps'.



Which I perceiving  
 Thrust him aside and took thee out\* myself.  
 But this was taken in so ill a\*\* part  
 That at my coming out of\*\*\* the court-gate,  
 With justling together, it was my chance to be  
 Thrust into th' arm. The doer thereof, because  
 He was th' original cause of the disorder,  
 At th'\*\*\*\* inconvenient time, was presently  
 Committ'd, and is this morning sent for hither†  
 To answer th' matter; and here, I think, †† he comes.

*Enter WILLIAM THE CONQUEROR with a JAILOR.*

What, Sir Robert of Windsor? How now!

*Wm Cong.* I' faith, ††† a prisoner; but what ails your

*Lub.* Hurt by mischance last night. †††† [arm?

*Wm Cong.* What? Not in the mask at the court-gate?

*Lub.* Yes, trust me, there.

*Wm Cong.* Why then, my Lord, I thank you for my

*Lub.* And I you for my hurt, if it were so. [lodging.<sup>0</sup>

Keeper, away!

I here<sup>00</sup> discharge you of your prisoner. [*Exit Keeper.*

*Wm Cong.* Lord Marquess!

You offer'd me disgrace to shoulder me.

*Lub.* Sir!

I knew you not, and therefore pardon me,<sup>000</sup>

\* For 'out' I am responsible. \*\* 'A' was first added by Chetwood. \*\*\* Delius: 'out at'. \*\*\*\* Delius and Simpson: 'At that inconvenient.' † For 'hither' I am responsible. †† Delius and Simpson: 'I think here'. ††† Delius and Simpson: 'I' faith, my Lord'; the latter, however, remarks in a foot-note: 'Dele my Lord'. †††† Delius: 'Hurt last night, by mischance'; Simpson: 'Hurt the last night, by mischance.' <sup>0</sup> Delius and Simpson: 'my night's lodging.'  
<sup>00</sup> 'Here' added by the present writer. <sup>000</sup> Delius and Simpson: 'you must pardon me.'

And th' rather\* as\*\* it might be alleged to me  
 Of mere simplicity, to see another  
 Dance with my mistress, disguis'd, myself\*\*\* in presence.  
 But seeing it was our haps\*\*\*\* to damnify  
 Each other unwillingly, let's be content  
 With both † our harms and lay the fault where 't was,  
 And so be †† friends.

*Wm Conq.* I' faith, I am content with my night's lodging,  
 If you be ††† with your hurt.

*Lub.* Not †††† that I have 't,  
 But I 'm<sup>o</sup> content to forget how I came by 't.

*Wm Conq.* My Lord,  
 Here comes the<sup>oo</sup> lady Blanch, let us away.

*Enter BLANCH.*

*Lub.* With right good will.<sup>ooo</sup> [*To Mariana*] Lady,  
 [will you stay?

*Mar.* Madam — [*Exeunt William the Conqueror and  
 Lubeck.*

*Blanch.* Mariana, as I'm grievèd with thy presence,  
 So am I not offended for thy absence,  
 And, were it not a breach to modesty,  
 Thou shouldest know before I left thee. [madness!

*Mar.* [*Aside*] How near this humour is akin<sup>oooo</sup> to

\* Perhaps it may be thought preferable to expunge 'And' and to write: 'The rather'. \*\* 'As', inserted by the present writer. \*\*\* Delius and Simpson: 'and I myself.' — \*\*\*\* Qy. read, 'hap'? † 'Both' added by the present writer. †† Delius and Simpson: 'become'. ††† Delius and Simpson: 'if you be content.' †††† Delius and Simpson, 'Not content.' <sup>o</sup> 'I'm' added by the present writer. <sup>oo</sup> 'The' added by the present writer. <sup>ooo</sup> Delius and Simpson: 'With good will.' Compare, *Fair Em*, ed. Delius, 30, l. 9; Simpson, II, 441, l. 7. <sup>oooo</sup> Delius and Simpson: 'Is this humour to madness.' 'Akin' has been added by the present writer.

If you hold on to talk\* as you begin,  
You're in a pretty way to scolding.

*Blanch.* To scolding, huswife?

*Mar.* Madam, here comes one.

*Enter a MESSENGER with a Letter.*

*Blanch.* There does indeed. Fellow, wouldst thou  
Have anything with anybody here?

*Mess.* I have a letter to deliver to the Lady Mariana.\*\*

*Blanch.* Give it me.

*Mess.* There must none but she have it.

*[Blanch snatcheth the Letter from him.]*

*Blanch.* Go to, foolish fellow. *[Exit Messenger.]*

And, therefore, to ease the anger I sustain,  
I'll be so bold to open it. What's here?

'Sir Robert greets you well!'

You, mistress, his love, his life? Oh, amorous\*\*\* man,

How\*\*\*\* he his new mistress entertains,

And on his old friend Lubeck doth bestow†

A horned‡ nightcap to keep in his wit.

*Mar.* Madam,

Though you discourteously have‡‡‡ read my letter,

Yet, pray you,‡‡‡ give it me.

*Blanch.* Then thake it, there, and there, and there.

*[She tears it. Exit Blanch.]*

\* For 'to talk' I am responsible. \*\* The Messenger speaks in prose. \*\*\* 'Amorous' to be pronounced as a dissyllable. \*\*\*\* 'How' is to be considered a monosyllabic foot. Or are we to read: 'How his new mist(e)ress he entertains'? Or: 'How he his *newest* mistress entertains'? Delius and Simpson: 'entertains his new mistress.' † Delius and Simpson: 'and bestows on Lubeck, his old friend.' ‡‡ Delius and Simpson: 'A horn nightcap.' ‡‡‡ Delius and Simpson: 'have discourteously.' ‡‡‡‡ Delius and Simpson: 'I pray you'.

*Mar.* How far doth this differ from modesty!  
 Yet I will gather up the pieces, which,  
 Haply, may show to me th' intent thereof,  
 Though not the meaning.

[*She gathers up the pieces and joins them.*

[*Reads.*] 'Your servant and love, Sir Robert of Windsor, alias William the Conqueror, wisheth long health and happiness.'

Is this then\* William the Conqueror  
 Shrouded\*\* under th' name of Sir Robert of Windsor?  
 Were he the monarch of the world, he should  
 Not dispossess my\*\*\* Lubeck of his love.  
 Therefore I'll to the court, there,\*\*\*\* if I can,  
 Close to be friends with Lady Blanch, thereby†  
 To keep my love, my Lubeck,†† for myself,  
 And further the Lady Blanch in her own††† suit,  
 As much as e'er†††† I may.

---

XXIV.

After the third line of the passage beginning: —

Infortunate Valingford, &c.

there is no doubt a gap which should be stopped by some such line as the following: —

yet ne'ertheless

*I fairly hope, all will be well again;*

I am acquainted &c.

\* 'Then' added by the present writer. \*\* 'Shrouded' is to be pronounced as a monosyllable; compare Abbott, *Shakespearean Grammar*, 472. \*\*\* For 'my' the present writer is responsible. \*\*\*\* *Delius and Simpson*: 'and there.' † *Delius and Simpson*: 'and thereby.' †† *Delius and Simpson*: 'keep Lubeck, my love.' ††† 'Own' added by the present writer. †††† For 'e'er' I am responsible.



In the next passage the words *prosperity*, *expectation*, and *Sweet Em*, may be retained by the aid of contractions, and by the introduction of a short line: —

Sweet Em, I hither came to parle of love,  
 Hoping t' have found thee in thy wont'd prosper'ty;  
 And have the Gods  
 Thwart'd so unmerc'fully my expectation,  
 By dealing so sinisterly with thee,  
 Sweet Em?

*Em.* Good sir, no more; &c.

These are certainly harsh verses and 'vile' contractions (to borrow this epithet from Polonius), but we must take them as we find them. Perhaps, however, these and all similar lines should not be scanned in the ordinary way; and it may be doubted whether they are not rather constructed after the model of Early English verse, where only the accented syllables are counted, whereas the number of the unaccented ones is more or less indefinite.

---

 XXVI.

There is another, and perhaps preferable, way of arranging the lines in question, viz. thus: —

*Wm Cong.* Hence, villains, hence!  
 How dare you lay your hands upon your sovereign!\*

*Sol.* Well, sir, we'll deal for that!  
 But here comes one will remedy all this.

---

\* Or, according to Simpson: —

Dare you to lay your hands upon your sovereign!

## XXX.

I cannot dismiss the Comedy of 'Fair Em' without adding a few more corrections. In the third scene (Delius, 8; Simpson, II, 416) we read as follows: —

*King Den.* Mariana, I have this day receivèd letters  
From Swethia, that lets me understand  
Your ransom is collecting there with speed,  
And shortly hither shall be sent to us.

*Mar.* Not that I find occasion to mislike  
My entertainment in your Grace's court,  
But that I long to see my native home.

Evidently there is something wanting here; Mariana's speech should begin with a line somewhat to the following effect: —

*It glads my heart to hear these joyful tidings;*  
Not that I find occasion to mislike, &c.

Instead of 'to mislike', which is an emendation by Simpson, the quarto of 1631 reads 'of mislike'; Delius, 'to misliking'.

Farther on, (Delius, 36; Simpson, II, 448) we meet with this passage: —

*Dem.* Pardon, my dread lord, the error of my sense,  
And misdemeanour to your princely excellency.

*Wm Conq.* Why, Demarch, what is the cause my subjects are in arms?

*Dem.* Free are my thoughts, my dread and gracious lord,

From treason to your state and common weal.

There are no differences in the readings, except that Delius puts a semicolon after 'Demarch' and a comma after 'cause'. The substitution of 'excellence' (pronounced as a dissyllable) for 'excellency' in the second line seems to be indispensable

to the restoration of the metre. The words 'Why, Demarch' form an interjectional line; and in the last line we should insert the definite article before 'common weal.' The whole passage, therefore, ought to be printed: —

*Dem.* Pardon, my dread lord, th' error of my sense,  
And misdemeanour to your princely excellence.

*Wm Cong.* Why, Demarch,  
What is the cause my subjects are in arms?

*Dem.* Free are my thoughts, my dread and gra-  
cious lord,  
From treason to your state and th' common weal.

Another difficulty is raised by the line in A. V, Sc. 2 (Delius, 45; or A. III, Sc. 17 according to Simpson, II, 457): —

And think you I convey'd away your daughter Blanch?  
which may be reduced to a blankverse in three different ways. The first expedient is to omit *And* and to contract *you I*: —

Think you I | convey'd | away | your daugh | ter Blánch?  
Compare Addenda No. XX and No. XXIV. Secondly, *away* might be expunged: —

And think you I convey'd your daughter Blanch?

In support of this alteration the following line from Fair Em (ed. Delius, 39; Simpson, II, 451) may be quoted: —

Saying, I conveyed her from the Danish court,  
whilst, at the same time, it would correspond to the expression 'to steal' or 'to steal away' which is used repeatedly in this scene in respect to the elopement of Lady Blanch. The third way is the omission of *Blanch*: —

And think you I conveyed away your daughter?

*Your daughter Blanch* occurs five lines lower down, and also at the end of a verse; it seems, therefore, not unlikely that

these words have been inserted in the line under discussion through faulty anticipation.

The last passage on which I wish to make a remark occurs on page 46 of Delius's edition (Simpson, II, 459):—

*Dem.* May it please your highness:

Here is the lady you sent me for.

The metre evidently requires the addition of *whom*:—

Here is the lady *whom* you sent me for.

THE END.



**NOTES ON ELIZABETHAN DRAMATISTS**

WITH

**CONJECTURAL EMENDATIONS OF THE TEXT.**

BY

**KARL ELZE,**  
PH. D., LL. D., HON. M.R.S.L.

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NOTES ON ELIZABETHAN DRAMATISTS

CONJECTURAL EMENDATIONS OF THE TEXT

KARL RENE

PH.D. IN LITERATURE

UNIVERSITY OF CHICAGO

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IV

PREFACE.

IN this Second Series of Notes I have included those remarks and conjectural emendations on 'Mucedorus' which were withheld from the First Series. My reasons for doing so were twofold. First a great number of these notes have not only been altered, but almost entirely remodelled, and, I hope, improved; scarcely one of them has been left untouched, not only of those that refer to 'Mucedorus', but also of those that treat of Shakespeare and other dramatists, so far as these latter were previously published. Secondly the notes both on 'Mucedorus' and 'Fair Em' may be considered as specimens of that critical process to which, in my opinion, those Elizabethan plays that were not published by their own authors, should be subjected, before we can hope to arrive at anything like truly revised or correct texts. The time of reprints, in either old or modern spelling, such as Mr Halliwell's edition of Marston or Mr Hazlitt's Dodsley, has gone by. Apart from drawing-room editions or railway reading, which lie out of the pale of philology, we want photolithographic facsimiles on the one hand and revised texts according to the established rules of classical philology on the other. These revised editions are of course to be based on a thorough collation of the old copies which did not enter into the plan of the present book. It is true that by some over-cautious, not to say servile critics, almost all Elizabethan plays are considered as having come from their author's pen in the very same state in which they have been handed down to us. If this were the true state of things, the labour of the critic would be thrown away on them, as every attempt at revising such texts would be tantamount to improving, or rather deteriorating, the poet himself, in-

stead of emending the corrupted text of his works. In my opinion, however, the case is different. I am persuaded that, if the authors of such plays as 'Mucedorus', 'Fair Em', &c. were men in their senses, however subordinate as poets, they could not possibly have been guilty of such diction and such metre, especially when correctness in both respects lay so near at hand; the text of their works as transmitted to us must necessarily be considered as the produce of a gradual process of deterioration. The comedies of 'Fair Em' and 'Mucedorus' were highly popular in their day and in consequence were frequently performed, frequently transcribed, and scarcely less frequently printed. These performances certainly never took place without some deviations (generally *in pejus*) from the author's manuscript, whilst the transcripts and the printing were rarely, not to say never, undertaken or superintended by competent persons. We must not, therefore, be surprised that the texts, in their transit through the different stages of performing, copying, and printing, contracted numbers of blemishes and departed more and more from their original shape. There occur passages that allow us a most striking insight into the nature of this progressive corruption; compare, for instance, note CCLI. In this respect the so-called Pseudo-Shakespearian plays some of which have, in the eyes of all competent critics, reached a most offensive height of degeneracy, reflect on Shakespeare himself, whose dramatic works labour under a far greater corruption than a few prejudiced editors and annotators are willing to allow.

Thus, then, the critic's activity is sanctioned and, at the same time, defined. With even the most conservative critic I agree in the rule that 'it is not the province of either editor or critic to improve an author's lines, but merely



to restore them; (see note CLXVII); but there is no inappellable authority, no absolute standard by which to measure the critical process, no fixed barrier between the indispensable emendation of a text, and its wilful and gratuitous alteration. What one critic takes to be emending the text, another will decry as rank and unwarrantable re-writing. On this head, as on so many others, there will be discussion to the end of time, and the following Notes will yield ample material for difference of opinion and will no doubt be objected to in not a few cases by more timid critics than myself.

Another objection which, no doubt, will be raised against my book is, that in the eyes of some critics several of my Notes may seem trifling, especially such as treat of scansion. Nothing, however, that pertains to the elucidation of old authors is slight or unimportant; there is no great and no little in the objects of scholarship, or if such a distinction should nevertheless be insisted on, it may justly be asserted, in contradistinction to the saying, *Minima non curat prætor*, that *Minima curat philologus*. Can any reasonable doubt be entertained that an editor or critic of Chaucer, Shakespeare, or Milton must be able to account for the scansion of every line just as well as an editor of Æschylus, Pindar, or Plautus is held in duty bound to explain the metres of these poets? So far as these prosodical enquiries deal with the Elizabethan Dramatists they are so much the more attractive and significant as they bear ample witness to the truth of a remark made by Dr Abbott in the Introduction to his *Shakespearian Grammar* (p. 11). 'The character of Elizabethan English, he says, is impressed upon its pronunciation, as well as upon its idioms and words. As a rule their pronunciation seems to have been more rapid than ours. Probably the

greater influence of spoken as compared with written English, sanctioned many contractions which would now be judged intolerable if for the first time introduced.

It is true that in some quarters, both German and English, such thorough-going disquisitions on topics of textual criticism are held in disregard. The sciolists that intrude in all branches of modern learning have also set their foot on the field of verbal criticism so much the rather as verbal criticism would seem at first sight to be an easy and brilliant display of the mental faculty that does noways stand in need of intent and methodical study. There cannot, however, be a greater fallacy, and nothing is more detrimental to true scholarship and learning than these inroads of amateurship. Verbal criticism ought to be not a whit less professional than grammar or the doctrine of versification, and the verbal critic should be trained no less regularly than the grammarian, as in verbal criticism no less than in every other branch of erudition,

A little learning is a dangerous thing.  
My book is accordingly addressed to professional critics and philologists in particular and I dismiss these Notes with the well-known words of Pindar: *φρονῆματα συνετοῖσιν*. But, of course, even the most earnest and methodical study does not preclude error and I have no doubt fallen into error more than once in the present book as well as in my former publications. I shall be content, if I shall be allowed to claim for my books and myself that unwearied and unbiassed seeking after truth which Lessing prized as the greatest blessing that could fall to the share of man, greater than Truth itself; it has certainly proved a blessing to me no less than to him.

Halle, July 1884. K. E.

*Marston.*

The Irradiate Countess, CCLXXIII

*John Rostock.*

When you see me, &c., CCLXXV—CCLXXVI

*Spenser.*

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## ANONYMOUS PLAYS.

### CI.

Dispatch it quickly, there's not a minute's time  
'Twixt thee and thy death.

*Prox[imus]*. Ha, ha, ha! [*A stone falls and kills  
Proximus.*]

*Merl[in]*. Ay, so thou may'st die laughing.

THE BIRTH OF MERLIN, IV, I (ED. DEL. 68).

The second line is evidently to be joined with Merlin's speech, the verse being continued spite of the interruption caused by the laughter of Proximus; see Abbott, Shakespearian Grammar, s. 514. We must either run the two words *thee and* into one another and scan:—

'Twixt thee and | thy death. | Ay, so | thou may'st |  
die laugh|ing,

or *thy* must be expunged.

At the next page (p. 69) the following passage 'gives us pause':—

'MERLIN *strikes his wand. Thunder and lightning. Two dragons appear, a white and a red; they fight awhile and pause.*

*Vort.* What means this stay?

*Merl.* Be not amaz'd, my lord, for on the victory  
Of loss or gain, as these two champions' ends,  
Your fate, your life, and kingdom all depends;  
Therefore observe it well.

*Vort.* I shall; heaven be auspicious to us.'

Instead of *stay* qy. read *play*? Apart from the fact that the Ed. pr. (1662) reads *Champions*, not *champions*', there is no doubt some corruption also in the third line, but it baffles my endeavours to detect and amend it. In the last line we must, of course, pronounce *au-spi-ci-ous*, if we do not prefer to make the line one of four feet only:—

I shall; | heaven be | auspi|cious to | us.

Some pages further on (p. 76) we read:—

This brought the fiery fall of Vortiger,

And yet not him alone: &c.

Qy. read: *his alone*? By the way it may be remarked that in the old edition (1662) this speech of Merlin, like numerous others that are evidently meant to be metrical, is printed as prose.

---

## CII.

Unnatural besiege! — Woe me unhappy

To have escaped the danger of my foes,

And to be ten times worse invired by friends!

EDWARD III, II, I (ED. DEL., 28).

*Invired* (Qq 1596 and 1599: *inuierd*), not *invir'd*, as printed by Delius, seems to be a ἀπαξ λεγόμενον, at least I have not been able to find out another instance. Could it be taken for a shortened form of *environed*, a possibility at which I cannot hint without diffidence, it might throw an unexpected light on a line in K. Richard III (I, 4, 59):—

Environ'd me about and howlèd in mine ears,

in so far as it would serve to reduce this Alexandrine to a regular blankverse:—

Envir'd | me 'bout | and how|lèd in | mine ears.

Compare Dr Abbott, Shakespearian Grammar, s. 460, p. 339 and p. 342. In the Ff the line has been corrected by the omission of *about*.

At p. 33 seq. I must revert once more to the perplexing passage:—

The sin is more, to hack and hew poor men,

Than to embrace, in an unlawful bed,

The register of all rarieties

Since leathern Adam 'till this youngest hour.

Instead of *rarieties* Delius reads *varieties*, Moltke *fair rarities*.

— Ever since I proposed, in the Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 78, to read *heathen Adam*, Mr F. J. Furnivall has lost no opportunity of falling foul of this conjecture and holding it up, with manifest zest, to ridicule and contempt, although he might have known that it had been withdrawn at p. 327 of the very same volume in which it was published. He not only upholds the original text, but in the Transactions of the New Shakspeare Society, Dec. 9, 1881, p. 10\*, even praises as 'admirable' the expression *leathern Adam*, which he takes to mean 'Adam clad in skins, or his own skin, or leather'. This interpretation has partly been repeated in The Academy for July 22, 1882, p. 60, where Mr Furnivall maintains the expression to be equivalent to 'Adam clad in skins'. He seems to have given up the grotesque notion that the adjective *leathern* might refer to Adam's own skin and might mean 'Adam clad in his own skin or leather!' The skin of a man may certainly be designated as leather, either by way of joke, or in good earnest; see Halliwell, Dictionary, s. *Lether* (3). But this is vastly different from calling a naked man a leathern man. The explanation 'clad in skins' might indeed be supported by a reference to Genesis, III, 21: 'Unto Adam also and

to his wife did the Lord God make coats of skins and clothed them.' But who ever heard of people clad in skins, such as the ancient Britons or Germans, being called leathern? The true meaning of the word lies in a very different direction and has been pointed out to me by my late lamented friend Ed. Müller, the learned author of the 'Etymologisches Wörterbuch der englischen Sprache'. To all appearance *leathern*, in the passage under discussion, is a corrupted form of O. E. *leþer*, *liþer*, *leþerand* = '*nequam, malus*', 'vile, hateful'. See Strätmann, Dictionary, s. *Luder*, and Halliwell, Dictionary, s. *Lether* (2). Adam is called *leathern*, i. e. *leþer*, *nequam* or hateful, because through his fall paradise was lost to mankind. If this be the correct explanation, as I have little doubt it is, it would seem preferable to deviate as little as possible from the spelling of the old editions (1596 and 1599), both of which read *Letherne Adam*, and to print *lethern*. I am indeed ignorant by whom the misleading spelling *leathern* was introduced into the text.

There is still another passage (p. 75) calling for emendation, viz.:—

Upon my soul, had Edward prince of Wales  
Engag'd his word, writ down his noble hand,  
For all your knights to pass his father's land,  
The royal king, to grace his warlike son,  
Would not alone safe-conduct give to them,  
But with all bounty feasted them and theirs.

The last two lines are no doubt contrary to the rules of grammar. It would, however, justly be thought an over-bold alteration to write:—

*Had* not alone safe-conduct *given* to them,



especially as a far easier, nay almost imperceptible emendation seems to lie at hand, viz.:—

But with all *bounty* 'd feasted them and theirs,  
i. e., of course, *bounty had*. (See Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 82).

---

CIII.

Come, with your razors rip my bowels up,  
With your sharp fire-forks crack my starvèd bones:  
Use me as you will, so Humber may not live.

LOCRINE IN MALONE'S SUPPL. II, 246. — HAZLITT, SUPPL. WORKS, 93. — DOUBTFUL PLAYS (TAUCHNITZ), 179.

In order to regulate the metre I formerly proposed to read *Use me at will*, &c., but must now withdraw this suggestion as needless. Scan:—

Use me ás | you will, | so Hum|ber may | not live.

*Me* and *as* are to be run into one another. (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 76).

---

CIV.

*Ray[mond]*. O, thou base world! how leprous is  
that soul,

That is once lim'd in that polluted mud!  
O Sir Arthur! you have startled his free active spirit  
With a too sharp spur for his mind to bear.

THE MERRY DEVIL OF EDMONTON (DODSLEY, ED. HAZLITT, X, 230).

The old copies (1617, 1626, 1631, and 1655) *that polluted mud*; Dodsley (1744) *thy polluted mud*. — The second *O* spoils the metre and is plainly owing to a dittography; read:—

Sir Arthur! you've startled his free active spirit.

Several passages in this play are either wrongly printed as prose or wrongly arranged. Such, e. g., is the following speech by Jerningham at p. 244: 'Blood! if all Hertfordshire were at our heels, we'll carry her away in spite of them', which clearly consists of two regular blankverses, divided after *heels*. By the way it may be remarked that *Blood* is the reading of the later Qq, whereas the copy of 1617 correctly reads '*S blood (Z'blood)*'. A wrongly arranged passage occurs at p. 246:—

*Y. Clare.* We shall anon; nouns! hark!

What means this noise?

*Jer.* Stay, I hear horsemen.

*Y. Clare.* I hear footmen too.

Arrange, of course:—

*Y. Clare.* We shall anon; nouns! hark! What means  
this noise?

*Jer.* Stay, I hear horsemen.

*Y. Clare.* I hear footmen too.

*Nouns*, by the way, is the reading of the later Qq; Qu. 1617, *zounds*. Another speech, wrongly printed as prose, is met with at p. 256. Here Mr Hazlitt's text is so much the more provoking as in all the four Qq which I have been able to collate, the passage is divided quite correctly into two lines:—

*Hil[dersham].* Sir Arthur, by my order and my faith,  
I know not what you mean.

This is marring the text wantonly.

---

## CV.

The desert plains of Afric have I stain'd  
 With blood of Moors, and there in three set battles fought,  
 March'd conqueror through Asia,  
 Along the coasts held by the Portuguese;  
 Ev'n to the verge of gold, aboarding Spain,  
 Hath Brusor led a valiant troop of Turks,  
 And made some Christians kneel to Mahomet.

SOLIMAN AND PERSEDA (DODSLEY, ED. HAZLITT, V, 265).

*And there*, in the second line, seems to have slipped out of its place and to have contracted a slight corruption during this transposition. Qy. read:—

With blood of Moors, in three set battles fought,

*And then* march'd conqueror through Asia, &c.?

Or would it be thought preferable to write:—

With blood of Moors, and there in three set battles

Fought and march'd conqueror through Asia?

But even this alteration, though nearer to the old text, would I think, hardly be acceptable without the change of *there* to *then*.

At p. 280 we read:—

O, touch not the cheek of my palfrey,

Lest he dismount me while my wounds are green:

Page, run, bid the surgeon bring his incision:

Yet, stay, I'll ride along with thee myself.

The first and third lines are thus to be scanned:—

O, | touch not | the che-|ek of | my pal|frey,

Page, | run, bid | the sur|geon bring's | inci|sion.

Qy. *infusion* instead of *incision*?

## CVI.

Nor bear I this an argument of love.

FAIR EM, DELIUS, 3. — WARNKE AND PRÆSCHOLDT, 5.  
SIMPSON, THE SCHOOL OF SHAKSPERE, II, 409.

Qy.: *in argument?* i. e. in token. Compare I K. Henry IV,  
II, 5, 45: —

This day, in argument upon a case.

Ib. V, 1, 46: —

In argument and proof of which contract.

## CVII.

Why should not I content me with this state,

As good Sir Edmund Trofferd did the flaile?

F. E., DEL., 4. — W. AND PR., 6. — SIMP., II, 411.

Read either: *Trofferd did wi'th' flail* or *Trofferd with the flail*.  
Instead of *Trofferd*, exhibited by both quartos, Delius reads  
*Trostard*; perhaps, however, neither the one, nor the other is  
what the author wrote. The knight alluded to is no doubt  
meant to be the same personage as Sir Thomas Treford  
who occurs in A. V, sc. 1, l. 263, although Sir Thomas  
Treford is there designated as a shepherd. Delius, in this  
latter passage, reads *Sir Edmund Treford*, Simpson, *Sir Ed-  
mond Treford*.

## CVIII.

And thou, sweet Em, must stoop to high estate

To join with mine, &c.

F. E., DEL., 4. — W. AND PR., 6. — SIMP., II, 411.

This is the reading of the old copies. Delius reads: *stoop  
thy high estate*, whereas Simpson suggests that *to high* may



be a misprint for *to like*; this, however, as Messrs Warnke and Pröscholdt justly remark, 'would little agree with the following *to ioyne with mine*'. The author most probably wrote or meant to write *stoop too high estate*, the spelling *to* instead of *too* being of great frequency in the old copies; compare, e. g., A. I, sc. 4, l. 40:—

What! comes he to, to intercept my loue?

The sense is: Sweet Em, thou must stoop (thy) high estate likewise, in order that thy estate may join or agree with mine. It might be objected, that, if this was the author's meaning, he would have placed *too* in the accented part of the foot; however we frequently find that a word which bears the emphasis, i. e. 'the stress laid upon a word in pronouncing a sentence', does not always bear the rhythmical accent (the ictus) or stand in the arsis. See, e. g., lower down (I, 3, 50):—

A sweet | *face*, an | exceed|ing dain|tie hand;

Marlowe, Edward II, I, 4, 128:—

O might | I keep | *thee* here | as I | do this.

The antithesis between *face* and *hand* in the former and between *thee* and *this* in the latter line, seems to require that *face* and *thee* should have been placed in the arsis. Compare also Marlowe, Edward II, II, 1, 34:—

A vel|vet cap'd | *cloak*, fac'd | before | with serge;

Romeo and Juliet, I, 1, 234 seq.:—

Examine other beauties.

*Rom.* 'Tis the way

To call | *hers* ex|quisite, | in quest|ion more.

Ib. I, 2, 31:—

And like | *her* most | whose mer|it most | shall be.

Ib. III, 1, 185:—

I beg | for just|ice which | *thou*, prince, | must give.

We should have expected the words *cloak, hers, her* and *thou* to stand in the accented part of the rhythm. Still more to the point is the position of *too* in the following lines taken from B. Jonson's *Catiline* (I quote from Moxon's edition of *The Works of B. Jonson*, in 1 vol., London, 1853):—

And they | *too* no | mean aids. | Made from | their hope  
(p. 287b)

Shun they | to treat | with me | *too*? No, | good la|dy  
(p. 297a)

In being | secure: | I have | of late | *too* plied | him  
(p. 299a)

A trick' | on me | *too!* It | is some | men's mal|ice  
(p. 302a)

Hath sent | *too* to | his ser|vants, who | are man|y  
(p. 302b)

And send | them hence | with arms | *too*, that | your  
mer|cy (p. 303b)

On the transitive use of the verb *to stoop* see Al. Schmidt, *Shakespeare-Lexicon*, s. *Stoop*.

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CIX.

You will have the cramp in your finger at least ten weeks after.

F. E., DEL., 7. — W. AND PR., 9. — SIMP., II, 414.

Chetwood: *fingers*. This is one of those few of Chetwood's alterations that deserve the notice of the critics.

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## CX.

That graceth him with name of Conqueror.

F. E., DEL., 7. — W. AND PR., 9. — SIMP., II, 415.

I take this to be a case of absorption and feel sure that we should write *with'* or *wi'th'*.

## CXI.

Swart and ill-favour'd, a collier's sanguine skin.

I never saw a harder favour'd slut.

F. E., DEL., 8. — W. AND PR., 10. — SIMP., II, 416.

Compare Damon and Pithias (Dodsley, ed. Hazlitt, IV, 80):—

By'r Lady, you are of good complexion,

A right Croyden sanguine, beshrew me.

On these lines Dodsley has the following foot-note (by Reed): 'From the manner in which this expression [viz. *sanguine*] is used by Sir John Harington, in "The Anatomie of the Metamorphosis of Ajax", 1596, sig. L, 7, it seems as though it was intended for a sallow hue. "Both of a complexion inclining to the oriental colour of a *Croyden sanguine*." — Croyden, it will be remembered, was famous for its colliers, and as a sanguine skin or complexion is particularly ascribed to the men of Croyden it may probably mean rather a swarthy than a sallow hue which seems to be corroborated by the passage under discussion. Spenser, *Faerie Queene*, III, 8, 6, however, speaks of 'a lively sanguine' as almost identical with 'perfect vermily':—

The same she tempred with fine Mercury

And virgin wax that never yet was seald,

And mingled them with perfect vermily;

That like a lively sanguine it seemd to the eye.

Compare Marston, *The Fawn* (*The Works of John Marston*, ed. J. O. Halliwell, II, 28): '*Her[cules]*. Fore Heaven! you are blest with three rare graces — fine linnen, cleane linings, a sanguine complexion, and I am sure, an excellent wit, for you are a gentleman borne.' Mr Halliwell (p. 296) takes the opportunity of quoting the following passage from the *Book of Knowledge*, ed. 1649, p. 35: 'A sanguine man is large, loving, glad of cheer, laughing, and ruddy of colour, stedfast, fleshly, right hardy, mannerly, gentle, and well nourished.'

---

 CXII.

I'll gage my gauntlet gainst the envious man  
That dares avow there liveth her compare.

F. E., DEL., 9. — W. AND PR., 11. — SIMP., II, 417.

So far as I know *compare* is used without exception as an abstract noun and is equivalent to *comparison*, in which sense it occurs in our very play, II, 1, 154.

---

 CXIII.

These jars becomes not our familiarity.

F. E., DEL., 10. — W. AND PR., 12. — SIMP., II, 418.

Not an Alexandrine, but a regular blankverse; pronounce *familiar'ty* as a word of four syllables. Compare *K. Lear*, I, 2, 4:—

The curiosity of nations to deprive me,  
where, according to S. Walker, *Versification*, p. 201, Shakespeare no doubt pronounced *cúrious'ty*.



## CXIV.

Bad world! where riches is esteemed above them both,  
In whose base eyes nought else is bountiful!

F. E., DEL., 10. — W. AND PR., 13. — SIMP., II, 419.

The best means to dispose of the excrescence of the first line seems to be to place *Bad world extra versum* as an interjectional line; compare note XVI, p. 9. In the second line the adjective *beautiful* would seem to be imperatively demanded by the context instead of *bountiful* which is completely out of place here.

## CXV.

I' faith, I aim at the fairest; &c.

F. E., DEL., 14. — W. AND PR., 16. — SIMP., II, 422 SEQ.

The arrangement of these capping verses in Messrs Warnke and Proescholdt's edition was proposed by me in the *Jahrbuch der Deutschen Shakespeare-Gesellschaft*, XV, 345.

## CXVI.

*Trot[ter]*. Yes, woos, but you did.

F. E., DEL., 14. — W. AND PR., 17. — SIMP., II, 423.

*Woos* which has been omitted by Delius without a remark, is a corruption of *wis* (*iwis*, *ywis*) = certain, sure. Jonson, *Every Man in his Humour*, I, 1: *Step[hen]*: No, wusse; but I'll practise against next year, uncle. *Ib.* IV, 2: *Down[-right]*: Come, you might practise your ruffian tricks somewhere else, and not here, I wuss. *Id.*, *A Tale of a Tub*, I, 2:—

*Clay*. No, wusse. Che lighted I but now in the yard,  
Puppy has scarce unswaddled my legs yet.

See also Mr Henry B. Wheatley's notes on the two passages in *Every Man in his Humour* (B. Jonson's *Every Man in his Humour*, ed. H. B. Wheatley, 1877) p. 126 and p. 186.

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 CXVII.

But time and fortune hath bereaved me of that.

F. E., DEL., 15. — W. AND PR., 17. — SIMP., II, 424.

A pseudo-Alexandrine. Read and scan either:—

But time | and for|tune's b'rea|vèd me | of that,  
or:—

But time | and for|tune hath b'rea|vèd me | of that.

Compare notes CCLXIV and CXX.

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 CXVIII.

For which I am rewarded most unthankfully.

F. E., DEL., 16. — W. AND PR., 19. — SIMP., II, 425.

I am now persuaded that the scansion of this line proposed by me in the *Jahrbuch der Deutschen Shakespeare-Gesellschaft*, XV, 345, and adopted by Messrs Warnke and Prœscholdt, is hardly right. It seems much more natural to take *unthankfully* for a trisyllabic feminine ending and to scan the verse thus:—

For which | I am | reward|ed most | unthank|fully.

---

 CXIX.

And so away? What, in displeasure gone,

And left me such a bitter sweet to gnaw upon?

Ah, Manvile, little wottest thou

How near this parting goeth to my heart.

F. E., DEL., 16. — W. AND PR., 19. — SIMP., II, 425.

Chetwood duplicates *Manvile* (in l. 113) in order 'to restore the legitimate number of feet', and Simpson proposes to read *to gnaw on* (in l. 112). Both are manifestly wrong. Arrange of course:—

And left me such a bitter sweet to gnaw

Upon? Ah, Manvile, little wottest thou &c.

Compare for similar *enjambements*. Guest, *History of English Rhythms* (1st Ed.), I, 159 seq. To think that ll. 111 and 112 are meant for a couplet, would be a mistake. It is true that the following verses (114—115, 116—117, 120—121) are rhymed, but they read rather as casual rhymes than as couplets written on purpose; moreover these casual couplets are interrupted by the unrhymed lines 118—119, which contain no sign of corruption and offer no handle for the correcting activity of the critic.

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CXX.

Nor shall unkindness cause me from him to start.

F. E., DEL., 17. — W. AND PR., 19. — SIMP., II, 426.

*To* need not be expunged as has been done by Messrs Warnke and Præscholdt in accordance with a suggestion made by Simpson *ad loc.* The line has an extra syllable before the pause, however slight the latter may be:—

Nor shall | unkind|ness cause me | from him | to start.

Compare A. II, sc. 3, l. 5 (see note CXXIII):—

And makes | him conceive | and con|ster his | intent,  
and A. III, sc. 1, l. 107:—

Or court | my mis|tress with fab|ulous | discour|ses,

---

## CXXI.

You keep a prattling with your lips,  
But never a word you speak that I can hear.

F. E., DEL., 17. — W. AND PR., 20. — SIMP., II, 427.

The first verse may easily be completed by the addition of *I see* at the end of the line:—

You keep a prattling with your lips, *I see*,  
But never a word you speak that I can hear.

## CXXII.

This may be but deceit,  
A matter feigned only to delude thee,  
And, not unlike, perhaps by Valingford.  
He loves fair Em as well as I —

F. E., DEL., 18. — W. AND PR., 21. — SIMP., II, 428.

I strongly suspect that a line has dropped out after *Valingford*, which may have been to the following effect:—

*Is she incited to this artful fraud.*

## CXXIII.

*Em.* Jealousy, that sharps the lover's sight,  
And makes him conceive and conster his intent.

F. E., DEL., 21. — W. AND PR., 25. — SIMP., II, 431.

Simpson proposes to read: *Ah, Jealousy*, but I have little doubt that *Jealousy* should be pronounced as a word of four syllables: *Je-a-lous-y*. The same dissolution occurs in *creature*, *treasure* and similar words; see S. Walker, *Versification*, p. 136 seqq. *Crit. Exam.* II, 19 seqq. *Abbott*, s. 484, p. 378;



*infra* note XXV\*, and Dodsley, ed. Hazlitt, V, 22, where *treasure* is twice to be pronounced as a trisyllable (Those bloody wars have spent my tre-a-sure; And with my tre-a-sure my people's blood). In the second line *him* is to be elided and read as an enclitic: *makes'm*, if it should not be thought preferable to consider it as an extra syllable before the pause and to scan the line:—

And makes | him conceive | and con|ster his | intent.  
See *ante*, note CXX.

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## CXXIV.

Here cometh Valingford;

Shift him off now, as thou hast done the other.

F. E., DEL., 22. — W. AND PR., 25. — SIMP., II, 431.

Qy.: *Now shift him off, &c.*? I do not think, that the author meant to point out metrically an antithesis between *him*, i. e. Valingford, and *the other*, i. e. Mountney. Such an antithesis, in the mouth of 'Fair Em', would be too formal and affected.

---

## CXXV.

*Mar.* My lord, you know you need not to entreat,  
But may command Mariana to her power,  
Be't no impeachment to my honest fame.

*Lub.* Free are my thoughts from such base villainy  
As may in question, Lady, call your name.

F. E., DEL., 24. — W. AND PR., 28. — SIMP., II, 433 SEQ.

Qy. either: *honest name* or: *call your fame*? The same word should surely be repeated. Compare A. III, sc. 2, l. 141 seq.:—

I hold that man most shameless in his sin  
That seeks to wrong an honest lady's name.

---

## CXXVI.

It would redound greatly to my prejudice.

F. E., DEL., 24. — W. AND PR., 28. — SIMP., II, 434.

The emendation '*T would*, proposed by Simpson, is not sufficient to restore the metre of this line. Nor can I agree with Messrs Warnke and Præscholdt who are of opinion that we should pronounce *redound* as a monosyllable, if we do not choose to follow Simpson. Most probably we have to deal with a syllable pause line, although the pause is ever so slight:—

It would | redound | ∪ great|ly to | my pre|judice.

*Prejudice* in this case to be pronounced as a trisyllabic feminine ending. Should this scansion find no acceptance we seem to be driven to the remedy of transposing the words:—

'T would greatly to my prejudice redound.

## CXXVII.

*Lub.* No, Mariana, that's not it. His love to Blanch.

F. E., DEL., 24. — W. AND PR., 29. — SIMP., II, 434.

In the opinion of Messrs Warnke and Præscholdt *Mariana*, in this line, is to be pronounced as a dissyllable (*Marian*) and the line thus to be scanned:—

No, Ma|rian[a], that's | not it. | His love | to Blanch.

For this dissyllabic pronunciation of the name they refer the reader to l. 72 of the same scene where, they say, it occurs again:—

Thy Ma|rian[a] can't | choose but | remem|ber thee.

Messrs Warnke and Præscholdt, to add this by the way, print *can't* without giving their source for this lection, whereas Qu. 1631 reads *cannot*. I do not think, however, that the line quoted by them is sufficient to establish the assumed dissyllabic pronunciation of *Mariana*; there is not a single reliable instance of it in the whole comedy of 'Fair Em'. For my own part, I have little doubt that the words *No, Mariana* should be transposed. This being granted, it will become evident that both lines have an extra-syllable before the pause, however slight the latter may be in l. 72. *Cannot*, in this case, is indeed to be contracted. Scan therefore:—

Maria|na, no, | that's not | it. His love | to Blanch,  
and:—

Thy Ma|ria|na can't choose | but r'mem|ber thee.

It cannot be denied, however, that the omission of *Thy*, proposed by me at p. 127, would greatly improve the line, no matter whether we should scan:—

Maria|na can't | choose but | remem|ber thee,  
or:—

Maria|na can|not choose | but r'mem|ber thee,  
or (with an extra-syllable before the pause):—

Maria|na can|not choose but | remem|ber thee.

According to the Qu. 1631 the line is one of six feet, but no Alexandrine:—

Thy Ma|ria|na can|not choose | but r'mem|ber thee.

An Alexandrine, inharmonious though it be, might easily be produced by the contraction of *cannot*:—

Thy Ma|ria|na can't | choose but | remem|ber thee.

Delius and Simpson have reproduced the old text without either remark or alteration.

## CXXVIII.

For princely William, by whom thou shalt possess.

F. E., DEL., 25. — W. AND PR., 29. — SIMP. II, 435.

Simpson proposes to print *b'whom* and Messrs Warnke and Præschooldt say that *by* is to be slurred. In my opinion the line has an extra-syllable before the pause and should be scanned:—

For prin|cely Will|iam, by whom | thou shalt | possess.

## CXXIX.

Or court my mistress with fabulous discourses.

F. E., DEL., 27. — W. AND PR., 32. — SIMP., II, 437.

Simpson *ad loc.* proposes to read:—

Or with discourses fabulous court my mistress,  
which would be too artificial and select a construction for the homely language of our play. I myself suggested:—

Or court with fabulous discourse my mistress.

Both these corrections are needless, as the text is quite correct, the line having an extra syllable before the pause although this pause be one of the slightest. Scan:—

Or court | my mis|tress with fab|ulous | discour|ses.

See *ante* note CXX. (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XV, 346). —

## CXXX.

*Mar.* My lord, I am a prisoner, and hard it were  
To get me from the court.

F. E., DEL., 27. — W. AND PR., 32. — SIMP., II, 438.

My suggestion in the Jahrbuch der Deutschen Shakespeare-Gesellschaft, XV, 346, although it has met with the approval



of Messrs Warnke and Præscholdt, yet seems needless, since *prisoner* may be pronounced as a trisyllabic feminine ending before the pause. — Two lines *infra* (III, 1, 126) it may be questioned whether instead of *If case* we should not read *In case*. Compare, however, A. V, sc. 1, l. 205 seq.:—

I do forgive thee, with my heart,  
And will forget thee too, if case I can.

---

CXXXI.

Why, Valingford, was it not enough for thee.

F. E., DEL., 29. — W. AND PR., 34. — SIMP., II, 440.

Qq: *was it*. Delius, Simpson, and Messrs Warnke and Præscholdt: *was't*. Although it must be confessed that this correction is by no means a bold one, yet it may be a matter of doubt whether it be required or no. *Valingford* may be pronounced as a dissyllable as in the first line of this scene and the verse may be scanned:—

Why, Valing|ford, was | it not | enough | for thee.

Compare note XX.

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CXXXII.

*Mount*. Thou know'st too well she hath:

Wherein thou couldst not do me greater injury.

F. E., DEL., 29. — W. AND PR., 34. — SIMP., II, 440.

This is the division of the lines in the Qq, whereas the three modern editions have added *Wherein* to the first line, clearly with a view to cut down the second line to the compass of a blank verse. But even according to the arrangement of the Qq the second line is by no means a verse

of six feet, as *injury* is clearly to be pronounced as a tri-syllabic feminine ending, so that there is no occasion whatever for an alteration.

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## CXXXIII.

For when I offered many gifts of gold,  
 And jewels to entreat for love,  
 She hath refused them with a coy disdain,  
 Alleging that she could not see the sun.

F. E., DEL., 29. — W. AND PR., 34 seq. — SIMP., II, 440.

In A. II, sc. 3, l. 41 seqq. Em does not allude to the sun, but says:—

What pleasure can I have  
 In jewels, treasure, or any worldly thing  
 That want my sight that should discern thereof?

It may, therefore, be suspected that the poet instead of *the sun* wrote *the same* which in the *ductus literarum* would come very near the spelling of the old copies (*sunne*). The only objection to which this conjecture seems to be open, is that the next line begins with the very same words:—

The same conjectured I to be thy drift,  
 although it seems difficult to say whether this circumstance does not speak rather in favour of my suggestion than otherwise.

---

## CXXXIV.

*Val.* In my conjecture merely counterfeit:

Therefore let us join hands in friendship once again,  
 Since that the jar grew only by conjecture.

*Moun.* With all my heart: yet let us try the truth  
 thereof.

*Val.* With right good will. We will straight unto her father,  
And there to learn whether it be so or no.

F. E., DEL., 30. — W. AND PR., 35. — SIMP., II, 441.

In the second line Messrs Hazlitt and Simpson read *let's join*. There is little difficulty in reducing this line to a blank verse; read, either:—

Therefore in friendship let's join hands again;

or:—

Therefore join hands in friendship once again;

or, as proposed by Messrs Warnke and Prœscholdt *ad loc.*:—

Therefore in friendship let's join hands again.

Nevertheless the reading of the Qq may indeed have proceeded from the author's pen who would seem to have admitted a few regular Alexandrines; compare I, 4, 63 (where, however, *My lord* might easily be expunged); II, 1, 70 (*Ah, Em*, might be printed as an interjectional line); II, 1, 102; II, 1, 165; V, 1, 86 (compare, however, note CXLIX); V, 1, 143; V, 1, 215 (although *utterly* had better be taken for a trisyllabic feminine ending before the pause). Perhaps also Mouchensey's reply to Valingford's proposal should be added to the number of these Alexandrines:—

With all my heart: yet let us try the truth thereof.

Instead of *We will* in the fifth line, which is the uniform reading of the old copies, Delius and Messrs Warnke and Prœscholdt justly write *We'll*. In the last line there is certainly some corruption as it violates all grammar. Perhaps we should write either:—

To learn there whether it be so or no,

or:—

And there we'll learn whether it be so or no.

(Jahrb. der Deutschen Shakespeare-Gesellschaft, XV, 346 seq.)

## CXXXV.

And get we once to seas, I force not then  
We quickly shall attain the English shore.

F. E., DEL., 30. — W. AND PR., 35. — SIMP., II, 441.

Qy. read, *sea* for *seas*?

---

## CXXXVI.

Since first he came with thee into the court.

F. E., DEL., 33. — W. AND PR., 40. — SIMP., II, 445.

Simpson: *in to the court*; compare, however, V, I, 104:—

When first I came into your highness' court.

The use of the preposition *into* is generally restricted to those cases in which *court* stands for a court of justice, whereas *court* in the sense of the residence and surroundings of a prince is generally preceded by *to* or *unto*; see, e. g., I, I, 78:—

Will go with thee unto the Danish Court.

In the line in Titus Andronicus, IV, 3, 61:—

Kinsmen, shoot all your shafts into the court,

the word *court* has a different meaning and the construction does not therefore contradict the rule. (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XV, 349).

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## CXXXVII.

To steal away fair Mariana, my prisoner.

F. E., DEL., 34. — W. AND PR., 40. — SIMP., II, 445.

Chetwood's alteration: *fair Marian, my captive*, shows him to have been ignorant of the licences of the Elizabethan blank verse. The line is quite right as it stands, *Mariana* having



an extra syllable before the pause and *prisoner* being a trisyllabic feminine ending:—

To steal | away | fair Ma|ria|na, my pris|oner.

---

## CXXXVIII.

Or I shall fetch her unto Windsor's cost,  
Yea, and William's too, if he deny her me.

[*Exit Sweno.*]

F. E., DEL., 35. — W. AND PR., 41. — SIMP., II, 447.

The last line may either be taken for an Alexandrine, or for a blank verse; in the former case *Yea* is to be read as a monosyllabic foot, in the latter *Yea, and* must be joined to one syllable, which, on account of the pause, seems unusual and harsh. The stage-direction has been altered by Delius to *Exeunt all*, and this alteration has been adopted by Messrs Warnke and Præscholdt. An attentive perusal of the scene, however, will convince the reader that Sweno, after employing his attendants to take both Lubeck and Mariana to prison, has remained alone on the stage and that consequently the stage-direction of the Qq is quite correct and requires no alteration whatever.

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## CXXXIX.

Only revengement of a private grudge,  
By Lord Dirot lately proffered me.

F. E., DEL., 36. — W. AND PR., 43. — SIMP., II, 448.

Which is the right scansion of the second line? Are we to pronounce *lately* as a trisyllable (Abbott, s. 477):—

By Lord | Dirot | late|ly prof|fer'd me?

Or have we to deal with a syllable pause line:—

By Lord | Dirot | ∪ late|ly proffer'd me?

Or has the original position of the words been perverted and did the poet write:—

Proffer'd | me late|ly by | the Lord | Dirot?

Thus a dilemma not only with two, but with three horns, if I may say so, presents itself to the reader, to whose judgment the decision must be left.

---

CXL.

Our subjects, erst levied in civil broils,

Muster forthwith, for to defend the realm.

F. E., DEL., 40. — W. AND PR., 46. — SIMP., II, 452.

The trochee *levied*, in the first line, not being preceded by a pause, seems hardly admissible, and it may, therefore, be surmised that the poet wrote:—

Our subjects, *levied erst* in civil broils, &c.

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CXLI.

*Mil[ler]*. Alas, sir, blame her not; you see she hath good cause, being so handled by this gentleman: &c.

F. E., DEL., 43. — W. AND PR., 49. — SIMP., II, 455.

These words produce the impression on the reader's mind that an adverb is wanted before *handled*; say, for instance, *so cruelly handled*.

---

## CXLII.

*Sveno.* Rosilio, is this the place whereas the Duke  
Should meet me? [William

*Ros.* It is, and like your grace.

F. E., DEL., 43. — W. AND PR., 50. — SIMP., II, 455.

This is the reading of the Quartos, whereas Delius, Simpson and Messrs Warnke and Præschooldt have adopted the following arrangement:—

*Sveno.* Rosilio, is this the place whereas  
The Duke William should meet me?

*Ros.* It is, and like your grace.

This, I apprehend, is farther from the mark than the old text, corrupted though it be. In my opinion the author wrote:—

*Sveno.* Rosilio,  
Is this the place whereas Duke William  
Should meet me?

*Ros.* It is, and like your grace.

This arrangement agrees with the old copies in so far as it divides the lines after *William*, which word, occurring as it does at the end of the line, is plainly to be pronounced as a trisyllable. In the same way *Grumio* in *The Taming of the Shrew* is generally used as a trisyllable at the end of the line, but only exceptionally occurs as such in its body. — Need it be added that in the last line the pause 'takes the time of a defective syllable'? Compare note CCLXXVIII.

## CXLIII.

*Sveno.* Rosilio, stay with me; the rest be gone.

[*Exeunt.*

F. E., DEL., 43. — W. AND PR., 50. — SIMP., II, 456.

Both here and nine lines *infra* the Qq have the insufficient and misleading stage-direction *Exeunt* which has been retained by Messrs Warnke and Præschooldt as well as by Simpson. Delius has added *Attendants* in the second passage, whereas in the first passage he has omitted the stage-direction altogether. It admits of no doubt that in both places the stage-direction *Exeunt* can have no other meaning than *Exeunt Attendants* and that consequently in both places the latter word should be received into the text.

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 CXLIV.

*Sveno.* William,

For other name and title give I none

To him, who, were he worthy of those honours

That fortune and his predecessors left,

I ought by right and human courtesy

To grace his style the Duke of Saxony.

F. E., DEL., 44. — W. AND PR., 51. — SIMP., II, 457.

*William*, which both in the Qq and in Delius's and Simpson's editions, is joined to the following line, has justly been placed *extra versum* by Messrs Warnke and Præschooldt. The same correction has been made with respect to *Sveno* in A. V, Sc. 1, l. 97. — The last line has been ingeniously corrected by Simpson:—

To stile his grace the Duke of Saxony,

and Messrs Warnke and Præschooldt ought to have given their reasons why, instead of adopting this emendation, they have retained the manifestly corrupt reading of the Qq. For *human courtesy* I formerly felt tempted to substitute *common courtesy*. Compare W. Irving's Tales of the Alhambra



(London, 1878) p. 182: I could not do less in common hospitality. Cotter Morison, Macaulay (London, 1882) p. 23: We are bound in common equity to remember this fact. C. M. Ingleby, A Complete View of the Shakspeare Controversy &c. (London, 1861) p. 41: No man of honourable feeling, or indeed of common humanity, &c. However, the old text is right; compare A Midsummer-Night's Dream, II, 2, 57 (in human modesty); The Merchant of Venice, IV, 1, 25 and Troilus and Cressida, IV, 1, 20 (human gentleness). (Jahrbuch der Deutschen Shakspeare-Gesellschaft, XV, 348).

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## CXLV.

*Wm.* Herein, Sweno, dost thou abase thy state,  
To break the peace which by our ancestors  
Hath heretofore been honourably kept.

*Sweno.* And should that peace for ever have been kept,  
Had not thyself been author of the breach.

F. E., DEL., 45. — W. AND PR., 51. — SIMP., II, 457.

Instead of *abase thy state* Delius reads *abuse thy state*. — There can be little doubt that the first line of the King of Denmark's speech wants correction; read:—

And that peace should for ever have been kept.

(Jahrbuch der Deutschen Shakspeare-Gesellschaft, XV, 348).

---

## CXLVI.

*Sweno.* Thou didst confess thou hadst a Lady hence.

F. E., DEL., 45. — W. AND PR., 52. — SIMP., II, 457.

Sweno speaks as if he was still at home in Denmark, although the scene is now in England where he has landed

with his troops. Is this an oversight of the author, or has the word *hence* crept in by way of corruption, or how is it to be explained? Should we read, perhaps, *thence* instead of *hence*?

---

## CXLVII.

Yet, Demarch, go and fetch her straight.

F. E., DEL., 46. — W. AND PR., 52. — SIMP., II, 458.

The only means of scanning this perplexing line is to take *Yet* for a monosyllabic foot and to suppose a pause to fall after *go* which takes 'the time of a defective syllable':—

Yet, | Demarch, | go — | and fetch | her straight.

It seems, however, far more natural and easy to reduce, by a slight transposition, the verse to a regular line of four feet:—

Yet go, | Demarch, | and fetch | her straight.

(Jahrbuch der Deutschen Shakespeare-Gesellschaft, XV, 348).

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## CXLVIII.

*Enter Rosilio with the Marques.*

*Ros.* Pleaseth your highness, here is the Marques  
and Mariana.

F. E., DEL. 46. — W. AND PR., 52. — SIMP., II, 458.

The words *and Mariana* have justly been added to the stage-direction by Delius. — Rosilio's speech which both in the Qq and modern Editions forms a line of six feet with a double ending and requires the contraction of *here is* into *here's* in order to be readable, should be written and arranged thus:—

*Ros.* Pleaseth your Highness,

Here is the Marques *Lubeck* and Mariana.

Compare ll. 88 and 89 of the same scene:—

*Dem.* May it please your Highness,

Here is the Lady whom you sent me for.

If some critics should object to the insertion of *Lubeck* they may perhaps be reconciled to the introduction of a four feet line, rather than allow the two lines to remain joined to that monstrous one of six feet.

---

CXLIX.

*Lub.* Duke William, you know it's for your cause

It pleaseth thus the king to misconceive of me,

And for his pleasure doth me injury.

F. E., DEL., 46. — W. AND PR., 53. — SIMP., II, 459.

I formerly proposed to reduce the second line to a blank verse by expunging *thus* and eliding the article before *king*. I have, however, hit upon a different arrangement of the lines since then, viz.:—

Duke William, you know it's for your cause it pleaseth

Thus the king to misconceive of me,

And for his pleasure doth me injury.

Thus a perfect couplet is obtained instead of an imperfect one. Need it be added, that the first line contains an extra syllable before the pause and that *Thus*, in the second line, by virtue of its strong accent, is to be read as a monosyllabic foot? As to the third line it may be questioned whether we should not write *do* for *doth*.

---

## CL.

*Wm.* Sweno,

I was deceiv'd, yea, utterly deceiv'd,

Yet, this is she, the same is Lady Blanch,

And, for mine error, here I am content

To do whatsoever Sweno shall set down.

F. E., DEL., 47. — W. AND PR., 53. — SIMP., II, 459.

Qy.: *Yes, this is she, &c.?* (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XV, 349).

## CLI.

*Mar.* When first I came into your highness' court,  
And William often importing me of love,

I did devise, to ease the grief your daughter did sustain,  
She'd meet Sir William masked, as I it were.

F. E., DEL., 47. — W. AND PR., 54. — SIMP., II, 459.

For the first line see *supra* note CXXXVI. — *Often importing* is the reading of the Qq and of Delius; Simpson: *oft' importing*; Messrs Warnke and Proescholdt: *oft importuning*, as proposed by me in the Jahrbuch der Deutschen Shakespeare-Gesellschaft, XV, 349. Compare A. III, sc. 1, l. 79 seqq.: 'Sir Robert of Windsor, a man that you do not little esteem, hath long importuned me of love.' The words *I did devise* clearly form an interjectional line, which is perfectly in keeping with similar passages of our play, e. g. III, 1, 23 (Thus stands the case); III, 2, 11 (Wretch as thou art); IV, 2, 8 (Therefore by me); V, 1, 200 (Or deaf, or dumb). The passage should therefore be written and arranged: —

*Mar.* When first I came into your highness' court,  
And William oft importuning me of love,



I did devise,  
 To ease the grief your daughter did sustain,  
 She'd meet Sir William mask'd, as I it were.

---

## CLII.

Unconstant Mariana, thus to deal  
 With him which meant to thee nought but faith.

F. E., DEL., 47. — W. AND PR., 54. — SIMP., II, 460.

As it would seem, three different ways of scanning the second line offer themselves, among which the reader may choose that which to his judgment is the least doubtful. Firstly: *nought*, like *wrought* and similar words, may be read as a dissyllable; see Abbott, s. 484 (p. 381). This scansion; suggested by me in the *Jahrbuch der Deutschen Shakespeare-Gesellschaft*, XV, 349, has been adopted by Messrs Warnke and Præscholdt; it would, however, produce a trochee, and a trochee in the fourth foot after a very slight pause seems questionable. The second way of dealing with the verse would be to class it among the syllable pause lines (see note CCLXXVIII) and scan it thus:—

With him | which meant | to thee | ∪ nought | but faith.  
 To this scansion it may be objected that the pause after *thee* is too slight to serve as substitute for a defective syllable. Thirdly and fourthly: the change of *to* into *unto*, or the insertion of *else* after *nought* would certainly remove all difficulty, if the latter be not considered too bold an expedient. Nothing, therefore, remains but to request the reader, in the hackneyed Horatian words:—

Si quid novisti rectius istis,  
 Candidus imperti.

---

## CLIII.

To any such as she is underneath the sun.

F. E., DEL., 48. — W. AND PR., 55. — SIMP., II, 461.

A pseudo-Alexandrine; scan:—

T'an' such | as she | is un|derneath | the sun.

Compare notes CLX and CCCVI.

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## CLIV.

*Wm.* Conceit hath wrought such general dislike,  
Through the false dealing of Mariana,  
That utterly I do abhor their sex.

F. E., DEL., 48. — W. AND PR., 55. — SIMP., II, 461.

The second line is one of four feet only; perhaps it might be filled up by the addition of *In me* which seems indeed to be required by the context:—

*In me* through the false dealing of Mariana.

The pronoun *their*, in the third line, does not only refer to Mariana, but at the same time to Blanch who is standing beside her.

---

## CLV.

*Blanch.* Unconstant knight, though some deserve  
no trust,  
There's others faithful, loving, loyal, and just.

F. E., DEL., 48. — W. AND PR., 55. — SIMP., II, 461.

I am unable to see why William should be called unconstant, as he has done nothing to deserve this reproach. Blanch should much rather upbraid him for his injustice, for William rejects the whole female sex without exception as being

'disloyal, unconstant, all unjust', to which sweeping condemnation Blanch justly replies that some, indeed, deserve no trust, but that there are others faithful, loving, loyal, and just. May not the reading *Unconstant* be owing to a faulty repetition from line 142? But what is to take its place? *Ungenerous? Unsparing? Untruthful?*

---

 CLVI.

*El[ner]*. She has stolen a conscience to serve her  
own turn.

But you are deceived, i'faith, he will none of you.

F. E., DEL., 49. — W. AND PR., 56. — SIMP., II, 462.

These lines, divided at *turn* in the Qq as well as in the editions of Delius and Simpson, have been printed as prose by Messrs Warnke and Præschooldt; as, however, the scene is entirely written in verse, it is highly improbable that a speech in prose should have been interposed by the author, especially as no reason whatever is apparent, why it should be in prose instead of verse. On the other hand the lines as printed in the Quartos, in Professor Delius' edition, and in Simpson's *School of Shakspeare* show no regular metre, and are certainly corrupt. I do not see, how a meaning can be extorted from the words *She has stolen a conscience &c.* Let us look at the context. Elner says, that there was no witness by, when Manvile plighted his troth to Em and that, therefore, her claim to his hand is not valid. Em's reply is, that Manvile's conscience is a hundred witnesses, to which assertion Elner would seem bound by the laws of logic to rejoin, that it was not Manvile's own conscience, but a conscience stolen to serve Em's turn, and that Em may rest

assured that he will none of her. Thus it appears that for *She hath* we ought to write *He hath*, an alteration which at the same time induces us to expunge *own* before *turn*. Moreover it seems evident that these words, at least the first line, must be spoken aside. In short, the lines, in my humble opinion, would seem to have come from the author's pen in the following shape:—

*El.* [*Aside*] He's stolen a conscience to serve her turn;  
But you're deceived, i'faith, he'll none of you.

*Conscience* is, of course, to be read as a trisyllable; compare l. 184 of our scene:—

To void the scruple of his conscience.

---

#### CLVII.

But some impediments, which at that instant happen'd,  
Made me forsake her quite;  
For which I had her father's frank consent.

F. E., DEL., 49. — W. AND PR., 56. — SIMP., II, 462.  
This is the arrangement of the Qq, altered *in pejus* by the modern editors who have joined *happen'd* to the following line, because they have overlooked the fact that *impediments* is to be read as a trisyllable and that the line has an extra syllable before the pause.

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#### CLVIII.

I loved this Manvile so much, that still my thought, &c.

F. E., DEL., 49. — W. AND PR., 56. — SIMP., II, 462.  
*Much* is an extra syllable before the pause; scan:—

I lov'd | this Man|vile só | much, that still | my thought.

---



## CLIX.

Of whom my Manvile grew thus jealous.

F. E., DEL., 49. — W. AND PR., 56. — SIMP., II, 462.

This line looks as though it was incomplete, but it is not, since *jealous* is to be pronounced as a trisyllable, *jeal-i-ous*. To the instances of this pronounciâtion adduced by S. Walker, *Versification*, 154 seq., the following may be added: Kyd, *The Spanish Tragedy* (Dodsley, ed. Hazlitt, V, 46):—

Ay, danger mixed with jealous despite.

Ib. (Dodsley, ed. Hazlitt, V, 131):—

To summon me to make appearance;

Ram-Alley; or, *Merry Tricks* (Dodsley, ed. Hazlitt, X, 289):—

But that is nothing for a student;

Ib. (Dodsley, ed. Hazlitt, X, 347):—

Say then her husband should grow jealous.

Pronounce: *appear-i-ance*. Marston, *The Insatiate Countesse*, A. II (Works, ed. Halliwell, III, 138): *regardiant*; ib. A. V (Works, III, 185): *faviour*; Greene, *Dorastus and Fawnia* (Shakespeare's Library, ed. Hazlitt, I, IV, 36): *rigorious*. Clement Robinson, *A Handful of Pleasant Delights*, ed. Arber, p. 9: *student*; B. Jonson, *Every Man in his Humour*, I, 1: *student*; Hamlet I, 2, 177: *fellowe-student* (in QB and QC); *Merry Wives*, III, 1, 38: *student* (in FA). S. Walker's Conjectural emendation on Middleton's *Old Law* I, 1 (*Versification*, 156) is thus established beyond a doubt. Compare also Abbott, s. 480 (p. 372) and Storm, *Englische Philologie* (Heilbronn, 1881) p. 290 seq. (*Jahrbuch der Deutschen Shakespeare-Gesellschaft*, XV, 350).

## CLX.

By counterfeiting that I neither saw nor heard  
Any ways to rid my hands of them.

F. E., DEL., 50. — W. AND PR., 57. — SIMP., II, 463.

This division is certainly wrong; the words *nor heard* are to be transferred to the following line (as has been done by Messrs Warnke and Prœscholdt in accordance with my suggestion) and *any ways* is to be contracted in pronunciation so as to form only two syllables; see notes CLIII and CCCVI. (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XV, 350).

---

## CLXI.

All this I did to keep my Manvile's love,  
Which he unkindly seeks for to reward.

F. E., DEL., 50. — W. AND PR., 57. — SIMP., II, 463.

Qy.: *thus to reward?* (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XV, 350).

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## CLXII.

Or else what impediments might befall to man.

F. E., DEL., 50. — W. AND PR., 57. — SIMP., II, 463.

Simpson's correction of this suspicious reading of the Qq:—

Or what impediments else might befall man,  
is a modern instance of the truth of the old saying:—

Incidit in Scyllam, qui vult vitare Charybdim.

If an emendation of the line is to be resolved upon, I still adhere to the alteration proposed by me in the Jahrbuch der Deutschen Shakespeare-Gesellschaft, XV, 350, which, I think, is preferable at least in point of rhythm:—

Or what impediments else might man befall.

At the same time, however, I have tried to scan the Quarto-reading and Messrs Warnke and Pröscholdt have approved of my scansion:—

Or else | what 'mped|'ments might | befall | to man.  
Should the reader think this scansion harsh, I shall not contradict him; let him make his own choice or try to find out something better.

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 CLXIII.

*Man.* Forgive me, sweet Em!

F. E., DEL., 50. — W. AND PR., 57. — SIMP., II, 463.

Qy.: Forgive me, *my* sweet Em?

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 CLXIV.

*El.* Mine, Manvile? Thou never shalt be mine.

F. E., DEL., 50. — W. AND PR., 57. — SIMP., II, 463.

In the Jahrbuch der Deutschen Shakespeare-Gesellschaft, XV, 350, I proposed to insert *No* before *thou*, but have now come to the conviction, that we have rather to deal with a syllable pause line (see note CCLXXVIII):—

Mine Man|vile? — | Thou nev|er shalt | be mine.

---

 CLXV.

*Val.* My Lord, this gentleman, when time was,  
Stood something in our light,  
And now I think it not amiss  
To laugh at him that sometime scorned at us.

F. E., DEL., 51. — W. AND PR., 58. — SIMP., II, 464.

This reading of the Qq, faulty though it manifestly be, has been left undisturbed by both Delius and Simpson, whereas Messrs Warnke and Præscholdt have adopted the correction proposed by me in the *Jahrbuch der Deutschen Shakespeare-Gesellschaft*, XV, 351:—

*Val.* My Lord,

This gentleman stood something in our light,

When time was; now I think it not amiss

To laugh at him that sometimes scorn'd at us.

As to the third line, I must now say that *and* need not be omitted; the line has simply an extra syllable before the pause. — From these lines forward the concluding part of the play is corrupt, or, at least, in great disorder. Simpson and his editor Mr Gibbs, make a few remarks on this fact, but they are inadequate. Simpson declares it to be evident that the lines addressed to William the Conqueror by Manvile:—

I partly am persuaded as your grace is —

My Lord, he's best at ease that meddleth least,  
must certainly be spoken before William the Conqueror accepts Blanch. As Mr Gibbs further remarks, the derision of Manvile by Valingford and Mountney should begin immediately after Valingford's words: *Then thus* (V, 1, 221). Valingford continues:—

Sir, may a man

Be so bold as to crave a word with you,  
so that the dialogue follows, uninterruptedly as far as:—

*Mount.* I know full well: because they hang too high.  
Whilst this dialogue between Valingford, Mountney, Manvile, the King of Denmark, and the Marquis Lubeck has been going on, William the Conqueror has evidently been conversing aside with Mariana and Blanch and has come to an



understanding with them. He now addresses Manvile too, asking him:—

Now, sir, how stands the case with you?

to which Manvile replies the two lines just quoted:—

I partly am persuaded as your grace is —

My Lord, he's best at ease that meddleth least.

I may add, that after this line a verse has evidently been lost which informs us, with whom we should meddle least in order to be best at ease, viz. with womankind. William the Conqueror, however, has meanwhile changed his mind and replies:—

I see, that women are not general evils  
and so on, as far as:—

And after my 'decease the Denmark crown.

After this line there is an evident gap; some lines are wanting that should introduce the question (in l. 255):—

And may it be a miller's daughter by her birth?

which, by the way, is a rather suspicious line of six feet which Simpson has tried to regulate (And may't be a miller's daughter by her birth). From this line to the end the regular sequence of the lines seems not to have been disturbed. The original succession of the lines expressed in numbers according to the numbering of Messrs Warnke and Proescholdt is this: 221 (*Then thus*), 234—254, 231—233, 222—230, 255—278. (*Jahrbuch der Deutschen Shakespeare-Gesellschaft*, XV, 351 seq.)

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CLXVI.

*Lub.* In mine eyes this is the properest wench;

Might I advise thee, take her unto thy wife.

F. E., DEL., 52. — W. AND PR., 59. — SIMP., II, 465.

This is the reading and arrangement of the Qq, whereas the passage is printed as three lines in Delius' and Simpson's editions. Moreover Delius reads *my eyes* instead of *mine eyes*, Simpson *to thy wife* instead of *unto thy wife*, and I myself have suggested *this'* for *this is*, thus making the line one of four feet only. This suggestion has been installed in the text by Messrs Warnke and Præscholdt. However, I have now come to the conviction that the old text is completely right. Rightly scanned the first verse is no doubt a syllable pause line:—

In mine | eyes this | o is | the prop|erest wench,  
and the second line has an extra syllable before the pause:—

Might I | advise | thee, take her | unto | thy wife.

Compare V, 1, 218. 248. 264. (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XV, 352).

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CLXVII.

And, fair Em, frolic with thy good father.

F. E., DEL., 52. — W. AND PR., 59. — SIMP., II, 466.

Simpson, in order to restore the metre, inserted *thou* after *frolic*, which is contrary to a metrical usage observed throughout our play, viz. the usage of placing the name of Em (or Blanch) in the accented part of the rhythm. See A. I, sc. 1, l. 62:—

But to renown fair Blanch, my sovereign's child  
Ib., l. 80:—

Bright Blanch, I come! sweet fortune, favour me.

A. I, sc. 2, l. 15:—

And thou, sweet Em, must stoop too high estate

A. II, sc. 1, l. 128:—

Nay, stay, fair Em. — I'm going homewards, Sir

Ib., l. 149:—

Sweet Em, it is no little grief to me

Ib., l. 164:—

Ah, Em, fair Em, if art can make thee whole

Ib., l. 169:—

He loves fair Em as well as I —

If, therefore, the insertion of *thou* should be deemed necessary, it should take its place not after *frolic*, but after *And*:—

And thou, fair Em, frolic with thy good father.

However, the line may be both complete and uncorrupted as it has been handed down to us; if *And* be taken for a monosyllabic foot, the verse may thus be scanned:—

And, | fair Em, | frólic | with thy | good fa|ther.

This is by no means a smooth and harmonious line, but the versification of our play everywhere shows the author to have been a loose and negligent versifier and it is not the province of either editor or critic to improve his lines, but merely to restore them. (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XV, 352).

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### CLXVIII.

*Em.* Em rests at the pleasure of your highness.

F. E., DEL. 52. — W. AND PR., 60. — SIMP., II, 466.

*Em* may perhaps be admitted as a monosyllabic foot. The lection *restes* in QA, however, may possibly have been pronounced as a dissyllable and suggests the conjectural emendation *resteth*. Compare note CCXLVIII (his absence breeds).

---

## CLXIX.

Most sacred Majesty, whose great deserts  
Thy subject England, nay, the world admires.

MUCEDORUS, DEL., I. — W. AND PR., 19. — H'S D., VII, 201.

The whole of the Prologue, from l. 3 forward, being in rhyme, I cannot bring myself to the belief that its very beginning should have been left rhymeless by the author. Mr Collier proposes to read either *desires* in l. 1, or *asserts* in l. 2. I rather think that the original reading in l. 1 was: *aspires*. (Kölbing, *Englische Studien*, VI, 311).

## CLXX.

Embrace your council: love with faith them guide,  
That both, as one, bench by each other's side.

MU., DEL. I. — W. AND PR., 19. — H'S D., VII, 201.

Qq 1610 and 1615: *Counsell*; later Qq: *Council* or *Councell*; Mr Hazlitt: *Council* and *at one*. — The Prologue which first appears in the edition of 1610, seems to have been written shortly after the Gunpowder-Plot to which it clearly refers in ll. 9—10:—

Where smiling angels shall your guardians be  
From blemish'd traitors, stain'd with perjury.

'Several severe acts, to borrow the words of a writer in the Imperial Dictionary of Universal Biography (s. James I.) were in consequence [of the Gunpowder-Plot] passed by the Parliament against the Roman Catholics; but James, partly from timidity, partly from policy, showed a decided disinclination to carry them into execution.' It would seem, as if an allusion to this indecision of the king was to be traced in ll. 5—6 and as if, accordingly, we should write *counsels*;



especially as this plural seems to be required by the following *them*. Compare Timon of Athens, III, 1, 27: *he would embrace no counsel*. (Kölbing, Englische Studien, VI, 311).

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## CLXXI.

Why so; thus do I hope to please.

MU., DEL., 3. — W. AND PR., 21. — H'S D., VII, 203.

I think it highly improbable that the author should have commenced his play with an incomplete line, however frequently he may have admitted both shorter and longer lines in its course. I feel convinced that we should add *even*: *Why, even so; &c.* Compare The Play of Stucley, l. 348 (Simpson, The School of Shakspeare, I, 171): Master Cross the Mercer, is't even so? A Warning for Fair Women, A. II, l. 937 (Simpson, The School of Shakspeare, II, 305):—  
Heaven will have justice showne: it is even so!  
(Jahrb. der Deutschen Shakespeare-Gesellschaft, XIII, 46 seq.).

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## CLXXII.

Sound forth Bellona's silver-tuned strings.

MU., DEL., 3. — W. AND PR., 21. — H'S D., VII, 203.

In the Jahrbuch der Deutschen Shakespeare-Gesellschaft, XI, 63, the late Prof. Wagner has observed that he is unable to attach a meaning to the mention of Bellona in this passage. Bellona is indeed nowhere represented as a patroness of music and has nothing to do with either 'silver-tuned strings' or with wind-instruments which latter seem to be ascribed to her a few lines below (l. 14 seq.):—

That seem'st to check the blossoms of delight,  
 And stifle the sound of sweet Bellona's breath.  
 And what business has Comedy to praise 'sweet Bellona'  
 who is no comic, but an exclusively tragic character? I  
 cannot help thinking that there is some corruption lurking  
 at the bottom, but am unable to offer an explanation how  
 it may have originated, or a cure for it. By the way it may  
 be remarked that for *stifle* in the Ed. pr. the later Qq read  
*still*. (Jahrbuch der Deutschen Shakespeare-Gesellschaft,  
 XIII, 47).

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## CLXXIII.

Nay, stay minion, there lies a block.

MU., DEL., 3. — W. AND PR., 21. — H's D., VII, 203.

This is the reading of the quartos of 1598 (*staie*), 1610 and  
 1615 (*Minion*); Qq 1619 and 1631: *Nay stay Minion stay,*  
*there*. In the Jahrbuch der Deutschen Shakespeare-Gesell-  
 schaft, XIII, 48, I proposed to read: *Nay, stay, you minion,*  
*stay*, and this conjecture, which no doubt improves the metre,  
 has been installed in the text by Messrs Warnke and Præ-  
 scholdt. *You minion* repeatedly occurs in Shakespeare, e. g.,  
 in The Comedy of Errors, III, 1, 54:—

Do you hear, you minion? you'll let us in, I hope?  
 Ib., IV, 4, 63:—

You minion, you, are these your customers?

Romeo and Juliet, III, 5, 152 seq.:—

And yet 'not proud', mistress minion, you,

Thank me no thankings, nor proud me no prouds.

However, the readings of the earlier as well as the later Qq  
 may be right, if properly scanned. *Nay*, in both cases, is  
 to be considered as a monosyllabic foot and *minion*, in the

earliest Quarto, as a trisyllable, although the dissolution of *-ion* usually occurs only in the end and not in the body of the line. If, therefore, this pronunciation should be rejected, the verse, as printed in the first quarto, may perhaps with greater correctness be scanned as a syllable pause line (see note CCLXXVIII). These, then, are the three scansions:—

Nay, | stay, min|i-on; | there lies | a block

Nay, | stay, min|ion; — | there lies | a block

Nay, | stay, min|ion, stay | there lies | a block.

The last reading certainly looks like a correction.

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CLXXIV.

And gain the glory of thy wished port.

MU., DEL., 3. — W. AND PR., 21. — H's D., VII, 203.

This is the reading of the earlier Qq; the later Qq: *this wished port*. It seems obvious that instead of *port* we should read *sport*, as suggested by me in the Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 48. Messrs Warnke and Praeschoidt have adopted this correction.

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CLXXV.

Hearken, thou shalt hear a noise

Shall fill the air with shrilling sound,

And thunder music to the gods above:

Mars shall himself reach down

A peerless crown &c.

MU., DEL., 4. — W. AND PR., 22. — H's D., VII, 204.

Qq 1598 and 1610: *with a shrilling sound.* *Hark*, before *Hearken*, in Messrs Warnke and Prœscholdt's edition, is an unnecessary addition of the late Prof. Wagner's (see *Jahrbuch der Deutschen Shakespeare-Gesellschaft*, XI, 63). The passage, I think, should thus be arranged:—

Hearken! thou'lt hear a noise shall fill the air  
 With shrilling sound, and thunder music to  
 The gods above: Mars shall himself reach down  
 A peerless crown &c.

Exception might be taken to the *enjambement* in the second line, but this drawback is amply compensated by the restoration of three regular lines in lieu of two complete and two incomplete ones. Moreover the versification of our author is, on the whole, so loose and careless that we shall scarcely wrong him by fathering an unstopped line upon him. (*Jahrb. der Deutschen Shakespeare-Gesellschaft*, XV, 340 seq. *Kölbing, Englische Studien*, VI, 312).

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CLXXVI.

In this brave music Envy takes delight,  
 Where I may see them wallow in their blood &c.

MU., DEL., 4. — W. AND PR., 22. — H's D., VII, 204.

'As there is no antecedent, say Messrs Warnke and Prœscholdt, to which *them* might refer, it would, perhaps, be better to read *men*.' At the same time they refer the reader to l. 64 seq., where the same want of connexion recurs and where no alteration seems suited to remedy it. To me it seems more probable that in both passages something is wanting (after l. 30 and l. 64). Four lines below (l. 34) we have to deal with an Alexandrine which might, however,



easily be reduced to a blank verse by the omission of *my trull*. Compare Englishmen for my Money (Dodsley, ed. Hazlitt, X, 514):—

Were I as you,

Why, this were sport alone for me to do.

(Jahrbuch der Deutschen Shakespeare-Gesellschaft, XV, 341).

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CLXXVII.

Thou bloody, envious disdainer of men's joys.

MU., DEL., 4. — W. AND PR., 22. — H's D., VII, 204.

Thus Qq (Qu. 1598 *iöye*); Messrs Warnke and Præscholdt 's'dainer. See Marlowe's Edward the Second, ed. Tancock (Clarendon Press, 1879) p. 160. In my opinion *bloody* has intruded by mistake from the following line: it is a ditto-graphy. Read therefore:—

Thou envious disdainer of men's joys.

(Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 49).

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CLXXVIII.

Whirling thy measures with a peal of death,

And drench thy metres in a sea of blood.

MU., DEL., 5. — W. AND PR., 23. — H's D., VII, 205.

Qq: *pleasures* and *methodes*. The conjectural emendations *measures* and *metres*, introduced into the text by Messrs Warnke and Præscholdt, were proposed by me. *Measure*, in the sense of *dance* is used e. g. in K. Richard II, I, 3, 291; in K. Richard III, I, 1, 8, and in Fair Em, II, 2, 8; *metre*, in the sense of *verse* or *line*, occurs e. g. in K. Richard II, II, 1, 19. (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 50).

## CLXXIX.

Why then, Comedy, send thy actors forth.

MU., DEL., 5. — W. AND PR., 23. — H's D., VII, 205.

In order to improve the metre Messrs Warnke and Prœscholdt insert *now* after *send*, whereas in the Jahrbuch der Deutschen Shakespeare-Gesellschaft, XV, 341 I contended for the reading of the Qq. If *why* be taken for a monosyllabic foot, the line may thus be scanned:—

Why, | then Come|dy, send | thy act|ors forth.

I have, however, some misgiving whether it may be deemed admissible to disjoin the words *Why then* and to alter the punctuation of the Qq, especially as two other ways of scanning the line seem to be open, which involve no change whatever. The first is to pronounce *Comedy* as a trisyllable:—

Why then, | Come|dy, send | thy act|ors forth.

To this scansion it will justly be objected that, throughout our play, *Comedy* in the body of the line seems always to be used as a dissyllable and that by its trisyllabic pronunciation the line under discussion becomes weak and halting. This difficulty will be avoided if we class the verse among the syllable pause lines (see note CCLXXVIII):—

Why then, | Comedy, | v send | thy act|ors forth.

The reader may make his choice among these different expedients. Thus much is certain, that we shall have to admit a trochee in the second place, if we do not choose to separate *why* from the rest of the line, and that an alteration of the text or an addition of some expletive seems by no means unavoidable.

## CLXXX.

But, my Anselmo, loth I am to say,  
I must estrange that friendship.

MU., DEL., 6. — W. AND PR., 24. — H's D., VII, 206.

In the Qq these two verses form one line only. Qu. 1668: *enlarge thy friendship*. Wagner proposes to read: *my friendship for a while*. On the other hand it may be suggested that the words *loth I am to say*, may possibly be an interpolation by some actor or copyist and that the original line was to the following effect:—

But, my Anselmo, I must estrange that friendship.

(Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 51).

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## CLXXXI.

Does mangle verity; boasting of what is not.

MU., DEL., 6. — W. AND PR., 25. — H's D., VII, 206.

*Verity* is a trisyllabic feminine ending before the pause, and the second hemistich commences with a trochee (*boasting*); thus, no alteration whatever is needed. (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 51; XV, 341.)

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## CLXXXII.

*Ansel*. Your miss will breed a blemish in the court,  
And throw a frosty dew upon that beard,  
Whose front Valentia stoops to.

MU., DEL., 6 SEQ. — W. AND PR., 25. — H's D., VII, 206.

However fond of queerness our author may have shown himself in his diction, yet it seems to surpass all bounds to

speak of the front of a beard. The late Prof. Wagner (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIV, 278) suggested *upon his beard*, which I cannot think very plausible. Qy.: *head* instead of *beard*?

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 CLXXXIII.

Though base the weed is, 'twas a shepherd's.

MU., DEL., 7. — W. AND PR., 25. — H's D., VII, 207.

This is the reading of the Qq. The late Prof. Wagner proposed to add *once* after *shepherd's*, and Messrs Warnke and Præschoidt have admitted this conjecture into the text. I formerly conjectured *for it was a shepherd's*, but am now inclined to consider the verse as a syllable pause line and to read and scan:—

Though base | the weed | is, — | it was | a shep|herd's.

Compare note CCLXXVIII. (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 51).

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 CLXXXIV.

So, let our respect command thy secrecy,

At once a brief farewell,

Delay to lovers is a second hell.

MU., DEL., 7. — W. AND PR., 26. — H's D., VII, 207.

Besides the conjectural emendation of this passage proposed by me in the Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 51 seq., and partly adopted by Messrs Warnke and Præschoidt, two others of a more conservative tendency may be offered. Firstly: the text may be left untouched as printed in the Qq, provided *So* be taken for a monosyllabic



foot, and *secrecy* for a trisyllabic feminine ending. This latter scansion, however, seems somewhat doubtful, and besides we should have to deal with a couplet of unequal lines, which seems doubtful again. These difficulties would be avoided by the following arrangement of the lines:—

So!, let our respect command  
 Thy secrecy. At once a brief farewell  
 Delay to lovers is a second hell.

This would involve no alteration whatever, except in the division of the lines, and it does not matter that the first line is one of four feet only.

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CLXXXV.

*Mouse.* O horrible, terrible! Was ever poor gentleman so scared out of his seven senses?

MU., DEL., 8. — W. AND PR., 26. — H'S D., VII, 208.

Compare *Lochrine*, IV, 2 (*Malone's Supplement*, II, 244): O horrible! terrible! I think I have a quarry of stones in my pocket — *Fair Em*, ed. Warnke and Proescholdt, III, 4, 42 seq.: Ah! that is as much as to say you would tell a terrible, horrible, outrageous lie, and I shall soothe it. — *Specimens of Cornish Provincial Dialect* collected and arranged by Uncle Jan Trenoodle (London, 1846) p. 14: I do think also seriously of writing some works of a light and popular sort; or some of what a friend of mine do call, the mysterious, and terrible-horrible school, (books of easy virtue); or some Cornish tales &c. (*Jahrbuch der Deutschen Shakespeare-Gesellschaft*, XIII, 52).

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## CLXXXVI.

*Seg.* O, fly, madam, fly, or else we are but dead.

*Ama.* Help, Segasto, help, help, sweet Segasto, or  
else I die.

*Seg.* Alas, madam! there is no way but flight.

MU., DEL., 8. — W. AND PR., 27. — H's D., VII, 208.

Second — I may even say third and fourth — thoughts have convinced me that the alterations of these lines advanced by me in the *Jahrbuch der Deutschen Shakespeare-Gesellschaft*, XIII, 52, can as little be upheld as the far bolder reading introduced by Messrs Warnke and Præscholdt. *Madam* in the first line is to be pronounced as a monosyllable and in the third as a trochee. The exclamation *Help, Segasto* very naturally lends itself to an interjectional line, and the words *help, sweet Segasto* should be transposed, so that, apart from this transposition and the introduction of an interjectional line, the old text remains unaltered:—

*Seg.* O, fly, madam, fly, or else we are but dead.

*Ama.* Help, Segasto!

Help, sweet Segasto, help, or else I die.

*Seg.* Alas, madam! There is no way but flight.

This improvement on the old text would, I think, be complete, if the interjection *O* which is certainly misplaced, could be transferred to the following line:—

*Seg.* Fly, madam, fly, or else we are but dead.

*Ama.* O help, Segasto!

Help, sweet Segasto, help, or else I die.

*Seg.* Alas! madam, there is no way but flight.

(*Jahrbuch der Deutschen Shakespeare-Gesellschaft*, XV, 342).

## CLXXXVII.

Now, whereas it is my father's will.

MU., DEL., 9. — W. AND PR., 28. — H's D., VII, 209.

This reading of the Qq requires no alteration whatever, and the conjectures proposed by the late Prof. Wagner (*And now*) and myself are needless. *Now* is a monosyllabic foot; scan:—

Now, | whereás | it is | my fa|ther's will.

Compare *infra* A. II, sc. I, l. 1:—

Now, | brave lords, | our wars | are brought | to end.

Two lines below the Qq read *through father's former usury* which, in my humble opinion, cannot be right; I feel convinced that the poet wrote *through's*, and Messrs Warnke and Præschooldt have admitted this conjecture into the text. (*Jahrbuch der Deutschen Shakespeare-Gesellschaft*, XIII, 53. XV, 342).

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## CLXXXVIII.

But tell me, lady, what is become of him, &c.

MU., DEL., 10. — W. AND PR., 29. — H's D., VII, 210.

Messrs Warnke and Præschooldt read *what's*, but no alteration is required, the line merely containing an extra syllable before the pause:—

But tell | me, la|dy, what is | become | of him.

Four lines *infra* my conjecture to add *was* after *Yet* has been adopted by Delius as well as by Messrs Warnke and Præschooldt. Perhaps, however, *Yet* may be taken to be a monosyllabic foot, although it is a short syllable and not followed by a pause. (*Jahrbuch der Deutschen Shakespeare-Gesellschaft*, XIII, 53 and XV, 342).

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## CLXXXIX.

So will the king, my father, thee reward:

Come, let's away and guard me to the court.

MU., DEL., 11. — W. AND PR., 29. — H's D., VII, 211.

It seems not at all unlikely to me that these concluding lines of the scene originally formed a couplet and that accordingly we should read:—

So will the king, my father, thee reward:

Come, let's away and to the court me guard.

The same inverted construction occurs in A. II, sc. 1, l. 37:—

I shall with bounties thee enlarge therefore.

(Kölbing, Englische Studien, VI, 312).

## CXC.

When heaps of harms do hover over head,

'Tis time as then, some say to look about,

And of ensuing harms to choose the least.

MU., DEL., 11. — W. AND PR., 29. — H's D., VII, 211.

The later Qq include the words *some say* in parentheses. Qy. read, *'Tis time then, as some say, &c.* — (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XV, 344).

## CXCI.

In harmful heart to harbour hatred long.

MU., DEL., 12. — W. AND PR., 30. — H's D., VII, 212.

Compare Marlowe, The Tragedy of Dido, Queen of Carthage, A. I, *sub fin.*:—

Forbids all hope to harbour near our hearts.



## CXCII.

Now, brave lords, our wars are brought to end,  
 Our foes to foil, and we in safety rest:  
 It us behoves to use such clemency  
 In peace, as valour in the wars. It is  
 As great an honour to be bountiful  
 At home, as to be conquerors in the field.

MU., DEL., 14. — W. AND PR., 33. — H'S D., VII, 215.

From Dodsley Messrs Warnke and Præscholdt seem to have drawn the conclusion that QD (1610) reads *that our wars* and have printed the line accordingly. This, however, is erroneous; all Qq, which I have been able to collate, QD included, unanimously read *brave lords, our wars*, and the addition of *that* in Dodsley is due to Mr Hazlitt and as such is enclosed in brackets. As *Now* is to be read as a monosyllabic foot (see note CLXXXVII), no correction of the line is required, although the passage would no doubt be improved by the addition of *that* and the transposition suggested by me in Prof. Kölbing's Englische Studien. *To foil* is an emendation of the late Prof. Wagner's; Qq: *the foil*. *It is*, in the fourth line, might, perhaps, be transferred to the following line and *bountiful* be pronounced as a trisyllabic feminine ending. In l. 5 *an* has been added by Messrs Warnke and Præscholdt in compliance with my conjecture. (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 54. Kölbing, Englische Studien, VI, 312).

## CXCIII.

And reign hereafter, as I tofore have done.

MU., DEL., 15. — W. AND PR., 34. — H'S D., VII, 215.

No alteration of this reading, uniformly exhibited by all the Qq, is required. The transposition proposed by Prof. Wagner

in the Jahrbuch der Deutschen Shakespeare-Gesellschaft, XI, 64 (*as tofore I've*) and adopted by Messrs Warnke and Præscholdt, is needless. There is, of course, an extra syllable before the pause.

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## CXCIV.

*King.* Then march we on to court, and rest our  
wearied limbs!

But Collen, I have a tale in secret kept for thee.

MU., DEL., 15. — W. AND PR., 34. — H'S D., VII, 216.

The second line may be easily reduced to a blank verse by the introduction of an interjectional line:—

*King.* Then march we on to court, and rest our  
wearied limbs!

But Collen,

I have a tale in secret kept for thee: &c.

I may add that *kept* is the reading of the earlier Qq, whereas the later copies, from 1619 downwards, read *fit*. (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XV, 344).

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## CXC.V.

*Seg.* Why, Captain Tremelio.

*Mouse.* O, the meal-man; I know him very well.

MU., DEL., 16. — W. AND PR., 36. — H'S D., VII, 217.

A pun was certainly intended in these lines, but the first half of it has been lost. In order to restore it, we must evidently add *man* after *Tremelio*. The same kind of corruption recurs in l. 44 seq. and in A. III, sc. 3, 22. In the former passage the pun is to be completed by the insertion

of *knave* after *Tremelio*, and in the latter by the addition of *buzzard* after *shepherd*. *Buzzard* in the sense of a worthless or useless fellow, a blockhead or dunce, occurs pretty frequently; compare e. g. *Piers Ploughman*, ed. Thom. Wright, l. 6156 seq.:—

I rede ech a blynd bosarde  
Do boote to hymselfe.

The Three Lords and Three Ladies of London (*apud* Dodsley, ed. Hazlitt, VI, 381):—

A buzzard? thou buzzard! Wit, hast no more skill,  
Than take a falcon for a buzzard?

R. Ascham, *The Scholemaster*, ed. Arber, p. 111: who neuertheless, are lesse to be blamed, than those blind busardes, who in late yeares, of wilfull maliciousnes, would neyther learne themselues, nor could teach others, any thing at all. — Milton, *Eiconocl.*, Chap. I: Those who thought no better of the living God, than of a buzzard idol. — The *Life and Letters of W. Irving*. By his Nephew Pierre E. Irving (Lon., 1877, Bell and Sons, I, 113): Inspired by such thoughts, I open your letters with a kind of triumph; I consider them as testimonies of those brilliant moments which I have rescued from the buzzards that surround you. — Compare *Histrio-Mastix*, A. II, l. 289 seq. (*apud* Simpson, *The School of Shakspeare*, II, 40):—

Fie! what unworthy foolish foppery  
Presents such buzzardly simplicity.

I have only to add that these three emendations (*man*, *knave*, and *buzzard*) have been adopted by Messrs Warnke and Præschooldt. (*Jahrbuch der Deutschen Shakspeare-Gesellschaft*, XIII, 54 and 67).

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## CXCVI.

I cannot tell; wherefore doth he keep his chamber else?

MU., DEL., 17. — W. AND PR., 36. — H's D., VII, 217.

I strongly suspect that *him in* should be inserted after *keep*. (Kölbing, Englische Studien, VI, 313).

## CXCVII.

*Seg.* Well, Sir, away.

Tremelio, this it is, thou knowest the valour of Segasto,  
Spread through all the kingdom of Aragon,  
And such as have found triumph and favours,  
Never daunted at any time: but now a shepherd,  
Admired in court for worthiness,  
And Segasto's honour laid aside:

My will therefore is this, that thou dost find some means to work the shepherd's death: I know thy strength sufficient to perform my desire, and thy love no otherwise than to revenge my injuries.

*Tre.* It is not the frowns of a Shepherd that Tremelio fears:

Therefore account it accomplish'd what I take in hand.

*Seg.* Thanks, good Tremelio, and assure thyself, What I promise, that I will perform.

MU., DEL., 18. — W. AND PR., 37. — H's D., VII, 218 SEQ.

Apart from differences in the spelling to which no weight can be attached, this is the uniform reading and arrangement of the passage in the Qq, except that Qq 1598 and 1610 read *Admired at in court*, which I feel convinced is a faulty transposition for *Admired is at court*. It need hardly be remarked that, at least as far as the arrangement of the



lines is concerned, the passage is a model of corruption. The late Prof. Wagner in the *Jahrbuch der Deutschen Shakespeare-Gesellschaft*, XI, 65, has tried to restore the original verses which he thinks to have run thus:—

Well, Sir, away. Tremelio, this is it:

Thou know'st the valour of Segasto spread

Thorough all the kingdom of Aragon;

And such as have found triumph and favours

Never daunted me at any time: but now

A shepherd is admir'd in court for worthiness,

And all Segasto's honour laid aside.

My will therefore is this, that thou dost find

Some means to work the shepherd's death: I know

Thy strength sufficient to perform — thy love

No other than to wreak my injuries.

The weak points of this attempt at restoration, some of which have not escaped Prof. Wagner himself, have been pointed out and a different arrangement proposed by me in the *Jahrbuch der Deutschen Shakespeare-Gesellschaft*, XIII, 56 seq. The latter, adopted with a few slight alterations by Messrs Warnke and Præscholdt, seems still capable of improvement and I therefore reproduce it in an amended form, including one or two new readings:—

*Seg.* Well, sir, away. Tremelio, this it is.

[*Exit Mouse.*]

Thou know'st the valour of Segasto, spread

Thorough the kingdom of all Aragon,

And such as, never daunted at any time,

Hath triumph found and favours; but now a shepherd

Admirèd is at court for worthiness,

And lord Segasto's honour laid aside;

My will therefore is this, that thou dost find

Some means to work the shepherd's death: I know  
 Thy strength sufficient to perform my desire,  
 Thy love no otherwise than to revenge my injuries.  
 The fourth line might be improved by a slight transposition:—  
 And such as, daunted ne'er at any time.

*Desire*, in the last line but one is to be pronounced as a monosyllable; compare Induction, l. 39 (*Delighting*); A. III, sc. 2, l. 52 and A. IV, sc. 1, l. 22 (*departure*); A. V, sc. 1, l. 55 (*Desiring*). In the last line *otherwise* is to be pronounced as a dissyllable (see Abbott, s. 466), *revenge* as a monosyllable, and *injuries* as a trisyllabic feminine ending, provided it be not thought preferable to give the line an extra syllable before the pause and scan it thus:—

Thy love | no oth'r|wise than to | revenge | my in|juries.  
 The rest of the passage seems to defy emendation except by means which, on maturer reflection, I cannot think justifiable. *What*, in the last line, may possibly be considered as a monosyllabic foot and thus regulate the metre.

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 CXCVIII.

*Seg.* Hold, shepherd, hold, spare him, kill him not:  
 Accursed villain, tell me what hast thou done?

Ah, Tremelio, trusty Tremelio, I sorrow for thy death,  
 And since that thou living didst prove faithful to Segasto,  
 So Segasto now living shall honour the dead  
 Corpse of Tremelio with revenge.

Blood-thirsty villain, born and bred to merciless murder,  
 Tell me, how durst thou be so bold,

As once to lay thy hands upon the least of mine?

Assure thyself thou shalt be used according to the law.

*Muce.* Segasto cease, these threats are needless,  
Accuse not me of murder, that have done nothing,  
But in mine own defence.

MU., DEL., 18 SEQ. — W. AND PR., 38 SEQ. —  
H's D., VII, 219.

Instead of *shall honour, to merciless murder*, and *Accuse not me* in the earliest quarto all the other old copies read *will honour, in merciless murder* and *Accuse me not*. Some minor differences may be left unnoticed. Prof. Wagner, in the *Jahrbuch der Deutschen Shakespeare-Gesellschaft*, XI, 66, is not far from the mark in declaring the whole passage to be 'hopelessly corrupt', especially as regards its arrangement. Nevertheless I have made an attempt to restore the original verses to which, with a few exceptions, I still adhere. Thus, e. g., the interjection *O* in l. 80, inserted by me, must certainly be expunged again as the verse belongs to the wide-spread class of syllable pause lines (see note CCLXXVIII). In l. 81 the old text may likewise be left unaltered; the line is to be scanned:—

Accurs|ed vil|lain, tell me | what hast | thou done.

In l. 84 Prof. Wagner's alteration: *didst faithful to Segasto prove* (*Jahrbuch der Deutschen Shakespeare-Gesellschaft*, XIV, 280), seems preferable to my own suggestion: *didst faithful prove unto Segasto*. Line 87, though not an Alexandrine, is yet a verse of six feet and cannot be reduced to a blank verse without great boldness. The objection raised by Messrs Warnke and Præscholdt against my alteration and division of ll. 90 seq. is certainly not unfounded; I doubt, however, whether their own endeavour to regulate the lines can boast of a better success, and am now able to offer a different arrangement which implies no alteration of the old text beside the division of the lines. The climax reached



by the corruption of the passage is shown by ll. 92 seq. which in Hazlitt's Dodsley read as follows:—

But in mine own defence accuse not me  
Of murder that have done nothing.

The alteration in the division of these two lines proposed by me and adopted by Messrs Warnke and Proescholdt seems needless and had better be withdrawn. The passage should be arranged and printed thus:—

*Seg.* Hold, shepherd, hold! Spare him, kill him not!  
Accursed villain, tell me, what hast thou done?  
Tremelio, ah, trusty Tremelio:  
I sorrow for thy death and since that thou  
Living didst faithful to Segasto prove,  
So now Segasto living with revenge  
Will honour the dead corpse of Tremelio.  
Blood-thirsty villain: born and bred to merciless murder:  
Tell me, how durst thou be so bold, as once  
To lay thy hands upon the least of mine?  
Assure thyself  
Thou shalt be used according to the law!

*Muce.* Segasto, cease! these threats are needless.  
Accuse not me of murder that have done nothing  
But in mine own defence.

(Jahrb. der Deutschen Shakespeare-Gesellschaft, XIII, 57 seq. XV, 344. — Kölbing, Englische Studien, VI, 313).

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CXCIX.

I think his mother sang looby to him, he is so heavy.  
MU., DEL., 19. — W. AND PR., 39. — H's D., VII, 220.  
*Looby* is the name of a children's dance and its accompanying music. The words are printed in Halliwell's Nursery



Rhymes and Nursery Tales, p. 75; words and tune in The Baby's Bouquet. A Fresh Bunch of Old Rhymes and Tunes. Arranged and Decorated by Walter Crane (London and New York, George Routledge) p. 54. Compare Halliwell, Dictionary of Archaic and Provincial Words, s. *Looby*. Nares, ed. Halliwell and Wright, s. *Looby*. Webster, s. *Looby*, *Lubber*, and *Lubberly*.

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## CC.

*Muce.* Behold the fickle state of man, always mutable, &c.  
 MU., DEL., 20. — W. AND PR., 39. — H's D., VII, 220.

It boots not to reproduce from the Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 58 my attempt of amending this really hopeless passage. Compare Wagner in the Jahrbuch der Deutschen Shakespeare-Gesellschaft, XI, 66.

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## CCI.

Now Bremono sith thy leisure so affords,  
 An endless thing, &c.

MU., DEL., 20. — W. AND PR., 40. — H's D., VII, 220.

This reading of the Qq, nonsensical though it be, has yet been left untouched by both Delius and Mr Hazlitt. Wagner proposed *aimless* instead of *endless*. The reading of Messrs Warnke and Præscholdt:—

Now, Bremono, sit, thy leisure so affords,  
 A needless thing. [*Sits down.*]

is due to me; see Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 58 seq. Compare note CCLXXXIII.

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## CCII.

Rend them in pieces, and pluck them from the earth.

MU., DEL., 20. — W. AND PR., 40. — H'S D., VII, 221.

In the *Jahrbuch der Deutschen Shakespeare-Gesellschaft*, XIII, 59, I maintained that *and* should be thrown out, but now withdraw this conjectural emendation; the line contains an extra syllable before the pause.

## CCIII.

Who fights with me and doth not die the death? Not one!

MU., DEL., 20. — W. AND PR., 40. — H'S D., VII, 221.

*Not one* need not be omitted, as proposed by Wagner, but is to be placed *extra versum* as an interjectional line. (Kölbing, *Englische Studien*, VI, 313).

## CCIV.

That here within these woods are combatants with me.

MU., DEL., 21. — W. AND PR., 41. — H'S D., VII, 221.

An Alexandrine which may be reduced to a regular blank verse by the substitution of *in woods* or *i'th' woods* for *within these woods*; all these phrases being used indiscriminately in our play. (Kölbing, *Englische Studien*, VI, 313).

## CCV.

*King.* Shepherd, thou hast heard thine accusers,

Murther is laid to thy charge:

What canst thou say? thou hast deserved death.

MU., DEL., 21. — W. AND PR., 41. — H'S D., VII, 221.

Arrange and write:—

*King.* Shepherd, thou hast heard thine accusers; murder  
Is laid unto thy charge; what canst thou say?

Thou hast deservèd death.

Three lines *infra* I proposed to add *out* and to read:—

Not *out* of any malice, but by chance.

However, I now withdraw this conjecture, as I feel pretty sure that *Not* may be read as a monosyllabic foot. The next speech of Segasto:—

Words will not here prevail;

I seek for justice, and justice craves his death,

may be completely right, although a different division of the lines may have proceeded just as well from the author's pen, viz.:—

Words will not here prevail; I seek for justice,

And justice craves his death.

(Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 60).

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CCVI.

Come, sirrah, away with him, and hang him 'bout the  
middle.

MU., DEL., 21 SEQ. — W. AND PR., 42. — H's D., VII, 222.

Mr Hazlitt has omitted *Come*, which is in all the old copies I have been able to collate, and has printed the rest as prose; it is indeed labour thrown away to correct his edition of Dodsley. — *Come, sirrah*, is no doubt to be considered as an interjectional line, while the rest of the line forms a regular blank verse. (Kölbing, Englische Studien, VI, 313).

## CCVII.

Come on, sir; ah, so like a sheepbiter a looks.

MU., DEL., 22. — W. AND PR., 42. — H'S D., VII, 222.

Qu. 1598: *Come on sir*; Qq 1610, 1615 and 1619: *Come on sirra*; the later Qq: *Come you, sirrah*. *Sheep-biter* originally meant no doubt a morose or surly cur that bites the sheep in good (or rather sad) earnest; hence a morose or surly fellow. Compare Dekker, *The Honest Whore*, Part II, II, 1 (*The Works of Th. Middleton*, ed. Dyce, III, 162): A poor man has but one ewe, and this grandee sheep-biter leaves whole flocks of fat wethers, whom he may knock down, to devour this. — Middleton, *A Chaste Maid in Cheapside* (*Works*, ed. Dyce, IV, 33):—

Sheep-biting mongrels, hand-basket freebooters.

Twelfth Night, II, 5, 6. Measure for Measure V, 1, 359 (*sheep-biting face*).

## CCVIII.

*Ama*. Dread Sovereign, and well beloved Sire,  
On bended knee I crave the life of this condemned Shep-  
herd, which heretofore preserved the life of thy sometime  
distressed daughter.

*King*. Preserv'd the life of my sometime distressed  
daughter!

How can that be? I never knew the time

Wherein thou wast distress'd: I never knew the day

But that I have maintained thy estate,

As best beseem'd the daughter of a king.

MU., DEL., 22. — W. AND PR., 42. — H'S D., VII, 222.

No reader, I think, will deny that this passage bears manifest traces of corruption. The earliest quarto reads *on bended knees*; instead of *condemned* we find *condemn'd* in Dodsley, ed.



Hazlitt, VII, 222; and *heretofore* has been altered to *tofore* by Messrs Warnke and Proescholdt. *Heretofore*, however, is quite correct, as *shepherd* is either to be pronounced as a monosyllable, or as a dissyllable with an extra syllable before the pause. In the first line of the king's speech which is an Alexandrine, the late Professor Wagner wanted *sometime* to be thrown out (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XI, 67), whereas in my opinion *Preserv'd* should be expunged. I feel convinced that the original wording and arrangement of the passage was as follows:—

*Ama.* Dread sovereign and well belovèd sire,  
On bended knee I crave the life of this  
Condemnèd shepherd, which heretofore preserved  
The life of thy sometime distressèd daughter.

*King.* The life of my sometime distressèd daughter?  
How can that be? I never knew the time  
Wherein thou wast distress'd: I never knew  
The day, but that I have maintain'd thy state,  
As best beseem'd the daughter of a king.

As to *state* (for *estate*) the reader may be referred to A. IV, sc. 5, l. 139:—

I have no lands for to maintain thy state.

(Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 60.  
— Kölbing, Englische Studien, VI, 313 seq.)

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CCIX.

His silence verifies it to be true. What then?

MU., DEL., 23. — W. AND PR., 43. — H's D., VII, 223.

A regular blank verse as far as *true*. *What then?* forms an interjectional line. (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 61. — Kölbing, Englische Studien, VI, 314).

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## CCX.

But all in vain; for why, he reached after me, &c.

MU., DEL., 23. — W. AND PR., 43. — H's D., VII, 223.

Omit *for why*. (Kölbing, Englische Studien, VI, 314).

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## CCXI.

Indeed, occasion oftentimes so falls out.

MU., DEL., 23. — W. AND PR., 43. — H's D., VII, 223.

Qq, Delius, and Mr Hazlitt: *oftentimes*; Wagner conjectured *often*. The correction *ofttimes* was made by me and has been adopted by Messrs Warnke and Præschooldt. — From l. 55 to l. 64 we have what, in classical parlance, is called a *στυχομυθία*, i. e. a dialogue where the speeches of the interlocutors consist of single lines. The present *στυχομυθία* is in rhyme, with the only exception of ll. 57 and 62; the latter being spoken aside and belonging to the Clown who throughout the play makes use of prose, cannot be said to form part of the conversation going on between the king, Segasto, and Amadine and may be left unnoticed. L. 57, therefore, remains the only one without rhyme; it is, moreover, the only one that is entirely unconnected. Does the poet mean to say that it oftentimes so falls out that the slaughter of a man deserves great blame? This would be below the meanest playwright of the Elizabethan era. In my conviction, there is a gap between l. 56 and l. 57; a line is wanting in which Amadine takes the part of Mucedorus against Segasto and points out that no blame attaches to him for having killed his adversary in fight. This line which, of course, must have supplied the missing rhyme with l. 57, may have been to the following effect:—

Ama. *No blame, to kill one's enemy in a bout,*

to which remark the king would then make the appropriate reply:—

Indeed, occasion oftentimes so falls out,  
i. e. it occurs, indeed, frequently that a man is killed in a  
conflict, and no blame can be laid on the killer. (Jahrbuch  
der Deutschen Shakespeare-Gesellschaft, XIII, 61 seq. —  
Kölbing, Englische Studien, VI, 314 seq.).

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CCXII.

Segasto, cease to accuse the shepherd.

MU., DEL., 23. — W. AND PR., 43. — H's D., VII, 224.

The alteration:—

Segasto, cease the shepherd to accuse

which is due to the late Prof. Wagner, seems needless, as  
the verse may certainly be taken for a syllable pause line:—

Segas|to, — | cease to | accuse | the shep|herd.

I embrace this opportunity for withdrawing my conjecture  
on A. IV, sc. 3, l. 89, where the old text is likewise quite  
correct:—

Now, Bre|mo, — | for so | I heard | thee call'd.

Compare a number of similar lines; see note CCLXXVIII.  
(Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 62.  
— Kölbing, Englische Studien, VI, 315).

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CCXIII.

*King.* But soft, Segasto, not for this offence, &c.

MU., DEL., 23 SEQ. — W. AND PR., 44. — H's D., VII, 224.

This seems, indeed, to be a 'hopelessly corrupt' passage  
and I refrain from reproducing as unsatisfactory my expla-

nation given in the Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 62 seq., although it has found favour with Messrs Warnke and Præscholdt.

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CCXIV.

*King.* Come, daughter, let us now depart to honour  
The worthy valour of the shepherd with rewards.

MU., DEL., 24. — W. AND PR., 44. — H's D., VII, 224.

Printed as prose in Delius's edition, in accordance with all the Qq. In order to reduce the second line to regular metre Prof. Wagner (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIV, 281) proposes to read:—

The shepherd's worthy valour with rewards,  
a conjecture which, in my eyes, is by no means satisfactory. As three lines *supra* the king says:—

And for thy valour I will honour thee,  
I am led to the belief that in the line under discussion *worthy* before *valour* has surreptitiously intruded and should be expunged.

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CCXV.

From Amadine, and from her father's court,  
With gold and silver, and with rich rewards,  
Flowing from the banks of golden treasuries.  
More may I boast, and say, but I,  
Was never shepherd in such dignity.

MU., DEL., 24. — W. AND PR., 44 SEQ. — H's D., VII, 225.

Qu. 1598: *tresuries*; Qq 1610 and 1615: *golden treasures*;  
Qu. 1619: *gold and treasures*. — Two lines seem to have



been lost in this mutilated soliloquy of Mucedorus, the one after l. 1, the other after l. 4. In the former we expect to hear something like the words '*I now come laden heavily*', while the latter may possibly have run thus:—

*Am silent and declare but this: as yet, &c.*

I am not prepared, however, to affirm that even after the addition of two such lines the passage will be exempt from all difficulty. (Kölbing, Englische Studien, VI, 315).

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CCXVI.

The king and Amadine greet thee well,  
And after greeting done, bid thee depart the court.  
Shepherd, begone!

MU., DEL., 24. — W. AND PR., 45. — H's D., VII, 225.

QA: *greetes, greetings* and *bids*. — I still adhere to the belief that these lines originally formed a couplet and now think that the couplet formerly proposed by me, may still be improved by the omission of *well*:—

The king and Amadine greet thee, and greeting done,  
Bid thee depart the court: shepherd, begone!

*Amadine* is, of course, to be pronounced as a dissyllable. Messrs Warnke and Præscholdt have added *do* before *greet*. (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 63. Kölbing, Englische Studien, VI, 316).

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CCXVII.

*Ama.* Ariena, if any body ask for me,  
Make some excuse till I return.

*Ari.* What, an Segasto call?

*Ama.* Do thou the like to him, I mean not to stay long.

MU., DEL., 26. — W. AND PR., 46. — H's D., VII, 227.

This division of the lines (thus printed in the Qq) can hardly be right. The arrangement, however, proposed by me in the *Jahrbuch der Deutschen Shakespeare-Gesellschaft*, XIII, 64, although it has met with the approval of Messrs Warnke and Præschooldt, now seems to me far from being perfect. The first line may be a blank verse with an extra syllable before the pause (*Arie-na*), but how are the rest to be restored?

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### CCXVIII.

Shepherd, well met, tell me how thou dost?

MU., DEL., 26. — W. AND PR., 47. — H's D., VII, 227.

On my conjecture Messrs Warnke and Præschooldt inserted *pray* before *tell*. This addition, however, is needless, as the verse evidently belongs to the numerous category of syllable pause lines, and is to be scanned:—

Shepherd, | well met, | ∪ tell | me how | thou dost?

The arrangement of the following lines (8—15) as given by Messrs Warnke and Præschooldt was also suggested by me. In l. 13 I proposed to read: *with all thy heart* or to give the words *with all my heart* to Mucedorus, but have now come to the conviction that the true arrangement is:—

*Muce.* Since I must depart

One thing I crave with all my heart —

*Ama.* Say on. —

*Muce.* That in absence, either far or near, &c.

(*Jahrb. der Deutschen Shakespeare-Gesellschaft*, XIII, 64 seq.

— Notes (privately printed, 1882) p. 16 seq.)

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## CCXIX.

*Muce.* Unworthy wights are more in jealousy.

MU., DEL., 27. — W. AND PR., 47. — H's D., VII, 228.

Qu. 1598: *most in ielosië*; all the rest: *more in jealousy*. —

Qy.: *worst in jealousy?* which would fall in with our poet's predilection for alliteration. Instances of this alliteration have been given by me *ad loc.* (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 65) and by Messrs Warnke and Præschooldt in their Introduction, p. 9.

## CCXX.

Well, shepherd, sith thou sufferest this for my sake.

MU., DEL., 27. — W. AND PR., 47. — H's D., VII, 228.

Apparently a line of six feet:—

Well, shep|herd, sith | thou sufferest | this for | my sake.

The right scansion, in my conviction, however, is:—

Well, shep|herd, sith | thou suffer'st this | for my | sake,  
so that the line proves to be a regular blank verse with a double ending. Compare A. IV, sc. 3, l. 69:—

*Ama.* Yet give him leave to speak for my sake, [*Bremo*], where the accent also rests on the pronoun *my*. For *this* in the three earliest copies the later Qq read *thus*. Qu. 1610: *suffrest*; the rest *sufferest*.

## CCXXI.

I dare not promise what I may perform.

MU., DEL., 27. — W. AND PR., 48. — H's D., VII, 228.

*Mayn't*, which Messrs Warnke and Præschooldt have received into their text, was suggested by the late Prof. Wagner (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XI, 67 seq.);

the Qq uniformly exhibit *may*. As far as I can see, Professor Wagner missed the poet's meaning and even converted it into its contrary. 'I smother up the blast, says Mucedorus, because I dare not yet promise what I may, or intend to perform, when the convenient time is at hand; in other words, I dare not yet hint at my transformation from a shepherd to a prince worthy of becoming the husband of so beautiful a princess.' (Kölbing, *Englische Studien*, VI, 316).

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CCXXII.

*Se.* Tis well Segasto that thou hast thy will,  
Should such a shhephard, such a simple swaine  
As he, eclips thy credite famous through the court.  
No ply Segasto ply; let it not in Arragon be saide,  
A shepheard hath Segatoes honour wonne.

MU., DEL., 28. — W. AND PR., 48. — H's D., VII, 229.

This is the reading of the earliest quarto (1598). Delius, who follows the latest quarto (1668) prints the passage thus:—

*Seg.* 'Tis well *Segasto*, that thou hast thy will:  
Should such a shepherd, such a simple swain as he,  
Eclipse thy credit through the court?  
No, ply *Segasto*, ply, let it not in Aragon be said,  
A shepherd hath *Segasto's* honour won.

The shape in which the lines appear in Dodsley, whether due to some one or other of the quartos, or to Mr Hazlitt's own correction, cannot possibly have come from the author's pen. It is this:—

*Seg.* 'Tis well, Segasto, that thou hast thy will,  
Should such a shepherd, such a simple swain,



As he eclipse thy credit, famous through  
 The court? No, ply, Segasto, ply;  
 Let it not in Arragon be said,  
 A shepherd hath Segasto's honour won.  
 This is altogether a wrong arrangement. As to particulars, either the second *such* in the second line, or the lame addition *as he*, must certainly be done away with, if we do not choose to omit *famous*, as it has been done in Qu. 1668 and accordingly by Delius in his edition. The words *No, ply, Segasto, ply* evidently form a line by themselves, whereas the rest was no doubt meant for a couplet. I formerly added *And* before *Let*, but now think that *Let* may well be taken for a monosyllabic foot (see note CCXXXV; CCXXXVII; CCXXXVIII; CCXLI; and CCXLVI). Arrange and write therefore: —

*Seg.* 'Tis well, Segasto, that thou hast thy will:

Should such a shepherd, such a simple swain,

Eclipse thy credit famous through the court?

No, ply, Segasto, ply!

Let it not be said in Aragon:

A shepherd hath Segasto's honour won.

This arrangement has been adopted by Messrs Warnke and Præschooldt. (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 66. — Kölbing, Englische Studien, VI, 316).

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CCXXIII.

*Seg.* Why, you whoreson slave, have you forgotten that I sent you and another to drive away the shepherd?

*Mouse.* What an ass are you; here's a stir indeed, here's message, errand, banishment, and I cannot tell what.

MU., DEL., 29. — W. AND PR., 50. — H'S D., VII, 230.

Arrange:—

*Seg.* Why, you whoreson slave, have you forgotten that I sent you and another to drive away the shepherd? What an ass are you!

*Mouse.* Here's a stir indeed, &c. (Notes (privately printed, 1882) p. 17).

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CCXXIV.

*Bremo.* With this my bat will I beat out thy brains;  
Down, down, I say, prostrate thyself upon the ground.

MU., DEL., 30. — W. AND PR., 51. — H's D., VII, 232.  
The three earliest copies: *will I beat*; the rest: *I will beat*.  
Arrange, perhaps:—

*Bremo.* With this my bat will I beat out thy brains;  
Down, down!  
I say, prostrate thyself upon the ground.  
(Kölbing, Englische Studien, VI, 316 seq.).

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CCXXV.

Ay, woman, wilt thou live in woods with me?  
MU., DEL., 31. — W. AND PR., 52. — H's D., VII, 233.  
I strongly suspect: *Say, woman*. Compare A. IV, sc. 3, l. 61  
(note CCXXXV):—

Say, sirrah, wilt thou fight &c.  
A. IV, sc. 3, l. 107 seq.:—  
Say, hermit, what canst thou do?  
Paradise Lost, X, 158:—

Say, woman, what is this which thou hast done?  
My conjecture is strengthened by the fact that the Ed. pr. reads, *ay woman, ay* not being spelled with a capital letter;

the capital *S* has evidently dropped out. Qq 1610 and 1615: *Aie woman*; the rest: *Ay woman*. (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XVI, 250 seq.)

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 CCXXVI.

*King*. Mirth to a soul disturb'd is embers turn'd  
Which sudden gleam with molestation,  
But sooner lose their light for it.

MU., DEL., 34. — W. AND PR., 56. — H's D., VII, 237.

The Qq, as far as I have been able to collate them, uniformly read *sight*, which, of course, is a corruption from *light*. The last line might easily be completed: —

But *all the* sooner lose their light for it.

(Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 69.  
— Kölbing, Englische Studien, VI, 317).

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 CCXXVII.

'Tis gold bestow'd upon a rioter,  
Which not relieves, but murders him:  
'Tis a drug given to the healthful,  
Which infects, not cures.

How can a father that hath lost his son,  
A prince both wise, vertuous, and valiant,  
Take pleasure in the idle acts of Time?  
No, no, till Mucedorus I shall see again,  
All joy is comfortless, all pleasure pain.

MU., DEL., 34 SEQ. — W. AND PR., 56. — H's D., VII, 237.

This reading of the Qq, though undoubtedly faulty, has not been amended by either Delius or Mr Hazlitt. Arrange and write:—

'Tis gold bestow'd upon a rioter,  
Which not relieves, but murders him; a drug  
Given to the healthful, which infects, not cures.  
How can a father that hath lost his son,  
A prince both wise, virtuous, and valiant,  
Take pleasure in the idle acts of pastime?  
No, no!  
Till Mucedorus I shall see again,  
All joy is comfortless, all pleasure pain.

Instead of *wise, virtuous* I formerly proposed *virtuous, wise*. This alteration has been adopted by Messrs Warnke and Præschoidt and certainly improves the line; nevertheless it may be dispensed with. *Pastime* is positively demanded by the context; it is used by our poet in A. V, sc. 1, l. 72. (Jahrb. der Deutschen Shakespeare-Gesellschaft, XIII, 69 seq. — Kölbing, Englische Studien, VI, 317).

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CCXXVIII.

In Aragon, my liege, and at his parture  
Bound my secrecy  
By his affectuous love, not to disclose it.

MU., DEL., 35. — W. AND PR., 56 SEQ. — H's D., VII, 237.

In the earliest quarto this scene is wanting; the two copies of 1610 and 1615: *parture*; the rest: *parting*. *Affectuous loue* is the reading of the earlier quartos; the Qq from 1634 downwards, *affections loue*. The former reading is, to say the least of it, extremely doubtful; the latter is simply



absurd. Qy. read, *affection's loss* (loffé-loue) and: arrange the lines as follows:—

In Aragon, my liege,  
And at his 'parture bound my secrecy,  
By his affection's loss, not to disclose it.

Both the correction of *affections' love*, and the alteration in the division of the lines have been adopted by Messrs Warnke and Pröscholdt. It may be added that S. Walker, Crit. Exam. I, 285, proposes to read *loss* instead of *love* in Venus and Adonis, st. 78, and in Twelfth Night, I, 2, 39. (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 72).

XXXV

CCXXIX.

*K. V.* Thou not deceiv'st me; I ever thought thee  
What I find thee now, an upright loyal man.  
But what desire, or young-fed humour  
Nurs'd within the braine,  
Drew him so privately to Aragon?

MU., DEL., 35. — W. AND PR., 57. — H's D., VII, 237.

Apart from differences in the spelling and punctuation that are hardly worth mentioning, this is the reading and arrangement in Qq 1610 and 1615; in Qu. 1598 the passage is wanting. The later Qq, from 1619 downwards, divide the lines as follows:—

*King Va.* Thou not deceiv'st me,  
I ever thought thee what I find thee now;  
An upright loyal man.  
But what desire, or young-fed humour  
Nurs'd within his brain,  
Drew him so privately to Aragon?

Arrange:—

*King.* Thou not deceiv'st me.

I ever thought thee what I find thee now,

An upright, loyal man: but what desire,

Or young-fed humour, nurs'd within the brain,

Drew him so privately to Aragon?

The various reading *his brain* instead of *the brain* in the two copies of 1610 and 1615, is immaterial. (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 72. — Kölbing, Englische Studien, VI, 317 seq.).

CCXXX.

No doubt, she thinks on thee,

And will one day come pledge thee at this well.

Come, habit, thou art fit for me. [*He disguiseth himself.*]

No shepherd now, an hermit must I be.

Methinks this fits me very well.

MU., DEL., 36. — W. AND PR., 58. — H's D., VII, 238.

This is the arrangement of the Qq, but the division of the first two lines as given in Dodsley, ed. Hazlitt, seems preferable:—

No doubt, she thinks on thee, and will one day

Come pledge thee at this well.

Thus the short line takes its proper place at the end of one train of thought and serves to mark the transit to another, in so far as Mucedorus now turns his attention to the habit he is donning. *Must I be* is the reading of Qq 1610, 1615, and 1619. The last line may easily be completed:—

Methinks this *habit* fits me very well.

(Kölbing, Englische Studien, VI, 318).

## CCXXXI.

*Muce.* Thou dost mistake me; but I pray thee, tell me what dost thou seek in these woods?

*Clown.* What do I seek? for a stray king's daughter, run away with a shepherd.

MU., DEL., 37. — W. AND PR., 58. — H's D., VII, 239.

Although all the Qq which I have collated, place the interrogation after *seek*, yet I strongly suspect that it ought to take its place after *for*; and Messrs Warnke and Præschoidt have approved of the arrangement and reading of these lines proposed by me in the Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 91, viz.:—

*Muce.* Thou dost mistake me: but, I pray thee, tell me What dost thou seek *for* in these woods?

*Clown.* What do I seek for? A stray king's-daughter, run away with a shepherd.

Instead of *what dost thou seek* Delius reads *whom dost thou seek*, this being the reading of Qu. 1668.

## CCXXXII.

*Clown.* Nay, I say rusher, and I'll prove mine office good: for look sir, when any comes from under the sea or so, and a dog chance to blow his nose backward, then with a whip I give him the good time of the day and strow rushes presently; therefore I am a rusher, a high office, I promise ye.

MU., DEL., 38. — W. AND PR., 59. — H's D., VII, 240.

Qq 1598, 1615, and 1619: *I'll prove*; Qu. 1610: *I prove*. The three earliest copies: *for look sir*, the later quartos: *for look you sir*. — A badly corrupted passage. It seems



evident that the poet did not write *sea*, but *seat*. This correction, however, does not suffice to restore sense and grammar; perhaps we should read: *when a dog comes from under the seat or so, and chance to blow, &c.*, or: *when a cat comes from under the seat, or so, and a dog chance to blow, &c.* For, although the Clown jestingly calls himself a 'rusher of the stable', yet his office of strowing rushes was performed in the hall and rooms of the mansion, where cleanliness was no less a desideratum than in the stable. The rushes to be used there were no doubt under the care of a stable-boy or groom and preserved in a stable or shed, from whence they were taken to the mansion whenever they were required.

## CCXXXIII.

*Bremo.* See how she flies away from me,  
 I will follow, and give attent to her.  
 Deny my love! Ah, worm of beauty,  
 I will chastise thee: come, come,  
 Prepare thy head upon the block.

MU., DEL., 39. — W. AND PR., 60 SEQ. — H'S D., VII, 241.

The reading of the three earliest copies in l. 1, *flinges away*, is preferable. Qu. 1598 reads *a rend* and *ah worme*, all the rest *attend* and *a worme*; the same quarto also joins the last two lines into one. As to *ah, worm* see A. IV, sc. 5, l. 8 and A. IV, sc. 5, l. 21, where *Ah* has been wrongly expunged by Mr Hazlitt. Compare also 2 K. Henry IV, V, 3, 17, where the quarto and the second folio read *A sirrah* instead of *Ah, sirrah*. The division of the lines, although it has been retained by Delius and Mr Hazlitt, is obviously wrong; arrange:—



*Bre.* See, how she flings away from me! I'll follow  
 And give attent to her. Deny my love!  
 Ah, worm of beauty, I will chastise thee!  
 Come, come, prepare thy head upon the block!  
 Messrs Warnke and Præscholdt have adopted both my  
 arrangement and my readings as proposed in the *Jahrbuch*  
*der Deutschen Shakespeare-Gesellschaft*, XIII, 70.

## CCXXXIV.

I will crown thee with a complet made of ivory.

MU., DEL., 39. — W. AND PR., 61. — H's D., VII, 241.

This is the reading of the two earliest copies. In the later Qq *I will* and *complet* have rightly been altered to *I'll* and *Chaplet*, whereas *ivory* has been retained, till Delius substituted *ivy* in its room, which, so far as the sense is concerned, is undoubtedly right and will probably be adopted by most succeeding editors, although, in my opinion, it should not be admitted into the text, since it appears from Evans, *Leicestershire Words, Phrases, and Proverbs* (English Dialect Society, No. 31, London, 1881), p. 297, that *ivory* is a Rutland provincialism for *ivy*. That it cannot be taken for an erratum seems to be proved by the occurrence of another provincialism in A. II, sc. 4, l. 65, viz. *shipstick*, i. e. *shiptick*, which latter, according to Evans, p. 237, is the Leicestershire pronunciation for *sheeptick*. A third provincialism may possibly lie at the bottom of the pun on the word *errand* (III, 3, 45), pronounced and spelt *arrand* in Leicestershire (Evans, p. 93), all the Qq which I have collated reading indeed *Arrand* or *arrand*. These curious provincialisms, however few, yet seem sufficient to justify the belief that the author of 'Mucedorus' was a native of either

Rutland or the adjoining part of Leicestershire, where *ivory* instead of *ivy* may have been a no less current idiom than in Rutland itself, as the dialects of Rutland and Leicestershire 'seem, indeed, to be substantially identical' (Evans, p. 296). Or are we to attribute these provincialisms to a Leicestershire compositor who thus disfigured his London author's pure English and correct spelling? (Kölbing, Englische Studien, VI, 318 seq.).

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 CCXXXV.

Be merry, wench, we'll have a frolic feast,  
 Here's flesh enough for to suffice us both,  
 Say, sirrah, wilt thou fight, or dost thou yield to die?

MU., DEL., 40. — W. AND PR., 62. — H'S D., VII, 243.

The last line is an Alexandrine which Prof. Wagner in the *Jahrbuch der Deutschen Shakespeare-Gesellschaft*, XIV, 282, proposes to reduce to regular metre by the omission of *dost thou*. I formerly thought that we should rather omit *thou* before *fight* (compare Abbott, s. 241), but have now come to the conviction that the true arrangement is:—

Say, sirrah!

Wilt thou fight, or dost thou yield to die?

*Wilt* is no doubt used as a monosyllabic foot by the poet; see note CCXXII; &c. (Kölbing, Englische Studien, VI, 319. — Compare *supra* note CCXXV).

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 CCXXXVI.

*Ama*. Yet give him leave to speak for my sake.

MU., DEL., 41. — W. AND PR., 62. — H'S D., VII, 243.

The line should be completed by the addition at the end of the name of the person addressed, viz. *Breno*. See notes

XLV and CCXCIX. Compare Jahrbuch der Deutschen Shakespeare-Gesellschaft, XVI, 228 seq. and Shakespeare's Tragedy of Hamlet, ed. Elze (1882) p. 146 seq.

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## CCXXXVII.

Glad were they, they found such ease,

And in the end they grew to perfect amity.

Weighing their former wickedness,

They term'd the time wherein they lived then

A golden age, a goodly golden age.

MU., DEL., 41. — W. AND PR., 63. — H's D., VII, 243 SEQ.

In the first line *that* has been added by Mr Hazlitt, and Messrs Warnke and Proescholdt have adopted this addition, erroneously ascribing it to Qu. 1610. But the verse is either a syllable pause line, or *Glad* is to be read as a monosyllabic foot (see notes CCXXII; CCXXXV; CCXXXVIII; &c.). In either case it is to be completed by the addition of *perfect* which, according to an ingenious conjecture of Professor Wagner in the Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIV, 282, has slipped down to the second line. Scan, therefore, either: —

Glad were | they, — | they found | such per|fect ease,  
or: —

Glad | were they, | they found | such per|fect ease.

The passage should be written and arranged thus: —

Glad were they, they found such perfect ease,

And in the end they grew to amity.

Weighing their former wickedness, they term'd

The time wherein they liv'd a golden age,

A goodly golden age.

(Kölbing, Englische Studien, VI, 319).

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## CCXXXVIII.

If men, which lived tofore, as thou dost now,  
Wild in woods, addicted all to spoil, &c.

MU., DEL., 41. — W. AND PR., 63. — H's D., VII, 244.

Qq 1610, 1615, 1619, and 1621: *Wilde (Wild) in Wood*;  
Qq 1631, 1634, 1650 [?], and 1668: *Wilde (Wild) in Woods*.  
Qu. 1598 reads *Wilie in wood* (not *Wily*, as Mr Hazlitt says)  
by which reading Mr Hazlitt has been induced to conjecture  
*Wildly* and to introduce this conjecture into the text. In  
the *Jahrbuch der Deutschen Shakespeare-Gesellschaft*, XIII, 71,  
I suggested to add *the* before *woods*, and this suggestion  
has been adopted both by Delius and Messrs Warnke and  
Præschooldt. Or should *Wild* be read as a monosyllabic foot?  
Compare notes CCXXII; CCXXXV; CCXXXVII; CCXLI; &c.

## CCXXXIX.

No, let's live, and love together faithfully,  
I'll fight for thee —

*Br.* Or fight for me, or die: or fight, or else thou

*Ama.* Hold, Bremo, hold. [diest.

MU., DEL., 42. — W. AND PR., 63. — H's D., VII, 244.

This is the uniform reading of all the old copies which I  
have collated; Mr Hazlitt and Messrs Warnke and Præschooldt  
*let us live*. The old copies, however, are right, *No* being  
a monosyllabic foot and *faithfully* a trisyllabic feminine  
ending. Those critics that do not approve of this scansion  
had better place *No extra versum* than alter the reading;  
the rest of the line will then form a regular blank verse. —  
With respect to the following line it may be observed that  
Bremo does not want Mucedorus to fight for him, but to



fight with him (just as in A. III, sc. 4, l. 19 he wanted Amadine to fight with him), or he will slay him forthwith; see *supra* l. 61 seqq. He is about to strike the deadly blow, when Amadine interferes and comes to the hermit's rescue. The first hemistich, therefore, of Bremono's speech cannot possibly have come from the author's pen; the second hemistich (*or fight, or else thou diest*) exactly completes the verse and Amadine's ejaculation (*Hold; Bremono, hold*) forms an interjectional line. (Kölbing, Englische Studien, VI, 319 seq.).

## CCXL.

You promised me to make me your queen.

MU., DEL., 42. — W. AND PR., 63. — H'S D., VII, 244.

This is the reading of Qq 1598 and 1610; Qq 1615, 1619, 1621, 1631, 1634, 1650 [?]: *You promised me to make me queen*; Qu. 1668: *You promised to make me queen*. Although the line, as printed in the Ed. pr., admits of a scansion, if scansion it can be called:—

You pro|misèd | me to | make me | your queen,  
yet I suspect that all the quarto-readings are corrupt. Perhaps we should write:—

You pro|mis'd me | *for* to | make me | your queen,  
a correction which would agree with the prevalent use of this pleonastic form of the infinitive in our play. Compare, Induction, 37 (*for to* please); I, 4, 14 (*for to* resist); II, 1, 9 (*for to* give); II, 3, 32 (*for to* work); III, 2, 38 (*for to* provide); III, 5, 2 (*for to* make); IV, 3, 60 (*for to* suffice); IV, 5, 139 (*for to* maintain); IV, 5, 144 (*for to* win). — Two lines below *me* should be inserted after *promised*, as has been conjectured by Prof. Wagner (Jahr-

buch der Deutschen Shakespéare-Gesellschaft, XIV, 282), so that ll. 101 and 103 be made to correspond with one another. (Kölbing, Englische Studien, VI, 320).

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 CCXLI.

*Ama.* Not my Bremono, nor his Bremono woods.

MU., DEL., 44. — W. AND PR., 66. — H's D., VII, 246.

This is the reading of all the Qq I have collated. Mr Hazlitt has altered and divided the line, I do not know on what authority or for what reason:—

*Ama.* Not my Bremono,

Nor Bremono's woods.

I feel convinced that the poet wrote:—

*Ama.* No, not my Bremono, nor my Bremono's woods.

This emendation, as first proposed in the Jahrbuch der Deutschen Shakespéare-Gesellschaft, XIII, 71 (*Oh, not my Bremono, &c.*) has been introduced into the text by Messrs Warnke and Præscholdt. Critics, however, who will allow *Not* to take the place of a monosyllabic foot, may dispense with the addition of *Oh* or *No* to the original line. See notes CCXXII; &c. Compare Mucedorus, ed. Delius, p. XIV.

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 CCXLII.

*Bre.* Thou holdst it well; look how he doth,

Thou may'st the sooner learn.

MU., DEL., 45. — W. AND PR., 67. — H's D., VII, 248.

Before *look* Mr Hazlitt has added the stage-direction *To Amadine*. The division of the lines, although invariably the

same in all the Qq I have collated (with the only exception of Qu. 1598 where the passage is printed as prose), nevertheless seems to be wrong; arrange:—

*Bre.* Thou holdst it well.

Look how he doth, thou may'st the sooner learn.

[*To Amadine.*

(Jahrb. d. Deutschen Shakespeare-Gesellschaft, XIII, 71 seq.)

## CCXLIII.

Then have at thine, so lie there and die,  
A death no doubt according to desert, &c.

MU., DEL., 46. — W. AND PR., 68. — H's D., VII, 248.

This is the arrangement of Qu. 1598, whereas all the later Qq join the words *So lie there and die* to the following line. Arrange and point, perhaps:—

So! lie there and die a death, no doubt,  
According to desert; or else a worse,  
As thou deserv'st a worse.

*Thou* after *lie*, which has been added by Messrs Warnke and Præscholdt, seems a needless correction, as *So!* may surely take the place of a monosyllabic foot; compare note CCXXII; &c. (Kölbing, Englische Studien, VI, 320).

## CCXLIV.

And there a while live on his provision.

MU., DEL., 46. — W. AND PR., 68. — H's D., VII, 249.

Thus the Qq, Delius, and Mr Hazlitt. I first proposed to add *we* before *live*, but afterwards thought it preferable to

write: *on's provision*, which emendation I privately communicated to Messrs. Warnke and Præscholdt who thought it worthy of insertion in the text. Or should we be justified in supposing the verse to be a syllable pause line and accordingly scan it: —

And there | a while | ∪ live | on his | provis|ion?  
(Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 72).

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CCXLV.

*Clow.* That's a lie, a would have killed me with his pugs-nando.

MU., DEL., 48. — W. AND PR., 70. — H's D., VII, 250.

The hyphen in the word *pugs-nando* which appears in all the Qq from 1610 downwards, as far as I have been able to collate them, probably owes its origin to the circumstance that in the Qu. 1598 the word is divided between two lines, although curiously enough the mark of division is wanting. By the way it may be mentioned that the spelling in this earliest quarto is *pugs nondo*, and not *pugs-nando*. According to Messrs Warnke and Præscholdt the quarto of 1609, which I have never seen, reads *pugs-nardo*. It is with great diffidence that I hint at the possibility that this may be a ludicrous corruption of *poynardo*, i. e. a *poynard* or *poniard*. *Poynards* occurs in Hamlet V, 2, 157 (Qu. 1604); *poynards* in B. Jonson (ed. 1616, p. 174).

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CCXLVI.

*Muce.* Then know that which ne'er tofore was known,  
I am no shepherd, no Arragonian I,



But born of royal blood: my father's of Valentia king,  
 My mother queen; who for thy sacred sake,  
 Took this hard task in hand.

MU., DEL., 49. — W. AND PR., 70 SEQ. — H'S D., VII, 252.

Arrange and read:—

*Muce.* Then know that which ne'er tofore was known,

I am no shepherd, no Arragonian I,

Who for thy sacred sake took this hard task in hand,

But born of royal blood: my father is

King of Valentia, my mother queen.

A similar disturbance in the original sequence of the lines has been pointed out by the late Prof. Wagner in A. I, sc. 1, l. 66 seq., where l. 67 must of course precede l. 66. See *Jahrbuch der Deutschen Shakespeare-Gesellschaft*, XIV, 283.

— *Then*, in the first line, is a monosyllabic foot; compare notes CCXXII; &c. The earliest quarto reads not, as Messrs Warnke and Præscholdt erroneously say, *never tofore*, but *neretofore*, like all the rest (*neeretofore*, *neretofore*).

In the third line I formerly proposed to expunge *sacred*, in order to reduce the Alexandrine to a blank verse; compare, however, *The Faerie Queene*, I, 1, 2 (For whose sweete sake); *The Two Gentlemen of Verona*, V, 4, 74 (for whose dear sake); *Love's Labour's Lost*, V, 2, 765 (for your fair sakes); *A Midsummer Night's Dream*, II, 2, 103 (for thy sweet sake); *The Taming of the Shrew*, II, 61 (for your good sake); *All's Well that Ends Well*, III, 3, 5 (for your worthy sake); *Romeo and Juliet*, III, 3, 136 (for whose dear sake). These passages go far to strengthen the belief that the adjective *sacred* came from the author's pen and that, consequently, the line was not intended for a blank verse, but an Alexandrine. (Kölbing, *Englische Studien*, VI, 321).

## CCXLVII.

As if a kingdom had befallen me this time.

MU., DEL., 49. — W. AND PR., 71. — H's D., VII, 252.

The words *this time* are completely meaningless and spoil the metre; I have no doubt that they should be discarded. (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 72).

## CCXLVIII.

Her absence breeds sorrow to my soul

And with a thunder breaks my heart in twain.

MU., DEL., 49 SEQ. — W. AND PR., 71 SEQ. —

H'S D., VII, 253.

Qq 1598 and 1610: *breedes sorrow*; Qu. 1615: *breeds sorrow*; Qq 1619, 1631, 1650 [?], and 1668: *breeds great sorrow*; Qu. 1634: *breedes great sorrow*. *Breeds*, like *restes* in Fair Em, V, 1, 273 (see note CLXVIII), seems originally to have been pronounced as a dissyllable. Qy. read: *breedeth*? — Mr. Collier, according to Messrs Warnke and Præschooldt *ad loc.*, proposed to read:—

And *when asunder* breaks my heart in twain.

As I privately suggested to Messrs Warnke and Præschooldt, I think it more likely that the author wrote:—

And *will asunder break* my heart in twain.

## CCXLIX.

*Ama.* My gracious father, pardon thy disloyal daughter.

*King!* What, do mine eyes behold my daughter Amadine?

Rise up, dear daughter, and let these embracing arms

Show thee some token of thy father's joy,  
Which e'er since thy departure, hath languished in  
sorrow.

MU., DEL., 51. — W. AND PR., 73. — H's D., VII, 254.

Amadine's speech is to be scanned:—

My gra|cious fa|ther, pard'n thy | disloy|al daugh|ter.

*Pardon*, as a monosyllable, occurs also in *Fair Em*, V, 1, 191; in *A Yorkshire Tragedy*, I, 10 *ad fin.* (Malone's Supplement, II, 675: To plead for pardon for my dear husband's life); and in Marlowe's *Edward II* (see note CCLXVI). Compare *Paradise Lost*, I, 248 (*reason*) and II, 878 (*iron*). In the second line *Amadine* is to be pronounced as a trisyllabic feminine ending (see *Jahrbuch der Deutschen Shakespeare-Gesellschaft*, XV, 343); in the third *and* before *let* is to be expunged and the reading of the later Qq (*these embracing arms*) to be adopted in preference to that of Qq 1598 and 1610 (*these my embracing arms*). The last line is manifestly corrupted; a blank verse might be restored by the omission of *ever* and the transposition of *languished in sorrow*:—

Which, since thy d'parture, hath in sorrow languish'd.  
As to *d'parture* or *parture* compare *ante* note CCXXVIII.

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CCL.

*Muce.* No cause to fear, I caused no offence,  
But this, desiring &c.

MU., DEL., 51. — W. AND PR., 74. — H's D., VII, 255.

*But this* has been transferred by Messrs Warnke and Proescholdt to the first line which has thus been made to consist of six feet, whereas the second line has become a regular blank verse. In my opinion *But this* is a metrical excrescence



and should form an interjectional line; it is, however, altogether suspicious as it recurs ten lines below: *(With all my heart, but this,* and in neither passage does it seem to be wanted.

## CCLI.

Prepared welcomes; giue him entertainment.

MU., DEL., 53. — W. AND PR., 75. — H's D., VII, 256.  
This is the reading of the quarto of 1610. Qu. 1615:—

Prepared welcomes, giue him entertainment;

Qu. 1619 (and all the rest):—

Prepared welcomes giue him entertainment.

The progress of corruption cannot be shown more clearly. I strongly suspect that the poet wrote:—

*Prepare a welcome;* give him entertainment,

and Messrs Warnke and Proescholdt have installed this conjectural emendation in the text. It may be as well to add that this line is not contained in Qu. 1598. (*Jahrbuch der Deutschen Shakespeare-Gesellschaft*, XIII, 73).

## CCLII.

And pray we both together with our hearts,

That she thrice Nestor's years may with us rest.

MU., W. AND PR., 76, n. 2. — H's D., VII, 259.

Being enclosed within two couplets these lines may likewise have formed a couplet in the author's manuscript:—

And both together with our hearts let's pray,

That she thrice Nestor's years may with us stay.

(*Kölbing; Englische Studien*, VI, 321).



## CCLIII.

Who other wishes, let him never speak —

*Envy.*

Amen!

MU., DEL., 56. — W. AND PR., 79. — H's D., VII, 259.

No Alexandrine, but a regular blank verse; scan:—

Who óth|er wish|es, let hím | ne'er speák — | Amén!  
(Kölbing, Englische Studien, VI, 321).

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 COOKE.

## CCLIV.

*Gera.* How cheerfully things look in this place.

GREENE'S TU QUOQUE (H's D., XI, 203).

In order to reduce this line to regular metre the critics of the last century, such as Pope, Warburton, Capell, &c., would no doubt have inserted *all*:—

How cheerfully *all* things look in this place.

S. Walker would have declared in favour of dissyllabication and Dr Abbott may probably maintain the same opinion:—

How che-erfully things look in this place.

A third way would be to read *cheerfully* as a dissyllable and make the line one of four feet:—

How cheer|fully things | look in | this place.

Or should the verse, notwithstanding the slightness of its pause, be classed with the syllable pause lines:—

How cheer|fully | o things | look in | this place?

Compare No CCLXV. — The line may, perhaps, serve as an eloquent instance of different stages in verbal or rather metrical criticism.

FIELD.

CCLV.

'Tis your jealousy

That makes you think so; for, by my soul,

You have given me no distaste by keeping from me

All things that might be burthenous, and oppress me.

A WOMAN IS A WEATHERCOCK (H's D., XI, 13).

To conclude from these and other lines, the text of this play in Mr Hazlitt's Dodsley would seem to have been printed from The Old English Drama (London, Thom. White, 1830) Vol. II, provided that this collection itself was not printed from one of the older editions of Dodsley. It would be time and labour thrown away to sift this matter and it may suffice to say that Mr Hazlitt has compared the old copies in a very perfunctory manner, and that numerous blunders have crept into the text. In the quarto of 1612 the above lines are given quite correctly:—

'Tis your jealousie

That makes you thinke *it* so, for by my souleYou haue [pronounce *You've*] giuen me no distast, *in*  
keeping from me, &c.

In the same play Mr Hazlitt has spoiled the following lines (XI, 40):—

*Strange.* Good [people], save your labours, for by  
heaven,

I'll do it: if I do't not, I shall be pointed at, &amp;c.

Qu. 1612 correctly reads:—

*Stra.* Good, saue your labors, for by Heauen Ile doo't:

If I doo't not, I shall be pointed at, &c.

For the use of *Good* without a noun, the reader may be referred to The Tempest, I, 1, 3 and to Hamlet, I, 1, 70,

passages which are so well known that they ought to have been remembered by Mr Hazlitt.

Farther on (XI, 66) Mr Hazlitt prints:—

*Capt. Pouts.* I will kill two men for you; till then, &c. and thus spoils the metre again. Qu. 1612 correctly reads:—

*Capt. Sir,* I wil kill two men for you, till then, &c. In the Old English Drama (London, 1830) II, 49 the address *Sir* has likewise been omitted.

Some similar instances of negligence and corruption of the text may be added from Kyd's *Cornelia* as printed in Mr Hazlitt's *Dodsley* (Vol. V). At p. 205 we meet with the following lines:—

Under this outrage now are all our goods,  
Where scattered they run by land and sea  
(Like exil'd us) from fertile Italy,  
To proudest Spain or poorest Getuly.

In a foot-note on the last line Mr Hazlitt remarks: '*Getullum*, in Tripoli. See Hazlitt's "Classical Gazetteer", in v.' Is this negligence or ignorance or both combined together? Mr Hazlitt ought to have looked up *Gætulia*, under which head the correct explanation is given, an explanation, by the way, which is contained in every Latin Dictionary and known to almost all boys of the upper forms. Two glaring misprints occur at the very next page (p. 206, ll. 9 and 17) where instead of the prefix *Cornelius* we must, of course, write *Cornelia*, and where the Chorus should not say:—

Why suffer *your* vain dreams your head to trouble,  
but:—

Why suffer *you* vain dreams your head to trouble.  
The quarto of 1594 correctly reads both *Cornelia* and *you*.

These blunders and corruptions collected at random are sufficient proofs of the carelessness with which this latest

edition of so important and almost indispensable a collection of old plays has been prepared. Readers and students should therefore never be off their guard and in all difficult and doubtful cases should not allow themselves to be deluded into the belief that they are using a correct or critically revised text.

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CCLVI.

*Scud*[*more*]. What means my —

*Neu*[*ill*]. This day this Bellafront, the rich heir,  
Is married unto Count Frederick,  
And that's the wedding I was going to.

A WOMAN IS A WEATHERCOCK (H's D., XI, 16).

Mr Hazlitt's Dodsley here completely agrees with Qu. 1612, except that the latter has the misprint *whar* for *what*. — If the first two lines admit of a scansion at all, it can be no other than this: —

What means | my — This | day this | Bell'front | the rich | heir,  
Is mar|rièd | unto | Count Fred|erick.

But what critic will impute such unreadable harshness even to one of the lesser lights of the dramatic galaxy of the Elizabethan age? I rather think that *Is* slipped out of its place and that the poet wrote: —

*Scud*. What means my —

*Neu*. This day is this Bellafront,  
The rich heir, married unto Count Frederick, &c.

---

CCLVII.

*Cap*. You haue shew'd some kindnes to me, I must loue  
you *Sir*,

What did you with his bodie?

A WOMAN IS A WEATHERCOCK (H's D., XI, 66).



This is the reading and arrangement of the old copy. Mr Hazlitt's Dodsley (in accordance with the respective passage in *The Old English Drama*):—

*Capt. Pouts.* You have show'd some kindness to me:  
I must love you, sir. What did you with his body?  
Arrange and read either:—

*Capt. Pouts.* You | have show'd | some kind|ness to |  
me: I  
Must love you, sir. What did you with his body?  
or:—

*Capt. Pouts.* You've show'd | some kind|ness to |  
me: I, &c.

## CCLVIII.

*Kath.* Life! I am not married, then, in earnest.

*Nev.* So, Mistress Kate, I kept you for myself.

A WOMAN IS A WEATHERCOCK (H's D., XI, 80 SEQ.).

Thus Mr Hazlitt in accordance with Qu. 1612. Read, *No* for *So*. *Life* is to be read as a monosyllabic foot.

## HAUGHTON.

## CCLIX.

To them, friends, to them; they are none but yours:

For you I bred them, for you brought them up,

For you I kept them, and you shall have them:

I hate all others that resort to them.

ENGLISHMEN FOR MY MONEY (H's D., X, 508).

In the quartos of 1626 and 1631 the second line runs thus:

For you I bred them, for you I brought them up.

Mr Hazlitt has wrongly expunged the second *I*, as being 'redundant both for sense and measure'. The fact is, that the line contains an extra syllable before the pause and that the context requires the second *you* to be emphasized:—

For you | I bred | them, for you | I brought | them up.  
The next line seems to be defective and one feels tempted to insert '*i is* before the second *you*; such an addition, however, is unnecessary, as the line clearly belongs to the category of syllable pause lines:—

For you | I kept | them, — | and you | shall have | them.  
Compare Shakespeare's Tragedy of Hamlet, ed. Elze, p. 127.

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KYD.

CCLX.

*Embass.* This is an argument for our Viceroy,  
That *Spaine* may not insult for her successe,  
Since English Warriours likewise conquered *Spaine*,  
And made them bow their knees to *Albion*.

THE SPANISH TRAGEDY (H's D., V, 35).

Thus Qu. 1633. *Viceroy*, in the first line, is accented on the final syllable, an accentuation of which I know no other instance. Three lines *infra* the lection *the king* may be queried; perhaps: *thy king*:—

Pledge me, Hieronimo, if thou love *thy king*.

Compare Marlowe, Edward II, I, 4, 339 (Works, ed. Dyce, in I vol., p. 192 a):—

Courageous Lancaster, embrace thy king.

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## CCLXI.

*Bel.* As those that when they love, are loath, and  
feare to lose.

*Bal.* Then faire, let *Balthazar* your keeper be.

*Bel.* *Balthazar* doth feare as well as we.

THE SPANISH TRAGEDY (H's D., V, 102).

This is the reading of Qu. 1633, the only old copy I have been able to collate. Mr Hazlitt's Dodsley *what they love* and *No, Balthazar doth fear*. Qy. omit *and fear* which words seem to have crept in from the third line by a kind of prolepsis. Or should the words *when they* be expunged?

## CCLXII.

And, madam, you must attire yourself

Like Phoebe, Flora, or the huntress,

Which to your discretion shall seem best.

THE SPANISH TRAGEDY (H's D., V, 151 SEQ.).

The first line is either a syllable pause line:—

And, mad|am, — | you must | attire | yourself,  
or one of four feet only:—

And, ma'am, | you must | attire | yourself.

*Huntress*, in the second line, is to be pronounced as a trisyllable (*hunt-e-ress*); see Abbott, s. 477. As to the last line, it may be doubted, whether *which* is to be taken for a monosyllabic foot, or *to* altered to *unto*. Or would perhaps a transposition bring the verse still nearer to the poet's own wording:—

Which shall | seem best | to your | discre|ti-on?

## CCLXIII.

Fain would I die, but darksome ugly death  
 Withholds his dart, and in disdain doth fly me,  
 Maliciously knowing, that hell's horror  
 Is milder than mine endless discontent.

CORNELIA (H's D., V, 191).

I do not know whether the above punctuation has been introduced in the text by Mr Hazlitt, or by some previous editor of Dodsley. The two quartos of 1594 and 1595 have commas at the end of the second and third line, but not after *knowing*. In my opinion both these commas should be expunged just as well as that after *knowing*, whereas a comma ought to be placed after *Maliciously*. — The third line admits of a twofold scansion; it may be considered as a syllable pause line: —

Mali|ciously, | o know|ing that | hell's hor|ror,  
 or *Maliciously* may be read as a word of five syllables: —  
 Mali|cious|ly, know|ing that | hell's hor|ror.

## CCLXIV.

One selfsame ship contain'd us, when I saw  
 The murd'ring Egyptians bereave his life; &c.

CORNELIA (H's D., V, 213).

A twofold scansion of the second line seems to be admissible: —

The mur|dering | Egypt|ians b'reave | his life,  
 or: —

The mur|d'ring 'Gypt|ians | bereave | his life.

For the pronunciation *b'reave* compare notes CXVII and CCLXXIX.



## CCLXV.

Then satisfy yourself with this revenge,  
 Content to count the ghosts of those great captains,  
 Which (conquer'd) perish'd by the Roman swords.  
 The Hannos, the Hamilcars, Hasdrubals,  
 Especially that proudest Hannibal,  
 That made the fair Thrasymene so desert:  
 For even those fields that mourn'd to bear their bodies,  
 Now (loaden) groan to feel the Roman corses.

CORNELIA (H's D., V, 250).

How is the sixth line to be scanned? Can *That* be allowed to take the place of a monosyllabic foot? If not, we seem to have no choice but to dissyllabize either *made* or, which seems more likely, *fair*, although a rhythmical ear will, I think, in most cases demur to this dissolution of long vowels or diphthongs. Or is the verse to be considered as a syllable pause line, although there is hardly a sufficient pause after *fair*:—

That made | the fair | ∩ Thra|symene | so des|ert?

Compare note CCLIV. He who will accept none of these scansion, is driven to introduce an emendation of the text, such as *the fairest Thrasymene* or *the fair lake Thrasymene*. This latter, however, would hardly be acceptable as, according to the context, Thrasymene does not seem to denote the lake, but its environs, or the country of which it forms the centre, a meaning which is not sanctioned by classic usage, but seems to have been suggested to Kyd by his French original (*Les Tragedies de Robert Garnier, Conseiller du Roy, &c. A Tholose, par Pierre Iagourt. MDLXXXVIII*) p. 141:—

Et contans les esprits de ces vieux Capitaines,  
 Qui vaincus ont passé par les armes Romaines,

Les Hannons, Amilcars, Asdrubals, et sur tous  
Hannibal, qui rendit Thrasymene si roux.

Ores les mesmes champs, qui sous leurs corps gemirent,  
Dessous les corps Romains accrauantez, soupirent: &c.  
May not the last couplet have misled the translator and made him think that Garnier meant to say that the fields around the lake, and not the lake itself, were reddened by Hannibal? The same meaning has been attributed to the name by Lord Byron in his *Childe Harold*, IV, 62 and 65, where, moreover, the final *-e* is fully sounded:—

and I roam  
By Thrasimene's lake, in the defiles  
Fatal to Roman rashness; more at home;  
and:—

Far other scene is Thrasimene now;  
Her lake a sheet of silver, and her plain  
Rent by no ravage save the gentle plough.

Thrasymene, with a mute *-e* at the end, completely agrees with the rest of those classic names that are derived from substantives in *-us*, such as Euxine, Nile, Polypheme, Rhene (*Faerie Queene*, IV, 11, 21; *Paradise Lost*, I, 353), Tyre, and others. May I hint at the possibility that Byron who in his historical note on Stanza 63 (No. XXIII) refers to Polybius, writing as he did in Venice, may not have had access to an English translation of the Greek historian and may have been obliged to look up the original either in the Marciana, or in the library of his friends the Armenians? In Bk. III, Chap. 82 (not 83, as he says) of the original he read *τὴν Ταρσιμένην καλουμένην λίμνην* and by this Greek form of the name may have been misled to make the word one of four syllables, so much the more so as it fell in with the numbers of his verse.

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## MARLOWE.

CCLXVI.

Your grace hath taken order by Theridamas.

I TAMBURLAINE, I, I (WORKS, ED. DYCE,  
IN I VOL., 7b).

Schipper, in his dissertation *De versu Marlowii*. (Bonn, 1867) p. 19, ranks this line with those verses of six feet, which, he says, Marlowe did not hesitate to admit. In my opinion, however, most of his so-called *senarii* are regular five feet lines with trisyllabic feminine endings and are to be scanned as follows:—

Your grace | hath ta|ken or|der by | Therid'mas;  
To Mem|phis, from | my un|cle's coun|try of Me|diā;  
To en|ertain | some care | of our | secu|r'ties;  
Besides, | king Sig|ismund | hath brought | from Christ'ndom;  
Now say, | my lords | of Bu|da and | Bohe|mīa.

To these lines quoted by Schipper, the following, likewise taken from Tamburlaine, may be added:—

That will | we chiefly see | unto, | Therid'mas (p. 34 a);  
How through | the midst | of Var|na and | Bulgar|ia (p. 49 a);  
Our ar|my and | our bro|thers of | Jeru|s'lem (p. 51 b).

Even in the body of the line *Theridamas* is occasionally used as a word of three syllables; see *ib.*, p. 57a:—

Both we, | Therid'mas, will, | intrench | our men;

*Ib.*, p. 60b:—

Welcome, Therid'mas and | Techel|les, both;

*Ib.*, p. 68b:—

Take them | away, | Therid'mas; see them | despatch'd.

It should not be overlooked that the first and second lines exclude every doubt, as they admit of no other scansion and cannot be taken for six feet lines. As to the line quoted from Edward II (Works, p. 201a) by Schipper *l. c.*,



the case is different in so far, as it has not a trisyllabic ending, but is to be reduced to a blank verse by an extra syllable before the pause and the monosyllabic pronunciation of *pardon*:—

In o[th]er mat[te]rs; he must | pard'n us | in this.

Compare Edward II, p. 198a (Your pardon is quickly got of Isabel) and note CCXLIX. This line is certainly not distinguished by smoothness, but in my conviction an Elizabethan dramatist may much rather be thought guilty of a harsh blank verse than of a line of six feet, especially if not an Alexandrine.

CCLXVII.

Not once to set his foot in Africa,

Or spread his colours in Græcia, &c.

I TAMBURLAINE, III, I (WORKS, ED. DYCE,  
IN I VOL., 20a).

Compare Dyce *ad loc.* 'A word, says Dyce, has dropt out from this line.' May we not read: *into Græcia?*

CCLXVIII.

*Edw.* What, Gaueston! welcome — kiss not my hand.

EDWARD II, (ED. FLEAY), I, I, 135.

Mr Fleay, in his edition of this play, prints *welcôme* and on p. 119 observes, that this is Marlowe's usual pronunciation of the word. Even S. Walker, *Versification* 142 seq., takes it for granted that *welcome* was frequently pronounced with the accent on the last syllable. A more careful examination



of the respective lines, however, will show that Marlowe does not depart from the regular accentuation of the word. In the above line *welcome* begins the second hemistich and may therefore without the least difficulty be taken for a trochee. The same scansion holds good in A. II, sc. 2, l. 51 and ll. 65—68, where Mr Fleay prints the word both with and without an accent, a fact that seems to imply that here he admits two different accentuations of the word. The word has the accent on the first syllable also in A. III, sc. 1 (6), ll. 34, 46, 57, 66; A. IV, sc. 3, ll. 40 and 41; A. IV, sc. 4, l. 2; &c. It may be added, that very naturally *welcome* generally takes its place either at the beginning of the line or the beginning of the second hemistich, both of them favourite places of the trochee.

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CCLXIX.

*Lan.* For his repeal, madam! he comes not back.

EDWARD II, I, 4, 204.

Mr Fleay prints *madáme* which, he says (at p. 120), is the spelling of the quartos and shows the pronunciation. Mr Fleay, I think, means to say that the Qq read *madame* (or more strictly speaking, *Madame*), the accent being an addition of his own. As to the pronunciation I have no doubt that the word here as elsewhere is to be accented on the first syllable; I know of no reliable instance to the contrary. The pause falls after *repeal* and the second hemistich begins with a trochee. The line should therefore be printed:—

For his repeal, — mádam! he comes not back.

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## CCLXX.

I feele a hell of greefe, where is my crowne?

Gone, gone, and doe I remaine aliue?

EDWARD II., V, 5, 87 SEQ.

So Qu. 1598. Qu. 1622 and Mr Francis Cunningham omit *alive*. Dyce adds *still* after *I*, in which reading he has been followed by the late Prof. Wagner and Mr Fleay, whereas Mr Tancock (Marlow's *Edward the Second*. Oxford, Clarendon Press, 1879) justly rejects this addition. Mr Tancock takes *Gone, gone* to be 'two solemn monosyllabic feet' and accordingly scans the line thus:—

Gone, | gone; | and do I | remain | alive?

In my opinion, however, this scansion is harsh and evidently wrong, as only the first *Gone* should be considered as a monosyllabic foot; scan:—

Gone! | gone! and | do I | remain | alive?

Although I myself do not doubt the correctness of this scansion, yet others may, and I must not therefore omit to mention a third and highly plausible way in which the line may be scanned, viz.:—

Gone, gone! | ∪ and | do I | remain | alive?

This would be what I call a syllable pause line (see note CCLXXVIII). As far as the first foot is concerned, this scansion is corroborated by another line taken from our play, (A. IV, sc. 6, l. 103, ed. Tancock):—

Gone, gone, | alas, | néver | to make | return!

What will now become of Mr Tancock's 'two solemn monosyllabic feet'?

## CCLXXI.

That I may, walking in my gallery,  
See 'em go pinion'd along by my door.

THE JEW OF MALTA (WORKS, ED. DYCE,  
IN I VOL., 157b).

The second line hardly admits of a scansion. Perhaps the words should be transposed:—

See 'em go | along | pinion'd by | my door.

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## CCLXXII.

The sun from Egypt shall rich odours bring,  
Wherewith his burning beams (like labouring bees  
That load their thighs with Hybla's honey-spoils)  
Shall here unburden their exhaled sweets,  
And plant our pleasant suburbs with her fumes.

DIDO, QUEEN OF CARTHAGE, V, II SEQQ.

Apart from the parentheses this is the reading of the quarto of 1594 and has been implicitly followed by almost all modern editors. Dyce, in his first edition of Marlowe (London, 1850) II, 426, adds the following note: '*her*] If right, can only mean — Egypt's: but *qy*. "their"?' In his revised and corrected one-volume edition (1858) he has inserted this conjectural emendation in the text. Mr Francis Cunningham, on the other hand, (The Works of Christopher Marlowe, p. 342), eagerly defends the old text; 'Mr Dyce, he says, most unnecessarily changes *her* into *their*. As if the fumes came from the *bees* and not from *Hybla*!' Dyce certainly knew better; his parentheses clearly show that he

referred *their* to *beams*, indeed the only word to which it can be referred. In my conviction, however, the lection of the old copy is not a corruption of *their fumes*, but of *perfumes*, which word comes much nearer to the original *ductus litterarum* and agrees far better with the context than *their fumes*. The verb *plant*, although it has passed unquestioned till now, is a corruption too and I do not feel the least doubt that Marlowe wrote:—

And *scent* our pleasant suburbs with *perfumes*.

At first sight this may, perhaps, seem tautological, but compare Samson Agonistes, 720:—

And amber scent of odorous perfume.

Mr P. A. Daniel has pointed out to me a most curious parallel passage in Summer's Last Will and Testament (Hazlitt's Dodsley, VIII, 36), where Sol addresses Summer in the following words:—

The excrements you bred whereon I feed;  
 To rid the earth of their contagious fumes,  
 With such gross carriage did I load my beam  
 I burnt no grass, I dried no springs and lakes;  
 I suck'd no mines, I withered no green boughs,  
 But when to ripen harvest I was forc'd  
 To make my rays more fervent than I wont.

Although this seems to favour the belief that the two passages, in Summer's Last Will and Testament and in Dido, Queen of Carthage, came from the same pen, viz. that of Nash, yet I imagine that I can distinguish the true Marlovian ring in the passage taken from Dido. (The Athenæum, May 10, 1884, p. 609 seq. Reply by A. H[all], ib., May 17, 1884, p. 644).

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## MARSTON.

## CCLXXIII.

The feminine deities strowed all their bounties,  
And beautie on his face; &c.

THE INSATIATE COUNTESS (WORKS, ED. HALLIWELL,  
III, 107).

The Dramatic Works of John Marston, in point of verbal criticism, are still 'an unweeded garden', as Mr Halliwell's edition has no higher claim than to be a reprint of the old editions. 'The dramas now collected together, says Mr Halliwell at the end of his preface, are reprinted absolutely from the early editions, which were placed in the hands of our printers, who thus had the advantage of following them without the intervention of a transcriber. They are given as nearly as possible in their original state, the only modernizations attempted consisting in the alternations of the letters *i* and *j*, and *u* and *v*, the retention of which would have answered no useful purpose, while it would have unnecessarily perplexed the modern reader.' So far, so good. Even the most superficial comparison, however, will satisfy the student, that besides 'the only modernizations' indicated by Mr Halliwell, his text contains a large number of other deviations from the old editions, especially in the use of capitals and the punctuation, which are not always slight and immaterial. From Mr Halliwell's statement it would appear that these deviations are due to the printer or, at best, to the proof-reader, although who that proof-reader was and what he did, is nowhere hinted at. One part of the work there is, however, for which Mr Halliwell himself is certainly to be held responsible, viz. the selection of those quartos, from which the single plays were reprinted,

and this selection is not always a happy one. In the case of 'The Insatiate Countess', e. g., Mr Halliwell says in his preface that there are three quartos in existence, of the years 1613, 1616, and 1631 respectively. Of the quarto of 1616 I cannot judge, as the British Museum cannot boast of a copy, and I have therefore been unable to compare it; of the other two quartos the earlier (1613) is printed very correctly and the later (1631) very carelessly. Nevertheless it is this latter that was chosen by Mr Halliwell and placed in the hands of his printers, as can be shown by a number of striking instances. Sometimes both these Qq are at fault, but no attempts have been made by the editor to heal their corruption. In the lines at the head of this note, e. g., we should, I think, read *beauties* for *beautie*, although this is the lection of both Qq. Both Qq, moreover, read *Deities*, not *deities*. Two pages further on (III, 109) we meet with the following most perplexing passage:—

*'Enter Mizaldus and Mendosa.*

*Gui[do]*. Mary, amen! I say, madame, are you that were in for all day, now come to be in for all night? How now, Count Arsenia?

*Miz[aldus]*. Faith, signior, not unlike the condemn'd  
malefactor,

That heares his judgement openly pronounc'd;  
But I ascribe to fate. Joy swell your love;  
Cypres and willow grace my drooping crest.

*Rob[erto]*. We doe entend our hymeneall rights  
With the next rising sunne. Count Cypres,  
Next to our bride, the welcomst to our feast.'

This is a perfect muddle. Roberto, Count of Cypres, and Isabella are on the stage; enter to them, according to

the stage-direction, Mizaldus and Mendosa. 'This, says Mr Halliwell, in his note on the passage, like many of the other stage-directions, is clearly erroneous. It should be, "re-enter Rogero and Guido (Mizaldus)".' Now, this note itself is clearly erroneous, for I do not find that Rogero was on the stage before, nor are Guido and Mizaldus one and the same person. I feel convinced that the stage-direction should be '*Enter Mizaldus and Guido, Count of Arsena.*' Moreover the prefixes to the first two speeches should change places, the first speech being evidently spoken by Mizaldus and addressed to Guido, Count of Arsena. The second speech belongs to Guido; the third is by no means addressed to Count Cypres, Roberto, the speaker, being himself Count of Cypres, but to Count Arsena, and this name should be substituted for *Count Cypres*, an emendation which, at the same time, restores the metre of the line. The words, *But I ascribe to fate* are also suspicious, the verb *ascribe* not being used as an intransitive verb; perhaps Marston wrote *subscribe*. *Rights*, of course, stands for *rites*. Lastly it may be remarked that both Qq (1613 and 1631) read: *Marry Amen, I say: Madame, &c.* and that there seems to be no sufficient reason for an alteration of this pointing. The correct and original wording of the passage would therefore appear to have been as follows:—

'*Enter Mizaldus and Guido.*

*Miz.* Marry amen, I say: madame, are you that were in for all day, now come to be in for all night? How now, Count Arsena?

*Gui.* Faith, signior, not unlike the condemn'd  
malefactor,

That heares his judgement openly pronounc'd;



But I subscribe to fate. Joy swell your love;  
Cypres and willow grace my drooping crest.

*Rob.* We doe entend our hymeneall rights  
With the next rising sunne. Count Arsenia,  
Next to our bride, the welcomst to our feast.'

In the lines (III, 119):—

Then read it, faire,

My passion's ample, as our beauties are,

Mr Halliwell reproduces the corruption of Qu. 1631, although in the Qu. 1613 he might have found the correct reading *your beauties*.

At p. 137 we read:—

*Isa.* Your love, my lord, I blushing proclaime it.

Mr Halliwell's edition again follows the Qu. 1631; the Qu. of 1613 correctly reads *blushingly*.

Pag. 142:—

Sing, boy (thought night yet), like the mornings larke.

Thus Qu. 1631; Qu. 1613: *though night yet*. The same misprint is repeated in the very next line both in Qu. 1631 and in Mr Halliwell's edition:—

A soule that's cleare is light, thought heaven be darke.  
Compare *infra* note CCLXXXIII.

Pag. 149:—

*Gni[aca]*. I crave your hours pardon my ignorance

Of what you were, may gaine a curteous pardon.

Qu. 1631 again; Qu. 1613 rightly *your Honors pardon*. As the printers or proof-readers of Mr Halliwell's edition have frequently changed the punctuation, they might as well have placed a colon or semicolon after *pardon* in the first line. By the way the reader's attention may be drawn to the



repetition of *pardon* which looks very much like a ditto-graphy.

At p. 154 the line:—

Let speare-like musicke breathe delicious tones, &c.  
is again due to the quarto of 1631; Qu. 1613: *Sphære-like*.

The line (p. 162):—

What can you answere to escape tortures?  
though literally agreeing with both Qq, is evidently defective; the article *the* is to be added before *tortures*, as nobody, I think, will be bold enough to plead in favour of the anomalous and unheard-of accentuation *tortúres*. Or should we write *to 'scape* and thus make the line one of four feet only?

One more instance (from p. 181) and I shall have done:—

This is end of lust, where men may see, &c.

This is taken from Qu. 1631 again; Qu. 1613 rightly: *the end of lust*.

After these instances I hope I shall be justified in asking: What was the use of reproducing such an incorrect edition as the quarto of 1631 'with all its imperfections on its head', when a more correctly printed quarto was at hand which might have been reprinted without causing either the editor or his printers a greater amount of trouble and cost? Mr Halliwell-Phillipps is a scholar of such high standing and has done such excellent service in the field of Shakespearian literature that he may well bear to be told where he has failed; even the best of us have their shortcomings and cannot boast of unmingled success.

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## SAM. ROWLEY.

## CCLXXIV.

*King.* Methinks, thou wert better live at court, as I do; King Harry loves a man, I can tell you.

WHEN YOU SEE ME, YOU KNOW ME (ED. ELZE) 29.

Compare Sir Robert Naunton, *Fragmenta Regalia* (1630) ed. Arber, p. 28: 'for the people hath it to this day in proverb, King Harry loved a man.'

## CCLXXV.

Gardiner, look here, he was deceived, he says,  
'When he thought to find John Baptist in the courts of princes, or resident with those, that are clothed in purple.'  
Mother o' God, is 't not a dangerous knave.

WHEN YOU SEE ME, YOU KNOW ME (ED. ELZE) 60.

In my note on this passage (at p. 105 of my edition) I have remarked that I had not been able to trace this quotation in Dr Luther's writings. It has since been pointed out to me and occurs in M. Luther's 'Antwort Auf des Königs in England Lästerschrift (Luther's Werke, Erlanger Ausgabe, Bd. XXX, S. 8). 'Was suche ich rüssigter Aschenprödel, writes Luther, zu Königs und Fürsten Höfe, da ich doch weiss, dass der Teufel obenan sitzt und sein höchste Thron ist? Ich will den Teufel frumm machen ohn seinen Dank und Christum bei ihm finden: so gibt er mir billig solchen Lohn. Komm wieder, lieber Luther, und *suche noch eins Johannem den Täufer in der König Höfen, da man weiche Kleider trägt, ich mein, du wirst ihn finden.*' The 'weichen

*Kleider* have been altered to '*purple garments*' by Rowley. By the way it may be observed that, as far as I know, this reply of Luther to King Henry VIII was not translated into Latin and therefore must have been read in the original German in London.

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SHAKESPEARE.

CCLXXVI.

*Pros.* Be collected:

No more amazement: tell your piteous heart  
There's no harm done.

*Mir.* O, woe the day!

*Pros.* No harm.

I have done nothing but in care of thee, &c.

THE TEMPEST, I, 2, 13 SEQ.

It seems absurd that Miranda should reply by a deep-fetched sigh and an exclamation of pity to her father's consoling statement that there is no harm done. Dr Johnson's conjectural emendation:—

*Mir.* O, woe the day! no harm?

does not remedy this defect. In my opinion it admits of little doubt that the original arrangement of these lines was as follows:—

*Pros.* Be collected:

No more amazement: tell your piteous heart —

*Mir.* O, woe the day!

*Pros.* There's no harm done!

*Mir.* No harm?

*Pros.* I have done nothing but in care of thee, &c.

After what Miranda has seen, she has little faith in the arguments with which she expects to be comforted by her father, least of all is she prepared to hear such good news as he is about to communicate to her. Nothing, therefore, can be more natural than that she should give vent to her grief and compassion in the exclamation by which she interrupts her father's speech, before he has been able to assure her of the perfect safety of the passengers in the vessel which she saw wrecked. Compare S. Walker, Crit. Exam., II, 188. (Notes, privately printed, 1882, p. 1 seq.).

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CCLXXVII.

Now I arise.

[*Resumes his mantle.*]

THE TEMPEST, I, 2, 169.

Blackstone's discovery that these words do not belong to Prospero to whom they are given in the Folio, but to Miranda, has met with little or no acceptance from later editors, as in the opinion of some of them the meaning is metaphorical and equivalent to: 'now I rise in my narration', or, 'now my story heightens in its consequence' (Steevens). Even if this metaphorical meaning were admissible *per se*, which I am convinced it is not, yet it would jar with the words *Sit still* addressed to Miranda immediately after. The explanation given by Mr Aldis Wright that 'Miranda offers to rise when she sees her father do something which indicates departure', seems partly to have been suggested by the stage-direction; this stage-direction, however, having been added by Dyce, cannot claim any authority whatever. Staunton's notion that the words *Now I arise* are spoken



aside to Ariel, is invalidated by the fact that Ariel is not present, but is summoned afterwards in l. 187. And how can this explanation be made to tally with the words *Sit still?* Staunton is silent on this difficulty. Miranda has been labouring all the while under a strange drowsiness that may or may not have been brought on by her father's enchantment. She now thinks her father's tale at an end and gladly seizes the opportunity of rising in order thus to get the better of her sleepiness. That such is the fact seems to be corroborated by Prospero's admonition of her (in l. 186) to give way without restraint to her 'good dulness'. At the same time the words *Now I arise* in Miranda's mouth form a kind of antithesis to her preceding wish *Might I but ever see that man*. Contrary to her intention of rising and walking about, her father desires her to 'sit still and hear the last of their sea-sorrow'. Mr Collier (in his second edition) thinks it necessary for Prospero to put on his mantle again and thus to be enabled 'to accomplish what he wishes', viz. to send her to sleep. But granting that Miranda's sleepiness be really owing to her father's enchantment (the poet does not even hint at such a fact), the magic process must clearly have begun from the very commencement of Prospero's tale, immediately after he has laid down his robe, as is proved by his repeated questions *Dost thou attend me?*, *Dost thou hear?* &c. Prospero must therefore be thought sufficiently potent to perform such an easy trick of sorcery without the help of his robe. The moment when he resumes it, is clearly indicated in the text by the words addressed to Ariel in l. 187: *I am ready now*. (Notes, privately printed, 1882, p. 2 seq.)

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## CCLXXVIII.

Yea, his dread trident shake.

*Pros.*

My brave spirit.

THE TEMPEST, I, 2, 206.

This line belongs to a class of verses which Dr Abbott (s. 484) reduces to regular metre by the prolongation, or, so to say, disyllabification of some monosyllable contained in them, such as *brave* in the line under discussion. Although Dr Abbott has treated this subject in a very elaborate and scholarly way, yet there seems to be room for difference of opinion; in my conviction the line should rather be classed with those verses which for want of a more appropriate name, may be called syllable pause lines, i. e. lines in which the pause, to use the words of the Clarendon Edition of Hamlet (p. 124, note on I, 1, 95), 'takes the time of a defective syllable', be it either unaccented or accented. In my second edition of Hamlet (p. 126), as well as in the foregoing notes, I have instanced some such lines and I now beg leave to offer another instalment collected at random which, however trifling in number compared to the infinite multitude of these verses, yet will go far not only to establish the fact of their existence, but to throw a flood of light upon them. I shall first give a list where the pause serves as substitute for an unaccented syllable, or, to look at this metrical licence from a different point of view, where the second hemistich begins with a monosyllabic foot, for in this respect, as in many others, the hemistich is the image of the line. German readers will no doubt be conversant with Prof. Schipper's most ingenious and learned exposition not only of this metrical peculiarity, but of blank verse in general (*Englische Metrik*, Bonn, 1881, p. 439 seqq.), and will be aware that those lines

in which the pause stands for an unaccented syllable, correspond to Nos 9 and 11, and when beginning with a monosyllabic foot, to Nos 13 and 15 of his table (p. 440). My second list will comprise lines in which the pause does duty for an accented syllable, lines, for which there is no room in Schipper's table of the various licences of blank verse (l. c.), but which have been treated by Dr Abbott in s. 507 seq., though not in a very satisfactory manner. It will hardly be necessary to advert to the circumstance, that, while even a very slight pause may sometimes be deemed sufficient to stand for an unaccented syllable, none but a strongly marked one or, still better, a break in the line, will serve as substitute for an accented syllable. Thus, for instance, the verse in Fair Em (Del., 46. — W. and Pr., 53. — Simp. II, 459):—

Here is the Lady you sent me for,  
 has so slight a pause that it would be very unsafe to take it for a syllable pause line; indeed no other means of reducing this line to regular metre seems to be left than the insertion of *whom* proposed at p. 136 of the First Series of these Notes. Our investigation promises to be so much the more attractive, as most of these lines, in both classes, have been differently scanned not only by Dr Abbott, but also by other critics, and the reader will, therefore, find himself called upon to decide in favour of one or the other theory. At the same time he will be surprised to see how large a number of conjectural emendations, both old and new, will become needless and may be dismissed from doing service any longer in the critical revision of the text. To prevent misunderstandings, it may be as well to premise the remark that I shall denote the unaccented syllable (*thesis*) by ∪ and the accented (*arsis*) by —.

A. LINES IN WHICH THE PAUSE STANDS FOR AN UNACCENTED SYLLABLE.

1. Yea, his | dread tri|dent shake. | ∪ My | brave spir|it.  
 THE TEMPEST, I, 2, 206.  
 Theobald duplicates *brave*; Hanmer, *That's my brave*.  
 Abbott (p. 377), as has been intimated already, scans:—  
 Yea, his | dread tri|dent shake. | My bra|ve spir|it.  
 Instead of *brave* the word *shake* might just as well  
 have been dissyllabized.
2. Make the| prize light. | ∪ One | word more; | I charge | thee.  
 IB., I, 2, 452.  
 Pope added *Sir* before *One*.
3. Letters | should not | be known; | ∪ rich|es, pov|erty.  
 IB., II, 1, 150.  
 Pope, *wealth, poverty*; Capell, *poverty, riches*; Prof.  
 Wagner, *no riches*. Pope and Capell read *poverty* as  
 a trisyllable, as they had no knowledge of trisyllabic  
 feminine endings.
4. No sov'reignty. | ∪ Yet | he would | be king | on't.  
 IB., II, 1, 156.  
 The insertion of *And* before *Yet* in Prof. Wagner's  
 edition of Shakspeare is needless.
5. Or night | kept chain'd | below. | ∪ Fair|ly spoke.  
 IB., IV, 1, 31.  
 'Fairly, says Steevens *ad loc.*, is here used as a tri-  
 syllable.'
6. Makes this | place par|adise. | ∪ Sweet, | now sil|ence.  
 IB., IV, 1, 124.  
 Hanmer, *Now, silence, sweet*.
7. Which is | most faint; | ∪ now, | 'tis true.  
 IB., EPILOGUE, 3.  
 Pope, *and now*. Abbott, p. 377, dissyllabizes *faint*.  
 Of course it makes no difference that this is a line of  
 four feet only.



8. Which was | to please. | ∪ Now | I want.  
IB., EPILOGUE, 13.  
 Pope, *For now*; Abbott, p. 378, *plé-ase*.
9. Gaoler, | ∪ take | him to | thy cus|tody.  
THE COMEDY OF ERRORS, I, 1, 156.  
 Hanmer, *Jailor, now*; Capell, *So, jailer*; S. Walker, *Versification*, p. 153 seq., *Go, gaoler*.
10. But room, | ∪ fairy, here | comes Ob|eron.  
A MIDSUMMER-NIGHT'S DREAM, II, 1, 58.  
 Pope, *But, make room*; Johnson, *faëry*; Seymour, *But, fairy, room, for here*; Abbott (p. 381) *ro-om*.
11. And so | all yours. | ∪ O, | these naughty times!  
THE MERCHANT OF VENICE, III, 2, 18.  
 Pope, *Alas these*; S. Walker, *Versification*, p. 137, dis-  
 syllabizes *yours*.
12. Villain, | I say, | ∪ knock | me at | this gate.  
THE TAMING OF THE SHREW, I, 2, 11.
13. Like the | old age. | ∪ Are | you read|y, sir?  
TWELFTH NIGHT, II, 4, 49 SEQ.  
 Abbott, p. 377, disyllabizes *age*.
14. Poison'd, | ill fare, | ∪ dead, | forsook, | cast off.  
K. JOHN, V, 7, 35.  
 Hanmer, *oh! dead*. S. Walker, *Versification*, p. 139,  
 and Abbott, p. 370, disyllabize *fare*.
15. Your grace | mistakes; | ∪ on|ly to. | be brief.  
K. RICHARD II, III, 3, 9.  
 Rowe, *mistakes me*; Delius *mistaketh*. According to  
 Abbott, p. 385, the *e* mute in *mistakes* is to be sounded.
16. Yea, look'st | thou pale? | ∪ Let | me see | this writing.  
IB., V, 2, 57.  
 Hanmer, *come, let*; Malone, *pale, boy?* Abbott, p. 377,  
 disyllabizes *pale*.
17. Farewell, | kinsman! | ∪ I | will talk | to you.  
K. HENRY IV, I, 3, 234.

FA, *Ile talk*; Pope, *my kinsman*; Capell, *Fare you well*. S. Walker, *Versification*, p. 140. Abbott, p. 370, scans: —

Fáre|well, kins|man! I | will talk | with [*sic*] you.

18. Touch her | soft mouth | and march. | ∪ Fare|well, host|ess.  
K. HENRY V, II, 3, 61 SEQ.

S. Walker, *Versification*, p. 140. — Printed as two incomplete lines in the Globe Edition.

19. She's tick|led now; | ∪ her | fume needs | no spurs.

2 K. HENRY VI, I, 3, 153.

FBCD, *can need*; Dyce and S. Walker (*Crit. Exam.* III, 156) *fury*. — Abbott, p. 382, says: 'It may be that "fume" is emphasized in:

She's tick|led now. | Her fu|me needs | no spurs.

(Unless "needs" is prolonged either by reason of the double vowel or because "needs" is to be pronounced "needeth").' — In my opinion the context sufficiently shows that *her* is to be emphasized.

20. My lord, | ∪ will | it please | you pass | along?

K. RICHARD III, III, 1, 136.

FA, *wilt* (which may be right, although it reduces the line to four feet); modern Edd. *will't*. Compare Cambr. Ed. and Dyce *ad loc.*

21. Doth com|fort thee in | thy sleep; | ∪ live, | and flou|rish  
IB., V, 3, 130.

*Thy* omitted in Ff. *Thou* added after *live* by Rowe and Collier's Ms Corrector.

22. When steel | grows soft, | ∪ as | the para|site's silk.

CORIOLANUS, I, 9, 45.

Abbott, p. 379, dissyllabizes *steel* and adds: "'Soft" is emphasized as an exclamation (see 481), but perhaps on the whole it is better to emphasize "steel" here.' — I think, neither the one, nor the other.

23. We'll sure|ty him. | ∪ A|ged sir, | hands off.

IB., III, 1, 178.

See Dyce *ad loc.* Abbott, p. 378, dissyllabizes *We'll*.

24. Why dost | not speak? | ∪ What, | deaf: not | a word?

TITUS ANDRONICUS V, 1, 46.

FB, *no, not a word*; Dyce conjectures: *what, not a word*; Abbott, p. 378, *dé-af*. Or should we scan:—

Why dost | not speak? | What, deaf? | ∪ Not | a word?

25. Titus, | ∪ I | am come | to talk | with thee.

IB., V, 2, 16.

Dyce, *I now am come*. Abbott, p. 415, classes this verse with the 'Lines with four accents where there is a change of thought.' His scansion is this:—

Títus, | ' | I (am)'m cóme | to tálk | with thée.

26. Long live | so and | so die. | ∪ I | am quit.

TIMON OF ATHENS, IV, 3, 398.

The insertion of *So* before *I*, proposed by Hanmer and adopted by modern editors, is needless. Compare note LXXXIV.

27. Cæsar | has had | great wrong. | ∪ Has | he, mäs|ters?

JULIUS CÆSAR, III, 2, 115.

Craik and Dyce: *Has he not*; S. Walker, Crit. Exam., II, 259, *my masters*. Abbott, p. 330, takes the last two feet to be trochees, 'unless "my" has dropped out', and then adds: 'Even here, however, "wrong" may be a quasi-dissyllable (480).' Thus Abbott is at a loss how to decide between three different scansions to which I have now added a fourth.

28. Lucius, my gown. | ∪ Fare|well, good | Messa|la.

IB., IV, 3, 231.

Hanmer, *Now farewell*; S. Walker, Versification, p. 141, *Fare you well* (compare *infra* No 53); Abbott, p. 370, *Fa-re*.



29. 'Gainst my | captiv|ity. | ∪ Hail, | brave friend.  
MACBETH, I, 2, 5.  
Abbott, p. 377, *more suo* dissyllabizes *Hail*.
30. Horri|ble sight! | ∪ Now, | I see, | 'tis true.  
IB., IV, 1, 122.  
Pope, *Nay now*; Steevens; *Ay, now*. See Dyce *ad loc.*  
Abbott, p. 379, dissyllabizes *sight*.
31. Died ev|'ry day | she liv'd. | ∪ Fare | thee well.  
IB., IV, 3, 111.  
Pope, *Oh fare*; Dyce, *liv'd*; S. Walker, *Versification*,  
p. 139 seq., dissyllabizes *Fare*.
32. Pull off | my boots: | ∪ hard|er, so.  
K. LEAR, IV, 6, 177.  
Abbott, p. 381, *bó|ot* [*sic*].
33. Anto|nius dead! | ∪ If | thou say | so, vill|ain.  
ANTONY AND CLEOPATRA, II, 5, 26.  
Whether we read *Antonius* with Delius, or *Anthony's*  
with FBCD is quite immaterial as far as the scansion  
is concerned. S. Walker, *Versification*, p. 48, *do say*;  
Anonymous in *Cambr. Ed.*, *thou villain*; Abbott, p. 378,  
*dé-ad*.
34. Obey | it on | all cause. | ∪ Par|don, par|don.  
IB., III, 11, 68.  
Capell, *causes*; Theobald, *O, pardon*. Abbott, p. 329 seq.,  
thinks this to be perhaps an instance of two consecutive  
trochees (compare No. 27) and sees no ground for sup-  
posing that 'pardon' is to be pronounced as in French.  
In his opinion the difficulty will be avoided, if the  
diphthong 'cause' be pronounced as a dissyllable.
35. Enough | to fetch | him in. | ∪ See | it done.  
IB., IV, 1, 14.  
'In all probability, says Dyce *ad loc.*, *See it be done*'  
[proposed by Pope]. Abbott, p. 379, lengthens *See*.



36. What, all | alone? | ∪ well | fare, sleep | drink.

MARLOWE, THE JEW OF MALTA, A. V (ED. DYCE, IN I VOL., 174b).

S. Walker, *Versification*, p. 139, dissyllabizes *fare*.

37. *Tanti*, | ∪ I | will fawn | first on | the wind.

MARLOWE, EDWARD II (ED. FLEAY), I, I, 22.

Qq: *Il.* 'Something has dropt out from this line', remarks Dyce *ad loc.*, and Mr Fleay, after extolling Dyce's emendation *fawn* instead of *fanne*, adds: 'The line still wants a foot.' Wagner, in his edition of Edward II (Hamburg, 1871) p. 6, thinks he 'might easily get the legitimate number of feet by reading:—

*Tanti*: I will first fawn *upon* the wind.'

All these criticisms and suggestions simply fall to the ground, as it cannot be doubted that the pause after *Tanti* replaces a defective syllable.

38. His head | shall off: | ∪ Gav|eston, | short warn|ing.

IB., II, 5, 21.

Mr Fleay (p. 123) writes *Gauston* and pronounces *war'ning* as a trisyllable.

39. My lords! | ∪ Sol|diers, | have him | away.

IB., II, 5, 25.

Dyce, *lord*. Mr Fleay (p. 123) pronounces *lor'ds*.

40. My lord, | ∪ we | shall quick|ly be | at Cob|ham.

IB., II, 5, 107.

Mr Fleay (p. 124) dissyllabizes *lor'd*. Dyce, Wagner, Mr Keltie (*The British Dramatists*, Edin. 1875) and Mr Tancock *we'll* instead of *we shall*, thus introducing a verse of four feet.

41. Is 't you, | my lord? | ∪ Mor|timer, | 'tis I.

IB., IV, I, 12.

Mr Fleay (p. 124) *lor'd*, as a dissyllable.

42. Come, come, | ◡ keep | these preach|ments till | you come.  
IB., IV, 6, 113.

Dyce, Wagner, Mr Keltie, and Mr Tancock print this passage as prose. Mr Fleay (p. 127) *p'reachments*, as a trisyllable.

43. Hélp, un|cle Kent, | ◡ Mor|timer | will wrong | me.  
IB., V, 2, 110.

Mr Fleay (p. 128) *Mor'timer*, as a word of four syllables.

44. To mur|ther you, | ◡ my | móst gra|cious lord.  
IB., V, 5, 43.

Mr Fleay (p. 128) *g'racious*.

45. But not | too hard, | ◡ lest | thou bruise | his bo|dy.  
IB., V, 5, 109.

Mr Fleay (p. 129) *har'd*, as a dissyllable.

46. Betray | us both; | ◡ there|fore let | me fly.  
IB., V, 6, 8.

Whilst Dyce, Wagner, and Mr Tancock are silent about this line, Mr Fleay (p. 114) gives the following scansion of which the less is said, the better it will be:—

Betray us both, therefore let mé fly.

*F. Mor.*

Fly

To th' savages.

47. That same | is Blanch, | ◡ daugh|ter to | the king.

FAIR EM, DEL., 8. — W. AND PR., 10. — SIMP., II, 416.

Simpson's (or Chetwood's?) conjecture (*the daughter*) as well as my own (*sole daughter*) I now consider as needless. See note XIII.

48. Ah, Em; | ◡ faith|ful love | is full | of jeal|ousy.

IB., DEL., 16. — W. AND PR., 19. — SIMP., II, 425.

Both Simpson's and my own conjectures may be dismissed as needless. *Jealousy* is, of course, to be pronounced as a trisyllabic feminine ending. See note XIX.

49. My lord, | ∪ watch|ing this | night in | the camp.  
 IB., DEL., 36. — W. AND PR., 42. — SIMP., II, 447.  
 My conjecture (*in watching*) seems needless. See note XXVII.
50. Comedy, | ∪ play | thy part | and please.  
 MUCEDORUS, DEL., 3; — W. AND PR., 21. — H'S D., VII, 203.  
 No addition seems to be wanted.
51. To match | with you. | ∪ Her|mit, this | is true.  
 IB., DEL., 44. — W. AND PR., 66. — H'S D., VII, 247.  
 Messrs Warnke and Proescholdt read, on their own responsibility, *My hermit*, &c.
52. That man|ners stood | ∪ un|acknow|ledged.  
 IB., DEL., 53. — W. AND PR., 75. — H'S D., VII, 256.  
 Mr Hazlitt's Dodsley, without a remark: —  
 That manner stobd unknowledged.  
 Compare, for the slightness of the pause, notes CLII and CLXVI.
53. Ready | to pay | with joy. | ∪ Fare|well both.  
 BEAUMONT AND FLETCHER, QUEEN OF CORINTH, IV, 2.  
 S. Walker, *Versification*, p. 143, needlessly conjectures  
*Fare you well both*. Compare No. 28.
54. Since you've | so litt|le wit. | ∪ Fare | you well, | sir.  
 THE SECOND MAIDEN'S TRAGEDY, I, 1 (THE OLD ENGLISH  
 DRAMA, LON. 1825, I, 4).  
 The verse preceding this may likewise be considered as  
 a syllable pause line, however slight its pause may be: —  
 'Tis hap|py you | have learnt | ∪ so | much man|ners.  
 S. Walker, *Versification*, p. 143, knows no better means  
 of scanning this line than by dissyllabizing *learnt*,  
 although he feels by no means sure.
55. Would pierce | like light|(e)ning. | ∪ I | believe.  
 GLAPTHORNE, THE LADY'S PRIVILEGE.  
 Compare S. Walker, *Versification*, p. 18 seq.



56. For with | my sword, | ∪ this | sharp cur|tle axe.

LOCRINE (MALONE'S SUPPL., II, 257).

The critics of the last century would no doubt have repeated *my*:—

For with | my sword, | this *my* | sharp cur|tle axe.

B. LINES IN WHICH THE PAUSE STANDS FOR AN ACCENTED SYLLABLE.

57. This king | of Na|ples, — | béing | an en|emy.

THE TEMPEST, I, 2, 121.

*Enemy* is to be read as a trisyllabic feminine ending.

Or should we pronounce *being* as a monosyllable (according to Abbott, s, 470) and scan:—

This king | of Na|ples, being | an en|emy?

58. A treach|erous ar|my lev|ied, — | one mid|night.

Not: lév|ied; óne | mid|night! IB., I, 2, 128.

59. And were | the king | on't, — | what would | I do?

IB., II, 1, 145.

Abbott, p. 418, regulates this line by giving the full pronunciation to the contraction *on't*, whereas the late Prof. Wagner, in his edition of Shakespeare suggested *what would I not do?*, although the following line clearly shows this conjecture to be inconsistent with the sense of the passage.

60. Ay, sir; | where lies | that? — | If't were | a kibe.

IB., II, 1, 269.

Dyce, *and where*, &c. — Perhaps it might be as well to scan:—

Ay, sir; | ∪ where | lies that? | If't were | a kibe.

61. Just as | you left | them; — | all pris|oners, sir.

IB., V, 1, 9.

Pope, *all your prisoners*; Dyce, following Collier's so-called Ms. Corrector, *all are prisoners*. The one is as good, or as bad, as the other.



62. Their clear|er reas|on. — | O good | Gonza|lo.

IB., V, 1, 68.

Pope, *O my good*; S. Walker (Crit. Exam. III, 7), *O thou good*. This latter conjecture has been installed in the text by Dyce. Abbott, p. 375, gives the following scansion of the line; which I do not quite understand:—

Their cléa|rer réa|son. O<sup>ˆ</sup>; | ` góod | Gonzálo.

He adds that he has not found *reason* a trisyllable in Shakespeare. See *infra* No. 81.

63. Till death | unloads | thee. — | Friend hast | thou none.

MEASURE FOR MEASURE, III, 1, 28.

Pope, *unloadeth*. Abbott, p. 380, is of opinion, that 'possibly "friends" [sic] may require to be emphasized, as its position is certainly emphatic.' I am surprised that he has not thought of making *unloads* a word of three syllables.

64. O me! | you jugg|ler! — | You can|ker blos|som.

A MIDSUMMER-NIGHT'S DREAM, III, 2, 282.

Capell, *You jugler, you!* Abbott, p. 364, pronounces *jugg(e)ler*.

65. Like a | ripe sis|ter: — | the wom|an low.

AS YOU LIKE IT, IV, 3, 88.

FBCD: *but the woman*. Abbott, p. 365, classes this line with those cases where '*er* final seems to have been sometimes pronounced with a kind of "burr", which produced the effect of an additional syllable', the second syllable of *sister* thus taking the place of two syllables. See *infra* No. 74. After all, *ripe sister* may be a corruption.

66. Of great|est just|ice. — | Write, write, | Rinal|do.

ALL'S WELL THAT ENDS WELL, III, 4, 29.

FB: *Write and write*; Hanmer, *Write, oh, write*. Abbott, p. 379; dissyllabizes the first *Write*. To me it seems highly improbable, that the same word should first be pronounced as a dissyllable and immediately after as a monosyllable.

67. The doct|rine of | ill-do|ing, — | nor dream'd.

THE WINTER'S TALE, I, 2, 70.

FB inserts *no* after *ill-doing*; see S. Walker, Crit. Exam., II, 256 and Dyce *ad loc.* According to Abbott, p. 411, it is a line with four accents, without a pause in the middle of the line; he declares such lines to be *very* rare, except in *The Taming of the Shrew*.

68. And no|ble Dau|phin, — | albeit | we swear.

K. JOHN, V, 2, 9.

'Albeit, says Al. Schmidt s. v., in John V, 2, 9 of three, everywhere else of two syllables.' Such an anomaly might have roused a suspicion in the learned lexicographer.

69. Never | believe | me. — | Both are | my kins|men.

RICHARD II, II, 2, 111.

Pope, *They are both*. Abbott, p. 415.

70. Bring him | our pur|pose. — | And so | farewell.

I K. HENRY IV, IV, 3, 111.

S. Walker, *Versification*, p. 141. 'The three first quartos read *purposes* [which is no doubt the better reading], the others and the folios *purpose*.' *Ib.*, note.

71. You have | not sought | it. — | How comes | it then?

IB., V, 1, 27.

Pope, *sought it, sir?* Dyce adds *Well* before *How*. Abbott, p. 415, declares this line to be one of four accents, 'unless *comes* is *cometh*'.

72. Lord Doug|las, — | go you and tell | him so.  
IB., V, 2, 33.  
 Theobald, *go you then*; Abbott, p. 365, pronounces  
*Doug[e]las*.
73. For worms, | brave Per|cy. — | Farewell, | great heart.  
IB., V, 4, 87.  
 S. Walker, *Versification*, p. 140. — Abbott, p. 370,  
 pronounces *Farewell* as a trisyllable. — The reading  
 of the Qq, *Fare thee well*, has certainly the better  
 claim to genuineness.
74. I pray | you, un|cle, — | give me | this dag|ger.  
RICHARD III, III, 1, 110.  
 Hanmer, *uncle then*; Keightley, *gentle uncle*. Dyce *ad  
 loc.* Abbott, p. 365, says that by a kind of burr the  
*er* final in *dagger* 'produces the effect of an additional  
 syllable'; compare *supra* No. 65.
75. We'll teach | you. — | Sir, I'm | too old | to learn.  
K. LEAR, II, 2, 135.  
 Abbott, p. 365, dissyllabizes *Sir* by 'a kind of burr'  
 again. Ff *I am*, which may, or may not be a cor-  
 rection.
76. Of quick, | cross light|ning? — | To watch, | poor per|du.  
IB., IV, 7, 35.  
 S. Walker, *Versification*, p. 17, and Abbott, p. 365;  
 Abbott pronounces *light[e]ning*.
77. 'Tis mon|strous. — | Ia|go, who | began't?  
OTHELLO, II, 3, 217.  
 Abbott, p. 364, pronounces *monst(e)rous*.
78. Thou kill'st | thy mis|tress: — | but well | and free.  
ANTONY AND CLEOPATRA, II, 5, 27.  
 Abbott, p. 365, *mist(e)ress*.
79. Be free | and health|ful. — | So tart | a fa|vour.  
IB., II, 5, 38.



Abbott, p. 378, pronounces *healthful* as a word of three syllables. However, Dyce may be right in asserting, that *why*, added by Rowe, is 'absolutely necessary for the sense of this passage.'

80. To taunt | at slack|ness. — | Canid|ius, we.

IB., III, 7, 28.

Abbott, p. 365, *slack(e)ness*.

81. Lord of | his rea|son. — | What though | you fled?

IB., III, 13, 4.

S. Walker, *Crit. Exam.*, II, 156 seq., proposes *What an though*, 'unless *What although* be allowable'. Dyce, *ad loc.* Abbott, p. 415, seems inclined to pronounce *re-a-son*, but does not remember an instance. See *supra* No. 62.

82. A mang|led shad|ow. — | Perchance | to-morrow.

IB., IV, 2, 28.

Pope, *It may chance for Perchance*; Steevens, *Nay, perchance*. Abbott, p. 414.

83. Being | so frus|trate. — | Tell him, | he mocks.

IB., V, 1, 2.

Capell, *frustrated*; Hanmer, *he but mocks*; Steevens, *that he mocks*; Malone, *he mocks us by*; Abbott, p. 365, *frust(e)rate*.

84. Try man|y, — | all good, | serve tru|ly, nev|er.

CYMBELINE, IV, 2, 373.

Johnson (or Capell?), *many, and all*. This conjecture has been adopted by Dyce, 'the line, as he says, halting intolerably from omission'. Abbott, p. 377, dissyllabizes *all*.

85. Go search | like no|bles, — | like no|ble sub|jects.

PERICLES, II, 4, 50.

Steevens, *noblemen* instead of *nobles*; Abbott, p. 364, *nob(e)les*, with a mark of interrogation.



86. My lord, | be go|ing: — | care not | for these.  
MARLOWE, EDWARD II (ED. FLEAY), IV, 6, 93.

Mr Fleay and Prof. Wagner, as usual, resort to the resolution of *care*.

87. Keep them | asun|der: — | thrust in | the king.  
IB., V, 3, 53.

Mr Fleay (p. 128) says: '*Thrust*, or rather *thurst* with the *r* transposed, as in *burn* for *bren*.' — The line cannot be taken for a verse of four feet with an extra syllable before the pause, but must be declared to be a blank verse, as from l. 51 to l. 60 we have a regular *στιχομῆδία*.

88. Cannot | transmute | me. — | Perti|nax, Sur|ly.  
B. JONSON, THE ALCHEMIST, II, 1, 79.

Modern edd., *my Surly*.

89. More an|tichrist|ian — | than your | bell-found|ers.  
IB., III, 1, 23.

Or should we scan: —

More an|tichrist|i-an | than your | bell-found|ers?

90. Call out | Caly|pha, — | that she | may hear.  
GEO. PEELE, THE OLD WIVES' TALE (GREENE AND PEELE, ED. DYCE, IN 1 VOL., 1861, 450b).

Dyce *ad loc.* needlessly conjectures, *call that she &c.*

91. For all | thy for|mer kind|ness, — | forget.  
BEAUMONT AND FLETCHER, THE HONEST MAN'S FORTUNE, I, 1.

S. Walker, *Versification*, p. 22, proposes to read *kindnesses*.

92. That's all | thou art | right lord | of; — | the king|dom.  
THE BIRTH OF MERLIN, ED. DELIUS, 73.

93. And so | I leave | thee. — | Farewell, | my lord.  
JERONIMO (HAZLITT'S DODSLEY, IV, 356).

S. Walker, *Versification*, p. 141, dissyllabizes *Fare*.

94. The time | that does | succeed | it. — | Farewél.  
GLAPTHORNE, ALB. WALLENSTEIN, II, 2 AD FIN.  
 S. Walker, *Versification*, p. 143, reads *Farewell* as a trisyllable.
95. And sweet | Perse|da, — | accept | this ring.  
SOLIMAN AND PERSEDA (H's D., V, 260).
96. Grac'd by | thy coun|try, — | but ten | times more.  
IB., V, 264.
97. Erast|us, — | to make | thee well | assur'd.  
IB., V, 320.
98. Perse|da, — | for my | sake wear | this crown.  
IB., V, 339.
99. And seeing | her mis|tress — | thrown on | the ground.  
RAM-ALLEY (H's D., X, 280).  
 This line, like so many others, seems to admit of different scansions; *mistress* may be pronounced as a trisyllable, and *upon* may be substituted for *on*, if so much liberty be conceded to the critic.
100. Her life | and be|ing, — | and with|out which.  
IB., X, 288.  
 For the accentuation *without*, about which S. Walker, Abbott, Al. Schmidt (*Shakespeare-Lexicon*) and others are silent, compare e. g. *Coriolanus*, III, 3, 133:—  
 That won you without blows! Despising,  
 and Mucedorus, II, 2, 78:—  
 Vile coward, so without cause to strike a man.
101. I know't, | sweet Al|ice; — | cease to | complain.  
ARDEN OF FEVERSHAM, ED. DELIUS, 16.
102. Some see | it — | without | mistrust | of ill.  
FAIR EM, DEL., 16. — W. AND PR., 18. — SIMP., II, 425.  
 The conjectural emendations of Chetwood (*see it plain*, adopted by Delius) as well as of Messrs Warnke and Præscholdt (*see't*) seem to be uncalled for.

103. Now, Mar|ques, — | your vil|lainy | breaks forth.

IB., DEL., 34. — W. AND PR., 41. — SIMP., II, 446.

Simpson repeats *now* after *Marques*; Messrs Warnke and Præscholdt think that *your* may 'be pronounced as a dissyllable'.

104. I tell | thee, Man|vile, — | hadst thou | been blind.

IB., DEL., 50. — W. AND PR., 57. — SIMP., II, 463.

I formerly suggested to read *haddest*, which form occurs in Chaucer (Works, ed. Morris, IV, p. 311, l. 248); in The Faerie Queene, I, 2, 18; in Greene's Dorastus and Fawnia (Shakespeare's Library, ed. Hazlitt, I, IV, 77, *bis*), and elsewhere, but am now satisfied that we have to deal with a syllable pause line. (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XV, 350).

105. Now, El|ner, — | I am | thine own, | my girl.

IB., DEL., 50. — W. AND PR., 57. — SIMP., II, 463.

Messrs Warnke and Præscholdt say: 'We must either pronounce *Elnor* as a trisyllable (*Eliner* [properly *Elinor* and *Elnor*]), or consider the line with Simpson as a verse of four accents, and read *I'm*.'

106. Mine, Man|vile? — | thou nev|er shalt | be mine.

IB., DEL., 50. — W. AND PR., 57. — SIMP., II, 463.

107. Segas|to, — | cease to | accuse | the shep|herd.

MUCEDORUS, DEL., 23. — W. AND PR., 43. — H's D., VII, 224.

The transposition (*the shepherd to accuse*) proposed by the late Prof. Wagner (Jahrbuch der Deutschen Shakespeare-Gesellschaft, XI, 67) and adopted by Messrs Warnke and Præscholdt, is needless.

108. To 't, Bre|mo, to | it; — | essay | again.

IB., DEL., 31. — W. AND PR., 52. — H's D., VII, 233.

Qq: *To it, Bremo, to it; say again.* The correction *essay* is due to Mr Hazlitt.

109. Now, Bre|mo, — | for so | I heard | thee call'd.

IB., DEL., 41. — W. AND PR., 63. — H's D., VII, 244.

My conjecture (*for so do I hear*), although received into the text by Messrs Warnke and Præscholdt, yet appears to be needless. (*Jahrbuch der Deutschen Shakespeare-Gesellschaft, XIII, 71*).

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CCLXXIX.

*Ari.*

Pardon, master:

I will be correspondent to command,

And do my spriting gently.

*Pros.*

Do so; and after two days

I will discharge thee.

THE TEMPEST, I, 2, 296 SEQ.

According to the Cambridge editors *ad loc.* 'the defect in the metre of l. 298 has not been noticed except by Hanmer, who makes a line thus:—

Do so, and after two days I'll discharge thee.'

'Possibly, they go on to say, it ought to be printed thus:—

Do so; and

After two days

I will discharge thee.'

They feel, however, so much the less certain as 'Shakespeare's language passes so rapidly from verse to prose and from prose to verse, . . . that all attempts to give regularity to the metre must be made with diffidence and received with doubt.' — This is very true; nevertheless it would seem as if in the present case the metre might be recovered pretty easily. Arrange and read:—



*Ari.* Pardon, master;

I'll be corr'spondent to command, and do

My spriting gently.

*Pros.* Do so; and after two days

I will discharge thee.

At first sight the contracted pronunciation of *correspondent* may seem doubtful, since unaccented syllables in polysyllables use to be slurred only when following the accented syllable; at least Dr Abbott, s. 468, gives no other instances and in s. 460 offers a different explanation of such words where the unaccented syllable precedes the accented one; according to him they merely drop their prefixes. The following passages go far to establish the slurring of unaccented syllables before the accented one and should therefore be examined so much the more carefully.

The Tempest, I, 2, 248:—

Told thee no lies, made thee no mistakings, served

Without or grudge or grumbings.

Pope and Mr Henry N. Hudson (The Complete Works of Shakespeare. Boston, &c.) omit the second *thee*, 'which, Mr Hudson assures us, spoils the verse without helping the sense.' In my opinion, neither the one, nor the other, is true. Pronounce *m'stakings* and both the metre and sense are as regular as can be wished. Dr Abbott (s. 460, p. 340), however, thinks it more probable that the second *thee* is slurred.

The Tempest, III, 3, 24 (a syllable pause line):—

At this hour reigning there. I'll b'lieve both.

The Tempest, V, 1, 145:—

As great to me as late; and supportable.

Abbott, s. 497, explains this apparent Alexandrine by the omission of an unemphatic syllable, viz. *and*, 'unless "sup-

portable" can be accented on the first', in favour of which accentuation Dyce and Mr William J. Rolfe (Shakespeare's Comedy of the Tempest, New York, 1871, p. 141) openly declare. Dyce, however, is somewhat diffident and would not be loth to adopt Steevens's conjecture *portable*. Mr Hudson *ad loc.* remarks: 'The original has *supportable*, which makes shocking work with the metre. Steevens printed *portable*, which keeps the sense, saves the verse, and is elsewhere used by the Poet.' This is a rather summary proceeding. Mr Rolfe compares *detestable* (K. John, III, 4, 29. Timon of Athens, IV, 1, 33) and *delectable* (Richard II, II, 3), both of which, in accordance with Dr Abbott, s. 492, he takes to be accented on the first syllable. This may pass for *detestable* which in both passages occurs in the body of the line, but with respect to *delectable* it may be submitted, that the usual accentuation may be retained, if the first syllable be slurred:—

Making | the hard | way soft | and d'lect|able.

To revert to the line under discussion (The Tempest, V, 1, 145) it should be scanned analogously:—

As great | to me | as late; | and s'port|able.

The Two Gentlemen of Verona, V, 4, 86 seq. This passage has generally been printed as prose, and Dyce, who has rightly pointed out that 'it undoubtedly was meant to be verse', yet adds that 'here, as elsewhere in this scene, the verse is corrupted.' Now, this pretended corruption fades as fast as Prospero's pageant, if we pronounce *d'liver* as a dissyllable. The passage, according to Dyce, runs thus:—

*Val.* Why, boy! why, wag! how now! what is the  
Look up; speak. [matter?

*Jul.* O good sir, my master charg'd me  
To deliver a ring to madam Silvia;

Which, out of my neglect, was never done.

The Taming of the Shrew, IV, 2, 11:—

Quick proceeders, marry! Now, tell me, I pray;  
pronounce *pr'ceeders*.

Ib., IV, 2, 14:—

O spiteful love! unconstant womankind;  
pronounce *d'spiteful*. Dr Abbott, s. 460 (p. 342) says, that the prefix (*de*), 'though written, ought scarcely to be pronounced.' The same proceeding holds good in the lines: Richard III, 5, 109 (*r'course*); ib. IV, 1, 148 (*r'sist*); V, 3, 185 (*r'venge*).

Henry V, IV, 8, 84:—

Full fifteen hundred, besides common men.

This may either be taken for a syllable pause line:—

Full fif|teen hund|red, — | besides com|mon men,  
or *hundred* may be read as a trisyllable (see Abbott, s. 477):

Full fif|teen hund|(e)red, | besides com|mon men.

In either case *besides* is to be pronounced as a monosyllable. Dr Abbott (s. 484, p. 379) scans the line:—

Full fif|teen hundred, | besi|des com|mon men,  
which is no ways acceptable.

Timon of Athens, III, 3, 8. There can be very little doubt that Mr Lloyd has hit the mark in suggesting that the name of *Lucius* should be added to this line:—

Lucius, Ventidius, and Lucullus denied him?

If this is, and I am persuaded that it is, what the poet wrote, we shall have to pronounce *d'nied* and the line will be as regular as can be wished:—

Lucius, | Ventid|ius, and | Lucul|lus d'nied | him?

Marlowe's Edward II (ed. Fleay), IV, 5, 6:—

Give me my horse, let us re'nforce our troops.

*Re'nforce* is the spelling of the Qq, but has been altered to *reinforce* by the editors, even by Dyce, though he cannot



help remarking that the old spelling shows how the word 'was intended to be pronounced.' The old copies of this play also print *Lewne* instead of *Levune*, which proves that in this name too the unaccented syllable preceding the accented one was slurred.

Soliman and Perseda (Dodsley, ed. Hazlitt, V, 262):—

*Perseda.* Here comes a messenger to haste me hence.—

I know your message, hath the princess  
Sent for me?

*Messenger.* She hath, and

Desires you to consort her to the triumphs.

Arrange either:—

*Perseda.* Here comes a messenger to haste me hence.—

I know your message; hath the princess sent  
For me?

*Messenger.* She hath, and desires you to consort  
Her to the triumphs,

or:—

*Perseda.* Here comes a messenger to haste me hence.

I know your message;  
Hath the princess sent for me?

*Messenger.* She hath,

And desires you to consort her to the triumphs.

In either case *desires* is to be pronounced *d'sires*.

Fair Em (ed. Warnke and Præscholdt), I, 2, 66:—

Shall in perseverance of a virgin's due;  
pronounce *pers'verance*.

Mucedorus (ed. Warnke and Præscholdt), Induction, 39:—

Delighting in mirth, mix'd all with lovely tales;

pronounce *D'lighting*. The line begins with a trochee, and Wagner's correction *Delights* should not have been admitted into the text.



Ib., II, 2, 68 seq. :—

Thy strength sufficient to perform my desire,

Thy love no otherwise than to revenge my injuries.

Pronounce *d'sire* and, perhaps, *r'venge*; see note CXCVII. I take this opportunity of withdrawing formally my former conjecture *wish* for *desire*, although it has met with the approval of Messrs Warnke and Pröscholdt. *Other* instead of *otherwise* which has been suggested by Prof. Wagner and received into the text by Messrs Warnke and Pröscholdt, ought to be eliminated again.

Ib., II, 4, 35 :—

I refer it to the credit of Segasto;

pronounce *r'fer*.

Ib., III, 2, 52 :—

Your departure, lady, breeds a privy pain;

pronounce *d'parture*.

Ib., V, 1, 55 :—

Desiring thy daughter's virtues for to see;

pronounce *D'siring*; the line (like Induction, 39) begins with a trochee.

Even beyond the pale of dramatic poetry we meet with the same peculiarity of rapid pronunciation; thus, e. g., in Sir Thomas More's *Utopia*, ed. Arber, p. 167 :—

Wherefore not Utopie, but rather rightly

My name is Eutopie; A place of felicity.

Pronounce *f'lidity*. See note XXXIX.

If, after all these instances which might easily be multiplied, there should still remain a doubt in the reader's mind, let him go in a London omnibus from the Bank to *Cha'ng Cróss*, and the conductor's pronunciation of this name will fully satisfy him of the innate tendency of the English

language to slur unaccented syllables, no less before than after the primary accent.

There still remains another difficulty in l. 298 of our passage which must not pass without a word of comment. Mr Phillipotts in his edition of this play (Rugby Edition, 1876) gives the following scansion:—

Dó so; | and áf|ter twó | days.

The numeral *two*, however, should not stand in the accented, but in the unaccented part of the foot, just as it is the case in l. 421: *within two days*. The same reason holds good against Hanmer's alteration of the line. The fact is, that *after* is to be pronounced as a monosyllable (compare Abbott, s. 465, and Chaucer, ed. Morris, I, 178). The true scansion of the line therefore is:—

My sprí|ting gént|ly. Dó so; | and áft'r | two dáys.  
(Notes, privately printed, 1882, p. 3 seqq.)

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CCLXXX.

*Gon.* I would with such perfection govern, sir,  
To excel the golden age.

*Seb.* 'Save his majesty.

*Ant.* Long live Gonzalo.

*Gon.* And, — do you mark me, sir?

THE TEMPEST, II, 1, 167 SEQQ.

This is the reading and arrangement of the Cambridge Edition. S. Walker, Crit. Exam., I, 215 (misquoted III, 215 by Dyce *ad loc.*) would read: *God save his majesty*, the metre in his opinion requiring the supplement. But *Save* may well be a monosyllabic foot. Antonio's exclamation as transmitted in the Folio is meaningless; it is intended to chaff Gonzalo,

but does not. I think it impossible for Shakespeare to have omitted that point or sting which seems to be imperatively demanded by the context; he wrote, no doubt: *Long live KING Gonzalo!* Compare 'king Stephano' in A. IV, sc. 2, l. 221 seqq. As to the arrangement of the passage, I feel certain that it is quite correct in FA and should not, therefore, be altered: the two exclamations form one line, as suggested also by S. Walker:—

*Gon.* I would with such perfection govern, sir,  
T'excel the golden age.

*Seb.* Save his majesty!

*Ant.* Long live king Gonzalo.

*Gon.* And, — do you mark me, sir?

In the scansion of the third line it makes no difference, whether S. Walker's conjecture be adopted or not. In my eyes this addition is by no means called for; on the contrary I think it highly appropriate and expressive for both exclamations to begin with a strongly accented word; scan:—

Sáve | his maj'sty. — Lóng | live king | Gonza|lo.

The same rhythmical movement occurs in 1 Tamburlaine, II, 7, *ad fin.*:—

Lóng | live Tam|burlaine, | and reign | in A|sia.

and in Richard III, III, 7, *ad fin.*, according to the Qq:—

Lóng | live Rich|ard, Eng|land's roy|al king,

whereas the Ff read: Long live | king Rich|ard, &c.

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CCLXXXI.

*Ant.* It is the quality o' th' Clymate.

*Seb.* Why

Doth it not then our eye-lids sinke? I finde

Not my selfe dispos'd to sleep.



*Ant.* Nor I, my spirits are nimble:  
They fell together all, as by consent; &c.

THE TEMPEST, II, I, 200 SEQ.

This reading of the Folio has been altered by all subsequent editors in so far as *Not* has been transferred from the beginning of the fourth to the end of the third line. Since, therefore, the *Editio princeps* cannot be followed verbatim, one more remove farther off from it, will not greatly tax our conservatism. In order that l. 201 may be reduced to a regular blank verse, the passage should be printed thus:—

*Ant.* It is the quality o' th' climate.

*Seb.* Why doth it

Not then our eyelids sink? I find not myself

Disposed to sleep.

*Ant.* Nor I; my spirits are nimble.  
They fell together all, as by consent; &c.  
Line 200 has an extra-syllable before the pause. *Myself*, is, of course, to be pronounced as a monosyllable (compare *Mylord*). (Notes, privately printed, 1882, p. 9).

### CCLXXXII.

And would no more endure

This wooden slavery than to suffer

The flesh-fly blow my mouth.

THE TEMPEST, III, I, 61 SEQ.

In order to complete the second line (l. 62) which to all appearance has been mutilated by some copyist or compositor, Pope reads *than I would suffer*, whilst Dyce adds *tamely* after *suffer*. This latter reading has been transferred, without a remark, to Mr Hudson's edition, although it may



be said to have *nomen et omen*: it is tame, very tame. May not the loss have taken place at the beginning of the line as well as at its end? May we not imagine the poet to have written:—

And would no more endure  
*At home* this wooden slavery than to suffer  
 The flesh-fly blow my mouth?

I own that this is a mere guess, but Pope's and Dyce's conjectures are no more. (Notes and Queries, June 2, 1883, p. 424 seq. — Kölbing, *Englische Studien*, VI, 438).

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CCLXXXIII.

Therefore take heed

As Hymen's lamps shall light you.

THE TEMPEST, IV, 1, 22 SEQ.

Read, *lamp*. Shakespeare is well aware that Hymen has but one lamp or, properly speaking, torch; in l. 97 of this very scene he says: Till Hymen's torch be lighted. The *s* in *lamps* has evidently intruded into the text by anticipation of the initial *s* in *shall*; it is the reverse of what is called absorption and what I believe to have taken place in A. I, sc. 2, l. 497; see note LV. At the same time the *δμοιοτέλετον*, i. e. the similar endings of the preceding words (As Hymen's), may likewise have been instrumental in producing the faulty repetition of this final *s*. Similar instances where a faulty final letter has been introduced either by the influence of the initial of the next word, or by a *δμοιοτέλετον*, are pretty frequent. Compare, in the first-named category, Hamlet, I, 1, 162 (planets strike; note LXXXVIII). Marlowe's *Dido*, V, 13, where Qu. 1594 reads:—

That load their thighs with Hybla's honeys spoyles,

instead of *honey spoyles*. A Midsummer-Night's Dream, II, 2, 121 seq.:—

where I orelooke  
Loues stories, written in Loues richest booke,  
where the poet in all probability wrote *Loue stories*; see S. Walker, Crit. Exam., I, 255. Mucedorus, II, 3, 5:—

Now Brema *sith thy* leisure so affords,  
A needless (Qq: An endless] thing,  
instead of *sit, thy*; see note CCL. The Works of Al. Pope, ed. by the Rev. Whitwell Elwin, I, 352 (Windsor Forest, l. 201 seq.):—

Let me, O let me, to the shades repair,  
My natives shades — there weep and murmur there.  
The line from Dido may at the same time serve as a specimen of similar endings:—

That load their thighs with Hybla's honey spoils.  
Still more striking is the corruption in the following *ῥοιο-ρέλευα*. The first I take from Marston's Insatiate Countess (A. III, sc. 1, l. 13) where the Qu. of 1631 reads:—

Sing boy (thought night yet) like the mornings Larke,  
whereas Qu. 1613 exhibits the correct reading *though night yet*; see note CCLXXIII. A second and third instance occur in The Two Gentlemen of Verona, I, 3, 88, and in Antony and Cleopatra, V, 2, 216 respectively; the former passage stands thus in FA:—

Sir Protheus, your Fathers call's for you,  
the latter thus:—

sawcie Lictors  
Will catch at vs like Strumpets, and scald Rimers  
Ballads vs out a Tune.

Read, *father* and *Ballad*. A glaring instance may also be found in: The Task: Book I. The Sofa. By William Cowper.

With Introduction and Notes (London and Glasgow: William Collins, Sons, and Company. 1878) p. 12, l. 290 seq. —

The sheepfold here

Pours out its fleecy tenants o'er the glebe.

Compare Charles and Mary Cowden Clarke, *The Shakespeare Key* (London, 1879), p. 676 seqq. Abbott, p. 240 seq. (Notes and Queries, June 2, 1883, p. 425. — Kölbing, *Englische Studien*, VI, 438 seq.)

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## CCLXXXIV.

Go, bring the rabble,

O'er whom I give thee power, here to this place.

THE TEMPEST, IV, I, 37 SEQ.

I think, we should read: I *gave* thee power, for Ariel has exercised the power given him by Prospero over the meaner spirits already in the second scene of the first act, where he directs them to dance and to sing: —

Come unto these yellow sands, &c.

(Notes and Queries, June 2, 1883, p. 425. — Kölbing, *Englische Studien*, VI, 439).

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## CCLXXXV.

*Pros.* Sweet, now silence!

Juno and Ceres whisper seriously;

There's something else to do: hush, and be mute,

Or else our spell is marr'd.

THE TEMPEST, IV, I, 124 SEQ.

Mr Aldis Wright ingeniously remarks, that 'it would seem more natural that these words should be addressed to Miranda'. 'If they are properly assigned to Prospero', he



continues, 'we should have expected that part of the previous speech would have been spoken by Miranda. They might form a continuation of Ferdinand's speech, which would then be interrupted by Prospero's "Silence!" Otherwise the difficulty might be avoided by giving "Sweet . . . . to do" to Miranda and the rest of the speech to Prospero.' — To me a slight alteration of this latter arrangement would seem to meet all exigencies of the case; I feel certain that the original distribution of these lines was as follows:—

*Mir.* [*To Fer.*] Sweet, now, silence!

Juno and Ceres whisper seriously.

*Pros.* There's something else to do: hush, and be  
Or else our spell is marr'd. [mute,

I think it an admirable touch of the poet that the whispering of the goddesses should produce in Miranda's timid mind some vague fear lest the pageant should be disturbed by Ferdinand's remarks and some harm be done to her lover and herself by the irritated spirits; her speech, however, must end at *seriously*, for how should she have come to the knowledge that there is *something else to do*? Nobody but Prospero knows what is to come or to be done next and the words *There's something else to do* cannot with propriety be assigned to any other interlocutor, whereas the line *Juno and Ceres whisper seriously* seems to fit no lips so well as those of his daughter. (Notes and Queries, June 2, 1883, p. 425. — Kölbing, *Englische Studien*, VI, 439 seq.)

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CCLXXXVI.

Leave not a rack behind.

THE TEMPEST, IV, 1, 156.

Dyce eagerly contends for the correctness of Malone's interpretation of this passage, *rack* in the opinion of both these



critics being equivalent to *wreck*, whereas they think it completely inadmissible to take the word in the sense of *scud* or *floating vapour*, as has been done by Mr Collier and others. In my opinion, *wreck*, in this passage, would be far too gross and not in keeping with the context. Without reviewing the explanations given by Staunton and other editors, I merely wish to point out a coincidence that has not yet been adverted to and which seems to decide in favour of *rack* = *vapour* or *scud*. It is agreed on almost all hands that in these lines Shakespeare has imitated a well-known passage in the Earl of Stirling's tragedy of Darius which its author winds up with the following lines:—

Those statelie Courts, those sky-encountering walles  
Evanish all like *vapours* in the aire.

Is it not evident that *rack* was intended by Shakespeare as a substitute for the synonymous *vapours*? And why may he not have connected the word with the indefinite article, unusual though this connection may be? At all events this syntactical anomaly seems highly impressive in so far as it reduces, so to say, the mass of floating vapours to a single particle or streak and seems to imply that all the gorgeousness of earth does not even leave behind a single streak of vapour. (Notes and Queries, June 2, 1883, p. 425. — Kölbing, Englische Studien, VI, 440).

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### CCLXXXVII.

Is not this Stephano, my drunken butler?

THE TEMPEST, V, 1, 277.

Dr Farmer's well-known remark, that the pronunciation of *Stephano* is always right in *The Tempest* (i. e. with the accent on the first syllable) and always wrong in *The Merchant of*

Venice (i. e. with the accent on the penult) has been repeated and subscribed to by all subsequent commentators, myself among the number (Essays on Shakespeare, p. 293 seq.). Farmer takes it for granted that Shakespeare was taught the right pronunciation of the name by Ben Jonson in the interval between the bringing out of the two respective comedies, as the first version of Every Man in his Humour, in which Shakespeare performed a part in 1598, contained two characters, Prospero and Stephano, both correctly pronounced. However plausible this surmise may appear, I have nevertheless come to the conviction that Shakespeare may noways have stood in need of any such instruction from his friend B. Jonson. The name of Stephano occurs twice in The Merchant of Venice, viz. V, 1, 28:—

Stephano is my name; and I bring word  
and V, 1, 51:—

My friend Stephano, signify, I pray you.

It strikes me, that in both these lines the name may be pronounced as correctly as in The Tempest; the first line opening with a trochee and the second having a trochee in the second place. I need not point out how frequently a trochee occurs at the beginning of the line; that it is also of pretty frequent occurrence in the second foot has been shown in my second edition of Hamlet, s. 118 (That no reuenew hast, &c.). Compare Abbott, s. 453. Nothing prevents us then from scanning:—

Stépha|no is | my náme; | and Í | bring wórd  
and:—

My friénd | Stépha|no, síg|nifý, I práy | you.  
(Notes, privately printed, 1882, p. 10 seq.).

## CCLXXXVIII.

*Speed.* Sir Proteus, save you! Saw you my master.

THE TWO GENTLEMEN OF VERONA, I, 1, 70.

The late Prof. Wagner in his edition of Shakspeare's Works (Hamburg, 1880, Vol. I, p. 87) remarks on this line: 'Some word (like *here* or *now*) seems to have dropped out after *saw you*.' I think not. *Proteus* is either to be pronounced as a trisyllable:—

Sir Pro|teus, | save you! | Saw you | my mas|ter,  
or, which I think even more likely, the verse belongs to the wide-spread class of syllable pause lines:—

Sir Pro|teus, save | you! — | Saw you | my mas|ter.

The same alternative recurs A. I, sc. 3, l. 3:—

'Twas of your nephew Proteus, your son,  
and A. I, sc. 3, l. 88:—

Sir Proteus, your father calls for you.

These two lines Prof. Wagner passes by without comment.

## CCLXXXIX.

*Jul.* O, cry you mercy, sir, I have mistook:

This is the ring you sent to Silvia.

*Pro.* But how cam'st thou by this ring? At my depart  
I gave this unto Julia.

THE TWO GENTLEMEN OF VERONA, V, 4, 94 SEQ.

Steevens proposed an entirely different arrangement of these and the preceding lines with divers alterations of the text which it is needless to repeat. Pope omits *But* in l. 96. Dyce, following Steevens in this particular, transfers the words *at my depart* to the beginning of the following line, without, however, adding a word of explanation or justification. The Cambridge Editors write *camest* and seem to have taken the



line to be one of six feet, with a trochee for its second foot. The simplest and easiest way to regulate the metre, in my opinion, is to add *But* to the preceding line; thus:—

*Jul.* O, cry you mercy, sir, I have mistook:  
This is the ring you sent to Silvia.

*Pro.* But,  
How cam'st thou by this ring? At my depart  
I gave this unto Julia.

Compare Antony and Cleopatra, V, 2, 12 seq.:—

Antony  
Did tell me of you, bade me trust you; but  
I do not greatly care to be deceived.

(Notes, privately printed, 1882, p. 11 seq.).

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CCXC.

Farewell, gentle mistress, farewell, Nan.

THE MERRY WIVES OF WINDSOR, III, 4, 98.

In accordance with S. Walker, Versification, p. 140, both Dr Abbott (s. 475) and Mr Aldis Wright (in his note on *The Tempest*, I, 2, 53) have advanced the opinion that the first *fare* in the above line is more emphatic than the second; it is a dissyllable, they say, whereas the second is a monosyllable.\* It seems natural, however, that Master Fenton should take leave in a more expressive tone from

\* According to Mr Aldis Wright also the first *year* in *The Tempest*, I, 2, 53, is to be pronounced as a dissyllable, the second as a monosyllable. I think it much more probable, however, that the first *Twelve* is to be considered as a monosyllabic foot and that the true scansion of the line is:—

Twelve | year since, | Miran|da, twelve | year since.

Thus a uniform and more pleasing rhythmical movement is obtained. Compare S. Walker, Versification, p. 138.



'sweet Anne Page' than from her mother, the more so as the latter does by no means favour his suit. In my opinion the verse belongs to those syllable-pause lines whose name is legion; see note CCLXXVIII. Accordingly it should be scanned:—

Farewell, | gentle mis|tress; fare|well, (Nan. 7)

The pronunciation *fārewell* seems to have been considered more emphatic, not to say pathetic, than *farewēll*, and, in cases of repetition, a kind of climax is sometimes reached by the transition from *farewēll* to *fārewell*. Compare, e. g., 2 Henry VI, III, 2, 356:—

Yet now farewēll; and fārewell life with thee.

Another passage in point occurs in Richard III, III, 7, 247:—

Farewēll, good cousin; fārewell, gentle friends.

In the touching and heart-felt leave-taking of Brutus (Julius Cæsar, V, 1, 116 seq.) the word is accented throughout on the first syllable. Two passages that would seem to contradict my theory occur in Othello (III, 3, 348 seq. and V, 2, 124 seq.) where the word bears the accent on the first syllable. I have, however, little doubt that the arrangement of the second of these passages is corrupted and that Shakespeare did not make Desdèmona say:—

Nobody; I myself; farewell.

Commend | me to | my kind | lord. O, | farewell,  
but:—

Nobody; I myself; farewēll! Commend' me

To my | kind lord. | O, fāre|well!

The following line in Mucedorus (III, 4, 34) has been declared by Messrs Warnke and Præscholdt to be a regular Alexandrine:—

Then Mu|cedo|rus, fare|well, my | hop'd joys, | farewell.  
If this scansion were right, the more emphatic accentuation

of the word would indeed precede the less emphatic; but the line, far from being a regular Alexandrine, is a regular blank verse with an extra syllable before the pause:—

Then Mu|cedo|rus, farewél, | my hop'd | joys, fáre|well.  
It cannot be denied, however, that in *Fair Em* there occurs a line (V, 1, 208) in which the accentuation *fárewell* indeed precedes the accentuation *farewél*:—

Then fárewell, frost! farewél a wench that will,  
whereas in a preceding passage of the same play (II, 1, 157) we read:—

Farewél, my love! Nay, fárewell, life and all!  
The Merry Devil of Edmonton (Dodsley, ed. Hazlitt, X, 239):—  
*Sir Arthur.* Farewél, dear son, farewél.

*Mounchensey.* Fáre | you well. | Ay, you | have done?  
Marlowe, *Edward II*, II, 4, 8 seqq. (ed. Fleay):—

*Gav.* Farewél, my lord.  
*Edw.* Lady, farewél.  
*Lady.* Farewél, sweet uncle, till we meet again.  
*Edw.* Farewél, sweet Gaveston; and fárewell, niece.  
*Queen.* No fárewell to poor Isabel thy queen?

Let me add two more lines concerning which I cannot help differing from Dr Abbott (s. 475 and s. 480). They are K. John, III, 3, 17, scanned thus by Dr Abbott:—

Fáre|well, gen|tle cóus|in. Cóz, | farewél,  
and *Pericles*, II, 5, 13, scanned thus:—

Lóath to | bid fá|rewell, | we táke | our léaves.  
The first verse, in which no gradation of accentuation or emphasis takes place, I take to be a syllable pause line and the second to begin with a monosyllabic foot:—

Farewél, | o gen|tle cóus|in. Cóz, | farewél,  
and:—  
Lóath | to bid | farewél, | we take | our léaves.

The conjecture: 'Farewell, my gentle cousin', mentioned by S. Walker, *Versification*, p. 140, is unnecessary, if not entirely wrong. (Notes, privately printed, 1882, p. 13 seqq.)

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CCXCI.

*Shy.* Three thousand ducats; well.

THE MERCHANT OF VENICE, I, 3, 1.

It seems a strange coincidence that in *Soliman and Perseda* exactly the same sum should be offered as a reward to him who shall discover and capture the murderer of Ferdinando:—

And let proclamation straight be made,

That he that can bring forth the murderer,

Shall have three thousand ducats for his pain.

See Mr Hazlitt's edition of *Dodsley*, V, 308. *Soliman and Perseda* was first published in 1599, whereas *The Merchant of Venice* was most probably written in 1594.

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CCXCII.

Even as a flattering dream or worthless fancy.

THE TAMING OF THE SHREW, INDUCTION, I, 44.

According to the Cambridge Edition an anonymous critic, identified since as Mr W. N. Lettsom by Dyce *ad loc.*, asks whether this line which is given invariably to the Lord, does not belong to the Second Hunter. In my opinion it clearly belongs to the First Hunter; read therefore:—

*First Hun.* Believe me, lord, I think he cannot choose.

*Sec. Hun.* It would seem strange unto him when he waked.

*First Hun.* Even as a flattering dream or worthless fancy.

*Lord.* Then take him up and manage well the jest: &c.

(*The Athenæum*, Mar. 12, 1881, p. 365).

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## CCXCIII.

*Sincklo.* I thinke 'twas Soto that your honour meanes.

THE TAMING OF THE SHREW, INDUCTION, I, 88 (FA).

It is well known that our knowledge of the player Sincklo, Sincklow, Sinkclow, or Sincler is due to two blunders in FA, where he is mentioned in the Introduction to the Taming of the Shrew and in the third Part of Henry VI, III, 1; to a similar blunder in the Quarto of the second Part of Henry IV (V, 4); to the Induction to Marston's Malcontent; and to the Platt of the Seven Deadly Sins in Malone's Shakespeare (Vol. III). Collier, in his Memoirs of the Principal Actors in the Plays of Shakespeare, p. XXVII, further informs us that Sincklo's 'Christian name appears to have been William, that he lived in Cripplegate and had children baptized at St. Giles's Church, in that parish, in 1610 and 1613.' 'He is called Sincklowe and Sinckley in the registers, Collier continues, but evidently the same man; and we take it that he had been an actor under Henslowe and Alleyn at the Fortune, (though his name does not occur in the "Diary" of the former) and on that account resided near their theatre, where he continued after he had joined the king's players.' This information, however, can by no means be considered as reliable, but, especially in its latter part, is an unfounded hypothesis. Collier, moreover, makes a mistake with respect to Sincklo's Christian name, which was not William, but John, as appears from the Platt of the Seven Deadly Sins. If, therefore, the Sincklo who is mentioned in the registers of St. Giles's should there be called William, it is clearly not the same person; nay, the identity of this inhabitant of Cripplegate with the actor may at all events be doubted, even if their Christian names should coincide, provided he be not expressly designated as a player



in the registers, which is not at all likely, for Collier would certainly have said so, if it was the case. An addition to these scanty materials comes to us just now from a very different quarter which, though partaking of the general uncertainty that envelops the stage-history of the Elizabethan era, yet must be welcomed as an interesting fact. Before, however, entering on an examination of this new material we shall do well carefully to survey all the particulars, especially as they have given rise to mistaken inferences.

I. In the Induction to the Taming of the Shrew John Sincklo performed one of the Players, not the First Player, as Delius erroneously says in his note on 2 K. Henry IV, V, 4 (Stage-direction) and in his *Abhandlungen zu Shakspere*, p. 300 and 305. The speeches of the Players and their prefixes in FA are as follows: 1) *Players*: We thanke your Honor; 2) *2 Player*: So please your Lordshippe to accept our dutie; 3) *Sincklo*: I thinke 't was Soto that your honor meanes; and 4) *Plai*: Feare not my Lord, we can contain our selues, Were he the veriest anticke in the world. Whether we assume the first speech to have been spoken by all the Players at once, or by the First Player in their name, in neither case are we justified in identifying Sincklo with the First Player. No weight would attach to this circumstance, if Delius did not, as a matter of course, attribute the part of Petruchio to Sincklo, because in his opinion this part was necessarily performed by the First Player. After all we know John Sincklo was a subordinate performer and a clown or humorous man to boot, who could not have been entrusted with so important a part as that of Petruchio.

II. The quarto of 2 K. Henry (V, 4) contains the following stage-direction: *Enter Sincklo, and three or four*

*officers*, for which the first Folio substitutes: *Enter Beadles, dragging in Hostess Quickly and Doll Tearsheet*. As, moreover, the quarto has the prefix *Sinck.* for *1 Bead.* in FA, it follows that the First Beadle was acted by Sincklo. Now this First Beadle is chaffed unrelentingly both by the Hostess and Doll Tearsheet on account of his leanness; he is 'a paper-faced villain', a 'thin man in a censer', a 'filthy famished correctioner', a 'starved blood-hound', 'goodman death', 'goodman bones', a 'thin thing', and an 'atomy'. If, then, we see this part expressly assigned to Sincklo, we shall hardly be wrong in concluding that he was the leanest among all the king's players; is it saying too much, if we imagine him to have been perfect in personifying a gaunt, cadaverous-looking fellow? This leanness is another argument, why Sincklo cannot have performed Petruchio in the Taming of the Shrew.

III. According to FA the stage-direction in 3 Henry VI, III, 1 is: *Enter Sincklo and Humfrey, &c.* instead of: *Enter Two Keepers, &c.* in the Qq. From this, it follows that Sincklo played the First Keeper.

IV. In the Induction to Marston's Malcontent Sincklo played a foppish young gentleman sitting on the stage, drinking, smoking tobacco, and criticizing the play, the players, and the audience.

V. In the Platt of the Seven Deadlie Sinnes no less than six different parts are assigned to Sincklo, viz. a Keeper, a Soldier, a Captain, a Musician, Julio (?), and a Warder.

VI. I now proceed to the examination of a publication that seems likely to throw an unexpected light on the person and life of Sincklo. Dr Johannes Meissner, in his recently published book 'Die Englischen Comödianten zur Zeit Shakespeare's in Österreich' (Wien, 1884, p. 19) informs us, that in the household books of the Emperor Maximilian II, who

reigned from 1564 to 1576, not only English musicians, but also 'die Narren Anton und Franciscus, ein ungarischer Narr Stefan, ein spanischer Narr, ein Narr Sinclaw, &c.' are mentioned as court-fools. Maximilian II seems to have been fond of foreign fools or clowns. It has not occurred to Dr Meissner that this Sinclaw might be identified with the Sincklo of Shakespeare's company; he nowhere alludes to this latter. Nevertheless it seems not at all unlikely that the German Emperor's fool and the performer in *The Taming of the Shrew*, in 2 *Henry IV*, in 3 *Henry VI*, in Marston's *Malcontent* and in the *Platt of the Seven Deadlie Sinnes* may have been one and the same person. Like so many of his fellows Sincklo may have gone to Germany when a young man; he may have been about 25 years of age when he stood in the Emperor's service at Vienna about the year 1570, so that, at the beginning of the seventeenth century, when performing in Shakespeare's and Marston's plays, he was about 55 years old, for there can be little doubt that the second part of *Henry IV*, the third part of *Henry VI*, and probably also Marston's *Malcontent* (printed in 1604) were acted before 1600; the *Seven Deadlie Sinnes*, according to Malone's showing, must have been on the stage in or before 1589, that is to say some thirteen years after the death of Maximilian II in 1576, at which time Sincklo probably returned to his native country. I do not find it difficult thus to combine the different dates with the only exception of those that are said to be contained in the registers of St. Giles's Church; it seems not very credible that a man who was about 55 years old in 1600, should have had children baptized in 1610 and 1613. The name of Sincklo is of rare occurrence and it is not at all likely that two different players living at the same time should have



borne it, except they were father and son; those critics, therefore, who are unwilling to settle all the different facts upon one and the same person, may have recourse to this last-named hypothesis. At all events it would seem that our knowledge of Sincklo and his doings has been somewhat enlarged since the days of Malone who, in his Historical Account of the English Stage, has nothing to say about him except that 'Sinkler or Sinclo, and Humphrey, were likewise players in the same theatre, and of the same class.' See Malone's Shakspeare by Boswell, III, 221.

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 CCXCIV.

Let's be no stoics nor no stocks, I pray.

THE TAMING OF THE SHREW, I, 1, 31.

I do not recollect to have seen it remarked, that the same pun occurs in Greene's Tu Quoque (Dodsley, ed. Hazlitt, XI, 258): —

Why, villain, I shall have the worst, I know it,  
 And am prepar'd to suffer like a stoic;  
 Or else (to speak more properly) like a stock;  
 For I have no sense left.

The question of priority, in this case, does not seem likely ever to be settled. (Notes, privately printed, 1882, p. 14.)

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 CCXCV.

I will some other be, some Florentine,  
 Some Neapolitan, or meaner man of Pisa.

THE TAMING OF THE SHREW, I, 1, 209.

The metre of this reading of FA is right enough, provided



that *Neapolitan* be pronounced as a trisyllabic feminine ending before the pause:—

Some Ne|apol|itan, or mean|er man | of Pi|sa.

However, the comparative *meaner* is suspicious and looks very much like an ill-advised correction of the editors of the old copies. Capell's emendation *or mean man*, which also makes good metre, has therefore been justly adopted by Dyce and other editors, and Staunton very appropriately compares the stage-direction in A. II, sc. 1: 'Lucentio in the habit of a mean man.' Nevertheless I have a misgiving that somehow or other *some* dropped out before *mean* and should certainly be repeated:—

Some Ne|apol|itan, or *some* | mean man | of Pi|sa.

But this does not suffice to restore the line, as it contains a still greater stumbling-block. In order 'to achieve that maid' with whom he has fallen in love, Lucentio thinks it necessary to be introduced to her in an assumed character. His scheme is based on the fiction that he comes from some other place than he really does (from Florence or Naples), and he would be at variance with himself and baffle his intent, if he should pass himself off as a mean man from Pisa which is his native town. In a word, the mention of Pisa by the side of Florence and Naples is inconsistent and cannot be right. I strongly suspect, therefore, that instead of *Pisa* we should read *Milan* which in the *ductus litterarum* comes near enough to it (*Mila-Pisa*). Thus, then, the original wording of the two lines would seem to have been:—

I will some other be, some Florentine,

Some Neapolitan, or some mean man of Milan.

(The Athenæum, June 11, 1881, p. 783; June 25, 1881, p. 848 (reply by Dr Brinsley Nicholson); July 2, 1881, p. 16; July 9, 1881, p. 49. — Notes, privately printed, 1882, p. 14 seq.)

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## CCXCVI.

Here, sirrah Grumio; knock, I say.

THE TAMING OF THE SHREW, I, 2, 5.

In Dyce's note *ad loc.* Mr W. N. Lettsom is reported to have given it as his opinion, that *knock* should be repeated. Nothing, indeed, could answer better to Petruchio's hasty and impatient manner than such a repetition, without which the phrase *I say* has hardly a meaning and seems out of place. The verse, as amended by Mr Lettsom, belongs to the numberless class of syllable pause lines, and is to be scanned:—

Here, sir|rah Gru|mio; knock! | ∪ knock, | I say.

(The Athenæum, Mar. 12, 1881, p. 365 seq.)

## CCXCVII.

Hark you, sir; I'll have them very fairly bound.

THE TAMING OF THE SHREW, I, 2, 146.

This line cannot be right. In order to restore the metre S. Walker (Crit. Exam. III, 66) proposes to omit *you*. It seems, however, preferable to expunge *very* which has evidently crept in by faulty repetition; it occurs in the preceding line (O very well) and again six lines below (And let me have them very well perfumed). The verse is no doubt a syllable pause line and should thus be scanned:—

Hark you, | sir; — | I'll have | them fair|ly bound.

That *very* is pre-eminently subject to interpolation, has been shown by S. Walker, Crit. Exam. I, 268 seq. It is, however, no less subject to omission; see notes XXXVII and XLI.

## CCXCVIII.

And this small packet of Greek and Latin books.

THE TAMING OF THE SHREW, II, 1, 101.

S. Walker, Crit. Exam., III, 67, conjectured *pack*. There is, however, no occasion for a correction, as the word *packet* is to be pronounced as a monosyllable: *pack't*. The Greek and Latin books that are presented to the ladies, serve greatly to corroborate my conjectural emendation on A. I, sc. 1, l. 28 (*Greek philosophy*). See note LXIX.

## CCXCIX.

Where is Nathaniel, Gregory, Philip?

THE TAMING OF THE SHREW, IV, 1, 125.

The name of a fourth servant has dropped out at the end of the line; whether we assume it to have been *Ralph, Adam, Walter, Peter, or Joseph*, makes no difference. It is true that as yet, as far as I know, no editor has taken offence at the incompleteness of this line; compare, however, notes XLV and CCXXXVI. *Nathaniel* is to be pronounced as a trisyllable and *Gregory* as a dissyllable. Or should we scan:—

Where is | Natha|niel, | Grégo|ry, Phil|ip?

(The Athenæum, Mar. 12, 1881, p. 365 seq.)

## CCC.

Why, then let's home again. Come, sirrah, let's away.

THE TAMING OF THE SHREW, V, 1, 152.

Here and elsewhere the editors content themselves with the general remark that women just as well as men were frequently addressed *sirrah*. With the exception of Dyce (on



Webster, *Westward Ho!*, A. I, *ad fin.*) and Furness (*Macbeth*, p. 221, n. 30) none of them, as far as I know, ever thought it worth his while to lay before his readers a single instance of this curious use of the word; and I, therefore, indulge in the hope that the following batch of parallel passages may prove no unwelcome addition to those quoted by Dyce and Furness. Sam. Rowley, *When you see me, you know me*, ed. Elze, p. 58:—

*King.* Go, fetch them, Kate. Ah, sirrah, we have women  
doctors.

William Rowley, *A Match at Midnight* (Dodsley, ed. Hazlitt, XIII, 29): 'Tis pudding-time, wench, pudding-time; and a dainty time, dinner-time, my nimble-eyed, witty one. Woot be married to-morrow, sirrah? *Ib.*, XIII, 29: Sirrah, woot have the old fellow? — Ford, *'Tis Pity She's a Whore*, II, 6 (*Works*, ed. Hartley Coleridge, p. 34a): Sirrah sweetheart, I'll tell thee a good jest. — *The Roaring Girl* (*The Works of Middleton*, ed. Dyce, II, 491): How dost thou, sirrah? (*viz.* Mrs Gallipot). — *Ib.* (II, 517): Hush, sirrah! Goshawk flutters (addressed to Mrs Openwork). — *The Honest Whore*, Part I, II, 1 (*Middleton*, ed. Dyce, III, 44): He's so malcontent, sirrah Bellafront. — *Ib.*, Part II, III, 3 (*Middleton*, ed. Dyce, III, 186): Sirrah grannam. — *Ram-Alley* (Dodsley, ed. Hazlitt, X, 367 *seqq.*):—

I hope thou knowest

All wenches do the contrary: but, sirrah,

How does thy uncle, the old doctor?

These lines are addressed to *The First Woman* by the chambermaid Adriana. — It remains to be added that Dyce in his *Glossary*, s. *Sirrah*, refers to Swift as having been fond of applying that humorous pet-name to Stella.

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## CCCI.

Sirrah Biondello, go and entreat my wife  
To come to me forthwith; &c.

THE TAMING OF THE SHREW, V, 2, 86 SEQ.

This passage seems to have been imitated in Dekker's *Honest Whore*, Part II, II, 2 (Middleton, ed. Dyce, III, 164) although Dr Ingleby, in his *Centurie of Prayse*, is silent about it:—

*Can[*dido*]*. Luke, I pray, bid your mistress to come hither.

*Lo[*dovico*]*. Luke, I pray, bid your mistress to come hither.

*Can.* Sirrah, bid my wife come to me: why, when?

*First Prentice [within]*. Presently, sir, she comes.

*Lod.* La, you, there's the echo! she comes.

The second part of Dekker's *Honest Whore* was licensed in 1608, but published only in 1630.

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 CCCII.

I have those hopes of her good that her education promises;  
her dispositions she inherits, which makes fair gifts fairer.

ALL'S WELL THAT ENDS WELL, I, I, 45.

I suspect: I have those hopes of her that her education  
promises; her *good* dispositions she inherits, which makes  
fair gifts fairer. Compare *Twelfth Night*, III, I, 146:—

*Vio[*la*]*. Then westward-ho! Grace and good dis-  
Attend your ladyship. [position

See Al. Schmidt, *Shakespeare-Lexicon*, s. *Disposition*.

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## CCCIII.

*Par[olles]*. Save you, fair queen! &c.

ALL'S WELL THAT ENDS WELL, I, 1, 100 SEQQ.

This well-known passage is another specimen, and none of the grossest, of what the conversation between ladies and gentlemen was in the days of the Virgin Queen, for there can be no reasonable doubt, that in this respect as well as in others our poet was the true and unswerving interpreter and mouth-piece of his time; see my edition of *The Tragedy of Hamlet*, p. 192 seqq. The charge of indecency, therefore, ought not to be laid at his own door, but at that of the age in which he lived. Bad as the want of decency in conversation on the part of the women was in England, yet they are said to have been surpassed by the women in Holland. John Ray, F.R.S., in his *Observations Topographical, Moral, and Physiological; made in a Journey through Part of the Low-Countries, Germany, Italy, and France* (London, 1673), p. 55, reports the following remark made by his 'much-honoured friend Francis Barnham, Esq, deceased, at his being there [viz. in the Netherlands] in the Retinue of my Lord Ambassador Holles' (*ib.* p. 52). 'The common sort of Women, says Barnham *apud* Ray, seem more fond and delighted with lascivious and obscene Talk than either the English or the French.' Let us hope in charity that (*mutatis mutandis*) the saying *Pagina lasciva, vita proba*, may have held good with respect to the women of that age, in Holland as well as in France and England.

## CCCIV.

My heart is heavy, and mine age is weak;  
Grief would have tears, and sorrow bids me speak.

ALL'S WELL THAT ENDS WELL, III, 4, 41 SEQ.

Mr P. A. Daniel in his Notes and Conjectural Emendations, p. 40 seq., has ingeniously pointed out, how odd it seems, that, 'her sorrow bidding the Countess to speak, she should thereupon leave the stage.' He, therefore, proposes to read *forbids* instead of *bids*, which is undoubtedly right, and to omit *and* before *sorrow*, which, although seemingly required by the metre, may yet be considered doubtful. *Sorrow*, M. E. *sorwe*, occurs in Chaucer as a monosyllable, *sorowful* or *sorwful* as a dissyllable; see *Troilus and Cryseide*, I, 1:—

The dou|ble sorowe | of Tro|ylus | to tel|len;

ib. I, 2:—

Help me, | that am | the sorow|ful in|strument, —

And to | a sorw|ful tale | a sor|ry chere.

See also *The Boke of the Dutchesse*, ll. 6, 213, and 462. Compare *ten Brink*, *Studien*, p. 13, and the Glossary in Dr Morris' edition of Chaucer, Vol. I, s. *Morwe*. Perhaps also *arwe* = arrow (*Canterbury Tales*, 9079), *shadwe*, and similar words were pronounced as monosyllables. Moreover it is an undeniable fact that not only during the Elizabethan era but even as late as the middle of the last century the ending *-ow* was frequently slurred before a vowel, and if I am not much mistaken, sometimes even before a consonant. Compare, e. g., the following passages:—

*Troilus and Cressida*, I, 3, 80:—

Hollow upon | this plain, | so man|y holl|low fact|ions.

*Fair Em* (ed. Warnke and Præscholdt), III, 6, 9:—

My sor|rows afflicts | my soul | with e|qual pass|ion.

*Mucedorus* (ed. Warnke and Præscholdt), II, 2, 122:—

To-mor|row I die, | my foe | reveng'd | on me.

*Ib.*, II, 4, 39:—

As if | he meant | to swall|low us both | at once.



The Rambler, No CX, Apr. 6, 1751:—

Of sor|row unfeign'd | and hu|mil|ia|tion meek.

Paradise Lost, I, 558:—

Anguish | and doubt | and fear | and sor|row and pain.\*

Ib., II, 518:—

By har|ald's voice | explain'd; | the hol|low Abyss.

Ib., V, 575:—

Be but | the shad|ow of Heaven, | and things | therein.

Professor Masson (The Poetical Works of J. Milton, I, CXXI and CXXIII) quotes two more Miltonic lines in point, which he, however, scans very differently, viz.:—

Of rain|bows and star|ry eyes. | The wa|ters thus,  
and:—

Wallowing, | un|wield|y, enor|m|ous in | their gait.

The Tempest, II, I, 251:—

We all were sea-swallow'd, though some cast again.  
In this line Pope omits *all*, Spedding *we*; most editors, however, leave it unaltered. There seem to be two ways of scanning it, viz.:—

We all | were sea-|swallow'd, | though some | cast 'gain,  
or:—

We all | were sea-|swallow'd, though | some cast | again.  
Now, if this latter scansion be right, as I presume it to be, it will certainly reflect on the line in All's Well that Ends Well and justify us in reading and scanning it thus:—

Grief would | have tears, | and sor|row forbids | me speak.  
No doubt, some wiseacre of a copyist or compositor who felt called upon to improve the metre, altered *forbids* to *bids*. (Notes, privately printed, 1882, p. 15 seq.)

\* Compare Abbott and Seeley, English Lessons for English People (London, 1880), p. 203.



## CCCV.

If there be here German, or Dane, low Dutch,  
 Italian, or French, let him speak to me; I'll  
 Discover that which shall undo the Florentine.

ALL'S WELL THAT ENDS WELL, IV, 1, 78 SEQU.

This is Capell's arrangement, adopted by the Cambridge Edd.; in the Ff *I'll* is wrongly joined to the following line. Malone divides the lines after *to me* and *undo*. According to Capell's division which, no doubt, has the greatest claim to be considered the poet's own, we have in l. 79 an extra-syllable before the pause after the first foot and the line is thus to be scanned:—

Italian, or French, | let him | speak to | me; I'll.

It seems, however, well worthy of consideration, if preference should not be given to a different scansion, viz:—

Italian, or French, | let'm speak | to me; | I will, &c.

*Florentine* is, of course, a trisyllabic feminine ending.

## CCCVI.

And leave you to your graver steps. Hermione.

THE WINTER'S TALE, I, 2, 173.

Mr Fleay, in his paper entitled 'Metrical Tests applied to Shakespeare' and incorporated in Dr Ingleby's Occasional Papers on Shakespeare (London, 1881), gives a survey of all those lines in the poet's plays which he takes to be Alexandrines and therefore holds to constitute an important element in those Metrical Tests from which, as is well known, he proceeds to conclusions and inferences respecting the chronology and authorship of the plays. Now it was to be

expected that all these lines should have been carefully examined and incontrovertibly scanned before being set down as Alexandrines; but, on the contrary, it can easily be shown that many of them have been misunderstood with respect to their metre and that, far from being Alexandrines, they are merely mistaken blank verse. At p. 90 seq. Mr Fleay gives a list of all the apparent Alexandrines in *The Winter's Tale*. 'I have thought it desirable, he says, to print the Alexandrines [in *The Winter's Tale*] *in extenso* with the cesuras marked. I have, in this instance, included all possibly doubtful cases in which the endings are probably trisyllabic, that the reader may have all the evidence before him. The preponderance (next to the regular lines) of lines with pause after the fifth foot is very striking. Where no cesura is marked, I believe the line to be one of trisyllabic feminine ending.'

Although I have not taken the trouble of checking Mr Fleay's list to satisfy myself of its completeness, yet I have lighted on the following three pseudo-Alexandrines which are not included in it, viz.:—

I, 2, 173: And leave you to your graver steps. Hermione

II, 2, 43: Your honour and your goodness is so evident

II, 3, 23: Take it on her; Camillo and Polixenes.

Pronounce, of course, *Hermi'ne*, *ev'dent*, and *Polix'nes*.

Mr Fleay's list will be considerably reduced in number, if all lines with a trisyllabic feminine ending are cut out, which lines, however, he takes to be Alexandrines, since he has marked their cesuras. They are the following:—

I, 2 [not 1], 33: He's beat' from his best ward. Well said,  
Hermi'ne

I, 2, 55: My pris'ner? or my guest? by your dread 'Ver'ly'

I, 2, 263: Are such allowed infirmities that hon'sty.

Compare S. Walker, *Versification*, p. 206.

I, 2, 286: Of laughing with a sigh; a note infall'ble

I, 2, 344: As friendship wears at feasts, keep with Bohemia

II, 1, 20: Into a goodly bulk: good time encount'r her.

Compare S. Walker, *Versification*, p. 67.

II, 1, 53: So eas'ly open? By his great author'ty.

Compare S. Walker, *Versification*, p. 205.

II, 1, 164: Our forceful instigation! Our prerog'tive

II, 1, 185: Of stuff'd sufficiency: now from the or'cle

II, 2, 46: So meet for this great errand. Please your lad'ship

II, 3, 42: Away with that audacious lady! Antig'nus.

This line has also an extra syllable before the pause.

II, 3, 189: Like offices of pity. Sir, be prosp'rous

III, 2, 209: Do not repent these things, for they are heavier

IV, 4, 476: More straining on for plucking back; not foll'wing

IV, 4, 518: I'll hear you by and by. He's irremov'ble.

The anonymous conjecture *immovable* (recorded in the Cambridge Edition) would not influence the scansion, but requires the reading *He is*.

IV, 4, 576: There is some sap in this. A cause more prom'sing

V, 1, 95: That e'er the sun shone bright on. O Hermi'ne

V, 1, 112 (not 111): The rarest of all women. Go, Cleom'nes

V, 3, 3: I did not well, I meant well. All my serv'ces

V, 3, 114: And take her by the hand whose worth and hon'sty.

A second class of pseudo-Alexandrines consists of those lines that have a trisyllabic feminine ending, or an extra syllable, before the pause. To this class belong the following instances in Mr Fleay's list, viz.:

I, 2, 19 (not I, 1, 68): I'll no gainsaying. Press me not, b'seech you, so.

Hanmer's and Capell's conjectures are needless.

I, 2, 22 (not I, 1, 21): Were there necess'ty in your request, although.



Should the pause after *necessity* be deemed too slight to admit of an extra syllable before it, the last syllable of *necessity* might, perhaps, be lost in the pronunciation of the following *in*.

I, 2, 161: Will you take eggs for money? No, m'lord, I'll fight.

For the contraction *m'lord* Mr Fleay may be referred to his own edition of Marlowe's *Edward II*, p. 122. Possibly, however, the arrangement of the Cambridge Edition (two short lines) is right.

I, 2, 391: As you are certainly a gentl'man; thereto.

See S. Walker, *Versification*, p. 116 and 189. Capell's conjecture *are, certain, a* is needless.

I, 2, 410: I mean to utter 't, or both yourself and me.

See S. Walker, *Versification*, p. 102.

I, 2, 454: Must I be vi'lent?, and as he does conceive

II, 2, 11: Th' access of gentle vis'tors. Is't lawful, pray you

II, 3, 167: To save the inn'cent; any thing possible.

*Any thing* is to be pronounced as a dissyllable; compare *Fair Em*, ed. Delius, p. 48 (To anysuch as she is underneath the sun; see note CLX); *ib.*, p. 50 (Nor heard anyways to rid my hands of them); *Mucedorus*, ed. Warnke and Præscholdt, p. 46 (If anybody ask for me, make some excuse); *Hamlet*, II, 1, 107 (What, have you given him any hard words of late?); B. Jonson, *Catiline*, II, 1, 24 (Any way, so thou wilt do it, good impert'nence); Field, *A Woman is a Weathercock*, in Dodsley, ed. Hazlitt, XI, 15 (Whiter than anything but her neck and hands). Hanmer's conjecture *what's* for *anything* is therefore needless.

III, 2, 5: Of being tyr'nous, since we so openly  
or: Of being tyrannous, since we so op'nly



III, 2, 241 (not 249): Shall be my recreation: so long as

— : *gubus aduol nature* *reket al*  
 III, 3, 2: The deserts of Bohemia? Ay, m'lord; and fear

V, 3, 24: Thou art Hermi'ne; or rather, thou art she.

See Abbott, s. 469.

A third class of lines will be reduced to regular blank verse by means of simple contractions; such are:—

I, 2, 108: Th' oth'r for some while a friend. Too hot,  
 too hot!

For the monosyllabic pronunciation of *other* compare S. Walker, *Versification*, p. 108 (where this very line is quoted) and Abbott, s. 466.

I, 2, 227: Of head-piece extraord'n'ry? lower messes.

Compare *As You Like It*, III, 5, 42: (I see no more in you than in the ord'n'ry).

I, 2, 408: That I think hon'orable: therefore mark my counsel

II, 1, 107: With an aspect more fav'able. Good my lords.

See S. Walker, *Versification*, p. 274. There is no need of Hanmer's conjecture *aspect of more favour*.

IV, 4, 401: Contract us 'fore these witnesses. Come, your hand.

Pronounce *witness*. See S. Walker, *Versification*, p. 244, and Abbott, s. 471.

IV, 4, 504: As you've e'er been my father's honour'd friend.

See S. Walker, *Crit. Exam.* I, 81 (*As y' have e'er, &c.*)

IV, 4, 531: To have them recompensed as thought on. Well,  
 m'lord.

Thus S. Walker, according to the Cambridge Edition.

The remaining number of Mr Fleay's list is still farther lessened by the correction of those lines that are either wrongly arranged or manifestly corrupted. Thus, e. g., I, 2, 375 seq. (not I, 1, 371) should probably be printed as two short lines, as it has been done in the folio and in

a number of modern editions, although *know*, *m'lord* might be taken for a double ending:—

That changeth thus his manners. I dare not know,  
m'lord.

In II, 1, 182 seq. the words *in post* do not belong to the first, but to the second line and the preposition *to*, in the latter, is to be contracted with *Apollo's*:—

Most piteous to be wild, I have dispatched  
In post to sacred Delphos, t' Apollo's temple.

In the line II, 3, 21 the conjunction *And* seems to be an interpolation and was therefore rightly omitted by Capell:—

In himself too mighty,  
In's parties, his alliance; let him be, &c.

The same correction is to be applied to the line II, 3, 137; read:—

By good test'mony, or I'll seize thy life.

From line II, 3, 149 the words *we beg* have been justly transferred to the following line by Hanmer:—

So to esteem of us, and on our knees  
We beg as recompense of our dear serv'ces.

Hanmer's correction *service* instead of *services* is needless. The lines IV, 4, 375 seq. should be arranged thus:—

Or Ethiopian's tooth, or the fanned snow  
That's bolted by the northern blasts twice o'er.

*Pol.* What follows this?

How prettily &c.

There is no need of Dyce's conjecture *Ethiop's*.

Thus almost all of Mr Fleay's list of Alexandrines in *The Winter's Tale* has vanished like the banquet in *The Tempest*, and without any 'quaint device' having been resorted to. The balance is, indeed, incomparably small;

and possibly even these few exceptional lines may not have been originally Alexandrines. (Alexandrines in *The Winter's Tale* and *K. Richard II.* Privately printed, 1881.)

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CCCVII.

Lord marshal, command our officers at arms.

K. RICHARD II, I, 1, 204.

In addition to his list of Alexandrines in *The Winter's Tale* Mr Fleay (l. c., p. 72 seq.) prints a complete list of all the Alexandrines in *K. Richard II* (54 in all) and is much surprised at their unusual number, which, he assures his readers, is twice as large as that in any unadulterated play anterior to *Measure for Measure*. He, moreover, declares many of the lines in this list to be most unsatisfactory to the ear and would therefore 'rather see in this peculiarity a proof of incorrect printing or carelessness in revising the original 1593 copy for the press in 1597, than a sudden alteration of style hastily adopted and as hastily abandoned.' At p. 80 he declares these same Alexandrines to be 'printers' or editors' verse, not Shakespeare's.' Be it so; but what value can then be ascribed to them as metrical tests in the investigation of the chronology and authorship of the plays? 'A large number of these Alexandrines, he goes on to say, demand pitiless correction', and such correction he then applies to some of them, although on p. 76 he wishes it to be clearly understood, that he 'would not (except in rearranging some few divisions of lines) on any account interfere with the received text editorially by inserting emendations on these hypothetical grounds.' In my opinion such emendations are much less needed than Mr Fleay seems to think, and those that are needed should, of course, be



inserted in the text. Let us take, for instance, the very first line adduced by Mr Fleay (I, 1, 204):—

Lord mareshal, command | our officers at arms,  
for thus Mr Fleay prints it, whereas the folio reads *Marshall*. For my part, I have not the least doubt that this is no Alexandrine at all, but a regular blank verse with the familiar extra syllable before the pause; that the pause falls after the first foot can hardly be a matter of surprise. The line II, 1, 141 (No 3):—

(I do) beseech your majesty | impute his words,  
is to be corrected in Mr Fleay's opinion by the omission of *I do*; it requires, however, no change at all, *majesty* being a trisyllabic feminine ending before the pause. The same scansion occurs again in III, 3, 70 (No 31):—

Controlling majesty: alack, alack for woe,  
as also in V, 3, 25 (No 47), where Mr Fleay has found it out:—

God save your grace. I do beseech your majesty.  
With respect to No 6 (II, 1, 254) Mr Fleay might likewise have abstained from a change, although he shields himself by the reading of the folio which omits the adjective *noble*:—

That which his (noble) ancestors achieved with blows.  
May not the original scansion have been *anc'stors* and *'chieved*? In the line II, 2, 29 (No 8):—

Persuades me it is otherwise: howe'er it be,  
Mr Fleay thinks it necessary to expunge *it is*. There can be no doubt, however, that *otherwise* is to be pronounced as a dissyllable just as in Beaumont and Fletcher's King and no King, III, 3 (quoted by S. Walker, Versification, p. 108):—

Otherwise, I think, I shall not love you more.



Compare what has been remarked in the foregoing note on The Winter's Tale, I, 2, 108. Scan therefore:

Persuades | me it | is oth'r|wise: howe'er | it be.

Nos 10 (II, 2, 53) and 18 (II, 3, 55):—

The Lord Northumberland, his son young Henry Percy  
And in it are the Lords of York, Berkley, and Seymour  
may also be considered as blank verse, provided that in the former *Northumberland* be pronounced as a trisyllable (compare Abbott, s. 469), and that in the latter *in it* and *the Lords* be contracted: *in 't* and *th' Lords*. How the next line (II, 3, 120; No 19):—

A wandering vagabond; my rights and royalties  
could have been mistaken for an Alexandrine by a critic who has been taught by S. Walker and Dr Abbott, it is difficult to understand; *royalties* is, of course, to be pronounced as a dissyllable. Compare III, 3, 113:—

Than for his lineal royalties and to beg.

The same remedy provides for Nos 24 and 35 (III, 1, 2 and IV, 1, 89):—

A happy gentleman in blood and lineaments

To all his lands and signories: when he's return'd.

In other words, *lineaments* and *signories* are to be pronounced as trisyllabic feminine endings.

From the line III, 3, 30 (No 28):—

O: belike it is the bishop of Carlisle.

Mr Fleay disjoins the interjection *O* (omitted altogether by Pope) and places it in a separate line; why not rather pronounce *belike* as a monosyllable (*b'like*)? See note CCLXXIX. The same makeshift of an interjectional line is resorted to by Mr Fleay with respect to No 30 (III, 3, 45):—

The which | how far off from the mind of Bolingbroke.

In my opinion, the words *The which* are ill qualified for a separate line; pronounce *Bolingbroke* as a trisyllabic feminine ending and the metre is unobjectionable.

In the line V, 2, 70 (No 42):—

I do beseech you, pardon me; I may not show it,  
Mr Fleay again omits *I do*, just as in No 3; I think *pardon me* should be pronounced as a trisyllabic feminine ending before the pause. Compare notes CCXLIX and CCLXVI.

By the arrangement proposed with respect to No 46 (V, 3, 24):—

What means our cousin, that he stares and looks so  
wildly?

the lines would be unwarrantably torn; the division of the lines as given in the Globe Edition seems far preferable. Perhaps, however, the words *and looks* should be omitted as an interpolation. A similar surplusage seems to be discernible in the adverb *freely* in No 38 (IV, 1, 326: My lord, before I freely speak my mind herein) although no objection can be raised to either placing (with the Cambridge Editors) the vocative *My lord* in a separate line, or to omitting it, as it has been done in the later quartos and the folios.

I subjoin two more pseudo-Alexandrines taken at random from other plays which, in my opinion, Mr Fleay has not succeeded in either scanning or correcting rightly.

The Merchant of Venice, II, 9, 28:—

Which pries not to th' interior, but like the martlet.

*Which pries*, according to Mr Fleay (p. 81), may stand in a separate line, or the cesura may be after the eighth syllable. Neither the one, nor the other. Read:—

Which pries not to th' interior, but like th' martlet.  
For the elision of the definite article before a consonant, of which numerous instances are to be found in B. Jonson,

in Habington's Castara (ed. Arber), and elsewhere, compare, e. g., *K. Henry IV*, III, I, 149: —  
 With telling me of th' moldwarp and the ant.  
 Antony and Cleopatra, II, I, 38: —  
 The ne'er-lust-wearied Antony. I cannot hope.  
 'Possibly', says Mr Fleay (p. 87), 'pronounce *can't*, but I prefer making the line an Alexandrine.' The line will then be an Alexandrine of Mr Fleay's making, but it is certainly none of Shakespeare's. *Antony* is a trisyllabic feminine ending before the pause; see Abbott, s. 469. Compare l. 20 of the very same scene: —

Looking for Antony. But all the charms of love,  
 and Robert Garnier's Cornelia translated by Thomas Kyd (Dodsley, ed. Hazlitt, V, 232): —

Whom fear'st thou then, Mark Antony. — The hateful  
 crew.

(Alexandrines in *The Winter's Tale* and *King Richard II*. Privately printed, 1881.)

CCCVIII.

Of Prisoners, Hotspurre tooke  
 Mordake Earle of Fife, and eldest sonne  
 To beaten Dowglas, and the Earle of Atholl,  
 Of Murry, Angus, and Menteith.

*K. HENRY IV*, I, I, 70 SEQQ.

This is the reading and arrangement of the first Folio. 'Some slight mutilation here', remarks Dyce *ad loc.* rather mildly. This mutilation or confusion has nothing to do with the mistake into which the poet has been led concerning the Earl of Fife; who was son to the Duke of Albany, and not to Earl Douglas; which mistake, if need were, might



easily be corrected by the substitution of *the* for *and*, before *eldest*. Without reviewing the different conjectures that have been proposed by Hanmer, Capell, Keightley, and Collier in order to restore the original text, I content myself with increasing the list by a conjectural emendation of my own. May not Shakespeare have written:—

Of prisoners, Hotspur took  
 The Earls of Murray, Angus, and Menteith,  
 Mordake the Earl of Fife, and eldest son  
 To beaten Douglas; and the Earl of Athol?

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 CCCIX.

I tell you what  
 He held me last Night, at least, nine howres,  
 In reckning vp the seuerall Deuils Names  
 That were his Lacqueyes:  
 I cry'd hum, and well, goe too,  
 But mark'd him not a word.

## I K. HENRY IV, III, I, 158.

Thus FA. The second line is no doubt corrupt and has given rise to a number of conjectures. Pope wrote *the last night*; Steevens, *but last night*; an anonymous critic (according to the Cambridge Edition) proposed *yesternight*; Capell *at the least*. In my opinion *fast* dropped out before *last*, from its very similarity. The fourth and fifth lines have been joined by the editors, so as to form an Alexandrine, which Pope attempted to reduce to five feet by the omission of *go to*, whilst all modern editors have refrained from so unwarranted an alteration and have preferred to preserve the Alexandrine. Ritson (*apud* Dyce) even went so far as to declare that these two foolish [!] monosyllables [*go to*] seem to have



been added by some foolish player, purposely [!] to destroy the measure.' No such thing! Omit *and*, and Shakespeare's authentic blank verse (with an extra syllable before the pause) will at once present itself. The passage, therefore, should be printed thus:—

I tell you what,

He held me fast last night at least nine hours

In reckoning up the several devils' names

That were his lacqueys; I cried 'hum,' 'well,' 'go to',

But marked him not a word.

(Notes and Queries, June 18, 1881, p. 485. Reply by

Dr Brinsley Nicholson, ib., Sept. 24, 1881, p. 245. Dr Ni-

cholson has misunderstood my scansion of the last line but

one, and blames the conjecture *fast*, before *last*, as a cacophony

and jingle, unpleasant and therefore [!] un-Shakespearean.

As if Shakespeare were pleasantness itself!

Dr Nicholson might have recollected not a few lines in

Shakespeare that are by no means paragons of euphony

and pleasantness; and no wonder, that there are some black

sheep among so many thousand lines! Even jingles are

not altogether foreign to Shakespeare's verses. Here is an

instance, taken from Coriolanus, II, 1, 180 seq.:—

Where he hath won

*With fame, a name* to Caius Marcius.

Compare also K. Henry V, II, 3, 54:—

And hold-fast is the only *dog, my duck*.)

CCCX.

Swear me, Kate, like a lady as thou art,

A good mouth-filling oath.

K. HENRY IV, III, 1, 258 SEQ.

In Marston's comedy, *What you will*, III, 1 (Works, ed. Halliwell, I, 255) we meet with the following lines:

What I know a number,  
By the sole warrant of a lapy-beard,  
A raine beate plume, and a good chop-filling oth,  
With an odde French shrugge, and by the Lord, or so,  
Ha leapt into sweete captaine with such ease

As you would feart not.

Are we to consider *a good chop-filling oath* as a customary expression, or is it a recollection taken from Shakespeare's line? In the latter case the passage should find admittance in a future edition of Dr Ingleby's *Centurie of Prayse*. The first part of *K. Henry IV* was first printed in 1598, Marston's *What you will* in 1607.

For now this fearefull Night,  
There is no stirre; or walking in the streetes;  
And the Complexion of the Element  
Is Fauours, like the Worke we haue in hand,  
Most bloodie, fierie, and most terrible.

JULIUS CÆSAR, I, 3, 126 SEQQ.

This is the uniform reading of the folios, with the only exception of 'Fauours' in the third and fourth. Mr Herr, in his *'Scattered Notes on the Text of Shakespeare'*, lately published at Philadelphia, proposes 'Is haviours', a conjecture which I think will hardly anywhere be welcomed as a suitable substitute for Dr Johnson's generally received correction, 'In favour's'. On the contrary, I feel convinced that not even those critics will accept Mr Herr's new reading that take exception to Dr Johnson's emendation. Among the

latter Prof. Craik, in his edition of Julius Cæsar (5th Ed., p. 133 seq.), takes a prominent place. After mentioning another emendation, proposed either by Steevens (according to Prof. Craik) or by Capell (according to the Cambridge Edition), viz., 'Is favoured', Prof. Craik continues: 'To say that the complexion of a thing is either featured like or in feature like to something else is very like a tautology.' He is, therefore, strongly inclined to adopt Reed's (or, according to the Cambridge Edition, Rowe's) ingenious conjecture, 'Is feverous', to which, on the other hand, Mr Aldis Wright, in his annotated edition, very properly objects, inasmuch as 'the word "complexion" in the previous line suits better with "favour's" than with "feverous."' In my humble opinion neither the one nor the other of these conjectures is what the poet wrote. Prof. Craik is quite right in remarking that 'it may, perhaps, count for something, though not very much, against both "favour's like" and "favoured like" that a very decided comma separates the two words in the original edition.' If, as I imagine, the original reading was '*Ill-favoured*' even the most decided comma may keep its place after it with propriety. As to the semicolon after 'streets' in the second line, it does not seem to be of any great moment whether it be retained or replaced by a comma, as has been done in the Cambridge edition. There may perhaps be some one or other among my readers that will like to hear that *ill-favoured* is used with especial reference to the complexion in Fair Em, I, 3, 28 (ed. Warnke and Præscholdt):

Swart and ill-favoured, a collier's sanguine skin. I  
Compare also Spenser, The Faerie Queene, I, i, 15. (The Athenæum, Dec. 13, 1879, p. 762.)



CCCXII. Let us be sacrificers, but not butchers, Caius. JULIUS CÆSAR, II, 1, 116. In my remarks in Prof. Wülcker's *Anglia*, I, (343 seqq.), on this most perplexing line, I intimated two emendations which, in my opinion, promise fair to remove the difficulties detailed both by former editors and myself l. c. The one is to omit *Caius*, (as there can be little doubt that the names of the persons addressed were no less frequently added as left out by mistake at the end of the line.) The other way of healing the corruption of this line is to discard the conjunction *but*. To all appearance this *but* is merely a faulty repetition from the preceding line:— For Antony is *but* a limb of Cæsar. At the same time the first syllable of *butchers*, following hard upon, may have contributed to mislead the copyist or compositor. At all events the omission of *but* would help us to a regular scansion of the line just as well as the omission of *Caius*. Let us be sacrificers, not butchers, Caius. The expedients proposed by S. Walker, *Versification*, p. 274; and by Craik *ad loc.* are of no avail and may be consigned to oblivion.

## CCCXIII.

On Fortune's cap we are not the very button. HAMLET, II, 2, 233.

In addition to what I have remarked on this line in my second edition of *Hamlet* (p. 156 seq.) I am now able to state that the Scotch cap was indeed worn in Shakespeare's time. This fact is proved by the following stage-direction



in *Lochrine*, A. IV, sc. 2: *Enter Strumbo, wearing a Scotch cap, with a Pitch-fork in his hand.* Whether or not it was decorated with a flowing ribbon, may still be doubted, although it would seem highly probable.

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 CCCXIV.

Look here upon this picture and on this.

HAMLET, III, 4, 53.

Some light is thrown on this passage by an incident in Marlowe's *Edward II*, A. I, sc. 4, l. 127, where the king and his minion Gaveston exchange pictures; the king says:—

Here, take my picture, and let me wear thine.

It would, therefore, seem most conformable to the usage of Shakespeare's time and stage that the Queen should wear the portrait of her second husband, with whom she may justly be supposed to have exchanged pictures, whereas Hamlet wears a miniature of his father. According to our modern notions, however, it seems far more impressive on the audience to have two half length pictures hung on the wall of the Queen's closet.

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 CCCXV.

To fetch her fan, her gloves, her mask, nor nothing.

OTHELLO, IV, 2, 9.

Although this line, so far as my knowledge goes, has never been queried, yet I cannot but think it faulty; I feel certain that Shakespeare wrote:—

To fetch her fan, her gloves, her mask, *her* nothing.

Compare *Coriolanus*, II, 2, 81:—

To hear my nothings monster'd,

although it seems doubtful whether *nothing* is to be understood in the same sense in these two passages. The Winter's Tale, I, 2, 295:—

— nor nothing have these nothings,

If this be nothing.

(The Athenæum, June 11, 1881, p. 783.)

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### ADDENDA AND CORRIGENDA.

*Dies diem docet.*

#### II.\*

In the footnote on this paragraph I have been guilty of inaccuracy with respect to the editions of 'The London Prodigal'. This play was certainly never edited by Delius; it is, however, not worth while to ascertain from which text it was printed in the Tauchnitz Edition of 'Doubtful Plays'.

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#### VI.\*

Compare All's Well that Ends Well, IV, 5, 44 seq.: The black prince, sir; alias, the prince of darkness; alias, the devil. Spenser, The Faerie Queene, I, 1, 37:—

Great Gorgon, Prince of darknesse and dead night.

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#### VIII.\*

Compare Ram-Alley (Dodsley, ed. Hazlitt, X, 371):—

Shame to thy sex,

Perfidious perjurd woman, where's thy shame?

---

## XIV.\*

Compare Greene, Friar Bacon and Friar Bungay (The Works of Rob. Greene and Geo. Peele, ed. Dyce, in 1 vol., London, 1861, p. 163b):—

*Miles.* *Salve, Doctor Burden!*

This lubberly lurden,

Ill-shap'd and ill-fac'd,

Disdain'd and disgrac'd,

What he tells unto *vobis*

*Mentitur de nobis.*

Marston, The Malcontent, I, 7 (Works, ed. Halliwell, II, 222): *faire-shapt*; ib. III, 2 (Works, ed. Halliwell, II, 247): *well shapt*; ib. III, 150 (Works, ed. Halliwell, III, 150): *well-shap'd*.

## XVII.\*

My conjectural emendation *face* for *fame*, is countenanced also by the following lines (I, 4, 4 seq.) which are most eloquent in praise of Em's beautiful face:—

Full ill this life becomes thy heavenly look,

Wherein sweet love and virtue sits enthroned.

## XX.\*

*Mount.* Valingford, so hardly I digest an injury  
Thou'st proffer'd me, as, were 't not I detest  
To do what stands not with the honour of my name,  
Thy death should pay the ransom of thy fault.

FAIR EM, DEL., 28 SEQ. — W. AND PR., 33 SEQ. —  
SIMP., II, 439.

I still adhere to this reading and arrangement as possessing in my eyes the greatest claim to be the author's own. The

third line is no Alexandrine, but a blank verse with an extra syllable before the pause, however slight that pause may be: —

To do | what stands | not with th' hon|our of | my name.

Similar lines with extra syllables before slight pauses are A. II, sc. 1, l. 121; A. II, sc. 3, l. 2; A. III, sc. 1, l. 72; A. III, sc. 1, l. 107. The imperfect line *Thou'st proffer'd me* in Messrs. Warnke and Præscholdt's edition seems to owe its existence merely to a misunderstanding, the editors having fallen into the error, that the abbreviated line on p. 13 was intended to be an interjectional one.

#### XXV.\*

*Em.* Trotter, lend me thy hand; and as thou lovest me, keep my counsel, and justify whatsoever I say; and I'll largely requite thee.

FAIR EM, DEL., 32. — W. AND PR., 38. — SIMP., II, 443. Beside the metrical arrangement of these lines proposed in the first Series of these Notes, p. 16, the following may be offered: —

*Em.* Trotter!

Lend me thy hand and as thou lov'st me, keep  
My counsel, and justify whate'er I say,  
And largely I'll requite thee.

Eleven lines *infra* (ll. 54 — 69, ed. Warnke and Præscholdt) the prose speeches of the Miller and his Daughter, of Manville and Mountney, may thus be metrically arranged: —

*Mil.* Tell me, sweet Em, how came this blindness?

Thy eyes are lovely to look on,

And yet they've lost the benefit of their sight.

What a grief is this to thy poor father.



*Em.* Good father,  
 Let me not stand an open gazing-stock  
 To every one, but in a place alone  
 As fits a creature so miserable.

*Mil.* Trotter, lead her in!  
 This is the utter overthrow of poor  
 Old Goddard's joy and only solace.

*Man.* Both blind and deaf? Then she's no wife for me,  
 And glad I am so good occasion  
 Is happen'd. Now will I away to Chester  
 And leave these gentlemen to their blind fortune.

*Mount.* Since fortune hath thus spitefully cross'd  
 our hope  
 Let's leave this quest and hearken after our king  
 Who is at Liv'rpool landed at this day.

*What*, in l. 57, is a monosyllabic foot. Line 61 requires no alteration and I therefore withdraw my conjecture proposed in the first Series of these Notes, p. 16 (*that's* so miserable). The fact is, that *creature* is frequently pronounced as a trisyllable; see S. Walker, *Versification*, 136 seqq. *Crit. Exam.*, II, 19 seqq. Abbott, s. 484 (p. 378). Compare *supra* No. CXXIII. *That fits*, on p. 16, instead of *As fits* is merely a *lapsus calami*. Instead of *Chester* Qq read *Manchester*; the correction is due to Delius and Simpson. *Spitefully* and *Liverpool* are to be pronounced as dissyllables; the latter word is spelt *Lirpoole* in the Qq. (*Jahrbuch der Deutschen Shakespeare-Gesellschaft*, XV, 347 seq.)

---

 XXXV.\*

Compare Dekker, *The Honest Whore*, Part II, III, 3 (Middleton, ed. Dyce, III, 188): she bids the gentleman name any

afternoon and she'll meet him at her garden-house, which I know. — Ram-Alley; or, Merry Tricks, I, 1 (Dodsley, ed. Hazlitt, X, 271):—

Hither they say he usually doth come,  
Whom I so much affect: what makes he here?  
In the skirts of Holborn, so near the field,  
And at a garden-house? he has some punk,  
Upon my life.

Davenport, *The City Nightcap* (Dodsley, ed. Hazlitt, XIII, 187): Garden-houses are not truer bawds to cuckold-making, than I will be to thee and thy stratagem. — *Measure for Measure*, V, 1, 212 and 229. — Philip Stubbes's *Anatomy of the Abuses in England*, ed. Furnivall, Part I, p. 88 seq. and p. 279 seq. — Middleton, *The Mayor of Queenborough*, III, 1 (Middleton, ed. Dyce, I, 162). — *The Miseries of Enforced Marriage* (Dodsley, ed. Hazlitt, IX, 538).

---

XXXIX.\*

These lines have not been quoted quite correctly; here they are as printed in Qu. 1598:—

God grant her grace amongst vs long may raigne,  
And those that would not haue it soe,  
Would that by enuie soone their heartes they might  
forgoe.

Co. The Counsell, Noble, and this Realme,  
Lord guide it stil with thy most holy hand,  
The Commons and the subiectes grant them grace,  
Their prince to serue, her to obey, and treason to deface:  
Long maie she raine, in ioy and greate felicitie,  
Each Christian heart do saie amen with me,

*Excunt.*

Similar prayers for the sovereign are found at the conclusion of *The Trial of Treasure*; *Like will to Like*; *King Darius*; *The Longer thou Livest, the more Fool thou art*; *New Custom*; *Lochrine*; &c. In '*Lochrine*' the prayer is apparently defective, in so far as a line seems to have been lost which, besides the missing rhyme to *felicity*, contained the very words of supplication, without which the prayer would be pointless. It may have been to the following effect:—

*God grant her grace amongst us long to be.*

The whole of the concluding passage is this:—

And as a woman was the only cause  
That civil discord was then stirred up,  
So let us pray for that renowned maid  
That eight and thirty years the sceptre sway'd;

*God grant her grace amongst us long to be*

In quiet peace and sweet felicity;

And every wight that seeks her grace's smart,

Would that this sword were pierced in his heart.

#### XLVII.\*

Compare Chaucer, *The Court of Love*, 820 seqq. (ed. Morris, IV, 29):—

For yf that Jove hadde but this lady seyn,

Tho Calixto ne yet Alcmenia,

They never hadden in his armes leyne;

Ne he hadde loved the faire Europa;

Ye, ne yit Dané ne Antiopa!

For all *here* bewtie stode in Rosiall,

She semed lich a thyng celestiall.

Mr Francis Cunningham, in his edition of Marlowe, has not scrupled to correct the line under discussion as follows:—



And [thence I] made a voyage into Europe. Had this correction proceeded from a German scholar, he would no doubt have been severely taken to task by his English fellow-critics.

---

XLIX.\*

A similar 'Triumph' or rather 'Masque' with devices &c. is introduced in Marston's *Insatiate Countesse*, A. II (Works, ed. Halliwell, III, 123 seq.), where the gentlemen 'deliver their shields to their severall mistresses', after that they dance, &c.

---

LII.\*

The hint thrown out by me with respect to the blue eyes of the witches seems to be countenanced by the following passage from Dekker's and Middleton's *Honest Whore*, Part II, V, 2 (Middleton, ed. Dyce, III, 237): '*Pen[elope]*. Out, you dog! — a pox on you all! — women are born to curse thee — but I shall live to see twenty such flat-caps shaking dice for a pennyworth of pippins — out, you blue-eyed rogue.' Mr Surtees Phillpotts, in his edition of *The Tempest* (Rugby Edition, London, 1876) *ad loc.*, seems to be of the same opinion; 'probably, he says, this means that her [viz. Sycorax's] eyes had the cold startling blue which suggests malignity so strongly. It is difficult to accept Mr Aldis Wright's suggestion, that the reference is to the blueness of the eye-lids.' There are, however, two passages in Marston and Webster where the blueness is unequivocally ascribed to the eye-lids; see Marston, *The Malcontent*, I, 3 (Works, ed. Halliwell, II, 209): 'till the finne of his eyes looke as blew as the



welkin'; Webster, *The Duchess of Malfi*, II, 1 (*Works*, ed. Dyce, in 1 vol., London, 1857, p. 67a):—

The fins of her eye-lids look most teeming blue.

Compare also Marlowe, *Dido, Queen of Carthage* (*Works*, ed. Dyce, in 1 vol., p. 258a):—

Then buckled I mine armour, drew my sword,  
And thinking to go down, came Hector's ghost,  
With ashy visage, blueish sulphur eyes, &c.

Entirely different are the 'two blue windows' ascribed to Venus in *Venus and Adonis*, l. 482, and the 'lovely e'en o' bonnie blue' of Burns's *Blue-eyed Lass* that will live for all time in the poet's song. Thus it appears that the problem is as far as ever from final solution.

---

LVII.\*

The number of passages in which *shadow* and *substance* are antithetically opposed to each other, may easily be increased; compare, e. g., *Englishmen for my Money* (Dodsley, ed. Hazlitt, X, 514):—

Each one shall change his name:

Master Vandal, you shall take Heigham, and you  
Young Harvey, and Monsieur Delion, Ned,  
And under shadows be of substance sped.

Ib., X, 525:—

*Har[vey]*. Hark, Ned, there's thy substance. [*Aside.*

*Wal[grave]*. Nay, by the mass, the substance is here,  
The shadow's but an ass. [*Aside.*

Ib., X, 549:—

One shadow for a substance; this is she.

Marston, *The Metamorphosis of Pigmalion's Image* (Works, ed. Halliwell, III, 203):—

Yet love at length forc'd him to know his fate,  
And love the shade whose substance he did hate.

Dryden, *Astræa Redux*, l. 191 seq.:—

Religion's name against itself was made;  
The shadow served the substance to invade.

This would seem to be overwhelming evidence in favour of my conjecture; yet, after all, *statue* may be the right word, since it appears to have been used in a passage or two for a picture, or, strictly speaking, a painted life-size figure. The most striking of these passages occurs in Massinger's *City Madam*, V, 3 (Works, ed. Hartley Coleridge, 1839, p. 338):—

*Sir John.* Your nieces, ere they put to sea, crave  
humbly,

Though absent in their bodies, they may take leave  
Of their late suitors' statues.

*Enter Lady Frugal, Anne, and Mary.*

*Luke.* There they hang: &c.

And about thirty lines *infra*:—

*Sir John.* For your sport,  
You shall see a masterpiece. Here's nothing but  
A superficies; colours, and no substance.

By the way it may be remarked, that the scene forcibly reminds the reader of Hermione 'standing like a statue' in *The Winter's Tale*, V, 3. — Next to Massinger Sir Thomas Overbury must be mentioned, from whose *Characters* the following passage is quoted by Trench, in his *Select Glossary* (1859), s. Landscape: 'The sins of other women show in landskip, far off and full of shadow; her's [a harlot's] in statue, near hand and bigger in the life.' As according to

Blount's Glossary (quoted by Skeat s. Landscape) 'landscape' expresses 'all the part of a picture which is not of the body or argument', thus answering to the modern 'back-ground', it seems highly probable that *statue* is here meant by Sir Thomas Overbury to signify a figure standing in the foreground of the picture. Compare the Complete Works of William Shakespeare, ed. the Rev. Henry N. Hudson, I, 235.

---

## LXVI.\*

Compare Marston, *The Insatiate Countesse*, A. II (Works, ed. Halliwell, III, 124): '*Tha[is]*: O! this your device smells of the merchant. What's your ships name, I pray? The Forlorne Hope? *Abi[gail]*: Noe; The Merchant Royall. *Tha.* And why not Adventurer?

---

## LXVII.\*

Compare *The Two Noble Kinsmen*, ed. Harold Littledale, p. 146: swim with your bodies. Here and elsewhere a swimming gait is recommended to some person, just as it is the case in the passage under discussion. *The Works of Washington Irving* (London, 1876), IV, 80: the swimming voluptuousness of her gait. *Ib.*, IV, 95: with an alluring look and swimming gait.

---

## LXXV.\*

Dr Brinsley Nicholson, in the *Transactions of the New Shakespeare Society*, 1880—2, Part I, p. 107, entirely mistook my meaning in thinking that I referred my conjectural emen-

dation *bray* 'to the trumpet-note of defiance sounded by the citizens of Angiers', or, to state it quite distinctly and plainly, to the blowing of trumpets by the men of Angiers. I referred (and still refer) *bray* to the defiant speech of the citizen of Angiers and think it quite immaterial whether or not the customary trumpets were blown on the occasion of this parley; only the expression would be so much the more appropriate, if they were. I am ready to grant that there were no trumpets in the case, since Dr Nicholson attaches so much importance to their absence; but still I uphold my conjecture as stoutly as before. Compare Greene, Dorastus and Fawnia (Shakespeare's Library, ed. Hazlitt, I, IV, 43): who as in a fury brayed out these bitter speeches. Speeches of Lord Macaulay (London, 1875, Longmans, p. 180b): The Orangeman raises his war-whoop: Exeter Hall sets up its bray.

---

#### LXXXIII.\*

The fact that Kemp went to Germany and Italy is confirmed by a passage in Sloane Mss. 392, fol. 401, quoted by Mr Halliwell-Phillips in his edition of the Coventry Plays, and thence transferred to Mr A. H. Bullen's edition of the Works of John Day (1881, privately printed), Vol. I, p. 100. This is the passage: '1601. September 2. Kemp, mimus quidam, qui peragracionem quandam in Germaniam et Italiam instituerat, per multos errores et infortunia sua reversus: multa refert de Anthonio Sherley, equite aurato, quem Romae [!] (legatum Persicum agentem) convenerat.' Another distinct statement that Kemp travelled on the continent in his capacity as a dancer, is contained in Weelkes' Madrigals (1608) No XX, quoted by Sam. Neil, Shake-



speare's Hamlet, with Introduction and Notes (London and Glasgow, 1877) p. 174. It is to the following effect:—

Since Robin Hood, Maid Marian, and Little John are  
gone-a home-a,

The hobby-horse was quite forgot when Kempe did  
dance-a,

He did labour, after the tabor, for to dance them into  
France.

For he took pains

To skip it, to skip it;

In hope of gains, of gains,

He will trip it, trip it, trip it on the toe.

Diddle, diddle, diddle, do.

---

LXXXV.\*

Compare Spenser, Faerie Queene, III, 9, 4:—

But all his minde is set on mucky pelfe.

---

XC.\*

I have come to the conviction that my conjectural emendation on this most difficult passage may be improved by a slight alteration: instead of *often daub*, as proposed by me, we should write *oft bedaub*. The meaning of the passage is: 'A single dram of evil is sufficient to bedaub (besmirch, besmear, or soil) the whole of a noble substance and render it as scandalous as it is itself.' The verb *to bedaub* occurs in Romeo and Juliet, III, 2, 54 seqq.:—

A piteous corse, a bloody piteous corse;

Pale, pale as ashes, all bedaub'd in blood,

All in gore-blood, &c.

and in Marlowe's *Edward II*, II, 2, 181 (ed. Tancock):—  
and thyself,

Bedaub'd with gold, rode laughing at the rest.

Shakespeare frequently indulges in the metaphorical use of similar verbs, such as *smirch*, *stain*, *smear*, *besmear*, and *bestain*; see *Much Ado about Nothing*, IV, 1, 135; *Love's Labour's Lost*, II, 1, 47 seqq.; *The Merchant of Venice*, V, 218 seq.; *King John*, IV, 3, 24; *1 K. Henry IV*, 1, 85 seq.; *1 K. Henry VI*, IV, 7, 3; *K. Henry VIII*, I, 2, 121 seqq.; *Timon of Athens*, I, 1, 15 seqq.; *The Rape of Lucrece*, 55 seq.; *ib.*, 195 seq.

---

XCI.\*

Instances in which *forty* and *forty thousand* are used to denote an indefinite number, are indeed 'as plenty as blackberries', but it is not the same with the lesser numbers *two*, *four*, and *twenty*, and I may therefore be allowed to add a few more passages. Heywood, *The Four Ps* (Dodsley, ed. Hazlitt, I, 363):—

Doubtless this kiss shall do you great pleasure;  
For all these two days it shall so ease you,  
That none other savours shall displease you.

'*Pothecary*. All these two days! nay, all these two  
years;\*

For all the savours that may come here  
Can be no worse.

Greene's *Tu Quoque* (Dodsley, ed. Hazlitt, XI, 207): I could have maintained this theme this two hours. William Rowley, *A Match at Midnight* (Dodsley, ed. Hazlitt, XIII, 25): That,

\* The rhyme, I think, shows that we should write: *this two year*.

by four days' stay, a man should lose his blood! In Ellis' Specimens, II, 301 the giant Ferragus is thus described:—

He had twenty men's strength;  
 And forty feet of length  
 Tilke paynim had;  
 And four feet in the face  
 Y-meten on the place,  
 And fifteen in brede.

'Fifteen', in the last line, has evidently been introduced for want of another indefinite numeral. A most curious instance is Hamlet, V, 1, 257, where the reading of the first Quarto (1603):—

I lou'de Ofelia as deere as twenty brothers could,  
 has been altered in the later Qq and Ff to the far higher number of 'forty thousand':—

I lov'd Ophelia; forty thousand brothers  
 Could not, with all their quantity of love,  
 Make up my sum.

---

### XCII.\*

The following two passages taken from Shakespeare may be added to show how fond he was of looking at man as a compound of clay or soil, viz. Much Ado about Nothing, II, 1, 63 seq.: Would it not grieve a woman to be overmastered with a piece of valiant dust? to make an account of her life to a clod of wayward marl? — 2 K. Henry IV, I, 2, 9 seq.: The brain of this foolish-compounded clay, man, is not able to invent any thing that tends to laughter, more than I invent or is invented on me.

'Leuell coyle', in the passage quoted from Armin's Nest of Ninnies (at p. 103), is widely distinct from coil = turmoil,

bustle, but denotes a 'rough game, formerly much in fashion at Christmas'; it means 'levez le cul', and 'to play at level coil' is equivalent to 'jouer à cul levé', It. 'leva il culo'. Compare Nares' and Halliwell's Dictionaries, s. Level-Coil. Collier's conjectures (*lewd* or *wicked* instead of *leuell*) are entirely gratuitous.

---

#### XCVII.\*

In my edition of Shakespeare's Tragedy of Hamlet (1882) p. 221 seq., I have continued my endeavours of restoring this undoubtedly corrupt line. Since then I have come across a passage in a recent book that bids fair to confirm my conjecture *graves*. I allude to Mr Saintsbury's Life of Dryden in Prof. Morley's well-known collection of English Men of Letters, where, at p. 119 seq., we read the following: 'He has exposed his legs to the arrows of any criticaster who chooses to aim at him.' Does not this imply that the legs were frequently chosen as an aim by archers and bowmen and therefore had to be protected from the enemy's arrows? And by what other means could they be protected than by greaves? At all events this seems to be a track which should be pursued, if we wish to arrive at a thorough understanding and consequent emendation of the king's speech in Hamlet. — At the same time I embrace the opportunity of adding *wale* to the list of those words that are spelt with either *a* or *ea*; in Chapman's Iliads, ed. Hooper, Bk. II, l. 232, it is written *wale*, whereas nowadays it is pretty frequently spelt *weal*. Compare also S. Walker, Crit. Exam., II, 118 (*wave* and *weave*).

---



## XCIX.\*

Compare Chaucer, *The Romaunt of the Rose*, l. 5712 seq.: —

Grow He undirfongith a gret peyne,  
That undirtakith to drynke up Seyne.

Dekker, *The Honest Whore*, Part II, I, 1 (Middleton, ed. Dyce, III, 137): —

Drink up this gold, good wits should love good wine  
[Gives money.]

Puttenham, *The Arte of English Poesie*, ed. Arber, p. 88:

'one a horsebacke calling perchance for a cup of beere or wine, and hauing dronken it vp rides away and neuer lights.'

— These passages speak greatly in favour of Mr Grant White's persuasion (*apud* Furness *ad loc.*) that 'the use of *up* in the present passage seems fatal to the interpretation of *eisel*, or vinegar'; a persuasion in which I completely concur. The Latin form *Nilus* occurs also in Greene's *Dorastus and Fawnia* (Shakespeare's Library, ed. Hazlitt, I, IV, 56): *Nylus* flowing more then twelve cubits procureth a dearth. Delius's objection, to which Furness seems to attach no inconsiderable weight, 'that it is difficult to see how so familiar a word as *Nile* could be sophisticated into *vessels*', seems to be silenced by a remark made in the Preface to the Cambridge Edition, p. XII. The Editors here justly insist on the frequent 'causelessness of the blunders', which they illustrate by the following instance taken from *A Midsummer Night's Dream*, I, 1, 139: —

Or else it stood upon the choice of merit.

This reading of the Folios is certainly wrong. 'But if we compare, the Cambridge Editors go on to say, the true reading preserved in the Quartos, "the choice of friends", we can perceive no way to account for the change of

“friends” to “merit”, by which we might have retraced the error from “merit” to “friends”. Nothing like the “ductus literarum”, or attraction of the eye to a neighbouring word, can be alleged here. This case is even more glaring than the corruption of *Nilus* to *Esile*, where we may fancy without great difficulty that *Es* originated in an indistinctly written *N*, and that *Esile*, therefore, is merely a misread *Nile*. — Last, and this time indeed least, I must not forget to mention that this note has given rise to a complaint from Dr Al. Schmidt in the *Jahrbuch der Deutschen Shakespeare-Gesellschaft*, XV, 437 seq. See my reply, *ib.*, XVI, 250.

---

CCXVIII.\*

A more conservative critic may perhaps prefer the following arrangement: —

*Muce.* Since I must depart

One thing I crave —

*Ama.* Say on.

*Muce.* With all my heart:

That in absence, either far or near, &c.

*That*, in the last line, is to be considered as a monosyllabic foot, or, if not, we seem to be compelled to insert *my* before *absence*.

---

CCXXXII.\*

From no less an authority than Erasmus we learn that an almost incredible nastiness prevailed in the English houses of his time, that e. g. excrements of dogs and cats were to

be found in the rooms, and that the floors were strewed with rushes merely to cover these abominations. Compare The Babees Book, ed. Furnivall, p. LXVI and my Abhandlungen zu Shakespeare, S. 405.

THE END.

ERRATA.

Page 70, last line, for *bout* read *rout*.  
Page 71, line 5, for *conflict* read *brawl*.





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BY

**NOTES ON ELIZABETHAN DRAMATISTS.**

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NOTES ON ELIZABETHAN DRAMATISTS

WITH

CONJECTURAL EMENDATIONS OF THE TEXT.

BY

**KARL ELZE,**  
PH. D., LL. D., HON. M.R.S.L.

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## PREFACE.

As the following pages treat largely of that kind of verse, which, for want of a better name, I have designated as syllable pause lines, I think it right to inform the reader that some time ago (in October 1885), in turning over George L. Craik's edition of 'Julius Cæsar' (The English of Shakespeare &c., 5<sup>th</sup> Ed., Lon., 1875), I lighted accidentally at p. 33 on a passage, hitherto overlooked by me, that bears upon this kind of apparently defective lines, which lines, Mr Craik says, appear to have received the sanction of Coleridge, in so far as Coleridge considered the pause a substitute for the omitted syllable. Craik, for his own part, confesses himself strongly inclined to think the text corrupted in all, or almost all, such cases; Coleridge, he says, had not fully considered the matter. I do not know, where Coleridge has treated of syllable pause lines and can do no more than refer the reader to the passage in Craik, without adding any comment of my own. My conviction is rather strengthened than shaken by Craik's remarks and I have continued to point out at least part of those lines in which a pause does service for a defective syllable.

As to the conjectural emendations on Marston's 'Insatiate Countess' (Nos CCCXXXIV—CCCXL), it should be

distinctly understood that they were made without any other literary help than that afforded by Mr J. O. Halliwell's edition; I am sorry to say that it was out of my power to collate the quarto of 1613 of that play, which, in note CCLXXIII, I have shown to be far more correctly printed than the one made use of by Mr Halliwell.

For the rest, the Third (and probably last) Series of these Notes, like its two predecessors, must try to make its way on either side of the 'silver sea', which, I hope, will not 'serve in the office of a wall' against contributions towards the revision and elucidation of the text of the 'Sweet Swan of Avon', from whatever part of the world they may come.

Halle, March 13, 1886.

K. E.

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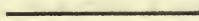
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DEKKER AND WEBSTER.

CCCXVI.

Too often interviews amongst women, as amongst princes, breed envy oft to other's fortune.

DEKKER AND WEBSTER, WESTWARD HO, I, 2  
(WEBSTER, ED. DYCE, 1857, IN I VOL., 213b).

In The Dramatic Works of Thomas Dekker &c. (London, 1873), where Westward Ho! has been printed from the Quarto of 1607, this passage stands thus (II, 291): too often interviews amongst women, as amongst Princes, breeds enuy oft to others fortune. — *Oft*, after *too often*, can hardly be right; *qy. of one?* The passage would then read: Too often interviews amongst women, as amongst princes, breed envy *of one* to other's fortune.

---

CCCXVII.

I heard say that he would have had thee nursed thy child thyself too.

IB., I, 2 (WEBSTER, ED. DYCE, 214a).

In The Dramatic Works of Thomas Dekker (Lon. 1873) II, 292, the passage reads: I heard say that he would haue had thee nurst thy Childe thy selfe too. — *Nursed*, or *nurst*, is to all appearance a mere misprint for *nurse*.

---

CCCXVIII.

*Mist. Honey[suckle]*. I think, when all's done, I must follow his counsel, and take a patch; I[d] have had one

long ere this, but for disfiguring my face: yet I had noted that a mastic patch upon some women's temples hath been the very rheum [rheuwme, Dekker, Dram. Works, II, 298] of beauty.

IB., II, 1 (WEBSTER, ED. DYCE, 216a).

Dyce remarks on the word *rheum*: 'A misprint, I believe: but *qy.* for what?' I think for *prime*. Another corruption seems still to be lurking in the passage; may not the original reading have been: yet I *have* noted?

### CCCXIX.

Such a red lip, such a white forehead, such a black eye, such a full cheek, and such a goodly little nose, now she's in that French gown, Scotch falls, Scotch bum, and Italian head-tire you sent her, and is such an enticing she-witch, carrying the charms of your jewels about her.

IB., II, 2 (WEBSTER, ED. DYCE, 218b).

'Scotch falls, Scotch bum' is an evident dittography. Read either DUTCH *falls*, *Scotch bum*, or, *Scotch falls*, DUTCH *bum*. It may be left to the antiquaries to inquire which of these two conjectural emendations is countenanced by the Dutch and Scotch fashions of the time. — In Dekker's Dramatic Works, II, 302, the passage is given without the least alteration, except in the spelling.

### CCCXX.

*Whirl* [*pool*]. We'll take a coach and ride to Ham or so.

*Mist. Ten* [*terhook*]. O, fie upon 't, a coach! I cannot abide to be jolted.

*Mist. Wafer*. Yet most of your citizens' wives love jolting.

IB., II, 3 (WEBSTER, ED. DYCE, 222b).

The last speech comes very inappropriately from Mistress Wafer's lips, she being a citizen's wife herself. In my judgment it should be assigned to one of the three gentlemen, Linstock, Whirlpool, and Sir Gosling Glowworm, most probably to Mr Whirlpool, as it is he who has made the proposal of taking a coach.—In *The Dramatic Works of Thomas Dekker &c.* (Lon. 1873), II, 311, the prefixes to these three speeches are: *While; Tent.* [i. e. *Mist. Tenterhook*]; and Mab[ell].

**GREENE.**

CCCXXI.

I have struck him dumb, my lord; and, if your honour please.

FRIAR BACON AND FRIAR BUNGAY, VI, 162 (THE DRAMATIC AND POETICAL WORKS OF ROB. GREENE AND GEORGE PEELE, ED. DYCE, 1861, IN 1 VOL., 162 b).

Dyce rather boldly suggests: *if you please* instead of *if your honour please*, whereas the late Professor Wilhelm Wagner in Professor Wülker's *Anglia*, II, 524, declares the line to be an Alexandrine. In my opinion it is a regular blankverse with an extra syllable before the pause; read and scan:—

I've struck | him dumb; | m'lord; and if | your hon|our  
please.

CCCXXII.

I have given non-plus to the Paduans,  
To them of Sien, Florence, and Bologna,  
Rheims, Louvain, and fair Rotterdam,  
Frankfort, Utrecht, and Orleans.

IB., IX, 111 SEQ. (GREENE AND PEELE, ED. DYCE, 168 a).

'This [viz. the last] line, says Dyce, is certainly mutilated; and so perhaps is the preceding line: from the Emperor's

speech, p. 159, first col., it would seem that "Paris" ought to be one of the places mentioned here.'—Dyce is quite right, but the mere addition of 'Paris' is no sufficient cure of the two defective lines. I strongly suspect that Greene wrote:—

I have given non-plus to the Paduans,  
 To them of Sien, Florence, and Bologna,  
*Of* Rheims, *of* Louvain, and fair Rotterdam,  
*Of* Frankfort, Utrecht, *Paris* and Orleans.

The last line has an extra syllable before the pause and a trochee after it; scan therefore:—

Of Frank|fort, U|trecht, Páris | and Or|léans.

---

 CCCXXIII.

All hail to this royal company.

IB., IX, 117 (GREENE AND PEELE, ED. DYCE, 168a).

According to Prof. Wagner (l. c.) this is an unmetrical line which he corrects by the insertion of *right* before *royal*. Prof. Ward (Old English Drama, ed. A. W. Ward, Oxford, 1878, 83) proposes to read *unto* instead of *to*. To me the line seems to be quite correct, if considered as a syllable pause line; scan:—

All hail! | ∪ to | this roy|al com|pany.

---

 CCCXXIV.

Gracious as the morning-star of heaven.

IB., IX, 174 (GREENE AND PEELE, ED. DYCE, 168b).

In Prof. Wagner's eyes (l. c.) this is a remarkable instance of the conservative tendency of the editors; he does not hesitate



to declare in favour of Prof. Ward's conjectural emendation (Old English Drama, 249):—

Gracious as *is* the morning-star of heaven.

But may not the poet have used *Gracious* as a trisyllable:—

Graci|ous as | the mor|ning-star | of heaven?

Or it may be a syllable pause line, as there is certainly a pause after *Gracious*:—

Gracious | ∪ as | the mor|ning-star | of heaven.

---

CCCXXV.

And give us cates fit for country swains.

IB., IX, 240 (GREENE AND PEELE, ED. DYCE, 169b).

Professor Wagner (l. c. 525) needlessly inserts *but* after *fit*. It is a syllable pause line:—

And give | us cates | ∪ fit | for coun|try swains.

---

CCCXXVI.

Persia, down her Volga by canoes.

IB., IX, 269 (GREENE AND PEELE, ED. DYCE, 170a).

In order to restore the metre Professor Wagner (l. c., 525) proposes to read *adown*. The metre, however, is quite correct; scan:—

Persia, | ∪ down | her Vol|ga by | canoes.

---

CCCXXVII.

Ah, Bungay, my Brazen Head is spoil'd.

IB., XIII, 4 (GREENE AND PEELE, ED. DYCE, 174b).

'Query, says Dyce *ad loc.*, 'Ah, Bungay, *ah*, my.' I think there is no need of such an addition; scan:—

Ah, Bun|gay, ˘ | my bra|zen head | is spoil'd.

---

## MARLOWE.

## CCCXXVIII.

*Faust.* So Faustus hath  
 Already done; and holds this principle,  
 There is no chief but only Belzebub.

DOCTOR FAUSTUS (WORKS, ED. DYCE, LON. 1870,  
 IN I VOL., 83b AND 120b).

Qy. arrange:—

*Faust.* So Faustus hath already done, and holds  
 This principle:  
 There is no chief but only Belzebub?

## CCCXXIX.

For that security craves great Lucifer.

IB., (WORKS, ED. DYCE, 86a AND 112b).

This is the reading of the first quarto (1604). In the second quarto (1616) the line is corrected by the omission of *great*; no such correction, however, is needed, as *security* may well be pronounced as a trisyllable (*secur'ty*).

## CCCXXX.

And Faustus hath bequeath'd his soul to Lucifer.

IB., (WORKS, ED. DYCE, 86b AND 113a).

An apparent Alexandrine. *Lucifer* is to be read as a trisyllabic feminine ending.

## CCCXXXI.

*Faust.* How! now in hell.

Nay, an this be hell, I'll willingly be damn'd here:  
 What! walking, disputing, &c.

But, leaving off this, let me have a wife,  
 The fairest maid in Germany;  
 For I am wanton and lascivious,  
 And cannot live without a wife.

*Meph.* How! a wife!

I prithee, Faustus, talk not of a wife.

IB., (WORKS, ED. DYCE, 87a SEQ. AND 114a).

From a comparison of this reading of the first quarto with that of the second, we may fairly conclude that the passage in the poet's Ms stood as follows:—

*Faust.* How now! In hell!

An this be hell, I'll willingly be damn'd.

What! Sleeping, eating, walking, and disputing!

But leaving off this, let me have a wife,

The fairest maid *there is* in Germany;

For I am wanton and lascivious,

And cannot live without a wife.

*Meph.*

A wife?

I prithee, Faustus, talk not of a wife.

## MARSTON.

### CCCXXXII.

Gods bores, it wil not stick to fal off.

ANTONIO'S REVENGE, II, 1 (THE WORKS OF JOHN MARSTON,  
 ED. J. O. HALLIWELL, LON., 1856, I, 90).

Qy.: *God's BONES, # will not stick, BUT fall off?* In John S. Keltie's, *The Works of the British Dramatists* (Edinburgh, 1875), 369b, the oath '*God's bores*' has been omitted in accordance with the editor's endeavour to purge from impurity the plays reprinted by him (Preface, VII).

## CCCXXXIII.

Shee's most fair, true, most chaste, most false; because  
Most faire, tis firme Ile marrie her.

IB., II, 4, FIN. (WORKS, I, 102).

Read and arrange:—

*She is* most fair, *most* true, most chaste, most false;  
Because most fair, 'tis firm I'll marry her.

## CCCXXXIV.

His sight would make me gnash my teeth terribly.

THE INSATIATE COUNTESS, A. I, (WORKS, III, 115).

A transposition of the adverb *terribly* seems to be the only means of reducing this line to something like metre:—

His sight | would *ter*|*r'bly* make | me gnash | my teeth.

## CCCXXXV.

How like Adonis in his hunting weedes,  
Lookes this same godesse-tempter?  
And art thou come? This kisse enters into thy soule:  
Gods, I doe not envy you; for know this  
Way's here on earth compleat, excels your blisse:  
Ile not change this nights pleasure with you all.

IB., A. III, (WORKS, III, 155).

Read and arrange:—

How like Adonis in his hunting weeds,  
Looks this same goddess-tempter? And art thou come?  
This kiss enters into thy soul.  
Gods, I *don't* envy you; for know *you* this:  
*What's* here on earth complete, excels your bliss;  
I'll not change this night's pleasure with you all.



## CCCXXXVI.

Women are made  
Of blood, without soules; when their beauties fade,  
And their lusts past, avarice or bawdry  
Makes them still lov'd; then they buy venere,  
Bribing damnation, and hire brothell slaves.

IB., A. III, AD FIN. (WORKS, III, 160).

*Bawdry* is either to be pronounced as a trisyllable (*bawd-e-ry*), or we must transpose: *bawdry* or *avarice*. Instead of *venere* read *venery*. Qy. read *lust's*?

## CCCXXXVII.

What Tanais, Nilus, or what Tioris swift,  
What Rhenus ferier then the cataract,  
Although Neptolis cold, the waves of all the Northerne Sea,  
Should flow for ever through these guilty hands,  
Yet the sanguinolent staine would extant be.

IB., A. V, (WORKS, III, 181).

Read and arrange:—

What Tanais, Nilus, or what *Tigris* swift,  
What Rhenus *fiercer* than the cataract,  
*Can quench hell's fire?* Although *Pactolus' gold*,  
*Although* the waves of all the Northern Sea,  
Should flow for ever through these guilty hands,  
Yet the sanguinolent stain would extant be.

The context clearly shows that something like the words inserted has been lost after *cataract*, a suspicion which is confirmed by the irregularity of the metre, in so far as the line *Although Neptolis . . . . Northerne Sea* must necessarily be broken in two. The *Tigris* could not be characterized by a more

appropriate epithet than *swift*, as this river is renowned for its rapid flow; its name means *arrow*. With respect to the correction *Rhenus* FIERCER &c., Milton's *fierce Phlegeton* (*Paradise Lost*, II, 580) may be compared.—In writing this passage the poet evidently had before his mind's eye not only a line from Horace (*Epodes*, XV, 20), but also the celebrated soliloquy of Lady Macbeth (*V*, 1, 39 seqq.): Out, damned spot! out, I say! . . . . What, will these hands ne'er be clean? &c. Shakespeare's 'Macbeth' is said to have been first acted in 1610 (which I think too late a date), whilst 'The Insatiate Countess' was first published in 1613.

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 CCCXXXVIII.

*Abi.* Husband, I'le naile me to the earth, but I'le  
Winne your pardon.  
My jewels, jointure, all I have shall flye;  
Apparell, bedding, I'le not leave a rugge,  
So you may come off fairely.

IB., A. V, (WORKS, III, 191).

Read and arrange: —

*Abi.* Husband, I'll nail me to the earth, but I  
*Will* win your pardon. My jewels, jointure, all  
I have, shall fly; apparel, bedding, I'll  
Not leave a rug, so you may come off fairly.

---

 CCCXXXIX.

*Tha[is]*. Hee's stung already, as if his eyes were  
turn'd on  
Persies shield.

IB., A. V, (WORKS, III, 194).

Read, of course, PERSEUS' *shield*.

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## CCCXL.

*Rog.* Had I knowne this I would have poison'd thee  
in the chalice

This morning, when we received the sacrament.

*Cl.* Slave, knowst thou this? tis an appendix to the  
letter;

But the greater temptation is hidden within.

I will scowre thy gorge like a hawke: thou shalt swallow  
thine owne stone in this letter, [*They bustle.*

Seal'd and delivered in the presence of—

IB., A. V, (WORKS, III, 195).

Read and arrange:—

*Rog.* Had I known this, I would have poison'd thee  
This morning in the chalice, when we received  
The sacrament.

*Cl.* Slave, know'st thou this? 'Tis an  
Appendix to the letter; but the greater  
Temptation's *hid* within. *I'll* scour thy gorge  
Like *to* a hawk [*hawk's?*]:

Thou shalt swallow thine own stone in this letter,  
Seal'd and deliver'd in the presence of—

[*They wrestle.*

## SHAKESPEARE.

## CCCXLI.

As if we had them not. Spirits are finely touch'd.

MEASURE FOR MEASURE, I, I, 36.

'In *Measure for Measure*, says Mr Fleay *apud* Ingleby, Occasional Papers, &c., 84, the regular instances [viz. of Alexandrines] are numerous and the change to the third

period complete.' Mr Fleay is quite right as to the frequency in 'Measure for Measure' of that peculiar kind of verse which he calls Alexandrines, and I differ from him only in so far as I take the great majority of them to be blankverse, mostly with a trisyllabic feminine ending either at the end of the line, or at the end of the first hemistich, i. e. before the pause. I am perfectly aware that Mr Fleay's opinions on this head are shared more or less by most English Shakespearians and prosodists, amongst others by Mr Alexander J. Ellis who in his elaborate work 'On Early English Pronunciation' (III, 943 seq.) has proved a staunch defender of Alexandrines in Shakespeare and an eager, though unsuccessful antagonist of Dr Abbott. It would be labour thrown away to argue with Mr Ellis and to examine the details of his theory; I merely mention him lest, at some time or other, my silence should be misinterpreted as ignorance. In the following scansion I shall omit some few of the lines designated as Alexandrines by Mr Fleay and for brevity's sake shall now and then mark the middle syllable of trisyllabic feminine endings by an apostrophe. To begin with the line at the head of this note, it has a trisyllabic feminine ending before the pause (*had them not*), while *Spirits* is to be pronounced as a monosyllable.

I, 1, 56: Matters of needful value: we shall write to you.

Hanmer omitted *to you*. Mr Fleay writes *l'you* and declares the line to be an Alexandrine 'with Spenserian cesura.' In my opinion the verse should be scanned:—

Matters | of need|ful val|ue: we sháll | write tó | you.

Compare A. IV, sc. 3, l. 141:—

And gen|eral hon|our. I'm | direct|ed bý | you.



I, 3, 37: For what I bid them do: for we bid this be done.

*Be done* omitted by Pope. *Bid them do* is a trisyllabic feminine ending before the pause. Compare

K. Richard III, I, 2, 89:—

Say that | I slew | them not? Why, then | they  
are | not dead,

and Coriolanus, IV, 1, 27:—

As 'tis | to laugh | at 'em. My moth|er, you | wot well.

Possibly, however, all these lines may just as well be taken for what are termed trimeter couplets by Dr Abbott, s. 500 seq.

I, 3, 39: And not | the pun|shment. Therefore, | indeed, |  
my fath|er.

*Indeed* omitted by Pope.

I, 4, 5: Upon | the sist|'rhood, the vo|t'rists of | Saint Clare.  
Pope *sister votaries*; Dyce *sisterhood, votarists*.

I, 4, 70: To sof|ten An|g'lo; and that's | my pith | of  
bus|'ness.

*Pith* of omitted by Pope; Hanmer and Dyce end the line at *pith* and thus complete the following line, although they differ in their readings.

II, 2, 9: Why dost thou ask again? Lest I might be too rash.

*Dost thou* omitted by Hanmer. *Ask again* seems to be a trisyllabic feminine ending; the line may, however, be taken for a trimeter couplet, just like II, 2, 12; II, 2, 14; II, 2, 41, and numerous others.

II, 2, 70: And what | a pris|'ner. Ay, touch | him; there's |  
the vein.

II, 2, 183: To sin in loving virtue: never could the strumpet.

Dyce and Mr Fleay justly adopt Pope's correction *ne'er* for *never* and thus make the line a regular blank-verse with an extra syllable before the pause.

II, 4, 118: T'have what | we would | have, we speak | not  
what | we mean.

Steevens (and Dyce) *we'd*.

II, 4, 128 (not 127): In prof|'ting by | them. Nay, call | us  
ten | times frail.

II, 4, 153 seq. Pope, Dyce (and others?) justly end l. 153  
at *world*. Dyce thinks the word *aloud* an inter-  
polation and is surprised that none of the former edi-  
tors has thrown it out. In my opinion such an omission  
would be quite uncalled for, as the two lines are thus  
to be scanned:—

Or with | an out|stretch'd throat | I'll tell | the world  
Aloud | what man | thou 'rt.

*Ang.* Who will | believe | thee, Is|'bel?

Both *man thou art* and *Isabel* are trisyllabic feminine  
endings; as to the latter compare IV, 3, 119; V, 1, 387;  
V, 1, 392, and V, 1, 435.

III, 1, 32 seq. Qy. arrange and scan:—

For end|ing thee | no soon|er. Thou hast | nor youth  
Nor age, | but, as|'twere, an af|ter-din|ner's sleep?

III, 1, 61: To-mor|row you|set on. | Is there | no rem|dy?

III, 1, 89: In base|appli|nces. This out|ward-saint|ed dep|ty.  
Hanmer reads *appliance*.

III, 1, 151 (not 150): 'Tis best | that thou | diest quick|ly.  
O hear | me, Is|'bel.

The old copies as well as the modern editions, as far  
as they are known to me, wrongly read *Isabella*. The  
line has an extra syllable before the pause and a tri-  
syllabic feminine ending.

IV, 2, 76 seqq.: The best and wholesomest spirits of the night  
Envelop you, good Provost. Who call'd here of late?

*Prov.* None, since the curfew rung.

*Duke.* Not Isabel?

*Prov.* No.

*Duke.* They will, then, ere't be long.

Arrange:—

The best and wholesomest spirits of the night

Envelop you, good Provost! Who call'd here

Of late?

*Prov.* None, since the curfew rung.

*Duke.* Not Isabel?

*Prov.* No.

*Duke.* *She* will, then, ere't be long.

*Isabel* is a trisyllabic feminine ending or a quasi-disyllable; compare *The Works of John Marston*, ed. J. O. Halliwell (London, 1856) III, 110:—

Isabell | advan|ces 'to | a sec|ond bed.

*Of late* . . . . *Isabel*, therefore, is a regular blankverse and the Alexandrine is discarded. *They*, in the last line, has rightly been altered to *She* by Hawkins.

Compare Abbott, s. 501.

IV, 2, 86 seqq.: To qualify in others: were he mealed with that  
Which he corrects, then were he tyrannous.

In the one-volume edition of *Shakespeare's Plays and Poems* published by Ernest Fleischer, Leipsic, 1833, the words *with that* are transferred to the following line and I am surprised that this correction has not been recorded in the Cambridge Edition. Mr Fleay recommends the same transposition and it only remains to add, that *tyrannous* is a trisyllabic feminine ending which makes the line a correct blankverse.

IV, 2, 103: Profess'd | the con|tr'ry. This is | his lord | ship's man.

IV, 3, 131: By every syllable a faithful verity.

Strange to say, this line is not mentioned by Mr Fleay.

*Verity* is a trisyllabic feminine ending; compare *supra* No. CLXXXI.

IV, 3, 137: There to give up their power. If you can, pace  
your wisdom.

I strongly suspect that the words *If you can* did not come from the poet's pen and should be struck out.

IV, 3, 145: At Mariana's house to-night. Her cause and yours.

*To-night* omitted by Pope. Mr Fleay rightly, though diffidently, suggests *Marian's*, and thus restores a regular blankverse. It has not occurred to Mr Fleay that the same correction is to be applied to A. V, sc. 1, l. 379 and A. V, sc. 1, l. 408:—

Is all | the grace | I beg. | Come hith|er, Ma|rian.  
For Ma|rian's sake: | but as | he adjudg'd | your  
broth|er.

IV, 5, 6: As cause | doth min|'ster. Go, call | at Fla|vius' house.  
*Go* omitted by Hanmer.

V, 1, 32: Or wring redress from you. Hear me, O hear me, here!

Dyce justly queries *here*; it is certainly an interpolation.

V, 1, 42: Is it not strange and strange? Nay, it is ten  
times strange.

Omit, with Pope, Dyce, &c. *it is*.

V, 1, 51: That I | am touch'd | with mad|ness. Make not |  
imposs|'ble.

V, 1, 54 (not 56): May seem | as shy, | as grave, | as just, |  
as ab|s'lute.

V, 1, 65: For in|equal'ty; but let | your rea|son serve.

Pope needlessly transferred *serve* to the beginning of the next line in which he omitted the article before *truth*.



V, 1, 74: As then | the mess'nger, — That's I, | an 't like |  
your grace.

As to *messenger* see S. Walker, *Versif.*, 200 seq.

V, 1, 101: And I | did yield | t' him: but the | next morn | betimes.

*But the* omitted by Pope. *Yield to him* is a trisyllabic feminine ending before the pause.

V, 1, 233: A mar|ble mon'ment. I did | but smile | till now.

V, 1, 260: Upon | these slan|d'rs: My lord, | we'll do | it  
through|ly.

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### CCCXLII.

*Cap.* It is perchance that you yourself were saved.

TWELFTH NIGHT, I, 2, 6.

This line should be spoken by one of the Sailors, to whom Viola has expressly addressed herself; *what think you, sailors?* she asks. I have no doubt that the speech was transferred to the Captain by the actors merely for want of a player capable of impersonating a '*First Sailor*,' the representatives of the Sailors being what were called hired men and unfit to take part in the dialogue, such as now-a-days are termed walking gentlemen. Similar combinations of different characters for want of a sufficient number of actors are by no means of rare occurrence; two very striking instances occur, the one in A. II, sc. 4 of the present play (see *infra* note CCCLVI), the other in K. Lear, IV, 7, where the Doctor and the Gentleman 'are distinct characters, and have separate prefixes' in the Quartos, whilst 'according to the folio, the two parts were combined, and played by the same actor' (see Collier's note *ad loc.*).

## CCCXLIII.

After our ship did split,  
When you and those poor number saved with you  
Hung on our driving boat, I saw your brother.

IB., I, 2, 9 SEQQ.

Instead of *those* Rowe (2<sup>d</sup> ed.) reads *that*; Capell *this*; *the*  
Anon. conj. Qy. read:—

After our ship did split,  
When you and those — poor number! — saved with you  
Hung on our driving boat, &c.?

## CCCXLIV.

The like of him. Know'st thou this country?

IB., I, 2, 21.

With the help of a slight alteration this verse may be  
scanned as a syllable pause line:—

The like | of him. | ∪ Know|est thou | this coun|try.

There is, however, only one more line contained in the pre-  
sent play which might possibly allow of being classed with  
this category of verses, viz. V, 1, 226:—

How have | the hours | ∪ rack'd | and tor|tured me.

This circumstance must put us on our guard so much the  
more as both lines admit of a different and almost easier  
scansion by the well-known introduction of an additional syl-  
lable in *country* and *hours*:—

The like | of him. | Know'st thou | this coun|t(e)ry  
and:—

How have | the hou|(e)rs rack'd | and tor|tur'd me.

These scansions are supported by A. I, sc. 1, l. 32:—

And last|ing in | her sad | remem|b(e)rance.

Under these circumstances, I think, I shall be justified in asserting that Twelfth Night is free from syllable pause lines, whereas they abound e. g. in Antony and Cleopatra, in Cymbeline, and Pericles. To me this seems to be a most momentous fact, apt to be made a starting-point for further metrical disquisitions and to be admitted among what are called metrical tests.

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 CCCXLV.

*Sir And.* What is 'pourquoi'? do or not do? I would I had bestowed that time in the tongues that I have in fencing, dancing and bear-baiting: O, had I but followed the arts!

*Sir To.* Then hadst thou had an excellent head of hair.

*Sir And.* Why, would that have mended my hair?

*Sir To.* Past question; for thou seest it will not curl by nature.

*Sir And.* But it becomes me well enough, doesn't not?

*Sir To.* Excellent; it hangs like flax on a distaff; &c.

IB., I, 3, 96 SEQQ.

'The point of Sir Toby's jest, remarks Dr Aldis Wright *ad loc.*, will be lost unless we remember that "tongues" and "tongs" were pronounced alike, as was pointed out by Mr Crosby of Zainsville [Zanesville] in the American Bibliopolist, June, 1875 [p. 143].— This ingenious explanation, though it can hardly be disputed, does not preclude the existence of a second quibble between *arts* and *hards*, i. e. tow.

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 CCCXLVI.

*Sir To.* Wherefore are these things hid? wherefore have these gifts a curtain before 'em? are they like to take dust, like Mistress Mall's picture?

IB., I, 3, 133 SEQQ.



It seems chronologically impossible to me that this passage should refer to Moll Cutpurse (Mary Frith). Moll Cutpurse is generally said to have been born in 1584 (or even so late as 1589); consequently she was between 17. and 18. years old when Twelfth Night was performed at the Middle Temple on Feb. 2, 1601—2. At that time she did not yet enjoy the notoriety which made her the heroine of John Day's 'Madde pranckes of mery Mall of the Banckside' in 1610, and of Middleton and Dekker's 'Roaring Girl' in 1611. These were no doubt the years when she had reached the height of her disreputable career and become of sufficient interest to have her portrait prefixed as a frontispiece to Middleton and Dekker's play. I cannot think that she should ever have been thought a worthy subject for the painter's brush; nor can I subscribe to the explanations given by Dyce, but fully agree with Mr John Fitchett Marsh who shows that 'Mistress Mall' is Maria, Olivia's gentlewoman (N. and Q., July 6 and Nov. 30, 1878). Maria is certainly not a common servant, but in part at least a confidante of her mistress, and her picture, executed not in oil, but in watercolours and done perhaps when she was in her teens, may well be imagined hanging in the room where Sir Toby and his weak-brained friend sit carousing, a room which does by no means belong to Olivia's drawing-rooms, but is something between a parlour and a buttery; perhaps it is even Maria's own parlour. Maria does not seem to care much for her picture; it is neglected and covered with dust. For be it remarked, Sir Toby does not at all say that Mistress Mall's picture is curtained, but that it has taken dust, a circumstance which, for all I know, has been overlooked or misinterpreted by all editors.

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## CCCXLVII.

*Vio.* On your attendance, my lord; here.

IB., I, 4, 11.

A slight transposition would certainly improve the line:—

On your attendance; *here, my lord.*

## CCCXLVIII.

*Oli.* Cousin, cousin, how have you come so early by this lethargy?

IB., I, 5, 131 SEQ.

Either intentionally or unintentionally Olivia mistakes Sir Toby's belching for yawning.

## CCCXLIX.

I pray you, tell me if this be the lady of the house, for I never saw her.

IB., I, 5, 182 SEQ.

Before the words, *I pray you* &c. a stage-direction, be it either, *To Maria*, or, *To the Attendants* should be added.

## CCCL.

*Oli.* Have you any commission from your lord to negotiate with my face? You are now out of your text: but we will draw the curtain and show you the picture. Look you, sir, such a one I was this present: is 't not well done? [*Unveiling.*

IB., I, 5, 249 SEQQ.

Of all attempts at healing the corruption of the last sentence, one only has succeeded, viz. that made by Theobald:

*such a one I WEAR this present*, which, in my judgment, is undoubtedly the true reading. For the rest compare Westward Ho!, II, 3, init.: *Sir Gos[ling]*. So, draw those curtains, and let's see the pictures under them. [*The ladies unmask.*

## CCCLI.

Thy tongue, thy face, thy limbs, actions and spirit,  
Do give thee five-fold blazon: not too fast: soft, soft!  
Unless the master were the man. How now!  
Even so quickly may one catch the plague?

IB., I, 5, 311 SEQQ.

The twofold exclamation, *Soft, soft!* has been placed in an interjectional line by Dyce and regular metre has thus been restored. In my opinion, however, the chief break in Olivia's speech occurs in the next line and I should, therefore, prefer the following arrangement:—

Thy tongue, thy face, thy limbs, actions and spirit,  
Do give thee five-fold blazon: not too fast!  
Soft, soft!— unless the master were the man!  
How now!  
Even so quickly may one catch the plague?

Either of these two arrangements, Dyce's and mine, removes the Alexandrine and consequently one of them should be installed in the text.

## CCCLII.

*Mal.* She returns this ring to you, sir: you might have saved me my pains; to have taken it away yourself. She

adds, moreover, that you should put your lord into a desperate assurance she will none of him.

IB., II, 2, 5 SEQQ.

After *sir* Hanmer inserted the following clause: *for being your Lord's she'll none of it*, and some such insertion seems indeed to be required, as in I, 5, 321 Olivia charges Malvolio to tell Cesario, that she will none of it, viz. the ring, and in II, 2, 25 Cesario, in his soliloquy, repeats the words, *None of my lord's ring*, as having come from Olivia through her 'churlish messenger'. I, therefore, think it most likely that the missing words were, *she will none of your lord's ring*. This insertion, however, does not suffice to restore the passage, but at the same time renders a correction of the words, *she will none of him*, unavoidable, especially as they do not come from Olivia. Olivia says (I, 5, 323): *I am not for him*, and we expect to hear Malvolio repeat these very words. The passage as I imagine it to have been written by the poet, will then read thus: 'She returns this ring to you, sir; *she will none of your lord's ring*. You might have saved me my pains, to have taken it away yourself. She adds, moreover, that you should put your lord into a desperate assurance *she is not for him*.'

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CCCLIII.

*Sir To.* We did keep time, sir, in our catches. Sneck up!

IB., II, 2, 101.

Theobald is quite right in adding the stage-direction: *Hiccoughs*. In order to produce the greatest possible similarity of sound we should write: *Snick up* (*Snick up — hiccup*).



## CCCLIV.

*Sir To.* Out o' tune sir, ye lye:

IB., II, 3, 122.

This reading of the Ff should never have been disturbed, except with respect to the pointing, in so far as an interrogation should be substituted for the comma after *sir*, and an exclamation for the colon after *lye*; moreover a comma is to be added after *tune*. The words are addressed to the clown who has roused Sir Toby's bile by telling him that he dares not 'bid him [Malvolio] go.' This impertinent remark, Sir Toby says, is 'out of tune' and a lie, and to prove it so he forthwith bounces upon Malvolio exhorting him not to overstep the bounds of his office as steward; after which he roundly bids him go: 'Go, sir, rub your chain with crums.' In order to exclude every doubt, two stage-directions might be added, viz.: *To the Clown* (before, *Out o' tune*) and *To Malvolio* (before, *Art any more &c.*).

## CCCLV.

*Sir To.* She's a beagle, true-bred, and one that adores me: what o' that?

IB., II, 3, 195.

Dr Aldis Wright has ingeniously pointed out that Maria is of diminutive stature and is chaffed on that account first by Viola (I, 5, 218: *Some mitigation for your giant, sweet lady*) and afterwards by Sir Toby (II, 3, 193: *Good night, Penthesilea*). He might have added the present line, for according to all old and modern authorities a beagle was — or is — a small dog. See Skeat, *Etym. Dict.*, s. Beagle. It was used as a term of endearment and applied to persons of either sex; compare Dekker and Webster's *Westward Ho*, III, 4, *init.*,



where Mrs Tenterhook says to Mr Monopoly: *You are a sweet beagle.* The brevity of Maria's person is also alluded to in A. II, sc. 5, l. 16: *Here comes the little villain,* and in A. III, sc. 1, l. 70 seq.: *Look, where the youngest wren of nine comes.*

## CCCLVI.

Now, good Cesario, but that piece of song,

That old and antique song we heard last night: &c.

IB., II, 4, 2 SEQ.

This request of the Duke is replied to, not by Cesario, but by Curio, a subordinate character, who informs his master that he who should sing it, viz. Olivia's fool, is not here. But the Duke did not want to hear the Clown sing, but Cesario, who in A. I, sc. 2, l. 67 seq. has assured the Captain that he

'can sing

And speak to him [the Duke] in many sorts of music.'

And what business and right has Lady Olivia's fool to sing before the Duke? After being introduced by Curio (l. 41) he is desired by Orsino almost in the same words as Cesario was some minutes ago, to sing 'the song we had last night.' Now, who was last night's singer? Cesario or the Clown? And why does not Cesario sing when desired by his master to do so? — It seems evident that according to the poet's intention two singers were required for the performance of our play: the one to sing in Orsino's palace (the performer of Viola) and the other to do the same office in Lady Olivia's house (the Clown). As, however, at some time or other, the Lord Chamberlain's men could only boast of a single singer and that one the Clown, they gave him access to the Duke's

palace and made him do the singing of both parts. Compare *supra* note CCCXLII.

## CCCLVII.

*Sir To.* Come thy ways, Signior Fabian.

IB., II, 5, 1.

In A. II, sc. 3, l. 188 Maria proposes to plant the two knights, 'and let the fool make a third', where Malvolio shall find the letter. In the present scene they are being planted in Olivia's garden, but it is not the fool who makes the third, but Fabian who is only now introduced to the reader. As Fabian has been brought out of favour with my lady by Malvolio, he is indeed a more legitimate partner in the conspiracy, or, to say the least, a more deeply interested witness than the Clown of the severe joke practised on the puritanical and malevolent steward whose name is by no means meaningless. But if this was the poet's design from the beginning, why did he make Maria mention the Clown as a third partaker? She might just as well have hit on Fabian as companion of the two knights, so much the more as she must have been aware how eager a spectator he would be and that he would consider her joke a fit retribution. I confess myself unable to clear away this difficulty.

## CCCLVIII.

*Sir To.* Here comes the little villain. [*Enter Maria.*]  
How now, my metal of India?

IB., II, 5, 16 SEQ.

'My metal of India' cannot, possibly be the true reading, for the following reasons. 1. It cannot be shown that 'metal', without some epithet intimating such a meaning, was ever

used in the sense of 'gold'. Such a meaning, in my humble opinion, is a purely gratuitous assumption for the nonce. 2. India is not, and never was, rich in gold, as California and Australia are now-a-days. It abounds, however, in precious stones of the greatest beauty and value, and Shakespeare, had he wished to compare Maria to some Indian treasure, would certainly have bethought himself of those renowned Indian jewels and diamonds instead of an Indian metal. 3. The metaphor does not apply to Maria, in a higher degree than to almost all persons of the female sex. 4. It is not at all in Sir Toby's vein to compliment Maria in good earnest; on the contrary he keeps continually teasing her and has just now styled her 'a little villain'. Under the circumstances I am fully persuaded that the later Ff exhibit the correct reading, viz. 'my *nettle* of India,' and completely agree with what has been advanced on this head by Singer in his note *ad loc.* The nettle of India may possibly be the *Urtica crenulata* which is a native of Bengal; see Heinr. Gräfe, *Handbuch der Naturgeschichte der drei Reiche* &c. (Eisleben und Leipzig, 1838) Vol. IIa, p. 630. However that may be, at all events Maria may well be termed a little 'stinging nettle' (K. Richard II, III, 2, 18); by her plot she stings Malvolio to the quick and she proves not much less prickly to the Clown, to Sir Andrew and to Cesario whom in A. I, sc. 5, l. 215 she desires to 'hoist sail'. Who knows but even Sir Toby, with whom she is in love, may have experienced not only her quick wit, but also her sharp tongue; that she is sharp-tongued is admitted by Dr Aldis Wright in his note on A. II, sc. 5, l. 139. The Rev. Henry N. Ellacombe (The Plant-Lore and Garden-Craft of Shakespeare, Exeter, 1878, p. 137) seems not to have been acquainted with Singer's note.



## CCCLIX.

*Mal.* There is example for 't; the lady of the Strachy married the yeoman of the wardrobe.

IB., II, 5, 44 SEQ.

'The incident of a lady of high rank, Dr Aldis Wright says in his note *ad loc.*, marrying a servant is the subject of Webster's Duchess of Malfy, who married the steward of her household, and would thus have supplied Malvolio with the exact parallel to his own case of which he was in search.' It seems most strange to me that Dr Aldis Wright should not have concluded this remark with substituting the '*lady of MALFY*' in the room of the '*lady of the Strachy*' who owes her existence no doubt to a mistake of one of those privileged blunderers, viz. the transcribers and compositors. Why may not Shakespeare have read the story of the Duchess of Malfy in Paynter's Palace of Pleasure just as well as Webster? Certainly nothing could fall in more naturally with the context than the lady of *Malfy*, whereas the conjectural emendations on this passage chronicled in the Cambridge and Clarendon editions are singularly far-fetched and almost all of them worse than the lection of the Ff itself.

## CCCLX.

*Fab.* Now is the woodcock near the gin.

*Sir To.* O, peace! and the spirit of humours intimate reading aloud to him!

IB., II, 5, 92 SEQQ.

A nice discrimination between the characters of Fabian and Sir Toby leads to the suspicion that the prefixes of these two speeches have most likely been transposed and should be altered. Just as,—according to the Cambridge



Editors, ll. 39 and 43, in which peace is enjoined on Sir Andrew, belong to Fabian, so l. 92, which urges silence on Sir Toby, should be assigned to the same character, whose eagerness to hear the contents of the letter is naturally greater than Sir Toby's, this latter being in the secret. Read therefore:—

*Sir To.* Now is the woodcock near the gin.

*Fab.* O, peace! and the spirit of humours intimate reading aloud to him!

---

CCCLXI.

*Vio.* Save thee, friend, and thy music: dost thou live by thy tabor?

IB., III, I, I SEQ.

Thus FA; the true reading, however, is that of the later Ff: *dost thou live by THE tabor*, as there is certainly a play upon *tabor* which besides signifying a drum, was also used as the sign or name of an inn. According to Collier *ad loc.* 'the Clown's reply, "No, sir; I live by the Church," is not intelligible, if we do not suppose him to have wilfully misunderstood Viola to ask whether he lived near the sign of the tabor.' Very true, but if so, Collier should not have retained the reading of the first Folio, by which such a quibble is precluded.

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CCCLXII.

Grace and good disposition attend your ladyship.

IB., III, I, 146.

Hanmer most boldly reads *you* instead of *your ladyship* and the editors of the Globe Edition have adopted a different division of the lines, proposed by S. Walker, Crit. Exam. III, 87. However this deviation from the old copies seems to be

unwarranted, as *ladyship* may well be taken to be a trisyllabic feminine ending; scan:—

Grace and | good dis|posi|tion attend | your la|dyship.

Compare A. III, sc. 3, l. 24 (*pardon me*); A. III, sc. 3, l. 35 (*city did*); A. III, sc. 4, l. 383 (*misery*); A. IV, sc. 3, l. 17 (*followers*); A. IV, sc. 3, l. 21 (*deceivable*); A. V, sc. 1, l. 75 (*enemies*); and A. V, sc. 1, l. 79 (*enemy*).—It need hardly be added that the line has an extra syllable before the pause. Some editors print *'tend* or *tend*, which, after all, may be right.

---

CCCLXIII.

*Oli.* O, what a deal of scorn looks beautiful &c.

IB., III, I, 157.

Staunton and the Rev. H. Hudson justly add the stage-direction: *Aside*, which cannot be missed.

---

CCCLXIV.

*Oli.* Yet come again; for thou perhaps mayst move

That heart, which now abhors, to like his love.

IB., III, I, 175 SEQ.

The editors, as far as I know them, keep *altum silentium* about this passage, which to them seems to offer no difficulty whatever. Schlegel and Gildemeister, both of them classical translators, refer 'that heart' to Olivia's heart, which perhaps may be moved to like his love, i. e. Orsino. But may not Olivia be presumed with far greater probability to express a hope that Cesario, if coming back, may move his own heart to like his love, i. e. Olivia, whom it now abhors? Schlegel renders the lines as follows:—

*O komm zurück! Du magst dies Herz bethören,  
Ihn, dessen Lieb' es hasst, noch zu erhören.*

In my judgment it should be:—

*O komm zurück! Du magst DEIN Herz bethören,  
SIE, DEREN Lieb' es hasst, noch zu erhören.*

Gildemeister's version might no less easily be altered. According to him Olivia says:—

*Komm wieder nur, du rührst mein Herz vielleicht,  
Dass es für den Verhassten sich erweicht.*

Should it not rather be:—

*Komm wieder nur, du rührst DEIN Herz vielleicht,  
Dass es für DIE VERHASSTE sich erweicht?*

---

CCCLXV.

*Oli.* I have sent after him: he says he'll come;  
How shall I feast him? what bestow of him?  
For youth is bought more oft than begg'd or borrow'd.  
I speak too loud.

IB., III, 4, I SEQQ.

The words: *he says he'll come* are 'explained by Warburton to mean "I suppose now, or admit now, he says he'll come, &c.'" Dyce *ad loc.* According to Mr Rolfe *ad loc.* they are 'apparently = Suppose he says he'll come.' In my opinion this is too strained an explanation as to be acceptable or even grammatically admissible. 'Theobald, Mr Rolfe continues, made it read "*Say, he will come.*"' The Rev. H. Hudson grants that 'the concessive sense is evidently required, not the affirmative' and 'that the simple transposition [*says he* instead of *he says*] gets the same sense [as Theobald's alteration] naturally enough; the subjunctive being

often formed in that way.' I think differently. The first four lines are evidently spoken aside by Olivia, as confirmed by her own words, *I speak too loud*; only in the fifth line she addresses Maria. It is, however, in the natural course of things that she should have conversed with Maria on the subject before and that the latter should have tried to raise the drooping spirit of her enamoured mistress by consolatory words. I should accordingly feel no hesitation in reading:—

*Oli.* [*Aside*]. I have sent after him: *she* says he'll come;  
How shall I feast him? what bestow of him?  
For youth is bought more oft than begg'd or borrow'd.  
I speak too loud.

[*To Maria*] Where is Malvolio? &c.

Olivia may easily be imagined to accompany the words, *she says he'll come* with a slight motion of either hand or head towards Maria.

---

CCCLXVI.

*Sec. Off.* Come, sir, I pray you, go.

*Ant.* Let me speak a little. This youth that you see here  
I snatch'd one half out of the jaws of death &c.

IB., III, 4, 392 SEQQ.

All critical efforts notwithstanding l. 393 has remained a metrical stumbling block. The words *a little*, besides spoiling the metre, impress the reader as ridiculously superfluous and have probably slipped from their original place which was in the second half of the preceding line, for I have little doubt that in the poet's manuscript this line was complete, exactly as it is the case with lines 381, 386, and 391 of this very



scene. In a word, I suspect the original wording of the passage to have been somewhat to the following effect:—

*Sec. Off.* Come, sir, I pray you, go.

*Ant.* *Tarry a little*

*And* let me speak. This youth that you see here &c.

*Stay but a little* would, of course, do equally well as *Tarry a little*.

---

CCCLXVII.

*Sir To.* Hold, sir, or I'll throw your dagger o'er the house.

IB., IV, 1, 30 SEQ.

From these words it appears that Sebastian is belabouring Sir Andrew with his dagger; daggers, in the time of Elizabeth, were long enough to be used for such a purpose.

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CCCLXVIII.

Like a mad lad,

Pare thy nails, dad;

Adieu, goodman devil.

IB., IV, 2, 139 SEQ.

The only critic that ever took exception at this reading of the old copies, is Dr Farmer who proposed to put an interrogation after *dad*. In my humble opinion the text is corrupt; the poet possibly wrote *Pares*, although I suggest it not without diffidence. *Pares* would refer to the old Vice, Who . . . Cries, ah, ha! to the devil: and Like a mad lad Pares thy nails, dad; *dad* being meant for the devil. It was a favourite trick of the Vice to pare the devil's nails with his dagger; see K. Henry V, IV, 4, 76: Bardolph and Nym had ten times more valour than this roaring devil i' the old play, that every one may pare his nails with a wooden dagger.

Should the words *Pare thy nails, dad* be thought an exhortation addressed to Malvolio, it would be difficult to show in how far he could be likened to a mad lad on that account, as it is rather the act of a good, than a mad, lad to pare his nails.

## CCCLXIX.

*Oli.* If it be aught to the old tune, my lord,  
It is as fat and fulsome to mine ear  
As howling after music.

*Duke.* Still so cruel?

*Oli.* Still so constant, lord?

*Duke.* What, to perverseness? &c.

IB., V, I, III SEQQ.

Mr P. A. Daniel (Notes and Conjectural Emendations of Certain Doubtful Passages in Shakespeare's Plays, 1870, p. 43) ingeniously proposes to add '*lady*' to the Duke's question: *Still so cruel?* Mr Daniel is right in so far as he has felt the want of an even balance in the two short speeches of the Duke and Lady Olivia, but his addition is an incumbrance on the metre and the equipoise of the two speeches may be attained just as well by the omission of '*lord*' (after *constant*) as by the addition of '*lady*'. One of these two conjectural emendations, either Mr Daniel's or mine, should be adopted; if Mr Daniel's, the Duke's speech should not be joined to the preceding verse, but form a short line by itself.

## CCCLXX.

*Vio.* If nothing lets to make us happy both.

But this my masculine usurp'd attire,

Do not embrace me till each circumstance  
 Of place, time, fortune, do cohere and jump  
 That I am Viola: which to confirm,  
 I'll bring you to a captain in this town,  
 Where lie my maiden weeds; by whose gentle help  
 I was preserved to serve this noble count.

IB., V, I, 256.

Viola is here made to speak nonsense. 'If nothing lets to make us happy', she says to Sebastian who, being now convinced of his sister's identity, is eager to embrace her as such, 'but my masculine attire, then do *not* embrace me' &c., instead of saying the very contrary, viz. then you may safely embrace me, for I have only usurped this boys' dress and my maiden weeds are lying at a captain's house in this town. Arrange, therefore:—

*Vio.* Do not embrace me till each circumstance  
 Of place, time, fortune, do cohere and jump  
 That I am Viola: which to confirm, —  
*If nothing lets to make us happy both*  
*But this my masculine usurp'd attire, —*  
 I'll bring you to a captain in this town,  
 Where lie my maiden weeds; by whose gentle help  
 I was preserved to serve this noble count.

I should add by the way, that the two conjectural emendations *maid's* and *preferr'd* instead of *maiden* and *preserved* seem to admit of little doubt.

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CCCLXXI.

May be prevented now. The princes, France and Burgundy.

K. LEAR, I, I, 46.

There are few instances in Mr Fleay's list of Alexandrines in King Lear that cannot be shown without difficulty to be

either regular blankverse or what Dr Abbott terms trimeter couplets. The safest and most correct way will be to follow Mr Fleay step by step (with some few omissions), in order to enable the reader to judge for himself. As to the line quoted above, it contains two trisyllabic feminine endings, the one at the end of the first hemistich (*prevented now*; see Abbott, s. 472), the other at the end of the line (*Burgundy*; see S. Walker, *Versification*, 240 seqq.). Hanmer needlessly suggested to omit *now*.

I, I, 94: My heart | into | my mouth: | I love | your maj]'sty.

See S. Walker, *Versification*, 174 seq.

I, I, 109: So young, and so untender? So young, my lord,  
and true.

These are two short lines that should not be joined into one; the arrangement of the Cambridge and Globe Editions is right.

I, I, 134: That troop | with maj]'sty. Ourselves, | by month|ly  
course.

I, I, 139: The swáy, | revén|ue, ex'cú|tion óf | the rést.

Compare my edition of Shakespeare's Tragedy of Hamlet (1882), p. 182, where a different, but less correct, scansion of this line has been given.

I, I, 156 (not 155): Reverbs | no hol|l'wness. Kent, on |  
thy life, | no more.

See *supra* note CCCIV.

I, I, 158: To wage | against | thine en|'mies; nor fear | to  
lose | it.

I, I, 196: Or cease | your quest | of love? Most roy|al maj]'sty.

I, I, 198: Nor will | you ten|der less. | Right no|ble Bur|g'ndy.

I, I, 226: Could nev|er plant | 'in me. I yet | beseech |  
your maj]'sty.



Trisyllabic feminine endings both before the pause (*plant in me*) and at the end of the line (*majesty*). Possibly, however, another scansion might be set up against the triple ending of the first hemistich, viz.:—

Could ne'er | plant in | me. I yet | beseech | your  
maj'sty.

I, 1, 228: To speak | and pur|pose not; since what | I  
well | intend.

Trisyllabic feminine ending before the pause; compare Abbott, s. 471.

I, 1, 248: Duchess of Burgundy. — Nothing: I have sworn;  
I am firm.

Either two short lines, as printed in the Cambridge and Globe Editions, or *Burgundy* to be read as a trisyllabic feminine ending before the pause and *I have* and *I am* to be contracted:—

Duchess | of Bur|g'ndy. Nothing: | I've sworn; | I'm firm.

I, 1, 250: That you | must lose | a hus|band. Peace be |  
with Bur|g'ndy.

I, 1, 270: Come, no|ble Bur|g'ndy. — Bid fare|well to |  
your sis|ters.

I, 2, 4: The cu|rios'ty | of na|tions to | deprive | me.

Pope reads *nicety*; Thirlby suggested *curtesie*, which was adopted by Theobald. Mr Fleay's scansion is right; compare S. Walker, *Versification*, 201, and *supra* note CXIII.

I, 3, 23: What grows | o't, no mat|ter; advise | your fel|lows so.  
*Grows of it* is a trisyllabic feminine ending before the pause. The line admits, however, of another scansion, viz.:—

What grows | of it, | no mat|ter; advise | your fel|lows so.  
*Fellows so* to be read as a trisyllabic feminine ending.

- I, 4, 223: In rank and not-to-be endured riots. Sir.  
*Sir* was rightly thrown out by Theobald. S. Walker, *Versification*, 270, would place it in an interjectional line.
- I, 4, 265: Shows like | a ri't's inn: epi|curism | and lust.  
 Steevens omitted *riotous*. *Riotous inn* is a trisyllabic feminine ending before the pause.
- I, 4, 347: At point | a hund|red knights: yes, that, | on  
 ev|ry dream.  
*At point*, omitted by Pope. *Hundred knights* seems to be a trisyllabic feminine ending.
- II, 1, 118 seq. Rightly arranged by Jennens:—  
 You we first seize on. I shall serve you truly,  
 However else. — For him I thank your grace.
- II, 2, 79: Who wears | no hon|sty. Such smi|ling rogues |  
 as these.  
 Pope transferred *as these* to the beginning of the following line, whilst Hanmer omitted these words.
- II, 2, 91: Two short lines, as printed in the Globe Edition.
- II, 2, 121: The same.
- II, 2, 144: You should | not use | me so. Sir, being | his  
 knave, | I will.  
*Use me so* is a trisyllabic feminine ending before the pause
- II, 2, 177: Losses | their rem|dies. All wea|ry and | o'er-  
 watch'd.
- II, 4, 157: Age is | unne|ss'ry: on | my knees | I beg.  
 This is S. Walker's scansion (*Versif.*, 275), rightly adopted by Mr Fleay.
- II, 4, 234: I and | my hund|red knights. | Not al|toge'er | so.  
 See S. Walker, *Versif.*, 103 seq. and note on IV, 7, 54.
- III, 2, 67: Their scant|ed court|sy. My wits | begin | to turn.
- III, 4, 176: I do beseech your grace. — O, cry you mercy, sir.  
 The Qq rightly omit *sir*.

III, 4, 179: In, fellow, there, into the hovel: keep thee warm.

QA and Ff: *there, into th'*; QB: *there, in't*; Capell:

*there, to the.* — Read, point, and scan:—

In, fel|low: there | i' th' ho|vel keep | thee warm.

IV, 6, 145: And my | heart breaks | at it. Read. What, | wi'  
th' case | of eyes.

*Breaks at it* is a trisyllabic feminine ending before the pause.

IV, 6, 198: Scan either:—

I'm cut | to th' brains. | You shall | have an|ything.  
or:—

I am | cut to | the brains. | You shall | have an|'thing.

IV, 6, 256: Upon | the Brit|ish par|ty. O, untime|ly death.

Hanmer: *On th' English, English* being the reading of the Ff. 'The first two syllables of *O, untimely* 'coalesce or are rapidly pronounced together.' Abbott, s. 462.

IV, 7, 54: To see | ano'er | thus. I know | not what | to say.

*To say*, omitted by Hanmer. See Abbott, s. 466 and *supra* note on II, 4, 234.

V, 3, 45: May equally determine. Sir, I thought it fit.

Read, with Pope, *thought fit*.

V, 3, 178: Did hate thee or thy father! Worthy prince,  
I know 't.

*I know 't* is to be transferred to the beginning of the following line, as printed by Hanmer, who moreover completes l. 179 by reading, *I know it well*.

V, 3, 271: Corde|lia! Corde|lia, stay | a lit|tle. Ha!

The line has an extra syllable before the first pause.

V, 3, 295: Edmund | is dead, | m'lord. That's but | a  
tri|fle here.

Pope, Theobald, Hanmer, and Warburton omit *here*.  
Compare Pericles, I, 2, 101:—

Well, m' lord, | since you | have given | me leave |  
to speak.

V, 3, 313: Vex not his ghost. Oh, let him pass! he hates  
him much.

*Much*, which is only contained in QB, has been justly  
omitted by almost all editors and should not have  
been conjured up again by Mr Fleay.

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#### CCCLXXII.

Call in the messengers. As I am Egypt's queen.

ANTONY AND CLEOPATRA, I, 1, 29.

*Messengers*, in this line, and *homager*, in the next but one,  
are trisyllabic feminine endings before the pause; compare  
note on Measure for Measure, V, 1, 74. Mr Fleay has added  
l. 31 to his list of Alexandrines in Shakespeare, but no men-  
tion of l. 29 is made by him. — I take this opportunity of  
mentioning that the term 'trisyllabic feminine ending' which  
is objected to as an 'awkward phrase' by a writer in the  
Saturday Review (November 22, 1884, p. 667 seq.) has been  
introduced, for all I know, by Mr Fleay, (e. g. *apud* Ingleby,  
l. c., 90) and is, in my judgment, clear and expressive. In  
accordance with Dr Abbott (s. 494 seq.), who has rightly  
understood this metrical peculiarity, such endings might also  
be called feet with two extra-syllables. I am even prepared  
to submit to the reader's choice two more terms by which  
to designate them: they might either be called dactylic  
endings, or prosodical triplets or trioles; for just as the  
musical triplet, to adopt the definition given by Webster, con-  
sists of 'three tones or notes sung or played in the time of



two', so the prosodical triplet consists of three syllables spoken in the time of two.

---

CCCLXXIII.

Who stand up peerless. Excellent falsehood.

IB., I, 1, 40.

A syllable pause line with a trochee after the pause; scan:—

We stand | up peer|less. — |.Excel|lent false|hood.

Seymour needlessly proposed to read, *O excelling falsehood.*

---

CCCLXXIV.

*Char.* Lord Alexas, sweet Alexas, most any thing Alexas, almost most absolute Alexas, where's the soothsayer that you praised so to the queen?

IB., I, 2, 1 SEQQ.

*Any thing*, like *every thing*, frequently serves as conclusion to a succession of synonym or other nouns, enumerated without connectives and frequently assuming the character of a climax (see Mätzner, *Englische Grammatik*, 1<sup>st</sup> Ed., IIa, 153 seq.); it is, if I am allowed to borrow a simile from card-playing, the last trump, after all the rest have been played. Some examples will distinctly show what is meant. In *As You Like It*, II, 7, 166 we read:—

Sans teeth, sans eyes, sans taste, sans every thing.

*The Taming of the Shrew*, III, 2, 234 seq.:—

She is my house,

My household stuff, my field, my barn,

My horse, my ox, my ass, my any thing.

*Twelfth Night*, III, 1, 161 seq.:—

Cesario, by the roses of the spring,

By maidhood, honour, truth, and every thing.

Twelfth Night, III, 4, 389, where Steevens has restored the true pointing:—

Than lying, vainness, babbling, drunkenness,  
Or any taint of vice whose strong corruption  
Inhabits our frail blood.

Macbeth, III, 5, 18 seq. (no asyndeton):—

Your vessels and your spells provide,  
Your charms and every thing beside.

Hamlet, IV, 7, 8 (compare my note on this line in my second (English) edition of 'Hamlet', p. 221):—

As by your safety, greatness, wisdom, all things else,  
You mainly were stirr'd up.

Dekker and Middleton, The Honest Whore, III, 1 (The Works of Thomas Middleton, ed. Dyce, III, 65):—

Put on thy master's best apparel, gown,  
Chain, cap, ruff, every thing.

Mucedorus, III, 3, 44 seq. (ed. Warneke and Præscholdt):—

Here's a stir indeed, here's message, errand, banishment, and  
I cannot tell what.

These instances throw a vivid light not only on the passage under discussion, but also on that well-known speech of Gonzalo in *The Tempest*, I, 1, 69 seq., where the concluding *any thing* plainly requires the previous enumeration of several synonyms following each other without connectives, or, to say it in a word, a previous asyndetic series. This asyndetic series is supplied by Hanmer's ingenious conjecture than which nothing can be more convincing or possess a more valid claim to be admitted into the text: 'Now would I give a thousand furlongs of sea for an acre of barren ground, *ling*, heath, *broom*, furze, any thing.'

To revert to Antony and Cleopatra. After what has been shown to be the prevailing usage, no reasonable doubt

can be entertained that *any thing* in the present passage is misplaced and that the two clauses *most any thing Alexas* and *most absolute Alexas* ought to change places. The poet certainly made Charmian say: 'Lord Alexas, sweet Alexas, most absolute Alexas, almost most any thing Alexas, &c.' A regular gradation is thus restored. Collier's conjecture *most sweet Alexas*, however ingenious, yet is unnecessary. *Absolute* occurs in the same sense in A. IV, sc. 14, l. 117 (*most absolute lord*, viz. Antony) and in Pericles, A. IV, Gower, l. 31 (*absolute Marina*).

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 CCCLXXV.

*Sec. Mess.* Fulvia thy wife is dead.

*Ant.*

Where died she?

*Sec. Mess.* In Sicyon.

IB., I, 2, 122 SEQ.

Arrange and scan:—

Fulvia | thy wife | is dead. | Where died | she? In Si|cyon.  
The line has an extra syllable before the last pause; *Sicyon* is a trisyllabic feminine ending.

---

 CCCLXXVI.

There's a great spirit gone! Thus did I desire it.

IB., I, 2, 126.

Pronounce *d'sire*. See *supra* note CCLXXIX and *infra* notes on II, 6, 22 and IV, 2, 40.

---

 CCCLXXVII.

My idleness doth hatch. How now! Enobarbus!

IB., I, 2, 134.

Pronounce *En'barbus*, as a trisyllable. '*Enobarbus* in A. and C., says Abbott, s. 469, p. 354, has but one accent, wherever it stands in the verse.' It is used, however, as a word of four syllables and two accents in A. I, sc. 2, l. 87:—

A Ro|man thought | hath struck | him. E|nobar|bus,  
and in A. II, sc. 2, l. 1:—

Good E|nobar|bus, 'tis | a wor|thy deed.

See S. Walker, *Versification*, 186, and compare note on *Pericles*, I, 2, 50.

---

CCCLXXVIII.

*Cleo.* Where is he?

*Char.*

I did not see him since.

IB., I, 3, 1.

Steevens proposed to insert *now*; S. Walker (*Crit. Exam.*, III, 294) *Madam*; Anon. *Charmian*. I take the verse to be a syllable pause line; scan:—

Where is | he? ˘ | I did | not see | him since.

---

CCCLXXIX.

As you shall give the advice. By the fire.

IB., I, 3, 68.

Pope read, *th' advices*; Steevens, *Now, by*. It is another syllable pause line; scan:—

As you | shall give | th' advice. | ˘ By | the fire.



## CCCLXXX.

More womanly than he; hardly gave audience, or,

IB., I, 4, 7.

An Alexandrine according to Mr Fleay. In my conviction *audience, or* forms a trisyllabic feminine ending, just as *Ptolemy* does in the preceding line. As, however, I have little doubt that by some one or other of my readers this scansion will be disapproved as harsh, I take the opportunity of adding a few words on the score of so-called harsh scansions and contractions in general. To begin with, there is no absolute and unalterable rule to tell us which scansions are to be considered as harsh and which are not; it depends entirely on individual taste. Persons of refined taste may think lines and contractions harsh which in the familiar language of every day life pass as unobjectionable. But not only individuals living at one and the same time, also different stages in the evolution of the language differ in this respect. Who can tell whether the contemporaries of Shakespeare with respect to their notions of harshness, were in accordance with the contemporaries of Lord Tennyson? I, for one, am convinced of the contrary and so is Dr Abbott who is no mean authority on all points relative to the language and versification of Shakespeare and his times. The pronunciation and versification of the Elizabethan stage were certainly not those of the Victorian drawing-room; numberless instances prove that they were not subject to the strict rules to which they are tied to-day and agreeably to which Mr Fleay, Mr Ellis and others persist in scanning the unrestrained line of Shakespeare, although it is known to enjoy the freest possible rhythmical movement. 'Antony and Cleopatra' bears ample testimony to this fact, and it may be as well to gather from it a few more cases in point where trisyllabic words are

used as dissyllables, be it either at the end of the line, before the pause, or anywhere else. I purposely select such lines as may be thought more or less harsh and may be construed into Alexandrines, omitting those that admit of no doubt. Compare, e. g., I, 3, 91 (*royalty*); I, 4, 46 (*lackeying*); I, 5, 46 (*opulent*); II, 1, 10 (*auguring*); II, 1, 33 (both *amorous* and *surfeiter*); II, 1, 43 (*enmities*); II, 2, 92 (*penitent* and *honesty*); II, 2, 96 (*ignorant*); II, 2, 122 (*widower*); II, 2, 166 (*absolute*); II, 2, 202 (*amorous*); II, 3, 26 (*natural*); III, 1, 7 (*fugitive*); III, 10, 24 (*violate*); III, 10, 29 (*thereabouts*); III, 12, 19 (*hazarded*); III, 12, 26 (*eloquence*); III, 13, 23 (*ministers*); III, 13, 30 (*happiness*); III, 13, 36 (*emptiness*); III, 13, 63 (*Antony*); III, 13, 165 (*discandying* and *pelleted*); IV, 1, 3 (*personal*); IV, 4, 36 (*gallantly*); IV, 8, 35 (*promises*); IV, 12, 4 (*augurers*); IV, 12, 23 (*blossoming*); IV, 13, 10 (*monument*); IV, 14, 76 (*fortunate*); IV, 14, 117 (*absolute*); V, 1, 17 (*citizens* and *Antony*); V, 1, 63 (*quality*); V, 2, 23 (*reference*); V, 2, 142 (*treasurer*); V, 2, 237 (*liberty*); V, 2, 239 (*purposes*).

At a later date the works of Dryden and Pope, those great masters of versification, abound with similar contractions. The following are culled at random from Dryden: *fav'rites* (On Cromwell, st. 8); *emp'ric* (To Clarendon, 67); *spir'tual* (Absalom and Achitophel, I, 626); *med'cinally* (The Medal, 150); *rhet'ric* (Mac Flecknoe, 165); *orig'nal* (Religio Laici, 278); *Test'ments* (ib., 283)\*); *diff'rence* (ib., 348); *med'c'nal*

\* It is a strange fact, that the editors of Dryden should have found a difficulty in scanning this line. Derrick and others omitted and before *cast* and Mr W. D. Christie (Dryden, &c., 2<sup>d</sup> Ed., Oxford, Clarendon Press, 1874, p. 273) attempts to make things square by accenting *Testaments* on the second syllable (*Testáments*, like *testátor*). No such thing! Scan:—

'Twere worth | both Test'ments, and | cast in | the creed.

(*Threnodia Augustalis*, 111 and 170); *Presb'tery* (The Hind and the Panther, I, 233); *congl'bate* (Death of Lord Hastings, 35); *liqu'rish* (Wife of Bath, 319); *med'cinable* (Sigismonda and Guiscardo, 707).

With respect to Pope I cannot do better than by introducing a remark made by Dr Edwin A. Abbott in his Introduction (p. V) to Edwin Abbott's Concordance to the Works of Alexander Pope (London, 1875). 'Words, he says, are often abbreviated by Pope to an extent not now customary. Thus *Penny-worth* is pronounced *penn'orth* [The Basset-Table, 30; the same abbreviation occurs in Dryden's Prologue to Oedipus, 33. Compare also *ha'porth* (Life and Letters of William Bewick, ed. by Thomas Landseer. London, 1871, II, 177)]; *casuistry* is pronounced as a trisyllable [Rape of the Lock, V, 121] and *influence* as a dissyllable [Moral Essays, I, 142]. (*Stúrgeón* is an exception). This abbreviation is often expressed in the spelling. Hence *confus'dly* [Rape of the Lock, V, 41]; *cov'nant*; *dev'l* as well as *devil*; *clam'rous* [Windsor Forest, 132]; *di'mond* as well as *diamond* [the same in Dryden]; *flat'rer* (except twice); *gall'ry* [Epistle to Arbuthnot, 87]; *gen'ral* seventeen times, *general* once; *ign'rance* [Essay on Criticism, 508]; *immac'late* [Donne Versified, IV, 253]; *intemp'rate*; *int'rest*; *Marybone*; *'Pothecaries*. *Though* is, I believe, almost always spelt *tho'*, and *through*; *thro'*. Many of these abbreviated pronunciations are common in the Elizabethan Poets [nay, many more than these; in fact, the abbreviations in the Elizabethan Poets are numberless].

Bunyan (The Pilgrim's Progress, 1678, p. 155) uses *Vanity* as a monosyllable (!); *Bartholomew* and *Claverhouse* occur as dissyllables (*Bartlmew* and *Claver'se*) in Percy's Folio Manuscript, II, 186 and in Whitelaw's Book of Scottish Ballads, 543a, respectively; as to the trisyllabic pronunciation of



*Bartholomew* see S. Walker, *Versification*, 186. The name of *Westmoreland* is generally spelt *Westmerland* in the old copies of Shakespeare, a spelling which is strikingly indicative of the abbreviated pronunciation of the word.

The trisyllabic feminine endings employed by Shakespeare do not always consist of a single word, but frequently of two and three words. This can hardly be a matter of surprise as even at the present day a large number of such dactyls occur in dactylic verse. In Charles Wolfe's celebrated poem 'The Burial of Sir John Moore' the following dactyls are found: *corpse to the; sods with our; sheet or in; spoke not a; face that was; tread o'er his; Lightly they'll; o'er his cold; little he'll; reck if they; let him sleep; Briton has; half of our; clock struck the; fame fresh and.* These dactyls are certainly not a wit less harsh than the trisyllabic feminine endings in Shakespeare which are objected to by English critics for their pretended harshness.

The reader may also be reminded of Lord Byron's triple rhymes in *Don Juan*, such as: *wishing all* (I, 31); *war again* (I, 38); *tombing all* (IV, 101); *tune it ye* (IX, 9); *gloom enough* (IX, 48); *accuse you all* (XII, 28); *talk'd about* (XII, 47); *term any* (XV, 36); and numerous others. However comically exaggerated these rhymes sometimes may be, yet they serve to show what the bent of English pronunciation is in this respect, and it cannot be doubted, that abbreviations and contractions, even such as are thought harsh now-a-days, are far less foreign to the genius of dramatic verse in Elizabeth's time than Alexandrines, which fell from Shakespeare's pen far more rarely, than English critics would make us believe.

In conclusion a few instances (out of many) of trisyllabic feminine endings that consist of two or three words



may be added. Compare, e. g., A. III, sc. I, l. 15 (before the pause):—

Acquire | too high | a fame, when him | we serve's | away.  
A. IV, sc. 14, l. 80:—

Most use|ful for | thy coun|try. O, | sir, par|don me!  
It is well known, however, that *pardon* is frequently pronounced as a monosyllable; see *supra* note CCXLIX. Perhaps, therefore, it would be more correct to scan:—

Most use|ful for | thy coun|try. O, | sir, pard'n | me!  
A Winter's Tale, I, 2, 117 (before the pause):—

As in | a look|ing-glass, and then | to sigh, | as 'twere.  
S. Walker (Crit. Exam., III, 91) needlessly conjectured *glass* for *looking-glass*, although he thinks it 'dangerous to alter without stronger reason than there appears to be in the present case.'

Richard III., I, 2, 89 (before the pause):—

Say that | I slew | them not: Why, then | they are |  
not dead.

Perhaps, however, this line may be taken for a 'trimeter-couplet' as well; see Abbott, s. 500. The same may be said of Troilus and Cressida, III, 3, 127 (before the pause):—

That has | he knows | not what. Nature | what things |  
there are,

and of Coriolanus, IV, I, 27 (before the pause):—

As 'tis | to laugh | at 'em. My moth|er, you | wot well.

Julius Cæsar, II, I, 285. In all old and modern editions this line is printed:—

And talk to you sometimes? Dwell I but in the suburbs.  
Pope omitted *sometimes* and I once sided with him (Anglia, I, 347). 'The true prosodical view of this line, says Craik

(The English of Shakespeare, &c. 5<sup>th</sup> Ed., London, 1875, p. 174) is to regard the two combinations "to you" and "in the" as counting each for a single syllable. It is no more an Alexandrine than it is an hexameter.' Although the same scansion is given by S. Walker (Crit. Exam., I, 221), yet I am unable to acquiesce in it. It now seems to me that *sometimes* has slipped out of its place and should be transposed, and that *talk to you* is a trisyllabic feminine ending before the pause:—

And some|times talk |t' you? Dwell I | but in | the sub|urbs.

## CCCLXXXI.

So much as lank'd not.

*Lep.* 'Tis pity of him.

*Cæs.* Let his shames quickly

Drive him to Rome: 'tis time we twain

Did show ourselves i' the field.

IB., I, 4, 71 SEQQ.

Arrange (with Mr Fleay) and scan:—

So much | as lank'd | not. 'Tis pit|y of him. | Let's shames

Quickly | drive him | to Rome. | 'Tis time | we twain.

Did show ourselves i' th' field.

*Let's* = let his; compare III, 7, 12: *from's time*; Twelfth Night, III, 4, 326: *for's oath sake*. Mr Fleay, of course, declares l. 71 to be an Alexandrine with the cesura at the ninth syllable:—

So much as lankt not. || 'Tis pity of him. | Let his shames.

I wonder, how he scans this so-called Alexandrine.

## CCCLXXXII.

Once name you derogately, when to sound your name.

IB., II, 2, 34.

This line is not mentioned by Mr Fleay; in my judgment it is to be scanned:—

Once name | you der|'gately, | when t' sound | your name.

## CCCLXXXIII.

*Eno.* Go to, then; your considerate stone.

IB., II, 2, 112.

Read either:—

Go to, then, *you* considerate stone,

or:—

Go to, | then;  $\angle$  | *you're a* | consid|erate stone,

or:—

Go to, | then; *you* | *are a* | consid|erate stone.

The meaning is: You are indeed considerate (= discreet, circumspect), but at the same time 'senseless as a stone', inaccessible to conciliatory and tender emotions.

## CCCLXXXIV.

Would then be nothing: truths would be tales.

IB., II, 2, 137.

A syllable pause line; scan:—

Would then | be noth|ing:  $\angle$  | truths would | be tales.

All conjectures are needless; the best of them is that by Staunton: *half tales*.

## CCCLXXXV.

By duty ruminated.

*Ant.* Will Cæsar speak?

*Cæs.* Not till he hears how Antony is touch'd  
With what is spoke already.

*Ant.* What power is in Agrippa.

IB., II, 2, 141 SEQQ.

*Already*, in l. 143, is omitted by Hanmer. Arrange and scan:—

By du|ty rum|natèd. |

*Ant.* Will Cæ|sar speak?

*Cæs.* Not till | he hears | how An|tony is touch'd | with what  
Is spoke | already.

*Ant.* What power | is in | Agrip|pa.

*Antony* is to be pronounced as a dissyllable (= *Ant'ny's*); compare III, 3, 44 (*creature's*); III, 7, 70 (*leader's*); &c. Thus the Alexandrine is got rid of.

## CCCLXXXVI.

Her people out upon her; and Antony.

IB., II, 2, 219.

Scan either:—

Her peo|ple out | upon | her. And An|tony,  
or (as a syllable pause line with a trisyllabic feminine ending):—

Her peo|ple out | upon | her; / | and An|tony.

## CCCLXXXVII.

Whom ne'er the word of 'No' woman heard speak.

IB., II, 2, 228.



Capell's conjecture (*never the word — no*) does not improve the line; the only means to render it smoother would be by a transposition:—

Whom *woman* ne'er the word of 'No' heard speak.

---

CCCLXXXVIII.

Her infinite variety: other women cloy

The appetites they feed, but she makes hungry.

IB., II, 2, 241 SEQ.

Arrange:—

Her infinite variety: other women

*Cloy* th' appetites they feed, but she makes hungry.

*Variety* is, of course, to be read as a trisyllable. Another Alexandrine is thus done away with.

---

CCCLXXXIX.

There saw you labouring for him. What was't.

IB., II, 6, 14.

This line may be differently scanned; either:—

There saw | you la|bouring | for him. | What was't.

or:—

There saw | you la|b'ring for | him. — | What was't.

To me this latter scansion seems preferable.

---

CCCXC.

To scourge the ingratitude that spiteful Rome.

IB., II, 6, 22.

Scan:—

To scourge | th' ingrat|itude | of d'spite|ful Rome.

For the pronunciation *d'spiteful* see note on I, 2, 126.

## CCCXCI.

Then so much have I heard.

IB., II, 6, 68.

A mutilated line; add: *Mark Antony*:—

Then so much have I heard, *Mark Antony*.

## CCCXCII.

It nothing ill becomes thee.

IB., II, 6, 81.

Another defective line, to be completed by the addition of *Enobarbus*:—

It nothing ill becomes thee, *Enobarbus*.

## CCCXCIII.

And, as I said before, that which is the strength of their amity shall prove the immediate author of their variance.

IB., II, 6, 136 SEQQ.

The context clearly shows that the poet did not write, *the strength of their AMITY*, but, *the strength of their UNITY*, referring the words not to l. 130: *the very strangler of their amity*, but to l. 122 seqq.: *Then is Cæsar and he for ever knit together. Eno. If I were bound to divine of their unity, I would not prophesy so. Variance*, in l. 138, is not a suitable antithesis to *amity*, but it is to *unity*.

## CCCXCIV.

These drums! these trumpets, flutes! what!

IB., II, 7, 138.

A badly mutilated line which is far from being restored by Hanmer's omission of *flutes*. Qy. read:—

These drums! | these trum|pets! — | *these flutes!* | what *ho!*?

That the exclamation *ho!* originally formed part of Menas's speech and most probably of this very line results from the words of Enobarbus: *Ho! says a'. There's my cap!*, to which Menas replies: *Ho! noble captain, come.*

---

 CCCXCV.

And in his offence  
Should my performance perish.

*Sil.* Thou hast, Ventidius, that.

IB., III, 1, 26 SEQ.

Qy. omit *Ventidius*?

---

 CCCXCVI.

This creature's no such thing.

*Char.* Nothing, madam.

IB., III, 3, 44.

A syllable pause line; scan:—

This crea|ture's no | such thing. | ∪ Noth|ing, mad|am.

Pope's and Keightley's conjectures are unnecessary.

---

 CCCXCVII.

*Cæs.* Most certain. Sister, welcome: pray you,  
Be ever known to patience: my dear'st sister!

IB., III, 6, 97 SEQ.

Arrange and read:—

*Cæs.* Most certain. Sister, welcome: pray you, *be*  
*E'er* known | to pa|tience: — | my *dear|est* sis|ter;

or:—

E'er known | to pa|ti-ence: | my dear|est sis|ter.  
Compare Abbott, s. 510 (p. 419).

---

CCCXCVIII.

Hoists sails and flies.

*Eno.* That I beheld.

IB., III, 10, 15 SEQ.

A complete blankverse may be restored by the insertion of *Enobarbus*:—

Hoists sails | and flies, | *Enobar|bus*.

*Eno.*

That I | beheld.

For the trisyllabic pronunciation of *Enobarbus* see note on I, 2, 134. According to the Cambridge Edition Capell proposed *sail* for *sails*; compare, however, the concluding song in *Westward Ho!* (Webster, ed. Dyce, 1857, in 1 vol., p. 245 b):—

Hoist up sails, and let's away.

---

CCCXCIX.

Why then good night indeed.

IB., III, 10, 30.

Another defective line; read:—

Why then good night indeed, *Canidius*.

---

CD.

Which leaves itself: to the sea-side straightway.

IB., III, 11, 20.

A syllable pause line; scan:—

Which leaves | itself: | ∪ to | the sea-|side straight|way.



## CDI.

Frighted each other, why should he follow?

IB., III, 13, 6.

The attempts made by Pope and an anonymous critic to correct this seemingly corrupt verse are needless; it is a syllable pause line and thus to be scanned:—

Frighted | each oth|er, — | why should | he fol|low?

## CDII.

Hear it apart.

*Cleo.* None but friends: say boldly.

IB., III, 13, 47.

A syllable pause line again; scan:—

Hear | it apart. |

*Cleo.* ∪ None | but friends: | say bold|ly.

All conjectures on this line recorded in the Cambridge Edition are needless.

## CDIII.

Your Cæsar's father oft  
When he hath mused of taking kingdoms in.

IB., III, 13, 82 SEQ.

Arrange:—

Your Cæsar's father

*Oft*, when he hath mused of taking kingdoms in.

*He hath* is to be contracted into one syllable; compare IV, 1, 3 (*He hath whipped*); IV, 15, 14:

(*Not Cæ|sar's val|our hath o'er|thrown An|tony,*

unless the pause after *valour* be deemed of sufficient strength to admit of an extra syllable); Twelfth Night, V, 1, 372

(*he hath married her*); Pericles, I, 1, 143 (*He hath found*);  
ib., II, 1, 132 (*it hath been a shield*). — Another Alexandrine is thus eliminated.

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CDIV.

Authority melts from me: of late, when I cried 'Ho!'  
Like boys unto a muss, kings would start forth,  
And cry 'Your will?' Have you no ears?  
I am Antony yet. Take hence this Jack and whip him.

IB., III, 13, 90 SEQQ.

With respect to the division of these lines I completely agree with Hanmer, whose arrangement is as follows:—

Authority melts from me: of late, when I  
Cried 'Ho!' like boys unto a muss, kings would  
Start forth, and cry 'Your will?' Have you no ears?  
I'm Antony yet. Take hence this Jack and whip him.

---

CDV.

Laugh at his challenge. Cæsar must think.

IB., IV, 1, 6.

All attempts at completing this line recorded in the Cambridge Edition are needless; scan:—

Laugh at | his chal|lenge. — | Cæsar | must think.

---

CDVI.

For I spake to you for your comfort; did desire you.

IB., IV, 2, 40.

'In IV, 2, 40,' says Mr Fleay, who declares the line to be an Alexandrine, 'cesura after ninth syllable'. In my opinion we have to deal with a regular blankverse; scan:—

For I | spake to | you for | your com|fort; did d'sire | you.

The line has an extra syllable before the pause. For the monosyllabic pronunciation of *desire* see note on I, 2, 126.

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 CDVII.

*Char.* Please you, retire to your chamber.

*Cleo.* Lead me.

IB., IV, 4, 35.

An unmetrical and defective line, unless recourse be had to the prolongation of *retire*:—

Please you, | reti|ire to | your cham|ber. Lead | me.

Compare Abbott, s. 480. Rowe (2<sup>d</sup> Ed.) added *to* before *retire*, Seymour *you* after it. A third way of completing the line would be by the insertion of *madam*:—

Please you, | retire | t' your cham|ber, mad|am. Lead | me.

---

 CDVIII.

*Eros.* Sir, his chests and treasure

He has not with him.

*Ant.* Is he gone?

*Sold.* Most certain.

IB., IV, 5, 10 SEQ.

The words *Most certain* are erroneously ascribed to the Soldier; they belong to Eros. The Soldier has already informed Antony that Enobarbus *is with Cæsar*, but Antony, unwilling to believe him, appeals to the higher authority of Eros, asking him whether Enobarbus be really gone (*Is he gone?*) and is answered by Eros, *Most certain*.

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## CDIX.

Make it so known.

*Agr.* Cæsar, I shall.

IB., IV, 6, 3.

Not two short lines, as printed in the Cambridge and Globe Editions, by Dyce, Delius, &c., but a defective blankverse which is to be completed by the addition of *Agrippa*:—

Make it | so known, | *Agrip|pa.* Cæsar, | I shall.

## CDX.

I tell you true: best you safed the bringer.

IB., IV, 6, 26.

A syllable pause line; scan:—

I tell | you true: | ∪ best | you safed | the bring|er.

All conjectures (see Cambridge Edition) may be dispensed with.

## CDXI.

Each man's like mine: you have shown all Hectors.

IB., IV, 8, 7.

Another syllable pause line; scan:—

Each man's | like mine: | ∪ you | have shown | all Hect|ors.

S. Walker's and the anonymous critic's conjectures recorded in the Cambridge Edition are needless.

## CDXII.

He has deserved it, were it carbunclcd.

IB., IV, 8, 28.

This too is a syllable pause line:—

He has | deserved | it, / were it | carbun|clcd.

Or would it be more correct to scan:

He has | deser|vèd it, | were it | carbun|clcd?



## CDXIII.

Make mingle with our rattling tabourines. IB., IV, 8, 37.

After this verse a line has evidently been lost in which those sounds were mentioned that heaven 'strikes together' with the sounds of the earth, the trumpets and rattling tabourines.

## CDXIV.

O Antony! O Antony!

*Sec. Sold.* Let's speak

To him.

*First Sold.* Let's hear him, for the things he speaks

May concern Cæsar. IB., IV, 9, 23 SEQQ.

Qy. read, arrange, and scan:—

O An|tony! | O An|t'ny!

*Sec. Sold.* Let's speak | to him.

*First Sold.* Nay, let | us hear | him, for | the things |  
he speaks

May con|cern Cæ|sar?

Capell inserted *further* after *hear him*. Compare note on Cymbeline, V, 5, 238.

## CDXV.

Hark! the drums

Demurely wake the sleepers. IB., IV, 9, 31.

Perhaps *Do yarely* instead of *Demurely* which cannot possibly be right.

## CDXVI.

I learn'd of thee. How! not dead? not dead?

IB., IV, 14, 103.

There is no need of Pope's conjecture, *not* YET *dead*. Scan:—

I learn'd | of thee. | ∪ How! | not dead? | not dead?

## CDXVII.

His guard have brought him hither. O sun.

IB., IV, 15, 9.

Here too there is no need of filling up the line as has been done by Pope's and Capell's conjectures (*O THOU sun* and *O sun, SUN*). Scan:—

His guard | have brought | him hith|er. / | O sun!

## CDXVIII.

I lay upon thy lips.

*Cleo.*

I dare not, dear, —

Dear my lord, pardon, — I dare not.

IB., IV, 15, 21 SEQ.

Read and arrange:—

I lay upon thy lips. *Come down.*

*Cleo.*

I dare not,

Dear, dear my lord, pardon, — I dare not *come*.

*Come down*, in l. 21, has been added most happily by Theobald; the context shows that it cannot be dispensed with. For *come*, in l. 22, I must answer myself; without this addition the line would have to be scanned:—

Dear, dear | my lord, | ∪ par|don, — I | dare nót,  
a scansion which will hardly receive the approval of competent critics.

## CDXIX.

Splitted the heart. This is his sword.

IB., V, 1, 24.

According to the Cambridge Edition Hamner added *itself* after *heart*; Collier's MS. corrector: *Split that self noble heart*. If the line is to be filled up, it would seem more probable that the name of the person addressed was lost and should be inserted:—

Splitted the heart. *Cæsar*, this is his sword.

Or we might read:—

Splitted *that very* heart. This is his sword.

After all, however, I think the line should be left as it stands, since verses of four feet are pretty frequent when there is a break in the line or a change of thought; see Abbott, s. 507.

## CDXX.

The gods rebuke me, but it is tidings.

IB., V, 1, 27.

Rowe, *a Tiding*. There is, however, no need of correction; it is a syllable pause line:—

The gods | rebuke | me, / | but it | is ti|dings.

## CDXXI.

His voice was propertied

As all the tuned spheres, and that to friends;

But when he meant to quail and shake the orb,

He was as rattling thunder.

IB., V, 2, 83 SEQQ.

Instead of *and that to friends*, Theobald reads: *WHEN that to friends*, and an anonymous critic (the Cambridge Editors?)

proposes, ADDRESS *to friends*. I think we should read either, *and SOFT to friends* or, *and SWEET to friends*; *low* would not come near enough to the *ductus literarum*. Antony's voice when speaking to friends is forcibly contrasted to the 'rattling thunder' to which it is likened when he is speaking to foes. Shakespeare repeatedly praises a low voice in woman; of Cordelia her father says (V, 3, 272 seq.):—

Her voice was ever soft,

Gentle, and low, an excellent thing in woman.

May not what is an excellent thing in woman, be an excellent thing in Antony too, when he is speaking to his friends?

CDXXII.

What should I stay —

*Char.* In this vile world? So, fare thee well.

IB., V, 2, 316 SEQ.

The words: *In this vile world* do not belong to Charmian, but to Cleopatra who already before (IV, 15, 60 seq.) has complained of 'this dull world' which, she says, in Antony's absence is 'no better than a sty.' Arrange, therefore:—

What should I stay in this vile world —

*Char.* ————— So, fare thee well.

Shakespeare certainly wrote *vilde*, not *wilde*. *Fare thee well* would appear to be a trisyllabic feminine ending.\*)

\*) These notes on 'Antony and Cleopatra' (CCCLXXII—CDXXII) were first published in Prof. Kölbing's *Englische Studien*, Vol. IX, p. 267—278. Like the notes on 'Cymbeline' and 'Pericles' they have since been revised and corrected.



## CDXXIII.

Unto a poor but worthy gentleman: she's wedded;

Her husband banished; she imprison'd: all

Is outward sorrow; though I think the king

Be touch'd at very heart.

*Sec. Gent.*

None but the king?

CYMBELINE, I, 1, 7 SEQQ.

This is the arrangement of the Folios; it is quite correct and all conjectures to which the passage has given rise are gratuitous; nor is Mr Fleay right in declaring l. 7 to be one of six feet. *Gentleman* may be read either as a trisyllable, or as a dissyllable (see S. Walker, *Versification*, 189 seq.); in the former case we have a trisyllabic feminine ending, in the latter an extra syllable, before the pause.\*)

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\*) The above notes on Cymbeline (CDXXIII—DXXIX) were first printed in Professor Wülker's *Anglia*, Vol. VIII, p. 263—297, and were embodied in a Letter to C. M. Ingleby, Esq., M. A., LL. D., V. P. R. S. L. The introductory words of this Letter which I hope I shall be allowed to reproduce, were to the following effect: 'Dear Ingleby! When, in October last, at the beginning of our winter-term, I entered upon a course of lectures on Shakespeare's 'Cymbeline', I was surprised by the unexpected news that you were engaged in preparing a new edition of this most attractive, though at the same time most thorny play. You will easily believe that under these circumstances my thoughts turned to you whenever I was beset by one of those perplexing difficulties both critical and exegetical with which this play abounds. It was natural that I should have wished to talk such passages over with you in your genial study at Valentines and thus to clear away *viribus unitis* some of those *crucis interpretum*. This privilege, however, was denied me, and a continued correspondence on the subject of our studies would have been too heavy a task not only on your time, but also on mine. The next best thing, therefore, I can do, is to lay before you

## CDXXIV.

Of the king's looks, hath a heart that is not.

IB., I, I, 14.

S. Walker, according to the Cambridge Edition, suspects a corruption here. The line would indeed be intolerably harsh, if scanned:—

Of the | king's looks, | hath a | heart that-| is not.

In my opinion, however, there is no need of correction, the verse being either a syllable pause line:—

Of the | king's looks, | ∪ hath | a heart | that is | not,  
or *Of* taking the place of a monosyllabic foot:—

Of | the king's | looks, hath | a heart | that is | not.

## CDXXV.

To his protection, calls him Posthumus Leonatus.

IB., I, I, 41.

Neither of the two names can be dispensed with, both of them being required by the context. The correct explanation of the line has been given by Dyce and Staunton *ad loc.* 'Various passages in these plays, says Dyce, show that Shakespeare (like his contemporary dramatists) occasionally

in print all those notes and conjectural emendations that have presented themselves to me in the course of my lectures. As your edition has been unavoidably postponed they may still prove serviceable to you in the revision and explanation of the badly corrupted text; your friendly disposition towards me will no doubt prompt you to gather from them all the critical honey they may contain and to favour me with your opinion of what you approve and of what you disapprove. Here, then, they are.'

disregarded metre when proper names were to be introduced.' He then refers his readers to his note on 2 K. Henry VI, I, 1, 7:—

The Dukes of Orleans, Calaber, Bretagne, and Alençon.

'I may observe, he says there, that Shakespeare has allowed this line to stand just as he found it in *The First Part of the Contention*, &c.; and, indeed, even in the plays which are wholly his own, he, like other early dramatists, considered himself at liberty occasionally to disregard the laws of metre in the case of proper names: e. g., a blankverse speech in *Richard II*, Act II, sc. 1 contains the following formidable line:—

Sir John Norbery, Sir Robert Waterton, and Francis Quint.'

To this instance Dyce, in his second edition, has added three similar lines, but has been singularly unfortunate in their choice, as they can be scanned without the least correction or difficulty. The first of them is taken from *The Two Gentlemen of Verona*, II, 4, 54, and is to be scanned in the following manner:—

Know | ye Don | Anto|nio, your coun|tryman?

The line begins with a monosyllabic foot and has an extra syllable before the pause. The second line is from A. V, sc. 1 of the same play and its only irregularity is an extra-syllable before the pause:—

That Sil|via, at Fri|ar Pat|rick's cell, | should meet | me.

The third instance, also from the same comedy (V, 2, 34), may certainly be considered as one line, as printed by Dyce, in which case *Valentine* is to be read as a trisyllabic feminine ending; there is, however, no occasion to depart from the



arrangement of the first Folio, which, amongst others, has been adopted by the Cambridge and Globe Editors:—

*Duke.* Why then,

She's fled unto that peasant Valentine.

Even the 'formidable' and most likely corrupt passage in Richard II, II, 1, 281 seqq. might perhaps be satisfactorily regulated in this way:—

That late | broke from | the Duke | of Ex|eter,  
His broth|er, Archbish|op late | of Can|terbur|y,  
Sir Thom|as Er|pingham | and Sir | John Ram|ston,  
Sir | John Nor|bery,

Sir Rob|ert Wa|terton | and Fran|cis Quoint.

Should S. Walker, *Versification*, 100, be right in maintaining that *Archbishop* is generally accented on the first syllable, a slight transposition of the word will meet the requirements of the case:—

His broth|er, late Arch|bishop | of Can|terbur|y.

To revert to 'Cymbeline'. Staunton's note on the line in question is to the following effect: 'The old poets not unfrequently introduce proper names without regard to the measure.' To this he adds another remark of no little import; 'occasionally indeed, he says, as if at the discretion of the player, the name was to be spoken or not.' The truth, in my opinion, is, that the names of the interlocutors as well as words of address seem frequently either to have been wrongly left out or wrongly added by the carelessness of the players and copyists, especially at the end of the line. Indeed a great number of verses may be corrected either by the addition, or (though less frequently) by the omission of the name of the person addressed. See my note on Hamlet (second edition), s. 59 (Reynaldo); note XLV, &c.



## CDXXVI.

Could make him the receiver of; which he took.

IB., I, I, 44.

Scan:—

Could make | him the | recei'er | of; which | he took.

See Abbott, s. 166. Compare also l. 72 of this very scene:—

Evil [*E'il*]-eyed | unto | you: you're | my pris'ner, but,  
wrongly altered by Pope to *Ill-eyed* &c. See S. Walker,  
Crit. Exam., II, 196.

## CDXXVII.

As we do air, fast as 'twas minister'd,

And in 's spring became a harvest, lived in court.

IB., I, I, 45 SEQ.

Both Mr Fleay and Mr Ellis (On Early English Pronunciation, III, 946) register l. 46 among what they are pleased to call Alexandrines. Hertzberg (*Shakespeare's Dramatische Werke nach der Übersetzung von Schlegel und Tieck, herausgegeben durch die Deutsche Shakespeare-Gesellschaft*, XII, 453) likewise thinks that it would be the easiest expedient to read *And in his spring* &c. and thus to make the line one of those Alexandrines, of which, he says, there is no want in Cymbeline. In my conviction Capell has come nearest to the truth by adding *And* to the preceding line; only he should not have dissolved *in's*. Arrange and read accordingly:—

As we do air, fast as 'twas minister'd, and

In's spring became a harvest, lived in court, &c.

*Minister'd* is, of course, to be pronounced as a dissyllable (*min'ster'd*); see Abbott, s. 468.

## CDXXVIII.

A sam|ple to the youngest, to the more mature.

IB., I, 1, 48.

Mr Fleay has no doubt that this is an Alexandrine, and I have no doubt that it is not. *Youngest* is either to be pronounced as a monosyllable, like *eldest* ten lines *infra*; or, if the dissyllabic pronunciation should be preferred, it contains an extra-syllable before the pause. The article before *more* is to be elided (or read as a proclitic) just as it is the case eight lines lower down: *to th' king*, and l. 59: *I' th' swathing-clothes*. Scan, therefore, either:—

A sam|ple to | the young'st, | to th' more | mature,  
or:—

A sam|plé to | the young|est, to th' more | mature.

## CDXXIX.

I' th' swathing-clothes the other, from their nursery.

IB., I, 1, 59.

No Alexandrine, *nursery* being a trisyllabic feminine ending. Compare the scansion of *imagery* in Spenser's *Faerie Queene*, VII, 7, 10:—

That richer seem'd than any tapestry,  
That Princes bowres adorne with painted imagery.

## CDXXX.

That could not trace them!

*First Gent.* Howsoe'er 'tis strange.

IB., I, 1, 65.

Qy. THAT'T OR THAT' *could not trace them?* Compare III, 4, 80: *That* [qy. THAT'T?] *cravens my weak hand*. See S. Walker, *Versification*, 77 seqq.

## CDXXXI.

I will be known your advocate: marry, yet.

IB., I, 1, 76.

S. Walker, *Versification*, 187, endeavours to show that *marry* 'is commonly a monosyllable' and that it 'would have been irregular' to scan:—

I will | be known | your ad|v'cate; mar|ry yet.

Nevertheless I own that I prefer this scansion, so much the more as S. Walker has not succeeded in proving his case. Apart from a line in *Hudibras* (III, 3, 644), in which the *y* of *Marry* is to be contracted with the following *hang*, he only instances K. Richard III, III, 4, 58, where *marry* may just as well be read as a trochee and *he is* may be contracted:—

Marry, | that with | no man | here he's | offend|ed.

If some reader or other should object that by this scansion *no* is placed in the unaccented, instead of the accented part of the measure, he may be referred to note CVIII (Vol. II, p. 8 seqq.). In support of his theory S. Walker also adduces *sirrah*, which, he says, is 'frequently at least' pronounced as a monosyllable, e. g., 3 K. Henry VI, V, 6, 6. But may not this line be read and scanned:—

Sirrah, | leave's to | ourselves: | we must | confer?

In conclusion the reader's attention may be called to the fact that in all the lines quoted, a pause follows after both *marry* and *sirrah* which would seem to speak in favour of my scansions. That in the line quoted from *Hudibras* the pause does not impede the contraction of the two vowels, cannot be a matter of surprise.

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## CDXXXII.

*Imo.* O blest, that I might not! I chose an eagle,  
And did avoid a puttock.

IB., I, 1, 139 SEQ.

'A puttock, says Singer *ad loc.*, is a mean degenerate species of hawk, too worthless to deserve training.' This note re-appears in the Rev. H. Hudson's edition in a slightly altered shape: 'A puttock, he says, is a mean degenerate hawk, not worth training.' Delius has nothing better to say; his note is to the following effect: '*Puttock, ein Habicht schlechter Art.*' What does a 'degenerate hawk' mean? I am unable to attach a meaning to this phrase. The fact is that the puttock does not belong to the *falcones nobiles*, as they are termed in natural history, but is a species of kite (*Milvus ictinus*, the glede). According to Naumann und Gräfe, *Handbuch der Naturgeschichte der drei Reiche* &c. (Eisleben und Leipzig, 1836) I, 362 the *Milvi* are '*von traurigem Ansehen, träge und feig, und können den Raub nicht fliegend ergreifen, sondern nur sitzende und kriechende Thiere fangen, und fressen auch Aas.*' '*Der rothe Milan (Gabelweihe, Königsweihe, Falco Milvus)*, the same authors continue, *jagt junge Hühner, Enten, Gänse und andere junge oder des Flugvermögens beraubte Vögel, Mäuse, Maulwürfe, Amphibien, indem er niedrig über den Boden wegstreicht, fällt gern auf Aas.*' The chief point, as I take it, is that the *Milvi* are incapable of catching birds on the wing, but only when sitting or walking about. This is the reason why they were held in disregard by all lovers of hawking and why all attempts at training cannot but be lost on them, since training may improve, but cannot alter the natural gifts of bird or beast. Thus the name of 'puttock' passed into a by-word and an expression of contempt. The derivation of the word serves as an eloquent confirmation



of this theory, *puttock* being by no means a diminutive, but a corruption of *poot-hawk*, i. e. a hawk that preys on poots or pouts; *pout*, as Prof. Skeat has shown, standing for *poult* = *pullet* (Fr. *poulet*) from Lat. *pullus*.

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## CDXXXIII.

Leave us to ourselves; and make yourself some comfort.

IB., I, I, 155.

Scan either:—

Leave us | t' ourselves; | and make | yourself | some com | fort,  
or, which I think preferable:—

Leave's to | ourselves; | and make | yourself | some com | fort.

---

## CDXXXIV.

*Queen.*

Fie, you must give way.

IB., I, I, 158.

This is the punctuation of all the Ff. Modern editors punctuate either: Fie! you must &c., or: Fie!— you must &c., thus awakening the belief, as if in their opinion the words were addressed to two different persons. Not content with such an indirect hint, Delius explicitly refers the interjection *Fie!* to the preceding speech of Cymbeline, whereas he declares only the rest of the words to be addressed to Imogen. I cannot subscribe to such a division of the Queen's admonition. On hearing her father's terrible malediction Imogen very naturally gives expression to her wounded feelings by some gesture of impatience and horror and is reproved by her stepmother rather energetically, as only in l. 153 she has been desired to keep quiet (*Peace, Dear lady daughter, peace!*). She does not utter her grief and dismay in words, but her

continued gesticulation shows that her mother's first injunction has been of little avail and requires repetition. The only words addressed to the King by the Queen are in l. 153: *Beseech your patience.*

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CDXXXV.

Pray you speake with me;  
You shall (at least) &c.

IB., I, 1, 177.

This is the arrangement and reading of the Ff. Almost all editors since Capell have adopted his suggestion to add *I* before *pray*, which, they say, has been lost. Nevertheless it may be submitted that the line is quite correct, if scanned as a syllable pause line:—

Pray you, | *u* speak | with me: | you shall | at least.

I adopt, of course, the arrangement of the lines as proposed by Capell and think the Ff as well as Rowe faulty in this respect.

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CDXXXVI.

*Clo.* You'll go with us?

*First Lord.* I'll attend your lordship.

*Clo.* Nay, come, let's go together.

*Sec. Lord.* Well, my lord.

IB., I, 2, 40 SEQQ.

Capell, Dyce, and the Rev. H. Hudson have assigned the words: '*I'll attend your lordship*' to the Second Lord. Delius, on the other hand, suspects that the concluding speech: *Well, my lord*, should be given to the First Lord. In my conviction both parties are wrong. In reply to Cloten's invitation, addressed to the two lords conjointly, to accom-

pany him to his chamber, the First Lord who is a flatterer and a flunkey, at once declares himself ready to attend his lordship; the second, however, who knows and dislikes his master thoroughly, either offers to stay behind, or to leave the stage by a different door, but is prevented from doing so by Cloten's reiterated summons: *Nay, come, let's go together*, to which he cannot but reply in the affirmative: *Well, my lord*. Only on the stage the correctness of this explanation can be made fully apparent. Compare note on II, I, 48.

## CDXXXVII.

*Imo*. Then waved his handkerchief?

*Pis*. And kiss'd it, madam.

*Imo*. Senseless linen! happier therein than I!

And that was all?

*Pis*. No, madam, for so long &c.

IB., I, 3, 6 SEQQ.

This is the arrangement of the folios. Line 7 is thus to be scanned:—

Sense|less lin|en! Happier | therein | than I,  
a scansion which exhibits indeed three deviations from the normal type, viz. a monosyllabic foot, an extra syllable before the pause, and a trochee after it. The scansion given by Dr Abbott, s. 453:—

Senseless | linen! | Happier | therein | than I  
looks very plausible at first sight, but on second thoughts appears too abnormal to find assent; it contains no less than three consecutive trochees! S. Walker, Crit. Exam., III, 316, would arrange as follows:—

*Imo*. Then waved his handkerchief?

*Pis*. And kiss'd it, madam.

*Imo.* Senseless linen, happier

Therein than I!

And that was all?

*Pis.* No, madam; for so long &c.

If, however, the division of the old copies is to be departed from, the following arrangement seems preferable:—

*Imo.* Then waved his handkerchief?

*Pis.* And kiss'd it, madam.

*Imo.* Senseless linen!

Happier therein than I! And that was all?

*Pis.* No, madam; for so long

As he could make &c.

## CDXXXVIII.

When shall we hear from him? Be assured, madam.

IB., I, 3, 23.

Scan:—

When shall | we hear | from him? | Be assur|èd, mad|am.  
I shall disbelieve the pretended accentuation *madám*, until convinced by a case, where *mádam* is simply impossible. The very next passage on which I shall comment is a case in point, in so far as here the poet would seem to have accented the word on the last syllable, but has not. This passage is:—

## CDXXXIX.

Shakes all our buds from growing.

*Enter a Lady.*

*Lady.*

The queen, madam.

Desires your highness' company.

IB., I, 3, 37 SEQ.



The first line admits of a twofold scansion, either:—

Shakes all | our buds | from grow|ing. The queen, | madám,  
or:—

Shakes all | our buds | from grow|ing. The | queen, mad|am.  
But what, if neither of these two scansions should have been the poet's own? The above arrangement of the Ff has indeed been retained by all editors; as far as I know; however, the words spoken by the Lady form a complete blankverse by themselves and the passage should be divided accordingly:—

Shakes all our buds from growing.

*Enter a Lady.*

*Lady.* The queen, | madam, | desires | your high|ness  
com|pany.

Need I add, that *madam*, although in the second place, is a trochee (compare Abbott, s. 453 and my second edition of 'Hamlet', s. 118), and *company* a trisyllabic feminine ending? By this division the incomplete line is shifted from the speech of the Lady which it does not fit at all, to that of Imogen where it finds a far more appropriate place. As to *madam* Mr Fleay, in his edition of Marlowe's 'Edward II.,' p. 120, thinks it a strong argument in favour of the accentuation *madám*, that the old texts write *Madame* which spelling, in his opinion, is plainly indicative of the French accentuation of the word. In the present passage, however, as well as in I, 1, 23, the Ff uniformly write *Madam*, whilst in other passages (e. g. in Love's Labour's Lost, V, 2, 431) we read *Madame*, although the word be undoubtedly accented on the first syllable. Compare *supra* note CCLXIX.— In order to prevent a mistaken scansion one more line may be added, viz. A. I, sc. 5, l. 5:—

Pleaseth | your high|ness, ay: | here they | are, mad|am.

## CDXL.

But, though slow, deadly.

*Queen.*

I wonder, doctor.

IB., I, 5, 10.

Theobald and, independently of him, S. Walker, Versification, 24: I *do* wonder. There is, however, no need of such an insertion, the verse being a syllable pause line; scan:—

But, though | slow, dead|ly. — | I won|der, doc|tor.

Or should we come still nearer to the poet's own scansion by reading *But* as a monosyllabic foot:—

But, | though slow, | deadly. | I won|der doc|tor?

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 CDXLI.

Think on my words. [*Exeunt Queen and Ladies.*]

*Pis.*

And shall do.

IB., I, 5, 85.

According to the Cambridge Edition Steevens suspects an omission here. Singer adds the following note: 'Some words, which rendered this sentence less abrupt, and perfected the metre, appear to have been omitted in the old copies.' Add *gracious madam* after *shall do*, and all will be right:—

Think on | my words. |

And shall | do, gra|cious mad|am.

Compare note on I, 1, 41.

---

 CDXLII.

What are men mad? Hath nature given them eyes  
To see this vaulted arch, and the rich crop  
Of sea and land, which can distinguish 'twixt

The fiery orbs above and the twinned stones  
 Upon the number'd beach? and can we not  
 Partition make with spectacles so precious  
 'Twixt fair and foul?

IB., I, 6, 32 SEQQ.

Instead of *the number'd* Theobald reads rightly: *th' unnumber'd*.  
 Compare K. Lear, IV, 6, 20 seqq.:—

the murmuring surge  
 That on the unnumbered idle pebbles chafes,  
 Cannot be heard so high.

The '*crop of sea and land*' undoubtedly means the crop of the sea on the land, or the crop on the margin between the sea and land, i. e. that profusion of pebbles, shells, seaweeds, &c. that are washed on shore by the waves and constitute, so to say, the harvest which the land reaps from the ocean. The poet places side by side those two natural phenomena where an innumerable abundance of similar, nay almost undistinguishable (I beg pardon for coining the word) objects are gathered together: the firmament with its myriads of stars and the unnumbered beach with its pebbles that are as like to each other as twins. Now, he continues, if men's eyes are capable of distinguishing some individual star or pebble from its twin, can they not, on beholding the divine form of Imogen, make partition between fair and foul, between an untainted virtuous lady and one of the common sort, persons that even in their outward appearance are so wide apart?

---

CDXLIII.

An eminent monsieur, that, it seems, much loves,

IB., I, 6, 65.



Scan:—

An em|'nent mon|sieur, that, | it seems, | much loves.

Compare Love's Labour's Lost, II, 1, 196:—

A gall|lant la|dy. Mon|sieur, fare | you well;

K. Henry VIII, I, 3, 21:—

I'm glad | 'tis there: | now I | would pray | our mon|sieurs;

Ib., V, 2, 325:—

This is | the ape | of form, | m|onsieur | the nice.

In this last line the word might indeed be read as an iambic, but it is a trochee after the pause. That *monsieur*, in Shakespeare's time, was generally accented on the first syllable, seems also to be confirmed by four of its six different spellings which occur in the first Folio, viz. *mounseur*, *mounseur*, *mounsier*, and *monsier*; the fifth and sixth being *monsieur* (*passim*) and *monsieur* (in *As You Like It*, I, 2, 173). The diphthong *ou* in the first syllable (which replaces the original *o*), recalls such words as *counsel* (*consilium*), *fountain* (*fontana*), *mountain* (*montana*), &c., and shows that the word was brought under the Teutonic accentuation. Also Dryden (*Heroic Stanzas upon the Death of Oliver*, &c. st. 23) accents it on the first syllable:—

Than the | light M|on|sieur the | grave Don | outweighed,  
and in 1663 we meet with the spelling *Mounser* which admits of no other accent but on the first syllable; see Rye, England as seen by Foreigners, p. 187. In more recent times, however, the French accentuation of the word has been re-instated and has kept its ground to the present day, just as it has been the case with the adjectives *divine*, *extreme*, *obscure*, &c. It should be added that all other passages in Shakespeare where *monsieur* occurs, are in prose.



## CDXLIV.

*Iach.* They are in a trunk,  
Attended by my men.

IB., I, 6, 197.

Qy. read: *Attended by my* MAN? Only in l. 53. of this very scene Iachimo has spoken of his man and informed us that he is strange and peevish.

## CDXLV.

*Sec. Lord.* You cannot derogate, my lord.

IB., II, I, 48.

There can be little doubt that these words belong to the First and not to the Second Lord, and that Dr Johnson's alteration of the prefix is right. Eight lines lower down the common text should be replaced by the following arrangement: —

*First* [instead of *Sec.*] *Lord.* I'll attend your lordship.

[*Exeunt Cloten and First Lord.*]

*Sec. Lord.* That such a crafty devil &c.

Compare note on I, 2, 40 seqq.

## CDXLVI.

Ah, but some natural notes about her body,  
Above ten thousand meaner moveables  
Would testify, to enrich mine inventory.

IB., II, 2, 28 SEQQ.

Qy. read and point:—

Ah, but some natural notes about her body,—  
Above ten thousand meaner moveables  
*They'd* testify, — t' enrich mine inventory?

## CDXLVII.

The treasure of her honour. No more. To what end?

IB., II, 2, 42.

No Alexandrine, but a blankverse with an extra-syllable before the pause; scan:—

The treas|ure of | her hon|our. No more. | T'what end?

Two lines *infra memory* is to be read as a dissyllable, which makes the line a regular blankverse. Mr Fleay declares l. 44 to be an Alexandrine, but makes no mention of l. 42.

---

 CDXLVIII.

Swift, swift, you dragons of the night, that dawning  
May bare the raven's eye!

IB., II, 2, 48 SEQ.

In my conviction the last words should neither be understood literally, nor can we suppose, as Dyce justly remarks, that Shakespeare would turn night to a raven at the same moment when introducing her as a goddess. Shakespeare, who was conversant with so many facts of natural history, may possibly have been aware that the raven, to introduce Mr R. Gr. White's remark *ad loc.*, 'is the most matinal [*sic*, read *matutinal*] bird, even more so than the lark'. But I greatly doubt that his audience, unadulterated cockneys as they were, should have been so intimately acquainted with the ways and habits of the raven as to understand an allusion so far-fetched and altogether foreign to the context. To me Sir Thomas Hanmer seems to have hit the mark in attributing the raven's eye (or raven-eye) to dawning itself; Iachimo expresses the wish that dawning might soon bare or ope its eye which is as dark as the raven. Hanmer proposes to read: *it's* raven

eye, but no alteration is needed; least of all Collier's suggestion, BLEAR *the raven's eye*, which has been energetically rejected by Dyce as being 'most ridiculous'.

---

CDXLIX.

And winking Mary-buds begin  
 To ope their golden eyes:  
 With every thing that pretty is,  
 My lady sweet, arise:  
 Arise, arise.

IB., II, 3, 25 SEQQ.

Read, of course, *that pretty* BIN, as printed by Hanmer; his alteration of *every thing*, however, is not needed, although *bin* is the third person plural; see Morris, *Outlines of English Accidence*, s. 295, p. 182; Mätzner's *Engl. Grammatik* (1<sup>st</sup> Ed., I, 367); Al. Schmidt, *Shakespeare-Lexicon*, s. *Be. Every* is not unfrequently used as a collective and as such governs the plural; compare, e. g., *Much Ado about Nothing*, III, 4, 60 seq.: *Nothing I*; but *God send every one their heart's desire!* *Lucrece*, 125:—

And every one to rest themselves betake.

Dryden, *Annus Mirabilis*, st. 15:—

It seems as every ship their sovereign knows,  
 where the singular *knows* is required by the rhyme.

It may be as well to add, that also *all* has sometimes the plural after it; compare, e. g., *Byron's Childe Harold*, III, 62:—

All that expands the spirit, yet appals,  
 Gather around these summits;

Ib., IV, 162:—

Are exprest

All that ideal beauty ever bless'd.

## CDL.

The one is Caius Lucius.

*Cym.*

A worthy fellow.

IB., II, 3, 60.

Mr Fleay scans this line:—

Th' one's Caius Lu|cius. | A wor|thy fel|low.

But the verse has evidently an extra-syllable before the pause and is to be scanned:—

The one | is Caius Lu|cius. A wor|thy fel|low.

## CDLI.

Yet you are curb'd from that enlargement by

The consequence o' the crown, and must not soil

The precious note of it with a base slave,

A hilding for a livery, a squire's cloth,

A pantler, not so eminent.

IB., II, 3, 125 SEQQ.

The only critic that has queried this passage, is Collier. 'We may, he says rather hesitatingly, also suspect a misprint in the word "note".' — *Note* is surely a misprint; read *robe*. What the poet here calls the '*precious ROBE of the crown*' in *K. Henry V, IV, 1, 279* is styled:—

The intertissued robe of gold and pearl,  
and is there enumerated among the king's attributes. What reader of Shakespeare does not also recall Cleopatra's words:—

Give me my robe, put on my crown; I have  
Immortal longings?

'You must not soil, says Cloten, the regal robe with a base slave, a hilding born to wear a livery, or a squire's cloth at best.' The context sufficiently shows that this is what the



poet had in his mind and wanted to express, and I need not dwell on the circumstance that, throughout our play, garments play a conspicuous part in Cloten's thoughts and even influence his actions. — The misprint *foyle* for *foyle* in the Ff would not be worth mentioning, but for the fact that Dr Al. Schmidt, who in his Shakespeare-Lexicon has proved a stickler for the correctness of the first Folio, upholds the lection *foil*.

## CDLII.

I am sprited with a fool,  
Frighted, and anger'd worse.

IB., II, 3, 144 SEQ.

The meaning which has been missed in the late Professor Hertzberg's translation, is: I am not only sprited by a fool, but what is still worse, frightened and angered by the loss of my bracelet; the anonymous conjecture on l. 141:—

How now! [*missing the bracelet*]. Pisanio!  
having indeed hit the mark.

## CDLIII.

But the worst of me. So, I leave you, sir.

IB., II, 3, 159.

A syllable pause line; scan:—

But th' worst | of me. | ∪ So, | I leave | you, sir.

The same scansion occurs in the first hemistich of the next line (*To th' worst | of dis|content*).

## CDLIV.

In these fear'd hopes,  
I barely gratify your love.

IB., II, 4, 6 SEQ.

This is the reading of all the Ff; according to Collier (2<sup>nd</sup> Ed.) *ad loc.* the words mean 'in these hopes which I fear may never be realised' [!]. Dyce has adopted Tyrwhitt's conjecture *sear'd*, as he (most justly) 'cannot think that the original reading here is to be defended on the supposition that "fear'd hopes" may mean "fearing hopes" or "hopes mingled with fears".' The Rev. H. Hudson reads '*sere hopes*'; '*sere hopes*, he explains, are withered hopes; as they would naturally be in their Winter's state.' The hopes of Posthumus, however, are neither *feared* (by whom?), nor *seared* or *withered*, but they are DEAR *hopes*, and this, in my humble opinion, is what the poet wrote.

## CDLV.

Let it be granted you have seen all this, — and praise.

IB., II, 4, 92.

Mr Fleay wrongly reckons this line among the Alexandrines. Read and scan:—

Let it | be grant'd | you've seen | all this, | — and praise.  
Compare Abbott, s. 472.

## CDLVI.

*Iach.* Then, if you can,

[*Showing the bracelet.*

Be pale: I beg but leave to air this jewel; see!

And now 'tis up again.

IB., II, 4, 95 SEQQ.

'In II, 4, 96, says Mr Fleay, arrange "be pale" in l. 95'. — This, of course, would only be transferring the Alexandrine from l. 96 to l. 95. To me it seems to admit of little doubt, that 'See' forms a most energetic interjectional line. Arrange:—

Then, if you can,

Be pale: I beg but leave to air this jewel;  
See! [Showing the bracelet.  
And now 'tis up again.

---

## CDLVII.

Must be half-workers? We are all bastards.

IB., II, 5, 2.

The conjectures of Pope, Capell (S. Walker, Crit. Exam., III, 322), and Keightley are needless. The verse is a syllable pause line; scan:—

Must be | half-work|ers? ˘ | We are | all bast|ards.

---

## CDLVIII.

For wearing our own noses. That opportunity.

IB., III, I, 14.

This line, left unnoticed by Mr Fleay, has both an extra-syllable before the pause and a trisyllabic feminine ending.

---

## CDLIX.

*Cym.* You must know,  
Till the injurious Romans did extort &c.

IB., III, I, 47 SEQQ.

I have no doubt that this speech does not belong to Cymbeline, but to the Queen who has been interrupted rather

uncourteously by her son and whom the king expressly wishes to end; especially as by her action she undoubtedly indicates her desire of saying something more. My suspicion is confirmed by the following remarkable metrical fact. Dr Abbott, s. 514, has ingeniously shown that 'interruptions are sometimes not allowed to interfere with the completeness of the speaker's verse.' Now the first line of the speech in question exactly completes the last line of the Queen's antecedent speech (l. 33), although an interruption by no less than three speeches, two from Cloten and one from the king, has taken place. This is the line:—

And Britons strut with courage. — You must know.

The words *We do* in l. 54 are assigned to '*Cloten*' by Collier and Dyce, to '*Cloten and Lords*' by the Cambridge Editors. Either prefix may be right, yet I own that this once I think it safer to side with Collier and Dyce than with the Cambridge Editors; the Lords, in my opinion, expressing their assent merely by gestures.

---

CDLX.

Though Rome be therefore angry: Mulmutius made  
our laws.

IB., III, 1, 59.

One of Mr Fleay's Alexandrines. I have no hesitation in accepting Steevens's emendation, i. e., in discarding the words '*made our laws*' which are evidently either a marginal gloss intended to explain or to replace '*Ordained our laws*', or a dittography. The verse is a syllable pause line:—

Though Rome | be there|fore an|gry: — | Mulmu|tius.

---



## CDLXI.

Thyself domestic officers — thine enemy.

IB., III, 1, 65.

According to Mr Fleay an Alexandrine with 'the cesura after the eighth syllable'. I take it to be a blankverse with a trisyllabic feminine ending (*enemy*). Three lines farther on Mr Fleay would make his readers believe in another Alexandrine with the cesura after the ninth syllable (!). In my conviction it is a blankverse with an extra-syllable before the pause; *d'fied* is to be pronounced as a monosyllable; see note CCLXXIX. Scan:—

For fu|ry not | to be | resist|ed. Thus d'fied.

## CDLXII.

*Pis.* How! of adultery? Wherefore write you not  
What monster's her accuser? Leonatus!

IB., III, 2, 1 SEQ.

*Adultery* is to be pronounced as a trisyllable. The Ff have an interrogation after *accuse* (*accuser* is Capell's correction) and a colon after *Leonatus*, which latter has been replaced by an exclamation in all, or almost all, modern editions, a dash being moreover introduced before *Leonatus*. Point:—

Wherefore write you not  
What monster's her accuser, Leonatus?

## CDLXIII.

O, not like me;  
For mine's beyond beyond — say, and speak thick.

IB., III, 2, 57 SEQ.

The meaning is, My longing is beyond being beyond yours.  
Compare Macbeth, I, 4, 21:—

More is thy due than more than all can pay.

---

## CDLXIV.

And our return, to excuse: but first, how get hence.

IB., III, 2, 66.

The Rev. H. Hudson reads on his own responsibility: *how to get hence*. 'As *hence*, he says in his Critical Note *ad loc.*, is emphatic here, *to* seems fairly required; and *get* is evidently in the same construction with *excuse*. To be sure, the insertion of *to* makes the verse an Alexandrine; but the omission does not make it a pentameter [Mr Hudson clearly means to say a *blankverse*]. The omission was doubtless accidental.' — I do not see, why the line without Mr Hudson's addition, should not be taken for a blankverse; scan:—

And our | return, | t'excuse: | but first, | how get | hence.

A closely analogous ending occurs in l. 17 of the following scene:—

But be|ing so | allow'd: | to ap|prehend | thus.

---

## CDLXV.

Prithee, speak,

How many score of miles may we well ride

'Twixt hour and hour?

IB., III, 2, 70.

'*Twixt hour and hour*, according to the Rev. H. Hudson, means: 'Between the same hour of morning and evening; or between six and six, as between sunrise and sunset, in the next speech.' — But Imogen's longing that is 'beyond

beyond' and wishes for a horse with wings, would not have been satisfied with such a slow rate of travelling; what she wishes to know is, how many score of miles she may ride from the stroke of one hour to that of the next, and Pisanio makes the disheartening reply, only one score from one rising of the sun to the next. Compare III, 4, 44: To weep 'twixt clock and clock.

---

 CDLXVI.

That run i' the clock's behalf. But this is foolery.

IB., III, 2, 75.

Not an Alexandrine as Mr Fleay would have it, but a blank-verse with a trisyllabic feminine ending (*foolery*). Line 77 which has not been noticed by Mr Fleay, has likewise a trisyllabic feminine ending and the words *to her* are to be run into one another:—

She'll home | t' her fa|ther: and | provide | me pres|ently.  
Possibly, however, *She'll* had better be added to the preceding line:—

Go bid | my wom|an feign | a sick|ness: say, | she'll  
Home to | her fa|ther: and | provide | me pres|ently.

---

 CDLXVII.

To see me first, as I have now. Pisanio! man!  
Where is Posthumus?

IB., III, 4, 3 SEQ.

Arrange with S. Walker, Crit. Exam., III, 323, and Mr Fleay:—

To see me first, as I *crave* now. Pisanio!  
Man! Where's Posthumus?

*Crave*, proposed by the Cambridge Editors (?), is no doubt the true reading.

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## CDLXVIII.

Some jay of Italy  
Whose mother was her painting, hath betray'd him.

IB., III, 4, 51 SEQ.

'The figure,' says Mr R. Gr. White *ad loc.*, 'here approaches extravagance,' and in the Globe Edition the passage is marked with an obelus. Nevertheless the true blue conservatives in Shakespearian criticism uphold the old text against those wild conjecturing folks that are not willing to kiss the first Folio; they even reckon such strained figures among the beauties of the poet's diction. In support of their interpretation they refer the reader to IV, 2, 81 seqq., where Cloten's tailor is termed his 'grandfather':—

he made those clothes

Which, as it seems, make thee.

There is, however, this difference between the two passages that the tailor, mentioned in the latter, is a real human being, whereas the painting is not. It is true that, if the tailor is to be considered as Cloten's grandfather, Cloten's dress must be taken to be his father; but the poet does not startle us by such a grotesque figure — it is merely implied. Besides it is a common proverbial saying that 'Fine feathers make fine birds', whilst nobody ever heard it said, that 'Fine painting makes a fine harlot.' Still less can the phrase be countenanced by the well-known passage in *K. Lear*, II, 2, 60: 'a tailor made thee'. A similar thought occurs strangely enough in *A. V.*, sc. 4, l. 123 seq. of our play:—

Sleep, thou hast been a grandsire, and begot

A father to me;

but this is indeed the natural father of Posthumus. The Rev. R. Roberts (in *N. and Q.*, Sept. 29, 1883, p. 241 seq.) has discovered two passages manifestly bearing upon the present



line; the one occurs in Shelton's Translation of Don Quixote (2<sup>d</sup> Ed., 1652, lib. I, pt. 4, chap. 24, p. 133), the other in a pamphlet entitled: 'Newes from the New Exchange; or, The Commonwealth of Ladies. London, printed in the Yeere of Women without Grace, 1650.' From the former passage it would appear that somebody 'said that his arm was his father, his works his lineage'; nothing certain, however, can be said of it, since Mr Roberts has not favoured his readers with the context. The second passage is to the following effect: 'If Madam Newport should be linkt with these Ladies, the chain would never hold; for she is sister to the famous Mistress Porter . . . . and to the more famous Lady Marlborough (whose Paint is her Pander).' I am greatly surprised to find that neither Mr Roberts, nor Dr Brinsley Nicholson who has reproduced the above extracts in The New Shakspeare Society's Transactions 1880—2, p. 202, should have thought of the possibility that here we may have got the clue to the line under discussion and that Shakespeare probably wrote:—

Some jay of Italy

Whose *pander* was her painting, hath betray'd him.

---

CDLXIX.

And thou, Posthumus, that didst set up.

IB., III, 4, 90.

In order to regulate the metre Capell has repeated *thou* after *Posthumus*, and all editors after him have followed in his wake. I have no doubt that Capell's division of the lines is right, but there is no need of an insertion, as the verse clearly belongs to the much-discussed class of syllable pause lines; scan:—

And thou, | Posthu|mus, / | that didst | set up.

---

## CDLXX.

*Pis.* I'll wake mine eye-balls blind first.

IB., III, 4, 104.

The lection of the Ff: *I'll wake mine eye-balls first* cannot possibly be right, and most editors have therefore adopted Hanmer's addition *blind* after *eye-balls*. Staunton defends the old reading on the strength of a passage in Lust's Dominion (I, 2; Dodsley, ed. Hazlitt, XIV, 104):—

I'll still wake,

And waste these balls of sight by tossing them

In busy observations upon thee.

Dyce, however, cannot think (and very properly too) that *wake*, in this passage, should govern *eye-balls*; he conceives the meaning to be, 'I'll still keep myself awake, and waste these balls,' &c. He is, therefore, convinced that in the line under discussion some such word as *blind* seems to be required after *eye-balls* in order to complete both sense and metre. To me the very passage from Lust's Dominion seems to point in a very different direction, in as much as it suggests the conjectural emendation:—

I'll *waste* mine eye-balls first.

Compared to this almost imperceptible alteration the insertion of *blind* is no doubt needlessly bold. As to the metre, the verse is to be numbered with the syllable pause lines; scan:—

I'll *waste* | mine eye-|balls first. | ∪ Where|fore then.

A confusion between *waste* and *wake* seems also to have taken place in Timon of Athens, II, 2, 171: I have retired me to a wasteful cock, instead of which unintelligible twaddle Mr Swynfen Jarvis has most ingeniously proposed to read: *I have retired me to a WAKEFUL COUCH.*

## CDLXXI.

Nor no more ado  
 With that harsh, noble, simple nothing,  
 That Cloten, whose love-suit hath been to me  
 As fearful as a siege.

IB., III, 4, 134 SEQQ.

Dr Brinsley Nicholson proposes to read, *ignoble noble* (N. and Q., Sept. 29, 1883, p. 241). This conjecture spoils the metre, although *ignoble* seems to be the word wanted instead of *noble*, but not conjointly with it. Perhaps we should read:—

With that | harsh, *that* | *igno*|*ble*, sim|ple noth|ing,  
 That Cloten, &c.

All other conjectures to which this line has given rise, from Rowe to Collier's so-called MS-Corrector downwards, may be passed over with silence. Compare S. Walker, Crit. Exam., I, 33.

## CDLXXII.

*Pis.* If not at court,  
 Then not in Britain must you bide.

*Imo.* Where then?  
 Hath Britain all the sun that shines? Day, night,  
 Are they not but in Britain? I'the world's volume  
 Our Britain seems as of it, but not in't;  
 In a great pool a swan's nest: prithee, think  
 There's livers out of Britain.

*Pis.* I am most glad  
 You think of other place.

IB., III, 4, 137 SEQQ.

The words *Where then?* have been continued to Pisanio by Hanmer, but Pisanio has 'consider'd of a course' and has

made up his mind; he has no occasion to ask '*Where then?*' Imogen, on the contrary, has just put the question to Pisanio: —

What shall I do the while? where bide? how live?

She now asks again: '*Where then?*', but she cannot possibly be the speaker of the two following lines. The original distribution of the lines, in my opinion, was this: —

*Pis.* If not at court,

Then not in Britain must you bide.

*Imo.* Where then?

*Pis.* Hath Britain all the sun that shines? Day, night,  
Are they not but in Britain?

*Imo.* I'the world's volume

Our Britain seems as of it, but not in't;

In a great pool a swan's nest: prithee, think

There's livers out of Britain.

*Pis.* I am most glad

You think of other place.

It may be left to the reader to form his own opinion of Capell's conjecture, '*What then?*' and of Mr P. A. Daniel's transposition of *of it* and *in it*.

---

### CDLXXIII.

Now, if you could wear a mind

Dark as your fortune is, &c.

IB., III, 4, 146 SEQ.

In my opinion Warburton's conjecture *mien* for *mind* should be installed in the text without reserve, so much the more as it would appear that *mien* was frequently spelt and pronounced *mine* and could therefore easily be mistaken for *mind*; compare Dryden, ed. W. D. Christie (Clarendon Press, 1874) p. 228. — Al. Schmidt, Shakespeare-Lexicon, s. *Mien*, thinks differently.

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## CDLXXXIV.

Beginning nor supplyment.

*Imo.* Thou art all the comfort.

IB., III, 4, 182.

Mr Fleay wrongly classes this line with the Alexandrines; scan:—

Begin|ning nor | supply|ment. Thou'rt all | the com|fort.

## CDLXXXV.

A prince's courage. Away, I prithee.

IB., III, 4, 187.

Either a four foot line with an extra syllable before the pause:—

A prin|ce's cour|age. Away, | I pri|thee,

or a syllable pause line:—

A prin|ce's cour|age. — | Away, | I pri|thee.

## CDLXXXVI.

Appear unkinglike.

*Luc.* So, sir: I desire of you.

IB., III, 5, 7.

Scan:—

Appear | unking|like.

*Luc.* So, sir: | I d'sire | of you.

See note CCLXXIX. I think it merely owing to an oversight that this line has not been brought forward as an Alexandrine by Mr Fleay. Compare S. Walker, Crit. Exam., III, 325.

## CDLXXVII.

Madam, all joy befall your grace.

*Queen.*

And you!

IB., III, 5, 9.

The Ff continue the words *And you!* to Lucius. To me the conjectural emendation introduced into the text of the Globe Edition by the Cambridge Editors seems indeed palmarian. Lucius bids farewell to the King, the Queen, and Cloten successively and it seems obvious that all three should reply, especially the Queen who appears to be fond of speaking not only in her own name, but even in that of others. The words *And you* cannot, therefore, belong to any other character but to her; least of all can they be addressed to Cloten by the Roman ambassador, as only in l. 12 the latter turns to Cloten and takes his leave from him by a cordial shaking of the hand.

## CDLXXVIII.

She looks us like

A thing more made of malice than of duty.

IB., III, 5, 32 SEQ.

Here too the Cambridge Editors (for I hope I shall not be wrong in fathering this anonymous emendation upon them) have hit the mark in suggesting *on's* for *as* in FA, or *us* in FBCD:—

She looks *on's* like

A thing more made of malice than of duty.

## CDLXXIX.

That will be given to the loudest noise we make.

IB., III, 5, 44.

FA: *th' loud of noise.* I think Rowe's conjecture *the loudest noise* preferable to that of Capell, *the loud'st of noise*, as, in accordance with Rowe and Singer, I feel convinced that *of* is a misprint for *'st* or *st.* Singer wrongly prints *th' loud'st noise*, instead of *th' loudest noise.*

## CDLXXX.)

Prove false!

*Queen.* Son, I say, follow, the king.

IB., III, 5, 53.

Rowe's division of the lines is right, the conjectures suggested by Steevens, Jackson, S. Walker, &c., however, are needless. Scan:—

Prove false!

*Queen.* Son, | I say, | follow | the king.

## CDLXXXI.

Pisanio, thou that standst so for Posthumus!

He hath a drug of mine; &c.

IB., III, 5, 56 SEQ.

The transition in these lines from the second to the third person, abrupt and awkward though it be, yet seems to have proceeded from the poet's own pen, especially as the same irregularity has already occurred before (III, 3, 104):—

they took thee for their mother,

And every day do honour to her grave.

A third instance of a cognate kind (a transition from the third to the second person) occurs in A. IV, sc. 2, l. 217, seq.:—

With female fairies will his tomb be haunted,

And worms will not come to thee.



'Alack, no remedy!' (III, 4, 163) is the only remark to be made on these and similar deviations from correct and grammatical diction, by which not only 'Cymbeline', but Shakespeare's latest plays in general, are marked. See Dyce's note on I, 1, 118 (While sense can keep it on).

## CDLXXXII.

*Clo.* I love and hate her: for she's fair and royal,  
 And that she has all courtly parts more exquisite  
 Than lady, ladies, woman; from every one  
 The best she hath, and she, of all compounded,  
 Outsell them all.

IB., III, 5, 70 SEQQ.

Line 71, left unnoticed by Mr Fleay, has a trisyllabic feminine ending (*exquisite*). In the next line, this dreadful *crux*, I suspect, though not without diffidence, that we should read:—

Than lady, *lass*, or woman; &c.

except it should be deemed admissible to introduce into the text of Shakespeare the diminutive *lassie*, in which case the reading *Than lady, LASSIE, woman* would come nearest to the old text. I am well aware that *lass* (or *lassie*) is chiefly a pastoral word, its use, however, is not restricted exclusively to that homely kind of poetry, as it is proved by a signal instance in Shakespeare. In *Antony and Cleopatra*, V, 2, 318 seq. Charmian, speaking of the dead Queen of Egypt, says:—

Now boast thee, death, in thy possession lies

— A *lass* unparallel'd.

Cleopatra is certainly anything but pastoral, and Imogen deserves the praise of being '*a lass unparallel'd*' in a far



higher and nobler sense than she. In our passage the poet evidently alludes to the different classes of womankind; of every one of which Imogen has the best. She possesses the nobleness and dignified manners of a lady, the innocence and sprightliness of a young girl, and the true womanly feeling of a matron, and thus, of all compounded, outsells them all. The strained explanation of the old text given by Singer cannot find favour in the eyes of scholars trained to the strict exegetical rules of classical philology. According to him Shakespeare means to say that Imogen has the courtly parts more exquisite 'than any lady, than all ladies, than all womankind.' The passage from All's Well that Ends Well (II, 3, 202: to any count; to all counts; to what is man) quoted by Singer, is not to the point, in so far as it is intelligible and correct, two distinguishing qualities of which the passage in Cymbeline cannot boast.

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 CDLXXXIII.

Close villain,

I'll have this secret from thy heart, or rip

Thy heart to find it.

IB., III, 5, 85 SEQQ.

Arrange and read with Dyce's second edition:—

Close villain, I

Will have this secret from thy heart, &c.

---

 CDLXXXIV.

*Pis.* [*Aside*] I'll write to my lord she's dead. O Imogen.

IB., III, 5, 104.

S. Walker, Crit. Exam., III, 326, needlessly proposes to omit *to*; scan: —

I'll write | to m'lord | she's dead. | O Im|ogen.

Compare note CCCVI (Vol. II, p. 176).

---

CDLXXXV.

Be but duteous, and true preferment shall tender itself to thee.

IB., III, 5, 159 SEQ.

S. Walker, Crit. Exam., III, 326, very properly asks: 'What has "*true* preferment" to do here?' and proposes to point: 'be but duteous and true, preferment' &c. *True* certainly cannot be joined to *preferment*, but must necessarily refer to Pisanio, as Cloten in l. 110 has required *true service* from Pisanio and repeats his admonition immediately after (l. 162: Come, and be true) to which admonition Pisanio in his soliloquy replies:—

true to thee

Were to prove false, which I will never be,  
To him that is most true.

On the other hand, the omission of *and* before *preferment* seems harsh; perhaps a slight transposition may help us to the true reading, viz. *be but duteous-true, and preferment* &c. Compare S. Walker, Crit. Exam., I, 21 seqq. Merchant of Venice, III, 4, 46 (*honest-true*); Cymbeline, V, 5, 86 (*duteous-diligent*).

---

CDLXXXVI.

*Pis.* Thou bid'st me to my loss: for true to thee

Were to prove false, which I will never be,

To him that is most true.

IB., III, 5, 163 SEQQ.

Collier's MS-Corrector: *to* THY *loss*, which lection has been introduced into the text by the Rev. H. Hudson who thinks *my loss* 'little better than unmeaning here.' Quite the contrary. To Cloten's exhortation 'be but duteous-true, and preferment shall tender itself to thee', Pisanio replies: 'no, the way thou bidst me go, would not lead to my preferment, but to my loss, in so far as it would make me false to my master who is the truest of all.'

## CDLXXXVII.

*Imo.* To Milford-Haven.

*Bel.* What's your name?

IB., III, 6, 59 SEQ.

These two short lines should be joined into one, which is to be scanned and read:—

*Imo.* To Mil|ford Ha|ven.  $\bar{\wedge}$  |

*Bel.* What *is* | your name?

The reading *What is* was proposed by Capell. — Two lines further on we have no choice left but to adopt Hanmer's correction *embarks* instead of *embark'd*, so much the more as in A. IV, sc. 2, l. 291 seq. we learn from Imogen that she has by no means given up her journey to Milford-Haven and consequently is still in hopes of joining Lucius there. By the way it may be remarked, that Hanmer's edition (Oxford, 1770) does not read *embarques*, as reported in the Cambridge Edition, but *embarks*.

## CDLXXXVIII.

I should woo hard but be your groom. In honesty.

IB., III, 6, 70.

This line, not noticed by Mr Fleay, is not an Alexandrine, but has a trisyllabic feminine ending (*honesty*).



## CDLXXXIX.

Cowards father cowards and base things sire base.

IB., IV, 2, 26.

S. Walker, *Versification*, 145 and *Crit. Exam.*, I, 153 disyllabizes *sire*. There is, however, room for two other scansion, viz.:—

Cow'rds fa|ther cow|ards and | base things | sire base;

—Cowards | fath'r cow|ards and | base things | sire base.

## CDXC.

Know'st me not by my clothes?

*Gui.*

No, nor thy tailor, rascal.

IB., IV, 2, 81.

One of Mr Fleay's Alexandrines. Pope omitted *rascal*, no doubt on purely metrical grounds. There is, however, another argument which speaks in favour of this omission, and this is the marked contrast between the two characters of Cloten and Guiderius. Cloten, from the very moment of his entrance, heaps the most abusive language on his adversary, whereas Guiderius studiously refrains from retaliating. Guiderius says (l. 78 seq.):—

Thy words, I grant, are bigger, for I wear not

My dagger in my mouth.

Only twice he retorts: in l. 72 seqq. (A thing more slavish &c., which is moderate language enough) and in l. 89 (thou double villain). I am, therefore, inclined to agree with Pope, not only because *rascal* spoils the metre, but at the same time because it contradicts the well-defined character of Guiderius. It is no doubt an actor's addition.



## CDXCI.

Yield, rustic mountaineer. [*Exeunt, fighting.*

*Re-enter* BELARIUS and ARVIRAGUS.

*Bel.* No companies abroad?

IB., IV, 2, 100 SEQ.

Metrically considered this is a very curious line, as it admits of no less than three different scansions. First the two hemistichs may be considered as two short lines and as such they are printed by Dyce, in the Cambridge and Globe Editions, &c. Or they may be connected so as to form an Alexandrine, which has been done by Mr Fleay, and here it must be owned that such Alexandrines (or trimeter couplets) are by no means of rare occurrence. The third way of scanning the line is to read *mountainer* and pronounce the word as a trisyllabic feminine ending before the pause. We shall then have to deal with a regular blankverse, and I need scarcely add that in my conviction this is the true scansion. The Ff certainly read *mountaineer*, but in l. 71 of our scene they exhibit the spelling *mountainers* which S. Walker, *Versification*, 224, is mistaken in declaring an erratum, as according to his own showing it occurs also in Chapman's *The Widow's Tears*, IV, 1. Besides it corresponds exactly with the spellings *pioner* and *engineer* in *Hamlet* I, 5, 163 and III, 4, 207; compare my second edition of *Hamlet*, p. 114 (note on *Climatures*).

## CDXCII.

And burst of speaking, were as his: I am absolute.

IB., IV, 2, 106.

A Spenserian Alexandrine according to Mr Fleay; I think it a blankverse with a trisyllabic feminine ending (*absolute*).

## CDXCIII.

*Bel.* Being scarce made up,

I mean, to man, he had not apprehension

Of roaring terrors; for defect of judgement

Is oft the cause of fear. But, see; thy brother.

IB., IV, 2, 109 SEQQ.

Theobald's conjectural emendation *th' effect* instead of *defect* has been admitted into the text of the Globe Edition; the other attempts at correcting this evidently corrupted passage are hardly worth mentioning. Perhaps we should read and arrange:—

for defect of judgment

Is oft the cause of *fearlessness*. But see!

Thy brother!

I cannot attach any great weight to the objection which will probably be raised against this conjectural emendation, that *fearlessness* does not belong to Shakespeare's vocabulary, as *fearless*, *fearful*, and *fearfulness* do; besides the word comes nearer to the *ductus literarum* of the old copies than if *courage* or *valour* should be suggested instead. At all events I feel sure that this is the thought that was in the poet's mind.

## CDXCIV.

So the revenge alone pursued me! Polydore.

IB., IV, 2, 157.

No Alexandrine, but a blankverse with a trisyllabic feminine ending (*Polydore*). Mr Fleay does not mention this line.

## CDXCV.

For his return.

*Bel.* My ingenious instrument.

IB., IV, 2, 186.

Either:—

For his | return. |

*Bel.* My inge|nious in|strument,

or a syllable pause line with a trisyllabic feminine ending:—

For his | return. |

*Bel.* ∪ My | inge|nious in|strument.

---

 CDXCVI.

Is Cadwal mad?

*Bel.* Look, here he comes.

IB., IV, 2, 195.

A defective line thus completed by S. Walker, *Crit. Exam.*, II, 145:—

Is Cadwal mad?

*Bel.* Cadwal! — Look, here he comes!

However ingenious this conjecture may be, yet I cannot refrain from giving it a somewhat different turn by assigning the exclamation *Cadwal!* to Guiderius:—

Is Cadwal mad? Cadwal!

*Bel.* Look, here he comes.

---

 CDXCVII.

*Gui.* Cadwal, I cannot sing: I'll weep and word it with thee.

IB., IV, 2, 240.

An Alexandrine, if we are to believe Mr Fleay; but *Cadwal* palpably forms an interjectional line and is printed as such by Dyce, in the Cambridge and Globe Editions, &c.

---

## CDXCVIII.

*Gui.* Nay, Cadwal, we must lay his head to the east;  
My father has a reason for it.

IB., IV, 2, 255 SEQ.

'What was Belarius' "reason", says Mr R. Gr. White *ad loc.*, for this disposition of the body in the ground I have been unable to discover.' — Belarius' reason is no doubt to be found in the custom which prevailed in the Christian church to bury the dead with their heads looking to the East, where the Saviour had lived and from whence he is believed to re-appear on the day of the last judgment. For the same reason the early Christians turned their face to the East when praying and the churches face the same part of the horizon, in so far as the chancel which contains the altar, the consecrated wafers, the crucifix, &c. generally occupies the eastern end of the building. See J. Kreuser, *Der christliche Kirchenbau* (Bonn, 1851) I, 42 seqq. Id., *Wiederum christlicher Kirchenbau* (Brixen, 1868) I, 338 seqq. and II, 416 seqq. Even the temples of classical antiquity are shown to have been constructed according to the same plan by Heinrich Nissen (*Das Templum*. Berlin, 1869). Our passage proves that Shakespeare was conversant with some one or other of these facts, though nobody can tell exactly with which; most probably with the mode of making the dead in their graves look to the East. Compare also Dr Johnson's note on Hamlet, V, 1, 4: make her grave straight; Dr Johnson is however wrong in so far as *straight* in this passage means *immediately*.

---

 CDXCIX.

But, soft! no bedfellow! — O gods and goddesses.

IB., IV, 2, 295.



Not noticed by Mr Fleay, although this verse might be pronounced to be an Alexandrine just as well as the rest. I need scarcely say that I declare in favour of a blankverse *versus* Alexandrine. Two different scansions would seem to be admissible, viz.:—

But, soft! | no bed|fellow! O gods | and god|desses,  
or:—

But, soft! | no bed|fellow! | O gods | and god|desses.

In the former case *bedfellow*, in the latter (which I cannot but think preferable) *goddesses* is to be read as a trisyllabic feminine ending.

## D.

For so I thought I was a cave-keeper.

IB., IV, 2, 298.

Rightly corrected by Collier's, so called MS-Corrector:  
For lo! I thought I was a cave-keeper.

## DI.

Struck the main-top! O Posthumus! alas.

IB., IV, 2, 320.

The transposition proposed by Capell (according to the Cambridge Edition): *Posthumus, O! alas* seems needless. Scan either:—

Struck the | maintop! | O, | Posthum's! | alas,  
or:—

Struck | the main|top! | O, | Posthum's! | alas,

## DII.

Which he said was precious  
 And cordial to me, have I not found it  
 Murderous to the senses? That confirms it home.

IB., IV, 2, 326 SEQQ.

Scan:—

Which he said was precious  
 And cor|dial to | me, — | have I | not found | it  
 Murd'rous | to th' | sen|ses? That | confirms | it home.

It seems surprising that the last line has not been mentioned by Mr Fleay in his list of Alexandrines.

## DIII.

Cap. To them the legions garrison'd in Gallia  
 After your will, have cross'd the sea.

IB., IV, 2, 333 SEQ.

In my eyes the anonymous conjecture (by the Cambridge Editors?), according to which *To them* does not form part of the text, but of the stage-direction (*and a sooth-sayer to them*) is both above doubt and above praise. Compare amongst other passages the stage-direction in *Coriolanus* I, 4: *To them a Messenger.*

## DIV.

Attending  
 You here at Milford-Haven with your ships.

IB., IV, 2, 334 SEQ.

FACD: *with your ships*; FB: *with you ships* (not *your*, as Dyce erroneously says). Neither of these two lections can be right. Qy. *with YON ships*? It may safely be assumed that Milford-Haven with its ships is to be seen from the spot where Lucius is conversing with the officers, as we have

heard from Imogen (III, 6, 5) that Pisanio showed it to her before parting with her. Or is recourse to be had to the correction *with THEIR ships?*

DV.

And gentlemen of Italy, most willing spirits.

IB., IV, 2, 338.

This line which Mr Fleay takes to be an Alexandrine, in my opinion has a trisyllabic feminine ending before the pause; scan:—

And gentlemen of Italy, most willing spirits.

DVI.

Cap. With the next benefit o' the wind.

Luc.

This forwardness.

Scan:—

IB., IV, 2, 342.

Cap. With the next ben'fit of the wind.

Luc.

This forwardness.

*Forwardness* is to be read as a trisyllabic feminine ending.

The line might have figured among Mr Fleay's Alexandrines.

DVII.

They'll pardon it. — Say you, sir?

Luc.

Thy name?

Imo.

Fidele, sir.

IB., IV, 2, 379.

I subscribe unhesitatingly to Hanmer's correction of the line, viz. the contraction of *pardon it* and the omission of the second *sir*; scan:—

They'll par|don't. Say | you, sir? |

Luc.

Thy name? |

Imo.

Fide|le.

heard from broken (II, 6. III.) DVIII. 6. II)

My friends,

The boy hath taught us manly duties: let us

Find out the prettiest daisied plot we can,

And make him with our pikes and partisans

A grave,

IB., IV, 2, 396 SEQQ.

S. Walker, Crit. Exam., III, 327, proposes to omit *thee* after *father* in the preceding line (l. 395) and to arrange the passage as in the Ff. I should prefer to join *My friends* with l. 397; to contract *let us* and transfer it to the following line; and to omit *out* in l. 398:—

My friends, the boy hath taught us manly duties:

Let's find the prettiest daisied plot we can,

And make him with our pikes and partisans

A grave.

### DIX.

The hope of comfort. But for thee, fellow.

IB., IV, 3, 9.

Capell: *But for thee*, THEE, *fellow*; compare S. Walker, Crit. Exam., II, 146. Dr Abbott, s. 453, scans:—

The hope | of com|fort. But | for thee, | féllow.

Thus the line is made to end in a trochee, since, according to Dr Abbott, 'the old pronunciation "felló" is probably not Shakespearian.' The verse is undoubtedly a syllable pause line:—

The hope | of com|fort. — || But for | thee, fel|low.



## DX.

*Pis.* Sir, my life is yours;  
I humbly set it at your will; but, for my mistress,  
I nothing know where she remains, why gone,  
Nor when she purposes return. Beseech your highness,  
Hold me your loyal servant.

*First Lord.* Good my liege,  
The day that she was missing &c.

IB., IV, 3, 12 SEQQ.

Arrange:—

*Pis.* Sir, my life is yours;  
I humbly set it at your will; but for  
My mistress, I nothing know where she remains,  
Why gone, nor when she purposes return.  
Beseech your highness, hold me your loyal servant.

*First Lord.* Good my liege,  
The day that she was missing &c.

Thus we get rid of the two apparent Alexandrines in lines 13 and 15. Lines 14 and 16 have extra-syllables before the pause (*mistress* and *highness*).

## DXI.

All parts of his subjection loyally. For Cloten.

IB., IV, 3, 19.

The words *For Cloten* have been placed in a separate line by Capell. According to Mr Fleay the line is an Alexandrine with the cesura after the tenth (!) syllable. I have no doubt that *loyally* is to be read as a trisyllabic feminine ending before the pause:—

All parts | of his | subject|ion loy|ally. For Clo|ten.  
*Troublesome* in line 21, and *jealousy* in l. 22 are trisyllabic feminine endings too.

## DXII.

We grieve at chances here. Away!

IB., IV, 3, 35.

Hanmer completes this line by adding: *Come let's* before *Away!*, which involves an unpleasant repetition of *Let's withdraw* in l. 32. S. Walker, *Versification*, 273, would arrange:—

We grieve at chances here.

Away.

This seems even more unlikely than Hanmer's addition. I do not see the necessity of filling up the line; if, however, such a completion should be deemed indispensable, I should suggest to read:—

We grieve at chances here. Away, *my lords*.

---

 DXIII.

Wherein I am false I am honest; not true, to be true.

IB., IV, 3, 42.

A Spenserian Alexandrine, if we are to believe Mr Fleay. I suspect that we ought to scan:—

Wherein | I'm false | I'm hon|est; not true | t' be true.

---

 DXIV.

Revengingly enfeebles me; or could this carl.

IB., V, 2, 4.

An Alexandrine according to Mr Fleay. The line, I think, has a trisyllabic feminine ending before the pause; scan:—

Revèng|ingly | enfee|bles me; or could | this carl.

---

## DXV.

*Post.* Still going? [*Exit Lord.*] This is a lord! O noble misery.

IB., V, 3, 64.

Not noticed by Mr Fleay. Pope, Theobald, and Hanmer omit *Still going?*, whilst S. Walker (Crit. Exam., III, 327), Dyce, and the Rev. H. Hudson place these words in a separate line. In my humble opinion both parties are wrong. Instead of *this is* read *this'* (see Abbott, p. 343) and pronounce *misery* as a trisyllabic feminine ending:—

Still go|ing? This' | a lord! | O no|ble mis|ery.

## DXVI.

And so I am awake. Poor wretches that depend.

IB., V, 4, 127.

One of Mr Fleay's Alexandrines. I strongly suspect:—

And so | I'm 'wake. | Poor wretch|es that | depend.

Compare Abbott, s. 460.

## DXVII.

Tongue and brain not; either both or nothing.

IB., V, 4, 147.

*Tongue* is to be read as a monosyllabic foot; the conjectures proposed by Rowe, Pope, Johnson, Steevens, and others may therefore be stowed away in the critical lumber-room. Scan:—

Tongue | and brain | not; eith|er both | or noth|ing.

## DXVIII.

O'ercome you with her show, and in time.

IB., V, 5, 54.

Here too all conjectures are needless; scan:—

O'ercome | you with | her show, | ∪ and | in time.

A similar scansion holds good with respect to l. 62, where Hanmer inserted *Yet* before *Mine eyes*; scan:—

We did, | so please | your highness. † | Mine eyes.

Both verses are syllable pause lines.

---

 DXIX.

*Cym.* All that belongs to this.

*Iach.* That paragon, thy daughter.

IB., V, 5, 147.

Another of Mr Fleay's Alexandrines. The line has a trisyllabic feminine ending before the second pause. Scan:—

*Cym.* All that | belongs | to this. |

*Iach.* That par|agon, thy daugh|ter.

---

 DXX.

For feature, laming

The shrine of Venus, or straight-pight Minerva,

Postures beyond brief nature.

IB., V, 5, 163 SEQQ.

'By a sharp torture' something like a meaning may be 'enforced' from these lines, *shrine*, in the opinion of the editors, being used here and elsewhere in the sense of *statue*. The only critics, as far as I know, that take exception against this awkward metonymy in the present passage and declare the line to be corrupt, are Bailey (who absurdly suggests SHRINKING *Venus*) and the late Prof. Hertzberg in the notes on his translation of our play; but his attempts at healing the corruption are inferior to his arguments and unsatisfactory



even in his own eyes. I imagine that Shakespeare wrote *swim* instead of *shrine*, thus contrasting the swimming gait of Venus with the stiff and strait-built stature of Minerva, a contrast well known to every student of ancient art. It must be admitted that the substantive *swim* does not belong to Shakespeare's vocabulary; it is used, however, by B. Jonson, *Cynthia's Revels*, II, 1: Save only you wanted the swim in the turn, and: Both the swim and the trip are properly mine. Compare notes LXVII and LXVII\*.

---

 DXXI.

O, get thee from my sight.

IB., V, 5, 236.

A mutilated line to which the name of *Pisanio* is to be added:—

O, get | thee from | my sight, | *Pisa|nio*.

See note on I, I, 41.

---

 DXXII.

Breathe not where princes are.

*Cym.*

The tune of Imogen.

IB., V, 5, 238.

Declared to be an Alexandrine by Mr Fleay. *Imogen*, however, is clearly a trisyllabic feminine ending; compare *ante* l. 227, where the second *Imogen*, is to be pronounced as a dissyllable:—

Imo|gen, Im|'gen! Peace, | my lord; | hear, hear.

Compare also note on Antony and Cleopatra, IV, 9, 23 seqq., where the first *Antony* is likewise a trisyllable, the second a dissyllable.

---

## DXXIII.

Think that you are upon a rock; and now  
Throw me again.

IB., V, 5, 262 SEQ.

Mr R. Gr. White has hit the mark in suggesting the emendation, *Think she's upon your neck*, only he should have conformed it to the metre; read:—

Think *that she is* upon your neck; and now  
Throw me again.

## DXXIV.

With unchaste purpose and with oath to violate.

IB., V, 5, 284.

Not mentioned by Mr Fleay; *violate* is a trisyllabic feminine ending. Compare Childe Harold, IV, 8:—

The invi<sup>l</sup>ate is|land of | the sage | and free,  
and Tennyson, *Idylls of the King* (London, 1859) p. 160:—  
Not vi<sup>l</sup>ating | the bond | of like | to like.

## DXXV.

*Arv.* In that he spake too far.

*Cym.* And thou shalt die for 't.

*Bel.* We will die all three:

But I will prove that two on's are as good

As I have given out him.

IB., V, 5, 309 SEQQ.

Arrange:—

*Arv.* In that he spake too far.

*Cym.* [*To Bel.*] And thou shalt die for it.

*Arv.* We will die all three.

*Bel.* But I will prove that two on's are as good

As I have given out him.

Cymbeline's speech (*And thou &c.*) is shown by the context to be addressed to Belarius, and not to Arviragus, who has committed no offence whatever. The two persons condemned to death by the King are Guiderius and Belarius, whilst Arviragus is allowed to live; consequently he is the only person to whom the words, 'We will die all three' can be assigned.

---

 DXXVI.

*Gui.* And our good his.

*Bel.* Have at it then, by leave.  
 Thou hadst, great king, a subject who  
 Was call'd Belarius.

IB., V, 5, 314 SEQQ.

All endeavours of healing this manifestly corrupt passage have proved insufficient. I refrain, therefore, from reproducing them and merely beg to offer a contribution of my own. I suspect that we should read and arrange:—

*Gui.* And our good *is your good.*

*Bel.* Have at it then.  
 By leave! Thou hadst, great king, a subject who  
 Was call'd Belarius.

Of this I feel certain that the words *By leave!* are not addressed to Guiderius and Arviragus, but to the king, and so Capell and Dyce seem to have understood the passage. For greater perspicuity's sake the stage-direction: [*To Cym.*] might be added at the beginning of l. 315.

---

 DXXVII.

Your pleasure was my mere offence, my punishment.

IB., V, 5, 334.

Not noticed by Mr Fleay; *punishment* is a trisyllabic feminine ending. — The same scansion occurs in l. 344 (also left unnoticed by Mr Fleay) where *loyalty* is a trisyllabic feminine ending.

---

DXXVIII.

Unto my end of stealing them. But, gracious sir.

IB., V, 5, 347.

Pope omits *gracious* and Mr Fleay takes the line to be an Alexandrine with the cesura after the eighth syllable. I have no doubt that the verse, like so many others, has a trisyllabic feminine ending before the pause; scan:—

Unto | my end | of steal|ing 'em. But, gra|cious sir.

---

DXXIX.

The thankings of a king.

*Post.*

I am, sir.

IB., V, 5, 407.

A syllable pause line; scan:—

The thank|ings of | a king. |

*Post.*

∪ I | am, sir.

There is no need whatever of conjecturing or correcting.\*)

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\*) As at p. 65 seq. I have reproduced the introductory words of my Letter to C. M. Ingleby, Esq., I must here make room for the concluding words too. They were these: 'This, my dear Ingleby, is my critical mite on "Cymbeline". I am perfectly aware that the revision and explanation of this play will still be a match for ages to come and wish above all that the state of your health may shortly allow you to do your part and complete your edition. Not even the staunchest defender of the Folio can go so far as to deny that by



## DXXX.

Bring in our daughter, clothed like a bride,  
For the embracements even of Jove himself.

PERICLES I, 1, 6 SEQ.

Line 6 admits of a twofold scansion:—

Bring in | our daugh|ter, cloth|ed like | a bride,  
or, which I think preferable:—

Bring in | our daugh|ter,  $\surd$  | clothed like | a bride.

In the following line the conjecture *Fit for* (by the Cambridge Editors?) should unhesitatingly be installed in the text and the article *the*, inserted by Malone, but omitted by the anonymous critics, as unhesitatingly be retained:—

*Fit for the* embracements even of Jove himself.

## DXXXI.

*Per.* See where she comes, apparell'd like the spring,  
Graces her subjects, and her thoughts the king  
Of every virtue gives renown to men!

IB., I, 1, 12 SEQQ.

---

the continued efforts of editors and critics the text of Shakespeare has been brought a great deal nearer to its original purity than when it was printed by Isaac Jaggard and Ed. Blount in 1632. Shakespeare's versification too is far better understood by the commentators of to-day than by Nicholas Rowe and the rest of the eighteenth-century-editors. "Step by step the ladder is ascended." These facts justify the hope that the twentieth century may enjoy a still more correct text of the immortal dramatist and possess a deeper insight into his language and metre than we can boast of. May we then be remembered as having assisted in handing down the torch from one generation to the other. *Vale faveque.* Always believe me, dear Ingleby, Yours very sincerely K. E. Halle, On the Ides of March, 1885.'

Qy. read:—

*Grace is her subject, and her thought's the king?*  
*Thought's* is a happy conjecture by the Cambridge Editors (?). It should not be overlooked that throughout this passage the poet makes use of the singular: *Her face the book* (l. 15); *Sorrow* (l. 17); *testy wrath* (ib.); *Her face* (l. 30); *Her countless glory* (l. 31). This circumstance serves no doubt to corroborate the conjectures of the Cambridge Editors and myself.

---

DXXXII.

Good sooth, I care not for you.

IB., I, I, 86.

Add the stage-direction: [*Pushes the Princess back*]. Compare A. V, sc. 1, l. 127: when I did push thee back. The stage-direction: *Takes hold of the hand of the Princess*, added by Malone after l. 76, in my opinion misses or rather contradicts the intention of the poet as expressed in the text.

---

DXXXIII.

*Ant.* He hath found the meaning, for which we mean  
 To have his head.

He must not live to trumpet forth my infamy,  
 Nor tell the world Antiochus doth sin  
 In such a loathed manner.

IB., I, I, 143 SEQQ.

Arrange and read:—

*Ant.* He hath found the meaning,  
 For which we mean to have his head; he must  
 Not live to trumpet forth my infamy,  
 Nor tell the world Antiochus doth sin  
 In such a loathed manner *with his daughter*.

*He hath* is to be contracted into a monosyllable; see note on Antony and Cleopatra, III, 13, 82 seq. *For which* is the reading of all the old editions; Malone, in consequence of his wrong division of the lines, added the article before *which*, an addition which, although very well compatible with my arrangement, yet seems needless.

---

 DXXXIV.

Because we bid it. Say, is it done?

*Thal.*

My lord,

'Tis done.

*Ant.* Enough.

IB., I, I, 158 SEQQ.

The division of the old copies is quite correct and should not have been altered by Steevens whose arrangement has even been adopted by the Cambridge (and Globe) Editors. Scan:—

Because | we bid | it. / | Say, is | it done?

*Thal.* My lord, 'tis done.

*Ant.* Enough.

---

 DXXXV.

I'll make him sure enough: so farewell to your highness.

IB., I, I, 169.

*Sure enough* is a trisyllabic feminine ending before the pause:—

I'll make | him sure | enough; so fare|well to | your high|ness.

See note on Antony and Cleopatra, I, 4, 7 seq.

---

## DXXXVI.

And danger, which I fear'd, is at Antioch.

IB., I, 2, 7.

S. Walker, *Versification*, 100, suggests, *fear'd, 's at Antioch*, which on account of the pause after *fear'd*, does not seem likely. I think we should omit *at* before *Antioch* and read:—

*The danger, which I fear'd, is Antioch.*

The comma at the end of the preceding line should be altered to a colon, if not a full stop.

## DXXXVII.

And then return to us. [*Exeunt Lords.*] Helicanus, thou  
Hast moved us: what seest thou in our looks?

IB., I, 2, 50 SEQ.

*Helicanus* is to be pronounced as a trisyllabic word (= *Hel'-canus*); compare *Pericles* which is several times used as a dissyllable (see note on II, 1, 132) and *Leonine* which in A. IV, sc. 1, l. 30 and A. IV, sc. 3, l. 9 has likewise the quality of a dissyllable, whereas in A. IV, sc. 3, l. 30 it is a trisyllable. See note on Antony and Cleopatra, I, 2, 134 (*Enobarbus*). — Line 51 is a syllable pause line; scan:—

Hast moved | us: / | what seest | thou in | our looks?

## DXXXVIII.

*Per.* Thou know'st I have power  
To take thy life from thee.

*Hel.* [*Kneeling*] I have ground the axe myself;  
Do you but strike the blow.

*Per.* Rise, prithee, rise.  
Sit down: thou art no flatterer:



I thank thee for it: and heaven forbid  
That kings should let their ears hear their faults chid.

IB., I, 2, 57 SEQQ.

Arrange, read, and scan:—

*Per.* Thou know'st *I've* power  
To take thy life from thee.

*Hel.* [*Kneeling*] *I've* ground the axe  
Myself; do you but strike the blow, *my lord*.

*Per.* Rise, prithee, rise. Sit down: thou art no flatterer;  
I thank | thee for | it; — | and heaven | forbid  
That kings should let their ears hear their faults chid.

In all old and modern editions, as far as I know, *myself* belongs to l. 58; for the transfer of this word to the next line, I must answer as well as for the addition of *my lord*. *Flatterer*, in l. 60, is a trisyllabic feminine ending. L. 61 is a syllable pause line and does not stand in need of Steevens's conjecture HIGH *heaven*. With respect to l. 62 I entirely agree with Dyce.

---

DXXXIX.

*Hel.* Well, my lord, since you have given me leave to speak.

IB., I, 2, 101.

Pronounce *m'lord*. Compare *supra* note on *The Winter's Tale* I, 2, 161 (Vol. II, p. 176) and note on *Cymbeline* III, 5, 104.

---

DXL.

Freely will I speak. Antiochus you fear,  
And justly too, I think, you fear the tyrant,  
Who either by public war or private treason  
Will take away your life.

IB., I, 2, 102 SEQQ.

A perfect muddle. Read and scan:—

Freely | will I | speak. — | You fear | the ty|rant  
 Antiochus, and justly too, I think,  
 Who either by public war or private treason  
 Will take away your life.

Line 102 is a syllable pause line. That *either* is frequently contracted into a monosyllable, need hardly be mentioned; compare S. Walker, Versification, 103.

---

DXLI.

Or till the Destinies do cut his thread of life.

IB., I, 2, 108.

This line is by no means an Alexandrine, but has a trisyllabic feminine ending before the pause; scan:—

Or till | the Dest|nies do cut | his thread | of life.

---

DXLII.

But should he wrong my liberties in my absence.

IB., I, 2, 112.

Can the meaning be: What, if he should encroach on my princely rights in my absence? Or is *my liberties* to be regarded as a corruption? Collier assures his readers that 'we may be reasonably sure that "my liberties" ought to be "*thy* liberties."' This, however, is anything but an improvement. By the context I am led to imagine that Shakespeare wrote TYRE'S *liberties*; *liberties* to be pronounced as a disyllable. In the reply which Helicanus makes to this speech, a line seems to have been lost, the purport of which apparently was: *In order to prevent such a misfortune* we shall mingle our bloods together &c.

---

## DXLIII.

And so in ours: some neighbouring nation.

Qy.: *and so is ours?*

IB., I, 4, 65.

## DXLIV.

*Lord.* That's the least fear; for, by the semblance.

How are we to scan:—

IB., I, 4, 71.

That's the | least fear; | for by | the semb|(e)lance,  
or:—

That *is* | the least | fear; / | for by | the semb|lance?

## DXLV.

And to fulfil his prince' desire.

IB., II, GOWER, 21.

The majority of the old editions exhibit the reading *princes desire* which has been altered by Rowe to *prince's Desire*. Malone and all editors after him read *prince' desire*. To me Rowe's correction seems no less admissible than Malone's. For the monosyllabic pronunciation of *desire* compare *supra* note CCLXXIX and note on Antony and Cleopatra, I, 2, 126.

## DXLVI.

Thanks, fortune, yet, that, after all my crosses,  
Thou givest me somewhat to repair myself.

IB., II, I, 127 SEQ.

Should not Pericles have begun as well as ended his speech with a rhyming couplet? May not Shakespeare have written:—

Thanks, fortune, yet, that after all *thy* [not *my*] crosses,  
Thou givest me somewhat to repair *my losses*?

THY *crosses* is the reading of Delius, derived from Wilkins's novel; Malone, *my*; Qq and Ff, *all crosses*. *Heritage*, in the following line, is a trisyllabic feminine ending.

---

 DXLVII.

Keep it, my Pericles; it hath been a shield.

IB., II, 1, 132.

Scan either:

Keep it, | my Pericles; | it hath been | a shield,

or:—

Keep it, | my Per'cles; it | hath been | a shield.

For the contraction of *it hath* compare note on Antony and Cleopatra, III, 13, 82 seq. *Pericles*, as a dissyllable, occurs in A. II, sc. 3, l. 81:—

A gent|leman | of Tyre; | ∪ my | name, Per'cles;  
in A. II, sc. 3, l. 87 (according to my arrangement; see note *ad loc.*); A. III, Gower, l. 60 (a four-foot line with an extra syllable before the pause); A. IV, sc. 3, l. 13, a line which seems to admit of a twofold scansion, viz.:—

When no|ble Per'cles shall | demand | his child,

or:—

When no|ble Pericles | shall d'mand | his child;  
and A. IV, sc. 3, l. 23:—

And o|pen this | to Per'cles. I | do shame.

Compare note on I, 2, 50.

---

 DXLVIII.

*Sim.* Opinion's but a fool, that makes us scan  
The outward habit by the inward man.

IB., II, 2, 56 SEQ.



To the various conjectures proposed in order to heal l. 57 (which is undoubtedly corrupt) the following transposition of the preposition *by* may be added:—

By th' out|ward hab|it — | the in|ward man.

---

## DXLIX.

*Per.* You are right courteous knights.

*Sim.*

Sit, sir, sit.

IB., II, 3, 27.

A syllable pause line; scan:—

You are | right court|eous knights. | ∪ Sit, | sir, sit.

Steevens's repetition of the first *Sit*, adopted by Singer, is unnecessary.

---

## DL.

All viands that I eat do seem unsavoury,  
Wishing him my meat. Sure, he's a gallant gentleman.

IB., II, 3, 31 SEQ.

*Unsavoury* and *gentleman* are trisyllabic feminine endings.

---

## DLI.

*Sim.* He's but a country gentleman.

IB., II, 3, 33.

The line may easily be completed by the addition of *daughter*:—

*Sim.* *Daughter*, he's but a country gentleman.

---

## DLII.

*Sim.* And furthermore tell him, we desire to know of him.

IB., II, 3, 73.

The metre of this line, if rightly understood, is completely right and no correction whatever is wanted. After the analogy of *father, mother, either, whether, &c. further* in *furthermore* is to be pronounced as one syllable; scan therefore:—

And furth'r|more tell | him, we d'sire | to know | of  
him.

As to *d'sire* see note on Antony and Cleopatra, I, 2, 126.

---

 DLIII.

*Thai.* He thanks your grace; names himself Pericles,  
A gentleman of Tyre,  
Who only by misfortune of the seas  
Bereft of ships and men, cast on this shore.

IB., II, 3, 86 SEQQ.

Read and arrange:—

*Thai.* He thanks your grace;  
Names himself Pericles, a gentleman of Tyre,  
Who *newly*, by misfortune of the seas  
Bereft of ships and men, *was* cast on *th'* shore.

For the pronunciation of *Pericles* compare the note on II, 1, 132. *Only*, the reading of all old and modern editions in l. 88, is decidedly wrong. *On this shore*, in l. 89, is the reading of the first Quarto and the Museum-copy of the second Quarto, whereas all the other old copies read *on THE shore*. Perhaps we had better read *on shore* or *ashore* (see The Tempest, II, 2, 128 — not 129, 121 [as printed in the Globe Edition] being a misprint for 120).

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## DLIV.

Even in your armours, as you are address'd,  
Will very well become a soldier's dance.

IB., II, 3, 94 SEQ.

Qy. read *You'll* for *Will*?

*You'll* very well become a soldier's dance.

## DLV.

Come, sir;

Here is a lady that wants breathing too:

And I have heard, you knights of Tyre

Are excellent in making ladies trip.

IB., II, 3, 100 SEQQ.

The words *Come, sir* have been placed in a separate interjectional line in the Globe Edition, which to me seems to be an unnecessary deviation from the old copies. I rather think that *sir* is misplaced and belonged originally to l. 102 which is thus promoted to the rank of a legitimate syllable pause line:—

Come, here's a lady that wants breathing too:

And I | have heard, | *sir*, / | you knights | of Tyre

Are excellent in making ladies trip.

All other conjectural emendations do not come half so near to the text of the old editions.

## DLVI.

*Hel.* No, Escanes, know this of me.

IB., II, 4, 1.

This is the reading of the old copies. Malone: KNOW, *Escanes*; Steevens: *No, NO, MY Escanes*. Read:—

*Now*, Escanes, know this of me.

## DLVII.

Soon fall to ruin, — your noble self.

IB., II, 4, 37.

A syllable pause line; scan:—

Soon fall | to ru|in, ˘ | your no|ble self.

Eight lines further on we meet with another syllable pause line of the same category:—

A twelve|month long|er, ˘ | let me | entreat | you.

## DLVIII.

Which yet from her by no means can I get.

IB., II, 5, 6.

The first and second Folios read, *Which from her* &c.; the third and fourth, *Which YET from her* &c., an unnecessary correction, that nevertheless has found admission into the text of the Globe Edition, whilst the Cambridge Edition follows the two earlier Folios. In my humble opinion we have to deal with a syllable pause line, however slight the pause may appear:—

Which from | her ˘ | by no | means can | I get.

Compare notes CCLIV, CCLXV, &c.

## DLIX.

One twelve moons more she'll wear Diana's livery.

IB., II, 5, 10.

*Livery* is a trisyllabic feminine ending.

## DLX.

*Third Knight.* Loath to bid farewell, we take our leaves.

IB., II, 5, 13.



Steevens: *Though loath*; Anon.: *Right loath*; Anon.: *will we*.  
No expletive, however, is wanted, as the verse may safely be reckoned among the syllable pause lines; scan:—

Loath to | bid fare|well, — | we take | our leaves.

In the same scene (l. 74) another syllable pause line occurs, the pause of which is still slighter than that of l. 13:—

I am | glad on | it — | with' all | my heart.

## DLXI.

Will you, not having my consent.

IB., II, 5, 76.

If a blankverse should be thought requisite, the line may easily be completed by the addition of *thereto*:—

Will you, not having my consent *thereto*.

## DLXII.

As great in blood as I myself. —

Therefore hear you, mistress; either frame

Your will to mine, — and you, sir, hear you,

Either be ruled by me, or I will make you —

Man and wife.

IB., II, 5, 80 SEQQ.

No conjectural emendation of l. 81 is required. Arrange:—

As great in blood as I myself. Therefore

Hear you, mistress; either frame your will to mine, —

And you, sir, hear you, either be ruled by me, —

Or I will make you — man and wife.

## DLXIII.

I nill relate, action may.

IB., III, GOWER, 1. 55.

A syllable pause line; scan:—

I nill | relate, | ∪ act|ion may.

## DLXIV.

Thy nimble, sulphurous flashes! O, how, Lychorida,  
How does my queen? Thou stormest venomously.

IB., III, 1, 6 SEQ.

Line 6 has an extra syllable before the pause and a trisyllabic feminine ending. *Sulphurous* is to be pronounced as a dissyllable. The trisyllabic pronunciation of *Lychorida* occurs again in l. 65 of this very scene:—

Lying | with sim|ple shells. | ∪ O | Lychor|ida.

*Venomously*, in l. 7, is a trisyllabic feminine ending.

## DLXV.

At careful nursing. Go thy ways, good mariner.

IB., III, 1, 81.

*Mariner* is a trisyllabic feminine ending.

## DLXVI.

Death may usurp on nature many hours,  
And yet the fire of life kindle again  
The o'erpress'd spirits. I heard of an Egyptian  
That had nine hours lien dead,  
Who was by good appliance recovered.

*Re-enter a Servant, with boxes, napkins, and fire.*

*Cer.* Well said, well said; the fire and cloths.

IB., III, 2, 82 SEQQ.

This passage which in the Globe Edition is marked with an obelus before the words: *I heard of an Egyptian*, seems to admit of a remedy as satisfactory as it is easy. It strikes me that the lines: *I heard of an Egyptian . . . . recovered*, do not belong to Cerimon, but should be assigned to either the First or Second Gentleman. Cerimon's words, *Well said, well said*, are by no means addressed to the Servant and are not equivalent to *Well done*, as Collier, Delius, and the Rev. H. Hudson will have it, but form the reply to the Gentleman's appropriate and encouraging remark; their meaning is 'well or timely remarked'. That Shakespeare has given the thought a different turn from what it is in the novel can hardly be a matter of surprise or cause any difficulty to the critic. In order to restore the metre the words *Who was* should be transferred from the beginning of l. 86 to the end of l. 85, and in l. 86 Dyce's emendation (*appliances*) should be adopted:—

That had | nine hou|(e)rs li|en dead, | who was  
By good appliances recoverèd.

I admit that the blankverse (l. 85) thus recovered, though metrically correct, yet has little to recommend it, but is rather lame and heavy. Critics of less strict observance may, perhaps, be better pleased by the insertion of the words *like this*, taken (with a slight variation) from the respective passage in Wilkins's novel. For the scansion of l. 86 (*recoverèd*) compare Titus Andronicus, V, 3, 120 (*deliverèd*). The passage, then, will read thus:—

Death may usurp on nature many hours  
And yet the fire of life kindle again  
The o'erpress'd spirits.

*First Gent.* I heard of an Egyptian  
That had nine hours lien dead *like this*, who was  
By good appliances recoverèd.

*Re-enter a Servant, with boxes, napkins, and fire.*

*Cer.* Well said, well said. [*To the Servant*] The fire  
and cloths.

DLXVII.

The rough and woeful music that we have.

IB., III, 2, 88.

Collier proposes *slow* for *rough*; most unlikely. *Qy.* either  
*soft, low, or sweet*? Add the stage-direction: *Music behind  
the scene.*

DLXVIII.

The viol once more: how thou stirr'st, thou block.

IB., III, 2, 90.

Read *vial*. Dyce concludes from the context that Cerimon means the musical instrument, not a small bottle. The more I have been thinking of the passage, the more fully am I convinced that the very contrary is true and that we must side with R. Gr. White against Dyce. Cerimon is in a flutter and speaks abruptly to the different bystanders; first he approves of the well-timed remark of the First Gentleman; then turns to the Servant; then orders the music to be sounded; then impatiently calls for the vial; then incites the music again. Let a trial be made on the stage, and I have no doubt that the decision of the audience will be in favour of *vial* against *viol*, although it may be admitted that the latter does not absolutely contradict the context. *Stirrest*, in the same line, is an evident corruption from *starest*. As Cerimon repeatedly exhorts the servant to bestir himself, it



seems impossible that he should blame him for obeying his command. Besides, a block is not in the habit of stirring, but of staring. Mr Fleay, in the Transactions of the New Shakspeare Society, 1874, p. 217, reads and scans:—

The vi|ol once | more; how | thou stirr'st, | thou block.  
But had not the verse be better scanned as a syllable pause line:—

The *vial* | once more; | *how* | thou *starest*, | thou block?

## DLXIX.

Into life's flower again!

*First Gent.*

The heavens.

IB., III, 2, 96.

A defective line to which Steevens proposed to add *sir*; the right addition, I think, is *my lord*. Two more defective lines follow at short intervals, viz. III, 2, 103 and III, 2, 110. In the former verse, where the arrangement of the old editions seems preferable to that of Malone, *again*, in the latter, *neighbours* would seem to have been the word that has dropt out. These, then, are the three lines when completed:—

Into life's flower again! The heavens, *my lord*;

To make | the world | twice rich. | *Live* | *again*;

For her relapse is mortal.—Come, come, *neighbours*.

Dyce thinks it most probable that the last line should be completed by a third repetition of *Come*.

## DLXX.

To have bless'd mine eyes with her!

*Per.*

We cannot but obey.

IB., III, 3, 9.

Mr Fleay declares this line to be an Alexandrine. I rather think that *eyes with her* is a trisyllabic feminine ending before the pause; scan:—

T' have blest | mine eyes | wi' her. We can|not but | obey.  
Compare IV, 1, 50 and see note on Antony and Cleopatra, I, 4, 7 seq.

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## DLXXI.

*Cle.* We'll bring your grace e'en to the edge o' the shore,  
Then give you up to the mask'd Neptune and  
The gentlest winds of heaven.

IB., III, 3, 35 SEQQ.

Instead of the nonsensical *mask'd Neptune* Dyce proposes VAST *Neptune*; S. Walker (Crit. Exam., III, 336) MOIST *Neptune*. The context, I think, sufficiently shows that a wish for a happy voyage is implied and that we should read CALM or CALMEST *Neptune*:—

*Cle.* We'll bring your grace e'en to the edge o' th' shore,  
Then give you up to the *calmest* Neptune and  
The gentlest winds of heaven.

'*The calmest Neptune*' would strictly correspond with '*the gentlest winds*' which, if Cleon's prayer take effect, will this once waft the 'sea-tost' Pericles safely and smoothly back to Tyre.

---

## DLXXII.

Deliver'd, by the holy gods.

IB., III, 4, 7.

A mutilated line; add: *of a child*:—

Deliver'd *of a child*, by the holy gods.

Or should we be allowed to supply, *of child*:—

Deliver'd, by the holy gods, *of child*?

---

## DLXXIII.

Where you may abide till your date expire.

IB., III, 4, 14.

A syllable pause line; scan:—

Where you | may 'bide | ∪ till | your date | expire.

Malone's conjecture is unnecessary.

## DLXXIV.

Might stand peerless by this slaughter.

IB., IV, GOWER, 1. 40.

An unmetrical line, unless it be taken for a trochaic verse, or *Might* be allowed to stand for a monosyllabic foot. An acceptable correction might be derived from a similar passage in Antony and Cleopatra, I, 1, 40 (We stand up peerless), viz.:—

'Might stand *up* peerless by this slaughter.

## DLXXV.

*Leon.* I will do't; but yet she is a goodly creature.

*Dion.* The fitter, then, the gods should have her. Here she comes weeping for her only mistress' death. Thou art resolved?

*Leon.* I am resolved.

IB., IV, 1, 9 SEQQ.

Malone's conjectural emendation *I'll* for *I will*, in l. 9, admits of no doubt. He is also decidedly right in printing (1790) Dionyza's speech as verse and in ending the first line at *Here*. Add to these corrections Percy's ingenious emendation *old nurse's* instead of the nonsensical *only mistress'* and the original text will be restored:—

*Leon.* I'll do't; but yet she is a goodly creature.

*Dion.* The fitter, then, the gods should have her. Here  
She comes, weeping for her old nurse's death.  
Thou art resolved.

*Leon.* I am resolved.

## DLXXVI.

*Mar.* No, I will rob Tellus of her weed.

IB., IV, 1, 14.

*No* is certainly wrong and both Steevens's and Malone's conjectures (*No*, *no* and *Now*) are anything but improvements. Qy. read and scan:—

*So*; | I will | rob Tel|lus of | her weed?

*So* is a monosyllabic foot; compare The Works of John Marston, ed. J. O. Halliwell (Lon., 1856) Vol. III, p. 135:—

*Tha[is]*. So, | there's one | fool shipt | away. | Are your  
Cross-points discovered? Get your breakfast ready.

Marina, in uttering this exclamation of 'acquiescence or approbation', as Al. Schmidt, s. v. *So*, defines it, casts a contented glance at the flowers in her basket.

## DLXXVII.

Lord, how your favour's changed

With this unprofitable woe!

Come, give me your flowers, ere the sea mar it.

Walk with Leonine; the air is quick there,

And it pierces and sharpens the stomach. Come,

Leonine, take her by the arm, walk with her.

*Mar.* No, I pray you;

I'll not bereave you of your servant.



*Dion.* Come, come;  
 I love the king your father, and yourself,  
 With more than foreign heart.

IB., IV, 1, 25 SEQQ.

*Come*, in l. 27, should be transferred to l. 26, which by this transposition becomes a regular blankverse:—

With this | unprof|ita|ble woe. | ∪ Come!

The way to the restoration of the rest of l. 27 has been shown by the Rev. H. Hudson who supplanted the stupid lection of the old copies, *ere the sea mar it*, by the most ingenious emendation: *on the sea-margent*, which may be brought still nearer to the original *ductus literarum* by being altered to, *there the sea-margent*. I am well aware that *on the sea-marge walk*, or *there the sea-marge walk*, would lend the line a smoother flow, but these readings would be two or three steps farther removed from the old text, so that no choice is left to a strict critic. Instead of *quick*, which is the uniform reading of all the old copies, the Cambridge Editors (?) have proposed to read *quicker*. *Pierces*, in l. 29, is to be pronounced as a monosyllable, like *belches* (III, 2, 55), *breathes* (III, 2, 94), and similar words; see Abbott, s. 471. In the same line *well* has been inserted by Steevens; I should willingly do without this expletive, if I felt sure that no objection would be raised to the completion of the line by the archaic form *sharpeneth*. Line 30 is a syllable pause line; scan:—

Leonine, | take her | by th' arm; | ∪ walk | with her.

The pronunciation of *Leonine* has been discussed *supra*, note on I, 1, 50. Marina's reply has hitherto been printed either as prose or in two lines, both of which arrangements are certainly wrong and may be avoided by the omission of *I* before *pray*; the blankverse thus restored admits of two dif-

ferent scansions, either with an extrasyllable before the pause (*you*), or *bereave* to be pronounced as a monosyllable.

Being thus corrected, the passage will stand as follows:—

Lord, how your favour's changed  
 With this unprofitable woe. Come!  
 Give me your flowers; *there* the sea-margent walk  
 With Leonine; the air is quick there, and  
 It pierces and sharpens *well* the stomach. Come!  
 Leonine, take her by the arm; walk with her.

*Mar.* No, pray you; I'll not bereave you of your servant.

*Dion.* Come, come!

I love the king your father, &c.

---

DLXXVIII.

What! I must have a care of you.

*Mar.*

My thanks, sweet madam.

IB., IV, I, 50.

Just like *eyes with her* in III, 3, 9 the words *care of you* are to be read as a trisyllabic feminine ending before the pause; scan:—

What! I | must have | a care | o' you.

*Mar.*

My thanks, | sweet mad|am.

Compare note on Antony and Cleopatra, I, 4, 7.

---

DLXXIX.

That almost burst the deck.

*Leon.* When was this?

IB., IV, I, 58 SEQ.



## DLXXXII.

Had I brought hither a corrupted mind,  
 Thy speech had alter'd it. Hold, here's gold for thee:  
 Persever in that clear way thou goest,  
 And the gods strengthen thee!

*Mar.* The good gods preserve you!

IB., IV, 6, 111 SEQ.

Arrange, scan, and read:—

Had I brought hither a corrupted mind,  
 Thy speech | had al|ter'd it. | Hold, here's | gold for | thee:  
 Persever in that clear way thou goest, and  
 The good gods strengthen thee!

*Mar.* The gods preserve you.

Although l. 112 is metrically correct, yet I should prefer to read *alter'd it* as a trisyllabic feminine ending before the pause and to scan:—

Thy speech | had al|ter'd it. Hold, here | is gold | for thee.  
 The transposition of *and* from l. 114 to l. 113, and of *good* from Marina's speech to that of Lysimachus seems to be imperatively demanded by the metre.

## DLXXXIII.

Hear from me, it shall be thy good.

IB., IV, 6, 123.

A syllable pause line; scan:—

Hear from | me, / | it shall | be for | thy good.

## DLXXXIV.

Empty

Old receptacles, or common shores, of filth.

IB., IV, 6, 185 SEQ.



I cannot imagine on what ground Malone's ingenious emendation *sewers* for *shores* can be denied admission into the text.

## DLXXXV.

And in it is Lysimachus the governor.

IB., V, 1, 4.

*Governor* is a trisyllabic feminine ending.

## DLXXXVI.

*Mar.* If I should tell my history, it would seem  
Like lies disdain'd in the reporting.

*Per.* Prithee, speak.

IB., V, 1, 119 SEQ.

Two different arrangements may be offered, both of which will remove the Alexandrine (l. 120). The first is to the following effect:—

If I | should tell | my his|tory, 't would seem | like lies  
Disdain'd in the reporting.

*Per.* Prithee speak.

*History* is to be read as a trisyllabic feminine ending before the pause. The second arrangement begins at l. 118:—

You make more rich to owe?

*Mar.* If I should tell  
My history, 't would seem like lies disdain'd  
In the reporting.

*Per.* Prithee, speak.

*History* to be read as a trisyllable. It seems hard to tell which of these two arrangements possesses the better claim to be considered the poet's own.

## DLXXXVII.

*Mar.* My name's Marina.

*Per.* O, I am mock'd.

IB., V, I, 143.

Steevens needlessly inserted *sir*. It is a syllable pause line; scan:—

My name's | Mari|na. — | O, I | am mock'd.

Another syllable pause line of the same kind occurs five lines *infra*:—

To call | thyself | Mari|na. — | The name.

In the Globe Edition this latter passage (l. 148) is printed as two short lines, whereas the two speeches at the head of this note are printed as one line.

## DLXXXVIII.

*Per.* O, I am mock'd,  
And thou by some incensed god sent hither  
To make the world to laugh at me.

*Mar.* Patience, good sir,  
Or here I'll cease.

*Per.* Nay, I'll be patient.

IB., V, I, 143 SEQQ.

Scan:—

To make | the world | to laugh | at me.

*Mar.* Patience, | good sir,  
Or here | I'll cease. |

*Per.* Nay, I'll | be pa|ti-ent.

*Laugh at me* is to be read as a trisyllabic feminine ending. Critics who do not think this scansion satisfactory, will be

obliged to arrange differently and to transpose in order to remove the Alexandrine:—

To make the world to laugh at me.

*Mar.*

*Good sir,*

*Patience*, or here I'll cease.

*Per.*

Nay, I'll be patient.

## DLXXXIX.

You have been noble towards her.

*Lys.*

Sir, lend me your arm.

*Per.* Come, my Marina.

IB., V, I, 264 SEQ.

Line 264 is an apparent Alexandrine which may be reduced to regular metre in a twofold manner. First by the omission of *Sir*:—

You have | been no|ble tow|ards her. Lend me | your arm.

*Towards her* may either be read as a trisyllabic feminine ending, or *her* be considered as an extra syllable before the pause, as *towards* is frequently pronounced as a monosyllable; see S. Walker, *Versification*, 119 seqq.; Al. Schmidt, *Shakespeare-Lexicon*, s. *Toward*. The second way of restoring the passage lies in a different arrangement, viz.:—

You have | been no|ble tow|ards her. |

*Lys.*

Sir, lend | me

Your arm. |

*Per.*

Come, my | Mari|na.

*Towards*, in this case, to be pronounced as a dissyllable.

DXC.

Who, frighted from my country, did wed.

IB., V, 3, 3.

The metrical difficulty of this line may be solved in a three-fold way. The first is to insert *once* before *did*; secondly, *country* may be pronounced 'as though an extra vowel were introduced between the *r* and the preceding consonant' (Abbott, s. 477); and lastly, the verse may be read as a syllable pause line:—

Who, fright|ed from | my coun|try, — | did wed.  
The reader may choose for himself.

DXCI.

She at Tarsus  
Was nursed with Cleon; who at fourteen years  
He sought to murder: but her better stars  
Brought her to Mytilene.

IB., V, 3, 7 SEQQ.

For *who* in l. 8, which is the reading of all the old copies, Malone substituted *whom*. Qy. read:—

who at fourteen years  
*Her* sought to murder: &c.?

DXCII.

A birth, and death?

*Per.* The voice of dead Thaisa!

*Thai.* That Thaisa am I, supposed dead

And drown'd.

*Per.* Immortal Dian!

*Thai.* Now I know you better.'

IB., V, 3, 34 SEQQ.



Arrange:—

A birth, and death?

*Per.* The voice of dead Thaisa!

*Thai.* That Thaisa

Am I, supposed dead and drown'd.

*Per.* Immortal Dian!

*Thai.* Now I know you better.

*Thaisa* is regularly used by the poet as a word of three syllables with the accent on the penult; compare II, 3, 57; V, 1, 213; V, 3, 27; V, 3, 34; V, 3, 46; V, 3, 55; and V, 3, 70. Apart from the line under discussion (according to the received text) two passages would seem to contradict this rule, viz. V, 1, 212:—

To say my mother's name was Thaisa,  
and V, 3, 4:—

At Pentapolis the fair Thaisa.

Both passages, however, are manifestly corrupted. The former has been ingeniously restored by the Cambridge Editors (?):—

To say my mother's name? It was Thaisa,  
whilst the correction of the second is due to Malone:—

The fair Thaisa at Pentapolis.

Thus all three seeming exceptions are cleared away.\*)

---

\*) These notes on 'Pericles' (DXXX—DXCII) were first published in Prof. Kölbing's *Englische Studien*, Vol. IX, p. 278—290.

## ADDENDA AND CORRIGENDA.

## LVII.\*

Collier, H. E. Dr. P. (1<sup>st</sup> Ed.), III, 315 seq., quotes some passages which go far to prove that “statue” and “picture” were sometimes used synonymously by old writers, as if the custom of painting statues had confused their notions of the difference between a statue and a picture.’

---

## LXV.\*

Compare Hamlet, III, 3, 74: and so he goes to heaven; ib., III, 3, 95: as hell, whereto it goes; The Merry Wives of Windsor, II, 1, 52: If I would but go to hell for an eternal moment, or so. — Another instance of *Gone to heaven*, occurs in Sherwood Bonner’s Dialect Tales (New York, 1883) p. 182: ‘Whar’s your copper, Jack?’ ‘Gone to heaven, said Jack, rolling his eyes.’ It may be left to the reader’s own judgment to decide whether or not the phrase is to be taken for a euphemism in Jack’s mouth as well as in that of Launcelot Gobbo.

---

## LXXV.\*

Compare Faerie Queene, Bk. I, Canto 3, st. 23:—

Whom overtaking, they gan loudly *bray*.

---

## LXXXV.\*

Compare Cymbeline III, 6, 54 seq.:—

All gold and silver rather turn to dirt!

As ’tis no better reckon’d, but of those

Who worship dirty gods.

Pope, Essay on Man, IV, 279:—

Is yellow dirt the passion of thy life?

---

## LXXXVI.\*

Compare 2 Henry VI, IV, 2, 37 seqq.:—

*Cade.* For our enemies shall fall before us, inspired with the spirit of putting down kings and princes, — Command silence.

*Dick.* Silence!

---

## LXXXVIII.\*

Compare Westward Ho!, V, 1 (Webster, ed. Dyce, 1857, in 1 vol., p. 238b): Sure, sure, I'm struck with some wicked planet, for it hit my very heart.

---

## XCIII.\*

Compare Dekker and Webster, Westward Ho!, I, 1 (Webster, ed. Dyce, 1857, in 1 vol., p. 210a): *Bird[lime]*. My good lord and master hath sent you a velvet gown here: do you like the colour? threepile, a pretty fantastical trimming! . . . .  
*Mist. Just[iniano]*. What's the forepart? *Bird*. A very pretty stuff. — *Ib.*, V, 3 (Webster, ed. Dyce, p. 240b): How many of my name, of the Glowworms, have paid for your furred gowns, thou woman's broker? — These passages, I think, speak eloquently in favour of the supposition that 'a suit of sables' means a garment trimmed with sable.

---

## XCVI.\*

Compare Pericles, II, 3, 6:—

Since every worth in show commends itself.

---

## XCIX.\*

Compare Westward Ho!, II, 3 (Webster, ed. Dyce, 1857, in 1 vol., p. 222 b): Come, drink up Rhine, Thames, and Meander dry. (An exhortation to drinking Rhenish wine at the Steelyard.)

---

## CII.\*

I am extremely sorry to say that on p. 4 seq. I have committed one of the most glaring dittographies, the conjectural emendation *bounty'd* having been printed already in the first volume of these Notes, p. 5, note X.

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## CXIX.\*

Compare for similar violent *enjambements* B. Jonson, Catiline, III, 8 (Folio; Works, Lon., Moxon, 1838, in 1 vol., III, 3, p. 288 a):—

The flax and sulphur are already laid

In, at Cethegus' house; so are the weapons.

Volpone, V, 2 (Folio; Works &c., V, 1, p. 199 b):—

Shew them a will: open that chest, and reach

Forth one of those that has the blanks; I'll straight

Put in thy name.

---

## CXXIII.\*

Compare notes CCLXXI and CCCV. Lord Byron, Sardana-palus, II, 1 (Poetical Works, in 1 vol., Lon., 1864, p. 254 b):—

May I | retire? |

*Arb.*

Stay.

*Bél.*

Hush! | let him go | his way.



Mark Antony Lower, *The Song of Solomon* [in] the *Dialect of Sussex*, &c. London, 1860, p. IV:—

Set'n down, and let'n stan;

Come agin, and fet'n anon.

---

CXXXIV.\*

At p. 23, l. 11 read:—

Therefore let's once again join hands in friendship.

---

CXCV.\*

Compare the following passage from *Westward Ho!*, V, 4 (Webster, ed. Dyce, 1857, in 1 vol., p. 243 b):—

*Ten*[*terhook*]. Marry, you make bulls [qy. *gulls*?] of your husbands.

*Mist. Ten*[*terhook*]. Buzzards, do we not? out, you yellow infirmities! do all flowers show in your eyes like columbines?

---

CCLIV.\*

Line 7. Instead of *dissyllabication* read *dissyllabification*.

---

CCLXXIX.\*

P. 143, l. 9 seq. read: Richard II, IV, 1, 148 (*r'sist*); Richard III, III, 5, 109 (*r'course*); *ib.*, V, 3, 186 (*r'venge*). In the line taken from Richard II the first *it* (after *Prevent*) may be read as an extra-syllable before the pause:—

Prevent | it, resist | it, let | it not | be so.

Compare Marlowe, *Edward II*, I, 1, 29 (Marlowe's Works, ed. Dyce, in 1 vol., p. 183 b):—

And, as | I like | your d'scoursjng, I'll | have you.

Or should we read:—

And, as | I like | your d'scour|ing, I | will have | you?

Mr Fleay, in his edition of Edward II, accents *discoursing*, without, however, producing an authority for such an accentuation. It may be added that in the American Dialect Tales by Sherwood Bonner (New York, 1883) we frequently meet with similar abbreviations such as *b'lieve*, *b'long*, *p'r'aps*, *'bey* (= obey), *'salt* (= assault; p. 35), *'Onymus* (= Hieronymus; p. 68 seqq.), *s'ppose*, &c.

---

CCLXXX.\*

The same rhythm (*Long* in the accented part of the measure) is also to be found in *Cymbeline*, III, 7, 10:—

His absolute commission. Long live Cæsar,  
and in Marlowe's *Edward II* (Marlowe, ed. Dyce, 1870, in 1 vol., p. 204 b):—

*Her[ald]*. Long | live Ed|ward, Eng|land's law|ful lord.

In my eyes a strong accent on *Long* is essential in this kind of exclamation and cannot be missed.

---

CCXCI.\*

The same round sum of three thousand ducats occurs also in *Twelfth Night*, I, 3, 22, where we are told by Sir Toby Belch that Sir Andrew Aguecheek 'has three thousand ducats a year'.

---

CCXCIII.\*

At p. 161, last line but one, read 2 K. Henry IV (V, 4).

---

## CCC.\*

In Dekker and Webster's Comedy of Westward Ho! *sirrah* is frequently applied to married women, especially by their lady-friends. Compare Dyce's note on Westward Ho!, I, 2 (Webster, ed. Dyce, Lon., 1857, in 1 vol., p. 214a).

## CCCIII.\*

It should have been added, that, although Barnham speaks of 'the common sort of women', yet the ladies were scarcely more decent, at least not in England, as it is sufficiently proved by the passages quoted in my edition of Shakespeare's Tragedy of Hamlet (Halle, 1882), p. 192 seqq. and in my *Abhandlungen zu Shakespeare*, S. 405.

## CCCIV.\*

*Sorrowful*, in Antony and Cleopatra, I, 3, 64, and *widowhood*, in Milton's Samson Agonistes, 958, are used as dissyllables:—

With sor|r'wful wa|ter? Now | I see, | I see.

Cherish | thy hast|en'd wid'|whood with | the gold.

Compare also Prof. Skeat's Etymological Dictionary s. *Arrow*.

## CCCVI.\*

At page 175, l. 19 read: *A COURSE more prom'sing* instead of *A CAUSE more prom'sing*; *cause* being a misprint of the Globe Edition that has led both Mr Fleay (*apud* Ingleby l. l. p. 92) and myself into error.

The scansion of a line in The Winter's Tale (II, 3, 137) given at p. 178, had better be withdrawn, as I think it now far more probable that this line should be scanned:—

And by | good test|mony, or | I'll seize | thy life.

The words *testimony* and *or* are to be run into one another, and the connective (*And*) need not be omitted.

---

CCCIX.\*

In two well-known German books I have discovered two instances in point which go far to establish almost beyond the reach of doubt the insertion of *fast* before *last* as suggested by me. The first instance occurs in Eichendorff's celebrated novel '*Aus dem Leben eines Taugenichts*', Chap. IV, at the beginning of the last paragraph but one. Of the five different editions which I have been able to compare the *Editio princeps* (Berlin, 1826, Vereinsbuchhandlung, p. 58), the illustrated edition published by M. Simion (Berlin, 1842, p. 59), and the second edition of the *Sämmtliche Werke* (1864, Vol. III, p. 44) correctly read: *Was war mir aber das alles (Alles) nütze, wenn ich meine lieben lustigen Herrn (Herren) nicht wieder fand?* In the more recent editions, however, which were published by Ernst Julius Günther (Leipzig, 1872, p. 61) and by C. F. Amelang (Leipzig, 1882, p. 61) we read: *Was mir aber das Alles nütze, wenn ich meine lieben lustigen Herren nicht wieder fand?* In these editions *war* has dropped out, no doubt from its similarity with the preceding *Was*, from which it differs only by a single letter. Still more striking is the second instance, which is taken from the '*Jugenderinnerungen eines alten Mannes (Wilh. v. Kügelgen)*' (Berlin, Hertz) of which I have looked up the second, fifth, and ninth edition. In the second edition (Berlin, 1870) we read at p. 31: *Nicht weniger befremdlich war es der Mutter, dass Wetzlar seine würdige Frau nie anders nannte als "Henne"*



und sein niedliches Töchterchen "Forelle". Er dagegen behauptete, unsere gewöhnlichen Taufnamen seien gar zu albern und hätten nicht die geringste Bedeutung. Unter Amalie, Charlotte, Louise, Franz und Balthasar, und wie die Leute alle hiessen, könne sich kein Mensch was denken. Namen müssten das Ding bezeichnen, gewissermassen abmalen, und wenn er seine Frau "Henne" nenne, so hätte Jedermann damit ein treues Bild ihres Wesens und ihrer Beschäftigungen, wie denn auch seine Tochter eine veritable Forelle sei.' In the fifth and ninth edition, however, (p. 31 in either edition), the word *Henne* before *nenne* has been omitted, evidently from no other cause than from its similarity to it. The two words differ merely in their initial letters (*H* and *n*), and in so far the case is completely analogous to: *He held me fast last night* &c. (See Kölbings, *Englische Studien*, VIII, 495).

THE END.



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