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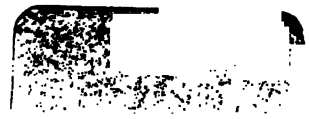
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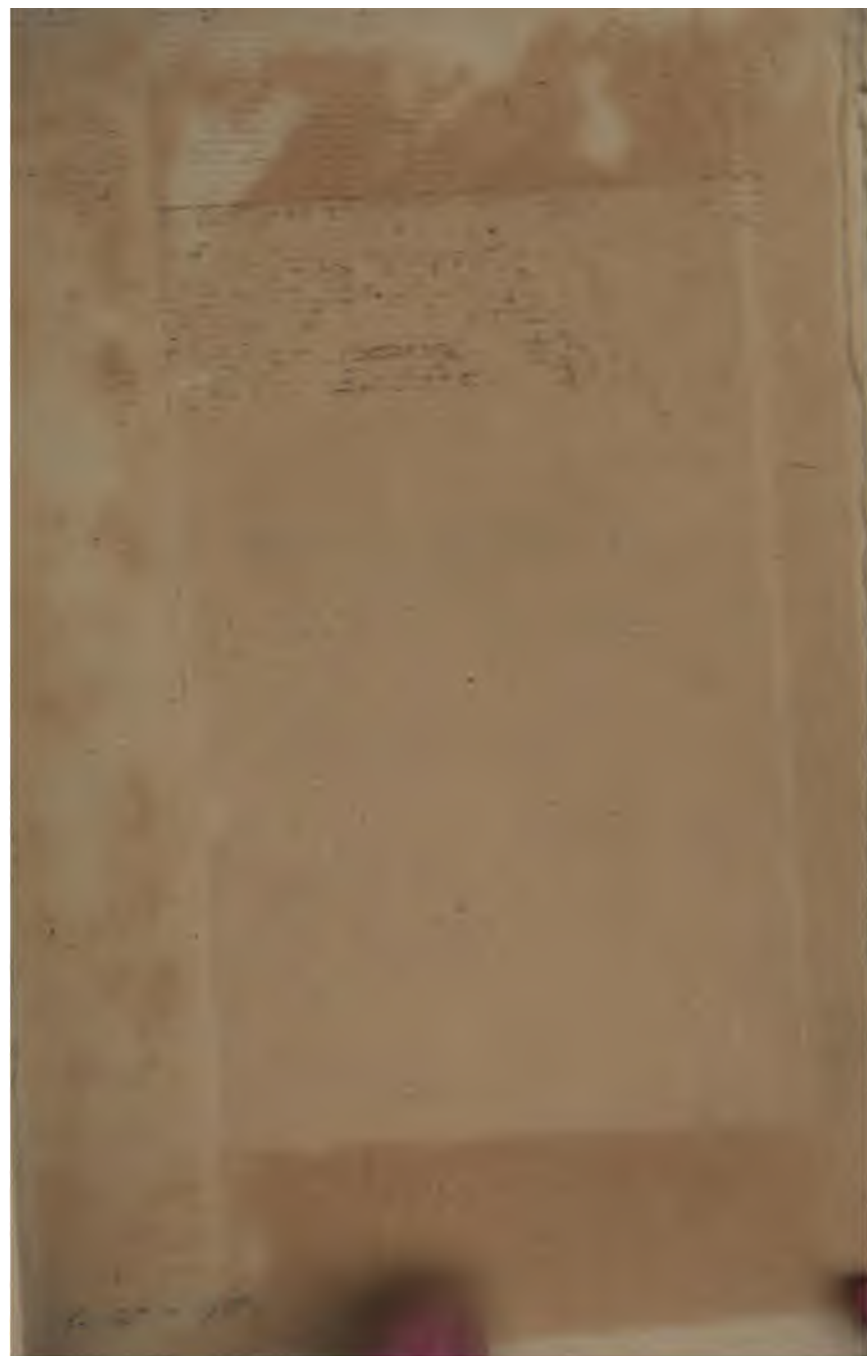
in memory of her brother, **KENNETH MATHESON TAYLOR,**
of the Class of 1890, who died October 14, 1895.

Received 20 Feb. 1900

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THE MERRY WIVES OF
WINDSOR.

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*THE MERRY WIVES OF
WINDSOR, A COMEDY, BY
WILLIAM SHAKESPEARE, EDITED,
WITH NOTES FROM THE COL-
LECTIONS OF THE LATE JOHN
FREDERICK STANFORD, M.A., F.R.S.,
BY HENRY B. WHEATLEY, F.S.A.*

*LONDON: GEORGE BELL AND SONS, YORK
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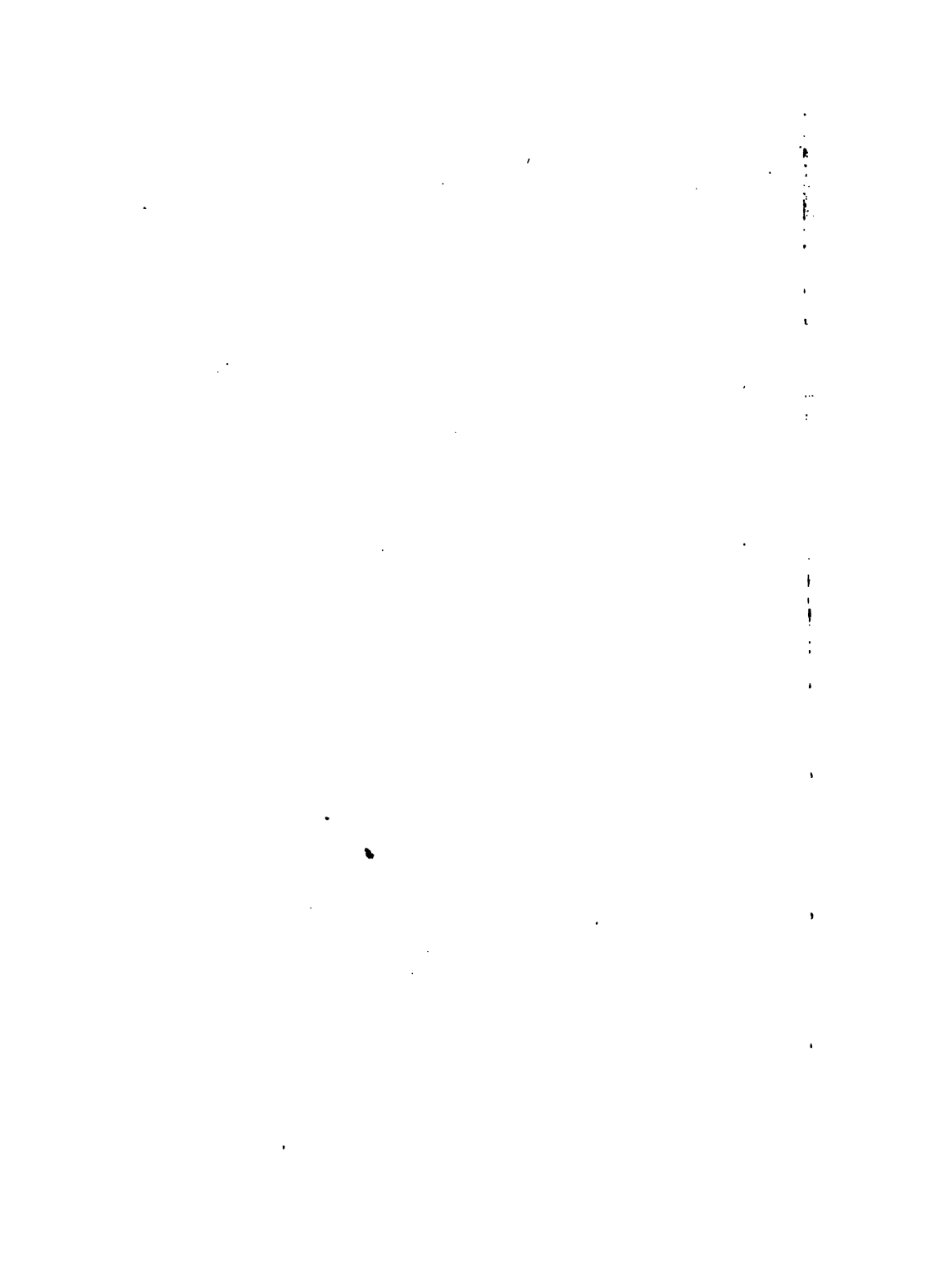


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PREFACE.

HE present edition of the *Merry Wives of Windsor* is founded upon the notes of the late Mr. J. F. Stanford.

Mr. Stanford was a loving student of Shakespeare, and for many years had collected materials in illustration of his works. He took an especial interest in such questions as relate to the foods mentioned in the different plays, and also in points connected with the social position of the author. After a time, however, he devoted himself to the elucidation of one play in particular, viz. *The Merry Wives of Windsor*. He was drawn to this by several reasons, one being that he was a resident of Windsor in his early years, and knew the locality well. He collected much material, and made many

inquiries ; but at the time of his death his papers were not in any way ready for publication. He bequeathed all his materials to me with the expressed desire that I should prepare the play for publication, but there was no other stipulation. I found on making use of the collections that it would be necessary to refer more particularly to the work of former editors, and I have therefore made the notes as full as possible, using other materials than those collected by Mr. Stanford.

For the text of the play I am alone responsible, as Mr. Stanford had not paid any special attention to this point.

In concluding these few explanatory remarks, I would add some words on Mr. Stanford himself.

John Frederick Stanford, son of Major Stanford (formerly of the 1st Life Guards), of Ballina Stanford, Co. Mayo, Ireland, by

Mary, eldest daughter of William Gorton, of Windsor, Clerk Controller in the Household of George III., was born at Bath on the 1st of January, 1815. He was a scholar of Christ's College, Worts Travelling Bachelor and M.A. of Cambridge University, and was called to the Bar as a Member of Lincoln's Inn in 1844. For a time he sat as Member of Parliament for the borough of Reading. He was a Justice of the Peace for Middlesex, and Deputy-Lieutenant for Berks, F.R.S., and Fellow of the Cambridge Philosophical Society. He wrote a volume of travels, entitled "Researches in Thuringian Saxony," and several pamphlets on questions of the day, besides being a prolific contributor to periodical literature. He died on the 4th of December, 1880, at his house in North Bank, Regent's Park, London, after a long and painful illness. He left, besides the materials for the present edition of *The*

Merry Wives of Windsor, a large collection of papers relating to English words introduced into the language from foreign sources, which he bequeathed to the University of Cambridge. These papers are now in course of preparation for the press, and the Stanford Dictionary of imported Foreign Words and Phrases will be published by the University Press, under the editorship of Dr. C. A. M. Fennell.

I desire to express my warmest thanks to many friends who have aided me in the preparation of this volume, more especially to Professor John W. Hales, who has kindly supplied me with most valuable suggestions, and to Mr. Danby P. Fry.

H. B. W.

12, CAROLINE STREET,
BEDFORD SQUARE, W.C.,
December, 1885.

INTRODUCTION.

THE "MERRY WIVES OF WINDSOR" has a special interest for us in the present day as the one comedy of manners of his own age which Shakespeare wrote.

The tradition is that the play was written at Queen Elizabeth's command, and finished in a very short time. The first note we have of this tradition is to be found in the dedicatory epistle and prologue of "The Comical Gallant," an alteration of Shakespeare's play published by John Dennis in 1702 :

"But Shakespear's play in fourteen days was writ,
And in that space to make all just and fit,
Was an attempt surpassing human wit.
Yet our great Shakespear's matchless muse was such
None ere in so small time perform'd so much."

Here there is nothing about Falstaff being drawn in love, and this addition is first heard of in an account given by Rowe in 1709. It is possible that Elizabeth may have made this stipulation, but if she did do so, she must then have been

acquainted with Falstaff in another play, and the *Merry Wives* is at once proved not to have been the first of the series.

There seems to be no reason for doubting that the play was written to Elizabeth's order, and under these circumstances Shakespeare must have set to work to fulfil the command by emulating the *Every Man in his Humour* of Jonson, in which he had played a part. Jonson's play was first acted in 1598, and therefore must have preceded the *Merry Wives* if we date this in 1599. But, as it is possible to fix an earlier date for the latter play, it may have preceded *Every Man*. The two plays are strikingly alike in several points. Both are comedies depicting the manners of the latter part of the sixteenth century; one as it appeared in London, and the other at a country town; and both turn largely upon the action of a jealous husband. Other points of resemblance might be mentioned; but it is not necessary to insist upon what has often been recognized—viz. the fact that these two plays form the complement of each other, and help us in a very special way to picture to ourselves the habits of middle-class life in England when Shakespeare and Ben Jonson lived.

The plot of the *Merry Wives of Windsor* consists of two actions—the loves of Fenton and Anne Page, and the exposure of Falstaff by the

Merry Wives. The first of these two has been thrown into the background by the elaboration of the latter action which gives name to the play. Mr. Daniel also advances a theory which is worthy of mention. He writes, "There are indications of another underplot projected and perhaps actually interwoven with it. I allude to the plot by which the reconciled duellists Caius and Evans determine to revenge themselves on mine host for having fooled them. Twice, at the end of scenes 1 and 3 of Act iii. (at the end of sc. 1 only in quarto), do they hint at something they intend, and in Act iv. sc. 5, *after* the Host has lost his horses, they are curiously officious in cautioning him against the thieves; their threatened vengeance and the Host's loss were doubtlessly connected. We might perhaps even suppose that Pistol and Nym, who so unaccountably disappear from the play after the second scene of Act ii., were their hired agents in this plot, and personated the 'cousin germans' who bring about its catastrophe; but this, I must admit, is somewhat idle speculation: the plot, if it ever had existence, is irrecoverably lost, and all that can be said with certainty is that something is wanting to render this part of the play intelligible."¹

¹ Daniel's Introduction to Facsimile of Quarto 1602, p. ix.

The two plots, however, of which there can be no doubt, are well joined together, and they form a homogeneous whole. It is scarcely probable that a play of this character was written with any very high motive, but some critics are not contented until they have found one, and an American writer has given it as his opinion that the *Merry Wives* represents the triumph of the principles of family purity by the defeat of Falstaff's attack upon it, and of true love in the success of Fenton and the consequent failure of the parents' endeavours to make Anne marry where she did not love.

The notes in illustration of the text are placed at the end of the book, and I trust that it will not be considered that I have made these too minute in detail or too extensive in volume. When the notes are placed at the foot of the page, the reader has some cause of complaint if the text is crowded out in order to find room for a long note on some subject, which he may consider is of little help to him in the understanding of the author; but when the notes are brought together by themselves, a certain latitude may perhaps be allowed to the editor. In the case moreover of a play such as the *Merry Wives*, which has a very special interest, apart from its literary merits, it seems particularly fitting to illustrate as far as possible the various points

which arise in connection with the manners of the time.

There are certain details connected with the play which might have been spread over the notes, but it will be more convenient to gather these together under heads, and treat them in this Introduction.

The chief points which it seems expedient to treat in this way are the following:—1. Date of the Play. 2. Editions of the Play. 3. The Text of this Edition. 4. The Characters. 5. The Supposed Sources of the Plot. 6. The Manners of the Time. 7. Supposed Personal Allusions. 8. Topography of the Play. 9. The Unities. 10. Acting of the Play.

1. The date of the play has been the subject of much discussion; but now that the once popular notion as to the pirated quarto of 1602 having been a first sketch is generally given up, we can probably fix the period within the tolerably confined limit of the years 1599-1600.

The quarto is so corrupt and evidently so incomplete that it is scarcely possible to believe it to be anything but a pirated copy obtained by surreptitious means. The man who took down his notes at the theatre appears to have done his work very carelessly, and in order to make his copy of the required length, he must have

foisted in some rubbish of his own. Mr. Daniel points out very justly that Shakespeare could never have written such stuff as this (cf. the last five lines with Act iii. sc. 4, ll. 17-22, of the present text) :—

Fenton. Tell me, sweet Nan, how dost thou yet resolve,
 Shall foolish Slender have thee to his wife?
 Or one as wise as he, the learned Doctor?
 Shall such as they enjoy thy maiden heart?
 Thou knowst that I have alwaies loved thee deare,
 And thou hast oft times swore the like to me.

Anne. Good M. Fenton, you may assure your selfe
 My heart is settled upon none but you,
 'Tis as my father and mother please :
 Get their consent, you quickly shall have mine,

Fenton. Thy father thinks I love thee for his wealth,
 Tho I must needs confesse at first that drew me,
 But since thy vertues wiped that trash away,
 I love thee, Nan, and so deare is it set
 That whilst I live I nere shall thee forget.

When Mr. Halliwell-Phillipps reprinted the quarto in 1842, he was inclined to fix the date of the supposed first sketch at 1592, when Count Mombeliard visited this country; or 1593, when Queen Elizabeth is specially recorded to have had plays and masques exhibited before her at Windsor Castle. But this view of the early date is not now held by Mr. Halliwell-Phillipps, and in his *Outlines of the Life of Shakespeare* (5th ed. 1885, p. 136), he refers to the quarto as “a very

defective copy, one made up by some poetaster, with the aid of short-hand notes, into the form of a play," and surreptitiously issued by a catch-penny publisher.

This early date being set aside, we have a range of about three years to choose from. Much has been said and written with regard to the relative position of the Falstaff of the *Merry Wives* when compared with the Falstaff of the Historical Plays. There is much to be said in favour of believing the tradition that Elizabeth commanded the creator of Falstaff to make a play in which the fat knight should be drawn in love; and if we believe this, the *Merry Wives* must come after at least one of the parts of *Henry IV.* Chalmers held strongly to the opinion that this comedy preceded the plays of *Henry IV.*, and Sir J. A. Picton insists on the same view; but evidently Falstaff was brought forward as a known character, and not introduced to the audience for the first time. There is no hint, as there is in the two parts of *Henry IV.*, that Falstaff was originally called Oldcastle, and this alone shows pretty conclusively that the *Merry Wives* is later in date. In 1 *Henry IV.* this is seen by a misprint, and in the epilogue to 2 *Henry IV.* there are these words, "Oldcastle died a martyr, and this is not the man," but in the *Merry Wives* there is no hint that Falstaff had ever borne any other name. The

question whether this play precedes *Henry V.* or no, is a more difficult one to answer. There seems to be some reason in the view that Shakespeare would be unlikely to bring out the fat knight again after he had killed him in *Henry V.*; but the weight of this objection is not overwhelming, and Mr. Daniel holds the opinion that the *Merry Wives* followed *Henry V.*, and that the earliest date for the former play is the latter part of 1599. He writes, "The supposition—I am loth to call it an argument—that the *Merry Wives* must have been written before *Henry V.*, because in that 'History' Falstaff and most of his companions come to their ends, cannot, I think, require serious refutation" (p. x). There is little in the comedy to connect it with history except the fact that certain unhistorical characters of the historical plays are repeated here. If it were not that we naturally compare the plays together, there would be nothing in the *Merry Wives* to take us back to the fifteenth century. It is in every respect a comedy of the manners of Shakespeare's own day.

If we accept the view that Shakespeare satirizes his old enemy Sir Thomas Lucy under the name Shallow (and it is not easy to reject so generally received a tradition), we cannot fix the date later than July, 1600, because in that month Lucy died, and it is opposed to all our ideas of Shakespeare's

character to believe that he would satirize an enemy after his death.

With regard to the incident of the visit of the Germans to mine host of the *Garter*, Charles Knight suggested that it contained a reference to the visit to this country in 1592 of the Count Mümpelgart (or Montbeliard), afterwards Duke of Wirtemberg, on the death of his cousin in August, 1593. Mr. Halliwell-Phillipps adopted the same opinion, and in 1842 drew from this an argument in favour of the view that the quarto is a first sketch, and may have been written as early as 1592. Mr. W. B. Rye, in his *England as seen by Foreigners*, 1865, prints a translation of the narrative of the journey of the Duke of Wirtemberg, and gives many particulars respecting this prince and his visit to this country.

Some critics, who are not prepared to hold this view of the early composition of the quarto, pooh-pooh the connection between the German Count and the play. Mr. Staunton supposed that Shakespeare would not have ventured during the lifetime of Queen Elizabeth to make an offensive allusion to a visitor who was received at Court with distinction. Mr. P. A. Daniel, in his Introduction to Mr. Griggs's Photo-Lithograph facsimile of the quarto, will have nothing to do with the supposed allusion, and with great contempt refers to it as "an instance of this idiosyncrasy

of the commentator mind." I think, however, that the case which has been made out for the allusion is much too strong to be passed over in this way.

In the quarto there is a reference to "Cosen garmombles," which does not occur in the folio edition, and this certainly looks very much like a play upon "Mümpelgart," and was doubtless a current form of that name obtained by process of metathesis. In respect to the allusions in Shakespeare's plays commentators are too apt to lay stress upon particular dates as if the circumstances referred to could only have occurred immediately before the reference; but there does not seem to be any valid reason why the visit of the German prince in 1592 should not have been taken advantage of by the dramatist in 1599 or 1600. The incident was probably fresh in the memories of the audience, and circumstances may have occurred that caused Elizabeth to have no objection to a little fun being made of her "cousin." Mr. Rye quotes a letter from the Duke of Wirtemberg to the Queen, dated August 14, 1598, in which he says, "I have heard with extreme regret that some of my enemies endeavour to calumniate me and prejudice your majesty against me. I have given them no occasion for this. I hope that when your majesty has discovered this report to be

false, you will have greater reason to continue your affection towards me, and give neither faith nor credit to such vipers, etc." (Rye's *England as seen by Foreigners*, p. lxxiii). Too much stress must not be laid upon this misunderstanding, but the correspondence of which it forms a part justifies us in saying that the affairs of the Duke of Wirtemberg were well before the public at the period when Shakespeare may be supposed to have been writing this play. This would also do away with the objection that has been made that the Count was not a 'Duke of Jamany' when he came to this country in 1592; but as he became so in the next year, it was correct in 1599 to style him a Duke.

The account of the journey was not published until 1602, and the following is a translation of the title: "A True and Faithful Narrative of the Bathing Excursion which his serene Highness Frederick Duke of Wirtemberg Count Mümpelgart, Knight of the Garter, made a few years ago to the far-famed Kingdom of England; as it was noted down daily in the most concise manner possible at his Highness's gracious command by his Private Secretary (Jacob Rathger) who accompanied him."

The illustrations of the play which we obtain from this narrative are, first, the explanation of the strange word "garmombles"; secondly, the

fact that Count Mombeliard¹ received from Lord Charles Howard a passport to the effect that it was her Majesty's pleasure that he should be furnished with post-horses and "pay nothing for the same." Hence the complaints of the Host of the *Garter*. Lastly, the places mentioned in the play as those where the host had been cozened of horses and money were visited by the Count and his suite. He spent a night at Maidenhead, and arrived at Reading the next day. Here he paid his respects to the Queen. From Reading he went to Windsor, and stayed there two days.

Although we can fix the date of the first appearance of the play within somewhat small limits, it is a much more difficult matter even to guess at the date of the play as we have it in the folio of 1623.

Mr. Daniel holds the opinion that there was a common original for both versions, now lost. The folio is a carelessly shortened copy from this original, and the quarto a copy taken down from the stage representation. "The play was first shortened for stage representation; to the performance the literary hack, employed by the

¹ The change of Mombeliard into Montbeliard is an interesting example of the way in which proper names get corrupted by reason of false analogies.

stationer to obtain a copy, resorted with his notebook. Perhaps he managed to take down some portions of the dialogue pretty accurately in shorthand, or obtained them by the assistance of some of the people connected with the theatre; but for the larger portion of the play it seems evident that he must have relied on his notes and memory only, and have clothed with his own words the bare ideas which he had stolen" (p. vi). After discussing the allusions which have been brought forward to show that the play was revised in the reign of James I., Mr. Daniel rejects them. I allow that individually they are not of much weight; but when considered together, they become rather formidable and are not lightly to be set aside. Moreover, there is every reason to believe that the play was revived in James's reign, when it would probably have additions made to it, as well as allusions added, to give it a modern air. It is altogether improbable that a play which continued to be one of the most favourite comedies of the English language up to the last century would remain unrepresented from the last years of Elizabeth until 1623. If it continued to be played until that date, and Heminge and Condell printed from a playhouse copy, how can we possibly tell at what time before 1623 any additions may have been made?

Among the points which have been made much

of on both sides of the argument is the allusion to a dog being "outrun on Cotsol" (Act i. sc. 1, line 100). Upon these few words a mighty superstructure has been raised.

It has been supposed that they refer to the games instituted (or revived) by Captain Robert Dover, but it is not certain that this is so, for nothing more than a notice of some ordinary hunting scene may have been intended. It is generally thought that Dover instituted his games in the reign of James I., but Mr. Daniel says that Mr. Hunter has proved that the games were started in 1596. This is not so. Hunter refers to some passing allusion in the *Annalia Dubrensia* as to the games having been practised for forty years, and these he proceeds to deduct from the date of the publication of the *Annalia*. Although the institution of these games is not a matter of much importance in respect to the date of the *Merry Wives*, it is one of great interest to the student of the fashions of the time. I therefore hope I shall be excused for entering rather fully into the history of this subject.

Captain Robert Dover was born in Norfolk, and settled at Barton-on-the-Heath, in Warwickshire. He possessed a fortune and, according to the note of a friend, "he was bred an attorney, who never tried but two causes," as he always made up the difference of the litigants that came before him.

The place which he chose for his sports was close to Chipping Campden, and about midway between Evesham and Stow-in-the-Wold. The revels took place at Whitsuntide, and were well attended by the gentry of the neighbourhood.

The following is the title of the little book, which shows us what the poets of the day wished us to believe: "Annalia Dubrensis: upon the yeerely Celebration of Mr. Robert Dovers Olimpick Games upon Cotswold Hills. Written by Michael Drayton, Esq., John Trussell, Gent. &c. &c. London: Printed by Robert Raworth for Matthew Walbancke, 1636." 4to. (with frontispiece of the games).

Drayton had been five years dead when his contribution to this volume was published. He suggested that Dover's statue should be cut in some rock, with this inscription:

"Loe this was the man
Dover, that first these noble sports began.

Another contributor, Randolph, was dead. John Stratford described some of the sports:

" Instance thy roaring cannons on the wold,
Which from thy castle rattle to the skies,
As if Jove's thunder they did equallize.
Thy horse-race, grey-hound course, hunting with the rest,
Are gentle sports approved by the best;
And last—thy favours which thou giv'st away.
Five hundred gallants weare a Twelve-monthes day."

Robert Dover himself contributed "A Congratulatory Poem to my Poeticall and Learned Noble Friends Compilers of this Booke." The last poem in the book is by Thomas Heywood. The following are the lines of Ben Jonson, who was at this time nearing his end :

"An Epigram to my jovial good friend Mr. Robert Dover, on his great Instauration of his Hunting and Dancing at Cotswold.

I cannot bring my muse to drop vies
 'Twixt Cotswold and Olympic exercise.
 But I can tell thee, Dover, how thy games
 Renew the glories of our blessed James :
 How they do keep alive his memory
 With the glad country and posterity,
 How they advance true love and neighbourhood,
 And do both church and commonwealth the good,
 In spite of hypocrites, who are the worst
 Of subjects. Let such envy till they burst.

BEN. JONSON."

The games were probably given up in 1638, (for a short time they were revived in the reign of Charles II.), and in 1641 Dover died at Stanway. Mr. E. W. Gosse wrote an interesting paper on the Cotswold games in the *Cornhill Magazine* (vol. xxxvii. (1878) p. 710), mainly drawn from the *Annalia* mentioned above.

Among the passages in the play which seem to refer to some incidents of James's reign are these.

Falstaff says, "Now, Master Shallow, you'll complain of me to the king" (Act i. sc. 1, line 121). Mrs. Quickly alludes to the king's English (Act i. sc. 4, line 6). Mrs. Page's remark, "I will exhibit a Bill in Parliament" (Act ii. sc. 1, line 30), is supposed to allude to the many bills moved for in the Parliament which sat from Nov. 5th, 1605, to May 26th, 1606; and "these knights will hack" may refer to the many knights created by James. Other instances might be mentioned; but these are sufficient to show some reason for supposing a revision (or revisions) in James's reign, and more than this cannot well be said.

2. The following two entries in the Stationers' Registers are the earliest notices we have of the play. Editions of the Play.

"18 Jan. 1601-2, John Busby] An excellent and pleasant conceited commedie of Sir John Faulstof and the Merry Wyves of Windsor.

Arth. Johnson] By Assignment from John Busbye a book, An excellent and pleasant conceited comedie of Sir John Faulstafe and the Mery Wyves of Windsor."

The volume appeared in the course of the year 1602 with the following title:

"A | Most pleasaunt and | excellent conceited
Co|medie, of Syr John Falstaffe, and the | merrie
Wives of Windsor. | Entermixed with sundrie |

variable and pleasing humors of Syr Hugh | the
Welch Knight, Justice Shallow, and his | Wise
Cousin M. Slender. | With the swaggering
vaine of Auncient | Pistoll, and Corporall Nym. |
By William Shakespeare. | As it hath bene
diuers times Acted by the Right Honorable |
my Lord Chamberlaines servants, Both before
her | Maiestie, and elsewhere. | London | Printed
by T.C. for Arthur Iohnson, and are to be sold
at | his shop in Powles Church-yard at the signe
of the | Flower de Leuse and the Crowne | 1602.”

Johnson reprinted this in 1619 with a few trifling variations—

“A | most pleasant and ex- | cellent conceited
Comedy, | of Sir John Falstaffe, and the | merry
Wives of Windsor. | With the swaggering vaine
of An- | cient Pistoll, and Corporall Nym. |
Written by W. Shakespeare. | Printed for Arthur
Johnson 1619.”

John Busby was a partner with Millington in
in the surreptitious edition of *Henry the Fifth*,¹

¹ “I would add that for the *Merry Wives* he possibly obtained the same note-taker who supplied him with ‘copy’ for the *Henry V.* There is a little peculiarity common to both these quartos, which would seem to point to this conclusion. *Shure* for *sure*, *shute* and *shout* for *suit*, *worell* for *world*, occur in both. *Shure* once in *Henry V.*, twice in *Merry Wives*; *shout* once in *Henry V.*, *shute* twice in *Merry Wives*; *worell* thrice in *Henry V.*, twice in *Merry Wives*

and there can be no doubt that Johnson's quartos were piratically published. This shows very forcibly the unsatisfactory way in which the rights of dramatic authors were interfered with. A dishonest publisher was able, by sending a reporter to the theatre, who took down the words spoken on the stage in a careless sort of manner, not only to print a copy of the play, but by entering it at Stationers' Hall, actually to obtain rights of future publication to the exclusion of the author. One can imagine the disgust with which Shakespeare would look upon the garbled copy of his work with its catchpenny title.

The fuller text which appeared in the first folio of 1623, although the best we possess, is far from satisfactory, and editors have found it necessary to add passages from the quarto.

The quarto of 1630, "printed by T. H. for R. Meighen and are to be sold at his shop next to the Middle Temple Gate and in S. Dunstan's Churchyard in Fleet Street," although said to be "newly corrected," is merely a reprint of the

And these peculiarities seem rather instances of phonetic spelling than printer's errors. It must not, however, be forgotten that both these quartos came from the press of T. Creed, and therefore it might be that for these peculiarities, which I attribute to the note-taker, the printer alone was responsible.—P. A. Daniel's *Introduction to Griggs's Facsimile of the First Quarto*, p. vi.

folio edition, with a slightly modernized orthography. No separate copy of the play was printed between 1630 and the commencement of the following century.

Quarto 1, besides being reprinted in 1842 by Mr. Halliwell-Phillipps, for the Shakespeare Society, has been reproduced in facsimile, by Mr. E. W. Ashbee, for Mr. Halliwell-Phillipps (1866), reprinted in Halliwell's folio edition of Shakespeare (vol. 2), in the Cambridge Shakespeare (vol. 1), in Hazlitt's Shakespeare's Library (part 2, vol. ii.), and reproduced by photo-lithography by W. Griggs.

Quarto 2 was reprinted by Steevens in his *Twenty Plays*, as was also Quarto 3.

3. Those only who have undertaken to form a text of any of Shakespeare's plays can have a full idea of the difficulties that beset the editor in this department of his work. Most authors are in some way responsible for the text of their works, but this is not the case with Shakespeare, for we have no reason to believe that he had anything to do with the publication of his plays, either in the original quartos or (in spite of Heminge and Condell's statement that they printed the first folio from the author's own manuscript) in the preparation of the particular copies which were used for the collected edition

of his works. There can be little doubt that these first editors used the play-house copies which were ready to their hand; and if this were so, we cannot as before stated be sure that many additions were not made at different times when the plays were revived any time before 1623. Curtailments also may have been made. This want of authority might be considered as an advantage to the modern editor, and so it would be if he had not so many predecessors and so many critics; but he has to weigh not only the text as he finds it in the original editions, but also all the suggested alterations of those who have set themselves to reform it. In the case of the *Merry Wives of Windsor* the materials at our disposal are particularly bad. The quarto is to a large extent unintelligible, and not only has the folio many evident blunders, but it is also imperfect, and can even be improved by the addition of passages from the quarto. It is not easy to understand how all this came about, but, although open to objections, there is something to be said in favour of Mr. Daniel's theory that both of the versions we possess are taken from a common original, which was more extended than either.

I originally intended to follow the folio text, with a mere correction of palpable blunders; but it soon became evident that it would be unwise

to reject additions from the quarto which various editors had at different times incorporated into the text with improvement to the congruity of the whole. Having broken the principle of following the folio in a single instance, I found it necessary to change my plan of action entirely, and to form the best text I could. It may seem to some unnecessary to add another to the many texts already existing; but having used my judgment in one instance, I thought it would be more satisfactory to weigh all the doubtful readings on their own merits, and I was the more induced to do this because in the case of the two best texts—the Cambridge edition and that of Dyce—the former follows the folio rather too literally, and the latter in a few instances is somewhat over-bold in change. All the alterations made in the present edition are fully described in the notes, and they need not be further indicated here; but I may be allowed in a few words to explain the principle upon which I have worked throughout. Wherever the original text was evidently corrupt, a new reading, which made sense, and was countenanced by good authorities, has been introduced into the text; but in a case where the proposed corrections are numerous and about equally possible, I have preferred to leave the original corrupted word until more light has been brought to bear upon the passage, thus, “Will

you go an-heires" (Act ii. sc. 1, line 246) has given rise to an immense amount of conjecture. Dyce reads *mynheers* for *an-heires*, but Boaden's suggestion of *caualeires* is, I think, much better, as the alteration of letters is but small. The decision at present must be between these two readings until a better is forthcoming, as the other proposals are mostly improbable.

It is better to err on the side of over-conservatism than to be rash in tampering with the text of so great a classic as Shakespeare. This is more particularly shown in the case of some of the early editors, who changed words from ignorance of their meaning; thus Pope, not understanding the expression "even strong" (Act iv. sc. 6, line 34), which means equally strong, altered the word to *ever*, in which he has been followed by other editors, Dyce going so far as to say that "even" is a decided misprint. Sometimes a correction appears so evident when it is pointed out that one can only wonder it has escaped notice so long. This is the case with Falstaff's description of his treatment in Datchet Mead (Act iii. sc. 5, ll. 4-7). The folio reads, "Have I lived to be carried in a basket like a barrow of butcher's offal; and to be thrown into the Thames;" and the reading is followed in all the chief editions, although the quarto helps us to

make sense of the passage and to read, "Have I lived to be carried in a basket, and thrown into the Thames like a barrow of butcher's offal." Mr. Daniel pointed this out in his preface to the facsimile of the quarto of 1602.

An alteration in the arrangement of the text is suggested by Mr. Daniel; but I have not followed the suggestion, because it could not be adopted without altering some of the words, for which alteration there is no authority.

There is, at present, much confusion in the time of Falstaff's interviews with the Merry Wives, which seems to show that we have not the original play, but one which has been compressed, without judgment, for the purposes of stage representation. Falstaff's first interview with Mrs. Ford and Mrs. Page is described in Act iii. sc. 3, and it ends with the buck-basket. Mrs. Page then says, "let him be sent for to-morrow, eight o'clock" (l. 222), and yet Mrs. Quickly visits Falstaff at the Garter with the message on the very same day (Act iii. sc. 5), and tells him the second meeting is to be immediately between eight and nine in the morning (line 59), an hour that has already gone by some time. When Mrs. Quickly leaves, and Falstaff has his interview with Ford, he goes at once to Ford's house. Ford searching his house a second time says that one

was conveyed out "yesterday in this basket" (Act iv. sc. 2, l. 169). The third or Herne's oak adventure takes place in the evening of the day when the second or Mother Prat adventure occurred; yet when Ford visits Falstaff (Act v. sc. 1), he speaks of the personation of Mother Prat as having been 'yesterday.' Mr. Daniel points out that the error occurs in Act iii. sc. 5, and he would divide the scene in two, leaving the Quickly portion, and making the Ford portion commence the 4th act. In Mrs. Quickly's first speech (l. 30) *good morrow* should be *good even*, and further on (l. 49) *this morning* should be *to-morrow morning*.

I think Mr. Daniel's object would be better attained by leaving the fifth scene undivided, and altering in Falstaff's speech (line 146) *this morning* to *to-morrow morning*, because in Act ii. sc. 2, line 325, Falstaff tells Ford to come to him "soon at night." It is quite clear that Shakespeare intended the first interview to be on the first day, and the second and third adventures in the morning and evening respectively of the second day. In Act iii. sc. 3, ll. 260-262, Page, after the first adventure, says, "I do invite you to-morrow morning to my house to breakfast; after, we'll a-birding together." Another alteration is required in Act v. sc. 1, line 15, where *this morning* should be read in place of *yesterday*. With these slight changes, the various adventures fall into

their proper order, and the alterations might probably be made with advantage in the text; but it is on the whole safer to wait until the point has been more thoroughly discussed.¹

4. The characters of this play are most of them old friends—but with a difference. Shallow is the only one who is in every respect the same man that we know elsewhere. Falstaff is sadly deteriorated, and all lovers of this prince of wits must regret to find him in his low estate, a position in which his body is the same, but where his mental power has almost suffered an eclipse. In the *First Part of Henry IV.* he dazzles by a brilliant display of wit, which appears almost superhuman in its perfection and inexhaustibility. This high level is not kept up in the *Second Part*, but even here it is only by comparison that the figure is other than grand in its mental power. The Falstaff of the *Merry Wives*, however, is on a lower line. Certainly he can hold his own with Shallow, and can, to some extent, keep up his authority over his men, although Pistol and Nym revolt against him.

¹ Mr. Daniel's views will be found fully expressed in *The Athenaeum*, April 6, 1878, p. 445. Also in the *Time-Analysis* of the Plays in the Transactions of the New Shakspeare Society for 1878-9, and in the Preface to the Facsimile of the first Quarto.

He is made the fool of two merry women, and his coarseness and bestiality are not redeemed, as in the other plays, with much extraordinary wit. He is, however, sufficiently the old character to cause the reader to resent his fall.

The adventures related in this play do not fall into any place which it is possible to make for them in the life of Falstaff; but if we conjecture at all, one of the most plausible guesses is that of supposing the visit to Windsor to have taken place after Henry V. had turned off his dissolute companions. When this had occurred, Prince John of Lancaster spoke thus :

“ I like the fair proceeding of the king’s :
 He hath intent his wonted followers
 Shall be well provided for :
 But all are banish’d till their conversations
 Appear more wise and modest to the world.”

2 *Henry IV.* Act v. sc. 4, ll. 103-107.

Whatever the allowance was, there can be little doubt that Falstaff exceeded it, and we see that living “ at ten pounds a week ” (Act i. sc. 3, l. 8) had emptied his purse so that he was forced to “ coney-catch ” (Act i. sc. 3, l. 37).

In the *Merry Wives* there is no hint that Falstaff had ever borne the name of Oldcastle, but when Shakespeare changed the name, he was not altogether fortunate in his new selection, for he offended some by using the name of the Norfolk

knight. Sir John Falstolfe, although a brave soldier, was not a popular man, and even his bravery was disputed, for in 1 *Henry VI.* (Act i. sc. 1), we read—

“Here had the conquest fully been seal'd up,
If Sir John Falstolfe had not play'd the coward.”

Certain amount of ridicule was attached to his name by reason of his bequest to Magdalen College, Oxford. A portion of this was appropriated to buy liveries for some of the senior scholars; but the property in time yielding but little, the scholars came to be called Falstaff's buckram men.

Bardolph, whose red nose was an inexhaustible subject for his master's jokes, appears in all four plays. In the *First Part of Henry IV.* the nose is a “salamander,” and in the *Merry Wives* a “tinder box.” Bardolph had been in Falstaff's service thirty-two years in the *First Part of Henry IV.*; he is corporal in the *Second Part*, where Shallow drinks to him and all the cavaliers about London; a lieutenant in *Henry V.*; and in the *Merry Wives* he has fallen to the low estate of a tapster.

Pistol appears in the *Second Part of Henry IV.*, *Henry V.* and *Merry Wives*. This bragging swaggerer is the same in all three plays, with an identical form of speech. He is the ancient or ensign

of Falstaff's company, although he obtains brevet rank from Mrs. Quickly, who styles him Captain Pistol, and from Falstaff, who addresses him as Lieutenant in the *Second Part of Henry IV.* (Act v. sc. 4). In *Henry V.* he becomes the husband of the hostess. He is not seen in the *Merry Wives* after the second scene of the second act, although his name occurs in the folio in Act v. sc. 5 as one of the fairies; but this is evidently a blunder, probably caused by the actor playing Pistol also taking the part of one of the fairies. In the muster-roll of artillerymen serving under Humphrey Fitz-Allan, Earl of Arundel, at the siege of St. Laurens des Mortiers, dated Nov. 11, 1435, appear the names of R. Bardoulf and Will. Pistail.¹

Corporal Nym figures in *Henry V.* and in the *Merry Wives*, and his wit in both these plays consists in the then fashionable sport of misusing the word "humour."

Robin the page appears in 2 *Henry IV.* and *Henry V.* as well as in the present play.

Of Fenton there is little to be said, save that to him and to Anne Page falls all the poetry that is to be found in the play. He is described as a gentleman who kept "company with the wild Prince and Pointz" (Act iii. sc. 2, l. 83), and he

¹ Willis's Current Notes, May, 1856, p. 44.

probably came to Windsor in search of an heiress. He confesses to Anne her father's wealth first induced him to woo her.

“ Yet, wooing thee, I found thee of more value
Than stamps in gold, or sums in sealèd bags.”

(Act iii. sc. 4, ll. 19-20.)

Although a friend of the Prince, strange to say, he does not know Falstaff.

When we leave Justice Shallow in the second part of *Henry IV.*, he begs Falstaff to pay him five hundred out of the thousand pounds he owes; but when we meet him in the present play, he says nothing of this money; he is too full of the deer-killing incident to think of that. He is the same garrulous old man at four-score that he was a few years earlier in the *Second Part of Henry IV.* There he says it was fifty-five years since he had entered at Clement's Inn. This was an Inn of Chancery attached to the Inner Temple, where students first entered for the study of the law. The following interesting quotation illustrates this point well:

“ The students in these Inns of Chancery were of all grades, some contemplating the forum and some attorneyship, while others had an ultimate view to public life in either House of Parliament. Not a few were satisfied with the Inns of Chancery. The young attorneys went no higher; while those students who looked to become county magistrates, with merely law enough to meet the exigencies of

quarter sessions, rarely ascended to an Inn of Court. Mr. Justice Shallow, 'of Glostershire,' and his friend 'little John Doit of Staffordshire,' were both of Clement's and were both content. Justice Shallow afterwards on his estate in the country flattered himself that he was still talked of at Clement's Inn, and Falstaff says, 'I do remember Shallow at Clement's Inn,' showing, we think, that Falstaff himself had been in his day of that ancient society; but most probably with no forensic aspiration."¹

The Slender of this play takes the place of the Silence of *2 Henry IV.* as the foil of Shallow. He is made illiterate as well as foolish, and it is to be hoped that his character is but a caricature of the country gentlemen of Elizabeth's reign. He belongs, as Hunter points out, to the family of Quoters, and here he shows his want of wit by the inappropriateness of his quotations. He is given the name of Abraham to make him more ridiculous, possibly with some satiric allusion, as Mr. Stanford points out, to the meaning of the name as the father of a numerous progeny. The relationship between Shallow and Slender is not very clear, as the former is sometimes called the latter's cousin, and sometimes his uncle. Slender was the most popular character in the play, after Falstaff himself, and he is often alluded to in literature. Mr. Halliwell-Phillipps quotes some curious verses from Flecknoe's *Diarium or Journall*,

¹ *Edinb. Review*, vol. 134, p. 488.

London, 1656, entitled "A Lover, such as Simple in love with Mrs. Anne Page, having bewrayed himselfe, writes to Cupid in this manner :

"This is to let thee understand,
I'm deeply in love with Mrs. Anne,
And would, for more than onely meeter,
That I could say the deeper th' sweeter ;
For I'm in love in such a fashion,
'Tis even as good as a purgation. . .
Thy *simples*, I would have them know,
Are men when they in love do grow,
And when with mistriss he is found,
Then th' are thy mixtures and compound."¹

The characters of Ford and Page are evidently copied from the life, and they give us a good idea of the wealthy burghers of the sixteenth century, and the comfortable ease in which they lived. The jealous man is also the childless man, and Page, who has at least two children, is entirely free from this great fault. There is a considerable likeness between Ford and Kitely in *Every Man in his Humour*, and one would like to know if this outrageous jealousy was common at the time, or whether it was only used to form a striking character for the stage. Ford takes the name of Brook when he visits Falstaff, and so it appears in the quarto; but in the folio the name was altered to Broome, possibly to satisfy

¹ Folio edition of Shakespeare, 1854, vol. ii. pp. 407-8.

some person named Brook, who objected to the use of his name.

Sir Hugh Evans and Dr. Caius are introduced as studies of national character, and they appear rather out of place in a small town like Windsor. In *Henry V.* we have an Irishman and a Scotchman, as well as here a Welshman and a Frenchman. Shakespeare was one of the first to introduce a Welshman with his broken English on the stage. Evans's words and acts are singularly unfitted to his character as a clergyman.

It is difficult to understand why Shakespeare should have chosen to attach the name of Caius to a Frenchman. There seems no reason to suppose that he wished to connect this character with the munificent re-founder of Gonville and Caius College, Cambridge, although it is a curious circumstance that the real Dr. Caius in the Statutes of his College specially excludes Welshmen from holding any of his Fellowships. A character in Sharpham's play *The Fleire*, 1607, bears this same name of Dr. Caius. Foreign doctors were sought after by those who wished for that which was strange, but they were little esteemed by native physicians, and doubtless many of the latter would be pleased to see these foreigners made game of on the stage.

The Host of the *Garler* makes very free with his customers, and he naturally does so as a

leading inhabitant of the town, who was also most probably a rich man. Richard Gallis, the landlord of this same *Garter* in the middle of the sixteenth century, was three times Mayor of Windsor, and in 1562 he was returned as Member of Parliament for the town. He is described on his monument in the parish church as "learned." This shows in what high estimation the landlord of a principal inn might be held.

Mistress Ford and Mistress Page, although wanting in delicacy, are good specimens of robust and healthy-minded women of the time. Our sympathy is with them throughout the play in which they shine out as the cleverest of the characters. The frequent appearances of Mistress Anne Page ("pretty virginity") give a charm to the whole production which would be wanting without her. Although her love affairs form a separate plot, they are so well interwoven with the other plot, that the welding may be said to be perfect. A little fuller elaboration of the poetical passages between Fenton and Anne would have been, one cannot help feeling, an improvement to the play. The present use of *Miss* for an unmarried lady was not common even in the 18th century, and in the 17th century the word had an insulting meaning.

Mistress Quickly of the *Merry Wives* cannot in any way be harmonized with the Mistress Quickly

of the historical plays. Here she is the house-keeper of Dr. Caius, and knows nothing of Falstaff and his followers until she meets them at Windsor. Mrs. Cowden Clarke (*Shakespeare Key*) suggests that she may be a sister (or sister-in-law) of Hostess Quickly. The latter was married to the Host of the Boar's Head in 1 *Henry IV.*; she was the widow of Eastcheap in the *Second Part of Henry IV.*, and Falstaff promised her marriage. In *Henry V.* she is married to Pistol, although in 2 *Henry IV.* she wished to turn him out of her house as a swaggerer. According to Bardolph, she had been trothplight to Nym. It is clear that Shakespeare did not connect these two Mistress Quicklys by any closer tie than a sameness of name.

5. Much notice has been taken of the various tales which Shakespeare may have seen and used in the composition of his play; but as nothing of any importance has been discovered, it may be taken for granted that the author entirely depended upon his own observation and imagination.

Mr. Halliwell-Phillipps reprints in his folio edition of Shakespeare: 1. The tale from *Il Pecorone di Ser Giovanni Fiorentino*. 2. The Old-English version of this story in *The Fortunate, the Deceived, and the Unfortunate Lovers*, 1632, reprinted in 1685. 3. The tale in *Stras-*

Supposed
Sources of
Plot.

parola similar to that in *Il Pecorone*. 4. The tale of the two Lovers of Pisa, from Tarlton's *Newes out of Pergatorie*, 1590. 5. The second tale from *Straparola*, in which the youth makes love to three ladies at once. In all these tales the only point in common with one incident in the *Merry Wives* is that a husband searches for a wife's lover, and is outwitted in somewhat the same way as is Ford.

Malone drew attention to a tale in *Westward for Smelts*, 4to. 1620, entitled "The Fishwife's Tale of Brainford," which he supposes Shakespeare may have seen in an earlier edition; but although the scene is laid at Windsor, there is, as Mr. Halliwell-Phillipps says, nothing in the story analogous to the incidents of our Comedy.

6. It is useless to treat this play as if it belonged to the same period as the historical plays; for in spite of the introduction of Falstaff and his followers, there are no historical allusions to an earlier date.

The quotations from popular books of the time are numerous, and the expressions used are in many respects a reproduction of the fashionable talk of the men about town of that day. Nym uses the expression *pauca, pauca*, and Evans *pauca verba* (Act i. sc. 1). This was called the bencher's phrase, the bencher being an idler who

sottishly spent his time on tavern benches (see *Every Man in his Humour*, Act iv. sc. 2). The word *humour* again was one which Nym in common with a large number of his contemporaries mis-used most egregiously. The four humours of the body described by the old physicians as phlegm, blood, choler and melancholy, were supposed, as they predominated, to determine the bent of the mind, and the mind as well as the body was credited with its own particular humours. A humour was therefore a predominant mental characteristic, as Shadwell says in the epilogue to his play, *The Humourists* :

“ A humour is the bias of the mind,
By which with violence 'tis one way inclined,
It makes our notions lean on one side still
And in all changes that may bend the will.”

Pepys writes, “ I see that religion, be it what it will, is but a humour ” (ed. Mynors Bright, vol. i. p. 193). Ben Jonson, who set himself up as a protector of the word, complained that it “ is rack'd and tortured ” so that—

“ Now if an idiot
Have but an apish or fantastic strain,
It is his humour.”

In the Introduction to the *Magnetic Lady* Jonson writes, “ The author beginning his studies of this kind, with *Every Man in his Humour*, and after *Every Man out of his Humour*; and since con-

tinuing in all his plays, especially those of the comic thread, whereof the *New Inn* was the last, some recent humours still, or manners of men that went along with the times; finding himself now near the close or shutting up of his circle, hath fancied to himself an idea, this Magnetic Mistress: a lady, a brave bountiful house-keeper and a virtuous widow; who, having a young niece, ripe for a man and marriageable, he makes that his centre attractive to draw thither a diversity of guests, all of persons of different humours to make up his perimeter. And this he hath called HUMOURS RECONCILED."

The terms of fencing are used in a way to show how familiar they were to the frequenters of the theatre. The favourite drink of Falstaff was sack, and in Shakespeare's time almost every virtue under heaven was attributed to it. Many varied oaths were used by some of the characters, but some of these were toned down or entirely cleared away in the folio, in accordance with the Act (3 Jac. I. 1603, cap. 21) "to restrain the abuses of players;" the object of which is stated to have been "For the preventing and avoiding of the great abuse of the holy name of God, in Stage-plays, Enterludes, May-games, Shews, and such like, Be it enacted by our Sovereign Lord the King's Majesty, and by the Lords Spiritual and Temporal, and the Commons in

this present Parliament assembled, and by the authority of the same, That if at any time or times after the end of this present Session of Parliament, any person or persons do or shall in any Stage-play, Enterlude, Shew, May-game, or Pageant jestingly or profanely speak or use the holy name of God, or of Christ Jesus, or of the Holy Ghost or of the Trinity, which are not to be spoken, but with fear and reverence, shall forfeit for every such offence by him or them committed ten pounds. The one moiety thereof to the King's Majesty, the other moiety thereof to him or them that will sue for the same in any Court of Record at Westminster, wherein no Essoin, Protection or Wager of Law shall be allowed." In the first quarto we find *by God* altered to *by my troth* in the folio, *O Jeshu* changed to *Ods me*, and *O God* to *Heaven forgive me*. More instances might be given, but all are noted in the Notes at the end of this volume.

There seems to be an allusion (in Act i. sc. 4) to the Puritanism which began to make itself felt at this time. Mrs. Quickly describing Rugby says that "his worst fault is that he is given to prayer" (Act i. sc. 4), and of Mrs. Page she says "and one (I tell you) that will not miss you morning nor evening prayer." If Mrs. Quickly of the *Merry Wives* is considered to be the same person as the Hostess of the Historical Plays, we must allow

that she is not a very good authority on religious views ; for in *Henry V.*, when describing Falstaff's end, she says, " So a cryed out God, God, God, three or four times : now I, to comfort him, bid him a should not think of God ; I hop'd there was no neede to trouble himself with any such thoughts yet " (Act i. sc. 1).

The manners of the two merry wives themselves, who, while merry, were honest too, pleased the public greatly, and they became household words. A song was made upon them, in which the words " wives may be merry and yet honest too " (Act iv. sc. 2, l. 123), were played upon. This song is quoted here from a MS. in the possession of Mr. Halliwell-Phillips :

We merry wives of Windsor,
 Whereof you make your play ;
 And act us on your stages,
 In London day by day :
 Alass, it doth not hurt us,
 We care not what you do ;
 For all you scoff, we'll sing and laugh,
 And yet be honest too.

Alass, we are good fellows,
 We hate dishonesty ;
 We are not like your city dames,
 In sport of venery :
 We scorn to punk, or to be drunk,
 But this we dare to do,
 To sit and chat, laugh and be fat,
 But yet be honest too.

But should you know we Windsor dames
 Are free from haughty pride ;
 And hate the tricks you wenches have
 In London and Bankside :
 But we can spend and money lend,
 And more than that we'll do ;
 We'll sit and chat, laugh and be fat,
 And yet be honest too.

It grieves us much to see your wants,
 Of things that we have store ;
 In Forests wide and Parks beside,
 And other places more :
 Pray do not scorn the Windsor horn,
 That is both fair and new ;
 Altho' you scoff, we'll sing and laugh,
 And yet be honest too.

And now farewell unto you all,
 We have no more to say :
 Be sure you imitate us right,
 In acting of your play :
 If that you miss, we'll at you hiss,
 As others us'd to do ;
 And at you scoff and sing and laugh,
 And yet be honest too.¹

7. The allusions to deer-killing and the Lucy Arms are generally supposed to have been introduced by Shakespeare into this play with the intent of satirizing his old enemy Sir Thomas Lucy. The groundwork for this belief is not very solid, but it is not easy to

¹ *First Sketch of the Merry Wives*, 1842, pp. 66-67.

reject the tradition altogether. The late Mr. William Henty, enlarging on this tradition, was fain to believe that Shakespeare had in this play sketched his own autobiography. Mr. Henty wrote some articles on this point in the *Antiquary*, which were reprinted for private circulation under the title of "Shakespeare, with some Notes on his Early Biography, and an Identification of the characters of William Fenton and Anne Page with William Shakespeare and Anne Hathaway" (London, 1882). The reasons for the identification are not very conclusive, but the remarks on the Deer-adventure are more to the point. It is usual to speak of the case of deer-stealing in which Shakespeare was concerned, but, as alluded to in this play, there is no charge of stealing. Shallow says, "Knight, you have beaten my men, killed my deer, and broke open my lodge" (Act i. sc. 1, line 123). The deer was not stolen, for Shallow expressly says, when Page thanks him for the venison with which the pasty is made (Act i. sc. 1, l. 217), that he wished it "better: it was ill killed" (Act i. sc. 1, line 91). We may therefore guess that this was from the identical deer which Falstaff had killed.

According to local tradition the scene of Shakespeare's deer adventure was not in Charlecote Park, but on the estate of Fulbrooke, which adjoined Charlecote. This was a neglected place,

without an owner, into which Lucy's deer were very likely to stray. Mr. Henty writes with respect to it,—“The estate of Fulbrooke was given to Sir Francis Englefield in 4 and 5 of Philip and Mary, but next year, on the accession of Elizabeth, was sequestered by her on his refusing to swear allegiance. It was not regranted, after being seized, till 1607, Elizabeth probably having hopes that Englefield would acknowledge her as Queen. Instead of doing this, he consorted and plotted with recusants both in Belgium and Spain. In 1576, from some attempts apparently to obtain authority over his property, he was formally attainted and convicted of high treason. And in 1592 the verdict was confirmed by an Act of Parliament. It seems possible that this conviction for treason and attainder gave to Shakespeare the feeling that in the absence of authority expressly deputed by the Crown, the estate was more than ever free for sport to all comers. It appears that Lucy assumed charge or rangership over the estate, but no state authority for his doing so can be found. It was clearly his interest to have some such charge, if only for protecting his own stray deer. He might have done this without authority, by virtue merely of his magisterial office, and as one of the quorum, for the powers of a justice were then very great. The property did not come into the Lucy family till

it was purchased by the grandson in the year 1618. Lucy, in addition to taking possession, had erected a hut, which he called a lodge. I speak from testimony on the spot in saying it was a very slender affair. It was known as 'Daisy Hill,' and was used as a residence for his keeper. re-built and converted into a farm-house."¹

A representation of the original lodge at Fulbrooke is given in the second volume of Mr. Halliwell-Phillipps's folio Shakespeare (p. 286). Mr. Henty further points out that when Sir Walter Scott visited Charlecote in 1828, the then owner (Mr. Lucy) assured him that it was not on that estate, but at Fulbrooke, that "the buck" was said to be stolen, and local tradition strongly corroborates this view.

The other point enlarged upon by Mr. Henty, viz. the identity of Fenton and Anne Page with Shakespeare and Anne Hathaway, is very ingenious, but scarcely so conclusively proved as the author seems to think. Mr. Henty calls Fenton William, and sees in this an additional reason for comparing him with Shakespeare; but there is no indication of any Christian name in the play. Mr. Henty found, after his paper was written, that the suggestion of this identity had already been made in an anonymous work en-

¹ Henty's *The Youth of Shakespeare*, 1882, pp. 15-16.

titled *Footsteps of Shakespeare*. He does not lay so much stress on the suggestion as on the means by which he attempts to prove it. Mrs. Quickly specially remarks on the wart over Fenton's eye (Act i. sc. 4), and considering that nothing comes of this, it is certainly strange that it should be made so much of a point in this place. Mr. Henty sees the indication of a wart over the left eye in the Chandos portrait of Shakespeare, and in the portrait presented by the late Mr. W. O. Hunt to the town of Stratford, he sees it clearly. The little book, already alluded to, from which these particulars are taken, has a frontispiece which consists of a photograph from this portrait; but I cannot see any indication of a wart in that. It may, however, be said in favour of Mr. Henty's theory, that some years before he enunciated it, the notion that Shakespeare had a scar over his left eye was held. Mr. Page, an American gentleman, based his belief in this scar on the fact that the Kesselstadt mask showed such a scar. Of course this is of no value in itself, but it is curious in connection with Mr. Henty's theory. That which is baldly stated here is amplified with numerous illustrations by Mr. Henty, and those who wish to follow this point further must refer to his little book.

8. The local allusions have been very thoroughly

investigated by Mr. Davis, and the result of his inquiries will be found in Tighe and Davis's *Annals of Windsor* (vol. i. chap. xxiv.), and in Mr. Halliwell-Phillipps's *Folio Shakespeare* (vol. ii.), and it cannot but be interesting, both in illustration of this play and as a point in Shakespeare's own biography, to note the knowledge of the topography of Windsor which he displays.

The *Garter Inn* was situated near the *White Hart* and opposite the Castle Hill. It was nearer Peascod Street than the *White Hart*, and there is some reason to believe that it occupied the site of the present *Star and Garter*. In Norden's plan of Windsor and the Little Park, as they appeared in 1607, the position of the two inns is marked. According to a document printed by Mr. Halliwell-Phillipps in his folio edition of Shakespeare, the Host of the *Garter* in 1561 was one Richard Gallis, to whom allusion has been made in a previous page. A detached house on the opposite side of Thames Street below the Castle Hill is traditionally known as Ford's house. Mr. Davis observes, "This tradition is given on the authority of Mr. Snowdon, one of the most respected inhabitants of Windsor. I attach greater weight to it, because Mr. Snowdon correctly pointed out to me the precise situation of the *Garter Inn*, long before I had an opportunity

of verifying it by the more satisfactory evidence, stated in the text."¹

According to further tradition the house of the Pages was situated at some little distance from that of the Fords. An old inhabitant of Windsor informed Mr. Halliwell-Phillips that "the street which leads to Datchet Mead is still called Datchet Lane, by which you can pass all round to Frogmore; a short distance down this lane, opposite a public-house called the Royal Oak, was a corner very old house, which was always said to be Mrs. Page's."

A search in the old Windsor Registers of Shakespeare's period discovered the names of Ford, Page, Evans, Herne, Brook and Miller, but that of Fenton was not to be found there.

Much discussion has been spent upon the legend of Herne the hunter, but with very little satisfactory result. There can be small doubt that the tradition existed at Windsor, but without Shakespeare's adoption of the legend it would have entirely died out of existence. Samuel Ireland recorded the tradition that Herne was one of the keepers in the Park, who, having committed an offence for which he feared to be disgraced, hung himself upon an oak, which was ever afterwards haunted by his ghost.

¹ Tighe and Davis's *Annals of Windsor*, vol. i. p. 673 (note).

The legend is thrown further back in the folio than in the quarto version. In the latter Mrs. Page says :

“ Oft have you heard since Horne the hunter dyed.”

But in its complete form we hear of an “ old tale ” and—

“ The superstitious idle-headed eld
Received, and did deliver to our age,
This tale.”

Act v. sc. 4, ll. 49-51.

The name is given as “ Horne ” in the quarto, and in illustration of this Mr. Halliwell-Phillipps quotes from a manuscript of the time of Henry VIII. in the British Museum (MS. Bibl. Reg. 17. cxvi.), where “ Rycharde Horne, yeoman,” occurs among “ the names of the *hunters* whiche we examyned and have confessed,” for hunting in his Majesty’s forests. Although this is curious, it is probably of little importance, as the form Herne is almost certainly the true one.

In a “ Plan of the Town and Castle of Windsor, and Little Park,” published by Collier at Eton in 1742, the exact position of the oak alluded to in this play is indicated as “ Sir John Falstaff’s Oak.” It is moreover represented as being on the edge of a pit just on the outside of an avenue which was formed in the seventeenth century, and known as Queen Elizabeth’s Walk. This pit was where

the fairies hid themselves. Page, Shallow, and Slender couch in the Castle Ditch, on the look out for the lights of the fairies (Act v. sc. 2), and Mr. Halliwell-Phillipps says this was possible from the circumstance of the ground from the Castle inclining in the direction of the oak. With respect to the pit marked in Collier's map, Mr. Davis brings forward evidence to prove its great antiquity. At a forest court held at Windsor Castle in the 14th year of Charles I., the mayor, bailiffs and burgesses of New Windsor claimed, among other privileges, the liberty to dig and carry away chalk and flints at all times of the year at their pleasure in a certain place called the "Chalk-pits" in the Little Park of Windsor, which privilege and liberty they claimed to have exercised from time immemorial. Mr. Davis shows good reason for supposing these chalk-pits to have been situated where the fairy pit is marked on Collier's map.¹ The oak and the pit were situated in the Little Park, on the right-hand side of the old pathway which led from Windsor to Datchet. Two representations of the tree are given in Mr. Halliwell-Phillipps's edition of Shakespeare, vol. ii. pp. 475, 476. The oak was much decayed and hollow in the eighteenth century, but it bore acorns as late as 1783, and was alive in 1788.

¹ Tighe and Davis's *Annals of Windsor*, vol. i. p. 704.

In 1789 it put forth a few leaves, but in 1790 it ceased to vegetate.¹

It is supposed that the tree was accidentally destroyed in 1796 through an order of George III. to the bailiff Robinson, that all the unsightly trees in the vicinity of the Castle should be cut down, and a man named Grantham, who contracted with the bailiff for the removal of the trees, is said to have fallen into disgrace with the King for having included Herne's Oak in his gatherings. A set of verses "Upon Herne's Oak being cut down in the spring of 1796," was printed in a contemporary newspaper. These lines are printed in the notes to Mr. Halliwell-Phillipps's edition of the quarto. The following are the first three out of nine stanzas :

Within this dell, for many an age,
Herne's oak uprear'd its antique head :—
Oh ! most unhallow'd was the rage
Which tore it from its native bed !

The storm that stript the forest bare
Would yet refrain this tree to wrong,
And Time himself appear'd to spare
A fragment he had known so long.

'Twas marked with popular regard,
When fam'd Elizabeth was queen ;
And Shakespeare, England's matchless bard,
Made it the subject of a scene.

¹ Tighe and Davis's *Annals of Windsor*, vol. i. p. 686.

There have been several claimants for the honour of being the original oak, but the evidence in favour of the one described above is conclusive. Mr. Jesse argued stoutly in favour of a tree in Queen Elizabeth's avenue itself, which fell on August 31, 1863, and Mr. W. Perry, the wood-carver, supports the same view in a little book published in 1867, entitled "A Treatise on the Identity of Herne's Oak."

The locality of the fields mentioned in the play is well explained by Mr. Davis in the following passage:—

"The next subject which particularly challenges the notice of a local illustrator is connected with the 'contrary places,' appointed by the merry Host of the Garter, for the meeting of Dr. Caius and Sir Hugh Evans. From the spot where Dr. Caius waited for Sir Hugh, the host directs Shallow, Page, and Slender to go through the town to Frogmore, he himself saying he would 'bring the doctor about by the fields,' and following this up by saying to the doctor, as soon as Page, Shallow, and Slender have departed, 'Go about the fields with me through Frogmore; I will bring thee where Mistress Anne Page is at a farm house, a feasting, and thou shalt woo her' (Act ii. sc. 3, ll. 96-99). 'The fields,' by which they were to arrive at Frogmore, seem to refer fields in the vicinity of Windsor, over

which, about this period, the inhabitants of Windsor exercised rights of common at certain periods of the year. The common fields were familiarly known as 'the Fields.' The places where these rights of common were exercised comprised the Mill Mead, or common, lying between the north terrace and the river Thames, and adjoining the town mills, and also Datchet Mead, lower down the river. From a map of Frogmore and Shaw, 'taken in the year 1697 by Robert Hewitt,' it appears that these common fields lay beyond Frogmore House, on the Old Windsor Road, and included the ground now occupied by the Royal Gardens. The locality corresponds with the description of the spot where Sir Hugh Evans was waiting for Dr. Caius; for, although the Host, after directing Shallow, Page, and Slender to go through the town to Frogmore, says, in reply to Page's question, that Sir Hugh is there, it is evident from the subsequent scene (Act iii. sc. 1) that Evans and Simple have taken up their position, not immediately at Frogmore, but further from Windsor than the houses called Frogmore. This plainly appears from Simple's exclamation, 'There comes my master, master Shallow, and another gentleman from Frogmore, over the stile, this way' (ll. 35-38). Now we know from the instructions given by the Host of the Garter that Shallow and

Page proceeded through the town of Windsor to Frogmore. The then road from Windsor to Frogmore was the road which was in existence down to the year 1851, as may be seen at once by reference to Norden's plan of the Little Park. The road is there shown dividing the 'Little Park' from 'Creswells Walke,' the ground of which was then divided into fields, and has so continued, until very recently, when the hedges were removed in order to add the land to the park. Assuming that Sir Hugh Evans waited for Dr. Caius beyond Frogmore, and consequently in or near 'Frogmore fields,' the spot we feel inclined assign to as the 'contrary place,' appointed for the doctor, is 'the Mill Common,' or, at least, somewhere on the north side of the castle; and that from there the Host of the Garter, instead of going through the town, took him along Datchet Mead and the meadows lying between the Little Park and the river, and so reached Frogmore fields by almost as near a way as the road through the town taken by Page, Shallow, and Slender. That the way by 'the fields' was somewhat further than through the town seems to be implied by the Host's saying, 'I will bring the doctor *about* by the fields.'"¹

Datchet Ferry is mentioned by Decker in 1609,

¹ Tighe and Davis's *Annals of Windsor*, vol. i. pp. 673-676.

as a profitable source of income, in his *Knight's Conjuring* (reprint, p. 39), and the Windsor Register notes that a number of persons were "drowned at Datchett Ferry" in 1594. The situation of the mead is well described by Mr. Davis:

"Datchet Mead was the tract of land occupying the low ground lying between Windsor Little Park and the river Thames, and consequently on the opposite side of the river to the village of Datchet. Frequent reference is made to Datchet Mead in the local records of Windsor, and its exact position is laid down in the 'Map of Frogmoor and Shaw,' made in 1697 by Robert Hewitt. It was at that time divided into fields; but on referring to Norden's map of the Little Park, in which the ground opposite to Datchet and adjoining the ferry is shown, it appears that Datchet Mead was in Shakespeare's time an open field or meadow. The inhabitants of Windsor 'bearing Lott and Scott' within the town, and holders of land, had certain rights of common in Datchet Mead.'" ¹

A muddy ditch, close by the Thames side, existed in Datchet Mead previously to the reign of Queen Anne. It ran into the river about four hundred yards above Datchet Ferry, and was known by the name of 'Hog-hole.' When Queen

¹ Tighe and Davis's *Annals of Windsor*, vol. i. p. 679.

Anne created a bridge, in lieu of the ferry, a sum of twenty pounds was granted to Thomas Bryer, 'who had mended the way to Hog-hole, before ~~un~~passable.' The new bridge erected above old Datchet bridge is close to 'Hog-hole,' and the embankment raised to form the approach to the bridge, destroyed the last vestige of the hole, together with the small brick arch erected over it.¹

Falstaff's allusion to the ford (Act iii. sc. 5, l. 40) seems to point to the nearness of the muddy ditch to the ferry.

"The road from Windsor to Datchet is shown in Norden's map. Branching out of Thames Street, it proceeded easterly, separating the royal domain from common fields adjoining the river. The road then gradually inclined towards 'Datchet Ferrye.' . . . The road, or at least that part of it nearest the town of Windsor, was (as it is to the present day) called Datchet Lane."¹

Page arranges that Slender shall marry Anne at Eton (Act iv. sc. 4, l. 104), Mrs. Page plans her marriage with Dr. Caius at the Deanery (Act iv. sc. 6, l. 38), and Fenton makes the Host promise to procure the Vicar to stop for him at Church (Act iv. sc. 6, l. 61).

There is much confusion of time here, for it is scarcely possible that the marriage ceremony

¹ Tighe and Davis's *Annals of Windsor*, vol. i. p. 680.

could have been performed at any of these places at night, in defiance of the canon law, which fixes the hours from 8 A.M. to 12 noon.

Marriages were solemnized, both at the Parish Church of Eton, which formed part of the endowment of the College, and at the College Chapel, in Shakespeare's time.

The Deanery was attached to St. George's Chapel, Windsor, and the position of the "Deane's house" is shown in Norden's bird's-eye view of Windsor Castle, 1607.

Windsor Old Church was situated a little to the left of the Town Hall, directly opposite the pillory, and very near the site of the present parish church.

Neither Park-ward nor Pittie-ward are now known, but there is little difficulty in understanding the first of the two. Capell suggested for the second name City-ward, but Charles Knight was probably right when he explained Pittie-ward to mean Petty Ward. Parts of Windsor Castle are known as the Upper and Lower Wards, and Mr. Davis quotes a Latin deed of the reign of Henry VIII., in which mention is made of an open field called "the Warde," which was situated not far from the King's highway called "Puckks" lane, leading from New Windsor to the Great Park.¹

¹ Tighe and Davis's *Annals of Windsor*, vol. i. p. 678.

Mr. Halliwell-Phillipps searched the ancient register of Brentford in the hope of finding some clue to the existence of a Mother Prat. He found an entry dated 1624, which proves that there was a family of Pratts established at that place in the seventeenth century: "Rebecca Pratt, the daughter of Corneblis (?), and Rebecca his wife, buried the 9th of November."

The localities of the several scenes are not fixed either in the quarto or the folio. They were added by Rowe; but his localization has been altered in a few instances. Pope divided the scenes in the foreign fashion, and made a new scene whenever new characters were introduced.

9. Dryden wrote of Shakespeare and Fletcher: "In the mechanic beauties of the plot, which are the observation of the unities Time, Place, ^{The Unities.} and Action, they are both deficient; but Shakespeare most. Ben Johnson reform'd those errors in his Comedies, yet one of Shakespeare's was regular before him; which is *The Merry Wives of Windsor*."

In respect to place, we have already seen how consistent the plot is, and if the correction of the time is made as indicated on a former page, this also will be found to be correct, the action of the whole play occupying about three days.

10. The tradition that Queen Elizabeth commanded the composition of the play, and was impatient until it was ready, gains confirmation from the fact stated on the title-page of the quarto of 1602, that "it hath bene divers times acted by the right Honorable my Lord Chamberlaines seruants both before her Maiestie, and else-where." In the Revels Books there is an entry to the effect that the play was acted before the Court "by his Majesty's players" in November, 1604,¹ but this entry is now believed to be a forgery.

The *Merry Wives* was revived with success after the Restoration, and Wintershal (d. 1679) gained great applause from his presentation of the character of Slender. In a manuscript list of plays acted by the King's Company at the Red Bull, the *Merry Wives of Windsor* is stated to have been performed on November 9th, 1660. Pepys saw the play on the following December 5th, when he considered the Falstaff bad. On September 25, 1661, he saw it again, and noted in his Diary that it was ill done; again on August 15, 1667, he says that it did not please him at all. We learn from Peter Motteux (*Gentleman's Journal*) that the play was revived at the end

¹ Cunningham's *Extracts from the Accounts of the Revels at Court*, 1842, p. 203.

of 1691. Dennis's alteration of the *Merry Wives*, entitled *The Comical Gallant, or the Amours of Sir John Falstaffe*, was brought out at Drury Lane in 1702. Dennis wrote half the dialogue afresh, and materially altered the conduct of the piece. Mrs. Page, disguised as Captain Dingboy, pretends to have an intrigue with Mrs. Ford, and frightens Falstaffe by discharging a pistol at him. She beats Ford, and is discovered by her wig falling off. A new character is introduced, the Host of the Bull, who is brother to Mrs. Ford. Mrs. Dorothy Tearsheet takes the place of Mrs. Quickly, and Fenton is described as nephew of Mrs. Ford. Such was the work of a man who set himself up as a censor of our great poets.

The actors have not made much mark in this play. Mrs. Bradshaw, afterwards Mrs. Martin Folkes, was highly appreciated as Anne Page in 1703-4. Ford was a favourite character of John Kemble's, and when he acted it to Cooke's Falstaff, the play had a fair run. In later days Charles Mathews made a hit as Sir Hugh Evans and Slender.

The play was a stock one until the beginning of the present century, and Geneste calls it the best comedy in the English language. Of late years it has not been so much to the public taste.

The *Merry Wives* has frequently been turned

into opera, both English and Italian. The latest is "Le Vispe Comari di Windsor, opera comico-fantastica in tre Atti," with the music by Ottone Nicolai. The libretto is, as might be expected, poor stuff. Ford and Page appear as Fluth and Reich. Shallow and Evans are omitted, and Slender becomes Sperlich. Pitt and Pott, two Windsor burghers, are introduced.

DRAMATIS PERSONÆ.

SIR JOHN FALSTAFF.

FENTON, a gentleman.

ROBERT SHALLOW, a country justice.

ABRAHAM SLENDER, cousin to Shallow.

FRANK FORD, }
GEORGE PAGE, } two gentlemen dwelling at Windsor.

WILLIAM PAGE, a boy, son to Page.

SIR HUGH EVANS, a Welsh Parson.

DOCTOR CAIUS, a French Physician.

Host of the Garter Inn.

BARDOLPH, }
PISTOL, } followers of Falstaff.
NYM, }

ROBIN, page to Falstaff.

PETER SIMPLE, servant to Slender.

JOHN RUGBY, servant to Doctor Caius.

MISTRESS ALICE FORD.

MISTRESS MEG PAGE.

ANNE PAGE, her daughter.

MISTRESS QUICKLY, servant to Doctor Caius.

Servants to Page, Ford, etc.

SCENE : *Windsor, and the neighbourhood.*

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THE
MERRY WIVES OF
WINDSOR.

ACT I.

SCENE I.—Windsor. *Before Page's House.*

*Enter Justice SHALLOW, SLENDER, and Sir
HUGH EVANS.*

Shallow.

IR HUGH, persuade me not; I will make a Star-chamber matter of it: if he were twenty sir John Falstaffs, he shall not abuse Robert Shallow, esquire. 5

Slen. In the county of Gloster, justice of peace, and *coram*.

Shal. Ay, cousin Slender, and *Cust-alorum*.

Slen. Ay, and *rato-lorum* too; and a gentleman born, master parson; who writes 10 himself *armigero*; in any bill, warrant, quit-tance, or obligation, *armigero*.

Shal. Ay, that I do; and have done any time these three hundred years.

15 *Sten.* All his successors, gone before him, have done 't; and all his ancestors, that come after him, may: they may give the dozen white lúces in their coat.

Shal. It is an old coat.

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

Shal. The luce is the fresh fish; the salt
25 fish is an old coat.

Sten. I may quarter, coz?

Shal. You may, by marrying.

Evans. It is marring, indeed, if he quarter it.

Shal. Not a whit.

30 *Evans.* Yes, py'r lady; if he has a quarter of your coat there is but three skirts for yourself, in my simple conjectures: but that is all one: if Sir John Falstaff have committed disparagements unto you, I am of the
35 church, and will be glad to do my benevolence, to make atonements and compromises between you.

Shal. The council shall hear it; it is a riot.

40 *Evans.* It is not meet the council hear a riot; there is no fear of Got in a riot: the

council, look you, shall desire to hear the fear of Got, and not to hear a riot; take your vizaments in that.

Shal. Ha! o' my life, if I were young again the sword should end it. 45

Evans. It is petter that friends is the sword, and end it; and there is also another device in my prain, which, peradventure, prings goot discretions with it: there is Anne Page, which is daughter to master 50 George Page, which is pretty virginity.

Sten. Mistress Anne Page! She has brown hair, and speaks small like a woman.

Evans. It is that fery person for all the 'orld, as just as you will desire; and seven 55 hundred pounds of moneys, and gold, and silver, is her grandsire upon his death's-bed (Got deliver to a joyful resurrections!) give, when she is able to overtake seventeen years old: it were a goot motion if we leave our 60 pribbles and prabbles, and desire a marriage between master Abraham and mistress Anne Page.

Shal. Did her grandsire leave her seven hundred pound? 65

Evans. Ay, and her father is make her a petter penny.

Shal. I know the young gentlewoman; she has good gifts.

70 *Evans.* Seven hundred pounds, and possibilities, is goot gifts.

Shal. Well, let us see honest master Page. Is Falstaff there ?

Evans. Shall I tell you a lie ? I do despise
75 a liar as I do despise one that is false ; or as I despise one that is not true. The knight, sir John, is there ; and, I beseech you, be ruled by your well-willers. I will peat the door for master Page [*knocks*]. What, ho !
80 Got pless your house here !

Enter PAGE.

Page. Who's there ?

Evans. Here is Got's plessing, and your friend, and justice Shallow : and here young master Slender ; that, peradventures, shall
85 tell you another tale, if matters grow to your likings.

Page. I am glad to see your worships well : I thank you for my venison, master Shallow.

Shal. Master Page, I am glad to see you :
90 Much good do it your good heart ! I wished your venison better : it was ill killed.—How doth good mistress Page ?—and I thank you always with my heart, la ! with my heart.

Page. Sir, I thank you.

95 *Shal.* Sir, I thank you ; by yea and no, I do.

Page. I am glad to see you, good master Slender.

Slen. How does your fallow greyhound, sir? I heard say he was outrun on Cotsol'. 100

Page. It could not be judged, sir.

Slen. You'll not confess, you'll not confess.

Shal. That he will not;—'tis your fault, 'tis your fault:—'tis a good dog.

Page. A cur, sir. 105

Shal. Sir, he's a good dog, and a fair dog; can there be more said? he is good, and fair. Is sir John Falstaff here?

Page. Sir, he is within; and I would I could do a good office between you. 110

Evans. It is spoke as a Christians ought to speak.

Shal. He hath wronged me, master Page.

Page. Sir, he doth in some sort confess it.

Shal. If it be confessed it is not redressed; 115
is not that so, master Page? He hath wronged me; indeed, he hath;—at a word he hath;—believe me; Robert Shallow, esquire, saith, he is wronged.

Page. Here comes sir John. 120

*Enter Sir JOHN FALSTAFF, BARDOLPH, NYM,
and PISTOL.*

Fal. Now, master Shallow; you'll complain of me to the king?

Shal. Knight, you have beaten my men, killed my deer, and broke open my lodge.

Fal. But not kissed your keeper's daughter! 125

Shal. Tut, a pin! this shall be answered.

Fal. I will answer it straight:—I have done all this.—That is now answered.

Shal. The council shall know this.

130 *Fal.* 'Twere better for you if it were known in counsel; you'll be laughed at.

Evans. *Pauca verba*, sir John, goot worts.

Fal. Good worts! good cabbage.—Slender, I broke your head; what matter have you
135 against me?

Slen. Marry, sir, I have matter in my head against you; and against your coney-catching rascals, Bardolph, Nym, and Pistol. They carried me to the tavern and made
140 me drunk, and afterward picked my pocket.

Bard. You Banbury cheese!

Slen. Ay, it is no matter.

Pist. How now, Mephostophilus?

Slen. Ay, it is no matter.

145 *Nym.* Slice, I say! *pauca, pauca*: slice! that's my humour.

Slen. Where's Simple, my man?—can you tell, cousin?

Evans. Peace: I pray you! Now let us
150 understand: there is three umpires in this matter, as I understand: that is—master Page, *fidelicet*, master Page; and there is myself, *fidelicet*, myself; and the three party is, lastly and finally, mine host of the Garter.

Page. We three, to hear it, and end it 155
between them.

Evans. Fery goot : I will make a prief of
it in my note-book ; and we will afterwards
'ork upon the cause, with as great discreetly
as we can. 160

Fal. Pistol—

Pist. He hears with ears.

Evans. The tevil and his tam ! what phrase
is this, *He hears with ear* ? Why, it is
affectations. 165

Fal. Pistol, did you pick master Slender's
purse ?

Slen. Ay, by these gloves, did he, (or I
would I might never come in mine own great
chamber again else,) of seven groats in mill- 170
sixpences, and two Edward shovel-boards,
that cost me two shilling and two pence
a-piece of Yead Miller, by these gloves.

Fal. Is this true, Pistol ?

Evans. No ; it is false, if it is a pick-purse. 175

Pist. Ha, thou mountain-foreigner !—Sir
John and master mine,

I combat challenge of this latten bilbo :
Word of denial in thy labras here ;
Word of denial : froth and scum, thou liest ! 180

Slen. By these gloves, then 'twas he.

Nym. Be avised, sir, and pass good
humours ; I will say, *marry trap*, with you,

if you run the nuthook's humour on me :
185 that is the very note of it.

Slen. By this hat, then, he in the red face
had it : for though I cannot remember what
I did when you made me drunk, yet I am
not altogether an ass.

190 *Fal.* What say you, Scarlet and John ?

Bard. Why, sir, for my part, I say, the
gentleman had drunk himself out of his five
sentences.

Evans. It is his five senses : fie, what the
195 ignorance is !

Bard. And being fap, sir, was, as they
say, cashiered : and so conclusions passed
the careires.

Slen. Ay, you spake in Latin then too ;
200 but 'tis no matter ! I'll ne'er be drunk whilst
I live again, but in honest, civil, godly com-
pany, for this trick : if I be drunk, I'll be
drunk with those that have the fear of God,
and not with drunken knaves.

205 *Evans.* So Got 'udge me, that is a virtuous
mind.

Fal. You hear all these matters denied,
gentlemen ; you hear it.

*Enter Mistress ANNE PAGE with wine ; Mistress
FORD and Mistress PAGE following.*

210 *Page.* Nay, daughter, carry the wine in ;
we'll drink within. [Exit ANNE PAGE.

Slen. O heaven! this is mistress Anne Page.

Page. How now, mistress Ford?

Fal. Mistress Ford, by my troth, you are very well met: by your leave, good mistress. 215

[*Kissing her.*]

Page. Wife, bid these gentlemen welcome: come, we have a hot venison pasty to dinner; come, gentlemen, I hope we shall drink down all unkindness.

[*Exeunt all but SHALLOW, SLENDER, and EVANS.*]

Slen. I had rather than forty shillings I 220 had my *Book of Songs and Sonnets* here:—

Enter SIMPLE.

How now, Simple! Where have you been? I must wait on myself, must I? You have not *The Book of Riddles* about you, have you?

Sim. *Book of Riddles!* why, did you not 225 lend it to Alice Shortcake upon Allhallowmas last, a fortnight afore Michaelmas?

Shal. Come, coz; come, coz; we stay for you. A word with you, coz: marry, this, coz; there is, as't were, a tender, a kind of 230 tender, made afar off by sir Hugh here:—do you understand me?

Slen. Ay, sir, you shall find me reasonable; if it be so, I shall do that that is reason.

Shal. Nay, but understand me. 235

Slen. So I do, sir.

Evans. Give ear to his motions, master Slender: I will description the matter to you, if you be capacity of it.

240 *Slen.* Nay, I will do as my cousin Shallow says: I pray you, pardon me; he's a justice of peace in his country, simple though I stand here.

Evans. But that is not the question; the
245 question is concerning your marriage.

Shal. Ay, there's the point, sir.

Evans. Marry, is it; the very point of it; to Mistress Anne Page.

Slen. Why, if it be so, I will marry her,
250 upon any reasonable demands.

Evans. But can you affection the 'oman? Let us command to know that of your mouth, or of your lips; for divers philosophers hold, that the lips is parcel of the mouth:—there-
255 fore, precisely, can you carry your good will to the maid?

Shal. Cousin Abraham Slender, can you love her?

Slen. I hope, sir,—I will do, as it shall
260 become one that would do reason.

Evans. Nay, Got's lords and his ladies, you must speak possitable, if you can carry her your desires towards her.

Shal. That you must: will you, upon good
265 dowry, marry her?

Slen. I will do a greater thing than that, upon your request, cousin, in any reason.

Shal. Nay, conceive me, conceive me, sweet coz; what I do, is to pleasure you, coz: can you love the maid? 270

Slen. I will marry her, sir, at your request; but if there be no great love in the beginning, yet heaven may decrease it upon better acquaintance, when we are married, and have more occasion to know one another: 275 I hope, upon familiarity will grow more contempt; but if you say, *marry her*, I will marry her, that I am freely dissolved, and dissolutely.

Evans. It is a fery discretion answer; 280 save, the faul' is in the 'ord *dissolutely*: the 'ort is, according to our meaning, resolutely; —his meaning is goot.

Shal. Ay, I think my cousin meant well.

Slen. Ay, or else I would I might be 285 hanged, la!

Shal. Here comes fair mistress Anne.—

Re-enter Mistress ANNE PAGE.

Would I were young for your sake, mistress Anne!

Anne. The dinner is on the table; my 290 father desires your worships' company.

Shal. I will wait on him, fair mistress Anne.

Evans. Od's plessed will! I will not be absence at the grace.

[*Exeunt SHALLOW and Sir HUGH EVANS.*]

295 *Anne.* Will 't please your worship to come in, sir?

Slen. No, I thank you, forsooth, heartily; I am very well.

Anne. The dinner attends you, sir.

300 *Slen.* I am not a-hungry, I thank you, forsooth. Go, sirrah, for all you are my man, go, wait upon my cousin Shallow. [*Exit SIMPLE.*] A justice of peace sometime may be beholding to his friend for a man:—I
305 keep but three men and a boy yet, till my mother be dead: but what though? yet I live like a poor gentleman born.

Anne. I may not go in without your worship: they will not sit till you come.

310 *Slen.* I'faith, I'll eat nothing; I thank you as much as though I did.

Anne. I pray you, sir, walk in.

Slen. I had rather walk here, I thank you; I bruised my shin th' other day with playing
315 at sword and dagger with a master of fence, three venays for a dish of stewed prunes; and, by my troth, I cannot abide the smell of hot meat since. Why do your dogs bark so? be there bears i' the town?

320 *Anne.* I think there are, sir; I heard them talked of.

Slen. I love the sport well ; but I shall as soon quarrel at it, as any man in England.— You are afraid, if you see the bear loose, are you not ? 325

Anne. Ay, indeed, sir.

Slen. That's meat and drink to me, now : I have seen Sackerson loose twenty times ; and have taken him by the chain : but, I warrant you, the women have so cried and shrieked at it, that it passed :—but women, indeed, cannot abide 'em ; they are very ill-favoured rough things. 330

Re-enter PAGE.

Page. Come, gentle master Slender, come ; we stay for you. 335

Slen. I'll eat nothing, I thank you, sir.

Page. By cock and pye, you shall not choose, sir : come, come.

Slen. Nay, pray you, lead the way.

Page. Come on, sir. 340

Slen. Mistress Anne, yourself shall go first.

Anne. Not I, sir ; pray you, keep on.

Slen. Truly, I will not go first ; truly, la ! I will not do you that wrong.

Anne. I pray you, sir. 345

Slen. I'll rather be unmannerly than troublesome ; you do yourself wrong, indeed, la !
[*Exeunt.*

SCENE II.—*An outer room in Page's House.*

Enter Sir HUGH EVANS and SIMPLE from dinner.

Evans. Go your ways, and ask of Doctor Caius' house,—which is the way: and there dwells one Mistress Quickly, which is in the manner of his nurse, or his dry nurse, or
5 his cook, or his laundry, his washer, and his wringer.

Sim. Well, sir.

Evans. Nay, it is petter yet:—give her this letter; for it is a 'oman that altogether's
10 acquaintance with mistress Anne Page: and the letter is, to desire and require her to solicit your master's desires to mistress Anne Page: I pray you be gone; I will make an end of my dinner; there's pippins and
15 seese to come. *[Exeunt.]*

SCENE III.—*A Room in the Garter Inn.*

Enter FALSTAFF, HOST, BARDOLPH, NYM, PISTOL, and ROBIN.

Fal. Mine host of the Garter,—

Host. What says my Bully Rook? Speak scholarly and wisely.

Fal. Truly, mine host, I must turn away
5 some of my followers.

Host. Discard, bully Hercules; cashier: let them wag; trot, trot.

Fal. I sit at ten pounds a week.

Host. Thou'rt an emperor, Cæsar, Keiser, and Pheazar. I will entertain Bardolph; he shall draw, he shall tap: said I well, bully Hector?

Fal. Do so, good mine host.

Host. I have spoke; let him follow. [*To BARDOLPH.*] Let me see thee froth and lime: I am at a word; follow. 15

[*Exit Host.*]

Fal. Bardolph, follow him; a tapster is a good trade: an old cloak makes a new jerkin; a withered serving-man a fresh tapster: go; adieu. 20

Bard. It is a life that I have desired; I will thrive. [*Exit BARDOLPH.*]

Pist. O base Hungarian wight! wilt thou the spigot wield?

Nym. He was gotten in drink: is not the humour conceited? 25

Fal. I am glad I am so acquit of this tinder-box; his thefts were too open; his filching was like an unskilful singer,—he kept not time. 30

Nym. The good humour is, to steal at a minim's rest.

Pist. Convey, the wise it call: steal! foh; a fico for the phrase.

35 *Fal.* Well, sirs, I am almost out at heels.

Pist. Why, then let kibes ensue.

Fal. There is no remedy; I must coney-catch; I must shift.

Pist. Young ravens must have food.

40 *Fal.* Which of you know Ford of this town?

Pist. I ken the wight; he is of substance good.

Fal. My honest lads, I will tell you what
45 I am about.

Pist. Two yards, and more.

Fal. No quips now, Pistol: indeed I am
in the waist two yards about; but I am now
about no waste; I am about thrift. Briefly,
50 I do mean to make love to Ford's wife; I
spy entertainment in her; she discourses,
she carves, she gives the leer of invitation:
I can construe the action of her familiar
style; and the hardest voice of her behaviour,
55 to be Englished rightly, is, *I am Sir John
Falstaff's.*

Pist. He hath studied her well, and translated her well, out of honesty into English.

Nym. The anchor is deep: will that
60 humour pass?

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

Pist. As many devils entertain; and, *To*
her, boy, say I. 65

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

Fal. I have writ me here a letter to her:
and here another to Page's wife; who even
now gave me good eyes too; examined my 70
parts with most judicious œillades; some-
times the beam of her view gilded my foot,
sometimes my portly belly.

Pist. Then did the sun on dunghill
shine. 75

Nym. I thank thee for that humour.

Fal. O, she did so course o'er my exteriors
with such a greedy intention, that the appe-
tite of her eye did seem to scorch me up like
a burning-glass! Here's another letter to 80
her: she bears the purse too; she is a region
of Guiana, all gold and bourty. I will be
cheater to them both, and they shall be ex-
chequers to me; they shall be my East and
West Indies, and I will trade to them both. 85
Go, bear thou this letter to mistress Page;
and thou this to mistress Ford: we will
thrive, lads, we will thrive.

Pist. Shall I sir Pandarus of Troy become
And by my side wear steel? then, Lucifer 90
take all!

Nym. I will run no base humour: here,

take the humour letter; I will keep the
'haviour of reputation.

95 *Fal.* Hold, sirrah, [*to ROBIN*] bear you
these letters tightly;

Sail like my pinnace to these golden shores.—
Rogues, hence, avaunt! vanish like hail-
stones, go;

100 Trudge, plod away o' the hoof; seek shelter,
pack!

Falstaff will learn the humour of the age,
French thrift! you rogues; myself, and
skirted page.

[*Exeunt FALSTAFF and ROBIN.*]

105 *Pist.* Let vultures gripe thy guts! for
gourd and fullam holds,

And high and low beguiles the rich and poor;
Tester I'll have in pouch, when thou shalt lack,
Base Phrygian Turk!

110 *Nym.* I have operations in my head, which
be humours of revenge.

Pist. Wilt thou revenge?

Nym. By welkin, and her star!

Pist. With wit, or steel?

115 *Nym.* With both the humours, ay:
I will discuss the humour of this love to Page.

Pist. And I to Ford shall eke unfold,

How Falstaff, varlet vile,
His dove will prove, his gold will hold,
120 And his soft couch defile.

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

Pist. Thou art the Mars of malcontents: 125
I second thee; troop on. [Exit.

SCENE IV.—*A room in Dr. Caius's House.*

Enter Mistress QUICKLY and SIMPLE.

Quick. What: John Rugby! [Enter RUGBY.]
I pray thee, go to the casement, and see if you can see my master, master Doctor Caius, coming: if he do, i' faith, and find anybody in the house, here will be an old abusing of 5
God's patience and the king's English.

Rug. I'll go watch.

Quick. Go; and we'll have a posset for't soon at night, in faith, at the latter end of a sea-coal fire. [Exit RUGBY.] An honest, 10
willing, kind fellow, as ever servant shall come in house withal; and, I warrant you, no tell-tale, nor no breed-bate: his worst fault is, that he is given to prayer; he is something peevish that way; but nobody 15
but has his fault;—but let that pass. Peter Simple, you say your name is?

Sim. Ay, for fault of a better.

Quick. And master Slender's your master ?

20 *Sim.* 'Ay, forsooth.

Quick. Does he not wear a great round beard, like a glover's paring knife ?

Sim. No, forsooth : he hath but a little wee face, with a little yellow beard : a Cain-
25 coloured beard.

Quick. A softly-sprighted man, is he not ?

Sim. Ay, forsooth : but he is as tall a man of his hands as any is between this and his head ; he hath fought with a warrener.

30 *Quick.* How say you ?—O, I should remember him : does he not hold up his head, as it were, and strut in his gait ?

Sim. Yes, indeed, does he.

Quick. Well, heaven send Anne Page no
35 worse fortune ! Tell master parson Evans, I will do what I can for your master : Anne is a good girl, and I wish—

Re-enter RUGBY.

Rug. Out, alas ! here comes my master.

Quick. We shall all be shent. [*Exit RUGBY.*]
40 Run in here, good young man ; go into this closet. [*Shuts SIMPLE in the closet.*] He will not stay long.—What, John Rugby ! John, what, John, I say ! Go, John, go inquire for my master ; I doubt he be not well, that
45 he comes not home.

[*Sings.*] And down, down, adown-a, etc.

Enter Dr. CAIUS.

Caius. Vat is you sing? I do not like dese toys; pray you, go and vetch me in my closet *un boitier verd*; a box, a green-a box: do intend vat I speak? a green-a box. 50

Quick. Ay, forsooth, I'll fetch it you.—
[*Aside.*] I am glad he went not in himself: if he had found the young man, he would have been horn-mad.

Caius. *Fe, fe, fe, fe! ma foi, il fait fort 55*
chaud. Je m'en vais à la cour—la grande affaire.

Quick. Is it this, sir?

Caius. *Ouy; mette le au mon pocket;*
depêche, quickly:—vere is dat knave Rugby?

Quick. What, John Rugby! John! 60

Re-enter RUGBY.

Rug. Here, sir.

Caius. You are John Rugby, and you are Jack Rugby: come, take-a your rapier, and come after my heel to de court.

Rug. 'Tis ready, sir, here in the porch. 65

Caius. By my trot, I tarry too long.—Od's me! *Qu'ay j'oublié?* dere is some simples in my closet, dat I vill not for the varld I shall leave behind.

Quick. Ay me! he'll find the young man 70
there, and be mad!

Caius. *O diable, diable!* vat is in my closet?

—Villain! *larron!* [*Pulling SIMPLE out.*]

Rugby, my rapier.

75 *Quick.* Good master, be content.

Caius. Wherefore shall I be content-a?

Quick. The young man is an honest man.

Caius. Vat shall de honest man do in my closet? dere is no honest man dat shall
80 come in my closet.

Quick. I beseech you, be not so phlegmatic; hear the truth of it: he came of an errand to me from parson Hugh.

Caius. Vell.

85 *Sim.* Ay, forsooth, to desire her to—

Quick. Peace, I pray you.

Caius. Peace-a your tongue:—speak-a your tale.

Sim. To desire this honest gentlewoman,
90 your maid, to speak a good word to mistress Anne Page for my master, in the way of marriage.

Quick. This is all, indeed, la! but I'll ne'er put my finger in the fire, and need not.

95 *Caius.* Sir Hugh send-a you?—Rugby, *baillez* me some paper: tarry you a little-a while. [*Writes.*]

Quick. I am glad he is so quiet: if he had been throughly moved, you should have
100 heard him so loud, and so melancholy.—But notwithstanding, man, I'll do for your

master what good I can : and the very yea
and the no is, the French doctor, my master,
—I may call him my master, look you, for
I keep his house ; and I wash, wring, brew, 105
bake, scour, dress meat and drink, make the
beds, and do all myself :—

Sim. 'Tis a great charge, to come under
one body's hand.

Quick. Are you avised o' that ? you shall 110
find it a great charge : and to be up early
and down late ;—but notwithstanding (to
tell you in your ear ; I would have no words
of it), my master himself is in love with
mistress Anne Page ; but notwithstanding 115
that,—I know Anne's mind,—that's neither
here nor there.

Caius. You jack'nape ; give-a dis letter to
sir Hugh ; by gar, it is a shallenge : I vill
cut his troat in de park ; and I vill teach a 120
scurvy jack-a-nape priest to meddle or make :
—you may be gone ; it is not good you tarry
here :—by gar, I vill cut all his two stones ;
by gar, he shall not have a stone to throw
at his dog.

[*Exit SIMPLE.* 125

Quick. Alas, he speaks but for his friend.

Caius. It is no matter-a for dat :—do not
you tell-a-me dat I shall have Anne Page for
myself ?—by gar, I vill kill de Jack priest ;
and I have appointed mine host of de *Jarteer* 130

to measure our weapon:—by gar, I vill myself have Anne Page.

Quick. Sir, the maid loves you, and all shall be well: we must give folks leave to
135 prate: what, the good-ger!

Caius. Rugby, come to de court vit me:—by gar, if I have not Anne Page, I shall turn your head out of my door:—follow my heels, Rugby. [*Exeunt CAIUS and RUGBY.*]

140 *Quick.* You shall have An fool's-head of your own. No, I know Anne's mind for that: never a woman in Windsor knows more of Anne's mind than I do: nor can do more than I do with her, I thank heaven.

145 *Fent.* [*within.*] Who's within there? ho!

Quick. Who's there, I trow? Come near the house, I pray you.

Enter FENTON.

Fent. How now, good woman; how dost thou?

150 *Quick.* The better, that it pleases your good worship to ask.

Fent. What news? how does pretty mistress Anne?

155 *Quick.* In truth, sir, and she is pretty, and honest, and gentle; and one that is your friend, I can tell you that by the way; I praise heaven for it.

Fent. Shall I do any good, thinkest thou?
Shall I not lose my suit?

Quick. Troth, sir, all is in His hands 160
above: but notwithstanding, master Fenton,
I'll be sworn on a book, she loves you:—
have not your worship a wart above your eye?

Fent. Yes, marry, have I; what of that?

Quick. Well, thereby hangs a tale;—good 165
faith, it is such another Nan;—but, I detest,
an honest maid as ever broke bread;—we
had an hour's talk of that wart; I shall
never laugh but in that maid's company!
But, indeed, she is given too much to alli- 170
cholly and musing: but for you—well, go to.

Fent. Well, I shall see her to-day; hold,
there's money for thee; let me have thy
voice in my behalf: if thou see'st her before
me, commend me. 175

Quick. Will I? i'faith, that we will; and
I will tell your worship more of the wart,
the next time we have confidence; and of
other wooers.

Fent. Well, farewell; I am in great haste 180
now.

Quick. Farewell to your worship. [*Exit*
FENTON]—Truly, an honest gentleman; but
Anne loves him not; for I know Anne's
mind as well as another does: out upon't! 185
what have I forgot? [*Exit.*

ACT II.

SCENE I.—*Before Page's House.**Enter Mistress PAGE with a letter.**Mistress Page.*

HAT! have I 'scaped love-letters in
the holiday time of my beauty,
and am I now a subject for them?
Let me see :

[Reads.]

5 Ask me no reason why I love you ; for though love
use reason for his physician, he admits him not for his
counsellor. You are not young, no more am I ; go
to then, there's sympathy: you are merry, so am I ;
ha ! ha ! then there's more sympathy : you love sack,
10 and so do I ; would you desire better sympathy? Let
it suffice thee, mistress Page, (at the least, if the love
of a soldier can suffice,) that I love thee. I will not
say, pity me, 'tis not a soldier-like phrase ; but I say,
love me. By me,

15 Thine own true knight,
By day or night,
Or any kind of light,
With all his might,
For thee to fight, *John Falstaff.*

20 What a Herod of Jewry is this !—O wicked,
wicked world !—One that is well nigh worn
to pieces with age, to show himself a
young gallant ! What unweighed behaviour
hath this Flemish drunkard picked (with

the devil's name) out of my conversation, 25
 that he dares in this manner assay me?
 Why, he hath not been thrice in my com-
 pany!—What should I say to him?—I was
 then frugal of my mirth:—heaven forgive
 me! Why, I'll exhibit a bill in the par- 30
 liament for the putting down of fat men.
 How shall I be revenged on him? for re-
 venged I will be, as sure as his guts are
 made of puddings.

Enter Mistress FORD.

Mrs. Ford. Mistress Page! trust me, I was 35
 going to your house!

Mrs. Page. And, trust me, I was coming
 to you. You look very ill.

Mrs. Ford. Nay, I'll ne'er believe that; I
 have to show to the contrary. 40

Mrs. Page. 'Faith, but you do, in my mind.

Mrs. Ford. Well, I do, then; yet, I say, I
 could show you to the contrary. O, mistress
 Page, give me some counsel!

Mrs. Page. What's the matter, woman? 45

Mrs. Ford. O woman, if it were not for
 one trifling respect, I could come to such
 honour!

Mrs. Page. Hang the trifle, woman; take
 the honour. What is it?—dispense with 50
 trifles;—what is it?

Mrs. Ford. If I would but go to hell for an eternal moment or so, I could be knighted.

Mrs. Page. What? thou liest!—Sir Alice
55 Ford! These knights will hack; and so thou shouldst not alter the article of thy gentry.

Mrs. Ford. We burn daylight;—here, read, read:—perceive how I might be knighted.—
I shall think the worse of fat men, as long
60 as I have an eye to make difference of men's liking: and yet he would not swear; praised women's modesty; and gave such orderly and well-behaved reproof to all uncomeliness,—that I would have sworn his disposition
65 tion would have gone to the truth of his words: but they do no more adhere and keep pace together than the hundredth psalm to the tune of *Green Sleeves*. What tempest, I trow, threw this whale, with so
70 many tuns of oil in his belly, ashore at Windsor? How shall I be revenged on him? I think the best way were to entertain him with hope, till the wicked fire of lust have melted him in his own grease.—
75 Did you ever hear the like?

Mrs. Page. Letter for letter; but that the name of Page and Ford differs!—To thy great comfort in this mystery of ill opinions, here's the twin-brother of thy letter: but let
80 thine inherit first; for, I protest, mine never

shall. I warrant he hath a thousand of these letters, writ with blank space for different names, (sure more,) and these are of the second edition: he will print them, out of doubt: for he cares not what he puts into 85 the press, when he would put us two. I had rather be a giantess, and lie under mount Pelion. Well, I will find you twenty lascivious turtles, ere one chaste man.

Mrs. Ford. Why, this is the very same; 90 the very hand, the very words: what doth he think of us?

Mrs. Page. Nay, I know not: it makes me almost ready to wrangle with mine own honesty. I'll entertain myself like one that 95 I am not acquainted withal; for, sure, unless he know some strain in me, that I know not myself, he would never have boarded me in this fury.

Mrs. Ford. Boarding, call you it? I'll be 100 sure to keep him above deck.

Mrs. Page. So will I; if he come under my hatches, I'll never to sea again. Let's be revenged on him: let's appoint him a meeting; give him a show of comfort in his 105 suit; and lead him on with a fine-baited delay, till he hath pawned his horses to mine host of the Garter.

Mrs. Ford. Nay, I will consent to act

110 any villainy against him, that may not sully
the chariness of our honesty. O, that my
husband saw this letter! it would give
eternal food to his jealousy.

Mrs. Page. Why, look, where he comes;
115 and my good man too; he's as far from
jealousy as I am from giving him cause; and
that, I hope, is an unmeasurable distance.

Mrs. Ford. You are the happier woman:

Mrs. Page. Let's consult together against
120 this greasy knight. Come hither.

[*They retire.*]

Enter FORD with PISTOL, and PAGE with NYM.

Ford. Well, I hope it be not so.

Pist. Hope is a curtal dog in some affairs:
Sir John affects thy wife.

Ford. Why, sir, my wife is not young.

125 *Pist.* He wooes both high and low, both
rich and poor,

Both young and old, one with another, Ford;
He loves the gally-mawfry; Ford, perpend.

Ford. Love my wife!

130 *Pist.* With liver burning hot. Prevent, or
go thou,

Like sir Actæon, he, with Ringwood at thy
heels:—

O, odious is the name!

135 *Ford.* What name, sir?

Pist. The horn, I say. Farewell.

Take heed ; have open eye ; for thieves do
foot by night :

Take heed, ere summer comes, or cuckoo
birds do sing.— 140

Away, sir corporal Nym !—

Believe it, Page ; he speaks sense.

[*Exit* PISTOL.

Ford. [*aside.*] I will be patient ; I will find
out this.

Nym. And this is true [*to* PAGE] ; I like 145
not the humour of lying. He hath wronged
me in some humours : I should have borne
the humoured letter to her ; but I have a
sword, and it shall bite upon my necessity.
He loves your wife ; there's the short and 150
the long. My name is corporal Nym ; I
speak, and I avouch 'tis true :—my name
is Nym, and Falstaff loves your wife.—Adieu !
I love not the humour of bread and cheese ;
and there's the humour of it. Adieu. 155

[*Exit* NYM.

Page. *The humour of it*, quoth 'a ! here's
a fellow frights English out of his wits.

Ford. I will seek out Falstaff.

Page. I never heard such a drawling,
affecting rogue. 160

Ford. If I do find it, well !

Page. I will not believe such a Cataian,

though the priest o' the town commended
him for a true man.

165 *Ford.* 'Twas a good sensible fellow: well!

Page. How now, Meg?

Mrs. PAGE and Mrs. FORD come forward.

Mrs. Page. Whither go you, George?—
Hark you.

Mrs. Ford. How now, sweet Frank? why
170 art thou melancholy?

Ford. I melancholy! I am not melancholy.
Get you home, go.

Mrs. Ford. 'Faith, thou hast some crotchet
in thy head now,—will you go, mistress
175 *Page?*

Mrs. Page. Have with you.—You'll come
to dinner, George?—[*Aside to Mrs. FORD.*]
Look, who comes yonder: she shall be our
messenger to this paltry knight.

Mrs. Ford [*aside to Mrs. Page*]. Trust
180 me, I thought on her: she'll fit it.

Enter Mistress QUICKLY.

Mrs. Page. You are come to see my
daughter Anne?

Quick. Ay, forsooth. And I pray, how
185 does good mistress Anne?

Mrs. Page. Go in with us and see; we
have an hour's talk with you.

[*Exeunt Mrs. PAGE, Mrs. FORD, and Mrs.*
QUICKLY.

Page. How now, master Ford ?

Ford. You heard what this knave told me :
did you not ? 190

Page. Yes. And you heard what the other
told me ?

Ford. Do you think there is truth in them ?

Page. Hang 'em, slaves ; I do not think
the knight would offer it : but these that 195
accuse him in his intent towards our wives
are a yoke of his discarded men : very
rogues, now they be out of service.

Ford. Were they his men ?

Page. Marry were they. 200

Ford. I like it never the better for that.—
Does he lie at the Garter ?

Page. Ay, marry, does he. If he should
intend this voyage toward my wife, I would
turn her loose to him ; and what he gets 205
more of her than sharp words, let it lie on
my head.

Ford. I do not misdoubt my wife ; but I
would be loth to turn them together. A
man may be too confident : I would have 210
nothing lie on my head : I cannot be thus
satisfied.

Page. Look, where my ranting host of the
Garter comes : there is either liquor in his
pate, or money in his purse, when he looks 215
so merrily.—How now, mine host ?

Enter Host and SHALLOW.

Host. How now, Bully-Rook? thou'rt a gentleman; cavaleiro-justice, I say!

Shal. I follow, mine host, I follow.—Good
220 even, and twenty, good Master Page! Master Page, will you go with us? we have sport in hand.

Host. Tell him, cavaleiro-justice; tell him, Bully-Rook.

225 *Shal.* Sir, there is a fray to be fought, between sir Hugh the Welsh priest and Caius the French doctor.

Ford. Good mine host o' the Garter, a word with you.

230 *Host.* What say'st thou, my Bully-Rook?

[They go aside.]

Shal. *[to PAGE]* Will you go with us to behold it? My merry host hath had the measuring of their weapons; and, I think, hath appointed them contrary places; for,
235 believe me, I hear the parson is no jester. Hark, I will tell you what our sport shall be.

[They converse apart.]

Host. Hast thou no suit against my knight, my guest-cavalier?

240 *Ford.* None, I protest: but I'll give you a pottle of burnt sack to give me recourse to him, and tell him my name is Brook: only for a jest.

Host. My hand, Bully; thou shalt have egress and regress; said I well? and thy name shall be Brook. It is a merry knight. 245
Will you go, An-heires?

Shal. Have with you, mine host.

Page. I have heard the Frenchman hath good skill in his rapier.

Shal. Tut, sir, I could have told you more. 250
In these times you stand on distance, your passes, stoccadoes, and I know not what: 'tis the heart, master Page; 'tis here, 'tis here. I have seen the time with my long sword I would have made you four tall fellows 255
skip like rats.

Host. Here, boys, here, here! shall we wag?

Page. Have with you:—I had rather hear them scold than fight. 260

[*Excunt* HOST, SHALLOW, and PAGE.]

Ford. Though Page be a secure fool, and stands so firmly on his wife's frailty, yet I cannot put off my opinion so easily. She was in his company at Page's house; and, what they made there I know not. Well, I 265
will look further into 't: and I have a disguise to sound Falstaff. If I find her honest, I lose not my labour; if she be otherwise, 'tis labour well bestowed. [*Exit.*]

SCENE II.—*A room in the Garter Inn.**Enter FALSTAFF and PISTOL.**Fal.* I will not lend thee a penny.*Pist.* Why, then the world's mine oyster,
Which I with sword will open.*Fal.* Not a penny. I have been content,
5 sir, you should lay my countenance to pawn :
I have grated upon my good friends for three
reprieves for you and your coach-fellow,
Nym; or else you had looked through the
grate, like a geminy of baboons. I am
10 damned in hell for swearing to gentlemen
my friends you were good soldiers and tall
fellows: and when mistress Bridget lost the
handle of her fan, I took 't upon mine honour
thou hadst it not.15 *Pist.* Didst thou not share? hadst thou
not fifteen pence?*Fal.* Reason, you rogue, reason: think'st
thou I'll endanger my soul *gratis*? At a
word, hang no more about me, I am no
20 gibbet for you:—go—A short knife and a
throng;—to your manor of Pickt-hatch, go.
You'll not bear a letter for me, you rogue!
—You stand upon your honour!—Why, thou
unconfinable baseness, it is as much as I can

do to keep the terms of my honour precise. 25
 I, ay, I myself sometimes, leaving the fear of
 heaven on the left hand, and hiding mine
 honour in my necessity, am fain to shuffle,
 to hedge, and to lurch ; and yet you, rogue,
 will ensconce your rags, your cat-a-mountain 30
 looks, your red-lattice phrases, and your
 bold-beating oaths, under the shelter of your
 honour ! You will not do it, you ?

Pist. I do relent. What wouldst thou
 more of man ? 35

Enter ROBIN.

Rob. Sir, here's a woman would speak
 with you.

Fal. Let her approach.

Enter Mistress QUICKLY.

Quick. Give your worship good morrow.

Fal. Good morrow, good wife. 40

Quick. Not so, an't please your worship.

Fal. Good maid, then.

Quick. That I am I'll be sworn ;
 As my mother was, the first hour I was born.

Fal. I do believe the swearer ; what with 45
 me ?

Quick. Shall I vouchsafe your worship a
 word or two ?

Fal. Two thousand, fair woman : and I'll
 vouchsafe thee the hearing. 50

Quick. There is one mistress Ford, sir;—
I pray come a little nearer this ways:—I
myself dwell with master doctor Caius.

Fal. Well, on: Mistress Ford, you say,—

55 *Quick.* Your worship says very true: I pray
your worship, come a little nearer this ways.

Fal. I warrant thee, nobody hears;—mine
own people, mine own people.

Quick. Are they so? God bless them,
60 and make them his servants!

Fal. Well: mistress Ford;—what of her?

Quick. Why, sir, she's a good creature.
Lord, lord! your worship's a wanton! Well,
heaven forgive you, and all of us, I pray!

65 *Fal.* Mistress Ford;—come, mistress
Ford,—

Quick. Marry, this is the short and the
long of it; you have brought her into such
a canaries, as 'tis wonderful. The best
70 courtier of them all, when the court lay at
Windsor, could never have brought her to
such a canary. Yet there has been knights,
and lords, and gentlemen, with their coaches;
I warrant you, coach after coach, letter after
75 letter, gift after gift; smelling so sweetly
(all musk), and so rushling, I warrant you,
in silk and gold; and in such alligant terms;
and in such wine and sugar of the best, and
the fairest, that would have won any woman's

heart ; and, I warrant you, they could never 80
 get an eye-wink of her.—I had myself twenty
 angels given me this morning ; but I defy
 all angels, (in any such sort, as they say,)
 but in the way of honesty :—and, I warrant
 you, they could never get her so much as 85
 sip on a cup with 'the proudest of them all :
 and yet there has been earls, nay, which is
 more, pensioners ; but, I warrant you, all is
 one with her.

Fal. But what says she to me ? be brief, 90
 my good she-Mercury.

Quick. Marry, she hath received your
 letter ; for the which she thanks you a thou-
 sand times : and she gives you to notify,
 that her husband will be absence from his 95
 house between ten and eleven.

Fal. Ten and eleven ?

Quick. Ay, forsooth ; and then you may
 come and see the picture, she says, that you
 wot of ;—master Ford, her husband, will be 100
 from home. Alas ! the sweet woman leads
 an ill life with him ; he's a very jealousy
 man : she leads a very frampold life with
 him, good heart.

Fal. Ten and eleven. Woman, commend 105
 me to her ; I will not fail her.

Quick. Why, you say well : but I have
 another messenger to your worship. Mistress

Page hath her hearty commendations to you
110 too;—and let me tell you in your ear, she's
as fartuous a civil modest wife, and one (I
tell you) that will not miss you morning nor
evening prayer, as any is in Windsor, whoe'er
be the other: and she bade me tell your
115 worship that her husband is seldom from
home; but, she hopes, there will come a
time. I never knew a woman so dote upon
a man! surely, I think you have charms, la!
yes, in truth.

120 *Fal.* Not I, I assure thee; setting the
attraction of my good parts aside, I have no
other charms.

Quick. Blessing on your heart for't!

Fal. But, I pray thee, tell me this: has
125 Ford's wife and Page's wife acquainted each
other how they love me?

Quick. That were a jest, indeed!—they
have not so little grace, I hope:—that were
a trick, indeed! But mistress Page would
130 desire you to send her your little page, of all
loves: her husband has a marvellous infec-
tion to the little page: and, truly, master
Page is an honest man. Never a wife in
Windsor leads a better life than she does;
135 do what she will, say what she will, take all,
pay all, go to bed when she list, rise when
she list, all is as she will; and, truly, she

deserves it: for if there be a kind woman in Windsor, she is one. You must send her your page; no remedy. 140

Fal. Why, I will.

Quick. Nay, but do so, then; and, look you, he may come and go between you both; and, in any case, have a nay-word, that you may know one another's mind, and the boy 145 never need to understand anything; for 'tis not good that children should know any wickedness; old folks, you know, have discretion, as they say, and know the world. 150

Fal. Fare thee well: commend me to them both: there's my purse; I am yet thy debtor.—Boy, go along with this woman.—This news distracts me!

[*Exeunt QUICKLY and ROBIN.*]

Pist. This punk is one of Cupid's carriers:—

Clap on more sails; pursue; up with your fights;

Give fire; she is my prize, or ocean whelm them all!

[*Exit PISTOL.* 160

Fal. Say'st thou so, old Jack? go thy ways; I'll make more of thy old body than I have done. Will they yet look after thee? Wilt thou, after the expense of so much money, be now a gainer? Good body, I 165

thank thee : let them say, 'tis grossly done ;
so it be fairly done, no matter.

Enter BARDOLPH.

Bard. Sir John, there's one master Brook
below would fain speak with you, and be
170 acquainted with you ; and hath sent your
worship a morning's draught of sack.

Fal. Brook, is his name ?

Bard. Ay, sir.

Fal. Call him in. [*Exit BARDOLPH.*] Such
175 Brooks are welcome to me that o'erflow such
liquor. Ah ! ha ! mistress Ford and mistress
Page, have I encompassed you ? go to ; *via !*

Re-enter BARDOLPH, with FORD disguised.

Ford. Bless you, sir.

Fal. And you, sir ; would you speak with
180 me ?

Ford. I make bold to press with so little
preparation upon you.

Fal. You're welcome. What's your will ?
Give us leave, drawer. [*Exit BARDOLPH.*

185 *Ford.* Sir, I am a gentleman that have
spent much ; my name is Brook.

Fal. Good master Brook, I desire more
acquaintance of you.

Ford. Good sir John, I sue for yours : not
190 to charge you ; for I must let you under-
stand, I think myself in better_plicht for a

lender than you are : the which hath something emboldened me to this unseasoned intrusion : for they say, if money go before, all ways do lie open. 195

Fal. Money is a good soldier, sir, and will on.

Ford. Troth, and I have a bag of money here troubles me : if you will help to bear it, sir John, take all or half, for easing me 200 of the carriage.

Fal. Sir, I know not how I may deserve to be your porter.

Ford. I will tell you, sir, if you will give me the hearing. 205

Fal. Speak, good master Brook ; I shall be glad to be your servant.

Ford. Sir, I hear you are a scholar,—I will be brief with you,—and you have been a man long known to me, though I had 210 never so good means, as desire, to make myself acquainted with you. I shall discover a thing to you, wherein I must very much lay open mine own imperfection : but, good sir John, as you have one eye upon my 215 follies, as you hear them unfolded, turn another into the register of your own ; that I may pass with a reproof the easier, sith you yourself know, how easy it is to be such an offender. 220

Fal. Very well, sir ; proceed.

Ford. There is a gentlewoman in this town, her husband's name is Ford.

Fal. Well, sir.

225 *Ford.* I have long loved her, and, I protest to you, bestowed much on her ; followed her with a doting observance ; engrossed opportunities to meet her ; fee'd every slight occasion that could but niggardly give me
230 sight of her ; not only bought many presents to give her, but have given largely to many, to know what she would have given : briefly, I have pursued her, as love hath pursued me ; which hath been on the wing of all
235 occasions. But whatsoever I have merited, either in my mind, or in my means, meed, I am sure, I have received none ; unless experience be a jewel : that I have purchased at an infinite rate ; and that hath taught me
240 to say this :

Love like a shadow flies, when substance love pursues :
Pursuing that that flies, and flying what pursues.

Fal. Have you received no promise of satisfaction at her hands ?

245 *Ford.* Never.

Fal. Have you importuned her to such a purpose ?

Ford. Never.

Fal. Of what quality was your love, then ?

Ford. Like a fair house built on another 250
man's ground ; so that I have lost my edi-
fice, by mistaking the place where I erected it.

Fal. To what purpose have you unfolded
this to me ?

Ford. When I have told you that, I have 255
told you all. Some say, that, though she
appear honest to me, yet, in other places,
she enlargeth her mirth so far that there is
shrewd construction made of her. Now, sir
John, here is the heart of my purpose : 260
you are a gentleman of excellent breeding,
admirable discourse, of great admittance,
authentic in your place and person, generally
allowed for your many war-like, court-like,
and learned preparations. 265

Fal. O, sir !

Ford. Believe it, for you know it.—There
is money ; spend it, spend it ; spend more ;
spend all I have ; only give me so much of
your time in exchange of it, as to lay an 270
amiable siege to the honesty of this Ford's
wife : use your art of wooing, win her to
consent to you ; if any man may, you may
as soon as any.

Fal. Would it apply well to the vehemency 275
of your affection, that I should win what you
would enjoy ? Methinks, you prescribe to
yourself very preposterously.

Ford. O, understand my drift! she dwells
280 so securely on the excellency of her honour,
that the folly of my soul dares not present
itself; she is too bright to be looked against.
Now, could I come to her with any detection
in my hand, my desires had instance and
285 argument to commend themselves: I could
drive her then from the ward of her purity,
her reputation, her marriage vow, and a
thousand other her defences, which now
are too too strongly embattled against me.
290 What say you to't, sir John?

Fal. Master Brook, I will first make bold
with your money; next, give me your hand;
and last, as I am a gentleman, you shall, if
you will, enjoy Ford's wife.

295 *Ford.* O good sir!

Fal. I say you shall.

Ford. Want no money, sir John; you
shall want none.

Fal. Want no mistress Ford, master
300 Brook; you shall want none. I shall be
with her, (I may tell you,) by her own ap-
pointment; even as you came in to me, her
assistant, or go-between, parted from me:
I say, I shall be with her between ten and
305 eleven; for at that time the jealous rascally
knave, her husband, will be forth. Come you
to me at night; you shall know how I speed.

Ford. I am blest in your acquaintance.
Do you know Ford, sir?

Fal. Hang him, poor cuckoldly knave! I 310
know him not:—yet I wrong him to call
him poor; they say the jealous wittolly
knave hath masses of money; for the which
his wife seems to me well-favoured. I will
use her as the key of the cuckoldly rogue's 315
coffer; and there's my harvest-home.

Ford. I would you knew Ford, sir; that
you might avoid him if you saw him.

Fal. Hang him, mechanical salt-butter
rogue! I will stare him out of his wits; I 320
will awe him with my cudgel; it shall hang
like a meteor o'er the cuckold's horns.
Master Brook, thou shalt know I will pre-
dominate over the peasant, and thou shalt
lie with his wife.—Come to me soon at 325
night:—Ford's a knave, and I will aggravate
his style; thou, master Brook, shalt know
him for knave and cuckold:—come to me
soon at night. [Exit.

Ford. What a damned Epicurean rascal is 330
this!—My heart is ready to crack with im-
patience.—Who says, this is improvident
jealousy? My wife hath sent to him; the
hour is fixed; the match is made. Would
any man have thought this?—See the hell 335
of having a false woman! My bed shall be

abused, my coffers ransacked, my reputation gnawn at; and I shall not only receive this villanous wrong, but stand under the adoption of abominable terms, and by him that does me this wrong. Terms! names!—
340 Amaimon sounds well; Lucifer, well; Barbason, well; yet they are devils' additions, the names of fiends: but cuckold! wittol-
345 cuckold! the devil himself hath not such a name. Page is an ass, a secure ass! he will trust his wife, he will not be jealous: I will rather trust a Fleming with my butter, parson Hugh the Welshman with my cheese, an
350 Irishman with my aqua-vitæ bottle, or a thief to walk my ambling gelding, than my wife with herself: then she plots, then she ruminates, then she devises; and what they think in their hearts they may effect, they
355 will break their hearts but they will effect. Heaven be praised for my jealousy!—Eleven o'clock the hour.—I will prevent this, detect my wife, be revenged on Falstaff, and laugh at Page. I will about it: better three hours
360 too soon, than a minute too late. Fie, fie, fie! cuckold! cuckold! cuckold! [*Exit.*]

SCENE III.—*A Field near Windsor.**Enter CAIUS and RUGBY.**Caius.* Jack Rugby!*Rug.* Sir.*Caius.* Vat is de clock, Jack?*Rug.* 'Tis past the hour, sir, that sir Hugh promised to meet. 5*Caius.* By gar, he has save his soul, dat he is no come; he has pray his Pible vell, dat he is no come: by gar, Jack Rugby, he is dead already, if he be come.*Rug.* He is wise, sir; he knew your 10 worship would kill him, if he came.*Caius.* By gar, de herring is no dead so as I vill kill him. Take your rapier, Jack; I vill tell you how I vill kill him.*Rug.* Alas, sir, I cannot fence. 15*Caius.* Villain, take your rapier.*Rug.* Forbear; here's company.*Enter* Host, SHALLOW, SLENDER, *and* PAGE.*Host.* 'Bless thee, bully doctor.*Shal.* 'Save you, master doctor Caius.*Page.* Now, good master doctor. 20*Slen.* Give you good-morrow, sir.*Caius.* Vat be all you, one, two, tree, four, come for?

Host. To see thee fight, to see thee foin,
 25 to see thee traverse; to see thee here, to
 see thee there; to see thee pass thy punto,
 thy stock, thy reverse, thy distance, thy
 montánt. Is he dead, my Ethiopian? is he
 dead, my Francisco? ha, bully! What says
 30 my Æsculapius? my Galen? my heart of
 elder? ha! is he dead, bully Stale? is he
 dead?

Caius. By gar, he is de coward Jack priest
 of de world; he is not show his face.

35 *Host.* Thou art a Castilian, king Urinal!
 Hector of Greece, my boy!

Caius. I pray you, bear vittness that me
 have stay six or seven, two, tree hours for
 him, and he is no come.

40 *Shal.* He is the wiser man, master doctor:
 he is a curer of souls, and you a curer of
 bodies; if you should fight, you go against
 the hair of your professions; is it not true,
 master Page?

45 *Page.* Master Shallow, you have yourself
 been a great fighter, though now a man of
 peace.

Shal. Bodykins, master Page, though I
 now be old, and of the peace, if I see a
 50 sword out, my finger itches to make one.
 Though we are justices, and doctors, and
 churchmen, master Page, we have some salt

of our youth in us; we are the sons of women, master Page.

Page. 'Tis true, master Shallow. 55

Shal. It will be found so, master Page. Master doctor Caius, I am come to fetch you home. I am sworn of the peace; you have showed yourself a wise physician, and sir Hugh hath shown himself a wise and 60 patient churchman: you must go with me, master doctor.

Host. Pardon, guest justice:—a word, Mounseur Mock-water.

Caius. Mock-vater! vat is dat? 65

Host. Mock-water, in our English tongue, is valour, bully.

Caius. By gar, den I have as mush mock-vater as de Englishman.—Scurvy jack-dog priest! by gar, me vill cut his ears. 70

Host. He will clapper-claw thee tightly, bully.

Caius. Clapper-de-claw! vat is dat?

Host. That is, he will make thee amends.

Caius. By gar, me do look he shall 75 clapper-de-claw me; for, by gar, me vill have it.

Host. And I will provoke him to 't, or let him wag.

Caius. Me tank you for dat. 80

Host. And moreover, bully,—but first,

master guest, and master Page, and eke cavaleiro Slender, go you through the town to Frogmore. [*Aside to them.*]

85 *Page.* Sir Hugh is there, is he?

Host. He is there: see what humour he is in; and I will bring the doctor about by the fields: will it do well?

Shal. We will do it.

90 *Page, Shal., and Slender.* Adieu, good master doctor.

[*Exeunt PAGE, SHALLOW, and SLENDER.*]

Caius. By gar, me vill kill de priest; for he speak for a jack-an-ape to Anne Page.

Host. Let him die: sheath thy impatience;
95 throw cold water on thy choler; go about the fields with me through Frogmore; I will bring thee where mistress Anne Page is, at a farm-house a-feasting: and thou shalt woo her. Cried I aim? said I well?

100 *Caius.* By gar, me dank you vor dat; by gar, I love you; and I shall procure-a you de good guest, de earl, de knight, de lords, de gentlemen, my patients.

Host. For the which I will be thy adver-
105 sary toward Anne Page; said I well?

Caius. By gar, 'tis good; vell said.

Host. Let us wag, then.

Caius. Come at my heels, Jack Rugby.

[*Exeunt.*]

ACT III.

SCENE I.—*A Field near Frogmore.**Enter Sir HUGH EVANS and SIMPLE.**Evans.*

PRAY you now, good master
Slender's serving-man, and friend
Simple by your name, which way
have you looked for master Caius,
that calls himself *doctor of physic* ? 5

Sim. Marry, sir, the Pittie-ward, the Park-
ward, every way ; Old Windsor way, and
every way but the town-way.

Evans. I most feheemently desire you, you
will also look that way. 10

Sim. I will, sir. [Retires.]

Evans. Pless my soul ! how full of cholers
I am, and trempling of mind !—I shall be
glad if he have deceived me :—how melan-
cholics I am ! I will knog his urinals about 15
his knave's costard, when I have good op-
portunities for the 'ork—pless my soul !

[Sings.]

To shallow rivers, to whose falls
Melodious birds sing madrigals ;
There will we make our peds of roses, 20
And a thousand fragrant posies.
To shallow—

'Mercy on me! I have a great dispositions
to cry.

25 Melodious birds sing madrigals :—
When as I sat in Pabylon,—
And a thousand vagram posies.
To shallow, etc.—

Sim. [*coming forward.*] Yonder he is
30 coming, this way, sir Hugh.

Evans. He's welcome :

To shallow rivers, to whose falls,—

Heaven prosper the right!—What weapons
is he?

35 *Sim.* No weapons, sir. There comes my
master, master Shallow, and another gentle-
man, from Frogmore, over the stile, this
way.

Evans. Pray you, give me my gown; or
40 else keep it in your arms.

Enter PAGE, SHALLOW, and SLENDER.

Shal. How now, master parson? Good
morrow, good sir Hugh. Keep a gamester
from the dice, and a good student from his
book, and it is wonderful.

45 *Slen.* [*aside.*] Ah, sweet Anne Page!

Page. 'Save you, good sir Hugh!

Evans. 'Pless you from his mercy sake,
all of you!

Shal. What! the sword and the word!
50 do you study them both, master parson?

Page. And youthful still, in your doublet and hose, this raw rheumatic day?

Evans. There is reasons and causes for it.

Page. We are come to you to do a good office, master parson. 55

Evans. Fery well: what is it?

Page. Yonder is a most reverend gentleman, who belike, having received wrong by some person, is at most odds with his own gravity and patience that ever you saw. 60

Shal. I have lived fourscore years and upward; I never heard a man of his place, gravity, and learning, so wide of his own respect.

Evans. What is he? 65

Page. I think you know him; master doctor Caius, the renowned French physician.

Evans. Got's will, and his passion of my heart! I had as lief you would tell me of a mess of porridge. 70

Page. Why?

Evans. He has no more knowledge in Hibocrates and Galen,—and he is a knave besides; a cowardly knave as you would desires to be acquainted withal. 75

Page. I warrant you, he's the man should fight with him.

Sten. [*aside.*] O, sweet Anne Page!

Shal. It appears so, by his weapons.—

80 Keep them asunder;—here comes doctor Caius.

Enter Host, CAIUS, and RUGBY.

Page. Nay, good master parson, keep in your weapon.

Shal. So do you, good master doctor.

85 *Host.* Disarm them, and let them question; let them keep their limbs whole, and hack our English.

Caius. I pray you, let-a me speak a word with your ear; wherefore vill you not meet-
90 a me?

Evans [*aside to Caius.*] Pray you, use your patience: in good time.

Caius. By gar, you are de coward, de Jack dog, John ape.

95 *Evans* [*aside to Caius.*] Pray you, let us not be laughing-stogs to other men's humours; I desire you in friendship, and I will one way or other make you amends:—[*aloud.*] I
100 will knog your urinal about your knave's cogscomb, for missing your meetings and appointments.

Caius. *Diable!*—Jack Rugby,—mine host de *Jarteer*, have I not stay for him, to kill him? have I not, at de place I did appoint?

105 *Evans.* As I am a Christians soul, now, look you, this is the place appointed; I'll be judgment by mine host of the Garter.

Host. Peace, I say, Gallia and Gaullia;
French and Welsh; soul-curer and body-
curer. 110

Caius. Ay, dat is very good! excellent!

Host. Peace, I say; hear mine host of the
Garter. Am I politic? am I subtle? am I
a Machiavel? Shall I lose my doctor? no;
he gives me the potions, and the motions. 115
Shall I lose my parson? my priest? my sir
Hugh? no; he gives me the proverbs and
the no-verbs.—Give me thy hand, terrestrial;
so:—Give me thy hand, celestial; so.—Boys
of art, I have deceived you both; I have 120
directed you to wrong places; your hearts
are mighty, your skins are whole, and let
burnt sack be the issue.—Come, lay their
swords to pawn.—Follow me, lads of peace;
follow, follow, follow. 125

Shal. Trust me, a mad host.—Follow,
gentlemen, follow.

Sten. [*aside.*] O, sweet Anne Page!

[*Exeunt* SHALLOW, SLENDER, PAGE, and Host.

Caius. Ha! do I perceive dat? have you
make-a de sot of us? ha, ha! 130

Evans. This is well; he has made us his
vlouting-stog.—I desire you that we may be
friends; and let us knog our prains together,
to be revenge on this same scall, scurvy,
cogging companion, the host of the Garter. 135

Caius. By gar, vit all my heart ; he promise to bring me vere is Anne Page ; by gar, he deceive me too.

Evans. Well, I will smite his noddles.—
140 Pray you, follow. [*Exeunt.*

SCENE II.—*The Street in Windsor.*

Enter Mistress PAGE and ROBIN.

Mrs. Page. Nay, keep your way, little gallant ; you were wont to be a follower, but now you are a leader : whether had you rather, lead mine eyes, or eye your master's
5 heels ?

Rob. I had rather, forsooth, go before you like a man, than follow him like a dwarf.

Mrs. Page. O you are a flattering boy ; now I see you'll be a courtier.

Enter FORD.

10 *Ford.* Well met, mistress Page : whither go you ?

Mrs. Page. Truly, sir, to see your wife ; is she at home ?

Ford. Ay ; and as idle as she may hang
15 together, for want of company. I think, if your husbands were dead, you two would marry.

Mrs. Page. Be sure of that,—two other husbands.

Ford. Where had you this pretty weather-cock?

Mrs. Page. I cannot tell what the dickens his name is my husband had him of:—what do you call your knight's name, sirrah?

Rob. Sir John Falstaff. 25

Ford. Sir John Falstaff!

Mrs. Page. He, he; I can never hit on's name.—There is such a league between my good man and he!—Is your wife at home indeed? 30

Ford. Indeed, she is.

Mrs. Page. By your leave, sir: I am sick till I see her. [*Exeunt Mrs. PAGE and ROBIN.*]

Ford. Has Page any brains? hath he any eyes? hath he any thinking? Sure, they sleep: he hath no use of them. Why, this boy will carry a letter twenty mile, as easy as a cannon will shoot point-blank twelve score. He pieces out his wife's inclination; he gives her folly motion and advantage: 40 and now she's going to my wife, and Falstaff's boy with her. A man may hear this shower sing in the wind!—And Falstaff's boy with her!—Good plots!—they are laid; and our revolted wives share damnation 45 together. Well; I will take him, then torture

my wife, pluck the borrowed veil of modesty
from the so seeming mistress Page, divulge
Page himself for a secure and wilful Actæon ;
50 and to these violent proceedings all my
neighbours shall cry aim. [*Clock strikes.*]
The clock gives me my cue, and my as-
surance bids me search : there I shall find
Falstaff : I shall be rather praised for this,
55 than mocked ; for it is as positive as the
earth is firm, that Falstaff is there : I will go.

*Enter PAGE, SHALLOW, SLENDER, HOST, Sir HUGH
EVANS, CAIUS, and RUGBY.*

Shal., Page, etc. Well met, master Ford.

Ford. Trust me, a good knot ; I have
good cheer at home ; and I pray you all go
60 with me.

Shal. I must excuse myself, master Ford.

Slen. And so must I, sir ; we have ap-
pointed to dine with mistress Anne, and I
would not break with her for more money
65 than I'll speak of.

Shal. We have lingered about a match
between Anne Page and my cousin Slender,
and this day we shall have our answer.

Slen. I hope I have your good will, father
70 Page.

Page. You have, master Slender ; I stand
wholly for you ;—but my wife, master doctor,
is for you altogether.

Caius. Ay, by gar; and de maid is love-a me: my nursh-a Quickly tell me so mush. 75

Host. What say you to young master Fenton? he capers, he dances, he has eyes of youth, he writes verses, he speaks holiday, he smells April and May: he will carry't, he will carry't; 'tis in his buttons; he will 80 carry't.

Page. Not by my consent, I promise you. The gentleman is of no having; he kept company with the wild Prince and Pointz; he is of too high a region; he knows too 85 much. No, he shall not knit a knot in his fortunes with the finger of my substance: if he take her, let him take her simply; the wealth I have waits on my consent, and my consent goes not that way. 90

Ford. I beseech you, heartily, some of you go home with me to dinner: besides your cheer, you shall have sport; I will show you a monster.—Master doctor, you shall go;—so shall you, master Page;—and you, 95 sir Hugh.

Shal. Well, fare you well:—we shall have the freer wooing at master Page's.

[*Exeunt* SHALLOW and SLENDER.

Caius. Go home, John Rugby; I come anon. [Exit RUGBY. 100

Host. Farewell, my hearts: I will to my

honest knight Falstaff, and drink canary
with him. [Exit Host.]

Ford. [*aside*] I think I shall drink in pipe-
wine first with him: I'll make him dance.—

105 Will you go, gentles?

All. Have with you, to see this monster.
[Exeunt.]

SCENE III.—*A Room in Ford's House.*

Enter Mistress FORD and Mistress PAGE.

Mrs. Ford. What, John! What, Robert!

Mrs. Page. Quickly, quickly: is the buck-
basket—

Mrs. Ford. I warrant. What, Robin, I say!

Enter Servants, with a basket.

5 *Mrs. Page.* Come, come, come.

Mrs. Ford. Here, set it down.

Mrs. Page. Give your men the charge; we
must be brief.

Mrs. Ford. Marry, as I told you before,
10 John and Robert, be ready here hard by in
the brewhouse; and when I suddenly call
you, come forth, and (without any pause
or staggering) take this basket on your
shoulders: that done, trudge with it in all
15 haste, and carry it among the whitsters in

Datchet-mead, and there empty it in the muddy ditch, close by the Thames side.

Mrs. Page. You will do it?

Mrs. Ford. I ha' told them over and over; they lack no direction. Be gone, and come 20 when you are called. [*Exeunt* Servants.]

Mrs. Page. Here comes little Robin.

Enter ROBIN.

Mrs. Ford. How now, my eyas-musket? what news with you?

Rob. My master, sir John, is come in at 25 your back-door, mistress Ford; and requests your company.

Mrs. Page. You little Jack-a-lent, have you been true to us?

Rob. Ay, I'll be sworn: my master knows 30 not of your being here; and hath threatened to put me into everlasting liberty if I tell you of it; for, he swears, he'll turn me away.

Mrs. Page. Thou'rt a good boy; this 35 secrecy of thine shall be a tailor to thee, and shall make thee a new doublet and hose.—I'll go hide me.

Mrs. Ford. Do so:—go tell thy master I am alone. Mistress Page, remember you 40 your cue. [*Exit* ROBIN.]

Mrs. Page. I warrant thee: if I do not act it, hiss me. [*Exit* Mrs. PAGE.]

Mrs. Ford. Go to, then; we'll use this
45 unwholesome humidity, this gross watery
pumpion. We'll teach him to know turtles
from jays.

Enter FALSTAFF.

Fal. *Have I caught thee, my heavenly
jewel?* Why, now let me die, for I have
50 lived long enough; this is the period of my
ambition. O this blessed hour!

Mrs. Ford. O sweet sir John!

Fal. Mistress Ford, I cannot cog, I can-
not prate, mistress Ford. Now shall I sin
55 in my wish: I would thy husband were
dead. I'll speak it before the best lord; I
would make thee my lady.

Mrs. Ford. I your lady, sir John! alas, I
should be a pitiful lady.

60 *Fal.* Let the court of France show me
such another. I see how thine eye would
emulate the diamond: thou hast the right
arched beauty of the brow, that becomes
the ship-tire, the tire-valiant, or any tire of
65 Venetian admittance.

Mrs. Ford. A plain kerchief, sir John:
my brows become nothing else; nor that
well neither.

70 *Fal.* By the Lord thou art a traitor to say
so: thou wouldst make an absolute courtier;
and the firm fixture of thy foot would give

an excellent motion to thy gait, in a semi-circled farthingale. I see what thou wert, if Fortune thy foe were not, Nature thy friend: come, thou canst not hide it. 75

Mrs. Ford. Believe me, there's no such thing in me.

Fal. What made me love thee? let that persuade thee there's something extraordinary in thee. Come, I cannot cog, and 80 say thou art this and that, like a many of these lispng hawthorn-buds, that come like women in men's apparel, and smell like Bucklersbury in simple time: I cannot: but I love thee; none but thee; and thou 85 deservest it.

Mrs. Ford. Do not betray me, sir. I fear you love Mistress Page.

Fal. Thou mightst as well say I love to walk by the Counter-gate; which is as hate- 90 ful to me as the reek of a lime-kiln.

Mrs. Ford. Well, heaven knows how I love you; and you shall one day find it.

Fal. Keep in that mind; I'll deserve it.

Mrs. Ford. Nay, I must tell you, so you 95 do; or else I could not be in that mind.

Rob. [*within.*] Mistress Ford, mistress Ford! here's mistress Page at the door, sweating, and blowing, and looking wildly, and would needs speak with you presently. 100

Fal. She shall not see me ; I will ensconce me behind the arras.

Mrs. Ford. Pray you, do so : she's a very tattling woman. [*FALSTAFF stands behind the arras.*]

Re-enter Mistress PAGE and ROBIN.

105 *What's the matter ? how now ?*

Mrs. Page. O mistress Ford, what have you done ? You're shamed, you're overthrown, you're undone for ever.

Mrs. Ford. What's the matter, good mistress Page ?

Mrs. Page. O well-a-day, mistress Ford ! having an honest man to your husband, to give him such cause of suspicion !

Mrs. Ford. What cause of suspicion ?

115 *Mrs. Page.* What cause of suspicion ?—
Out upon you ! how am I mistook in you !

Mrs. Ford. Why, alas ! what's the matter ?

Mrs. Page. Your husband's coming hither, woman, with all the officers in Windsor, to
120 search for a gentleman that, he says, is here now in the house, by your consent, to take an ill advantage of his absence. You are undone.

Mrs. Ford (aside). Speak louder. (*Aloud.*)
'Tis not so, I hope.

125 *Mrs. Page.* Pray heaven it be not so, that you have such a man here ; but 'tis most certain your husband's coming with half Windsor at his heels, to search for such a

one. I come before to tell you. If you know yourself clear, why, I am glad of it: 130 but if you have a friend here, convey, convey him out. Be not amazed; call all your senses to you; defend your reputation, or bid farewell to your good life for ever.

Mrs. Ford. What shall I do?—There is a 135 gentleman, my dear friend; and I fear not mine own shame so much as his peril; I had rather than a thousand pound he were out of the house.

Mrs. Page. For shame, never stand *you had* 140 *rather*, and *you had rather*; your husband's here at hand: bethink you of some conveyance: in the house you cannot hide him.—Oh! how have you deceived me!—Look, here is a basket: if he be of any reasonable 145 stature, he may creep in here; and throw foul linen upon him, as if it were going to bucking: or—it is whiting-time—send him by your two men to Datchet-mead.

Mrs. Ford. He's too big to go in there: 150 what shall I do?

Re-enter FALSTAFF.

Fal. Let me see't, let me see't! O let me see't! I'll in, I'll in; follow your friend's counsel;—I'll in.

Mrs. Page. What! sir John Falstaff! Are 155 these your letters, knight?

Fal. I love thee and none but thee. Help me away: let me creep in here; I'll never—

[He goes into the basket; they cover him with foul linen.]

Mrs. Page. Help to cover your master, boy: call your men, mistress Ford.—You
160 dissembling knight!

Mrs. Ford. What, John, Robert, John!
[Exit ROBIN. Re-enter Servants.] Go take up these clothes here, quickly; where's the cowl-staff? look, how you drumble; carry
165 them to the laundress in Datchet-mead; quickly, come.

[Enter FORD, PAGE, CAIUS, and Sir HUGH EVANS.]

Ford. Pray you, come near: if I suspect without cause, why then make sport at me; then let me be your jest; I deserve it.—How
170 now? whither bear you this?

Serv. To the laundress, forsooth.

Mrs. Ford. Why, what have you to do whither they bear it? You were best meddle with buck-washing.

175 *Ford.* Buck? I would I could wash myself of the buck! Buck, buck, buck? Ay, buck; I warrant you, buck; and of the season too, it shall appear. *[Exeunt Servants with the basket.]* Gentlemen, I have dreamed to-
180 night; I'll tell you my dream. Here, here, here be my keys; ascend my chambers,

search, seek, find out: I'll warrant we'll unkennel the fox.—Let me stop this way first: [*locks the door*—so, now uncape.

Page. Good master Ford, be contented: 185
you wrong yourself too much.

Ford. True, master Page.—Up, gentlemen; you shall see sport anon: follow me, gentlemen. [*Exit.*

Evans. This is fery fantastical humours 190
and jealousies.

Caius. By gar, 'tis no de fashion of France:
it is not jealous in France.

Page. Nay, follow him, gentlemen; see
the issue of his search. 195

[*Exeunt EVANS, PAGE, and CAIUS.*

Mrs. Page. Is there not a double excellency in this?

Mrs. Ford. I know not which pleases me
better, that my husband is deceived, or sir
John. 200

Mrs. Page. What a taking was he in, when
your husband asked who was in the basket!

Mrs. Ford. I am half afraid he will have
need of washing; so throwing him into the
water will do him a benefit. 205

Mrs. Page. Hang him, dishonest rascal!
I would all of the same strain were in the
same distress.

Mrs. Ford. I think my husband hath some

210 special suspicion of Falstaff's being here ;
for I never saw him so gross in his jealousy
till now.

Mrs. Page. I will lay a plot to try that :
and we will yet have more tricks with Falstaff :
215 his dissolute disease will scarce obey this
medicine.

Mrs. Ford. Shall we send that foolish
carrion, mistress Quickly, to him, and excuse
his throwing into the water ; and give him
220 another hope, to betray him to another
punishment ?

Mrs. Page. We will do it ; let him be sent
fortho-morrow, eight o'clock, to have amends.

Re-enter FORD, PAGE, CAIUS, and Sir HUGH EVANS.

Ford. I cannot find him : may be the
225 knave bragged of that he could not compass.

Mrs. Page. [*to Mrs. Ford.*] Heard you that ?

Mrs. Ford. [*to Mrs. Page.*] Ay, ay, peace :
—You use me well, master Ford, do you ?

Ford. Ay, I do so.

230 *Mrs. Ford.* Heaven make you better than
your thoughts !

Ford. Amen !

Mrs. Page. You do yourself mighty wrong,
master Ford.

235 *Ford.* Ay, ay ; I must bear it.

Evans. If there be any pody in the house,
and in the chambers, and in the coffers, and

in the presses, heaven forgive my sins at the day of judgment!

Caius. By gar, nor I too; dere is no bodies. 240

Page. Fie, fie, master Ford, are you not ashamed? What spirit, what devil suggests this imagination? I would not ha' your distemper in this kind, for the wealth of Windsor Castle. 245

Ford. 'Tis my fault, master Page: I suffer for it.

Evans. You suffer for a pad conscience: your wife is as honest a 'omans as I will desires among five thousand, and five hundred 250 too.

Caius. By gar, I see 'tis an honest woman.

Ford. Well;—I promised you a dinner:—come, come, walk in the park: I pray you, pardon me; I will hereafter make known to 255 you why I have done this.—Come, wife;—come, mistress Page; I pray you, pardon me; pray heartily, pardon me.

Page. Let's go in, gentlemen; but, trust me, we'll mock him. I do invite you to- 260 morrow morning to my house to breakfast: after, we'll a-birding together; I have a fine hawk for the bush. Shall it be so?

Ford. Any thing.

Evans. If there is one, I shall make two 265 in the company.

Caius. If dere be one or two, I shall
make-a de turd.

Ford. Pray you, go, master Page.

270 *Evans.* I pray you now, remembrance to-
morrow on the lousy knave, mine host.

Caius. Dat is good; by gar, vit all my
heart.

Evans. A lousy knave; to have his gibes
275 and his mockeries. [Exeunt.]

SCENE IV.—*A Room in Page's House.*

Enter FENTON and Mistress ANNE PAGE.

Fent. I see, I cannot get thy father's love;
Therefore no more turn me to him, sweet
Nan.

Anne. Alas! how then?

5 *Fent.* Why, thou must be thyself.
He doth object, I am too great of birth;
And that, my state being gall'd with my
expense,

I seek to heal it only by his wealth:
10 Besides these, other bars he lays before me,—
My riots past, my wild societies;
And tells me, 'tis a thing impossible
I should love thee but as a property.

Anne. May be, he tells you true.

Fent. No, heaven so speed me in my time 15
to come!

Albeit, I will confess thy father's wealth
Was the first motive that I woo'd thee, Anne:
Yet, wooing thee, I found thee of more value
Than stamps in gold, or sums in sealèd bags; 20
And 'tis the very riches of thyself
That now I aim at.

Anne. Gentle master Fenton,
Yet seek my father's love; still seek it, sir:
If opportunity and humblest suit 25
Cannot attain it, why then—hark you hither.

[*They converse apart.*]

Enter SHALLOW, SLENDER, and Mistress QUICKLY.

Shal. Break their talk, mistress Quickly;
my kinsman shall speak for himself.

Slen. I'll make a shaft or a bolt on't: 'slid,
'tis but venturing. 30

Shal. Be not dismayed.

Slen. No, she shall not dismay me: I care
not for that,—but that I am afraid.

Quick. Hark ye; master Slender would
speak a word with you. 35

Anne. I come to him.—[*Aside.*] This is
my father's choice.

O, what a world of vile ill-favour'd faults
Looks handsome in three hundred pounds
a year! 40

Quick. And how does good master Fenton ?
Pray you, a word with you.

Shal. She's coming; to her, coz. O boy,
thou hadst a father!

45 *Slen.* I had a father, mistress Anne;—my
uncle can tell you good jests of him.—Pray
you, uncle, tell mistress Anne the jest, how my
father stole two geese out of a pen, good uncle.

Shal. Mistress Anne, my cousin loves you.

50 *Slen.* Ay, that I do; as well as I love any
woman in Glostershire.

Shal. He will maintain you like a gentle-
woman.

Slen. Ay, that I will, come cut and long-
55 tail, under the degree of a 'squire.

Shal. He will make you a hundred and
fifty pounds jointure.

Anne. Good master Shallow, let him woo
for himself.

60 *Shal.* Marry, I thank you for it; I thank
you for that good comfort. She calls you,
coz: I'll leave you.

Anne. Now, master Slender,—

Slen. Now, good mistress Anne,—

65 *Anne.* What is your will?

Slen. My will? 'od's heartlings, that's a
pretty jest, indeed! I ne'er made my will
yet, I thank heaven; I am not such a sickly
creature, I give heaven praise.

Anne. I mean, master Slender, what would you with me ?

Slen. Truly, for mine own part, I would little or nothing with you : your father, and my uncle, have made motions : if it be my luck, so : if not, happy man be his dole ! They can tell you how things go, better than I can : you may ask your father ; here he comes.

Enter PAGE and Mistress PAGE.

Page. Now, master Slender ;—love him, daughter Anne.— 80

Why, how now ! what does master Fenton here ?

You wrong me, sir, thus still to haunt my house :

I told you, sir, my daughter is dispos'd of. 85

Fent. Nay, master Page, be not impatient.

Mrs. Page. Good master Fenton, come not to my child.

Page. She is no match for you.

Fent. Sir, will you hear me ? 90

Page. No, good master Fenton. Come, master Shallow ; come, son Slender, in :—

Knowing my mind, you wrong me, master Fenton. 95

[Exeunt PAGE, SHALLOW, and SLENDER.]

Quick. Speak to mistress Page.

Fent. Good mistress Page, for that I love
your daughter
In such a righteous fashion as I do,
100 Perforce, against all checks, rebukes, and
manners,

I must advance the colours of my love,
And not retire. Let me have your good will.

Anne. Good mother, do not marry me to
105 yond' fool.

Mrs. Page. I mean it not ; I seek you a
better husband.

Quick. That's my master, master doctor.

Anne. Alas, I had rather be set quick i'
110 the earth,

And bowl'd to death with turnips.

Mrs. Page. Come trouble not yourself :
good master Fenton,

I will not be your friend, nor enemy :

115 My daughter will I question how she loves
you,

And as I find her, so am I affected ;

Till then, farewell, sir :—she must needs
go in ;

120 Her father will be angry.

[*Exeunt Mrs. PAGE and ANNE.*]

Fent. Farewell, gentle mistress : farewell,
Nan.

Quick. This is my doing now.—'Nay,' said
I, 'will you cast away your child on a fool,

and a physician? Look on master Fenton': 125
—this is my doing.

Fent. I thank thee; and I pray thee, once
to-night,

Give my sweet Nan this ring: there's for
thy pains. [*Exit.* 130

Quick. Now heaven send thee good for-
tune! A kind heart he hath: a woman
would run through fire and water for such a
kind heart. But yet, I would my master
had mistress Anne; or I would master 135
Slender had her; or, in sooth, I would
master Fenton had her: I will do what I
can for them all three; for so I have pro-
mised, and I'll be as good as my word; but
speciously for master Fenton. Well, I must 140
of another errand to sir John Falstaff from
my two mistresses. What a beast am I to
slack it! [*Exit.*

SCENE V.—*A Room in the Garter Inn.*

Enter FALSTAFF and BARDOLPH.

Fal. Bardolph, I say,—

Bard. Here, sir.

Fal. Go fetch me a quart of sack; put a
toast in't. [*Exit* BARDOLPH.] Have I lived
to be carried in a basket, and thrown 5

into the Thames like a barrow of butcher's
offal? Well, if I be served such another
trick, I'll have my brains ta'en out, and
battered, and give them to a dog for a new
10 year's gift. The rogues slighted me into
the river with as little remorse as they would
have drowned a bitch's blind puppies, fifteen
i' the litter: and you may know by my size
that I have a kind of alacrity in sinking; if
15 the bottom were as deep as hell, I should
down. I had been drowned, but that the
shore was shelvy and shallow,—a death that
I abhor; for the water swells a man; and
what a thing should I have been, when I
20 had been swelled! I should have been a
mountain of mummy.

Re-enter BARDOLPH with sack.

Bard. Here's mistress Quickly, sir, to
speak with you.

Fal. Come, let me pour in some sack to
25 the Thames water; for my belly's as cold
as if I had swallowed snowballs for pills to
cool the reins. Call her in.

Bard. Come in, woman.

Enter Mistress QUICKLY.

Quick. By your leave; I cry you mercy.
30 Give your worship good morrow.

Fal. Take away these chalices: go, brew
me a pottle of sack finely.

Bard. With eggs, sir?

Fal. Simple of itself; I'll no pullet-sperm
in my brewage. —[*Exit* BARDOLPH.]—How 35
now?

Quick. Marry, sir, I came to your worship
from mistress Ford.

Fal. Mistress Ford! I have had ford
enough; I was thrown into the ford: I have 40
my belly full of ford.

Quick. Alas the day! good heart, that was
not her fault: she does so take on with her
men; they mistook their erection.

Fal. So did I mine, to build upon a foolish 45
woman's promise.

Quick. Well, she laments, sir, for it, that
it would yearn your heart to see it. Her
husband goes this morning a-birding: she
desires you once more to come to her be- 50
tween eight and nine. I must carry her
word quickly: she'll make you amends, I
warrant you.

Fal. Well, I will visit her: tell her so;
and bid her think what a man is: let her 55
consider his frailty, and then judge of my
merit.

Quick. I will tell her.

Fal. Do so. Between nine and ten, sayest
thou? 60

Quick. Eight and nine, sir.

Fal. Well, be gone : I will not miss her.

Quick. Peace be with you, sir. [*Exit.*]

Fal. I marvel I hear not of master Brook :
65 he sent me word to stay within : I like his
money well. O here he comes.

Enter FORD disguised.

Ford. 'Bless you, sir !

Fal. Now, master Brook ? you come to
know what hath passed between me and
70 Ford's wife.

Ford. That indeed, sir John, is my busi-
ness.

Fal. Master Brook, I will not lie to you :
I was at her house the hour she appointed
75 me.

Ford. And how sped you, sir ?

Fal. Very ill-favouredly, master Brook.

Ford. How so, sir ? Did she change her
determination ?

80 *Fal.* No, master Brook ; but the peaking
cornuto her husband, master Brook, dwelling
in a continual 'larum of jealousy, comes me
in the instant of our encounter, after we
had embraced, kissed, protested, and, as it
85 were, spoke the prologue of our comedy ;
and at his heels a rabble of his companions,
thither provoked and instigated by his dis-
temper, and forsooth, to search his house
for his wife's love.

Ford. What, while you were there? 90

Fal. While I was there.

Ford. And did he search for you and could not find you?

Fal. You shall hear. As good luck would have it, comes in one mistress Page; gives 95 intelligence of Ford's approach; and, by her invention and Ford's wife's direction, they conveyed me into a buck-basket.

Ford. A buck-basket?

Fal. By the Lord, a buck-basket: rammed 100 me in with foul shirts and smocks, socks, foul stockings, greasy napkins; that, master Brook, there was the rankest compound of villanous smell that ever offended nostril.

Ford. And how long lay you there? 105

Fal. Nay, you shall hear, master Brook, what I have suffered to bring this woman to evil for your good. Being thus crammed in the basket, a couple of Ford's knaves, his hinds, were called forth by their mistress, 110 to carry me in the name of foul clothes to Datchet-lane: they took me on their shoulders; met the jealous knave their master in the door; who asked them once or twice what they had in their basket: I 115 quaked for fear, lest the lunatic knave would have searched it; but fate, ordaining he should be a cuckold, held his hand. Well:

on went he for a search, and away went I
120 for foul clothes. But mark the sequel,
master Brook : I suffered the pangs of three
several deaths : first, an intolerable fright,
to be detected with a jealous rotten bell-
wether : next, to be compassed, like a good
125 bilbo, in the circumference of a peck, hilt
to point, heel to head : and then, to be
stopped in, like a strong distillation, with
stinking clothes that fretted in their own
grease : think of that,—a man of my kidney,
130 —think of that ; that am as subject to heat
as butter ; a man of continual dissolution
and thaw ; it was a miracle to 'scape suffoca-
tion. And in the height of this bath,
when I was more than half stewed in grease,
135 like a Dutch dish, to be thrown into the
Thames, and cooled, glowing hot, in that
surge, like a horse-shoe ; think of that,—
hissing hot,—think of that, master Brook.

Ford. In good sadness, sir, I am sorry
140 that for my sake you have suffered all this.
My suit then is desperate ; you'll undertake
her no more ?

Fal. Master Brook, I will be thrown
into Etna, as I have been into Thames,
145 ere I will leave her thus. Her husband is
this morning gone a-birding : I have re-
ceived from her another embassy of meet-

ing; 'twixt eight and nine is the hour,
master Brook.

Ford. 'Tis past eight already, sir. 150

Fal. Is it? I will then address me to my
appointment. Come to me at your con-
venient leisure, and you shall know how I
speed; and the conclusion shall be crowned
with your enjoying her. Adieu. You shall 155
have her, master Brook; master Brook, you
shall cuckold Ford.

[*Exit.*

Ford. Hum! ha! is this a vision? is this
a dream? do I sleep? Master Ford, awake;
awake, master Ford; there's a hole made in 160
your best coat, master Ford. This 'tis to be
married! this 'tis to have linen, and buck-
baskets!—Well, I will proclaim myself what
I am: I will now take the lecher; he is at
my house; he cannot 'scape me; 'tis im- 165
possible he should; he cannot creep into
a halfpenny purse, nor into a pepper-box;
but, lest the devil that guides him should aid
him, I will search impossible places. Though
what I am I cannot avoid, yet to be what I 170
would not shall not make me tame: if I
have horns to make one mad, let the proverb
go with me; I'll be horn-mad.

[*Exit.*

ACT. IV.

SCENE I.—*The Street.*

Enter Mistress PAGE, Mistress QUICKLY, and WILLIAM.

Mistress Page.



She at master Ford's already, thinkest thou?

Quick. Sure he is by this; or will be presently: but truly he is very
5 courageous mad about his throwing into the water. Mistress Ford desires you to come suddenly.

Mrs. Page. I'll be with her by-and-by; I'll but bring my young man here to school.
10 Look, where his master comes; 'tis a playing-day, I see.

Enter Sir HUGH EVANS.

How now, sir Hugh? no school to-day?

Evans. No; master Slender is let the boys leave to play.

15 *Quick.* Blessing of his heart!

Mrs. Page. Sir Hugh, my husband says my son profits nothing in the world at his book. I pray you, ask him some questions in his
accidence.

Evans. Come hither, William; hold up 20
your head; come.

Mrs. Page. Come on, sirrah: hold up your
head; answer your master, be not afraid.

Evans. William, how many numbers is in
nouns? 25

Will. Two.

Quick. Truly, I thought there had been
one number more; because they say, *od's*
nouns.

Evans. Peace your tattlings. What is *fair*, 30
William?

Will. Pulcher.

Quick. Polecats! there are fairer things
than polecats, sure.

Evans. You are a very simplicity 'oman; 35
I pray you, peace. What is *lapis*, William?

Will. A stone.

Evans. And what is *a stone*, William?

Will. A pebble.

Evans. No, it is *lapis*; I pray you re- 40
member in your prain.

Will. Lapis.

Evans. That is a good William. What is
he, William, that does lend articles?

Will. Articles are borrowed of the pro- 45
noun; and be thus declined, *Singulariter*,
nominativo, hic, hæc, hoc.

Evans. Nominativo, hig, hag, hog;—pray

you, mark: *genitivo, hujus*: Well, what is
50 your *accusative case*?

Will. Accusativo, hunc.

Evans. I pray you, have your remem-
brance, child; *Accusativo, hung, hang, hog.*

Quick. *Hang hog* is Latin for bacon, I
55 warrant you.

Evans. Leave your prabbles, 'oman. What
is the *focative case*, William?

Will. O—*vocativo*, O.

Evans. Remember, William, *focative* is,
60 *caret*.

Quick. And that's a good root.

Evans. 'Oman, forbear.

Mrs. Page. Peace.

Evans. What is your *genitive case, plural*,
65 William?

Will. *Genitive case*?

Evans. Ay.

Will. *Genitivo,—horum, harum, horum.*

Quick. 'Vengeance of Jenny's case! fie
70 on her!—never name her, child, if she be
a whore.

Evans. For shame, 'oman.

Quick. You do ill to teach the child such
words: he teaches him to 'hic' and to 'hac,'
75 which they'll do fast enough of themselves,
and to call *horum*:—fie upon you!

Evans. 'Oman, art thou lunatics? hast

thou no understandings for thy cases, and the numbers and the genders? Thou art as foolish Christian creatures as I would 80 desires.

Mrs. Page. Pr'ythee, hold thy peace.

Evans. Show me now, William, some declensions of your pronouns.

Will. Forsooth, I have forgot. 85

Evans. It is *qui, quæ, quod*; if you forget your *quies*, your *quæ*s, and your *quods*, you must be preeches. Go your ways, and play; go.

Mrs. Page. He is a better scholar than 90 I thought he was.

Evans. He is a good sprag memory. Farewell, mistress Page.

Mrs. Page. Adieu, good sir Hugh.

[*Exit Sir HUGH.* 95

Get you home, boy.—Come, we stay too long. [*Exeunt.*

SCENE II.—*A Room in Ford's House.*

Enter FALSTAFF and Mistress FORD.

Fal. Mistress Ford, your sorrow hath eaten up my sufferance: I see you are obsequious in your love, and I profess requital to a hair's breadth; not only,

5 mistress Ford, in the simple office of love,
but in all the accoutrement, complement,
and ceremony of it. But are you sure of
your husband now?

Mrs. Ford. He's a-birding, sweet sir John.

10 *Mrs. Page.* [*within.*] What hoa, gossip
Ford! what hoa!

Mrs. Ford. Step into the chamber, sir
John. [*Exit FALSTAFF.*]

Enter Mistress PAGE.

Mrs. Page. How now, sweetheart? who's
15 at home besides yourself?

Mrs. Ford. Why, none but mine own
people.

Mrs. Page. Indeed?

Mrs. Ford. No, certainly.—[*Aside to Mrs.*
20 *PAGE.*] Speak louder.

Mrs. Page. Truly, I am so glad you have
nobody here.

Mrs. Ford. Why?

Mrs. Page. Why, woman, your husband
25 is in his old lunes again: he so takes on
yonder with my husband; so rails against
all married mankind; so curses all Eve's
daughters, of what complexion soever; and
so buffets himself on the forehead, crying
30 *Peer out, peer out!* that any madness I ever
yet beheld seemed but tameness, civility,

and patience, to this his distemper he is in now; I am glad the fat knight is not here.

Mrs. Ford. Why, does he talk of him?

Mrs. Page. Of none but him; and swears 35
he was carried out, the last time he searched for him, in a basket: protests to my husband he is now here; and hath drawn him and the rest of their company from their sport, to make another experiment of his 40
suspicion; but I am glad the knight is not here: now he shall see his own foolery.

Mrs. Ford. How near is he, mistress Page?

Mrs. Page. Hard by; at street end; he 45
will be here anon.

Mrs. Ford. I am undone!—the knight is here.

Mrs. Page. Why, then you are utterly shamed, and he's but a dead man. What 50
a woman are you!—Away with him, away with him; better shame than murder.

Mrs. Ford. Which way should he go? how should I bestow him? Shall I put him into the basket again? 55

Re-enter FALSTAFF.

Fal. No, I'll come no more i' the basket: may I not go out ere he come?

Mrs. Page. Alas, three of master Ford's

brothers watch the door with pistols, that
60 none shall issue out; otherwise you might
slip away ere he came. But what make you
here?

Fal. What shall I do?—I'll creep up into
the chimney.

65 *Mrs. Ford.* There they always use to dis-
charge their birding-pieces: creep into the
kiln-hole.

Fal. Where is it?

Mrs. Ford. He will seek there, on my
70 word. Neither press, coffer, chest, trunk,
well, vault, but he hath an abstract for the
remembrance of such places, and goes to
them by his note: there is no hiding you
in the house.

75 *Fal.* I'll go out then.

Mrs. Page. If you go out in your own
semblance, you die, sir John. Unless you
go out disguised,—

Mrs. Ford. How might we disguise him?

80 *Mrs. Page.* Alas the day, I know not.
There is no woman's gown big enough for
him; otherwise he might put on a hat, a
muffler, and a kerchief, and so escape.

Fal. Good hearts, devise something: any
85 extremity, rather than a mischief.

Mrs. Ford. My maid's aunt, the fat woman
of Brentford, has a gown above.

Mrs. Page. On my word, it will serve him: she's as big as he is: and there's her thrumm'd hat, and her muffler too. Run 90 up, sir John.

Mrs. Ford. Go, go, sweet sir John: mistress Page and I will look some linen for your head.

Mrs. Page. Quick, quick; we'll come dress 95 you straight: put on the gown the while.

[*Exit FALSTAFF.*]

Mrs. Ford. I would my husband would meet him in this shape: he cannot abide the old woman of Brentford; he swears she's a witch; forbade her my house, and 100 hath threatened to beat her.

Mrs. Page. Heaven guide him to thy husband's cudgel; and the devil guide his cudgel afterwards!

Mrs. Ford. But is my husband coming? 105

Mrs. Page. Ay, in good sadness, is he; and talks of the basket too, howsoever he hath had intelligence.

Mrs. Ford. We'll try that; for I'll appoint my men to carry the basket again, to meet 110 him at the door with it, as they did last time.

Mrs. Page. Nay, but he'll be here presently; let's go dress him like the witch of Brentford.

Mrs. Ford. I'll first direct my men what 115

they shall do with the basket. Go up; I'll bring linen for him straight. *[Exit.]*

Mrs. Page. Hang him, dishonest varlet! we cannot misuse him enough.

120 We'll leave a proof, by that which we will do,

Wives may be merry and yet honest too!

We do not act, that often jest and laugh;

'Tis old but true, *Still swine eat all the draff.*

[Exit.]

Re-enter Mistress FORD, with two Servants.

125 *Mrs. Ford.* Go, sirs, take the basket again on your shoulders; your master is hard at door; if he bid you set it down, obey him; quickly, dispatch. *[Exit.]*

1 *Serv.* Come, come, take it up.

130 2 *Serv.* Pray heaven it be not full of knight again.

1 *Serv.* I hope not; I had as lief bear so much lead.

Enter FORD, PAGE, SHALLOW, CAIUS, and Sir HUGH EVANS.

Ford. Ay, but if it prove true, master Page,
135 have you any way then to unfool me again?
—Set down the basket, villains.—Somebody call my wife.—Youth in a basket!—O, you panderly rascals! there's a knot, a ging, a pack, a conspiracy against me: now shall
140 the devil be shamed. What! wife, I say!

—Come, come forth. Behold what honest clothes you send forth to bleaching.

Page. Why, this passes! Master Ford, you are not to go loose any longer; you must be pinioned. 145

Evans. Why, this is lunatics! this is mad as a mad dog!

Shal. Indeed, master Ford, this is not well; indeed.

Ford. So say I too, sir. 150

Enter Mistress FORD.

Come hither, mistress Ford; mistress Ford, the honest woman, the modest wife, the virtuous creature, that hath the jealous fool to her husband!—I suspect without cause, mistress, do I? 155

Mrs. Ford. Heaven be my witness, you do, if you suspect me of any dishonesty.

Ford. Well said, brazen-face; hold it out.—Come forth, sirrah.

[Pulls the clothes out of the basket.]

Page. This passes! 160

Mrs. Ford. Are you not ashamed? let the clothes alone.

Ford. I shall find you anon.

Evans. 'Tis unreasonable! Will you take up your wife's clothes? Come away. 165

Ford. Empty the basket, I say.

Mrs. Ford. Why, man, why!

Ford. Master Page, as I am a man, there was one conveyed out of my house yesterday in this basket : why may not he be there again ? In my house I am sure he is : my intelligence is true ; my jealousy is reasonable : pluck me out all the linen.

Mrs. Ford. If you find a man there, he shall die a flea's death.

Page. Here's no man.

Shal. By my fidelity, this is not well, master Ford ; this wrongs you.

Evans. Master Ford, you must pray, and not follow the imaginations of your own heart : this is jealousies.

Ford. Well, he's not here I seek for.

Page. No, nor nowhere else, but in your brain.

Ford. Help to search my house this one time : if I find not what I seek, show no colour for my extremity, let me for ever be your table-sport ; let them say of me, *As jealous as Ford, that searched a hollow walnut for his wife's leman.* Satisfy me once more ; once more search with me.

Mrs. Ford. What hoa, mistress Page ! come you, and the old woman, down ; my husband will come into the chamber.

Ford. Old woman ! what old woman's that ?

Mrs. Ford. Why, it is my maid's aunt of Brentford.

Ford. A witch, a quean, an old cozening quean! Have I not forbid her my house? 200 She comes of errands, does she? We are simple men; we do not know what's brought to pass under the profession of fortune-telling. She works by charms, by spells, by the figure, and such daubery as this is 205 beyond our element: we know nothing.—Come down, you witch, you hag, you; come down, I say.

Mrs. Ford. Nay, good sweet husband;—good gentlemen, let him not strike the old 210 woman.

*Re-enter FALSTAFF, in women's clothes, led by
Mistress PAGE.*

Mrs. Page. Come, mother Prat, come, give me your hand.

Ford. I'll *prat* her:—out of my door, you witch, [*beats him,*] you hag, you baggage, 215 you polecat, you ronyon! out! out! I'll fortune-tell you! [*Exit FALSTAFF.*

Mrs. Page. Are you not ashamed? I think you have killed the poor woman.

Mrs. Ford. Nay, he will do it:—'tis a 220 goodly credit for you.

Ford. Hang her, witch!

Evans. By yea and no, I think the 'oman is a witch indeed: I like not when a 'oman
225 has a great peard; I spy a great peard under her muffler.

Ford. Will you follow, gentlemen? I beseech you, follow; see but the issue of my jealousy: if I cry out thus upon no trail,
230 never trust me when I open again.

Page. Let's obey his humour a little further: come, gentlemen.

[*Exeunt* PAGE, FORD, SHALLOW,
CAIUS, and EVANS.]

Mrs. Page. Trust me, he beat him most pitifully.

235 *Mrs. Ford.* Nay, by the mass, that he did not; he beat him most unpitifully, methought.

Mrs. Page. I'll have the cudgel hallowed, and hung o'er the altar; it hath done
240 meritorious service.

Mrs. Ford. What think you? May we, with the warrant of womanhood, and the witness of a good conscience, pursue him with any further revenge?

245 *Mrs. Page.* The spirit of wantonness is, sure, scared out of him; if the devil have him not in fee-simple, with fine and recovery, he will never, I think, in the way of waste, attempt us again.

Mrs. Ford. Shall we tell our husbands 250
how we have served him ?

Mrs. Page. Yes, by all means ; if it be but
to scrape the figures out of your husband's
brains. If they can find in their hearts the
poor unvirtuous fat knight shall be any 255
further afflicted, we two will still be the
ministers.

Mrs. Ford. I'll warrant they'll have him
publicly shamed ; and, methinks, there would
be no period to the jest, should he not be 260
publicly shamed.

Mrs. Page. Come, to the forge with it, then
shape it : I would not have things cool.

[*Exeunt.*]

SCENE III.—*A Room in the Garter Inn.*

Enter HOST *and* BARDOLPH.

Bard. Sir, the Germans desire to have
three of your horses ; the duke himself will
be to-morrow at court, and they are going
to meet him.

Host. What duke should that be comes so 5
secretly ? I hear not of him in the court : let
me speak with the gentlemen ; they speak
English ?

Bard. Ay, sir; I'll call them to you.

10 *Host.* They shall have my horses; but I'll make them pay, I'll sauce them: they have had my house a week at command; I have turned away my other guests: they must come off; I'll sauce them. *Come.* [*Exeunt.*]

SCENE IV.—*A Room in Ford's House.*

Enter PAGE, FORD, Mistress PAGE, Mistress FORD, and Sir HUGH EVANS.

Evans. 'Tis one of the best discretions of a 'oman as ever I did look upon.

Page. And did he send you both these letters at an instant?

5 *Mrs. Page.* Within a quarter of an hour.

Ford. Pardon me, wife. Henceforth do what thou wilt;

I rather will suspect the sun with cold
Than thee with wantonness: now doth thy
10 honour stand,

In him that was of late an heretic,
As firm as faith.

Page. 'Tis well, 'tis well; no more:

Be not as extreme in submission

15 As in offence;

But let our plot go forward : let our wives
 Yet once again, to make us public sport,
 Appoint a meeting with this old fat fellow,
 Where we may take him, and disgrace him
 for it. 20

Ford. There is no better way than that
 they spoke of.

Page. How! to send him word they'll
 meet him in the park at midnight? Fie,
 fie; he'll never come. 25

Evans. You say, he has been thrown in
 the rivers; and has been grievously peaten,
 as an old 'oman; methinks, there should be
 terrors in him, that he should not come;
 methinks, his flesh is punished, he shall 30
 have no desires.

Page. So think I too.

Mrs. Ford. Devise but how you'll use him
 when he comes,
 And let us two devise to bring him thither. 35

Mrs. Page. There is an old tale goes, that
 Herne the hunter,
 Sometime a keeper here in Windsor forest,
 Doth all the winter-time, at still midnight,
 Walk round about an oak, with great ragg'd 40
 horns;
 And there he blasts the tree, and takes the
 cattle;
 And makes milch-kine yield blood, and
 shakes a chain 45

In a most hideous and dreadful manner :
You have heard of such a spirit ; and well
you know,

The superstitious idle-headed eld
50 Received, and did deliver to our age,
This tale of Herne the hunter for a truth.

Page. Why, yet there want not many that
do fear

In deep of night to walk by this Herne's oak :
55 But what of this ?

Mrs. Ford. Marry, this is our device ;
That Falstaff at that oak shall meet with us,
Disguised like Herne, with huge horns on
his head.

60 *Page.* Well, let it not be doubted but he'll
come :

And in this shape when you have brought
him thither,

What shall be done with him ? what is your
65 plot ?

Mrs. Page. That likewise have we thought
upon, and thus :

Nan Page my daughter, and my little son,
And three or four more of their growth,
70 we'll dress

Like urchins, ouphes, and fairies, green and
white,

With rounds of waxen tapers on their heads,
And rattles in their hands ; upon a sudden,

As Falstaff, she, and I, are newly met, 75
 Let them from forth a saw-pit rush at once
 With some diffusèd song; upon their sight,
 We two in great amazedness will fly:
 Then let them all encircle him about,
 And fairy-like, to-pinch the unclean knight; 80
 And ask him why, that hour of fairy revel,
 In their so sacred paths he dares to tread
 In shape profane.

Mrs. Ford. And till he tell the truth,
 Let the supposèd fairies pinch him sound, 85
 And burn him with their tapers.

Mrs. Page. The truth being known,
 We'll all present ourselves, dis-horn the
 spirit,
 And mock him home to Windsor. 90

Ford. The children must
 Be practis'd well to this, or they'll ne'er do't.

Evans. I will teach the children their
 behaviours; and I will be like a jack-an-
 apes also, to burn the knight with my taber. 95

Ford. That will be excellent. I'll go buy
 them vizards.

Mrs. Page. My Nan shall be the queen of
 all the fairies,
 Finely attirèd in a robe of white. 100

Page. That silk will I go buy;—[*aside.*]
 and in that time
 Shall master Slender steal my Nan away,

And marry her at Eton.—Go, send to Falstaff
straight.

105

Ford. Nay, I'll to him again, in name of
Brook ;

He'll tell me all his purpose. Sure, he'll
come.

110 *Mrs. Page.* Fear not you that : go, get us
properties,

And tricking for our fairies.

Evans. Let us about it : it is admirable
pleasures, and fery honest knaveries.

[*Exeunt PAGE, FORD, and EVANS.*]

115 *Mrs. Page.* Go, mistress Ford,
Send Quickly to sir John, to know his mind.

[*Exit Mrs. FORD.*]

I'll to the doctor ; he hath my good will,
And none but he, to marry with Nan Page,
That Slender, though well landed, is an

120

idiot ;

And he my husband best of all affects ;
The doctor is well money'd, and his friends
Potent at court ; he, none but he, shall have
her,

125 Though twenty thousand worthier come to
crave her. [Exit.]

SCENE V.—*A Room in the Garter Inn.**Enter* HOST *and* SIMPLE.

Host. What wouldst thou have, boor ?
 what, thick-skin ? speak, breathe, discuss ;
 brief, short, quick, snap.

Sim. Marry, sir, I come to speak with sir
 John Falstaff from master Slender. 5

Host. There's his chamber, his house, his
 castle, his standing-bed, and truckle-bed ;
 'tis painted about with the story of the
 prodigal, fresh and new : go, knock and call ;
 he'll speak like an Anthropophaginian unto 10
 thee : knock, I say.

Sim. There's an old woman, a fat woman,
 gone up into his chamber : I'll be so bold as
 stay, sir, till she come down ; I come to
 speak with her, indeed. 15

Host. Ha ! a fat woman ! the knight may
 be robbed : I'll call.—Bully knight ! bully
 sir John ! speak from thy lungs military : art
 thou there ? it is thine host, thine Ephesian,
 calls. 20

Fal. [*above.*] How now, mine host ?

Host. Here's a Bohemian-Tartar tarries
 the coming down of thy fat woman. Let

her descend, bully, let her descend; my
25 chambers are honourable. Fie! privacy?
fie!

Enter FALSTAFF.

Fal. There was, mine host, an old fat
woman even now with me; but she's gone.

Sim. Pray you, sir, was't not the wise
30 woman of Brentford?

Fal. Ay, marry, was it, mussel-shell: what
would you with her?

Sim. My master, sir, master Slender, sent
to her, seeing her go thorough the streets,
35 to know, sir, whether one Nym, sir, that be-
guiled him of a chain, had the chain or no.

Fal. I spake with the old woman about it.

Sim. And what says she, I pray, sir?

Fal. Marry, she says, that the very same
40 man that beguiled master Slender of his
chain cozened him of it.

Sim. I would I could have spoken with
the woman herself: I had other things to
have spoken with her too, from him.

45 *Fal.* What are they? let us know.

Host. Ay, come; quick.

Sim. I may not conceal them, sir.

Host. Conceal them, or thou diest.

Sim. Why, sir, they were nothing but
50 about mistress Anne Page; to know if it
were my master's fortune to have her or no.

Fal. 'Tis, 'tis his fortune.

Sim. What, sir?

Fal. To have her,—or no: go; say, the woman told me so. 55

Sim. May I be bold to say so, sir?

Fal. Ay, sir; like who more bold?

Sim. I thank your worship: I shall make my master glad with these tidings.

[*Exit SIMPLE.*]

Host. Thou art clerkly, thou art clerkly, 60
sir John: was there a wise woman with thee?

Fal. Ay, that there was, mine host; one that hath taught me more wit than ever I learned before in my life; and I paid nothing 65
for it neither, but was paid for my learning.

Enter BARDOLPH.

Bard. Out, alas, sir! cozenage! mere cozenage.

Host. Where be my horses? speak well of them, varletto. 70

Bard. Run away with the cozeners: for so soon as I came beyond Eton, they threw me off, from behind one of them, in a slough of mire; and set spurs and away, like three German devils, three doctor Faustuses. 75

Host. They are gone but to meet the duke, villain; do not say they be fled; Germans are honest men.

Enter Sir HUGH EVANS.

Evans. Where is mine host ?

80 *Host.* What is the matter, sir ?

Evans. Have a care of your entertainments: there is a friend of mine come to town, tells me there is three cozen germans, that has cozened all the hosts of Readings, 85 of Maidenhead, of Colebrook, of horses and money. I tell you for good-will, look you: you are wise, and full of gibes and vlouting-stogs; and 'tis not convenient you should be cozened. Fare you well. [*Exit.*

Enter Dr. CAIUS.

90 *Caius.* Vere is mine host *de Jarteere* ?

Host. Here, master doctor, in perplexity, and doubtful dilemma.

Caius. I cannot tell vat is dat: but it is tell-a me, dat you make grand preparation 95 for a duke *de Jamany*: by my trot, dere is no duke dat the court is know to come: I tell you for good vill: adieu. [*Exit.*

Host. Hue and cry, villain, go: assist me, knight; I am undone: fly, run, hue and cry, 100 villain! I am undone!

[*Exeunt Host and BARDOLPH.*

Fal. I would all the world might be cozened; for I have been cozened and beaten too. If it should come to the ear of

the court, how I have been transformed,
 and how my transformation hath been 105
 washed and cudgelled, they would melt me
 out of my fat, drop by drop, and liquor
 fishermen's boots with me. I warrant, they
 would whip me with their fine wits, till I
 were as crest-fallen as a dried pear. I never 110
 prospered since I forswore myself at *primero*.
 Well, if my wind were but long enough to
 say my prayers, I would repent.—

Enter Mistress QUICKLY.

Now! whence come you?

Quick. From the two parties, forsooth. 115

Fal. The devil take one party, and his
 dam the other, and so they shall be both
 bestowed! I have suffered more for their
 sakes, more, than the villanous inconstancy
 of man's disposition is able to bear. 120

Quick. And have not they suffered? Yes,
 I warrant; speciously one of them; mistress
 Ford, good heart, is beaten black and blue,
 that you cannot see a white spot about her.

Fal. What tellest thou me of black and 125
 blue? I was beaten myself into all the
 colours of the rainbow; and I was like to be
 apprehended for the witch of Brentford;
 but that my admirable dexterity of wit, my
 counterfeiting the action of an old woman, 130

delivered me, the knave constable had set me i' the stocks, i' the common stocks, for a witch.

Quick. Sir, let me speak with you in your
 135 chamber: you shall hear how things go;
 and, I warrant, to your content. Here is a
 letter will say somewhat. Good hearts,
 what ado here is to bring you together!
 Sure one of you does not serve heaven well,
 140 that you are so crossed.

Fal. Come up into my chamber. [*Exeunt.*]

SCENE VI.—*Another Room in the Garter Inn.*

Enter FENTON and HOST.

Host. Master Fenton, talk not to me; my
 mind is heavy, I will give over all.

Fent. Yet hear me speak: assist me in
 my purpose.

5 And, as I am a gentleman, I'll give thee
 A hundred pounds in gold, more than your
 loss.

Host. I will hear you, master Fenton; and
 I will, at the least, keep your counsel.

10 *Fent.* From time to time I have acquainted
 you

With the dear love I bear to fair Anne Page;

Who, mutually, hath answer'd my affection
 (So far forth as herself might be her
 chooser), 15

Even to my wish : I have a letter from her
 Of such contents as you will wonder at ;
 The mirth whereof so larded with my matter,
 That neither, singly, can be manifested,
 Without the show of both ;—wherein fat 20
 Falstaff

Hath a great share : the image of the jest
 I'll show you here at large. [*Shewing the
 letter.*] Hark, good mine host :
 To-night at Herne's oak, just 'twixt twelve 25
 and one,

Must my sweet Nan present the fairy queen :
 The purpose why, is here : in which disguise,
 While other jests are something rank on foot,
 Her father hath commanded her to slip 30
 Away with Slender, and with him at Eton
 Immediately to marry : she hath consented :
 Now, sir,

Her mother, even strong against that match,
 And firm for doctor Caius, hath appointed 35
 That he shall likewise shuffle her away,
 While other sports are tasking of their minds,
 And at the deanery, where a priest attends,
 Straight marry her : to this her mother's
 plot 40

She, seemingly obedient, likewise hath

Made promise to the doctor.—Now, thus it rests :

Her father means she shall be all in white ;
 45 And in that habit, when Slender sees his time
 To take her by the hand, and bid her go,
 She shall go with him :—her mother hath
 intended,
 The better to denote her to the doctor,
 50 (For they must all be mask'd and vizarded,)
 That, quaint in green, she shall be loose
 enrobed,
 With ribands pendent, flaring 'bout her head ;
 And when the doctor spies his vantage ripe,
 55 To pinch her by the hand, and, on that token,
 The maid hath given consent to go with him.

Host. Which means she to deceive ? father
 or mother ?

Fent. Both, my good host, to go along
 60 with me :
 And here it rests,—that you'll procure the
 vicar
 To stay for me at church, 'twixt twelve and
 one,
 65 And, in the lawful name of marrying,
 To give our hearts united ceremony.

Host. Well, husband your device ; I'll to
 the vicar :

Bring you the maid, you shall not lack
 a priest.
 70 *Fent.* So shall I evermore be bound to thee ;
 Besides, I'll make a present recompense.

[*Exeunt.*]

ACT V.

SCENE I.—*A Room in the Garter Inn.*

Enter FALSTAFF and Mistress QUICKLY.

Falstaff.

QR'YTHEE, no more prattling:—go.
 I'll hold: this is the third time;
 I hope good luck lies in odd
 numbers. Away, go; they say there is
 divinity in odd numbers, either in nativity, 5
 chance, or death.—Away.

Quick. I'll provide you a chain: and I'll
 do what I can to get you a pair of horns.

Fal. Away, I say; time wears: hold up
 your head, and mince. [*Exit Mrs. QUICKLY.* 10

Enter FORD, disguised.

How now, master Brook! Master Brook,
 the matter will be known to-night, or never.
 Be you in the park about midnight, at
 Herne's oak, and you shall see wonders.

Ford. Went you not to her yesterday, sir, 15
 as you told me you had appointed?

Fal. I went to her, master Brook, as you
 see, like a poor old man: but I came from
 her, master Brook, like a poor old woman.

20 That same knave, Ford her husband, hath
the finest mad devil of jealousy in him,
master Brook, that ever governed frenzy.
I will tell you:—he beat me grievously, in
the shape of a woman; for in the shape of
25 man, master Brook, I fear not Goliath with
a weaver's beam; because I know also, life
is a shuttle. I am in haste; go along with
me; I'll tell you all, master Brook. Since
I plucked geese, played truant, whipped top,
30 I knew not what 't was to be beaten, till
lately. Follow me: I'll tell you strange
things of this knave Ford: on whom to-
night I will be revenged, and I will deliver
his wife into your hand.—Follow: strange
35 things in hand, master Brook! follow.

[*Exeunt.*]

SCENE II.—Windsor Park.

Enter PAGE, SHALLOW, and SLENDER.

Page. Come, come; we'll couch i' the
castle-ditch, till we see the light of our
fairies. — Remember, son Slender, my
daughter.

5 *Slen.* Ay, forsooth; I have spoke with
her, and we have a nay-word, how to know
one another. I come to her in white, and

cry *mum* ; she cries *budget* ; and by that we know one another.

Shal. That's good, too : but what needs 10 either your *mum*, or her *budget* ? the white will decipher her well enough.—It hath struck ten o'clock.

Page. The night is dark ; light and spirits will become it well. Heaven prosper our 15 sport ! No man means evil but the devil, and we shall know him by his horns. Let's away ; follow me. [*Exeunt.*

SCENE III.—*The Street in Windsor.*

Enter Mistress PAGE, Mistress FORD, and Dr. CAIUS.

Mrs. Page. Master doctor, my daughter is in green : when you see your time, take her by the hand, away with her to the deanery, and dispatch it quickly : go before into the park ; we two must go together. 5

Caius. I know vat I have to do : adieu.

Mrs. Page. Fare you well, sir. [*Exit CAIUS.*] My husband will not rejoice so much at the abuse of Falstaff, as he will chafe at the doctor's marrying my daughter : but 'tis no 10 matter ; better a little chiding than a great deal of heart-break.

Mrs. Ford. Where is Nan now, and her troop of fairies? and the Welsh devil, Hugh?

15 *Mrs. Page.* They are all couched in a pit hard by Herne's oak, with obscured lights; which, at the very instant of Falstaff's and our meeting, they will at once display to the night.

20 *Mrs. Ford.* That cannot choose but amaze him.

Mrs. Page. If he be not amazed, he will be mocked; if he be amazed, he will every way be mocked.

25 *Mrs. Ford.* We'll betray him finely.

Mrs. Page. Against such lewdsters, and their lechery,

Those that betray them do no treachery.

Mrs. Ford. The hour draws on. To the
30 oak, to the oak! [Exeunt.]

SCENE IV.—Windsor Park.

Enter Sir HUGH EVANS disguised as a satyr, with others as Fairies.

Evans. Trib, trib, fairies; come; and remember your parts: be pold, I pray you; follow me into the pit; and when I give the watch-'ords, do as I pid you; come, 5 come; trib, trib. [Exeunt.]

SCENE V.—*Another part of the Park.*

Enter FALSTAFF disguised, as Herne with a buck's head on.

Fal. The Windsor bell hath struck twelve; the minute draws on : now the hot-blooded gods assist me!—Remember, Jove, thou wast a bull for thy Europa; love set on thy horns. O powerful love! that, in some 5 respects, makes a beast a man; in some other, a man a beast. You were also, Jupiter, a swan, for the love of Leda:—O, omnipotent love! how near the god drew to the complexion of a goose!—A fault 10 done first in the form of a beast;—O Jove, a beastly fault! and then another fault in the semblance of a fowl! think on't, Jove; a foul fault. When gods have hot backs, what shall poor men do? For me, I am 15 here a Windsor stag; and the fattest, I think, i' the forest: send me a cool rut-time, Jove, or who can blame me to piss my tallow? Who comes here? my doe?

Enter Mistress FORD and Mistress PAGE.

Mrs. Ford. Sir John? art thou there, my 20 deer? my male deer?

Fal. My doe with the black scut?—Let

the sky rain potatoes ; let it thunder to the
tune of *Green Sleeves* ; hail kissing-comfits,
25 and snow eringoes : let there come a tempest
of provocation, I will shelter me here.

[*Embracing her.*

Mrs. Ford. Mistress Page is come with
me, sweetheart.

Fal. Divide me like a bribed-buck, each a
30 haunch : I will keep my sides to myself, my
shoulders for the fellow of this walk, and
my horns I bequeath your husbands. Am I
a woodman ? ha ! Speak I like Herne the
hunter ?— Why, now is Cupid a child of
35 conscience : he makes restitution. As I am
a true spirit, welcome ! [Noise within.

Mrs. Page. Alas ! what noise !

Mrs. Ford. Heaven forgive our sins !

Fal. What should this be ?

40 *Mrs. Ford.* }
Mrs. Page. } Away ! away ! [They run off.

Fal. I think the devil will not have me
damned, lest the oil that is in me should
set hell on fire ; he would never else cross
45 me thus.

*Enter Sir HUGH EVANS, like a satyr ; another person
as Hobgoblin ; ANNE PAGE, as Fairy Queen ; with
her brother, and others, dressed like fairies, with
waxen tapers on their heads.*

Anne. Fairies, black, gray, green, and white,
You moon-shine revellers, and shades of night,

You orphan-heirs of fixèd destiny,
 Attend your office and your quality,
 Crier Hobgoblin, make the fairy o-yes. 50
 Hobgob. Elves, list your names; silence, you
 airy toyés.
Cricket, to Windsor chimneys shalt thou leap:
 Where fires thou find'st unraked and hearths
 unswept. 55
 There pinch the maids as blue as bilberry.
 Our radiant queen hates sluts and sluttery.
 Fal. They are fairies; he that speaks to
 them shall die;
 I'll wink and couch: no man their works 60
 must eye. *[Lies down upon his face.*
 Evans. Where's Pead?—Go you, and where
 you find a maid,
 That, ere she sleep, has thrice her prayers 65
 said,
 Raise up the organs of her fantasy,
 Sleep she as sound as careless infancy;
 But those as sleep and think not on their
 sins.
 Pinch them, arms, legs, backs, shoulders, 70
 sides, and shins.
 Anne. About, about;
 Search Windsor-castle, elves, within and out:
 Strew good luck, ouphes, on every sacred
 room;
 That it may stand till the perpetual doom, 75

In state as wholesome, as in state 'tis fit ;

Worthy the owner, and the owner it :

The several chairs of order look you scour

80 With juice of balm, and every precious
flower :

Each fair instalment, coat, and several crest,

With loyal blazon, evermore be bless'd !

And nightly, meadow-fairies, look, you sing,

85 Like to the Garter's compass, in a ring :

Th' expressure that it bears, green let it be,

More fertile-fresh than all the field to see ;

And, *Hony soit qui mal y pense*, write,

In emerald tufts, flowers purple, blue and

90 white ;

Like sapphire, pearl, and rich embroidery,

Buckled below fair knighthood's bending

knee :

Fairies use flowers for their charactery.

95 Away ; disperse : but till 'tis one o'clock,

Our dance of custom, round about the oak

Of Herne the hunter, let us not forget.

Evans. Pray you, lock hand in hand ;
yourselves in order set :

100 And twenty glow-worms shall our lanterns be,

To guide our measure round about the tree.

But, stay : I smell a man of middle earth.

Fal. Heavens defend me from that Welsh
fairy ! lest he transform me to a piece of

105 cheese !

Hobgob. Vile worm, thou wast o'er-look'd
even in thy birth.

Anne. With trial-fire touch me his finger-
end.

If he be chaste, the flame will back descend, 110
And turn him to no pain ; but if he start,
It is the flesh of a corrupted heart.

Hobgob. A trial, come !

Evans. Come, will this wood take fire ?
[*They burn him with their tapers.*

Fal. Oh, oh, oh ! 115

Anne. Corrupt, corrupt, and tainted in
desire !

About him, fairies ; sing a scornful rhyme,
And, as you trip, still pinch him to your
time. 120

SONG.

Fie on sinful fantasy !
Fie on lust and luxury !
Lust is but a bloody fire,
Kindled with unchaste desire,
Fed in heart : whose flames aspire, 125
As thoughts do blow them higher and higher.
Pinch him, fairies, mutually ;
Pinch him for his villany :

Pinch him, and burn him, and turn him about,
Till candles, and starlight, and moonshine be out. 130

*During this song the fairies pinch FALSTAFF. Dr-
CAIUS comes one way, and steals away a fairy in
green ; SLENDER another way, and takes off a
fairy in white ; and FENTON comes, and steals
away Mistress ANNE PAGE. A noise of hunting
is heard within. All the fairies run away.
FALSTAFF pulls off his buck's head, and rises.*

Enter PAGE, FORD, Mistress PAGE, and Mistress FORD. They lay hold on FALSTAFF.

Page. Nay, do not fly; I think we've watch'd you now:

Will none but Herne the hunter serve your turn?

135 *Mrs. Page.* I pray you, come; hold up the jest no higher:—

Now, good sir John, how like you Windsor wives?

See you these, husband? do not these fair
140 yokes

Become the forest better than the town?

Ford. Now, sir, who's a cuckold now?—
Master Brook, Falstaff's a knave, a cuckoldly
knave; here are his horns, master Brook:
145 and, master Brook, he hath enjoyed nothing
of Ford's but his buck-basket, his cudgel,
and twenty pounds of money, which must
be paid to master Brook; his horses are
arrested for it, master Brook.

150 *Mrs. Ford.* Sir John, we have had ill luck;
we could never meet. I will never take you
for my love again, but I will always count
you my deer.

Fal. I do begin to perceive that I am
155 made an ass.

Ford. Ay, and an ox too; both the proofs
are extant.

Fal. And these are not fairies? I was three or four times in the thought they were not fairies: and yet the guiltiness of my mind, the sudden surprise of my powers, drove the grossness of the foppery into a received belief, in despite of the teeth of all rhyme and reason, that they were fairies. See now, how wit may be made a Jack-a-lent, when 'tis upon ill employment. 165

Evans. Sir John Falstaff, serve Got, and leave your desires, and fairies will not pinse you.

Ford. Well said, fairy Hugh. 170

Evans. And leave you your jealousies too, I pray you.

Ford. I will never mistrust my wife again, till thou art able to woo her in good English.

Fal. Have I laid my brain in the sun, and dried it, that it wants matter to prevent so gross o'er-reaching as this? Am I ridden with a Welsh goat too? Shall I have a coxcomb of frieze? 'Tis time I were choked with a piece of toasted cheese. 175 180

Evans. Seese is not goot to give putter; your pelly is all putter.

Fal. *Seese* and *putter!* have I lived to stand at the taunt of one that makes fritters of English? This is enough to be the decay of lust and late-walking, through the realm. 185

Mrs. Page. Why, sir John, do you think, though we would have thrust virtue out of our hearts by the head and shoulders, and
190 have given ourselves without scruple to hell, that ever the devil could have made you our delight?

Ford. What, a hodge-pudding? a bag of flax?

Mrs. Page. A puffed man?

195 *Page.* Old, cold, withered, and of intolerable entrails?

Ford. And one that is as slanderous as Satan?

Page. And as poor as Job?

200 *Ford.* And as wicked as his wife?

Evans. And given to fornications, and to taverns, and sack, and wine, and metheglins, and to drinkings, and swearings, and starings, pribbles and prabbles?

205 *Fal.* Well, I am your theme: you have the start of me; I am dejected; I am not able to answer the Welsh flannel: ignorance itself is a plummet o'er me; use me as you will.

210 *Ford.* Marry, sir, we'll bring you to Windsor, to one master Brook, that you have cozened of money, to whom you should have been a pander: over and above that you have suffered, I think, to
215 repay that money will be a biting affliction.

Page. Yet be cheerful, knight: thou shalt eat a posset to-night at my house; where I will desire thee to laugh at my wife, that now laughs at thee: tell her, master Slender hath married her daughter. 220

Mrs. Page. [*aside.*] Doctors doubt that; if Anne Page be my daughter, she is, by this, doctor Caius' wife.

Enter SLENDER.

Slen. Whoa, ho! ho! Father Page!

Page. Son! how now? how now, son? 225
have you dispatched?

Slen. Dispatched!—I'll make the best in Glostershire know on't; would I were hanged, la, else.

Page. Of what, son? 230

Slen. I came yonder at Eton to marry mistress Anne Page, and she's a great lubberly boy. If it had not been i' the church, I would have swung him, or he should have swung me. If I did not 235
think it had been Anne Page, would I might never stir, and 'tis a post-master's boy.

Page. Upon my life then you took the wrong.

Slen. What need you tell me that? I 240
think so, when I took a boy for a girl: if I had been married to him, for all he was

in woman's apparel, I would not have had him.

245 *Page.* Why, this is your own folly. Did not I tell you how you should know my daughter by her garments?

Sten. I went to her in white, and cried *mum*, and she cried *budget*, as Anne and I
250 had appointed; and yet it was not Anne, but a post-master's boy.

Mrs. Page. Good George, be not angry; I knew of your purpose; turned my daughter into green; and, indeed, she is now with
255 the doctor at the deanery, and there married.

Enter CAIUS.

Caius. Vere is mistress Page? By gar, I am cozened; I ha' married *un garçon*, a boy; *un paysan*, by gar, a boy; it is not Anne Page: by gar, I am cozened.

260 *Mrs. Page.* Why, did you take her in green?

Caius. Ay, by gar, and 'tis a boy; by gar, I'll raise all Windsor. [*Exit CAIUS.*]

Ford. This is strange: who hath got the
265 right Anne?

Page. My heart misgives me: here comes master Fenton.

Enter FENTON and ANNE PAGE.

How now, Master Fenton?

Anne. Pardon, good father! good my
mother, pardon! 270

Page. Now, mistress? how chance you
went not with master Slender?

Mrs. Page. Why went you not with master
doctor, maid?

Fent. You do amaze her: hear the truth 275
of it.

You would have married her most shame-
fully,

Where there was no proportion held in love.
The truth is, she and I, long since con- 280
tracted,

Are now so sure, that nothing can dissolve
us.

The offence is holy that she hath committed:
And this deceit loses the name of craft, 285
Of disobedience, or unduteous title;
Since therein she doth evitate and shun
A thousand irreligious cursèd hours,
Which forcèd marriage would have brought
upon her. 290

Ford. Stand not amaz'd: here is no
remedy:

In love, the heavens themselves do guide
the state;

Money buys lands, and wives are sold by 295
fate.

Fal. I am glad, though you have ta'en

a special stand to strike at me, that your
arrow hath glanced.

300 *Page.* Well, what remedy? Fenton, heaven
give thee joy!

What cannot be eschew'd must be embrac'd.

Fal. When night-dogs run, all sorts of
deer are chas'd.

305 *Mrs. Page.* Well, I will muse no further:
—master Fenton,

Heaven give you many, many merry days!—

Good husband, let us every one go home,

And laugh this sport o'er by a country fire;

310 Sir John and all.

Ford. Let it be so:—Sir John,

To master Brook you yet shall hold your
word;

For he, to night, shall lie with mistress Ford.

[*Exeunt.*]

NOTES.

ACT I.

Scene I.

1. **Sir Hugh.** On the title-page of the first quarto of the play Sir Hugh is blunderingly styled "the Welch Knight." The title *Sir* was given to Bachelors of Arts at the Universities as a translation of the word *Dominus*, but it was usually attached to the surname and not to the Christian name. It was also given to such of the inferior clergy as were only readers of the service and were not admitted to be preachers.

Other clerical 'Sirs' introduced by Shakespeare into his plays are Sir Oliver Martext in *As you like it*; Sir Topas in *Twelfth Night*; Sir Nathaniel in *Love's Labour's Lost*; Sir John Hume in *2 Henry VI.*; Sir Christopher Urswick in *Richard III.*, and another priest styled Sir John in the same play. The following inscription said to be on a sepulchral stone on the north side of the church, in the graveyard of St. Mary's, Stoke d'Abernon, gives an early instance of the use of the title *Sir* applied to the clergy. The words are cut on the edge of the stone, on which is a cross somewhat raised. The date is assigned to the early part of the 13th century, and the inscription, which is somewhat mutilated, may probably be read thus :—

"Sire Ricard le Petit, jadis
Personne de ceste yglise ci gist ;
Receyve la Alme Jesu Christ."

Malone found in the parish registers at Cheltenham the

following illustrative entry: "1574 August 31, Sir John Evans, curate of Cheltenham, buried."

"I am one that had rather go with sir priest than sir knight."—*Twelfth Night*, Act iii. sc. 4, l. 258.

"This Sir Hugh [Ashton] whom I conceive rather Sir Priest than Sir Knight was a good benefactor." . . .—Fuller's *History of Cambridge*, ed. 1655, p. 94.

2. A **Star-chamber matter**. The King's Council sitting in the Star Chamber (*Camera stellata*) took cognizance, among other things, of riots. This is alluded to by different authors, thus Sir John Harrington in his *Epigrams*, 1618, says:

"No marvel, men of such a sumptuous dyet
Were brought into the Star-chamber for a ryot."

And Ben Jonson, *Magnetick Lady*, Act iii. sc. 3:

"There is a court above, of the Star-chamber,
To punish routs and riots."

Among the unpublished papers in the Talbot collection is a letter from the Earl of Derby, dated 1589-90, relating to a deer-stealer in Staffordshire, whom he binds over to appear before Lord Shrewsbury, "and at the nexte terme (God willinge) I will call hym into the Starre Chamber to answeere his misdemenors." Among the same MSS. is a letter from the Archbishop of York, 1556-7, relating to "divers evill disposed personnes who entred into the same parke by night season with grehoundes and bowes entending to destroy our deare."—See Halliwell's folio edition of Shakespeare, 1854, vol. ii. p. 277. There is some little confusion in the history of the Star-Chamber. The historian of the Court writes as follows:—

"It is doubtless true that in the early days of this Court it served, as Sir Thomas Smith says, 'to bridle such stout noblemen and gentlemen who would offer wrong by force to

any meaner man, and cannot be content to demand and defend the right by *order of law*.' The early cases thus show that the business of the Court was chiefly with noblemen, sheriffs, abbots, corporations and persons of the higher classes, and also with rioters and persons using 'acts of violence' and taking forcible possession of lands. In course of time, however, the meshes of the net were contracted and nothing escaped the power of the court,—it fined a nobleman £30,000 and sent three poor fiddlers to the whipping post. It fined ladies and gentlemen for not leaving London for their country homes, and punished the poor sword-bearer of York for stopping in the streets to laugh at a libellous song."—J. S. Burn's *Star Chamber*, 1870, pp. iii-iv.

By Statute 3 Hen. VII. cap. 1.—"The authority of the Star Chamber" is defined thus: "*First*.—The King our Sovereign Lord, remembereth how by unlawful maintenances, giving of Liveries, Signs, and Tokens and Retainers by indentures, promises, oaths, writings or otherwise, Embraceries of his subjects, untrue demeanings of Sheriffs in making of panels, and other untrue returns, by taking of money by Juries, by great Riots, and unlawful Assemblies,—the policy and good rule of this realm is almost subdued. *It is ordained* that the Chancellor and Treasurer of England for the time being, and the keeper of the King's Privy Seal or two of them, calling to them a Bishop and a temporal Lord of the King's most honourable Council and the two Chief Justices of the King's Bench and Common Pleas for the time being, or other two Justices in their absence, upon Bill or Information put to the said Chancellor, for the King or any other against any person for any misbehaviour afore rehearsed, have authority to call before them by Writ or by Privy Seal the said misdoers and then to punish as if convicted according to Law." In 1614 Chief Justices Sir Edward Coke and Lord Hobart solemnly

declared in open court that the Statute of Henry VII. "extendeth not in any way to this Court of Star Chamber." In spite of this the Court must be treated as one, although altered in its constitution at different times.

5. **esquire.** An esquire is a gentleman immediately below the rank of knight. The Heralds make five distinct classes all above a gentleman in the usual term, although a gentleman is a person of noble descent (*nobilis homo*). Hence the French saying, *Je suis un gentilhomme comme le roi*. Shallow felt that he was doubly entitled to be ranked as Esquire by virtue of his commission as Justice of the Peace and by descent from ancestors bearing arms for three centuries.

6. **In the County of Gloster.** There is no explanation of the reason for Justice Shallow and Slender being at Windsor, where they both seem to be very much at home.

7. **coram.** This may be a corruption of *quorum*, although in this case it should be spelt *corum*, as on the monument of Edward Bainard (d. 1575) in the Church of Lacock, Wilts, (quoted by Mr. Hunter in his *New Illustrations*). This gentleman is stated to have been "justice of peace and *corum*, and sometimes *custos rotulorum* and high sheriff of the county of Wilts, &c." It may, however, be intended for "*coram nobis*," and in the following quotations *coram* is used.

"And of the collections of the scatterings, a justice of peace and *coram*."—*Pierce Penilesse*, 1592.

"A pretty maintenance to keep a justice of peace and *coram*."—*Muse's Looking-glasse*, 1643.

"Antony, sir I vow to ye Mr. Docket, it was great pitty it was not Sir Antony, for though he was but a Justice of Peace and *Coram*, so that he could a brought rogues *coram nobis* at any time, yet he might a been a knight, and a good one, both for his estate and wit."—*The Woman turn'd Bully*, 1675.

8. **Cust-alorum.** This appears to be corrupt, because if

we with Dr. Johnson amplify it into *Custos rotulorum* Slender's blundering addition of *rotulorum* appears absurd.

11. **armigero.** As before with respect to 'coram' Slender is here quoting from the Justices' attestations, and he has not sufficient learning to turn the ablative into the nominative.

11. **bill, warrant, quittance or obligation.** "A bill or obligation (which be all one, saving that, when it is in English, it is commonly called a bill, and when it is in Latin, an obligation), is in a deed whereby the obligor doth knowlege himselfe to owe unto the obligee a certain sum of money or other thing."—West's *Simboleography*, 1605.

There is the form of "a quitance for the redemption of landes before solde condicionally" in the *Booke of Instru-mentes*, 1576. f. 151.

13. **have done, i.e.** 'all the Shallows' have done. Malone remarks that Shakespeare has many expressions equally licentious. To get over the difficulty Dr. Farmer suggested to Steevens the reading, "Ay that *we* do."

Mr. Halliwell-Phillipps points out that as the Lucy family did not take that name until the 34th of Henry III. the period from 1250 to 1597, when we may suppose the play was written, fairly corresponds with the three hundred years of the text.

18. **the dozen white luces in their coat.** The coat of arms of Sir Thomas Lucy which is here made fun of contained three luces hariant, but a quartering of the Lucy arms, exhibiting the dozen white luces, is given in Dugdale's *Warwickshire*, 1656, p. 348, annexed to a representation of an early monument in Warwick Church to the memory of Thomas son of Sir William Lucy. The pike of the fisherman, the tyrant of the river, is the luce of heraldry, and there is said to be no earlier example of fish borne in English heraldry than is afforded by the pike in the arms of the family of Lucy, which was of Norman extraction.

From Sir Walter de Charlecote descended William, who assumed the name of Lucy from his maternal ancestor and bore on his seal in the reign of Henry III. *three lices hauriant*.¹

20. **the dozen white louses do become an old coat well.** This is one of those puns of which Shakespeare was so fond, and for the making of which such characters as Evans appear to have been introduced. A curious illustration of this joke has been discovered in Stanihurst's History of Ireland.

"Sir William Wise having on some occasion when in attendance on Henry VIII. handed him his ring, which was powdered with eremites, ermine tails engraved on the seal. Several families of Wise have this crest. 'Why how now,' quoth the king, 'hast thou lice here?' 'An' it like your Majesty,' quoth Sir William, 'a lowse is a rich coat, for by giving the lowse I part arms with the French king in that he giveth the *fleure de lice*.' Whereat the king heartily laughed to heare how prettily so biting a taunt proceeding from a Prince was so suddenly turned to so pleasaunte a conceyte." Steevens quotes an illustration from "The Penniless Parliament of Thread-bare Poets, 1608,"—"But amongst all other decrees and statutes by us here set downe, wee ordaine and commaund that three thinges (if they be not parted) ever to continue in perpetuall amitie, that is, a *Louse in an olde doublet*, a painted cloth in a painter's shop, and a foole and his bable."

[Mr. Halliwell-Phillipps could not find this quotation.]

22. **it is a familiar beast to man, and signifies love.** This is an unsavoury allusion to the persistence with which the objectionable insect, whose very name is an offence, sticks to the person so unfortunæte as to become its host. It is attachment rather than love.

¹ See T. Moule's *Heraldry of Fish*, 1842.

24. **The luce is the fresh fish ; the salt fish is an old coat.** A multitude of notes have been written upon this passage, with the result of leaving it more obscure than ever. One way out of the difficulty is to say that the passage is so corrupted that it is inexplicable. Mr. Stanford suggested an explanation which certainly is ingenious. The luce or pike (*esox lucius*, *Linnaeus*) is said to have been imported into England in 1537, and might therefore well be called a fresh fish, and Sir Thomas having only lately been knighted might also have been styled *a fresh fish*. The salt fish may mean the saltire fish as represented in heraldry.

Mr. Philip E. Masey says (N. & Q. 3rd S. xi. 462) he once thought that salt might be a contraction of saltire, but subsequently he suggested the following explanation : The salt fish is the hake (*Merlucius*) or luce of the sea. This salt fish was borne on the arms of the Stockfishmongers, azure, two sea luces in saltire with coronets over their mouths.

Canon Jackson suggests (N. & Q. 3rd S. xi. 349) the following reading :

Shallow. The luce is the fresh fish.

Evans. 'Tis ott fish in an old coat.

Keightley suggests (N. & Q. 3rd S. xii. 61) that *salt* is a misprint for *same*.

26. **May quarter eos.** When a man marries an heiress, he bears her arms on a shield of pretence and the issue of such marriage can quarter the mother's arms.

30. **if he has a quarter.** This is poor punning, for an heraldic quartering is something added and not taken away, and a coat (vestment) cannot well have four skirts.

36. **to make stonements and compromises between you.** Effect a reconciliation.

"He desires to make atonement."—*Richard III.* i. 3.

38. **The Council shall hear it ; it is a riot.** Keightley

suggested that we should read 'shall hear of it.' See *ante* note to line 2 as to the jurisdiction of the Star Chamber in respect to riots. The Council sat in *camera stellata*.

43. **visaments** = advisements or considerations.

51. **George Page**. Thus his wife calls him (see Act 2, sc. 1, l. 167, Act 5, sc. 5, l. 252) and she should know his right name. The first folio reads *Thomas*.

52. **Mistress Anne Page**. Mistress was the title of an unmarried gentlewoman up to the beginning of the eighteenth century, when Miss (which lost some of its offensive associations) came to be adopted. Mr. Halliwell-Phillipps mentions a MS. dated 1716, in which occurs the entry: "Mistress Elisabeth Seignoret, spinster."

53. **speaks small like a woman**. In *Midsummer Night's Dream* Flute objects to playing a woman's part because he has a beard growing, to which Quince says, "That's all one: you shall play in a mask, and you may speak as small as you will" (Act i. sc. 2). There seems to be an allusion in this speech of Slender's to the fact that the character would be acted by a boy, or it may be, as Mr. Hunter suggests, that Slender only blunderingly quotes an expression used for an effeminate man and applies it inappropriately to a woman.

"He syngeth in his voys gentil and smal."

Chaucer, *The Milleres Tale*, l. 174.

55. **seven hundred pounds of money**. It is not easy to fix the value of money at any given time, but we may roughly put this at about £10,000 of our money.

61. **pribbles and prabbles**. "A fellow being carted away toward the gallows, a country-man of his met him and said: why, whether away, country-man? what all a la mort? Ifaith (he answered) even to yonder townes end, to end a *pribble-prabble* matter."—Copley's *Wits, Fits and Fancies*, 1614.

“By St. Tavy, Fop was fery coot difersions to Winny, there is fine tittle-tattles, and *pribbles and prabbles*, that make Winny laugh till her pones akes agen.”—*Sir Barnaby Whigg*, 1681.

64, 68. These two speeches are given to Slender in the first folio, but Capell suggested that they belonged to Shallow, and this suggestion has been generally adopted in the text.

66. **make her a petter penny.** This is a proverbial expression.

Del. And you'll do this with forty pounds a year?

Civ. Ay, and a better penny, sister.—*London Prodigal*.

70. **and possibilities** = possessions. Mr. Halliwell-Phillipps quotes from a MS. at Dulwich College dated about 1610, for an illustration of this sense. It is a letter of a suitor to a father for his permission to woo the daughter, in which he says: “I ryette to you first this cisione, as Londone fashene is, to intrete you that I may have your good will and your wieffs, for if we geeete the fathers good will first, then may wee bolder spake to the datter, for my possebelities is abel to manteyne her.”

80. **Enter Page.** Rowe placed this direction after line 80, the Cambridge editors after line 81, and Halliwell-Phillipps and Dyce after 86.

88. **I thank you for my venison, master Shallow.** Shallow had evidently sent to Page the venison which Falstaff had killed, for he says it was ill-killed.—See *Introduction*.

92. **and I thank you always.** The Quarto has “I love you.”

99. **your fallow greyhound.** Fallow was a pale yellow.

“For though my belching sent of wine or ale,
Although my face bee *falloe* puft and pale.”

Mirroure for Magistrates, 1587.

100. **I heard say he was outrun on Cotsol.** Spelt "Cotsall" in the folio. Mr. Hunter (*New Illustrations*) wishes to transfer this speech to Page, as he, with justice, thinks it improbable that a Windsor resident would run a dog in Gloucestershire, but it would not be easy to make the transfer without confusing the following speeches, and the incongruity must remain. The games on the Cotswold hills, Gloucestershire, were established or revived by Robert Dover at the end of the 16th, or the beginning of the 17th century. The *Annalia Dubrensis upon the yeerely celebration of Mr. R. Dover's Olympick games upon Cotswold hills* was published by Matthew Walbancke at London in 1636. (See *Introduction*, p. xxii.)

Shakespeare has elsewhere referred to Cotswold, but not to the sports,

"But I bethink me what a weary way
From Ravenspurgh to Cotswold will be found."

K. Richard II. Act ii. sc. 3, ll. 8-9.

In 2 *Henry IV.* Act iii. sc. 2, l. 18, mention is made of Will Squele, the Cotwold man. The name is spelt in various ways, as Cotshall, Cotshold, Cotsale and Cotsal.

103. **'tis your fault.** Your misfortune or ill-luck.

"The more my fault to 'scape."—*Pericles*, Act iv. sc. 3.

105. **a cur, sir.** Page's dog, if it was a fallow greyhound, could not deserve this contemptuous epithet.

115. **If it be confessed it is not redressed.** An old proverb has it 'Already confessed is half redressed.'

119. **esquire.** See *ante*, line 5.

122. **the king.** The quartos read *Council*.

124. **killed my deer and broke open my lodge.** Mr. Halliwell-Phillipps gives a woodcut of the lodge in Fulbrooke park in his *Folio Shakespeare* (vol. ii. p. 286). (See *Introduction*, p. l.)

125. But not kissed your keeper's daughter.

"*Sussex*. 'By my faith, I wish Will Shakespeare no harm. He is a stout man at quarter-staff, and single falchion, though as I am told, a halting fellow; and he stood they say a tough fight with the rangers of old Sir Thomas Lucy of Charlecot, when he broke his deer-park and kissed his keeper's daughter.' 'I cry you mercy, my Lord of Sussex,' said Queen Elizabeth interrupting him, 'that matter was heard in Council, and we will not have this fellow's offence exaggerated—there was no kissing in the matter and the defendant put the denial on record.'"—Scott's *Kenilworth*, chap. xvii.

127. Tut, a pin! Pooh, this is trifling. Pin is used as a thing of the smallest value. "Pho, pho! come tell a pin." *Troilus and Cressida*, v. 2. "No, indeed, sir, not of a pin."—*Measure for Measure*, ii. 1.

130. known in counsel. This speech has given rise to much discussion among the commentators. Steevens was the first to explain that Falstaff punned upon the two words *council* and *counsel*, the latter meaning silence. It would be better for Shallow if nothing was said about the matter. In Howell's *Proverbial Sentences* we find "Mum is counsell."

132. pauca verba. This was a common expression of the time. It is introduced by Ben Jonson into *Every Man in his Humour*: "O, the benchers' phrase: *pauca verba, pauca verba*," act iv. sc. 2.

132. good worts. As Evans could not pronounce the *w*, this should have been written 'orts.

133. Good worts! good cabbage. This is an allowable speech in Falstaff's mouth, but the commentators are clearly wrong when they say that *worts* was the old name for cabbage. The word *worts* properly means roots, and *cabbage* the head.

It is well known that until the reign of Henry VIII. green

vegetables were few in England. It was then that the improved cabbage was introduced.

Evelyn writes, "'Tis scarce an hundred years since we first had cabbages out of Holland. Sir Anth. Ashley of Wiburg St Giles, in Dorsetshire, being (as I am told) the first who planted them in England."—*Acetaria*, 1699, p. 17.

"He has received weekly intelligence,
 Upon my knowledge, out of the Low Countries,
 For all parts of the world, in cabbages."—

Ben Jonson, *The Fox*, Act ii. sc. 1.

137. **Your coney-catching rascals.** A coney catcher was a sharper or cheat who deceived simple persons; the term was applied in allusion to the robbers of coney or rabbit warrens.

"Coney-catching rascal! I could eat the very hilts for anger."—*Every Man in his Humour*, Act iii. sc. 1.

In the quarto the expression used is "your cogging companions," which has exactly the same meaning.

"A conie-catcher, a name given to deceivers, by a metaphor taken from those that rob warrens, and conie grounds, using all means, sleights, and cunning to deceive them, as pitching of haies before their holes, fetching them in by tumblers."—Minsheu's *Dictionary*, 1617.

138. **Bardolph, Nym and Pistol.** Bardolph is not mentioned in this connection in the quarto.

139-140. This sentence is taken from the quarto. It was first introduced into the text by Malone.

141. **You Banbury cheese.** An allusion to Slender's slimness. This cheese was apparently much appreciated. It was soft and white like cream cheese and made about an inch in thickness.

"Put off your cloathes, and you are like a Banbury cheese, nothing but paring."—*Jack Drum's Entertainment*, 1601.

“I never saw Banbury cheese thick enough,
But I have oft seen Essex cheese quick enough.”

Heywood's *Collection of Epigrams*, 1577.

143. **Mephostophilus.** We are more used to the form Mephistophiles, as in Goethe's *Faust*, but the spelling in the text is that which was commonly used at the time. In Marlowe's play it is Mephistophilis.

145. **alice.** This has been explained as cut or be off, but the explanation is not satisfactory. It is evidently an oath. Professor Hales suggests that it may be a corruption of God's liche or body (*cf.* ods bodikins).

146. **that's my humour.** (See *Introduction*, p. xlv.)

“I love not to disquiet ghosts, sir,

Of any people living; that's my humour, sir.”

The Second Maiden's Tragedy, 1611 (Dodsley's *Old Plays* by Hazlitt, vol. 10).

“Aske Humors what a feather he doth weare,

It is his humour (by the Lord) he'll sweare.”

Humor's Ordinarie, 1607.

163. **what phrase is this.** “Lo all this have I seen with mine eyes and heard with mine ears.”—Job xiii. “We have heard with our ears.”—Psalm xliv.

“*Pleonasmus*, when there be moe wordes heapt upon a construction then be necessary, as Ovid, I saw your daughter Proserpine, with the same eyes; I saw your daughter Proserpine, had bene enough. She spake it with her mouth; I heard it with mine eares; Antiochus was sorye in his mind; these three sentences might have bene sufficiently sayd thus: She spake it; I heard it; Antiochus was sorry; for neyther can we speake with any other parte then with our mouth, neyther heare with any other parte then with our eares, neyther could Antiochus be sorrye in any other parte then in

his mind."—Henry Peacham, *The Garden of Eloquence*, 1577, sign. f. 2.

170. **mill sixpences.** These sixpences coined in 1561 and 1562 were the first milled money used in England, used as counters to cast up money.

A few mill'd sixpences, with which
My purser casts accompt."

Sir W. Davenant's *Newes from Plimouth*.

171. **Edward shovel-boards.**—Broad shillings of Edward VI. used for the game of shove or shovel-board. They were so used long after Shakespeare's day, and are mentioned in Shadwell's play of *The Miser*, Act iii. sc. 1. Cheatly says: "She persuaded him to play with hazard at backgammon, and he has already lost his Edward shillings that he kept for shovel-board, and was pulling out broad pieces that have not seen the sun these many years when I came away."

Slender appears to have been imposed upon and given much more than the market value, unless we suppose with Douce that these coins had been kept fresh and were therefore worth more than those in circulation, which were of necessity worn. This last suggestion, however, is not of much value, because the smooth coin would be the best to play with. Mr. Halliwell-Phillipps gives an account of the game of shovel-board in his folio Shakespeare (vol. ii. p. 290).

In the 13th year of Henry VIII. the Benchers of the Temple made an order, that "none of the Society shall within this house exercise the play of *shoffe-grotte* or *slyp-grotte* upon pain of six shillings and eightpence." The game was also prohibited in a statute of the 33rd of Henry VIII., and it is there called a new game.

Taylor, the Water-poet, says that "Edw. shillings for the most part are used at shoove-board," and he makes one of these shillings complain in verse of its condition :

“ You see my face is beardlesse, smooth and plain,
 Because my soveraigne was a child 'tis knowne
 When as he did put on the English crowne ;
 But had my stamp been bearded as with haire,
 Long before this it had been worn out bare ;
 For why ? with me the unthrifts every day
 With my face downwards do at shoveboard play,
 That had I had a beard you may suppose
 Th' had worn it off as they have done my nose.”

This game is played (by two players, each provided with five coins) on a smooth heavy table. On the table are marked with chalk a series of lines, and the play is to strike the coin on the edge of the table with the hand so that it rests between these lines.

Thomas Master in his poem *Mensa Lubrica* fully describes the game, which opens thus :

“ He who begins the strife does first compose
 His fingers like the purse's mouth which shews
 A shilling in the lips, and then the length
 Being exactly weighed (not with brute strength)
 But with advised wary force his hand
 Shoots the flat bullets forth ; it doth not stand
 With art to use much violence, for so
 They slip aside the measur'd race, or go
 Into the swallowing pit.”

Mr. Halliwell-Phillipps mentions a shovel-board preserved at the Falcon Inn at which Shakespeare himself is said to have played. See the Folio Shakespeare, vol. ii. p. 290.

173. **Yead Miller.** Yead is an old abbreviation or nickname of Edward.

“ Hear ye, Yedward, if I tarry.”—1 *Henry IV.* i. 2.

176. **mountain foreigner.** Pistol alludes to Evans being

a Welshman, or one from the mountains. The expression is equivalent to ultramontane and something more, as it meant savage or wild.

178. **latten bilbo.** A sword made of latten, a mixed metal resembling brass, would be soft and of little use, hence an allusion to Slender's weakness. A Spanish sword was so called from being manufactured in the town of Bilbao.

179. **thy labras, lips.** The Italian for lip is *labbro*, but perhaps there is here some intended confusion with Latin *labra*.

183. **marry trap.** Possibly this expression means 'by Mary, catch me.' Nares says it requires further illustration.

184. **if you run the nuthook's humour on me.** The quarto reads "base humours." Nuthook is a hook to pull down branches of nuts, metaphorically a bailiff. Doll Tear-sheet says to the bailiff, "Nut-hook, nut-hook, you lie."—*2 Henry IV.* v. 4.

Nym. The king hath run bad humours on the knight: that's the even of it.—*K. Henry V.* Act ii. sc. 2, l. 116.

190. **Scarlet and John.** Falstaff uses these names of two of Robin Hood's companions, Will Scarlett and Little John, in allusion to Bardolph's fiery face; Bardolph's face became proverbial and is mentioned in Gayton's *Festivous Notes on Don Quixote*, 1654, p. 48.

196. **fap.** The commentators have jumped to the conclusion that this means drunk, but the word has not been found elsewhere. Two suggestions have been made for correcting the word—one is that it should be *sap* soft or silly, and the other is a proposal to read *vap* from Latin *vappa*, a weak, silly fellow (see Notes & Queries, 2nd Series, viii. 285, 528).

167. **passed the careires.** "The king is a good king, but it must be as it may; he passes some humours and careers." *Henry V.* Act ii. sc. 1. Douce says, "It was the same as running a career or galloping a horse violently backwards

and forwards, and stopping him suddenly at the end of the career," and he refers to Blundeville's *Arte of Ryding* and *The Art of Riding* translated by Thomas Bedingfield from the Italian of Claudio Corte, 1584.

Now John and Joane and Madge
Can make no merry crue,
The baily, with his badge,
So braves it in his blue !
None dare discharge a carier,
For feare of maister officier."

Hazlitt's *Early English Poetry*, vol. iv. p. 281,
quoted by Mr. J. Addis (N. & Q. 4th S. ix. 462).

"Fresh invention . . . must have his frisks and careers
another while."—Gabriel Harvey, *Pierce's Supererogation*,
1593.

"Two lords, had given themselves carriere."—Andrew
Marvell, 1678, *Growth of Popery*, vol. i. p. 598.

"Experiments . . . with the carriage while it ran a full
cariere upon a level plain."—R. Waller, *Essays of Natural
Experiments*, p. 146, 1684. Quoted by Mr. H. H. Gibbs
(N. & Q. 4th S. xii. 125).

Mr. Aldis Wright adds the following quotations :

"And of all them were readie horses found,
The spurre, the wand, the leg and voyce t' obay ;
To stop, to start, to passe carier, to bound,
To gallop straight, or round or any way."

Harington's Translation of Ariosto's *Orlando Furioso*,
xxxviii. st. 35, l. 5 (ed. 1634).

"Otherwise, although they be stricken cleane through, or
that the bullets do still remaine in them, they after the first
shrinck at the entring of the bullett doo passe their *Carriere*,
as though they had verie litle or no hurt."—Smythe's *Certain
Discourses* (1590), fol. 23b.

“Of the passing of a swift cariere.”—Markham’s *English Horseman*, ii. 19; p. 203, “For indeede Cariere is but only to runne swiftly; and to passe a cariere, is but to runne with strength and courage such a convenient course as is meete for his ability.”

214. In the quarto this conversation stands as follows :

Page. No more now ! I thinke it be almost dinner time, for my wife is come to meete us.

Fal. Mistresse Foord, I thinke your name is, if I mistake not. [*Syr John kisses her.*]

Mis. Ford. Your mistake, sir, is nothing but in the Mistresse, but my husband’s name is Foord, sir.

Fal. I shall desire your more acquaintance. The like of you, good misteris Page !

Mis. Page. With all my heart, sir John ! Come, husband, will you goe ? Dinner staies for us.

Page. With all my heart ! come along, gentlemen !

215. **by your leave, good mistress.** The English custom of salutation which was so frequently remarked upon by foreigners.

“For us to salute strangers with a kisse is counted but civilitie, but with forraine nations immodestie.”—*Hæc Vir or the Womanish Man*, 1620.

In *Westward for Smelts*, 1620, a gentleman sent on a message to a lady, whom he had never seen, “espied her in the fields, to whom he went and kissed her, a thing no modest woman can deny.”

220. **I had rather than forty shillings.** Forty is here used for an indefinite number, as in “forty winks.” Shake-speare often uses this form of the definite for the indefinite.

“I had rather than forty shillings I had such a leg, and so sweet a breath to sing as the fool has.”—*Twelfth Night*, Act ii. sc. 3.

221. **Book of Songs and Sonnets.** Slender may allude to "Songs and Sonnettes, written by the Right Honourable Lord Henry Howard, late Earle of Surrey and others." Or he may only refer to some manuscript commonplace book of his own from which he drew his ridiculously inappropriate quotations. Ben Jonson, in *Every Man in his Humour*, calls Master Matthew "Songs and Sonnets," he had previously called him a ballad-singer.

224. **The Book of Riddles.** A popular book of the day. The earliest printed collection of English riddles was the "Demaundes Joyous," printed by Wynkyn de Worde, in 1511. The "Book of Riddels" is mentioned in Laneham's Letter on the Kenilworth Revels in 1575, and in the *English Courtier*, 1586; but the earliest edition known to exist is dated 1629, "The Book of Merry Riddles." Another collection was published in 1631 entitled "A Booke of Merrie Riddles."

226. **Allhallowmas.** Simple blunders here, as Allhallowmass falls on November 1, about five weeks after Michaelmas. Theobald wished to read Martlemas for Michaelmas, but the blunder was probably intentional.

237. **Give ear to his motions** (= proposals).

"I'll make the motion : stand here."

Twelfth Night, Act iii. sc. 4.

242. **simple though I stand here.** A proverbial phrase.

"There is a neighbour of ours, an honest priest, who was sometimes (simple as he now stands) a vice in a play, for want of a better."—*Hay any Work for Cooper*, n.d.

"I was one of the mummers myself, simple as I stand here."—*Tragedie of Soliman and Perseda*, 1599.

"As simple as I stand here, if my cousin die (as there's hope he will)."—Jonson's *Every Man in his Humour*, Act i. sc. 2.

Mr. Halliwell-Phillipps gives several other quotations for this phrase in his *Folio Shakespeare*, vol. ii. pp. 299-300.

254. **parcel of the mouth.** Diminutive of part.

"*Pet.* What lips hath she? *Li.* Tush! Lips are no part of the head, only made for a double leaf door for the mouth."—*Lyly's Midas*, 1592.

This passage is quoted by Tooke in his *Diversions of Purley* as "parcel of the mind." The first editor to use *mind* was Pope. He was followed without comment by Theobald, Hanmer and Warburton. The word "mouth" was restored to the text by Capell.

259. **I will do, as it shall become one that would do reason.** Act rightly or reasonably.

268. **May, conceive me, conceive me.** Understand what I mean.

"I cannot conceive you."—*Lear*, Act i. sc. 1.

276. **upon familiarity will grow more contempt.** "contempt" is the reading of the *Folio*, but Theobald suggested "contempt." It is Slender's blundering version of *Familiarity breeds contempt*.

278. **dissolved, and dissolutely.** For resolved and resolutely. It seems somewhat far-fetched to make Slender so ignorant.

"*Bes.* But did he fight it bravely? *Clem.* I assure you, mistress, most dissolutely."—Heywood, *Fair Maid of the West*, 1631.

286. **la.** Shallow uses the expression earlier in the scene. Shakespeare introduces it frequently into other plays. It is the interjection *la* (A.S. *la*), whence our lo! lor!

300. **a-hungry.** The prefix *a* here is a corruption of *of*, see Abbott's *Shakespearian Grammar*, Par. 24. It is sometimes written *an hungry*.

"'Twere as good a deed as to drink when a man's a-hungry."—*Twelfth Night*, Act ii. sc. 3.

301. **for all you are my man.**

"I found them such devout Christians *for all they were drunkards.*"—*The Infernal Wanderer*, 1702.

This shows that at this time as down to our own time it has been the custom for gentlemen to be attended by their own servants when they dined out.

306. **but what though?** What then, what does it matter? an elliptical form for what though I do this?

"Madam, by chance, but not by truth; what though?"

King John, Act i. sc. 1.

Shakespeare also uses this expression in *As you like it*, Act iii. sc. 3, l. 41 (Clar. Press ed. see Mr. Aldis Wright's note) and *Midsummer Night's Dream* (Act ii. sc. 2, l. 109).

314. **playing at sword and dagger.** Mr. Halliwell-Phillipps gives a copy of an old woodcut representing two persons engaged in a duel, armed with swords and daggers, in his *Folio Shakespeare*, vol. ii. p. 301.

315. **master of fence.** The fencing masters of that age granted to their pupils the three degrees of scholar, provost and master.

"When anny provost is mynded to take the degree of a master, that is to play a maister's priz, he shall first declare his mynd unto his master under whom he playd his provostes priz, yf he be livinge, and yf he be ded then shall he chuse for his maister one of the four ancient maisters to play his priz, under whom he liketh best and shall be sworne unto him, as he was to his first maister . . . and when he hath playd his maisters priz, he then to mak his maisters lettre, and pay for the sealling of it to th'ancient maisters . . ."—MS. Sloane, 2530, fol. 20. (Quoted by Mr. Halliwell-Phillipps.)

316. **three veneya.** Venie was a fencing term for a touch.

"*Venie*, a touch in the body at playing with weapons."
—Bullockar's *English Expositor*.

A wager of prunes was common. Porter, in *The Villain*, 1623, mentions a game at bowls played for "stew'd prunes and gingerbread," p. 20. The wager for which Slender played was a dish of stewed prunes. He who received three hits paid.

327. **That's meat and drink to me.** A common expression that has survived to our own day. Touchstone says, "It is meat and drink to me to see a clown."—*As you like it*, Act v. sc. 1.

328. **Sackerson.** A famous bear of the Bankside frequently mentioned in the literature of the time.

"Leaving old Ployden, Dyer and Brooke alone,
To see old Harry Hunkes and Sacarson."

Sir John Davies' *Epigrams*.

These bears were probably named after their keepers.

331. **that it passed.** Surpassed expression.

"I passe, I excede."—*Palsgrave*, 1530.

"A most incomparable man . . . he passes."—*Timon*, i. 1.

337. **By cock and pye.** A favourite oath, a vulgar corruption of *God* and *pie*, a book of offices of the Church.

"By cock and pye, Sir, you shall not away to-night."

2 Henry IV. Act v. sc. 1.

346. **I'll rather be unmannerly than troublesome.** Slender here shows an appreciation of true politeness scarcely to be expected from him.

Pope divides this first scene into five.

Scene II.

5. **his laundry.** Should be *lauder*.

6. **his wringer.** Ringer in Folio; wringer is Theobald's emendation. One who wrings the clothes.

9. **that altogether's acquaintance**=that is, altogether acquainted. This is Tyrwhitt's emendation; the Folio reads "altogether's acquaintance."

14. **there's pippins and seese to come.** It was the fashion to conclude a dinner with apples and cheese.

The following is a description of the mode of living in the English College at St. Omer's, 1618, as quoted by Hunter (*New Illustrations*):

"Each man hath first brought him a mess of broth, which is the ante-past; afterwards half a pound of beef, which they call their portion; after an apple or a piece of cheese for their post-past; bread and beer as they call for it."—James Wadsworth's *English Spanish Pilgrime*, 1629, p. 16.

"By this time the parings of fruit and cheese are in the voider."—Decker, *Gul's Hornbook*, 1609.

We read 'Cheese' in folio, but in Act v. sc. 5, line 179, the word is spelt 'seese.'

Scene III.

2. **Bully Rook.** So in quarto and folio; Rowe reads Bully rock.

Bully was a term of familiarity.

"*Quince.* What sayest thou, bully Bottom?"—*A Midsummer Night's Dream*, Act iii. sc 1.

This word is frequently used in the literature of the seventeenth century, both as *bully-rook* and *bully-rock*, mostly with the sense of a hectoring sharper, but it sometimes had a less offensive meaning.

"My bully-rocks, I've been experienced long
In most of liquors that is counted strong,
Of claret, white wine and Canary sack,
Rhenish and Malaga," etc.

Meriton's *Praise of Yorkshire Ale*, p. 2.

In Coles's Latin and English Dictionary is the following entry: "A Bully Rock (Fellow) *vir fortis et animosus*." Mr. Dyce also remarks that "Bully-rock" occurs several times in Shadwell's *Sullen Lovers*.

8. I sit at ten pounds a week. If Falstaff was living at £10 a week, or about £150 of our money, he must have been a mine of wealth to the host of the Garter.

The following quotation illustrates the use of the expression *to sit*:

"And last of al, frequent the ordinaries which you have in a manner enriched, and marke how they will moane their own mischances, how they sit at an unmerciful rent; what losses they have sustained by pilfering."—*The Man in the Moone telling Strange Fortunes*, 1609.

10. Pheasar. The host appears to have invented this word so that it might jingle with Cæsar and Keiser (emperor). It is apparently formed from the word pheeze to vex or worry.

11. said I well, bully Hector? 'Said I well' is a favourite phrase, Chaucer's host uses it. Hector and Hector of Greece were cant terms applied to sharpers.

15. froth and lime. That is, froth the ale by pouring it high, and lime the sack by mixing an alkali with the sour wine. Falstaff in another place complains of limed sack (see I *Henry IV*. Act ii. sc. 4). Steevens has a note to the effect that soap was put in the bottom of the tankard to make the ale froth. Such tricks of the trade must have been subtly managed and required a clever tapster, or the ale and wine would have been unpalatable.

A black-letter ballad is entitled "Nick and Froth; or the Goodfellow's Complaint for want of full measure, discovering the deceits and abuses of victuallers, tapsters, ale-drappers, and all the rest of the Society of Drunkard-makers, by filling their drink in false flaggons, pimping tankerds, cans call'd

ticklers, rabbits, jugs and short quarters, to the grand abuse of the Society of Good Fellowship."

"To keep a tapster from frothing his pots. Provide in a-readiness the skin of a red-herring, and when the tapster is absent, do but rub a little on the inside of his pots, and he will not be able to froth them, do what he can in a good while after."—Cotgrave's *Wit's Interpreter*, 1671, p. 92.

The folio has *live* instead of *lime*.

23. **O base Hungarian wight!** There was a pun intended in the use of the word Hungarian, which signified a hungry starved fellow. The wars in Hungary attracted much attention at the end of the sixteenth century, and many Englishmen volunteered in the service of the Emperor. Some of these came back to this country in a state of poverty.

"So sharp and meagre that who should them see
Would sware they lately came from Hungary."

Hall's *Satires*, book iv. sat. 2.

The word is Gongarian in the quarto, and Steevens says it is a parody on a line from one of the old bombast plays, but he could not give his reference: 'O base Gongarian, wilt thou the distaff wield?'

25. **is not the humour conscited?** Nym, both in this play and in *Henry V.*, is one of the chief misappliers of this once fashionable word.

Theobald added, at the end of this speech, from the quarto, "His mind is not heroic, and there's the humour of it."

27. **so acquit of this tinder-box.** The quarto reads, "tinder-boy."

"A tinder-boxe, with an iron to strike fire."—Baret's *Alvearie*, 1580.

Acquit for acquitted = freed or released.

32. **a minim's rest.** The old editions read a minute's rest, and the happy emendation of the text is due to Bennet Langton.

A reference to *Romeo and Juliet*, Act ii. sc. 4, "rests me his minim rest," helps to confirm this reading.

33. **Convey, the wise it call.** A popular euphemism for steal.

"I dare warrante you it is not stollen, it is but conveyed aside."—*Palsgrave*, 1530.

It is sacrilege "to steal and convey the vestures about the altare."—T. Watson's *Two Notable Sermons*, 1554.

In *Henry VI.* Act i. sc. 3 'conveyance' is used to mean fraudulent dealing.

34. **a fico for the phrase.** Pistol in *King Henry V.* uses the same expression, "fico for thy friendship." The English form, "a fig for you," still survives.

"*fica*, a fig . . . also a flirt with one's fingers, given in disgrace."—*Florio*, ed. 1598, p. 130.

35. **I am almost out at heels.** A proverbial phrase applied to one who is poor and as we now say out at elbows.

36. **let kibes ensue.** A chilblain on the heel, which necessitated the patient wearing easy boots or slippers.

"Ay, sir; where lies that? if 'twere a kibe,
'Twould put me to my slipper."

The Tempest, Act ii. sc. 1.

"*Fool*. If a man's brains were in's heels, were't not in danger of kibes?"—*King Lear*, Act i. sc. 5.

"The age is grown so picked that the toe of the peasant comes so near the heel of the courtier, he galls his kibe."

Hamlet, Act v. sc. 1.

37. **I must coney-catch.** See *ante*, Act i. sc. 1, line 137.

"Take heed, Signior Baptista, lest you be coney-catched in this business."—*Taming of the Shrew*, Act v. sc. 1.

"Thou shalt not coney-catch me for five pounds."—Decker's *Satiromastix*.

38. **I must shift.** Act fraudulently.

"To sharke or shift or cony-catch for money."—Taylor's *Workes*, fol. 1630.

39. **Young ravens must have food.** A common proverb. See Ps. cxlvii. 9 ; Job xxxviii. 41.

"For sparrows must have foode."—Jonson's *Poetaster*.

"Small birds must have meat."—Ray's *Proverbs*.

47. **no quips.**

"Merrie Quipps or taunts wittily spoken, *Dicteria*."—Baret's *Alvearie*, 1580.

"The Quip Modest."—*As you like it*, Act v. sc. 4, l. 70.

"Quips and cranks and wanton wiles."—Milton's *L'Allegro*.

48. **in the waist.** This quibble is too obvious not to have been used by other authors than Shakespeare.

"Where am I least, husbände? quod he, in the *waste* ;
Which comth of this, thou art vengeance strait las't.
Wher am I biggest, wyfe? in the *wast*, quod shee,
For al is *waste* in you, as far as I see."

Heywood's *First Hundred of Epigrammes*, 1577.

51. **I spy entertainment in her.** The word entertainment is used in a wanton sense. "To plead her excuse for deferring her appointed entertainment."—*Comical History of Francion*, fol. London, 1655 (quoted by Mr. Halliwell-Phillipps).

52. **she carves.** There is some difficulty in this passage. The evident explanation is that Mrs. Ford was a good carver, which might well be thought an accomplishment of importance by such a trencherman as Falstaff, and Boswell quotes as an illustration a passage from *Vittoria Corom-bona*, "Your husband is wondrous discontented. *Vil.* I did nothing to displease him ; I carved to him at supper time." Hunter was however of opinion that the word "carve"

was used to describe some particular form of action, some sign of intelligence and favour, and Dyce followed him in this view. The passages quoted are open to a difference of opinion; but Mr. Grant White has cleared the matter up by reference to Littleton's *Latin-English Dictionary*, 1675, where we find "a carver: Chironomus." "Chironomus: one that useth apish motions with his hands." "Chironomia: a kind of gesture with the hands either in dancing, carving of meat, or pleading," etc. etc.

"Faunus for feates of fencing beares the bell,
For skill in musick on each instrument:
For dancing, *carving*, and discoursing well,
With other sundry gifts more excellent."

The Mouse-trap, 4to. London, 1606.

Mr. Stanford appears to have seen the difficulty, but he wished to get out of it by altering the word to *curves*, meaning that she bends or inclines. Z. Jackson wished to read *craves*.

57. **he hath studied her well.** The folio has "he hath studied her will and translated her will." The quarto has "He hath studied her well, out of honestie into English." Some editors have wished to read "he hath studied her well and translated her will," and others "he hath studied her will and translated her well."

Falstaff is supposed to have translated or explained Mrs. Ford out of honesty into a plain confession of her desire for him.

59. **The anchor is deep.** Dr. Johnson wanted to alter anchor into author, which would not certainly make the passage any clearer.

"It is impossible the anchor of any other man's braine can sound the sea of a more deepe and dreadful mischeefe."—Fennor's *Compter's Common-Wealth*.

62. **a legion of angels.** The folio has a legend instead of legion. An angel was a gold coin valued at ten shillings at the time of this play.

64. **As many devils entertain.** This might read as recommendation to Falstaff to entertain as many devils as Mrs. Ford had angels, but the quarto has "as many devils attend her."

67. **humour me the angels.** An instance of the use of humour as a verb will be found in the *London Prodigal*, "For all the day he humours up and down."

70. **gave me good eyes too.** "Whereby they wryte most honorably of his Majesty, and the duke of Sax geves much better eye than he did synce his wyfes death, and lyke to marry again with the hows of Hanalt, a great protestant and a great howse."—*Letter of the Earl of Leicester*, 1585.

71. **oeillades.** This is spelt in several different ways. In the folio it appears as *illiads*, and Mr. Halliwell-Phillipps supposes it to be nothing more than a corruption of eyelids.

"Oeillade : an amorous looke, affectionate winke, wanton aspect, lustful iest, or passionate cast of the eye, a sheepes eye."—Cotgrave.

72. **the beam of her view gilded my foot.** Mrs. Page's eyes are likened to a sun which throws out a beam of light.

"That the precipitation might down stretch
Below the beam of sight."—*Coriolanus*, Act iii. sc. 2.

74. **Then did the sun on dunghill shine.**

"The sun shineth upon the dung-hill."—Lily's *Euphuus*, 1581.

"We have examples for it most divine,
The Sunne upon both good and bad doth shine.
Upon the dunghill and upon the rose :
Upon God's servants and upon his foes."

Taylor's *Workes*, 1630.

78. **intention.** Eagerness of desire, intentness.

81. **region of Guiana.** Sir Walter Raleigh sailed for South America in 1595, and returned in 1596 with news of the great wealth of Guiana ; when the following book was published.

“The Discoverie of the large, rich, and bewtiful Empyre of Guiana, with a Relation of the great and golden Citie of Manoa, which the Spanyards call El Dorado, and of the Provinces of Emeria, Arromaia, Amapaia and other countries, with their rivers, adjoyning.”—4to. London, 1596.

82. **I will be cheater to them both.** The Escheator was an officer of the Exchequer.

“An officer appointed by the Lord Treasurer, who observed the *Escheats* due to the King in the County whereof he was *Escheator*, and certified them into the Chancery or Exchequer.”—Cowell's *Law Dictionary*, ed. 1727.

89. **Sir Pandarus of Troy.** The odious character of Pandarus was so well known that his name (as popularized by Chaucer) came to be commonly used both in its full form as well as reduced to an ordinary word in the language. “So save them the charge of maintaining a Sir Pandarus or an apple squire.”—Taylor's *Works*, 1630.

96. **tightly.** Promptly, briskly, cleverly, adroitly.

“My queen's a squire more tight at this than thou.”

Antony and Cleopatra, Act iv. sc. 4.

“Tightly, I say, go tightly to your business.”

Dryden's *Don Sebastian*.

97. **pinnacle.** A small sloop or bark attending a larger ship. Used for a go-between or pander. Justice Overdo, speaking of Ursula, says, “she has been before me, punk, pinnacle and bawd any time these two-and-twenty years.”—Ben Jonson's *Bartholomew Fair*, Act ii. sc. 1.

100. **o' the hoof.** So in the second folio. The first folio has “i' the hoof.”

102. **humour of the age.** In the folio the word honour is used for humour.

103. **French thrift.** Falstaff here alludes to the practice of making a richly-dressed page take the place of a band

of retainers. "And howe are coachmakers and coachmen increased, that fiftie years agoe were but fewe in number, but nowe a coachman and foot-boy is enough, and more than every knight is able to keepe."—Rich's *Honestie of this Age*, 1614.

105. **Let vultures gripe thy guts!** Mr. Halliwell-Phillipps points out that this is a burlesque of a passage in *Tamburlaine, or the Scythian Shepherd*.

. . . . "and now doth ghastly death
With greedy talents gripe my bleeding heart,
And like a harper tyers on my life. . . .
Griping our bowels with retorted thoughts."

105. **for gourd and fullam holds.** Gourds were instruments of gaming frequently mentioned by the old writers in conjunction with false dice, thus, "A bale of gordes, with as many high-men as low-men for passage."—Decker's *Bellman of London*, 5th ed. 1640. False dice were apparently made at Fulham, and obtained the name of that place, which they retained for many years. Pope mentions them.

Mr. Halliwell-Phillipps gives a large number of illustrative quotations in his *Folio Shakespeare*.

107. **high and low.** High fullams were the numbers 4, 5, 6.

"This they do by false dice, as High-Fullams 4, 5, 6, Low-Fullams 1, 2, 3. By Bristle-dice, which are fitted for their purpose by sticking a Hogs-bristle so in the corners, or otherwise in the dice that they shall run high or low as they please; this bristle must be strong and short, by which means the bristle bending, it will not lie on that side but will be tript over; and this is the newest way of making a high or low Fullam; the old ways are by drilling them and loading them with quicksilver, but that cheat may be easily discovered by their weight."—*The Compleat Gamester*, 2nd ed. 1676, pp. 12-13.

“ Heeres fulloms and gourds: heeres tall-men and low-men. Heere trayduce ace, passedge comes apace.—*Nobody and Somebody*, quoted *N. & Q.* 5th S. i. 443.

108. **tester.** Also called teston, was a brass coin covered with silver, first struck in the reign of Henry VIII. The name was given, from its bearing a head on the obverse, to shillings and sixpences. In 1560 the teston of sixpence was reduced in value to fourpence half-penny.

109. **Phrygian Turk.** I have seen no explanation of this expression, but Professor Hales suggests a very probable one. Phrygia may be taken as standing simply for Asia Minor in which it is situated, and as the Turks advanced into Europe from that part, Phrygian is so far an appropriate adjective when applied to the Turk.

111. **operations in my head.** The words ‘in my head’ do not occur in the folio, and were first added to the text from the quarto by Pope.

113. **By welkin, and her star!** The quarto reads ‘by welkin and her fairies.’ Dyce has ‘stars,’ as Collier’s MS. Corrector. Welkin = the sky, A.S. wolcen, a cloud.

“By thy favour, sweet welkin, I must sigh in thy face.”—
Love’s Labour’s Lost, Act iii. sc. 1.

“No cloudy show of stormy blustering weather
Doth yet in his fair welkin once appear.”

Lucrece, 116.

116–117. **to Page. Pistol. And I to Ford.** This is as it stands in the quarto, and so the action is carried out in Act ii. sc. 1 (see p. 30). The folio makes Nym say ‘to Ford’ and Pistol ‘to Page.’

122. **incense.** Instigate.

“He incenseth their heartes with an exceeding desire of warre.”—*Barret*, 1580.

123. **yellowness.** Yellow, the colour of jealousy. The quarto reads *jallowes*.

123. **the revolt of mine.** This is the reading of the folio, but Pope suggested *this* for *the*, and he has been followed in most editions. The following quotation from *King Henry V.* Act ii. sc. 2 is brought forward in illustration :

“For *this revolt of thine*, methinks, is like
Another fall of man.”

A correspondent of *N. & Q.* (3rd S. iv. 336) suggests as the meaning—revolt of my yellows—or yellow boys=guineas. In Webster's *Northward Ho* (Act ii. sc. 2), Greenshield says, “The greatest part of my money is revolted.”

Several commentators have wished to change the word *mine*, Theobald reads *mien*, and Z. Jackson *mind*.

Scene IV.

5. **an old abusing.** Excessive or abundant abusing.

“He should have old [or abundant] turning of the key.”
—*Macbeth*, Act ii. sc. 3.

6. **King's English.** The origin of this common expression is not easy to explain : it seems, however, to be due to the same idea as the king's highway. Chaucer, in the Prologue to his Treatise on the Astrolabe, writes, “Preye God save the kyng þat is lord of this langage & alle that him feyth bereth & obeith.”—Skeat's ed. (Chaucer Society), 1872, p. 2. Prof. Earle has some remarks on the King's English in his *Philology of the English Tongue* (3rd edition, pp. 69-97, 1880), and he there defines the King's English as the court language (afterwards to become the national language) as opposed to the dialects. “Chaucer and Gower differ from the other chief writers of their time in this particular, which they have in common between themselves, that they were both conversant with court life and moved in the highest regions of English society. They wrote in fact King's English.”

8. **posset.** Milk curdled with wine or ale sweetened and spiced, the same as caudle.

9. **latter end of a sea-coal fire.** In times when wood was usually burnt and a collier was a charcoal burner, a coal fire made of coals brought by sea was somewhat of a novelty.

13. **breed-bate.** Bate signifies strife and contention.

"This bate-breeding spy."—*Venus and Adonis*.

Florio translates *batta fuoco* "a boutefeu, an incendiarie, a fire-flinger, a make-bate."

15. **peevish** = foolish.

Malone supposes the word to be a perversion by Mrs. Quickly of *precise*.

"'Tis but a peevish boy ; yet he talks well."

As you like it, Act iii. sc. 5.

18. **Ay, for fault of better.**

Crisp. She i' the little velvet cap, sir, is my mistress.

Albius. For fault of a better, Sir.—Jonson's *Poetaster*, 1602.

21. **great round beard.** In Copley's *Wits, Fits and Fancies*, 1614, it is said that "a large and broade beard betokens a foole."

"Then came he [the barber] out with his fustian eloquence, and making a low congé, saith, Sir, will you have your Worship's cut after the Italian manner, short and round, and then frounst with a curling yron to make it look like a half-moon in a mist."—Greene's *Quip for an Upstart Courtier*, 1592.

24. **wee.** This word does not appear to have been so common formerly in the South as now, and the commentators seem to have thought it needed much illustration. Steevens was half-inclined to suggest the reading *wehy-face*.

24. **Cain-coloured beard.** Cain was represented in old tapestries and pictures with a yellow beard, and the use of Judas-coloured and Abram-coloured favours this use of the

proper name. Pope suggested *cane*, and both Steevens and Malone approved of the suggestion. The quarto has "whay-coloured."

27. **as tall a man of his hands.** Strong and active, a common expression. "*Manesco*, nimble or quick-handed; a tall man of his hands."—Florio's *Italian Dictionary*, 1598.

Shakespeare frequently uses this expression, as, "Thou art a tall fellow of thy hands."—*Winter's Tale*, Act v. sc. 2.

"If he can kill a man, and dare rob upon the highway, he is called a tall man, and a valliant man of his hands."—J. Northbrook's *Treatise on Plays*, Introduction.

29. **warrener.** Keeper of a warren.

39. **shent.** Scolded, roughly treated.

46. **And down, down, adown-a, etc.** Mrs. Quickly tries to deceive her master by singing. In *Every Woman in her Humour*, 1609, sign. E1 one of the characters says, "Hey, good boies ! i' faith now a three man's song, or *the old downe adowne.*"

"Downe, downe, adowne, hey downe, downe ;

I sung that song, while Lodowicke slept with me."

The Tragedy of Hoffman, 1631.

49. **un boitier verd.** The Folio reads *vnboyteene verd*. The quarto has "my oyntment." Rowe altered to *un boitier*. Miegé has "*boitier*, a surgeon's case of oyntment." The surgical cases were covered with shagreen, a prepared fish skin from Turkey.

54. **horn-mad.** This expression for outrageously mad may refer either to the fury of the animal who uses its horns or to the condition of the cuckold who is horned. Professor Hales suggests that Horace's

Foenum habet in cornu, longe fuge, dummodo risum

Excutiat sibi, non hic cuiquam parceret amico.—*Sat.* i. 4, 34. may possibly illustrate this. It has been supposed by some to be a corruption of 'harn' or brain mad.

55. *ma foi*. Corrected from the folio by Rowe.

59. *depeche*, quickly. This looks like a pun upon the woman's name.

63. *take-a your rapier*. Physicians were attended, at the period this play was written, by their servants when they visited patients. These servants also usually carried their master's rapier.

"Yf a man can place a dysh, fyll a boule and carrie his maister's rapier, what more is or can be required at his hands?"—Markham's *Health to the Gentlemanly Profession of a Serving Man*, sign. P 3 (quoted by Douce).

66. *od's me*. God's blessing be upon me, or God save me!

73. *Villian ! larron !* The folio has "Villaine, La-roone."

82. *he came of an errand*. The preposition *of* is still often used for *on*.

93. *indeed, la*. "The faces of a phantastick stage-monkey, nor the *indende-la* of a Puritanical citizen."—Decker's *Wonderfull Yeare*, 1603.

"For she will sweare *indeed la*, and in truth :
That Sin was ever a sweet-natur'd youth."

Taylor's *Workes*, 1630.

94. *I'll ne'er put my finger in the fire and need not*.—
"Put not your finger needlessly into the fire ; meddle not with a quarrel voluntarily, wherein you need not be concern'd."—Ray's *English Proverbs*, ed. 1678, p. 244.

"*Nodum in scirpo quæris*; you would find a fault where none is : thou art scrupulous and *needs not* ; you are curious about naught."—*Terence in English*, 1614.

96. *baillex me*. The reading of the original is *ballow*, but Theobald suggested *baillex moi*, that is, deliver, bring me.

101. *I'll do for your master*. The first folio has "I'll do yoe your." This was corrected in the second folio.

110. **are you avised o' that.** A common phrase of the time, meaning are you sure of that, or have you found it out?

121. **to meddle or make.** Interfere or make mischief.

"The less you meddle or make with them, why the more is for your honesty."—*Much Ado about Nothing*, Act iii. sc. 3.

"I'll not meddle nor make no farther."—*Troilus and Cressida*, Act i. sc. 1.

127. **for dat.** The folio has 'ver dat.'

129. **Jack priest.** The term Jack was commonly used in contempt or reproach.

135. **the good-ger.** This is usually explained as a corruption of the word *goujere* = morbus gallicus; but as Mr. John Davies remarks (*N. & Q.* 5th S. v. 202), the word cannot be proved to exist. There is no trace of it except in Nares's *Dictionary*, who says it is derived from gouge, a soldier's trull. In Wright's *Dictionary* will be found the word goodger, a fiend or devil, which seems a more likely meaning. Capell reads good-year, a prevalent form of the word.

"What the good-year."—*Much Ado*, Act ii. sc. 3, and *Henry IV.* Act ii. sc. 4.

"Wipe thine eyes;

The good-years shall devour them flesh and fell,

Ere they shall make us weep."—*King Lear*, Act v. sc. 3.

140. **You shall have An fool's head of your own.** Here Shakespeare plays upon the name Anne by using the old form of the article from which *a* is contracted. This seems to have been a form of expression of the time.

"Bottom: What do you see? you see an ass-head of your own, do you?"—*A Midsummer Night's Dream*, Act iii. sc. 1.

"Handle a fool's head of your own, fih! fih!—*The Roaring Girl*, 1611.

146. **I trow.** Must mean here I wonder.

163. **a wart above your eye.** Mr. Henty supposed that

Shakespeare himself had a wart above his eye, and that the author pictured himself in Fenton. (See Introduction p. liii.)

164. **marry.** A common expletive for Mary (*Ave Maria*).

166. **such another Nan.** She is so whimsical ; a pun on one or one.

166. **I detest.** Mrs. Quickly's malapropism for protest. In *Measure for Measure*, Act ii. sc. 1, l. 67, Elbow says, "My wife, Sir, whom I detest before heaven and your honour."

167. **As ever broke bread.**

"Her brother was Gamewell, of great Gamewell hall,
A noble house-keeper was he,
Ay, *as ever broke bread* in sweet Nottinghamshire,
And a squire of famous degree."

Robin Hood and Clorinda.

170. **allicholy.** Corruption of melancholy. In this same scene (l. 100) Mrs. Quickly uses the word 'melancholy,' but incorrectly.

176. **that we will.** In some editions this is unnecessarily corrected to that *I* will.

186. **What have I forgot.** Steevens says this excuse for getting off the stage is too near Caius's 'qu'ay j'oublié,' line 67 ante.

Mr. Halliwell-Phillipps points out that one of the commonest traits of character in a servant is the tendency to imitate the phraseology of his master.

A C T I I.

Scene I.

1. **What! have I.** The "I" was added here in the quarto of 1630.

6. **physician.** 'Precisian' in the first folio, but Dr. Johnson

suggested 'physician,' and Dr. Farmer supported the suggestion by a happy reference to the 147th Sonnet, where we read :

"My reason, the physician to my love."

8. **there's sympathy.** The word here means equality.

"A sympathy in choice."—*Midsummer Night's Dream*, Act i. sc. 1.

12. **a soldier.** The article was added in the third folio.

16. **By day or night.** Proverbial phrase for always.

These five lines are apparently meant in ridicule of the Skeltonical metre.

20. **What a Herod of Jewry.** Herod was represented as a noisy swaggering tyrant in the old Mystery Plays.

"It out-Herods Herod."—*Hamlet*, Act iii. sc. 2.

Mr. Dyce says :—"If the reader wishes to know what a swaggering uproarious tyrant Herod was represented to be in those old dramatic performances, let him turn to 'Magnus Herodes' in *The Towneley Mysteries*, p. 140, ed. Surtees Soc. ; to 'King Herod' in *The Coventry Mysteries*, p. 288, ed. Shakespeare Soc. ; and to 'The Slaughter of the Innocents' in *The Chester Plays*, vol. i. p. 172, ed. Shakespeare Soc." We may now add a reference to the *York Plays*, ed. Miss Toulmin Smith, 1885 (see p. 292).

23. **unweighed behaviour.** The reading of the first folio is "an unweighed," this was corrected in the third folio.

24. **Flemish drunkard.** The Dutch were notorious for hard drinking, and it was even affirmed that the habit was introduced into England from the Low Countries.

"You have heard that two Flemings togider

Will undertake, or they go any whither,

Or they rise once, to drink a firkin full

Of good beerekin ; so sore they hall and pull."

Libell of English Policie of Keeping the Sea.

—(quoted by Halliwell-Phillipps).

26. *assay me.* Try me, as assayers try gold.

31. *fat men.* The adjective does not occur in the folio, and it was introduced by Theobald from the quarto. Dr. Johnson thinks the insertion unnecessary, and Steevens agrees with him for a different reason, which is that Mrs. Page wishes to humiliate them—set them down—not to exterminate them. On the whole, I think the word *fat* would be as well out; but as it has obtained a firm position in the text, I have not ventured to omit it.

33. *as sure as his guts are made of puddings.* The intestines of animals were formerly known as puddings, and, according to Stow, Pudding Lane, in London, is so called “because the butchers of East Cheape have their scalding house for hogs there, and their puddings, with other filth of beasts, are voided downe that way to their dung-boats on the Thames.”—Ed. 1633, p. 229.

42. *I could show you to the contrary.* Prove the reverse.

54. *What? thou liest!—Sir Alice Ford.* This is too interjectional and not quite satisfactory. Mr. Stanford suggested “What? thou styled Sir Alice Ford.”

This title sounds absurd enough, but Mr. Halliwell-Phillipps tells us that Queen Elizabeth bestowed the honour of knighthood on Mary the wife of Sir Hugh Cholmondeley, known as “the bold lady of Cheshire.” This was at Tilbury, at the time of the Spanish Armada.

55. *These knights will hack.* This is a difficulty and it has been supposed to be an allusion to the large number of knights created by James I. *Hack* is said to mean “become cheap or vulgar,” but for another meaning of the word to *hack*, see Act iv. sc. 1, l. 75.

57. *We burn daylight.* Still a common expression.

60. *men's liking.* Condition of their body.

61. *praised.* The folio has “praise.”

66. **they do no more adhere.** Cohere.

“Nor time nor place

Did then adhere, and yet you would make both.”

Macbeth, Act i. sc. 7.

67. **keep pace together.** The folio reads “place,” and “hundred psalmes” for *the hundredth*.

68. **tune of Green Sleeves.** The favourite ballad of *Lady Green Sleeves* was entered on the Stationers’ Registers in September, 1580, but it had been popular before this, and in the same year and month “Green Sleeves moralized to the Scripture” was entered.

74. **melted him in his own grease.**

“But certeynly I made folk such chere,

That in his owne grees I made him frie

For anger and for verraie jalousie.”

—Chaucer’s *Prologe of the Wyf of Bath*, ll. 486-488.

82. **writ with blank space for different names.**

“A bundle of blanke love letters, ready pend with as much vehemency of affection, as I could get for money, only wanting the superscription of their names, to whom they shall be directed, which I can instantly, and with ease, indorse upon acquaintance.” — Marmion’s *Fine Companion*, 1633.

85. **what he puts into the press.** A punning allusion to *press* ‘to print,’ and *press* ‘to squeeze.’

97. **some strain in me.** Hereditary or natural disposition, or special tendency in a particular direction; here a vicious tendency or propensity. Some editors (beginning with Pope), have altered the word to *stain*. Steevens, who retained *strain*, understood it to mean *wrench*, and quoted in illustration passages from *The Winter’s Tale* and *Timon*; but Dyce, with more point, quotes from Act iii. sc. 3, l. 207 of the present play: “I would all of the same *strain* were in the

same distress," where the meaning is the same as in the present passage.

98. **he never have boarded me.** Attacked and wooed her.

"You mistake, knight: 'accost' is front her, board her, woo her, assail her."—*Twelfth Night*, Act i. sc. 3.

110. **any villainy** = mischief or injury.

111. **chariness of our honesty.** The caution that ought to attend their good fame.

112. **O, that my husband saw this letter!** The quartos 1602, 1619, have, "O Lord, if my husband should see this letter," but the meaning of the text seems clear as it stands.

121. **well, I hope it be not so.** Dr. Abbott says (*Shakespearean Grammar*, ed. 1871, p. 211), "*be* expresses more doubt than *is* after a verb of thinking," and adds that in this speech of Ford's the hope is mixed with a good deal of doubt. "Very significant is this difference in the speech of the doubtful Othello:—

'I *think* my wife *be* honest, and *think* she *is* not.'

Othello, Act iii. sc. 3, l. 384.

Where the *is* is emphatic, and the line contains the extra dramatic syllable."

122. **Hope is a curtal dog.** A dog that has missed his game. Originally a dog belonging to an unqualified person, which by the forest laws was to have its tail cut; although, of course, the etymology has no reference to the word *tail*.

"She had transformed me to a curtail dog, and made me turn i' the wheel."—*Comedy of Errors*, Act iii. sc. 2.

128. **the gally-mawfry.** A mixture or heterogeneous collection. The word was used for a girl or woman.

"And they have a dance which the wenches say is a galli-mawfry of gambols, because they are not in 't."—*Winter's Tale*, Act iv. sc. 3.

“Gallants or gallimaufries.”—*Woman never Vexed*, 1632.

“Why, how now, my little gallimaufry?”—Cowley’s *Cutter of Coleman-street*.

128. **perpend.** Ponder, reflect, consider.

Touchstone. “Learn of the wise and perpend.”
As you like it, Act iii. sc. 2.

Polonius. “Thus it remains and the remainder thus.
 Perpend.
 I have a daughter—have while she is mine.”
Hamlet, Act ii. sc. 2.

130. **With liver burning hot.** The liver was supposed by the ancients to be the inspirer of amorous passions.

“The liver is the place of voluptuousness and lyking of the flesh.”—Bartholomæus *De proprietatibus rerum*, lib. v. cap. 39.

“*Duke*. Alas, their love may be call’d appetite,
 No motion of the liver, but the palate.”
Twelfth Night, Act ii. sc. 4, ll. 97-98.

“*Fabian*. This wins him, liver and all” (referring to Olivia’s supposed letter to Malvolio).
Twelfth Night, Act. ii. sc. 5, l. 88.

“If ever love had interest in his liver.”
Much Ado about Nothing, Act iv. sc. 1, l. 233.

“And thus I cured him ; and this way will I take upon me to wash your liver as clean as a sound sheep’s heart, that there shall not be one spot of love in ’t.”—*As you like it*, Act iii. sc. 2.

“The white cold virgin snow upon my heart
 Abates the ardour of my liver.”
The Tempest, Act iv. sc. 1, l. 56.

132. **Like Sir Actæon, he, with Ringwood at thy heels.**

A relic of the mediæval romance style in which the title *Sir* was added to classical names. Ovid gives the names of thirty-five dogs belonging to this celebrated hunter. Ringwood was a common English name for a dog.

"When Ringwood, and Rockwood, and Jowler and Spring,
And Thunder made all the woods ring."

The Marriage Hater Match'd, 1692.

"And Ringwood with a shrill loud mouth the which he freely spent."—Golding's *Ovid*, ed. 1603, ii. fol. 33*b*.

139. *cuckoo birds do sing*. The ordinary allusion to cuckolds. The quartos 1602, 1619, have *appear* instead of *do sing*; and some editors, in order to make a rhyme, have absurdly read *affright*.

141. *Away, sir corporal Nym!* Dr. Johnson proposed to give the following line, "Believe it, Page, he speaks sense," to Nym; but the suggestion could only have been made from a misunderstanding of the scene. Steevens practically settles the question in his note, which is as follows: Dr. Johnson "seems not to have been aware of the manner in which the author meant this scene should be represented. Ford and Pistol, Page and Nym, enter by pairs, each pair in separate conversation, and while Pistol is informing Ford of Falstaff's design upon his wife, Nym is during that time talking aside to Page, and giving information of the like plot against him. When Pistol has finished, he calls out to Nym to come away, but seeing that he and Page are still in close debate, he goes off alone, first assuring Page, he may depend on the truth of Nym's story. 'Believe it, Page,' etc. Nym then proceeds to tell the remainder of his tale out aloud. 'And this is true,' etc. A little further on in this scene, Ford says to Page, 'You heard what this knave (*i.e.* Pistol) told me,' etc. Page replies, 'Yes, and you heard what the other (*i.e.* Nym) told me.'"

Dyce confirms Steevens by reference to the quartos 1602, 1609, where Pistol is made to say: "Page, believe him, what he ses. Away, sir Corporal Nym."

146. **the humour of lying.** See *ante*, p. xlv.

149. **bite upon my necessity.** Walker suggests *any* necessity (*Crit. Exam.* vol. ii. p. 255), but the change does not seem to better the sense. Nym meant to say, "When I need it, my sword shall bite or act."

150. **there's the short and the long.** In *Henry V.* Act. iii. sc. 2, "That sal I surely do, that is the breff and the long." We now say "The long and the short."

155. **and there's the humour of it.** These words are omitted by mistake in the folio, and were introduced from the quarto by Capell.

157. **frights English out of his wits.** So the folio, but Pope reads *frights humour* from the quarto. Dyce adopts this reading, but I don't think there is good reason in this instance to depart from the folio.

159. **such a drawling, affecting rogue.** *Affecting* for *affected*.

162. **such a Cataian.** An inhabitant of Cataia or "far Cathay" (*i.e.* China) was supposed to have thievish propensities, and hence his name became a term of reproach. The meaning required in this passage appears to be that of a liar, and there may therefore be something in Warburton's suggestion that the travellers had told so many lies of these distant lands that the name of these countries became associated with lying.

"Hang him, bold Cataian; he indites finely
And will live as well by sending short epistles."

Davenant's *Love and Honour*, 1649.

Sir Toby Belch, being drunk, uses the term with little discrimination when he says "My lady's a Cataian."—*Twelfth Night*, Act ii. sc. 3.

165. 'Twas a good sensible fellow: well! Here, and in his preceding speech, Ford shows that he was paying no attention to the remarks of Page.

173. thou hast some crotchet. *Crotchets* in the folio. The correction was made by Walker (*Crit. Exam.* vol. i. p. 245).

187. we have an hour's talk with you. Walker suggests we *would* have, but it scarcely seems needful to make the alteration. It means we have an hour for talk with you.

197. a yoke of his discarded men. See *post* Act ii. sc. 2, line 7.

200. Marry were they. Originally an appeal to the Virgin Mary, used in confirmation of a statement, and the nominative follows the succeeding verb.

210. I would have nothing lie on my head. The dramatists never lost an opportunity of alluding to horns.

217. Bully-Rook. See *ante*, Act i. sc. 3, line 2.

232. My merry host hath had the measuring of their weapons. "Alluding to the custom in trials allowed by law, where search used to be made by the attending knights, before the combat, of the equality of their weapons; which were at the defendant's election, provided he confined his choice between ancient, usual, and military."—*Dr. Grey*.

239. This speech is incorrectly given to Shallow in the folio; it is correctly attributed to Ford in the quartos.

240. a pottle of burnt sack.

Much discussion has taken taken place as to the exact character of the wine called *sack*, but without any very satisfactory settlement. Burnt wine seems to have been similar to mulled wine. The expression is unusual in the present day, but, according to the quotation from Dickens (below), it is still used. Markham (*English Housewife*, p. 118) says: "Your best Sacks are of Seres in Spain, your smaller of Galicia and Portugall. Your strong Sacks are of the Islands

of the Canaries, and of Malligo." The old Dictionaries give the French equivalent as *vin sec*, and there can be little doubt but what this is the correct etymology. Mr. Aldis Wright points out, however, that sack was not a dry wine in the modern sense of the word. It was so called "because it was made of grapes, which in a very hot summer were dried almost to raisins by the sun, and so contained a large quantity of sugar."—Notes to Clarendon Press ed. of *Twelfth Night*, 1885, p. 116.

Mandelslo derives sack from Xequé, a city of Morocco; and *saccus* 'a wineskin,' has also been proposed.

"One coming to a tavern and asking for wine, it was askt him what wine he would drink? Hee answered a pint of claret and burned; the vintner, instead thereof, went and really burnt itt."—*Ward's Diary*.

"Ben Johnson was at a tavern and in comes Bishopp Corbette (but not so then) into the next roome; Ben Johnson calls for a quart of *raw* wine, gives it to the tapster: 'Sirrha,' sayes he, 'carry this to the gentleman in the next chamber, and tell him I *sacrifice* my service to him;' the fellow did so, and in those words. 'Friend,' sayes Dr. Corbett, 'I thanke him for his love; but pr'ythee tell hym from me hee's mistaken, for *sacrifices* are allwayes *burn't*.'"—Thoms, *Anecdotes and Traditions*, 1839, p. 29.

"'They burn sherry very well here,' said Mr. Inspector, as a piece of local intelligence, 'Perhaps you gentlemen might like a bottle?' The answer being, 'By all means,' Bob Gliddery received his instructions from Mr. Inspector, and departed in a becoming state of alacrity, engendered by reverence for the majesty of the law.

"Bob's reappearance with a steaming jug broke off the conversation. But, although the jug steamed forth a delicious perfume, its contents had not received that last happy touch which the surpassing finish of the Six Jolly Fellowship

Porters imparted on such momentous occasions. Bob carried in his left hand one of those iron models of sugar-loaf hats before mentioned, into which he emptied the jug, and the pointed end of which he thrust deep down in the fire, so leaving it for a few moments while he disappeared and reappeared with three bright drinking glasses. Placing these on the table and bending over the fire, meritoriously sensible of the trying nature of his duty, he watched the wreaths of steam, until at the special instant of projection, he caught up the iron vessel and gave it one delicate twirl, causing it to send forth one gentle hiss. Then he restored the contents to the jug; held over the steam of the jug each of the three bright glasses in succession; finally filled them all, and with a clear conscience awaited the applause of his fellow-creatures."—Dickens, *Our Mutual Friend*, Book 1, Chapter 13.

241. **my name is Brook.** The name is *Broome* in the folio, but Pope restored *Brook* from the quartos. There can be no doubt that Shakespeare wrote *Brook* from the allusion to overflowing brooks in the next scene (Act ii. sc. 2, l. 175); but it is equally probable that the name was intentionally altered to *Broome* by the editor of the folio.

243. **My hand, Bully.** The host gives his hand in token of agreement to Ford's request.

246. **Will you go, An-heires.** This is unintelligible and apparently a corruption, but it was never corrected, and appears in all the four folios. The conjectures for amending the passage have been very numerous, but not one is sufficiently conclusive to allow of the text being altered. I have therefore followed the example of the Cambridge editors in allowing *An-heires* to stand. Warburton suggested *go on, heris*, "heris" being cognate with the German *Herr*. Steevens proposed "go on heroes," or "go on hearts," Theobald "go on here," Malone "and hear us," and Becket "eh sir." Theobald also conjectured that the correct word

was "mynheers," and this was adopted in his text by Dyce, who supported the reading by a reference to Fletcher's *Beggar's Bush*, as exhibited in the folio of 1647, p. 80 :

"Nay, Sir, *mine heire* Van-dunck
Is a true Statesman."

Boaden's conjecture is, I think, much more happy, viz. that the word is *Caulieres*, and this might fairly be introduced into the text. Singer has adopted it. In its favour is the fact that mine host has used cavaliers and cavalier a little time before, and was therefore likely to use it again. The alteration necessary also is very slight. *C* has to be added, but besides this the only alterations needed are *n* into *u* and *h* into *l*.

A correspondent of *Notes & Queries* (3rd Series, xi. 74) suggests *go on arrhes*. The old Law French word *arrhes* meaning an earnest or evidence of a completed bargain.

247. **Have with you, mine host.** I am ready to go with you. "I am readie for you in any place : put but up the finger where you will, and *have with you*."—*Terence in English*, 1614.

249. **skill in his rapier.** The introduction of the small sword or rapier for the thrust caused the broad sword, which was constructed for cutting, to fall out of fashion, which change was not approved by Shallow. Giles Du Guez (or Dewes), in his *Introductorie for to lerne to rede, to pronounce, and to speke Frenche trewly* (printed about 1530), has the following entry :—"The spanische sworde, *la rapiera*" But the rapier did not become familiar in England until long after Du Guez's time, and Abraham Darcie (*Annales of Elizabeth*) informs us that Rowland Yorke, a desperado who betrayed Deventer to the Spaniards in 1587, was the first who brought into England "that wicked pernicious fashion to fight in the fields in duels with a rapier called a *tuche* only for the thrust." On the other side there

are those who affirm, with some authority, that the rapier was introduced into England in the reign of Henry VIII. In the quarto are introduced some speeches which are not in the folio; one of these leads up to Shallow's next speech. "*Page*. Maister Shallow, you yourselfe have bene a great fighter, tho' now a man of peace."

251. *your passes, stoccadoes, and I know not what*. The pass or motion forward, the thrust. Bobadil, in *Every Man in his Humour*, says, "I would teach these nineteen the special rules, as your punto, your reverso, your stoccata, your imbroccato, your passada, your montanto" (Act iv. sc. 7).

254. *with my long sword*. The quarto reads "my two-hand sword." The two were synonymous.

255. *you four tall fellows*. Collier in the second edition of his Shakespeare read "*your four*"; but, as Dyce points out, quite unnecessarily, as the *you* is used here redundantly, and does not refer to Shallow's companions. Tall meant bold or valiant. The quarto has "tall fencers."

"No, by this hand, Sir,

We fought like honest and tall men."

Beaumont and Fletcher, *Humourous Lieutenant*, Act i. sc. 4.

257. *shall we wag?* Go or pack off.

260. *scold than fight*. Collier's MS. Corrector introduces the words "see them" between "than" and "fight."

262. *Though Page be a secure fool and stands so firmly on his wife's frailty*. Theobald suggested "fealty," and Collier's MS. Corrector "fidelity," but both are equally unnecessary. Ford considers to be frail the foundation which Page supposes firm.

Dr. Abbott remarks that from mere force of association *be* is often used (after though, if, etc.) without having the full force of the subjunctive; indeed when another verb is placed in the same context as above, it is used in the indica-

tive.—*Shakespearean Grammar*, ed. 1871, p. 210. "Secure" means careless, and "stand on" trust in.

263. **She was in his company.** Ford here means his own wife, not Mrs. Page, as the grammatical construction of his words would imply. He suddenly breaks off from speaking of Mrs. Page, and alludes to her about whom he is always thinking.

265. **what they made there.** What they did there.

"Now, sir! what make you here?"

As you like it, Act i. sc. 1.

ACT II.

Scene II.

3. **Which I with sword will open.** Dr. Grey supposed that here there is an allusion to the proverb—"The Mayor of Northampton opens oysters with his dagger," but the mayor did this to keep them from his nose, as the oysters were stale, and Pistol's object is something quite different. Theobald added from the quarto, "I will retort the sum in equipage," but the line does not seem wanted, and later editors have left it out again.

6. **I have grated.** Disturbed or bothered.

7. **your coach-fellow.** Intimate companion. Theobald unnecessarily changes this to couch-fellow. Steevens gives an appropriate quotation from Chapman's *Homer*, 10th Book, "their chariot horse, as they coach-fellows were." The same idea of a fellow horse in a coach is seen in Page's "yoke of Falstaff's discarded men" (Act ii. sc. 1, l. 197).

8. **looked through the grate, like a geminy of baboons.** A pair of monkeys in a cage.

11. **tall fellows.** See *ante* Act ii. sc. 1, l. 255.

13. **handle of her fan.** The handle would probably be

of silver, and it may have had precious stones set in it. The fan itself would be made of feathers.

20. a short knife and a throng. Falstaff recommends Pistol to go and cut purses in a crowd. Warburton refers to "Nor cutpurses come not to throngs" (*King Lear*, Act iii. sc. 2); and Malone to "The eye of the wolf is as quick in his head as a cutpurse in a throng."—Overbury's *Characters*, 1616. Dennis absurdly read "thong."

21. your manor of Picket-hatch. Pict-hatch was one of the notorious haunts of abandoned characters near the Charterhouse wall in Goswell Road. Its situation is rather vaguely described, but it was probably marked by what was formerly called Pickax Yard. The derivation of the name is somewhat of a puzzle. Iron spikes fixed on the hatch or half door was a distinguishing mark of a house of ill fame, and it is conjectured that the origin of the name may be found in this circumstance. Ben Jonson frequently mentions this locality.

"Shift here in town, not meanest among squires.

That haunt Pickthatch, Marsh Lambeth and Whitefriars."

Epigram xii.

"The decay'd vestals of Pict-hatch would thank you."

The Alchemist, Act ii. sc. 1.

26. I, ay, I myself. The expression "ay" was so invariably spelt I, that it is strange that editors should persist in reading with the folio, "I, I, I myself." Mr. Grant White prints it correctly.

30. ensconce your rags. To cover under protection of a sconce or fort.

Barron Field (*Shakespearean Society's Papers*, vol. ii. p. 47) supposes rags to mean rages.

Pariergus Bibliophilus (*N. S. Q.* 1st S. ii. 322) would read *brags*.

30. **cat-a-mountain looks.** A wild cat : should be *cat-o'-mountain*. Spaniards call the wild cat *gato-montes*.—*Minsheu*.

“Go charge my goblins, that they grind their joints
With dry convulsions, shorten up their sinews
With aged cramps, and more pinch-spotted make them
Than pard or cat-o'-mountain.”

The Tempest, Act iv. sc. 1.

There seems to be some confusion among writers as to what exactly the animal was.

“Onza . . . also a beast, an ounce or cat of mountaine.”
—*Florio*.

“The greatest therefore they call panthers, as *Bellunensis* writeth. The second they called *Pardals*, and the third, least of all, they call *Leopards*, which for the same cause in England is called a *Cat of the Mountain*.”—*Topsell's History of Four-footed Beasts*, p. 448.

31. **red-lattice phrases.** A painted lattice was the sign of an ale-house, sometimes this was green, but more often red. Pistol's conversation was such as was common at these places.

“A president of binding any one apprentice to the known trade of the Ivy-bush, or Red-lettice ; taken out of the ancient register-book of Potina.”—*Braithwaite, Law of Drinking*, London, 1617.

32. **bold-beating oaths.** Hanmer suggested “bull-baiting,” and Dyce alters the text in accordance with this. Warburton has bold-bearing, and Heath conjectured that the reading should be bold-cheating. The reading of the folio is much too good to be changed, and seems appropriate to ideas raised by the fort.

34. **I do relent.** Relent is here used in the sense of repent. The quarto reads “recant.”

39. **good morrow.** The quarto reads “Good you god den sir,” to which Falstaff answers, “Good den faire wife.”

43. Dyce suggests that Mrs. Quickly is here quoting some song or ballad. The words "That I am" are introduced from the quarto.

52. **this ways.** Instance of an adverb formed from the possessive inflection of the noun.

"Come thy ways."—*Twelfth Night*, Act v. sc. 2.

It may, however, merely be a blunder on Mrs. Quickly's part

54. **Well, on.** Douce suggested, "Well, one Mistress Ford," and Grant White and Dyce accept this reading, but the latter appears to be doubtful of the wisdom of doing so.

59. **God bless them.** So in the quartos: the folios and third quarto have *Heaven*.

69. **such a canaries.** Dr. Johnson says that as canaries is the name of a brisk light dance; it is used for any hurry or perturbation, but Mrs. Quickly probably meant quandary, which was in her time pronounced *candary*.

74. **coach after coach.** Coaches are said to have been introduced into England by Guiliam Boonen, a Dutchman, in 1564. They became very common near the end of Elizabeth's reign.

77. **alligant terms.** A corruption of elegant, not confined to Mrs. Quickly. It is always safe to suspect Shakespeare of attempting to make a pun, and I cannot help thinking that here he uses the words *canary* and *alligant* in allusion to the wine and sugar of line 78. Alicante being a wine almost as famous in its day as Canary.

82. **but I defy all angels** = refuse, reject.

"I defy all counsel."—*King John*, Act iii. sc. 4.

87. **earls, nay, which is more, pensioners.** The gentlemen of the Band of Pensioners were remarkable for their splendid dress. They were the body-guard of Henry VIII. and Queen Elizabeth. Tyrwhitt illustrates this passage very happily by a quotation from Gervase Holles's *Life of the First*

Earl of Clare, Biog. Brit., art. *Holles*: "I have heard the Earl of Clare say that when he was *pensioner* to the queen, he did not know a worse man of the whole band than himself; and that all the world knew he had then an inheritance of 4000*l.* a year."

"The cowslips tall her pensioners be :
In their gold coats spots you see ;
Those be rubies, fairy favours,
In those freckles live their savours :
I must go seek some dewdrops here
And hang a pearl in every cowslip's ear."

A Midsummer Night's Dream, Act ii. sc. 1.

"As brave as any pensioners."

Nash's *Pierce Penniless*.

103. **a very frampold life.** An uneasy quarrelsome life. Several etymologies of the word *frampold* have been suggested, but none are very satisfactory.

109. **Mistress Page hath her hearty commendations to you.** "I and your mother, and your sister Beasse, have all in generall our hartie commendations unto you."—Letter dated 1593, quoted by Mr. Halliwell-Phillipps, Folio Shakespeare, vol. ii. p. 362.

111. **fartuous.** Mrs. Quickly's blundering form of *virtuous*.

118. **I think you have charms.** Love-charms are here meant. The quarto reads, "by my troth, I think you work by enchantments."

127. **that were a jest, indeed!**

"O Lord, sir, that were a jest indeed!"

Ben Jonson's *Every Man in his Humour*.

130. **of all loves.** For love's sake, by all means. "The general so likes your musick that he desires you *of all loves* to make no more noise with it."—*Othello*, Act iii. sc. 1.

[This is the reading of the quartos ; the folios read, "for loves sake."]

"Alack where are you ? speak an if you hear ;
Speak of all loves ! I swoon almost with fear."

A Midsummer Night's Dream, Act ii. sc. 2.

cf. "of your charity."

131. **infection**. A Quicklyism for *affection*.

135. **take all, pay all**. A proverb.

144. **a nay-word**. A word agreed upon by confederates. If the right word is not given, the person addressed is on his guard. It is the same as watchword or pass-word, with this distinction, that the nay-word is a twin word, and each of the two confederates has a different word. The watchword is single, and being mentioned, the person passes, but the nay-word must be answered by another word.

155. **this punk**. Warburton altered this to pink on account of the nautical allusion ; but Farmer pointed out that this was unnecessary, as punk had the same meaning, and Steevens quoted from Ben Jonson's *Bartholomew Fair*, where Justice Overdo says of the pigwoman, "She hath been before me, punk, pinnace, and bawd, any time these two-and-twenty years."

Warburton says, "A pink is a vessel of the small crafts employed as a carrier (and so called) for merchants."

157. **up with your fights**. This expression is explained in Phillips's *New World of Words* (ed. 1706).

"*Fights* (in sea affairs) the waste cloaths that hang round the ship in a fight, to hinder the men from being seen by the enemy. Also any place wherein men may cover themselves and yet use their fire-arms." "*Close fights*, those Bulk heads before, or in the hinder part of the ship, which are put up for men to stand secure behind, and fire at the enemy in case of boarding."

“Whoever saw a noble sight,
That never view'd a brave sea fight?
Hang up your bloody colours in the air,
Up with your fights, and your nettings prepare.”

Dryden (quoted by Mr. Halliwell-Phillips).

159. **or ocean whelm them all.** Whelm was commonly used for overwhelm.

170. **hath sent your worship a morning's draught of sack.** It was a constant practice at taverns or inns at this time to send presents of wine from one room to another as a means of introduction, and the friendly custom of taking meals in each other's rooms was continued by travellers at inns in the eighteenth century.

The morning draught was common, instead of breakfast, until tea and coffee came into common use.

“Enquire what gallants sup in the next room; and, if they be any of your acquaintance, do not you after the city fashion, send them a pottle of wine and your name sweetened in two pitiful papers of sugar, with some filthy apology, crammed into the mouth of a drawer.”—Decker's *Gull's Hornbook*, 1609.

177. **go to; via!** A common expression with Shakespeare for away. “Go to, away.”—*Tempest*, Act v. sc. 1.

“Via, goodman Dull! thou hast spoken no word.”

Love's Labour's Lost, Act v. sc. 1.

“Via! says the fiend; away! says the fiend.”

Merchant of Venice, Act v. sc. 2.

189. **not to charge you.** Not to put him to expense.

200. **take all or half.** Collier's MS. Corrector has “take half or all,” and Staunton has followed this reading.

212. **I shall discover** = disclose.

“Go draw aside the curtains and discover
The several caskets”

Merchant of Venice, Act ii. sc. 7.

218. **sith.** Since.

227. **observance.** Observation.

230. **not only bought many presents to give her.** Mr. Hunter (*New Illustrations*) sees in this an allusion to the anxiety of the courtiers to know what it would be acceptable to Queen Elizabeth to receive as a new year's gift.

232. **to know what she would have given.** Ford wanted to find out what presents she would prefer to be given to her.

241. **Love like a shadow.** Evidently a quotation, although the exact passage has not been discovered. Steevens and Malone quote lines very like these.

242. **Pursuing that that flies.**

“Follow a shaddow, it still flies you ;
Seeme to flye it, it will pursue ;
So court a mistris, shee denyes you ;
Let her alone, she will court you.
Say are not women truely, then,
Stil'd but the shadowes of us men ?

Ben Jonson, *Works*, ed. 1616, p. 827.

251. **I have lost my edifice.** “By the law of England a person who built on ground to which he could not prove his title forfeited all right to the house thereon erected.”—Halliwell-Phillipps, Folio *Shakespeare*, vol. ii. p. 368.

262. **of great admittance.** Admitted into the best company.

263. **generally allowed.** Approved. “By your allowance [approval].”—*Lear*, Act i. sc. 4. “To her allowing [approving] husband.”—*Winter's Tale*, Act i. sc. 2.

284. **instance and argument.** An instance is an argument. “Wise saws and modern instances.”

286. **ward of her purity.** If he could detect her in wrong, he could drive her from those defences with which she would otherwise ward off his addresses.

296. **I say you shall.** Theobald introduced "master Brook" before these words, as it stands in the quarto.

312. **jealous wittolly knave.** A wittol was a contented cuckold, one who wits or knows of his own dishonour, and rests content under the injury.

319. **mechanical salt-butter rogue!** "*Mechanique*, mechanical, belonging to an handicraft, base, meane, ordinarie, vile."—*Cotgrave*, 1611.

326. **aggravate his style.** Increase his title by calling him a knave and cuckold.

342. **Amaimon sounds well . . Barbason well.** "Amaimon was king of the east and Barbatos a great earl according to the authority of Reginald Scot" (*Inventarie of . . Devils and Spirits*). Randle Holme (*Academy of Armory and Blason*, b. ii. ch. 1) gives fuller particulars, "Amaymon is the chief whose dominion is on the north part of the infernal gulph, and that Barbatos is like a Sagittarius, and hath 30 legions under him."

Shakespeare refers to him again in 1 *Henry IV.* Act ii. sc. 4, "He of Wales that gave Amaimon the bastinado."

"I am not Barbason; you cannot conjure me."—*King Henry V.* Act ii. sc. 1.

"Marbas alias Barbos" is described in Scot's *Discoverie of Witchcraft*, ed. 1584, p. 378.

344. **cuckold! wittol-cuckold!** The hyphen was introduced by Malone. In the first folio there is a mark of interrogation after the second cuckold, as if Ford said cuckold! what, even worse, wittol-cuckold? See *ante*, line 312.

In the law case of *Smith v. Wood*, Holt, C.J., said, "To call a man a cuckold was not an ecclesiastical slander, but wittal was, for it imports his knowledge of, and consent to, his wife's adultery."—2 *Salkeld*, 692.

348. **trust a Fleming with my butter.**

"I could wish my lines might please, like cheese to a

Welshman, butter to a Flemine, usquebaugh to an Irishman, or honey to a beare."—Taylor's *Workes*, 1630.

The Dutch were also renowned for their dairies.

350. **an Irishman with my aqua-vitæ bottle.** The Irishman has long been famous for his whisky or usquebaugh ("Water of Life"). Douce has a long note on English *aqua-vitæ*, which was not whisky.

"*Nurse.* Give me some aqua-vitæ."—*Romeo and Juliet*, Act iii. sc. 2.

356. **eleven o'clock the hour.**

Dr. Johnson says Ford should have said ten, but he wishes to arrive after Falstaff is with his wife, and not before. When he says he will prevent *this*, he does not, as Malone points out, mean the meeting, but his wife from effecting her purpose.

ACT II.

Scene III.

12. **de herring is no dead so as I vill kill him.**

"Is shee quite dead? *Cicc.* Dead as a herring, sir."

Tottenham Court, 1638.

16. **Villain.** "Villany" in the folio.

24. **to see thee foin**, etc. To foin is to thrust in fencing, to *traverse* is to oppose an opponent's movement, to baffle by shifting place, *punto* is a stroke thrust, *stock* or *stoccata* also a thrust, *reverse* a backhanded stroke, *distance* the space between two antagonists, and *montant*, according to Cotgrave, "an upward blow or thrust." Most of these words were used by Bobadil, see note *ante* Act ii. sc. 1, l. 251.

29. **my Francisco.** The quarto reads *Françoyes*, and, as Malone notes, mine host means Frenchman.

30. **my heart of elder.** Steevens supposes, as the elder has

no heart, this expression is used as a contrast to the common one, heart of oak.

31. **bully Stale.** Contains the same idea as in the expression King Urinal (line 35).

34. **de world.** So in the folio, but Hanmer suggested 'varld,' and Dyce follows the suggestion, because that form is used in Act i. sc. 4, l. 68.

35. **Thou art a Castilian,** etc. For Spaniards, a term of reproach after the time of the Armada.

The word Castilian appears to have been frequently used without any precise meaning. Sir Toby Belch cries out, "Castiliano vulgo."—*Twelfth Night*, Act i. sc. 3.

42. **against the hair.** Same as against the grain, refers to the stroking an animal's hair the wrong way. Hair = nature, character. "The quality and hair of our attempt."—1 *Henry IV.* Act iv. sc. 1. "He is melancholy without cause, and *Merry against the hair.*"—*Troilus and Cressida*, Act i. sc. 2.

48. **Bodykins.** An oath, diminutive of body, meaning God's body. In *Hamlet* (Act ii. sc. 2) we have, "God's bodikins, man, much better."

63. **guest justice.** Before it is cavaliero justice and guest cavalier.

63. **a word, Mounseur Mock-water.** "Word" introduced from the quarto by Theobald. Mock-water is supposed to refer to the doctor's inspection of urine, but Dr. Farmer suggests the reading "muck-water," or the drains of a dunghill. It may be make-water, as indicating cowardice.

67. **is valour.** The Host fools the unfortunate doctor to the top of his bent.

69. **jack-dog priest!** See *ante*, jack priest, Act i. sc. iii. line 129. This is a still more contumelious epithet.

78. **let him wag.** Go or pack off. Used several times in

this play. Act i. sc. 3, let them wag; Act ii. sc. 1, shall we wag; Act ii. sc. 3, let us wag, then.

84. **Frogmore.** See *Introduction*, p. lix.

95. **throw cold water on thy cholur.**

Cf. "Upon the heat and flame of thy distemper
Sprinkle cool patience."—*Hamlet*, Act iii. sc. 4.

99. **Cried I aim?** The quartos have "Cried game," and the folio "Cride game," and this passage has presented a great difficulty to the commentators, but few of their suggestions, except that of Warburton, made sense, until Douce happily proposed and Dyce adopted the reading of the text. This is corroborated by Ford's use of the same expression (Act iii. sc. 2, l. 51). Warburton read "Cry aim," and pointed out that the expression originated in the terms of archery. It may be worth while to register the futile guesses of other commentators. Theobald has "try'd game," Hanmer "Cock o' the game," Becket "and cry aime," Jackson "dry'd game," and Collier's MS. Corrector "Curds and cream."

Dr. Brinsley Nicholson (*N. & Q.* 4th S. v. 195) pleads for the reading *cried game*, and supposes it to mean, "Have I cried game your deer the right game." Also at p. 529 he points out from contemporary passages that there were several technical cries in hunting.

104. **thy adversary.** A malapropism for advocate.

107. **let us wag**=go off, see *ante*, line 78.

ACT III.

Scene I.

6. **the Pittie Ward, the Park-ward.** Some of the editors read city-ward and others pitty-wary. It is almost certain that the meaning is the Petty Ward.

7. **Old Windsor way.** The way to Old Windsor, distant about two miles from Windsor (or New Windsor).

16. **costard.** Originally an apple, and then applied to the head on account of its roundness.

18. **To shallow rivers, to whose falls.**

Evans sings a snatch of the not very appropriate, but very popular, song, "The Passionate Pilgrim to his Love," by Marlowe, which he misquotes. They should be—

"Then will we sit upon the rocks,
And see the shepherds feed their flocks,
By shallow rivers, to whose falls
Melodious birds sing madrigals.
There will I make thee beds of roses,
With a thousand fragrant posies."

As he becomes still more frightened, he grows wilder in his misquotations. Fragrant becomes "vagram," and a line of Sternhold and Hopkins is mixed up with Marlowe's song.

"When we did sit in Babylon" (Psalm 137).

In the quarto we read, "There lived a man in Babylon," which is the first line of an old ballad, licensed by T. Colwell, in 1562, under the title of "The goodly and constant wyfe Susanna." It is mentioned in *Twelfth Night*, Act ii. sc. 3.

39. **give me my gown.** We know that clergymen wore their academic gowns in the street up to quite a late period.

49. **the sword and the word** = the Bible.

"Do set itself against the word."—*Richard II.* Act v. sc. 5.

52. **this raw rheumatic day.** A day likely to give cold. The meaning of the word rheumatic in Shakespeare's day was not confined to the special pain we now understand by the word, but denoted all affections of the mucous membrane.

"Therefore the moon, the governess of floods,
Pale in her anger, washes all the air,
That rheumatic diseases do abound."

A Midsummer Night's Dream, Act ii. sc. 1.

Rheum is still understood as a catarrh.

61. **I have lived fourscore years and upwards.** Shallow, exaggerates his age, and Ritson therefore suggested that we should read threescore; but, as Malone points out, the term fourscore was constantly used with considerable vagueness to express old age.

63. **so wide of his own respect.** Anger made him indifferent to his own reputation. Cricketers still use the word "wide" and speak of bowling *wide*.

68. **his passion of my heart.**

"Passion on my heart, man thou wilt never pay me thus; never think, by being a porter, to pay a five hundred pound debt."—*Pleasant History of Jack of Newbury*, n.d.

99. **your urinal.** A utensil usually carried about by physicians.

100. **for missing your meetings and appointments.** These words were introduced from the quarto by Pope.

108. **Gallia and Guallia.** The quarto reads "Gawle and Gawlia" and the folio "Gallia and Gaule," and by uniting the two we have a more probable reading than either. *Gu* stands for *w*, as *Gaulterus* for *Walter*. The *pays de Galles* is Wales, and there is a romance on one of the Knights of the Round Table, entitled *Perceval de Galloys*.

113. **am I a Machiavel?** Nicolo Macchiavelli (1469-1527) was looked upon as the very embodiment of political craft and astuteness. In 3 *Henry VI.* Act iii. sc. 2, we have another allusion to the Italian statesman, "and set the murderous Machiavel to school."

"The Church of Rome has pronounced his (Machiavelli's) works accursed things, nor have our own countrymen been backward in testifying their opinion of his merits. Out of his surname they have coined an epithet for a knave, and out of his Christian name a synonym for the Devil.

Nick Machiavel had ne'er a trick,
Tho' he gave his name to our old Nick.

Hudibras, Part iii. canto 1.

But we believe there is a schism on this subject among the antiquarians."—Macaulay's *Essays* (Machiavelli).

118. **Give me thy hand, terrestrial; so.** These words, which are required for the action, were introduced from the quarto by Theobald.

123. **burnt sack.** See *ante*, Act ii. sc. 1, l. 240.

125. **lads of peace.** "lad" in the folio.

129. **have you made-a de sot of us?** "Sot" is here the French word = a fool.

132. **vlouting-stog.** Flouting-stock; it was laughing-stocks before. See line 96.

133. **let us knog our prains together.** Same as the more common expression, lay our heads together.

134. **scall, scurvy, cogging companion.** Scall was an old term of reproach with much the same meaning as scurvy.

"And then, perchance, you would wish you had beene more constant to your first betrothed, and lesse confident to every *cogging companion*; but it will bee then too late."—*The Man in the Moone*, 1600.

The word "companion" was used by Shakespeare in a reproachful sense.

"Now, you companion, I'll say an errand for you."

Coriolanus, Act v. sc. 2.

"Why, rude companion, whatsoe'er thou be,

I know thee not."—2 *Henry VI.* Act iv. sc. 10.

136. **vit all my heart.** "with" in the folio.

137. **vere is.** "where" in the folio.

ACT III.

Scene II.

14. **idle as may hang together.** That is, as idle as is compatible with her holding up. If she were more idle, she would break to pieces.

22. **What the dickens.** Prof. Hales supposes this to be a contraction of devilkins (deilkins).

"What the dickens!"—Heywood's *Edward the Fourth*, 1600.

37. **a letter twenty mile.** This use of a singular for a plural was common.

"Twelve year since."—*Tempest*.

42. **a man may hear this shower sing in the wind!**

"And another storm brewing; I hear it sing i' the wind."

The Tempest, Act ii. sc. 2.

"But, lords, we hear this fearful tempest sing."

Richard II. Act ii. sc. 1.

44. **Good plots!—they are laid.**

"O that plotts, well laid, should thus be dash'd and foyld."—Strode's *Floating Island*, 1636.

48. **so seeming.** Specious.

49. **secure and wilful Actæon.** Over-trusting Actæon, referred to before (Act ii. sc. 1, l. 132).

"Open the door, secure fool-hardy king."—*Richard II.* Act v. sc. 3.

51. **cry aim.** See *ante*, Act ii. sc. 3, l. 99.

It seems to mean—have I spoken encouragingly.

In *King John* (ii. 1) we read—

"It ill beseems this presence to cry aim
To these ill-tuned repetitions."

56. **the earth is firm.** Terra firma.

64. **I would not break with her.** Fail in my engagement.

66. **we have lingered.** Hesitated.

78. **he speaks holiday, he smells April and May.** Holiday terms. Smells of April and May. Symbolical of youth, jollity and pleasure.

“With many holiday and lady terms.”—*Henry IV.*

“When he comes home, those wonders serve him for his Holiday talke.”—Overbury's *New and Choice Characters*, 1615.

This same form of expression occurs in *Measure for Measure* (iii. 2), “she smelt brown bread and garlic,” or “she smelt of unsavoury food.”

80. **'tis in his buttons.** Bachelor's buttons. It is within his compass: he will carry 't=he will succeed.

83. **of no having.** Possessions, estate or fortune.

“My having, is not much.”—*Twelfth Night*, Act iii. sc. 4.

“Of noble having and of royal hope.”—*Macbeth*, Act i. sc. 3.

“Content with your *havings*, despise to increase.”—Character of James I. in Jonson's Masque of *The Gipsies Metamorphosed*.

84. **the wild Prince and Points.** It is strange that Fenton should be described as a friend of Prince Henry and Pointz, when he does not know Falstaff.

86. **he shall not knit a knot in his fortunes.** Fenton's fortune has been unravelled by his extravagance, and Page does not wish to stop the unravelling by a knot formed with his property.

102. **drink canary with him.**

“Canarie wine, which beareth the name of the islands from whence it is brought, is of course termed a sacke, with this adjunct, sweete.”—Venner's *Via Recta*, 1622.

104. **drink in pipe-wine first with him; I'll make him dance.** Ford appears to quibble on the word canary, which

was used for a dance as well as a wine, and then to use pipe wine or wine in cask in allusion to the pipe as the cause of dancing. Douce also supposes an allusion to the piping of the canary bird. The idea of some commentators that he alluded to a *horn-pipe* is far-fetched. Drink-in was a phrase of the time.

"He was a man of all tavernes, and excellent musitian at the sackbut and your onely dauncer of the Canaries."—*Meeting of Gallants at an Ordinarie*, 1604.

ACT III.

Scene III.

2. **the buck-basket.** A basket in which clothes were placed which were to be bucked or washed and beaten. See line 174.

12. **without any pause or staggering.** To stagger meant to hesitate as well as to stumble.

"A man may, if he were of a fearful heart, stagger in this attempt."—*As you like it*, Act iii. sc. 3.

Abraham "staggered not at the promise of God through unbelief."—*Romans* iv. 20.

15. **the whitsters in Datchet-mead.** Bleachers of linen, as whiting time is bleaching time. "Whitester, a bleacher of linen."—Wilbraham's *Cheshire Glossary*, p. 114.

23. **eyas-musket.** A young male sparrow-hawk. A musket is a sparrow-hawk, Old French *mouschet* or *mousquet*. "Niais : a neastling, a young bird taken out of a neast, hence a youngling, novice, &c."—*Cotgrave*. The *n* dropped as in several other English words through the influence of the article.

28. **little Jack-a-lent.** A puppet thrown at in Lent.

. . . "On an Ash-Wednesday,
Where thou didst stand six weeks the Jack o' Lent
For boys to hurl three throws a penny at thee."

Ben Jonson's *Tale of a Tub*.

40. **remember you your cue.** The cue (from Fr. *queue*, a tail) denotes the end of the last speaker's speech, which the actor must remember in order to know where he is to begin.

“Were it my cue to fight, I should have known it,
Without a prompter.”—*Othello*, Act i. sc. 2, l. 83.

42. **if I do not act it, hiss me.** Another allusion to the stage.

45. **gross watery pumpkin.** A kind of melon or pumpkin, one of the earliest edible gourds in use; it served to allay the acidity of the crab apple.

46. **to know turtles from jays.** To know a pure turtle dove from an inconstant jay or gay bird; the word “jay” was used for a loose woman. The Italian word for this bird is the same as that for a courtesan.

48. **Have I caught thee, my heavenly jewel?** The word “thee” does not occur in the quarto, and Dyce also omits it, because he supposes it to have been foisted into the text by a transcriber who was ignorant of the fact that Falstaff was quoting the first line of the second song in Sidney's *Astrophel and Stella*.

“Have I caught my heavenly jewel,
Teaching sleep most fair to be?” etc.

But there does not seem any valid reason why Falstaff should not alter his quotation to make it a little more personal.

53. **I cannot cog.** To cog is to wheedle, to lie as well as to cheat with dice, etc.

“Loucher: to strew . . . also to gull, cog or foist with; lie unto, deceive, give gudgeons, beare in hand with untruthes; also to dallie, jeast, or toy with.”—*Cotgrave*.

“Because I cannot flatter and speak fair,
Smile in men's faces, smooth, deceive, and cog.”

Richard III. Act i. sc. 3.

"I, but a knave may kill one by a trick,
Or lay a plot, or soe; or cog or prate."

Hoffman, 1631.

63. the arched beauty of the brow. The quarto has "the arched bent of thy brow."

64. the ship-tire, the tire-valliant, or any tire of Venetian admittance.

The ship-tire was a kind of open head-dress, with a scarf depending from behind, which gave the wearer some resemblance to a ship with her pendants out and flags and streamers flying.

In the *Diana* of George of Montemayor, 1598, mention is made of a nymph's head-dress—"The attyre of her head was in forme of two little ships made of emeralds, with all the shrouds and tackling of cleere saphyres."

The quarto reads tire-vellet (or tire velvet) for tire valiant.

Venetian admittance is explained as a head-tire received or admitted from Venice. Italian and Venetian tires are constantly mentioned in the literature of the time.

The variety of head-dresses was very great.

"The tyre, O the tyre, made castell upon castell, jewell upon jewell, knot upon knot, crownes, garlands, gardens, and what not!"—*The Dumble Knight*, 1633.

66. a plain kerchief. One of the simplest head-dresses in use.

69. By the Lord thou art a traitor to say so. This is the reading of the quarto; it stands in the folio as "thou art a tyrant to say so." "By the Lord," as also several expressions of the same kind, were omitted on account of the Statute. (See *ante*, p. xlvi.)

"Tyrant" is meaningless by the side of traitor.

72. a semi-circled farthingale. There were several kinds of hooped petticoats known by the names farthingale, vardingale, or verdingale. In some instances the hoop did

not come round in front, and this might fairly be called a *semi-circled farthingale*. Others came round the figure and were styled wheel farthingales. This is referred to in Hall's *Satires*, 1599 :

“Placing both hands upon her whalebone hips,
Puffed up with a round circling farthingale.”

73. **I see what thou wert.** What thou wouldst be.

74. **if Fortune thy foe were not.** An allusion to the old ballad, “Fortune my foe,” which was licensed in 1624 (Arber's Stationers' Registers, iv. 132), but must have been printed long before this. It appears to have been immensely popular, and is frequently referred to in old literature.

The tune of Fortune is mentioned in Chettle's *Kind-Hart's Dreame*, 1592, and a character in Lilly's *Maydes Metamorphosis*, 1600, is introduced singing the first verse.

The ballad commences thus :

“Fortune my Foe, why dost thou frown on me ?
And will thy favours never better be ?
Wilt thou, I say, for ever breed my pain ?
And wilt thou not restore my joys again ?”

See Ebsworth's *Bagford Ballads*, p. 961, and Chappell's *Popular Music of the Olden Time*, vol. i. p. 162.

74. **Nature thy friend.** Pope introduced “is” here, and reads “Nature is thy friend.”

82. **these lisping hawthorn-buds.** This curious expression evidently refers to the dandies or “mashers” of Falstaff's day. Mercutio makes the same complaint as to the lisping and affected form of speech which seems always to have characterised the fop—the “haw-haw beast” as he has been styled in the present day.

“Such antic lisping affecting fantastiques,
These new tuners of accents.”

Romeo and Juliet, Act ii. sc. 4.

Why the dandy should be styled a hawthorn bud is not very clear. It is probably because he is a flower of fashion, gaily and showily dressed, and, moreover, highly scented. (*Cf.* "he smells April and May," *ante*, Act iii. sc. ii. l. 78.) Chaucer describes the Squire as—

"Embrowdid was he, as it were a mede
Al ful of fresche flowers, white and reede,
Syngyng he was, or flowtyng al the day;
He was as fresh as in the moneth of May.

Prologue, ll. 89-92.

I have not found any printed note on this passage, which the commentators seem to have ignored, and I am indebted to Professor Hales for the explanation here given, and for the illustrations.

83. *like Bucklersbury in simple time.* A turning out of Cheapside on the south side of the Poultry. Mr. Halliwell-Phillipps quotes from an old medical memorandum book, dated 1608, MS. Ashmole 1432, which contains a list of "simples and druges as I boufte them myself of one Dudly, a drogeste of Bucklarsbury." Muffett says that Bucklersbury "is wholly replenished with physick, drugs and spicery."—*Health's Improvement*, ed. 1655, p. 26. The herb-market was removed to St. Paul's Churchyard in the middle of the seventeenth century.

Ben Jonson in his Epigram "to my Bookseller" has an allusion to the consumption of papers by the grocers and apothecaries of this street in wrapping up their wares.

"If without these vile acts, it will not sell,
Send it to Bucklers-bury, there 'twill well."

Stow supposed that the name was derived from Buckle, but this is a mistake, as Mr. Riley found that it was called after the family of Bokerels or Bukerels who lived there in the 13th century.

84. *I cannot: but I love thee.*

Mr. Halliwell-Phillipps gives an appropriate quotation in illustration of Falstaff's speech.

. . . "I cannot play the dissembler,
And woove my love with courting ambages,
Like one whose love hangs on his smooth tongue's end ;
But in a word, I tell the sum of my desires,
I love fair Lelia."—*Wily Beguiled*, ap Hawkins, p. 327.

90. **the Counter-gate.** Entrance to one of the Counter prisons in London.

"The Counter-gate is his kennel, the whole citie his Paris garden." — Overbury's *Characters*, 1626 (Character of a Sergeant).

91. **lime-kiln.** "Lime-kill" is the spelling of the old copies, so in Act iv. sc. 2, l. 66, *kiln-hole* is spelt *kill-hole*.

95. **so you do.** Do deserve it.

100. **presently.** At once.

102. **I will ensconce me behind the arras.** A favourite hiding-place, which Polonius found to be an unsafe one.

116. **how am I mistook in you!** Mistaken.

"So comes it, lady, you have been mistook."

Twelfth Night, Act v. sc. 1.

124. The stage direction is from the quarto. The words "Speak louder" are added from the quarto.

129-30. **If you know yourself clear.** Guiltless.

"this Duncan

Hath borne his faculties so meek, hath been

So clear in his great office."—*Macbeth*, Act i. sc. 7.

134. **farewell to your good life for ever.** Good life = virtuous conduct.

138. **I had rather than a thousand pound.**

"Ha, ha, ha! I had rather than a thousand pound I had an head as light as your's."—*Shoo-maker's Holy-day, or the Gentle Craft*, 1631.

148. **bucking.** See below, line 174.

148. **whiting-time.** Bleaching time.

157. **and none but thee.** These words are added from the quarto.

164. **the cowl-staff.** A pole or staff used for carrying a tub or basket having two handles or ears held on the shoulders of two persons.

"*Bicollo*, a cowle-staffe, to carie behinde and before with, as they use in Italy to carie two buckets at once."—*Florio*, ed. 1598, p. 43.

164. **how you drumble.** To drone. This word is still used in the north of England as a verb, meaning to do anything in a purposeless or confused manner (*N. & Q.* 5th S. v. 244). Burns uses *drumly* in *The Two Dogs* with the meaning of muddy or muddled.

172. **Why, what have you to do whither they bear it!** What is it to you, what business is it of yours?

"I have more cause to hate him than to love him ;

For what had he to do to chide at me?"

As you like it, Act iii. sc. 5.

174. **buck-washing.** A quantity of linen washed at once was called a buck, and housewives spoke of a tub full of linen in buck. "I wasshe in a bucke ; I wyll wasshe all my table clothes in a bucke."—*Palsgrave*, 1530.

"There is also a statue of a landress beating a buck, and turning the clothes up and down with her hand, and the battledor wherewith she beats them in the water."—*Humane Industry, or a History of Most Manual Acts*, 1661.

177. **of the season too, it shall appear.** Ford puns to own discredit on the buck and its horns. "Of the season" refers to the time when the stags were at their best.

"The season of the hynd or doe (says Manwood) doth begin at Holyrood-day and lasteth till Candelmas."—*Forest Laws*, 1598.

184. **so, now uncape.** He seems to mean, as suggested by Nares, that the holes being stopped, the dogs were to be thrown off. Hanmer proposed to read "uncouple" for "uncape."

201. **what a taking he was in.** A fright or flurry.

202. **who was in the basket.** Grant White and Dyce, following Ritson, read "what was in the basket." In point of fact, Ford did not ask who or what was in the basket, but only where the servants were carrying it.

203. **he will have need of washing.** An obvious allusion to the loss of muscular control from the effects of fright or sudden excitement.

207. **all of the same strain.** See *ante*, Act ii. sc. i. 97.

217. **foolish carrion.** Carrion was used as a term of contempt. Corrected to this reading in the second folio. The first folio has "foolishion." Z. Jackson conjectured that it should read "foolish eye on, carry on."

227. **Ay, ay, peace.** These words are not in the folio; they were added to the text from the quarto by Theobald.

230. **Heaven make you better than your thoughts!** Mrs. Ford means that Ford's thoughts are evil, and she therefore hopes that he will be better than those thoughts.

233. **You do yourself mighty wrong, master Ford.** This was a polite form of saying "you are completely mistaken."

"a word, good sir ;

I fear you have done yourself some wrong : a word."

The Tempest, Act i. sc. 2.

244. **the wealth of Windsor Castle.** The saying "to play for Windsor Castle" has continued to our own day; it means to play really without stakes, although for a great one nominally.

246. **'Tis my fault.** Misfortune. See *ante*, Act i. sc. 1, l. 103.

262. **we'll a-birding together.** Go bird-catching or shooting. See next scene, line 29.

268. *de turd.* "The" in the folio. Theobald inserted here from the quarto another speech which is better out: "*Evans.* In your teeth, for shame!"

Scene IV.

13. **a property.** An appendage, tool or instrument, connected with the properties of a theatre.

. . . "do not talk of him,

But as a property."—*Julius Caesar*, Act iv. sc. 1.

15. **No, heaven so speed me.** Prosper is the old meaning of the word *speed*, which is still understood, although the idea of haste has nearly superseded it.

"For let the gods so speed me as I love

The name of honour more than I fear death."

Julius Caesar, Act i. sc. 2.

"More haste worse speed."—*Proverb.*

20. **stamps in gold.** Gold coins which are stamped or impressed.

25. **If opportunity.** Dr. Thirlby proposed to substitute *importunity* for *opportunity*, but the change is unnecessary.

29. **I'll make a shaft or a bolt on't.** A proverb given by Ray, meaning I'll do it, either cleverly or clumsily. A shaft was a sharp arrow, and a bolt a thick short one with a knob at the end, used to shoot birds and called a bird-bolt.

"To be generous, guiltless and of free disposition, is to take those things for bird-bolts that you deem cannon-bullets."

—*Twelfth Night*, Act i. sc. 5.

"*Wif.* Nay, I know there's inough in you, sonne, if you once come to put it forth. *Sam.* Ile quickly make a bolt or a shaft on't."—*A Trick to Catch the Old One*, 1608.

29. **'Slid.** An oath corrupted from "God's eyelid."

"'Slid, I'll after him again, and beat him."

Twelfth Night, Act iii. sc. 4.

39. **three hundred pounds a year.**

"All these are cittizens, and well to live ;
The worst of them is worth 300 pound."

Pasquil's Night Cap, 1612.

48. **stole two geese out of a pen.** The quarto reads
"out of a henloft."

54. **come out and long-tail.** Steevens, Hawkins and Reed have written much on this passage, without explaining it satisfactorily. Slender means that he will do this in spite of every one under a squire. The expression was a common one, and referred originally to dogs of all sorts, "Yea even their very dogs Rug, Rig and Risbie, yea cut and long taile, they shall be welcome."—Ulpian Fulwell's *Ars Adulandi*, 1576, sig. G 3.

"Tagge and ragge, cutte and long taylor, goe thither and spare not."—Gosson's *School of Abuse*.

"He is a good liberall gentlemen ; he hath bestowed an ounce of tobacco upon us, and as long as it lasts, *come cut and long-taile*, weele spend it as liberally for his sake."—*The Returne from Pernassus*, 1606.

66. **'od's heartlings.** An oath, a corruption of God's and diminutive of heart.

With the diminutive of "'Od's pittikins" is used in *Cymbeline*, Act iv. sc. 2.

70. **what would you with me? . . . I would little or nothing with you.** 'Have' must here be understood.

75. **happy man be his dole!** A proverb in Ray's Collection.

102. **I must advance the colours of my love.** Raise his ensign. The word *colours* was used for a pretext.

109. **I had rather be set quick i' the earth, And bowl'd to death with turnips.**

The idea of being buried alive in the ground with head

alone exposed is an odd one, but is paralleled by Ben Jonson.

"Would I had been set in the ground, all but the head of me, and had my brains bowl'd at."—*Bartholomew Fair*. This reminds one of Dr. Graham's earth-bath of the last century.

121. **Farewell, gentle mistress: farewell, Nan.** Capell and Steevens would read "Farewell, *my* gentle," and Keightley, "Farewell, gentle mistress *Page*," but the alteration is not required, because the *fare* of the first "farewell" is to be pronounced as a dissyllable. Dr. Abbott gives a great number of illustrations where *fear*, *dear*, *fire*, *hour*, *your*, *four*, and other monosyllables ending in *r* or *re* preceded by a long vowel or diphthong are frequently pronounced as dissyllables.—*Shakespearian Grammar*, ed. 1871, p. 370. This particular passage is an instance of the practice when a word is repeated twice in a verse of giving two accents the first time, and one accent the second. Dr. Abbott illustrates this line by another in *King John*, Act iii. sc. 3, l. 17 :

Fáre-well, géntle cóusin. Cóz, farewéll.

124. **cast away your child on a fool, and a physician?** Mrs. Quickly may mean to say that Caius was a fool and a physician, but Dr. Johnson suggested "or" for "and," and supposed her to refer to Slender and Caius.

127. **once to-night.** Some time, at one time or other.

Once, one time, *semel*.—Baret's *Alvearie*, 1580.

"With meditating that she must die once,

I have the patience to endure it now."

Julius Cæsar, Act iv. sc. 3.

140. **speciously.** For *specially*, which is used in the quarto of 1602.

142. **to slack it.** Neglect.

"If then they chanc'd to slack you."—*Lear*, Act ii. sc. 4.

Scene V.

The confusion of time is here very considerable, and there appears to be much reason in Mr. P. A. Daniel's view that for purposes of stage representation two scenes have been clumsily joined. He would divide the scene where Mrs. Quickly goes out and Ford comes in, and would make the Ford portion the first scene of the fourth act. I have not followed this suggestion, partly because it would be confusing to alter the arrangement adopted in all other editions, and partly because I think the alteration would not entirely get over the difficulty. In Act ii. sc. 2 Falstaff tells Ford to come to him that same night, so that Ford was no more likely to wait till the next morning than Mrs. Quickly. Still if his visit were overnight, some extra alteration would be necessary, as, for instance, when he says (line 150), "'Tis past eight already, sir." See Introduction, p. xxxii (where this point is more fully discussed).

3. **Go fetch me a quart of sack ; put a toast in't.**

A toast was more often put into ale than into sack, but there are anecdotes of both habits.

4. **Have I lived to be carried in a basket, and thrown into the Thames like a barrow of butcher's offal?** This is the reading of the quarto, and it is strange that it has been generally overlooked by editors. Mr. Daniel points how superior it is to the clumsy reading of the Folio: "Have I lived to be carried in a basket like a barrow of butcher's offal, and be thrown into the Thames?" where a barrow is said to be carried in a basket.

9. **a new year's gift.** These gifts were common in Elizabeth's reign, as her courtiers knew full well. There is another reference to the custom in this play. See *ante*, Act ii. sc. i. 230.

10. **slighted me into the river.** Tossed or flung me.

12. a bitch's blind puppies. Hanmer and Theobald suggested this alteration from the old reading, which was "a blind bitch's puppies."

21. mountain of mummy. The quarto reads "mountain of money," and adds; "Now is the Sacke brewed?"

30. good morrow. Mr. Daniel suggests an alteration here to *good even*, in order to set the time right.

31. Take away these chalices: go, brew me a pottle of sack finely. The cups were not sufficiently large for Falstaff, and he orders a pottle, containing two quarts.

35. brewage. A mixture, "brew" is pottage, connected with broth.

39. I have had ford enough. Mr. Halliwell-Phillipps quotes from Copley's *Wits, Fits, and Fancies*, 1614, an anecdote containing a similar play upon words. "A gentleman whose mistress's name was Field saying in a morning to a friend of his: See how I am all bedewed with coming over yonder field? The other answered,—Rather is it with lying all night in the field."

43. she does so take on with her men. She is so angry.

44. erection. A Quicklyism for "direction."

49. this morning. Alter to *in the morning* or to *to-morrow morning*, in order to make the time intelligible.

49. a-birding. See *ante*, sc. 3, l. 262.

76. And how sped you, sir. "how" was introduced into the text by Malone from the quarto.

80. the peaking cornuto. Sneaking or pitiful.

"Rascal, peak, like John a dreams."—*Hamlet*, Act ii. sc. 2.

"*Cornuto*, a cornuto, a cuckold."—Florio's *Ital. Dict.* ed. 1688.

82. comes me. Me is here in the dative case.

83. instant of our encounter. Amorous meeting.

"This amiable encounter."—*Much Ado*, Act iii. sc. 3.

85. spoke the prologue of our comedy.

"*Let.* Yes, lady, this was prologue to a play,

As this is to our sweet ensuing pleasures.

Foy. Kissing indeed is prologue to a play."

Antipodes, 1640.

89. love. For lover.

96. by her invention and Ford's wife's direction. Theobald inserted "by" from the quarto instead of "in," as in the folio, and Hanmer suggested "direction" for "distraction," an emendation also made by M. Mason. I am not prepared to make a new emendation in the text, when the present one has been accepted by Dyce, but I think it highly probable that the true reading is "by her invention and in Ford's wife's distraction." Although we know that Mrs. Ford was not distracted, Falstaff thought she was.

100. By the Lord. This was restored by Malone from the quarto. The first folio has merely "Yes," and the second "Yea."

109. a couple of Ford's knaves. Lads or servants.

"My good knave. Eros . . . my knave."

Antony and Cleopatra, Act iv. sc. 12.

110. his hinds. Servants. A.S. *hina*.

"Ther nas ballif, ne herde, ne other hyne,

That they ne knewe his sleight and his covyne."

Chaucer, *Prologue*, l. 603.

114. who asked them once or twice what they had in their basket. See *ante*, Act iii. sc. 3, line 207, where Mrs. Page says the same thing, but Ford never asked this question.

119. on went he for a search, and away went I for foul clothes. A play on the different use of the preposition "for," the second standing for *treated like*.

121. three several deaths. The first quarto reads "three egregious deaths."

123. **detected with a jealous rotten bell-wether.** "With" had the power of "by." Falstaff was in fear of being detected by Ford. A bell-wether is a castrated ram, which carries a bell round his neck to serve as a guide to the flock and the shepherd.

125. **bilbo.** A Spanish sword from Bilbao, a city of Biscay. See *ante*, Act i. sc. 1, l. 178.

125. **circumference of a peck.** The sword could be bent into a small circumference, and Falstaff had been bent up in the basket so that his heels touched his head.

129. **a man of my kidney.** Of my kind.

135. **like a Dutch dish.** This is an awkward simile, *dish* may be a misprint for *fish*.

146. **this morning.** Should read "to-morrow morning," in order to make the time intelligible.

147. **another embassy of meeting.** The quarto reads "appointment" instead of "embassy."

151. **I will then address me.** Prepare or make ready.

172. **to make one mad.** Dyce reads "make me," but, although an improvement, it is not actually needed.

173 **horn-mad.** See *ante*, Act i. sc. 3, l. 54.

ACT IV.

Scene I.

14. **is let.** Has permitted or allowed.

18. **nothing in the world.** Nothing at all.

"I do nothing in the world but lie."

Love's Labour's Lost, Act iv. sc. 3.

19. **his accidene.** The early printers published large editions of the *Latin Accidence*, but old school books are now among the scarcest of books.

29. **od's nouns.** Oath meaning "God's wounds."

35. **polecats.** A polecat is a carnivorous animal which emits a disgusting odour, and the name is used like *skunk* to express disgust at ill-conditioned human beings.

"*Tra.* The Lady Honoria Mammon? *Mas.* That very polcat; but I must tell you, sir, they are not married yet; if you have now a dainty devill to forbid the banes."—*Honoria and Mammon*, 1659.

37. **What is lapis?** *Lapis* was a favourite example in old grammars. See Marston's *What you Will*, 1607, Act ii. sc. 1, for a similar scene to this.

52. **hunc.** All the old editions read *hinc*, but it can scarcely have been intended that Evans should blunder in his Latin. †

55. **Hang hog.** Mr. Halliwell-Phillipps quotes in illustration of this the well-known anecdote of Sir Nicholas Bacon, who had a man named Hog before him who claimed kindred. "Ay, but," replied the judge, "you and I cannot be kindred unless you are hanged, for Hog is not Bacon till it be well hang'd."

57. **prabbles.** See *ante*, p. 134.

62. **And that's a good root.** The confusion of *caret* with *carrot* is a tolerably bad pun.

69. **Genitive,—horum, harum, horum.**

"Unto the newter I compare her can,
For she's for thee, or me, or any man.
In her declensions she so farre doth goe,
As to the common of two or three or moe,
And comes to horum, harum, whorum, then
She proves a great proficient amongst men."

Taylor's *Workes*, 1630.

70. **Jenny's case.** An indecent allusion.

75. **to hie' and to hae'.** To fight or to do mischief. Sir William Blackstone supposes it meant to stammer or

hesitate, as boys do in their lessons. See *ante*, Act ii. sc. 1, l. 55, for another use of the word *hack*.

80. and the genders. "Of" in place of "and" in the folio. Collier's MS. Corrector made the alteration in the text.

88. your quies, your quæss, and your quods.

"And knowes to joyne her quis, her quæss, and quods."
Taylor's *Workes*, 1630.

89. must be preeches. Breeched for flogging.

93. a good sprag memory. "Sprack" means quick, active and lively.

Scene II.

1. your sorrow hath eaten up my sufferance. Mrs. Ford's sorrow causes Falstaff to forget his sufferings.

4. to a hair's breadth.

"At a hair's breadth, lady, I warrant you;"—*Poetaster*.

24. old lunes. Fits of lunacy or frenzy. The folio reads "lines," and the quarto "vaine." The reading "lunes" was introduced by Theobald.

24. he so takes on. Rages.

"Some will take on like a madman, if they see a pig come to table."—Nash's *Pierce Penilesse his Supplication to the Devill*, 1592.

27. of what complexion soever. Of what character.

29. Peer out, peer out! Appear horns. As Dr. Johnson says, Shakespeare is at his "old lunes." Henley points out that here is a reference to the children's rhyme when they call upon a snail to push forth his horns.

"Peer out, peer out, peer out of your hole,
Or else I'll beat you black as a coal."

53. how should I bestow him? Stow him away.

"In what safe place you have bestow'd my money."

Comedy of Errors, Act i. sc. 2.

58. **watch the door with pistols.** Douce says this is an anachronism, but we cannot consider this play as anything but one of the manners of Shakespeare's time. Z. Jackson would read "Pistol" instead of "pistols."

60. **what makes you here?** What do you here?

"Now, sir! what make you here?"

As you like it, Act i. sc. 1.

"And what make you from Wittenberg, Horatio?"

Hamlet, Act i. sc. 2.

65. **their birding-pieces.**

"The fabrication of a gun for the sole purpose of killing game seems coeval with the commencement of the sixteenth century, and perhaps immediately consequent on the discovery of the wheel lock."—*Meyrick*.

65. **creep into the kiln-hole.** Malone's suggestion that this speech belongs to Mrs. Page seems highly probable, as the next speech of Mrs. Ford's contradicts it. Dyce makes the alteration in the text, in accordance with this suggestion.

70. **an abstract.** An inventory.

75. **Mrs. Page.** This speech is attributed to Mrs. Ford in the folio, but evidently by mistake: the corresponding speech in the quartos is attributed to Mrs. Page.

85. **the fat woman of Brentford.** In the quarto the woman is styled "Gillian of Brainford," a well-known character of the time, about whom Robert Copland wrote a tract entitled "Jyl of Breyntford's Testament," which was among Captain Coxe's books, and has been reprinted for presentation to the Ballad Society by Dr. F. J. Furnivall. The dame is not mentioned as having dealt in witchcraft; in fact

"She kept an inne of ryghte good lodgyng,

For all estates that thyder was comyng."

Mr. Halliwell-Phillipps, however, quotes an incantation from a MS. of the time of Charles I.

"*The Conjuringe of the Witch.*

Come away, come away,
Thou lady gay!
Harke how shee stumbles!
Harke how she mumbles!
Dame Gillian, Dame Gillian," etc. etc.

In Dekker and Webster's *Westward Ho* one of the characters says, "I doubt that old hag Gillian of Brainford has bewitched me."

89. **her thrumm'd hat, and her muffler too.** The thrum is the loose end of a weaver's warp. A thrumm'd hat was made of coarse woollen yarn. "A thrumbe hat had she of red."—*Cobler of Canterbury*, 1608. A muffler was a thin piece of linen which covered the lips and chin. Douce gives illustrations of various kinds of mufflers.

95. **we'll come dress you straight.** An instance of the omission of "to" in the infinitive mood.

98. **the old woman of Brentford.** See *ante*, line 85.

112. **the witch of Brentford.** See *ante*, line 85.

118. **we cannot misuse him enough.** The word "him," omitted in the first folio, was inserted in the second.

121. **Wives may be merry and yet honest too.** See *Introduction*, p. xlviiii, for song with this burden.

123. **Still swine eat all the draff.** See Ray's Proverbs. "A proverbe olde in Englande here, the still sowe eats the draffe."—Yates' *Castell of Courtesie*, 1582.

131. **I had as lief bear.** In the first folio this stands, "I had lief as beare." Corrected in the second folio.

135. **villains.** The folio has this word in the singular.

136. **Youth in a basket!** Mr. Halliwell-Phillipps points out that this is a proverbial phrase. Malone reads "You youth in basket, come out here."

137. **panderly rascals! there's a knot, a ging.** "Ging" in the second folio, a form of "gang." The first folio has "gin."

142. **Why, this passes!** Goes beyond bounds.

"That within which passeth show."—*Hamlet*, Act i. sc. 2.

157. **Well said, brasen-face; hold it out**=persist in your assertion of innocence.

"Till my tale be heard, and hold no longer out."

Measure for Measure, Act v. sc. 1.

168. **as I am a man.** The quarto 1602 reads, "as I am an honest man."

178. **this wrongs you.** Is unworthy of your character.

190. **leman**=lover. Used originally for both sexes, A.S. *lofman*.

192. **a quean.** A drab or slut.

205. **such daubery.** Imposture or gross falsehood. When Edgar, in *King Lear* (Act iv. sc. 1) is acting the fool after crying out "Poor Tom's a-cold," he says aside, "I cannot daub it further."

210. **let him not strike.** The "not," omitted in the first folio, was added in the second.

212. **mother Prat.** Mr. Halliwell-Phillipps found the name of Prat in the Brentford Registers under date 1624.

215. **you hag.** Rowe and Dyce, following the quarto of 1630 and folios 3 and 4, read *hag*, supposing that Ford repeats what he said in line 207. There is, however, authority for *rag*.

"Thy father, that poor rag."—*Timon of Athens*, Act iv. sc. 3.

216. **you polecat.** See *ante*, line 35.

216. **you ronyon.** A mangy scabby creature. O.F. *rognon*.

"Aroint thee, witch!" the rump-fed ronyon cries.

Macbeth, Act i. sc. 3.

225. a great beard. A beard was supposed to be one of the signs of a witch.

“And the women that

Come to us, for disguises must wear beards;
And that's, they say, a token of a witch.”

Beaumont & Fletcher's *Honest Man's Fortune*, Act ii. sc. 3.

Banquo says to the three witches :

“You should be women,

And yet your beards forbid me to interpret
That you are so.”—*Macbeth*, Act i. sc. 3.

226. under her muffler. So in the quartos 1602 and 1610, but the folio has “his.”

229. I cry out thus upon no trail. A hunting expression. “To cry out” is to open or bark, and the *trail* is the *scent*.

“How cheerfully on the false trail they cry,

Oh! this is counter, you false Danish dogs!”

Hamlet, Act iv. sc. 5.

233. he beat him most pitifully.

“I will raile upon him pitifully; I will lay many things to his charge.”—*Terence in English*, 1614.

247. in fee-simple, with fine and recovery. If the devil possess him as an absolute property.

260. no period to the jest. No end or conclusion. Hanmer read, “no right period.”

“Let me make the period to my curse.”

Richard III.

Scene III.

1. the Germans desire to have three of your horses; the duke himself. The first folio reads “the Germane desires,” and the present reading is due to Capell. The quarto reads, “three gentlemen.”

9. I'll call them. “I'll call him” in first folio.

11. **I'll sauce them.** Pay out or trounce them.
 12. **my house.** So in the quarto, but "houses" in the folio.
 13. **they must come off.** Pay handsomely.
 "Com of, and let me ryden hastily,
 Yif me twelf pens, I may no lenger tarye."
 Chaucer's *Freres Tale*, 304-5.

Scene IV.

8. **suspect the sun with cold.** Of cold, see *ante*. We still say "charge him with." Rowe made the emendation "cold"; the folio has "gold."
26. **You say, he has been thrown in the rivers.** This scene commences abruptly, and we must suppose that the wives have been explaining to their husbands the circumstances of their treatment of Falstaff.
37. **Herne the hunter.** The quarto reads *Horne*. See *Introduction*, p. lv.
40. **great ragg'd horns.** Capell suggested "jagg'd."
42. **blasts the tree.** Hanmer. reads "trees," and is followed by Dyce.
42. **takes the cattle.** Seized with a disease.
 "Of a horse that is *taken*. A horse that is bereft of his feeling, mooving or styrring, is said to be *taken* and in sooth so he is, in that he is arrested by so villainous a disease; yet some farriours, not well understanding the ground of the disease, conster the word *taken* to be stricken by some planet or evil spirit, which is false."—Markham's *Treatise on Horses*, 1595, chap. 8.
 "No fairy takes [bewitches], nor witch hath power."
Hamlet, Act i. sc. 1.
 "You taking [blighting or blasting] airs."
Lear, Act ii. sc. 4.
 We still use the word in the sense of *possessed*, as "I was much taken with the idea."

49. **idle-headed old.** Apparently old persons, and not, as supposed by Steevens, the olden time.

"The massacre of infants and of eld,
And's royall self with thousand weapons queld."

Sylvester's Du Bartas.

54. **In deep of night.**

"The deep of night is crept upon our talk
And nature must obey necessity ;
Which we will niggard with a little rest."

Julius Cæsar, Act iv. sc. 3.

58. **Disguised like Herne, with huge horns on his head.** This line is introduced from the quarto with alteration of Horne to Herne by Malone. Theobald had previously done the same, but with a line before, which is not required. The folio reading is evidently incomplete, because Page immediately after refers to the shape in which Falstaff is to appear.

71. **Like urchins, ouphes, and fairies.** Urchins and ouphes (connected with elves) were species of fairies.

"urchins
Shall, for that vast of night that they may work,
All exercise on thee ; thou shalt be pinch'd
As thick as honeycomb."

The Tempest, Act i. sc. 2.

77. **With some diffused song.** Disordered, discordant, wild, and irregular.

"To swearing and stern looks, diffus'd attire, and every-thing that seems unnatural."—*Henry V. Act v. sc. 2.*

"It is hard that the taste of one apple should distaste the whole lumpe of this defused chaios."—*Armin's Nest of Ninnies, reprint, p. 6.*

80. **fairy-like, to-pinch.** Dr. Abbott does not think this is the intensive prefix, an archaism not elsewhere found in Shakespeare, but rather the infinitive.

"And the fairies all will run
Wildly dancing by the moon,

And will pinch him to the bone,
Till his lustful thoughts be gone."

Fletcher's *Faithful Shepherdess*, Act iii. sc. 1.

84. **Mrs. Ford.** The folio gives this speech to "Ford."

85. **pinch him sound.** For soundly.

93. **I will teach the children.** Steevens suggests that the idea of this stratagem might have been borrowed from part of the entertainment prepared by Thomas Churchyard for Queen Elizabeth at Norwich—"And these boyes, &c., were to play by a devise and degrees the Phayries, and to daunce (as neere as could be ymagined) like the Phayries. Their attire, and comming so strangely out, I know made the Queenes highnesse smyle and laugh withall, &c. I ledde the young foolishe Phayries a daunce, &c., and, as I heard said, it was well taken."

94. **a jack-an-apes.** A mischievous youth, like a monkey in his tricks.

95. **my taber.** For "taper."

102. **and in that time.** Theobald alters this to "in that time," and although Dyce adopts this alteration, I think Bishop Warburton is right when he says that it is unnecessary.

104. **marry her at Eton.** This might have been either at the parish church or at the College Chapel. See *Introduction*, p. lxii.

106. **in name of Brook.** The quarto of 1630 reads "in the name of Broome." The rhyme needs this, as in the folios, but as Brook is used in other places, it is necessary to use it here.

110. **got us properties.** Theatrical term for necessaries of the stage, exclusive of the scenery and dresses.

"In the meantime I will draw a bill of properties such as our play wants."—*A Midsummer Night's Dream*, Act i. sc. 2.

112. **tricking for our fairies.** To trick is to dress out.

"Attifets, attires or tires, dressings, trickings, attirals."—*Cotgrave*.

116. **Send Quickly.** Although "quickly" is usually printed with a small *q*, it seems pretty certain that it refers to Mrs. Quickly, who was the person sent.

119. **well landed.** Well endowed with landed property.

121. **And he my husband best of all affects.** Here "he" for "him" precedes the verb, as in the following line from *Venus and Adonis*, 109 :

"Thus he that over-ruled I over-sway'd."

124-25. **Potent at court.** In these two lines Shakespeare has allowed himself to rhyme with the same word, as he has done in a few other instances.

Scene V.

6. **his castle.** Every man's house is his castle.

7. **his standing-bed and truckle-bed.** A standing-bed was a fixed bedstead, and a truckle-bed was a smaller one running upon castors to be thrust during the day-time under the standing-bed.

"Shew these gentlemen into a close room with a standing bed in't, and a truckle too."—Heywood's *Royal King and the Loyal Subject*, 1637."

8. **'tis painted about,** etc. This refers, I presume, to the room, the walls of which were painted.

10. **Anthropophaginian.** Should be anthropophagist, a man-eater or cannibal. Decker made a verb, and speaks of an anthropophagized plague.

19. **thine Ephesian.** A favourite word of the time, meaning a boon companion.

"*Prince Henry.* What company? *Page.* Ephesians, my lord, of the old church."—2 *Henry IV.* Act ii. sc. 2.

It is possible (which this quotation seems to corroborate) that there is an allusion to St. Paul's Epistle to the Ephesians, who were no more strangers and foreigners (chap. ii. v. 19).

22. **Bohemian-Tartar.** An instance of the host's exaggerating spirit. A Bohemian or gypsy and a Tartar were both supposed to be wild men, and when the two words are united into one name to be applied to Simple, the result is very ludicrous.

29. **the wise women of Brentford.** See *ante*, sc. ii. l. 85.

The women who lived by fortune-telling and all kinds of knavery were known as "wise women."

31. **mussel-shell.** So spelt in the folio and quarto, the editors have altered to muscle-shell. Dr. Johnson says, "He calls poor Simple muscle-shell, because he stands with his mouth open."

33. **My master, sir, master slender.** Steevens here left out the "my" which occurs in the folio before master slender. The emendation makes the passage read better, but it is doubtful whether it is correct. The quarto has "Marry, sir, my maister slender."

47. **I may not conceal them, sir.** Simple's blunder for "reveal," which the Host amuses himself by adopting. In the folio this speech is incorrectly given to Falstaff. Collier's MS. Corrector leaves it to Falstaff, but alters "I" into "you."

57. **Ay, sir; like who more bold?** Thus in the folio, meaning like the boldest. The quarto reads "I tike, who more bolde," and Farmer suggested "Ay, sir Tike," which absurd reading was adopted. The Cambridge editors and Dyce have restored the correct reading.

60. **Thou art clerkly.** Scholar-like.

"I thank you, gentle servant: 'tis very clerkly done."

Two Gentlemen of Verona, Act ii. sc. 2.

66. **was paid for my learning.** Paid out, received a beating; "to pay" signified *to beat*.

"Seven of the eleven I paid."—*Henry IV.* Act ii. sc. 4.

"Sorry that you have *paid* too much, and sorry that you are *paid* too much."—*Cymbeline*, Act v. sc. 5.

71. **Run away with the cozeners.** Dyce, following Collier's MS. Corrector, reads "run away with *by* the cozeners." But the alteration does not seem to be needed, because although practically the cozeners run away with the horses, yet when they were on the horse's back and had set spurs, it might be said that the horses ran away with them.

Mr. Halliwell-Phillipps quotes, in illustration, from *Winter's Tale*, "I am appointed him to murder you," where "by" is understood.

73. **in a slough of mire.** Here is a pun and an allusion to the name of the place Slough.

75. **three doctor Faustus.** Marlowe's play had familiarized the name to the audiences of the time.

83. **three cozen germans.** One of Shakespeare's very worst puns, which is saying a good deal.

84. **of Readings, of Maidenhead, of Colebrook.** Maidenhead is five miles from Windsor, and Colnbrook three. Reading is the county town.

87. **vlouting-stogs.** "Vlouting-stocks" in the folio.

94. **by my trot.** For *trot*.

95. **dat the court.** "That" in the folio.

96. **good vill.** "Will" in the folio.

106. **liquor fishermen's boots with me.** To grease with oil or other liquid.

"Well liquor'd were his boots, and wonderous wide."

Musarum Delicia, 1656.

"They are people who will not put on a boot which is not as well liquored as themselves."—*Walk Knaves Walk*, 1659.

109. **crest-fallen as a dried pear.** When a pear is dried, it becomes flat and loses its oblong form.

110. **I forswore myself at primero.**

"Learn to play at primero and passage, and ever (when you lose) have two or three peculiar oaths to swear by, that

no one else swears."—Ben Jonson's *Every Man out of his Humour*, Act i. sc. 2.

"And like your wanton gamester at primero,
Whose thought had whisper'd to him, not go less,
Methinks I lie, and draw—for an encounter."

The Fox; Act ii. sc. 2.

Ben Jonson here introduces several of the terms of the game, as encounter and draw. Not to go less is not to adventure a smaller sum.

111. **to say my prayers.** These words were added to the text by Pope from the quarto.

115. **The devil take one party, and his dam the other.** The devil and his dam is a common expression.

121. **speciously.** Quicklyism for "specially."

128. **my admirable dexterity of wit.**

"This so sodaine dexterity of wit in Isabella was not onely admired by all the company, but likewise passed with as generall approbation."—Bocaccio's *Decameron*, ed. 1620.

129. **an old woman.** Theobald proposed to read a wode or mad woman, and Sir Thomas Hanmer followed, but the alteration is quite unnecessary.

Scene VI.

2. **I will give over all.** I can attend to nothing.

14. **So far forth as herself.**

"Know thus far forth."—*Tempest*, Act i. sc. 2.

18. **so larded.** Garnished or dressed with.

"Larded with sweet flowers."—*Hamlet*, Act iv. sc. 5.

"Larder, to lard; to stick, season, or dresse with lard."—*Coigrave*.

20. **wherein fat Falstaff hath a great share.** "Wherein" is not in the folio, and it was supplied by Malone from the quarto. The folio reads "scene" and the quarto "scare";

the first is evidently a mistake, and the latter was, as suggested by Boswell, probably a mistake for share.

22. **the image of the jest.** The chief point.

28. **is here.** In the letter.

29. **something rank on foot.** While other jests to be followed are numerous.

34. **even strong.** Thus in the folio, "even" meaning "equally." Pope suggested the weak reading "ever strong"; "even" is frequently used in old literature for fellow, "even cristen" = fellow Christian, occurs in Chaucer's *Parson's Tale*, and also in *Hamlet*, Act v. sc. 1.

38. **at the Deanery.** Attached to St. George's Chapel. See *Introduction*, p. lxiv.

49. **to denote her.** The folio has "deuote." The confusion of *u* with *n* is most common among printers.

54. **spies his vantage ripe** = opportunity.

"With his next vantage."—*Cymbeline*, Act i. sc. 4.

61. **procure the vicar.** The Vicar of Windsor.

65. **in the lawful name of marrying.** Walker suggests "marriage" for "marrying"; but if an alteration is to be made, I would suggest "time" for "name."

ACT V.

Scene I.

Pope makes this the last scene of Act iv. (scene 12 in his numbering), and commences Act v. with sc. 2.

2. **I'll hold.** Keep to his agreement.

"I holde it, as we saye when we make bargin, *je le tiens.*"—*Palsgrave*, 1530.

2. **this is the third time.** There is a common saying that the third time pays for all.

5. **divinity in odd numbers.** Three and seven have always been supposed to be specially lucky numbers.

“ Her instauration was somewhat strange,
Led by nine vestals, for th' odde number was
Highly esteemed in their sacred range,
As by the poet in his quaffing glasse.”

Whiting's *Albino and Bellama*, 1638, p. 30.

6. **chance.** Matters of chance. Theobald suggested “chains,” thus connecting the word with Mrs. Quickly's answer.

10. **and mince.** Walk with affected delicacy. “Walking and mincing as they go.”—*Isaiah* iii. 16.

15. **Went you not to her yesterday, sir.** If the alteration were made in Act iii. sc. 5, as suggested by Mr. Daniel, this would need to be altered to “this morning.”

25. **life is a shuttle.**

“My days are swifter than a weaver's shuttle.”—*Job* vii. 6.

29. **Since I plucked geese.**

“The allusion is to the school-boys' custom of plucking quills out of the wings of geese, not only on the commons where they graze, but in the markets, as they hang by the neck, from the hands of the farmers who are selling them. There are not many boyish diversions preferable to the chase of a flock of geese on a wide common, for this purpose. ‘Scholars law—pull a goose and let her go!’ is a distich, which, if the boys in the north be not degenerated from what they were sixty years ago, may be heard there almost every day in the year: and may be seen practised on every waste common.”—*Sherwen MSS.* c. 1810, quoted by Halliwell-Phillipps in his folio edition of Shakespeare, vol. ii. p. 454.

Scene II.

Windsor Park. Pope thus localizes the scene. Capell has it “a street.”

1. **we'll couch i' the castle-ditch.** Lie down or crouch.
 "These couchings and these lowly courtesies
 Might fire the blood of ordinary men."
Julius Caesar, Act iii. sc. 1.
3. **my daughter.** The word "daughter" is omitted in the first folio, but supplied in the second.
6. **a nay-word.** A watchword, see *ante*, Act ii. sc. 2, l. 144.
8. **cry mum, she cries budget.** "Mum-budget" was a favourite term for silence.
 "No villaine, no atheist, no murderer, but hee hath likened me too, for no other reason in earth, but because I would not let him go beyond me, or be won to put my finger in my mouth and crie mumbudget, when he had baffled mee in print throughout England."—Nash's *Have with you to Saffron Walden*.
12. **decipher her.** See *ante*, Act iv. sc. 6, l. 49, denote.
16. **No man means evil but the devil.** Page refers to Falstaff. Warburton reads *no one* in place of *no man*, but the alteration is not needed, as the word "man" was frequently applied to the devil and even to God.
 "You're the last man I thought on, save the devil."—*Jeromino*, 1605.
 "In the dole tyme there came one which sayde y^t God was a good man anone came another, & said y^e devyll was a good man."—*A Hundred Mery Talys*, 1526, p. 140, ed. 1866.

Scene III.

3. **to the deanery.** See *ante*, Act iv. sc. 6, l. 38.
14. **the Welsh devil, Hngh.** The folio has "Herne," Capell suggested "Hugh," and Theobald and Thirlby "Evans."
19. **the night.** Z. Jackson wished to read "the knight," to whom the party would show themselves.
26. **against such lewdsters.** Lewd persons, libertines.

*Scene V.***14. When gods have hot backs.**

"I think in those days love was well ratified on earth, when lust was so full authorized by the gods in heaven."—Lyly's *Euphues*, 1580.

18. piss my tallow! The phrase is given in Ray's Proverbs, and is explained in books on hunting.

22. black scout. "Scut" is a hunting term used for the tail of a hare or rabbit.

23. rain potatoes. Potatoes were formerly regarded as a strong provocative—

"How the devil luxury, with his fat rump and potato-finger."—*Troilus and Cressida*, Act v. sc. 2. Probably the reference here is to the *Convolvulus batatas* (sweet potato), and not to the *Solanum tuberosum*.

24. Green sleeves. See *ante*, Act ii. sc. 1, l. 68.

24. hail kissing-comfits. Sugar-plums perfumed to make the breath sweet.

"They thought they should never get the taste out of their mouths, yet they took immediately fifty pipes of tobacco between five of them, and an ounce or two of *kissing-comfits*."—Harrington's *Apology*, 1596.

25. snow eringoes.

"The roots, condited or preserved with sugar, do exceedingly refresh and comfort the body, and restore the natural moysture; they are very greatly available for old and aged people, and for such as are weak by nature, refreshing and restoring the one, and amending the defects of nature in the other; they excite and give an ability to embracement."—Venner's *Via Recta ad Vitam Longam*, 1637.

"Since he has eat eringoes, he's as hot."

Mayne's *Citye Match*, 1639, p. 47.

29. bribed-buck. Stolen.

31. **shoulders for the fellow of this walk.** A walk was a particular keeper's district ; thus Windsor Forest was parcelled out into walks. The skin, head, humbles, chine and shoulders, were the perquisites of the keeper.

32. **Am I a woodman?** Here is a double meaning, for a hunter of forbidden game or pursuer of women.

"He's a better woodman than thou takest him for."

Measure for Measure, Act iv. sc. 3.

46. **Stage direction.** Enter Sir Hugh Evans, etc. I have followed Dyce here.

Harness supposes Quic, Qui, to be an error for Qu = Queen, but the Cambridge Editors think this improbable, and retain Quickly.

48. **orphan-heirs.** Keightley suggested *ouphes and heirs*, (N. & Q. 3rd S. iii. 42). Warburton proposed *ouphen heirs*, and Heath *harbinger*.

49. **Attend your office.** For attend to.

"Attend my doctrine."—Scot's *Philomythie*, 1616.

50. **fairy o-yes.** "Toyes" pronounced as a dissyllable to rhyme with "o-yes."

"More strange than true : I never may believe
These antique fables, nor these fairy toyes."

A Midsummer Night's Dream, Act v. sc. 1.

54. **Where fires thou find'st unraked.** Not made up. It was the custom to rake up the fire and cover it with fuel, so that it might be found alight in the morning.

55. **unswept.** Pronounced *unsweep'* to rhyme with *leap*.

58. **he that speaks to them shall die.**

In the English translation of Huon of Bourdeaux, 1601, ch. 21, is an allusion to death as a punishment for speaking to fairies.

60. **I'll wink and couch.** Shut his eyes and lie down.

"Although you judge I wink."

Two Gentlemen of Verona, Act i. sc. 2.

62. **Where's Pead.** *Bead* mispronounced by Evans. *Bead* was the name of a fairy.

66. **Raise up the organs of her fantasy.** Rouse or stir up her fancy, so that she may have pleasant dreams.

68. **as sleep.** See note in Mr. Aldis Wright's *Julius Caesar*, p. 89, for suggestion respecting *as*.

72. **About, about.** Go about and set to work.

“Revenge! About! Seek! Burn! Kill! Slay!

Let not a traitor live.”—*Julius Caesar*, Act iii. sc. 2.

74. **ouphes.** Elves. See *ante*, Act v. sc. 4, l. 71.

74. **on every sacred room.**

“I crowche the from elves and from wightes,
Therwith the night-spel seyde he anon rightes,
On the foure halves of the hous aboute,
And on the threishfold of the dore withoute.
Lord Jhesu Criste, and seynte Benedight
Blesse this hous from euery wikkede wight.”

Chaucer's *Miller's Tale*, ll. 293-298.

77. **In state as wholesome.** Hanmer suggested *in site as*, and Walker *in seat as*. Dyce adopts the latter reading, but the alteration does not appear to be needed.

78. **Worthy the owner, and the owner it.** This use of “worthy” without the preposition is common in Shakespeare, as “worthy note,” *Julius Caesar*, Act i. sc. 2; “worthy the name of honour,” Act ii. sc. 1; “worthy his youth,” *Two Gentlemen of Verona*, Act i. sc. 3. In other places he uses *worthy of*.

79. **The several chairs of order look you scour with juice of balm.** Furniture was as a luxury rubbed with aromatic herbs.

85. **in a ring.** An allusion to the circles in the grass known as fairy rings.

“And I serve the fairy queen,
To dew her orbs upon the green.”

A Midsummer Night's Dream, Act ii. sc. 1.

A little farther on in the same scene we find another allusion to the fairies dancing as a cause of these rings.

"To dance our ringlets to the whistling wind."

94. *their charactery*. For letters, written characters.

"All my engagements I will construe to thee,

All the charactery of my sad brows."

Julius Caesar, Act ii. sc. 1.

The language of flowers seems to have been known to Shakespeare.

102. *a man of middle earth*. A mortal; middle earth being an old expression for the world.

103. *that Welsh fairy!* An amusing reference to Evans.

106. *vile worm*. *Vile* in the folio; this shows the old pronunciation.

106. *thou wast o'erlook'd*. By a witch. Still in use in the west of England for "bewitched."

"What disease hath she tane? *Cal*. You need not marvell at this, for I believe some envious eye hath overlook'd her." —Gough's *Strange Discovery*, 1640.

111. *And turn him to no pain*. Keightley conjectures that the reading should be "burn him," but the alteration is not needed. Shakespeare frequently uses the expression, meaning occasion or cause him, as in *Coriolanus*, Act iii. sc. 1, "The which shall turn you to no further harm."

120. Here Theobald inserted from the quarto a speech of Evans. "*Evans*. It is right, indeed, he is full of lecheries and iniquities."

121. *Fie on sinful fantasy*. Mr. Halliwell-Phillips suggests the possibility that Shakespeare here had a recollection of Lamilla's song: "Fy, fy on blind Fancy," in Greene's *Gratsworth of Wit*, 1592.

122. *luxury*. Lust, lechery, as in Chaucer and all old English writers.

"'Luxuria' in classical Latin was very much what our

'luxury' is now. The meaning which in our earlier English was its only one, indulgence in sins of the flesh, is derived from its use in the mediæval ethics, where it never means anything else but this. The weakening of the influence of scholastic theology, joined to a nearer acquaintance with classical Latinity, has probably caused its return to the classical meaning."—Archbishop Trench's *Select Glossary*.

123. **bloody fire.** A fire in the blood.

Douce quotes from an old Collection of Songs, set to music by John Bennett, Edward Piers, and Thomas Ravenscroft [1613], *The Fayries Daunce*, which bears some resemblance to Shakespeare's song—

"Dare you haunt our hallowed greene?
None but fayries here are seene.
Downe and sleepe,
Wake and weepe,
Pinch him black and pinch him blew,
That seekes to steale a lover true.
When you come to heare us sing,
Or to tread our fayrie ring,
Pinch him black and pinch him blew,
O thus our nayles shall handle you!"

131. **I think we've watch'd you now.**

"To 'watch' a hawk meant to tame it by preventing it from sleeping; therefore the above phrase is equivalent to 'I think we have broken you of your wild habits.'"—Cowden Clarke's *Shakespeare Key*, p. 727.

136. **hold up the jest no higher.** Do not keep up or maintain the jest any longer.

"There is no ancient gentlemen but gardeners, ditchers, and grave-makers: they hold up Adam's profession."—*Hamlet*, Act v. sc. i.

"Wink each at other; hold the sweet jest up."

A Midsummer Night's Dream, Act iii. sc. 2.

139. **See you these, husband?** Z. Jackson would read, "See you these husbands?" and make the whole speech addressed to Falstaff.

139. **these fair yokes.** Thus the first folio, only spelt "yoaks," in the second folio the "y" is dropped and the word stands as "oaks," a reading adopted by Hanmer and Dyce. Monk Mason supports the reading by saying that the horns of a deer are called in France *les bois*, but the reading does not seem sufficiently conclusive to justify its insertion in the text. Z. Jackson reads "these fairy jokes," and Grant White, "these fairy oaks."

Mr. Halliwell-Phillipps supposes Falstaff's horns to have been fastened on to his head by a substantial bandage passing over the head and tied beneath the chin, thus resembling the yoke of oxen.

165. **Jack-a-lent.** See *ante*, Act iii. sc. 3, l. 28.

179. **coxcomb of friese.** A fool's cap. Frieze, a coarse woollen cloth for the manufacture of which Ireland and Wales were famous.

184. **fritters of English.** An allusion to Evans's wretched English.

193. **hodge-pudding.** Pope altered this to "hog's pudding." Probably hodge podge, podge being a corruption of porridge.

199. **poor as Job.** A common proverb. Nathan Bailey, when translating the *Colloquies* of Erasmus (1725), rendered Erasmus's "barer than a serpent's slough"—"poorer than Job." The Romans said "Poorer than Irus" or "Poorer than Codrus."

202. **metheglins,** or mead, a fermented dish of honey and water. Before good beer was made from hops and sugar was common, honey was in much request, both for sweetening and for making a drink.

204. **pribbles and prabbles.** See *ante*, p. 134.

206. **I am dejected.** Thrown down or beaten.

“And from the time it was at first erected,
Till by the Romanes it was last dejected,
It stood (as it in histories appeares)
Twenty-one hundred seventy and nine yeares.

Taylor's *Workes*, 1630.

207. **Welsh flannel.** Flannel was originally the manufacture of Wales.

208. **a plummet o'er me.** Dr. Johnson proposed “has a plume o' me,” and Dr. Farmer, with more probability, “is a planet o'er me.” The alteration is not required. Henley suggests that Falstaff represents himself as the carpenter's work, and Evans as the lead of the plummet held over him.

Tyrwhitt explained the passage as “ignorance itself is not so low as I am, by the length of a plummet line.”

215. **biting affliction.** Keen.

“Lie not guiltless here under some biting error.”

Much Ado about Nothing, Act iv. sc. 1.

Theobald added here two speeches from the quarto, which are not required, and make Page's remarks “Yet be cheerful” into nonsense.

Mrs. Ford. Nay, husband, let that go to make amends.

Forgive that sum, and so we'll all be friends.

Ford. Well, here's my hand; all's forgiven at last.”

Keightley adds Falstaff's speech:

“It hath cost me well. I've been well pinch'd and wash'd.”

218. **to laugh at my wife.** As Dr. Johnson observes, “the two plots are excellently connected, and the transition very artfully made in this speech.”

228. **Glostershire.** In the folio spelt thus, but in Act i. sc. 1, l. 6, it is spelt Gloucester. I have made the two uniform.

234. **swinged him.** Beat. "*Dobers*, to beat, swinge, lamme, betwacke; to canvasse throughly."—*Cotgrave*, 1611.

Milton also uses this word :

"The old Dragon under ground

.

Swinges the scaly horror of his folded tail."

Hymn on the Nativity.

248. **in white.** The folio has "greene." Pope made the correction in the text.

251. After "postmaster's boy" Steevens introduced two unnecessary speeches from the quarto :

"*Evans.* Jeshu! Master Slender, cannot you see but marry boys?

Page. O, I am vexed at heart: What shall I do?"

252. **Good George.** See *ante*, Act i. sc. 2, l. 51.

254. **green.** The folio has "white."

256. **By gar.** A euphemistic oath, probably a corruption of *by gor* for *by God*, as *egad* for *O! God!* and *O! lawks!* for *O! Lord!*

257. **un garçon.** The folio has "oon garson" and "oon pesant." But under the idea that the French doctor ought to know his own language, Capell corrected them as in the text.

260. **in green.** The folio has "white."

275. **You do amaze her.** Confuse her.

"Lest your retirement do amaze your friends."

1 *Henry IV.* Act v. sc. 4.

286. **unduteous title.** Collier's MS. Corrector reads "guile," and Dyce "wile," but no alteration is required. Fenton says her offence is holy and does not deserve an unduteous title or name.

293. **the heavens themselves do guide the state.** Cf. the proverb, "Marriages are made in heaven."

300. **Well, what remedy ?** Dr. Johnson regretted that the dialogue in which Mrs. Page expresses her pleasure that her husband's match is crossed, and Page that his wife has missed, could not be introduced from the quarto.

302. **What cannot be eschew'd must be embrac'd.** "What can't be cured, must be endured."

303. **all sorts of deer are chas'd.** While the conspirators were chasing the buck, Fenton took the opportunity of running down Anne Page.

304. After this line Pope, followed by Theobald, inserts from the quarto—

"*Evans* (aside to Fenton). I will dance and eat plums at your wedding."

309. **And laugh this sport o'er by a country fire.**

"Lo, when our Don at his long home is anchor'd,

His memory in a Manchegan tankard :

By the old wives will be kept up, that's all,

Counted the merriest, tosseth up the same.

(John Falstaff's Windsor Dames memoriall)

A goddard or an anniversary spice-bowle,

Drank off by th' gossips, e'r you can have thrice told."

Gayton's *Festivous Notes on the History of Don Quixote*, 1654.

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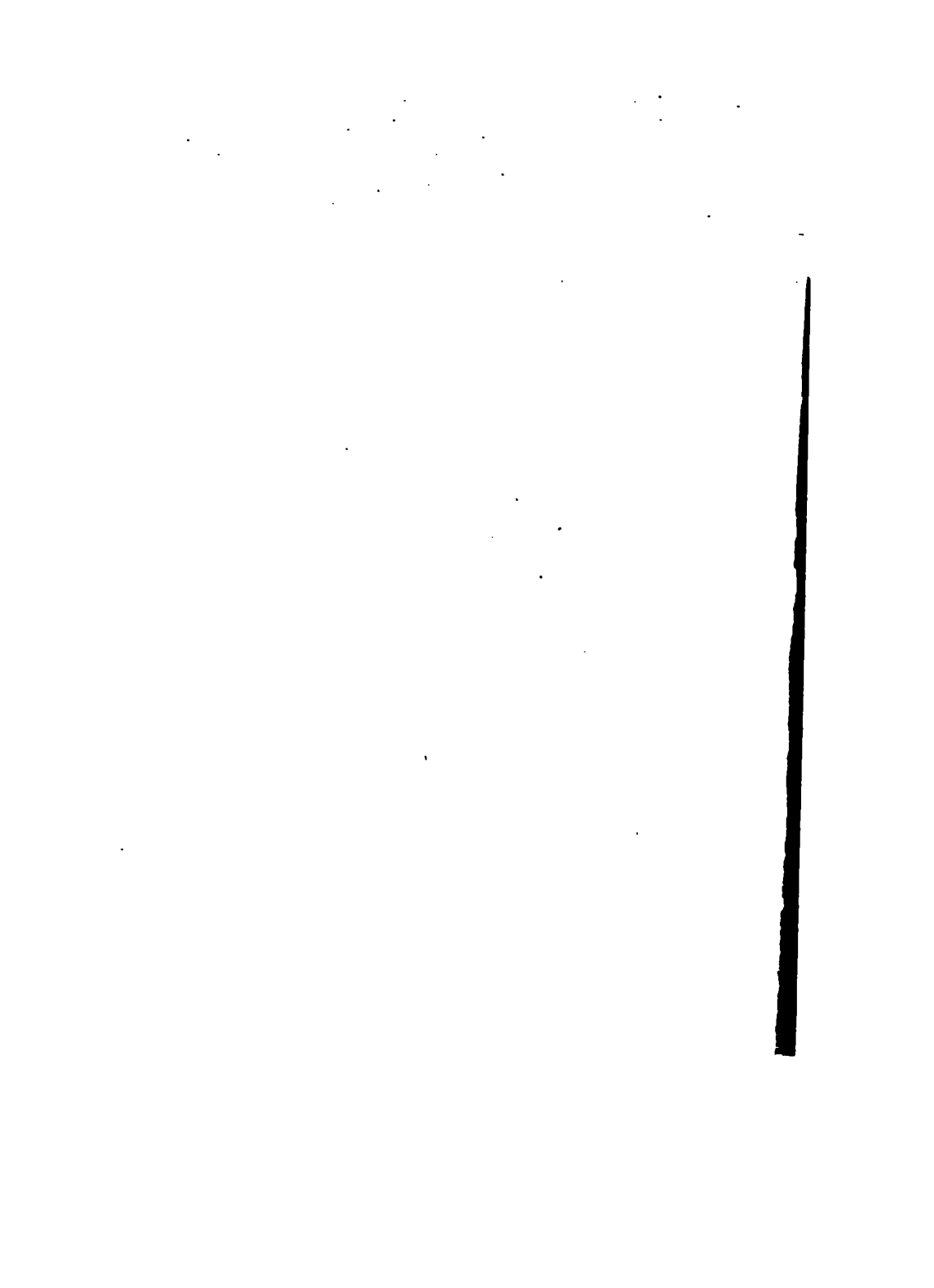
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