



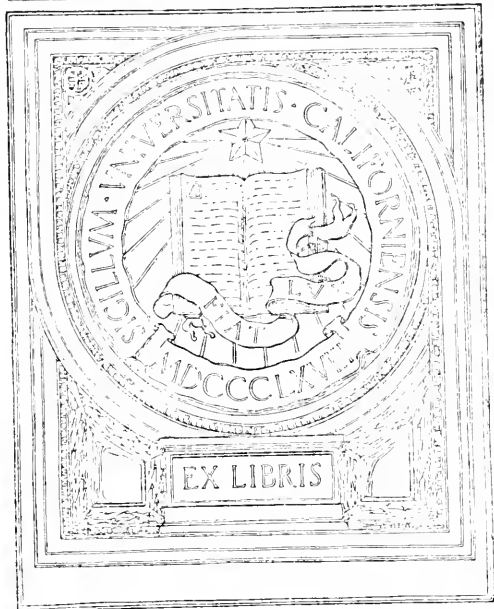


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UNIVERSITY OF CALIFORNIA
AT LOS ANGELES



THE GIFT OF
MAY TREAT MORRISON
IN MEMORY OF
ALEXANDER F MORRISON

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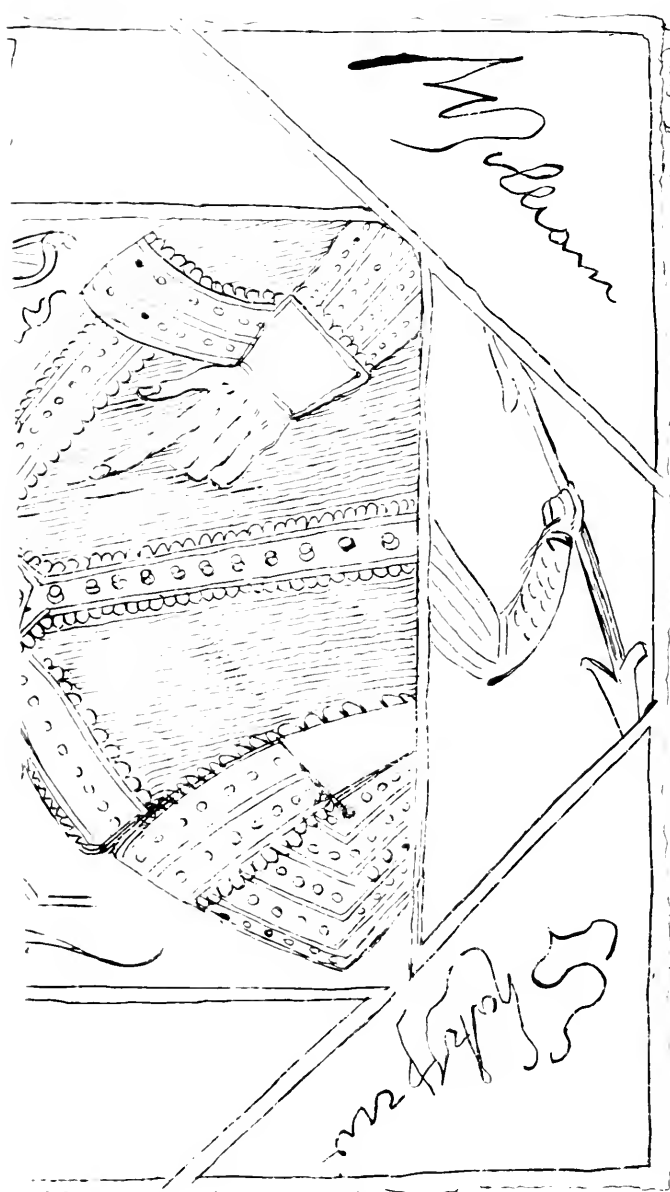
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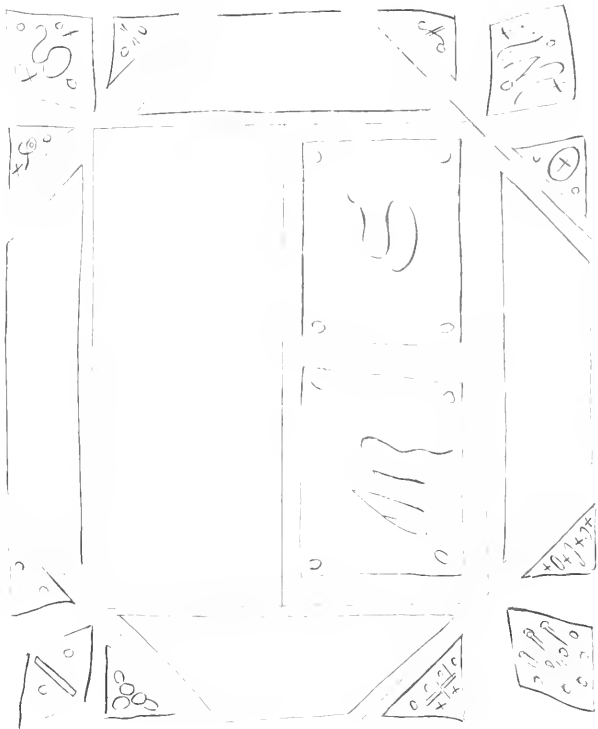
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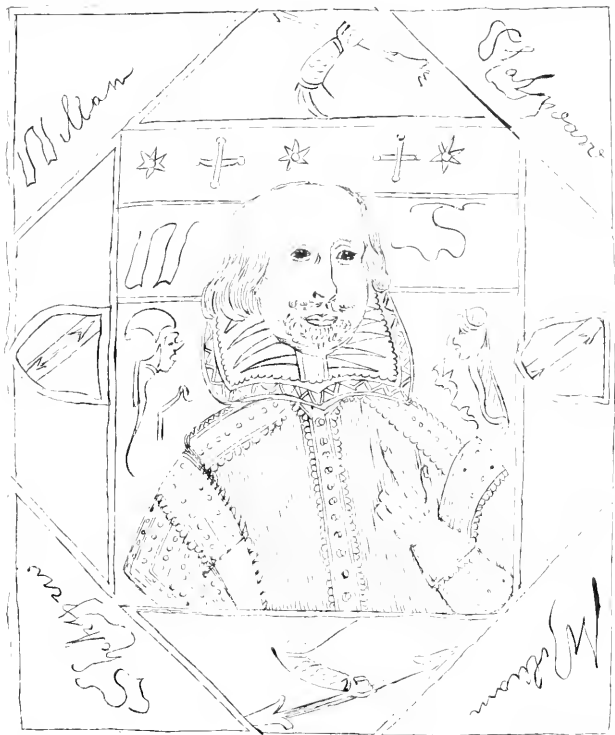
MISCELLANEOUS PAPERS,
LEGAL INSTRUMENTS,
THE TRAGEDY OF KING LEAR,
AND
A SMALL FRAGMENT OF HAMLET,
FROM THE ORIGINAL MSS. OF
WILLIAM SHAKSPEARE.



Sam. Bre (1880) Je.

Librarian, National Anthropological Archives





MISCELLANEOUS PAPERS

AND

LEGAL INSTRUMENTS

UNDER THE HAND AND SEAL OF

WILLIAM SHAKSPEARE:

INCLUDING THE TRAGEDY

OF

KING LEAR,

AND A SMALL FRAGMENT

OF

HAMLET,

FROM THE ORIGINAL MSS.

IN THE POSSESSION OF

SAMUEL IRELAND,

OF NORFOLK STREET.

—“QUOD OPTANTI DIVUM PROMITTERE NEMO
“AUDERET, VOLVENDA DIES EN ATTULIT ULTRO.”
ÆN. IX. 6.

London :

Printed by COOPER and GRAHAM, Bow Street, Covent Garden.

Published by Mr. EGERTON, Whitehall; Messrs. WHITE, Fleet Street; Messrs. LEIGH and SOTHEBY, York Street, Covent Garden; Mr. ROBSON, and Mr. FAULDER, New Bond Street; and Mr. SÆL, opposite St. Clement's Church.

1796.

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ATLANTIC

P R E F A C E.

THE Editor of this Volume here presents the Public with a part of that valuable treasure of our SHAKSPEARE, which, having been by accident discovered in MS., has since been deposited in his hands. From the first moment of this discovery to the present hour, Mr. Ireland has incessantly laboured, by all the means in his power, to inform himself with respect to the validity of these interesting papers.

Throughout this period there has not been an ingenuous character, or disinterested individual, in the circle of Literature, to whose critical eye he has not been earnest, that the whole should be subjected. He has courted, he has even challenged, the critical judgment of those, who are best skilled in the Poetry and Phraseology of the times in which Shakspeare lived; as well as those, whose profession or course of study has made them conversant with ancient deeds, writings, seals and autographs. Wide and extensive as this range may appear, and it includes the Scholar, the Man of Taste, the Antiquarian, and the Herald, his enquiries have not rested in the closet of the Speculatist; he has been

equally anxious that the whole should be submitted to the practical experience of the Mechanic, and be pronounced upon by the paper-maker, &c., as well as the Author. He has ever been desirous of placing them in any view, and under any light, that could be thrown upon them; and he has, in consequence, the satisfaction of announcing to the Public, that, as far as he has been able to collect the sentiments of the several classes of persons above referred to, they have unanimously testified in favour of their authenticity; and declared, that, where there was such a mass of evidence, internal and external, it was impossible, amidst such various sources of detection, for the art of imitation to have hazarded so much without betraying itself; and, consequently, that *these Papers can be no other than the production of Shakspeare himself.*

It may be expected, that something be said by the Editor, of the manner in which these papers came into his hands. He received them from his son, Samuel-William-Henry Ireland, a young man then under nineteen years of age; by whom the discovery was accidentally made at the house of a gentleman of considerable property.

Amongst a mass of family papers, the Contracts between Shakspeare, Lowine, and Condelle, and

the Lease granted by him and Hemynge to Michael Frazer, which was first found, were discovered; and soon afterwards the Deed of Gift to William Henry Ireland, (described as the friend of Shakspeare, in consequence of his having saved his life on the river Thames, when in extreme danger of being drowned) and also the Deed of Trust to John Hemynge, were discovered. In pursuing this search he was so fortunate as to meet with some deeds very material to the interests of this gentleman, and such as established, beyond all doubt, his title to a considerable property: deeds of which this gentleman was as ignorant, as he was of his having in his possession any of the MSS. of Shakspeare. In return for this service, added to the consideration that the young man bore the same name and arms with the person who saved the life of Shakspeare, this gentleman promised him every thing relative to the present subject, that had been or should be found either in town, or at his house in the country. At this house the principal part of the papers, together with a great variety of books, containing his MS. notes, and three MS. plays, with part of another, were discovered.

Fortified as he is with the opinion of the unprejudiced and intelligent, the Editor will not allow that it can be presumption in him to say, that he

has no doubt of the truth and authenticity of that, which he lays before the Public. Of this fact he is as fully satisfied, as he is with the honour that has been observed towards him throughout the whole communication made to him upon this subject. So circumstanced, he should not feel justified in importuning or any way requesting a gentleman, to whom he is known only by obligation, and not personally, to subject himself to the impertinence and licentiousness of literary curiosity and cavil, unless he should himself voluntarily come forward. But this is not all. It was not till after the mass of papers received became voluminous, that Mr. Ireland had any idea of printing them: he then applied to the original possessor for his permission so to do; and this was not obtained but under the strongest injunction, that his name should not appear.—This injunction has, throughout all the stages of this business, been uniformly declared: and, as this gentleman has dealt most liberally with the Editor, he can confidently say, that in his turn he has with equal openness and candour conducted himself towards the Public; to whom, immediately upon every communication made, every thing has been submitted without reserve.

But, it is said, that the disclosure of the name

of the gentleman, from whom these papers came would remove all doubts, and settle all men's minds upon the subject. He believes, and is confident, that with some it would. But who is it that says this? It cannot be the real Critic, or Antiquarian. He will not say, that his art or science amounts to nothing, and that his lucubrations are idle and useless. But if the point cannot finally or satisfactorily be decided either by the thing written, its paper or parchment vehicle, or seals appendant, or the other circumstances under which it was introduced, and must depend wholly upon the place and person from whom they came, what becomes of the acumen of the Critic, or the skill and labour of the Antiquarian? By this rule it is a question for another jurisdiction; and the occupation of the Critic and Antiquarian is gone.

Many authors, possessed of rare and extraordinary talents, have been occasionally imitated; but, so superior and transcendant is the Genius of Shakspeare, that scarce any attempts to rival or imitate him, and those too contemptible to notice, have ever been made. With a wit so pregnant, an imagination so unbounded, such an intuitive knowledge of the workings of the human heart, so simple and so sublime, it seemed, that the seal of

heaven had been stamped on the production of his mind, and that

“ Nature herself was proud of his designs,
 “ And joy’d to wear the dressing of his lines.”

To the man of taste, and lover of simplicity, to the sound Critic, it is conceived, upon collating them, it will appear, that the alterations made in the printed copies of Lear are manifestly introduced by the players, and are deviations from that spontaneous flow of soul and simple diction, which so eminently distinguish this great Author, this Child of Nature; and that the additions and alterations interspersed, which, in the eyes of the players, were, no doubt, splendid improvements, have not unfrequently been introduced at the expence of the natural course of the narrative, the regular detail of the fact, and uniformity of the author’s style; which, whether it is employed on great things or small, in expressing humble or lofty images, is invariably without labour or effort, and without any thing like hardness or inversion. These too are amongst the reasons that have persuaded the Editor, that these papers are genuine; for, it is presumed, the MS. here presented to the Public must have been the original, and, probably, the only one by the author.

Next to the crime of attempting to impose on others, and inviting them to countenance the imposition, is the cruel and unmanly charge of taxing another with so unworthy a design. To the Editor that charge has been imputed: and to this he can with truth reply, that no consideration should, under such circumstances, have induced him to practise such a fraud, had the quality of the thing pretended been ever so excellent; and that, had even the possibility of forging these papers been in his estimation within the reach of art, they never should have met the public eye. The contrary opinion having been established by the best and soundest judgments, he has been emboldened with the fullest confidence thus to gratify his private wishes, as well as a duty, which he feels he owes to the Public, in submitting them to their inspection.

It was the great object of the Editor to obtain the fair and free suffrages of the literary world, that they should see with their own eyes, and judge with their own understandings; and with this view he dedicated his time to them. Should it, therefore, be possible that either artifice or influence has been used to prevent any one from gratifying that curiosity, so natural to the mind of man upon a subject so interesting, no one can be so weak as to be at a loss to assign the motive.

and that, instead of his simple phraseology, and sentences framed according to their natural order and construction, the obvious general features of his own writings, there will be found at intervals tumor and gaudy trappings, and hardness, and inversion.

By way of example, the Editor here lays before the Public one or two instances : p. 59, line 1153.

“ *Stew* Tript mee behynde beyng downe in-
 “ fultedde raylde
 “ ande putte *onne hymme foe muche o the Manne*
 “ Thatte worthyedde hymme *andc gotte hymme*
 “ prayfes o the Kynge
 “ *Ande forre the Attempt of thys bys softe sub-*
 “ *dud* exployte
 “ Drewe oune mee here agayne.”

In the Quarto Edition of 1608 ; and in the Modern Editions, ACT II. SCENE II.

“ *Stew.* Tript me behinde, being downe, in-
 “ fulted, raild,
 “ And put *upon him such a deale of man,*
 “ That worthied him, *got* praises of the King,
 “ *For him attempting who was selfe subdued,*
 “ *And in the fleckuent of this dread exploit,*
 “ Drew on mee heere againe.”

In the following scene, in Edgar's speech ; p. 63,
line 1219.

“ *Edg* Blankette mye loynes *twiste* alle mye
“ hayre in Knottes
“ Ande *inne Adam lyke* Nakeddenesse oute face
“ The Winde ande persecutyonne o the Skye.”

In the Quarto Edition of 1608 ; and Modern Editions, SCENE III.

“ *Edg* Blanket my loines, *esse* all my hair with
“ knots,
“ And *with presented* nakednes out-face
“ The winde, and perfecution of the skie.”

Again, in p. 68, line 1433 ; the same SCENE.

“ *Leare* I woud divorce thee fromme thye Mo-
“ therres *Wombe*
“ Ande *saye the Motherre was an Adultresse.*”

In the Quarto Edition of 1608 ; the same SCENE.

“ *Lear* I woud divorce me from thy mothers
“ *toombe,*
“ *Sepulchring an adultresse.*”

And again, in p. 140, line 2759.

“ *Edm* Sir I thoughte itte *fyttenne* toe fende the
 “ oulde Kynge
 “ ‘Toe *close* retennetyonne.’”

In the Quarto Edition of 1608; ACT V. SCENE III.

“ *Bast.* Sir, I thought it *fit*
 “ To fend the olde *and miserable* King
 “ To *some* retention, *and appointed guard.*”

It is not in the vain expectation of recalling the innovating and critical Genius of the present age to the manly plainness and simplicity of their ancestors, that this doctrine, so opposite to the trade of conjectural Criticism, is advanced; but a hope is indulged by the Editor, that that idea may ever be fresh and indelible in the breasts of his countrymen, which one, worthy of being a commentator on the Merits and Genius of Shakspeare, has so nobly expressed, that,

“ Whilst to the shame of slow endeav’ring art
 “ His easy numbers flow, and that each heart
 “ Hath from the leaves of his unvalu’d book
 “ Those Delphic lines with deep impressiō took,”

this impressiō may neither be weakened nor effaced by the rash hand of officious friendship, or over-weening vanity.

With respect to the improvement which this copy presents, Mr. Ireland rests not so much on the several beautiful passages here given in addition to the printed copies, as he does on the natural course of the dialogue and turn of the thought; which, injuriously to the reputation of Shakspeare, has, he affirms, been frequently in those copies diverted and varied to answer the purposes already pointed out. To the intelligent reader it must be unnecessary to enumerate them. The opinion entertained by the Author of the copies printed in his own life time, (unless it can be shewn that this Work is a mere fabrication) is ascertained by the Deed of Trust to John Hemynge, inserted in this work; in which he says,

“ & sho^d. they bee everr agayne Impryntedd
 “ I doe orderr thatt theye bee foe donn from these
 “ mye true writtenn Playes & nott from those nowe
 “ prynted.”

In the Lear three leaves are unfortunately wanting in the original MS.; these the Editor has supplied from the Quarto Edition of 1608; and

they will be found in pages 49, 50, 51, 52, 53, and 54, marked with inverted commas. The Editor, in the pages following the Preface, has ventured to supply such words or letters as he conceives to have been accidentally the omission of the Author in writing this play; and this mode, he flatters himself, will be thought preferable to inserting them in the body of the work. It may not be improper to add, that in the paper, on which this Play is written, more than twenty different water marks appear.

The Editor informs the Public, that (besides the Play of Vortigern, now preparing for representation at Drury-Lane Theatre) another, and more interesting, historical Play has been discovered amongst the other papers, in the hand writing of Shakspeare: this will in due time be laid before the public. He likewise acquaints them, that he is in possession of a great part of Shakspeare's Library, in which are many books with Notes in his own hand, and those of a very curious nature. Some of these he, most probably, will reprint: they exhibit him in a new character,—unite with the Bard, the Critic and the Moralist, and display an acute and penetrating judgment, with a disposition amiable and gentle as his Genius was transcendant. Such a view of our immortal Poet must

prove highly acceptable to every sincere admirer, who will doubtless concur with the Editor, that nothing should be lost, scarce even

“ One drop which fell from Shakspeare’s pen.”

Words and Letters supplied that appear to have been wanting in the MS.

KING LEAR.

Page.	Line.	
13,	194,	for <i>godd</i> read <i>good</i>
22,	364,	for <i>ths</i> read <i>thys</i> : the same word often occurs in the MS., and appears to be an abbreviation
26,	428,	after <i>should</i> read <i>not</i> , and after <i>have</i> read <i>been</i>
27,	443,	for <i>I</i> read <i>Aye</i> : this was the Author's usual mode of writing
31,	509,	after <i>If</i> read <i>thou</i>
—	520,	<i>n</i> is omitted in <i>Counsayle</i>
33,	558,	for <i>twits</i> read <i>with</i>
34,	570,	after <i>awaye</i> read <i>if</i>
—	579,	for <i>getts</i> read <i>setts</i>
36,	604,	for <i>Layerre</i> read <i>Larwyerre</i>
—	612,	<i>n</i> is omitted in <i>counsayld</i>
37,	634,	for <i>when</i> read <i>were</i>
—	643,	omit <i>lye</i>
40,	682,	quere? if for <i>fyre</i> read <i>fye</i>
43,	738,	for <i>uffe</i> read <i>curse</i>
44,	759,	for <i>ouregarde</i> read <i>o'erguarde</i>
48,	930,	for 930 read 830
—	938,	for <i>mste</i> read <i>muste</i>
49, 50, 51, 52, 53, and 54		of the MS. are lost, and are here inserted from the Quarto Edition of 1608, marked with inverted commas
54,	1057,	for <i>bifomme</i> read <i>bosomme</i>
—	1058,	for <i>consaylle</i> read <i>counsaylle</i>
—	1063,	for <i>were</i> read <i>where</i>
55,	1083,	for <i>isse</i> read <i>ifte</i>
56,	1086,	after <i>maye</i> read <i>make</i>
59,	1138,	for <i>hasboure</i> read <i>harboure</i>
61,	1195,	for <i>looke</i> read <i>tooke</i>
65,	1274,	for <i>withinne</i> read <i>with</i>
—	1380,	for 1380 read 1280, and so on
69,	1438,	for <i>qulytye</i> read <i>qualytye</i>
—	1449,	for <i>the</i> read <i>then</i>
70,	1475,	for <i>sbalt</i> read <i>sball</i>
—	1475,	after <i>mye</i> read <i>curf</i>
71,	1484,	after <i>mye</i> read <i>manne</i>
72,	1511,	the word in <i>Italics</i> is underscored in the MS.
—	1517,	for <i>squire</i> read <i>squire</i>
—	1518,	after <i>foote</i> read <i>rather</i>

*Words and Letters supplied that appear to have been
wanting in the MS.*

Page.	Line.	
74,	1543,	for <i>Reg</i> read <i>Regan</i>
—	1552,	for <i>ſibe</i> read <i>ſayſt</i>
—	1556,	for <i>coutenaunce</i> read <i>countenaunce</i>
—	1558,	after <i>gave</i> read <i>it</i>
77,	1611,	after <i>urre</i> read <i>buſſ</i>
—	11 17,	after <i>have</i> read <i>his</i>
81,	1692,	a dot over the <i>i</i> in the MS., the only one that has yet occurred
88,	1827,	after <i>where</i> read <i>not</i>
—	1831,	<i>r</i> omitted in <i>ſerwing</i>
91,	1888,	after <i>brynge</i> read <i>you</i>
92,	1906,	for <i>thruibe</i> read <i>truibe</i>
—	1907,	<i>o thys kathe</i> is repeated
94,	1940,	for <i>fakerre</i> read <i>faterre</i>
—	1941,	for <i>appreb. yonne</i> read <i>apprehensyonne</i>
95,	1953,	for <i>weres</i> read <i>wbores</i>
96,	1984,	for <i>thorwinge</i> read <i>thorwinge</i>
98,	2023,	after <i>pinnyonne</i> read <i>him</i> , and after <i>like</i> read <i>a</i>
99,	2040,	for <i>quickenne</i> read <i>quickenne</i>
100,	2055,	<i>have</i> is repeated
103,	2113,	for <i>were</i> read <i>where</i>
104,	1140,	1140 should be 2140: this error in the numeration in the MS. is continued to page 125, where it is recti- fied at 2520
105,	1164,	after <i>Brynge</i> read <i>me</i>
106,	1179,	after <i>ſhoud</i> read <i>like</i>
107,	1207,	after <i>goode</i> read <i>Lorde</i>
108,	1213,	for <i>threate</i> read <i>thercat</i>
—	1221,	after <i>fromme</i> read <i>your ſiſter</i>
110,	1252,	after <i>Mother</i> read <i>Earth</i>
112,	1290,	after <i>muchte</i> read <i>come</i>
115,	1335,	for <i>Edm</i> read <i>Edg</i>
—	1341,	a period uſed
116,	1361,	for <i>ſabomme</i> read <i>fathomme</i>
118,	1400,	after <i>like</i> read <i>a</i>
119,	1417,	after <i>they</i> read <i>lye</i>
120,	1432,	que. ? should not <i>toe</i> read <i>from</i>
—	1437,	for <i>ſhalle</i> read <i>ſould</i>
121,	1442,	for <i>were</i> read <i>where</i> : in ſame line, after <i>are</i> read <i>they</i>
122,	1463,	after <i>that</i> read <i>where</i>
123,	1494,	Lear ſpeaks, but the word <i>Lear</i> is omitted
126,	2534,	after <i>on</i> read <i>thee</i>
—	2544,	for <i>Sycke</i> read <i>pycke</i>
—	2547,	after <i>about</i> read <i>me</i>
127,	2559,	for <i>remebered</i> read <i>remembered</i>
—	2565,	after <i>Youre</i> read <i>Wiſe</i>

Words and Letters supplied that appear to have been wanting in the MS.

Page.	Line.	
128,	2579,	after <i>your</i> read <i>hand</i>
131,	2614,	after <i>wakes</i> should not it be read <i>now</i> , not <i>how</i> ?
132,	2631,	after <i>Leave</i> read <i>Fray</i>
133,	2663,	for <i>d</i> read <i>Ed</i> ; 2664, for <i>g</i> read <i>Reg</i> ; 2666, before <i>Inne</i> read <i>Edm</i> ; 2667, before <i>Butte</i> read <i>Reg</i> ; 2668, before <i>Nœ</i> read <i>Edm</i> ; 2669, before <i>I</i> read <i>Reg</i> ; 2670, before <i>Fcare</i> read <i>Edm</i> ; 2671, for <i>elle</i> read <i>Welle</i> ; 2672, for <i>be</i> read <i>The</i> ; 2673, for <i>home</i> read <i>Whome</i>
134,	2673,	for <i>wiibe</i> read <i>wiibe</i>
—	2689,	from this line to 2695, part of the MS. is torn off, and the following words are supplied from the Quarto of 1608; 2689. for <i>lb</i> read <i>Alb</i> ; 2690, for <i>g</i> read <i>Edg</i> ; 2692, before <i>Fare</i> read <i>Alb</i> ; 2694, for <i>e</i> read <i>Harde</i> ; 2695, for <i>e</i> read <i>Bee</i>
138,	2744,	for <i>shalte</i> read <i>shalle</i>
139,	2754,	for <i>marde</i> read <i>marke</i>
140,	2761,	for <i>bysomme</i> read <i>blöffomme</i>
141,	2781,	for <i>djpose</i> read <i>dispose</i>
—	2785,6,7,	part of the words are lost in the MS., and the following words supplied: 2785, for <i>mn</i> read <i>Edm</i> ; 2786, for <i>lb</i> read <i>Alb</i> ; 2787, for <i>eg</i> read <i>Edm</i>
—	2788,	<i>Albany</i> speaks, but the name is not inserted
142,	2799,	after <i>naught</i> read <i>less</i>
—	2811,	after <i>Trumpette</i> read <i>then read out this</i>
143,	2812,	before <i>Iffe</i> read <i>Herald</i> : and in same line, for <i>qulytye</i> read <i>qualytye</i> line 2850 should be 2840, but after follows 2860
146,	2894,	after <i>dydde</i> read <i>kate</i>
149,	2964,	for <i>qucklye</i> read <i>quicklye</i>
152,	3015,	for <i>welonne</i> read <i>welcomme</i>
—	3029,	for <i>Breathe</i> read <i>Breake</i>
155,	3038,	for <i>Freyfids</i> read <i>Freynds</i>
—	3048,	after <i>wæe</i> read <i>feel</i>

HAMLET.

7,	2316,	after <i>is</i> read <i>it</i>
—	2320,	<i>Kyllc a</i> is repeated.



Queen Elizabeth's Letter.

WEE didde receive youre prettye Verfes
goode Mafterre William through the hands
off oure Lorde Chambelayne ande wee doe
Complemente thee onne theyre greate excellence
Wee shalle departe fromme Londonne toe
Hamptowne forre the holydayes where wee
Shalle expecte thee withe thye beste Actorres
thatte thou mayste playe before ourefelfe toe
amuse usse bee notte slowe butte comme toe
usse bye Tueddaye nexte asse the lorde
Leiscesterre wille bee withe usse

Elizabeth R

Thys Letterre I dydde receyve fromme
mye mofte gracyoufe Ladye Elyzabethe
ande I doe requette itte maye bee
kepte withe alle care possyble

W^m Shakspeare

For Master William
Shakspeare
atte the Globe bye
Thames

Extracts from Miscellaneous Papers.

Inne the Yeare o Chryfte

FORRE oure Trouble inne goynge
toe Playe before the Lorde Leycesterre
ats houe and oure greate

Expenneces thereuponne 19 poundes

Receyvedde ofs Grace the Summe
o 50 Poundes

W^m Shakspere

FORRE oure greate Trouble inne gettynge alle
inne orderre forre the Lorde Leycesterres Comynge
ande oure Moneyes layde oute there
uponne 59 Shyllynges

Receyvedde o Mafterre Hemyngge forre thatte
Nyghte 3 Poundes

Mafterre Lowinne 2 Shyllynges moure forre hys
Goode Seruyces ande welle playinge

W^m. S.

Note of Hand.

ONE Moneth from the date hereof I doe promyse to paye to my good and Worthye Freynd John Hemynge the sume of five Pounds and five shillings English Monye as a recompense for hys greate trouble in settling and doinge much for me at the Globe Theatre as also for hys trouble in going downe for me to statford Witnes my Hand

W^m Shakspeare

September
the Nyntb 1589

RECEIVED of Master W^m Shakspeare
the Sum of five Pounds and five
Shillings good English Money thys
Nyntb Day of October 1589

Jn^o Hemynge

Letter to Anna Hatherrawaye

Dearestte Anna

AS thou hafte alwaye founde mee toe mye Worde
moſte trewe foe thou ſhalt ſee I have ſtryctlye kepte
mye promyſe I praye you perfume thys mye poore
Locke withe thye balmye Eyſſes forre thenne in-
deede ſhalle Kynges themmeſelves bowe ande
paye homage toe itte I doe affure thee no rude
hande hathe knottedde itte thye Willys alone hathe
done the worke Neytherre the gyldedde bawble
thatte envyronnes the heade of Majeſtye noe norre
honourres moſte weyghtye wulde give mee halfe
the joye as didde thyſſe mye lyttle worke forre
thee The feelinge thatte dydde neareſte approche
untoe itte was thatte whiche commethe nygheſte
untoe God meeke ande Gentle Charytye forre thatte
Virrtue O Anna doe I love doe I cheryſhe thee
inne mye hearte forre thou arte aſs a talle Cedarre
ſtretchynge forthe its branches ande ſuccourynge
ſmaller Plants fromme nyppynge. Winneterre orr
the boyſterouſe Wyndes Farewelle toe Morrowe
bye tymes I wille ſee thee tille thenne Adewe ſweete
Love

Thyne everre

W^m Shakſpeare

Anna Hatherrawaye

Verfes to Anna Hatherrwaye

1

IS there inne heavenne aught more rare
Thanne thou fweete Nymphe of Avon fayre
Is there onne Earthe a Manne more trewe
Thanne Willy Shakspeare is toe you

2

Though fyckle fortune prove unkynde
Stille dothe ſhe leave herre wealth behynde
She neere the hearte canne forme anew
Norre make thye Willys love unnetrue

3

Though Age withe witherd hand doe ſtryke
The forme moſte fayre the face moſte bryghte
Stille dothe ſhe leave unnetouchedde ande trewe
Thy Willys love ande freynſhyppye too

4

Though deathe with neverre faylynge blowe
Dothe Manne ande babe alyke brynge lowe
Yette doth he take naughte butte hys due
Ande ſtrikes notte Willys hearte ſtille trewe

5

Synce thenne norre forretune deathe norre Age
Canne faythfulle Willys love aſſwage
Thenne doe I live ande dye forre you
Thy Willye fyncere ande moſte trewe

Letter to the Earl of Southampton.

Copie of mye Letter toe hys grace offe Southampton

Mye Lorde

DOE notte esteeme me a fluggarde nor tardye
for thus havynge delayed to answerre or rather toe
thank you for youre greate Bountye I doe assure you
my graciouse, ande good Lorde that thryce I have
effayed toe wryte and thryce mye efforts have benne
fruitlesse I knowe notte what toe faye Prose Verse
alle all is naughte gratitude is alle I have toe utter
and that is tooe greate ande tooe sublyme a feeling
for poore mortalls toe expresse O my Lord itte is a
Budde which Blloffommes Bllooms butte never
dyes itte cherishes sweete Nature ande lulls the
calme Breaſte toe softe softe repose Butte mye
goode Lorde forgive thys mye departure fromme
mye Subjecte which was toe retturne thanks and
thanks I Doe retturne O excuse mee mye Lorde
more at presente I cannotte

Yours devotedlye and withe due
respekte

W^m Shakspeare

The Earl of Southampton's Answer.

Deare Willam

I CANNOTTE doe lesse than thanke you forre
youre kynde Letterre butte Whye dearest Freynd
talke foe muche offe gratitude' mye offerre was
double the Somme butte you woulde accepte butte
the halfe thereforre you neede notte speake foe
muche onn thatte Subjectte as I have beene thye
Freynd foe will I continue aughte thatte I canne
doe forre thee praye commande mee ande you shall
fynde mee

Yours

Julye the 4

Southampton

To the Globe Theatre
Forre Mast^r Willam
Shakspere

Profession of Faith.

I BEYNGE nowe offe founde Mynde doe hope thatte thys mye wyfhe wille atte mye deathe bee acceded toe as I nowe lyve in Londonne ande as mye soule maye perchance foone quitte thys poore Bodye it is mye desire thatte inne fuche case I maye bee carryed to mye native place ande thatte mye Bodye bee there quietlye interred wythe as little pompe as canne bee ande I doe nowe inne theese mye seyrioufe Moments make thys mye professiōe of fayth ande whiche I doe mooste solemnye believe I doe fyrste looke toe oune lovyng ande greate God ande toe hys glorioufe sonne Iesus I doe alsoe beleve thatte thys mye weake ande frayle Bodye wille retturne toe duyste butte forre mye soule lette God judge thatte as toe hymselfe shalle seeme meete O omnipotente ande greate God I am fulle offe Synne I doe notte thynke myselfe worthye offe thye grace ande yette wille I hope forre evene the poore prysonerre whenne bounde with gallyng Irons evenne hee wille hope for Pittye ande whenne the teares offe sweete repentance bathe hys wretched-pillowe he then looks ande hopes forre pardonne thenne rouze mye Soule ande lette hope thatte sweete cherisher offe alle afforde thee comferte alsoe O Manne whatte arte thou whye confidereffe thou thyselfe thus greatelye where are thye greate thye boasted attrybutes buryed losse forre everre inne colde Deathe. O Manne whye attemptest

Profession of Faith.

thou toe searche the greateneffe offe the Almyghtye
thou doste butte loofe thye labourre more thou
attempteste more arte thou losse till the poore
weake thoughtes arre elevated toe theyre summite
ande thence as snowe fromme the leffee Tree droppe
ande distylle themselves till they are noe more
O God Manne as I am frayle bye Nature fulle offe
Synne yette greate God receyve me toe thye
bosomme where alle is sweete contente ande
happynesse alle is blyffe where discontente isse
neverre hearde butte where oune Bonde offe freynd-
shippe unytes alle Menne Forgive O Lorde alle
oure synnes ande withe thye grete Goodnesse take
usse alle to thye Breaiste O cherishe usse like the
sweete Chickenne thatte under the coverte offe herre
spreadynge Wings Receyves herre lyttle Broode
ande hoveringe oerre themme keepes themme
harmlesse ande in safetye

W^m Shakspeare

Letter to Richard Cowley.

Worthye Freynde

HAVYNGE always accountedde thee a Pleafaynte
ande wittye Perfonne ande oune whose Companye
I doe muche esteeme I have sente thee inclofedde
a whymfycalle conceyte whiche I doe suppose
thou wilt easlye discoverre butte shoudst thou
notte whye thenne I shalle sette thee onne
mye table offe *loggerre beades*

Your trewe Freynde

*Marche
nynthe*

W^m Shakspeare

Toe Masterre Richard Cowleye
dwellynge atte oune Masterre
Hollifs a draperre inne
the Wattlynge Streete
Londonne

Deed of Gift to Ireland.

I WILLIAM Shakspeare of Statford on Avon butt nowe livyng in London neare untoe a Yard called or knowne bye the name of Irelands yarde in the Blackfryars London nowe beyng att thys preafaunte tyme of founde Mynde ande enjoyinge health of bodye doe make ande ordeyne thys as ande for mye deede of Gyfte for inn as as muche as life is mouste precyouse toe alle menne foe shoulde bee thatte personne who att the peryle of hys owne shalle save thatte of a fellowe Createure Baryng thys inn Mynde ande havyng beene foe savedde myefelfe I didd withe myne owne hande fyrste wryte on Papere the conntennts hereof butte for the moure securitye ande thatte noe dyspute whatever myghte happenne afterre mye death I have nowe causedd the same toe bee written onn Parchemente and have heretoe duly sett and affyxedd mye hande and Seale Whereas onne or abowte the thyrde daye of the laste monethe beyng the monethe of Auguste havynge withe mye goode freynde Masterre William Henrye Irelande ande otherres taene boate neare untowe myne house afowrefayde wee dydd purpose goynge upp Thames butte those thatte were foe toe connducte us beyng muche toe merrye throughe Lyquorre theye didd upfette oure fowrefayde bayrge alle butte myefelfe savedd themselves bye swimmyng

Deed of Gift to Ireland.

for though the Waterre was deepe yette owre beyng
clofe nygh toe shore made itte lyttel dyffy-
culte for themm knowinge the fowrefayde Arte
Mafterre William henrye Irelande notte seeynge
mee dydd aske for mee butte oune of the Com-
panye dydd anwerre thatte I was drownynge onn
the whyche he pulledd off hys Jerrekynne and
Jumpedd inn afterre mee withe muche paynes he
draggedd mee forthe I beyng then nearelye deade
and foe he dydd save mye life and for the whyche
Service I doe herebye give hym as folowithe!!!
fyrste mye writtenn Playe of Henrye fowrthe
Henrye fyfthe Kyng John Kyng Leare as allfoe
mye written Playe neverr yett impryntedd whych
I have named Kyng henrye thyrde of Englande
alle the profytts of the whych are whollye toe bee
for fayde Ireland ande atte hys deathe thenne toe
hys fyrste Sonne namedd alsoe William henrye
and att hys deathe toe hys brother ande foe onne
butte inn case of faylure of Iffue thenne toe the
nexte of kynn ande foe on for everre inn hys lyne
Ande I doe alsoe give untoe fayde Ireland the Sum
of ten Pounds as a preefaunte oute of the whyche
I doe require hym toe buye oune Rynge as a Re-
membraunce In Witnesse whereof I have toe thys
mye deede of Guyfte fette mye hand and Seale in
the preefaunce of the twoe Witnesse whose Names

Deed of Gift to Ireland.

are alsoe affyxedd toe the backe hereof thys fyve
ande twentyethe daye of Octoberre beyng in the
Yeare of oure Lorde one thousande six hundrethe
ande foure ande in the seconde Yeare of oure So-
veraygne Lorde Kynge James 1604

William Shakspeare

(L. S.)

Sealed and delyveredd in
the prefaunce of us

Jo: Edwards

Jos: Byggett

Deede of guyftte from Shakspeare
toe Irelaunde

2 James

Tributary Lines to Ireland.

GIVENNE toe mye mouste worthye
ande excellaunte Freynde Maisterre
William Henrye Irelande inne
Remembraunce of hys havynge
Savedde mye life whenne onne
Thames

WILLIAM SHAKSPEARE

Inne life wee
wille live togetherre
Deathe
shalle forre a lytelle
parte usse butte
Shakspereas Soule resteleffe
inne the Grave shalle uppe
Agayne ande meete hys freynde hys

IRELAND

Inne the Bleste Courte of Heavenne
O Modelle of Virretue Charytyes sweeteste
Chylde thye Shakspere thanks thee
Norre Verse norre Sygh norre Teare canne
paynte mye Soule norre faye bye
halfe howe muche I love thee

Thyne

W^M SHAKSPEARE

Keepe thys forre mee ande shoude the Worlde
prove fowerre rememberre oune lives thatte loves
the styll

Agreement with John Lowine

ARTICLES of Agreemente Indented made and Agreed upon the seaventh day of November in the Yeare of the reigne of our soveraigne Lord James by the grace of God King of Englande Scotlande Fraunce and Irelande defendo^r of the faythe &c Viz. of England Fraunce and Ireland the sixth And of Scotlande the two and fortieth **Betwene** John Lowine of London Gent^r of the one pte and William Shakspeare late of Stratford on Avon in the Co^v. of Warwicke Gent^r. butte who is nowe resydyng in London of the other pte **Witnesseth** that the s^d. Jn^o. Lowine in consideration of the covenants and agreements herein after containd doth bind hymselfe to and with the sayd W^m. Shakspeare for the space or term of four Yeares to playe upon the Stage for the s^d. W^m. Shakspeare as well those Comedyes and Tragedyes which he has alreadye produced as those whiche he may at anye tyme hereafter brynge forward ande likewise any other Playes which he the saide W^m. Shakspeare maye at anye tyme cause to be played not written or composd bye hymselfe but whiche are the Wrytyngs or composytions of others Ande the s^d. W^m. Shakspeare his Ex^s. Ads^s. Affigns doth herebye covenante ande agree to and with the s^d. Jn^o. Lowine thatte he the s^d. W^m. Shakspeare will paye untoe hym y^e sayd Jn^o. Lowine the summe of oune Pounds ande ten Shillings per Week forre hys

Agreement with John Lowine.

the s^d. Jn^o. Lowines services before ment^d. Butte it is herebye agreed thatte in case of Sicknesse or anye other Impedymente thatte maye at anye tyme hereafter happenne thatte thenne the s^d. Jn^o. Lowine shall notte be called upone to playe as afore-sayd butte shalle more over receive the sayd Salarye **And Lastlye** itte is herebye agreed betweene them thatte in case the s^d. Jn^o. Lowine shoulde at anye tyme breake anye of the Covenants herein before agreed uponne thenne thatte he the s^d. Jn^o. Lowine shalle paye untoe the s^d. W^m. Shakspeare the summe of oune hundred Pounds and the s^d. W^m. Shakspeare doth Covenante ande declare to and with the s^d. Jn^o. Lowine to keepe alle the Covenants hereinbefore agreed upon ande dothe alsoe promise toe paye untoe the sayde Jn^o. Lowine the s^d. Summe everye Saturdaye duringe the s^d. Terme before twelve offe the Clocke at Nighte **In Witnesse** whereof the s^d. ptyes toe these prefants there handes and Seales have interchangeablye sette the daye and Yeaere firste above writtente

William Shakspeare
(L. S.)

Jn^o. Lowine
(L. S.)

Scaled ande delyvered in the presence
of

Ro: Willington
Alex: Amcotte

7th Nov: 6th Jam.

Agreement with Henry Condelle.

ARTICLES of agreement Indented and agreed upon this twentieth day of Maye in the Yeare of the Raigne of oure Soueraigne Lorde James by the grace of God Kinge of Englande Scotlande Fraunce and Irelande defend^r. of fayth &c Viz^t. of Englande Fraunce and Irelande the eyghth and of Scotlande the five and fortyeth **Betweene** Henry Condelle of Londonne Gent. of thone p^{te}. and W^m. Shakespeare late of Stratford on Avon in the Co^v. of Warwicke Gent: butte nowe livinge in Londonne of tother pte **Witnesseth** that the s^d. H^y. Condelle in Consideration of the Covenants and agreements herein after conteyned doth bynde hymselfe to and with the s^d. W^m. Shakespeare for the further space or terme of three yeares to play upon the Stage for the s^d. W^m. Shakspeare alle Comedyes ande tragedyes whiche he the s^d. W^m. Shakspeare may at any tyme during the s^d. terme cause to be played not written or composed by hymselfe butte are the Writings or Composytyons of others Ande the s^d. W^m. Shakespeare hys Executors Administrators ande Assigns doth herebye covenante ande agree to ande withe the sayd Henry Condelle thatte he the sayd William Shakespeare wille paye untoe hym the sayd Henry Condelle the Summe of oune Pounds and oune Shillynge per Weeke for hys the sayd Henry Condelles Services before mentyoned **But** it is

Agreement with Henry Condelle.

herebye agreed thatte in case of Sicknesse or any other Impedymente thatte maye happenne thatte thenne the fayde Henrye Condelle shalle notte be called upon to playe as aforesayd butte shalle notwithstandinge receyve the sayd Salarye **And Lastlye** it is herebye agreed betweene them thatte in case y^e. s^d. H^y. Condelle shoulde at any tyme breake anye of the Covenants hereinbefore agreed upon then thatte he shalle paye untoe the s^d. W^m. Shakespeare the summe of oune hundred Poundes and the sayd W^m. Shakspeare for hymselfe hys Ex^s: Ad^s: and assigns doth covenant promise ande agree to keepe all the Covenants hereinbefore agreed upon ande doth alsoe promise to paye hym the sayd H^y. Condelle the sayd summe every Saturdaye duryng the sayd terme before twelve of the Clocke at Nyghte **In Witnesse** whereof the sayd pts to these Presents have Interchangeablye sett theyre hands & Seals the daye & Yeare first above Writtenne

William Shakspeare
(L. S.)

H^y. Condelle
(L. S.)

Scaled and delyvered in the
Presence of

Jn^o. Bruce
Jn^o. Slye

20th. Maye 9th: Jam^s:

Leafe to Mich^l. Frafer and Elizth. his Wife.

THIS Indenture made the fourteenth daye of July in the yeares of the raigne of our Sovereigne Lord James by the grace of God of England Scotland France and Ireland Kinge Defendor of the fayth viz^t. of England France and Ireland the eight and of Scotland the forty forth **Betweene** Willam Shakepeare of Stratford on Avon in the County of Warwick Gent but now residynge in London and John Hemynge of London Gent of thone Pte and Michael Frafer and Elizabeth hys Wife of the othere Pte **Witnesse** that they the said Willam Shakepeare and John Hemynge have demised leasid graunted and to ferme letten and by these presents do demise grant and to ferme lett unto the said Mich^l. Frafer and Elizabeth hys Wife all those his two Messuages or tenements abutting close to the Globe theatre by Black Fryers London sometye in the tenure or occupation of Henry Holland Gent and late of John Gregory Gent or his assignee or Assignees And also all those two Gardens on the North side of the same which appertayne or belong thereto and which conteyne six Acres and an half be they more or lesse And all and singular Cellars Sollars Lights Easements Homes Profits Commodities and appurtenaunts whatsoever to the said dwelling houfes or tenements belonging or in any wise appertyning **To have And to hold** the said dwel-

Leafe to Mich^l. Frafer and Elizth. his Wife.

ling houfes tenements and all and fingular other the premifes in thefe presents before ment^d. to be demifed and part and parcel thereof with their appurt^s unto the faid Mich^l Frafer and Elizabeth hys Wife their Ex^s. Adm^s. and Affigns from the Feaft day of Saint Michael the Archangel which will next come after the date hereof unto and for the ende and terme of fixty foure yeares from thence next enfuing & fullie to be compleate and ended without impeachm^t. of wafte **yielding** and **paying** therefore Yrly and every Year during the faid term unto the faid Willam Shakefpeare & John Hemynge the fum of forty and foure Pounds of good Money of Englande to be payd half yrly the next payment to commence on the Feaft day next following the date of theis Presents. Provided always that if the s^d. Mich^l. Frafer and Elizth. hys Wife theyr Ex^s. Ad^s. or Affigns or any of them do well and truly perform and Keep all & fingular the s^d. covenants hereinbefore agreed upon that then it fhall and may be lawfull to and for the s^d. M^l. Frafer and Elizth. hys Wife to enter into and enjoy the fame but in cafe of non performance or non paym^t. of the fame that then it fhall be lawfull to & for the s^d. Willam Shakefpeare and John Hemynge again to have & enjoy the fame **But** for the better performance of y^e cov^{ts}. & agreem^{ts}. herein Conteyned he the s^d. Mic^l. Frafer & Elizth.

Leafe to Mich^d. Frafer and Elizth. his Wife.

hys wife do bind themselves hymself & herself in the sum of 200^l. in case of neglect or default of any of the agreements herein before conteyned And the s^d. W^m. Shakespeare & John Hemynge for themselves theyr H^s. Ex^s. Ad^s. & Assigns shall & will clearlye exonerate & discharge from tyme to tyme the s^d. M^l. Frafer & Elizth. hys wife from the Paym^t. of such Rent & well & sufficientlye keep harmles the s^d. M^l. Frafer & Elizth. hys wife theyr Ex^s. Ad^s. & Assigns & every of them of & from all incumbres whatsoever by them the s^d. W^m. Shakespeare & Jn^o. Hemynge at any tyme before committed or done except the fee or fees to the cheef Lord of the Premes for or in respecte of his Segnorye onlie to be due & done **In wittnesse** whereof the s^d. Ptes to these Indres Interchangeable have sett their hands & Seales the daye & yere first above Written: Anno-Dom (1610)

William Shakspeare

(L.S.)

Mic^d. Frafer

(L.S.)

Jo: Meer

W^m. Danee

14th July. 8 Jam^s.

Deed of Trust to John Hemynge.

I WILLIAM Shakspeare being of Stratforde on Avon but now living in Londonn doe make and orderr this as and for mye Deede of gifte **H**aving founde muche wickedness amongste those of the lawe and not liking to leave matters at theyre wills I have herein named a trusty and tried friende who shall afterr mye dethe execute withe care myne orderrs herein given **B**ut in case I shoulde att any tyme hereafterr make a **W**ill as perrchaunce I shall in manner of forme I have lefte some things nott herein given or disposedd of thatt maye serve toe fylle upp said **W**ill and thereby cause no hyndraunce in the Executyonn of thys mye deede of gifte **B**ut sho^d. I nott chaunce make a will thenn I doe give all suche thyngs afs^d. nott herein ment^d. unto mye lovyng Daughterr and herr heyres for everr—Firse untoe mye deare Wife I doe orderr as folowithe thatt she bee payde withinne oune monthe afterre mye dethe the somme of oune hondrythe and fowre score Pounds fromm the moneys whyche be nowe laynge onn Accompte of the Globe Theatre inn the hands of Master John Hemynge **A**fter I doe give herr mye suyte of greye Vellvett edged withe Silverr tog^r withe mye lyttelle Cedarr Trunke in wyche there bee three Ryngs oune lyttell payntyng of myselfe in a silverr Case & severn letters wrottenn to her before oure Marriage these I doe beg herr toe keepe safe if everr

Deed of Trust to John Hemynge.

she dydd love me—Toe mye deare Daughterr who hathe alwaye demeaned herrselfe well I doe give as folowithe the somme of twentye Pounds and sevenne shyllyngs thys muste bee payde herr withinne two Months afterr mye detlie & for raysyng s^d. summe of 20^l. & sevenne shyllyngs I doe herebye orderr Masterr hemynge toe sell mye share of the two houses neare the Globe butt sho^d. thatt nott bee enough thenne I doe orderr him toe make itt upp oute of the Moneys inn hys hands onne Accompte of the Theatre— I doe allso give herr mye fuyte of blacke silke & the Rynge whyche I doe alwaye weare givenne toe mee bye hys Grace of Southampton thys I doe beg herr as she dothe love mee neverr toe parte fromm Toe mye good Cowleye whom I muche esteeme & who hathe alwaye loved mee I doe orderr as folowithe thatt Masterr Hemynge doe paye toe hym the somme of five Pounds & thatt he doo alsoe delyverr toe hymm fromm the Oakenn Chestte att oure Globe Theatre mye Playes hereafterr ment^d. Mye Tempeste Mye Mydsommers dreame. Mackbeth. Henrye viii & mye altered Playe of Titus Andronicus all written bye myefelfe & placed inn s^d. Chestte as of usuage att oure Theatre & sho^d. they bee everr agayne Impryntedd I doe orderr thatt theye bee soe donn from these mye true writtenn Playes & nott from those nowe prynted all the profyts comyng

Deed of Trust to John Hemynge.

from suche newe prynting these 5 are wholly toe
belonge toe Cowleye and hys hrs for everre. Toe
Masterr Lowinne oure beste Actorr I doe orderr as
folowithe y^e. lyke somm of 5^l. to be p^d. bye
Hemynge & thatt hee delyverr toe hymm the
Playes thatt doe followe Mye moche adoe aboute
noethyng The Wives of Windfore. Rychaide
y^e 3^d. as allso mye Coryolanus All these 4 I doe
give inn fame manner & withe fame powerrs as to
Cowleye. Toe Masterr Conndell who hathe done
me manye ferrvices I doe orderr as folowithe thatt
hee bee allso p^d. y^e somm of 5^l. & thatt hee bee
forrgivenn y^e debte of 3^l. & 9 shylllyngs thatt hee
dothe owe to mee & thatt he Rememberr mee afterr
mye dethe I doe herebye orderr hymm a plaine
Golde Rynge of y^e worthe of 20 shylllyngs Toe
mye good Kempe I doe give 3^l. & a gold Rynge
itt muste bee lyke Value 20^s. Toe Masterr Bur-
bage I give as folowithe from the Cheste afs^d. mye
2 Playes of Cymbelyne & Othello together withe
mye chose Interlude neverr yette Impryntedd &
wrotten for & bye desyre of oure late gracyowfe
& belovedd Quene Elisabethe called y^e Virginn
Quene & playde 3 tymes before herrefelife att the
Revells y^e profytts fromm prynting fame toe bee
whollye for s^d. Burbage & hys hrs shoulde hee
thynke fyttene foe toe doe. Toe mye pleasaunte
& wittye Masterr Armyne I doe give y^e somm

Deed of Trust to John Hemynge.

of 5^l. toe bee p^d. toe hymme bye mye Masterr
Hemynge Toe Masterr Shancke I doe give 37
shyllyngs as allfoe a Rynge Value 18 shyllyngs itt
musfe allfoe bee of Golde. Toe Masterr Ryce I
doe give 49 shyllyngs as allfoe mye greene floppd
Suyte of Vellvette. Toe Master Greggs inn y^e
Borowgh I doe give y^e fomm of 3^l. as allfoe mye
two Clothe fuytes whyche bee nowe inn hys howse.
Toe hys little sonne namedd Jonas Greggs I doe
give 15 shyllyngs for y^e trouble he hathe hadd inn
goynge often tymes withe letterrs toe y^e Globe
All these fommms toe bee p^d. bye John Hemynge
withinne 3 Moneths afterr mye dethe And lastlye
toe mye freynde John Hemynge who hathe y^e
manyngyng all mye matters att y^e Globe & toe
whofe truste I give thys mye deede of Guyfte
trustyng hee will see itt faythfullye executed &
performe evry thyng accordyng toe mye desyres
payinge evry fomm herein ment^d. att y^e. sev^l. tymes
& toe y^e sev^l. Perrfons herein namedd Secondlye
thatt hee doe give upp y^e sev^l. Playes wrytten bye
myefelfe & whiche I have herein disposed of Allfoe
thatt hee doe see y^e sev^l. Ryngs fuytes & evry
otherr thyng givenn accordyng toe mye wishe.
And as a Recompence forr y^e trouble hee will have
in feeyng thys mye deede ryghtlye executedd I doe
herebye orderr thatt hee doe take for hymself
y^e fomm of 10^l. & 20 shyllyngs toe buye hymm

Deed of Trust to John Hemynge.

a Golde Rynge I allfoe give hymm oute of s^d. Chestt
y^e Playes folow^s. Mye Gentlemenn of Verona
alterrd mye Measure for Measure Comedye of
Errors Merrchaunte of Venice Togetherr withe
mye newe Playe neverr yette imprynted called
Kynge H^y. vii these toe bee whollye for s^d. J. Hem-
ynge And as there wille stille remayne in hys hands
287^l. & 14 shyllyngs I furtherr orderr hym toe
brynge upp thatt Chylde of whom wee have
spokenn butt who muste nott be named here & to
doe same I desyre hym toe place owte s^d. Moneye
in y^e beste waye he cann doe tylle s^d. Child shall
be of Age fyttenn toe receyve s^d. Moneye & withe
whatte thall comm uppon s^d. Moneye foe toe In-
struخته hym as aforesayde I allfoe orderr Masterr
Hemynge toe felle mye three howses inn y^e Bo-
rowghe & toe putt oute y^e. Moneye comynge from
same forr s^d. Childe I allfoe give toe s^d. Chylde
y^e eyghte Playes thatt bee styllle inne s^d. Cheste as
allfoe mye otherr Playe neverr yett Impryntedd
called Kynge Vorrtygerne thys as allfoe y^e otherr
eyghte toe bee whollye forr y^e benyfytte of s^d.
Chylde as welle y^e pryntyng as playinge same and
shoulde I chaunce write more as bye Gods helpe
& grace I hope toe doe I herebye give y^e Profytts
of evry Kynde comynge fromm anye fuche newe
playes orr otherr Wrytyngs unntoe s^d. Chylde &
hys heires forr everre trustynge toe mye freynde

Deed of Trust to John Hemyng.

John Hemynges honorr and allso onn hys promys
of beyng cloufe of speeche inn thys laite Matterr
I have toe thys mye deede of gifte dulye sette mye
hande & seale in the prefaunce of three Witneses
this 23^d. daye of februarye beyng the nynthe Yere
of oure soveraygne Lord Kynge James & in y^e Yere
of Chrifte 1611

By me William Shakspeare
(L. S.)

Signed Sealed & delyvered
in y^e prefaunce of us

W^m. Fenere
Sam^l. Jordon
W^m. Leiche

Deede of Guyfte fromm
Shakespeare toe others
9 James

1611



TRAGEDYE
OF
KYNGE LEARE

Ifse fromme Mafterre Hollinneshedde I have
inne fomme lyttle deparretedde fromme
hymme butte thatte Libbertye will notte
I truste be blamedde bye mye gentle
Readerres

W^m Shakspere



KYNGE LEARE.

Enterre Kent Gloster ande Edmund

Kent I thoughte oure Kinge had more affectedde the

Duke of Albanye thanne Cornwallle

Glo So didde itte everre seeme to usse Butte nowe inne the divyfyonne of the Kyngdomme itte appeares notte

which of these Dukes he Values moste forre Qualytyes

are foe weyghd thatte curyofytye inne neytherre canne make choyce of thothers Moietye

Kent Is notte thys youre Sonne Mye Lorde

Glo Hys bryngyng uppe Sir hathe layd atte mye Charge

I have foe oftenne blufhd toe acknowlegdge hymme thatte

10

Nowe I am brayzd tot

Kent I doe notte conceyve you

Glo Goode Sir thys younge fellows Motherre could uponne

the whyche she became rounde wombd ande hadde

indeede Sir a Sonne forre herre cradle eere she
had a halbande forre herre Bedde Doe you nowe
smelle the faulte

Kent I nere canne wishe the faulte undonne Its
Iffue

beynge thusse properre

Glo Butte I have * a Sonne Sir bye orderre of
Lawe olderre 20
bye Yeares thanne thys who is no dearer inne mye
Accounte

though thys Knave came somewhatte fawcylie
intoe the

World eere he was fente forre yette was hys
Motherre

fayre there was excellente sporte atte hys makynge
Ande the Whoresonne muste bee acknowleggedde

Knowe you

thys Nobleman Edmonne

Edm Noe mye goode Lorde

Glo Mye Lorde of Kente

Ande Rememberre hym hereafterre as my honour-
able Freynde

Edm Mye dutye toe youre Lordshyppe 30

Kent I muste love you ande knowe toe sue you
betterre

Edm Sir I shalle studye deservynge

* *a* is omitted in the MS.

Maye bee prevennetedde nowe The Prynce of
Fraunce ande Burgandye

Greate Ryvalles inne oure Youngerre Daughterres
love

Long inne oure Courte have made theyre amo-
rouse fojourne

And shalle streyghte be answeredde Telle me mye
Daughterres 50

Synce wee shalle nowe diveste usse both of Rule
Cares of State ande Interesse of Terrytorye

The whiche of you thenne dothe love usse moste

Thatte wee oure greateste bounty maye extende

Where nature doth withe meritte Challenge

Oure eldeste borne speake fyrste

Gon Sir I love you more thanne Word canne
wielde the Matter

Dearere thanne eye Syghte space ande Libertye
Beyonde whatte canne bee valuedde riche or rare
Noe lesse thanne life withe beautye healthe grace
honoure

As muche as Childe eere lovd or Fatherre founde 60
A love thatte makes breathe poore ande Speche
unable

Naye beyond alle things of so muche I love you

Cor Whatte muste Cordelia faye Love ande be
filente

Leare Of alle these boundes fromme thys lynne
evenne toe thys

With shadowe Forestes and withe Cham-
pyonnes rich

Witthe plenneteouse Riverres ande wide skirte
Meades

Wee make thee Ladye To thyne ande Albanys Iffues
Bee thys perpetuall Whatte sayes oure seconde
Daughterre

Our deareste Reganne Wife of Cornwalle

Reg I am made of thatte felse Metalle as mye
Systterre

Ande prize mee atte herre worthe In mye true hearte
I fynde she Names mye verye dcede of Love
Onlye she comes too shorte thatte I professe
Myeselfe an Enemye toe alle otherre joyes
Whiche the mooste precyouse square of Sense pro-
fessefse

Ande fynde I am alone felyfytate

Inne youre dear hyghnesse love

Cor Thenne poore Cordelya

Ande yette notte soe synce I amme sure mye loves
More ponnederouse thanne mye tongue

Leare Toe thee ande thyne heredytarye everre
Bee thys ample thirde of oure Kyngdomme
Noe lese inne space valydytye ande Pleasure
Thanne thatte confeed onne Gonerylle Nowe
oure Joye

Although oure laste ande leaste toe whose younge
love

The vines of Fraunce ande Milke of Burgannedye
Strive toe bee Intereste nowe Whatte doe you faye
toe drawe

A thirde more opulente thanne youre Systerres
speake

Cor Nothyng mye Lorde

Leare Nothyng 90

Cor Noe Noethyng

Leare Noethyng wille come of noethyng
speake agayne

Cor Unhappe thatte I amme I cannotte have
Mye hearte intoe mye Mouthe I love your Majestye
Accordyng toe mye bonde noe more norre lesse

Leare How nowe Cordelya Looke you mende
your Speeche a lyttle

Leaste you marre youre Fortunes

Cor Goode mye Lorde

You dydde begette mee you bredde mee ande
lovd mee

I retturne those dutyes backe afs are ryghte fitte 100
Obeye you love you and moste honoure you
Whye have mye Siisterres husbanndes iffe theye faye
Theye love you alle Happylye whenne I shalle
wedde

Thatte Lorde whose hand muste take mye plyghte
shalle carrye

Halfe mye love with hymme halfe mye Care ande
Dutye

Sure I shalle neverre marrye lyke mye Syfterres

Leare Butte goes thye hearte with thyfse

Cor Aye mye goode Lorde

Leare Whatte foe younge ande fo unnetennerre

Cor Soe Younge mye Lorde ande true 110

Leare Lette itte bee foe thye truth thenne bee
thye dowerre

Forre bye the facredde raydyaunce of the Sunne

The myftyryes of Hecate ande the Nyghte

Bye alle the Operatyonnes of the Orbs

Fromme whome wee doe existe ande ceafe toe bee

Here I difclayme alle mye Paternalle care

Propinnequitye ande Propertye of bloode

Ande afse a Straungerre toe mye hearte ande mee

Hold thee fromme ufs forre everre The Barbaroufe

Seythyanne

Or hee thatte makes hys generatyonne Mefses 120

Toe gorge hys Appetyte shalle toe mye bofomme

Bee as welle neyghbourde Pyityedde ande releyvd

As thou mye fometye Daughterre

Kente Goode mye Leiye

Leare Peace Kente

Come notte betweene the Dragonne and hys wrathe

I lovd herre mouste ande thoughte toe sette mye

reste

Onne herre kynde nurferye hence ande avoyde mye

fyghte

Soe bee mye Grave mye Peace as here I give

Her Fatherres hearte fromme herre call Fraunce
 who styrres 130

Call burgannedye Cornewalle ande Albanye
 Withe mye twoe Daughterres dowerres dygeste
 the thyrd

Lette Pride whiche she calls playneneffe marrye herre
 I doe investe you joyntelye with mye Powerre
 Domynyonne Ande alle the large Effectts
 Thatte troope withe Majeftye Ourselfe bye Month-
 lye course

Withe referrevaytyonne of an hundredde Knyghtes
 bye you toe bee sustaynd thalle ourc abode
 Make wythe you bye due turne onlye wee thalle
 retayne

The Nayme ande alle the addytyonne toe a Kynge
 the Swaye 140

Revennue Executyonne of the reste
 Belovedde Sownes bee youres whyche toe conne-
 fyrm

Thyfse Coronette parte betweene you
Kent Royal Syre

Whom I have everre honourde as a Kynge
 Lovd as mye Fatherre as mye Masterre followed
 Ande as mye Patronne thoughte onne inne mye
 Prayerres

Leare The Bowe is bente thereforre awaye
 fromme the Shafte

Kente Lette itte falle ratherre though the Forke
 invade

The Reygonne of myc hearte be thou unmannerlye
Kente

Whenne Leare is madde whatte wouldst thou doe
old Manne 150

Thinkst thou thatte dutye shalle have dreade toe
speake

Whenne Powerre toe flatterye bowes

Toe Playnnese honnours bownde

Whenne the Kynge falls toe follye reserve thye State
Ande the beste confideratyonne checke

Thys hydeoufe rashenese answerre mye life mye
Judgemente

Thye Youngeste Daughterre dos notte love thee
leaste

Norre are those windye heartedde whose lowe
soundes

Reverrebe noe hollownesse

Leare Kente onne thye life noe more 160

Kente Mye life I neverre helde butte as a pawne
Toe wage agaynste thyne enemyies neere feare toe
lose itte

Thye safetye beyng motive

Leare Quitte mye Syghte

Kente See betterre ande lette mee styll remayne

The trewe blanke of thyne Eye

Leare Nowe bye Apollo

Kente Nowe bye Apollo Leare

Thou swearste the Goddes inne Vayne

Leare O vassalle missecreante 170

Alb Deare Sir forrebeare

Kente Kylle thye Physycyanne ande thye fee
bestowe

Uponne the Soule dysease revoke thye Gifte
Orre whilste I canne vente clammourre fromme
mye throate

Ille saye thou doste Evylle

Leare Heare mee vile Slave onne thyne Alle-
gyaunce heare mee

Thatte thou haste soughte toe make usse breake
oure Vowes

Whiche wee durste neverre yette ande with straynde
Pride

Toe come betwixte oure Sennetaunce ar'd oure
Powerre

Whiche neytherre Nature norre oure Place canne
beare 180

Oure Potencye made godde take thye rewarde
Five dayes wee doe give thee forre provyfyonne
Toe keepe thee fromme dyfasterres of the Worlde
Ande uponne the fyxthe toe turne thye haytedde
backe

Uponne oure Kyngdomme iffe the tenthe daye
followinge

Thye banyshedde trunkes be founde inne our
Domynyones

Thatte momente ifse thye Deathe awaye bye
Apollo

Thys fhall notte bee revokedde

Kent Fare thee welle Kinge fythe thufse thou
wilt appeare

Fredomme lives hence ande banyfhmente is here 190
The Gods toe theyre deare Shelterre take thee
mayde

Thatte juftlye thyntes ande hathe moufte rightlye
fayde

Ande youre large Speeches maye youre deedes
approve

Thatte godd Effects maye fprynge fromme Words
of Love

Thufse Kente thenne Prinnces biddes you alle
adieu

Hele fhape hys ouldde courfe inne a Countrye newe

*Enterre Glofterre withe Fraunce ande Burgannedye
and Atiennedauntes*

Cor Heres Fraunce and Burgannedye mye
noble Lorde

Leare Mye Lorde of Burgannedye

Wee firfte addrefse towarde you who withe thys
Kynge

Hathe ryvalld forre oure Daughterre whatte inne
the leafte

Wille you require inne prefente Dowre withe
herre

Orre cease youre queste of Love

Bur. Moste Royalle Majefsetye

I wille noe more thanne whatte youre hyghnesse
offerrde

Norre wille you tenderre lesse

Leare Ryghte noble Burgannedye whenne she
was deare toe usse

We helde herre foe

Butte nowe herre worthe isse fallenne Sir there she
stands

Iffe aught withinne thatte lyttle seemyng Substfance

Or alle of itte with oure dyspleasure peacd 210

Ande noethyng more maye fittelye lyke youre
Grace

Shese there ande shee isse youres

Bur I knowe noe answerre

Leare Wille you withe those Innefyrmtyes she
owes

Unnefreynnededde newe adoppetedde toe oure hate

Dowrd with oure curse ande frannegerde with oure
Oathe

Take leave or leave herre

Bur Pardonne mee Royalle Sir

Electyonne makes notte uppe onne fuche Conne-
dytyonnes

Leare Thenne leave herre Sir forre bye the
powerre thatte made me 220

I telle you alle herre Wealth Forre you greate Kynge

I woulde notte fromme youre love make fuche a
 straye

Toe matche you where I hate thereforre be-
 seeche you

Toe turne youre lykyng a more worrethyerre waye
 Thanne onne a Wretche whome Nature ifse ashamd
 Almoste t'acknowleydge herre

Fra Thys ifse meite strange

Thatte fhee who butte nowe was youre beste
 Objectte

The argumente of youre Prayfe balme of youre Age
 The beste the dearyste shoude inne thys tryce offe
 tyme

Commyttee a thyng foe monstrouse toe dyf-
 mantle

230

Soe many foldes offe favourre sure herre Offence
 Muste bee offe fuche unnenaturalle degree

Thatte Monsterres itte Or youre fore-voucht af-
 fectyonne

Falle intoe taynte whiche toe beleyve offe herre
 Muste bee a faythe thatte Reasonne withoute
 Mirracle

Shoulde neverre plante inne mee

Cor I yette beseeche youre Majestye

Ifse forre I wante thatte glibbe ande Oylye Arte

Toe speake ande purpose notte since whatte I wille
 innetende

I'll dot eere I speake thatte you make knowne 240

Itte ifse noe vycyoufe blotte Murtherre or Fouleneffe
 Noe unnechaste Actyonne or dyshonorredde Steppe
 Thatte hathe depryvedde mee of youre Grace ande
 favoure

Butte fore wante of thatte alone fore whiche I
 amme richerre

A stille folycytyngge Eye ande fuche a Tongue
 Thatte I amme gladde I have notte though toe have
 itte notte

Hathe losfe mee inne youre lykyngge

Leare Betterre thou hadst notte beene borne

Thanne notte toe have pleasd mee betterre

Fra Ifse itte thenne butte thys A tardynesfe in
 Nature 250

Whiche oft tymes leaves the Hyftorye unnespoke
 Thatte itte innetendes toe doe mye Lorde of Bur-
 gannedye

Whatte faye you toe the Ladye Loves notte Love
 Whenne tis mingledde withe regards thatte ftande
 Aloofe fromme the innetyre poynte wille you have
 herre

She ifse herfelfe a Dowrye

Bur Royalle Kynge

Give butte thatte portyonne whiche youreselfe
 proposd

Ande here I take Cordelya bye the Hande
 Dutcheffe offe Burgannedye

Leare Nothyngge I have fworne ande ftill I am
 fyrme

Bur I amme forrye thenne thatte you have foe
lofte a Fatherre

Thatte you muste lose a Husbande

Cor Peace bee withe Burgannedye

Synce thatte respecte ande forretunes are hys love

Itte willes mee notte toe bee hys wife

Fra Fayreste Cordelya thou arte moste riche
beynge poore

Moste choyce forrefaykenne ande moste lovd
despisd

Thee and thye Virretues here doe I feyze uponne

Bee itte lawfulle I take uppe whats caste away 270

O Goddes 'Tis strange thatte fromme theyre coldest
neglectte

My love should Kynnedle toe innflaymedde re-
specte

Thye dowerrefse Daughterre Kynge throwne toe
mye chaunce

Ifse Queene of usse of ourse ande oure fayre Fraunce

Notte alle the Dukes of warishe Burregannedye

Canne buye thys unnepryzedde Mayde of mee

Bydde themme farewellle Cordelya though unne-
kynde

Thou loofeste here a betterre where toe fynde

Leare Take herre Fraunce ande lette herre be
thyne for wee

Have noe suche Daughterre norre shalle everre
see

Thatte face of herfe agayne thereforre bee gone
 Withoute oure love oure Grayce orre benyzonne
 Come Noble Burregannedye

Fra Bydde farewellle toe youre Syfterres

Cor The Jewelles offe oure Fatherre with washd
 Eyefe

Cordelya leaves you I knowe you *thatte* you are
 And lyke a Syfterre amme mouste loathe toe calle
 Youre faults as theye are namedde Love welle oure
 Fatherre

Toe youre professedde bosommes I commyte
 hymme

Butte yette stooode I withinne hys Grayce - 290

I woulde preferre hymme toe a betterre place
 Soe farewellle toe you bothe

Reg Spare usse wee knowe oure dutye

Gonne Lette youre Studye

Bee toe connetente youre Lorde who hath receyved
 you

Atte fortunes Almes you have obedyence
 scannetedde

Ande welle are worthe the wante thatte you have
 wantedde

Cor Tyme shall innforme what plyghtedde
 cunnyngge hydes

Who coverres faultes atte laste with shame derydes
 Welle maye you prosperre 300

Fra Comme thenne fayreste Cordelya

Gonne Syfterre itte iffe notte lyttle I have toe faye
 Offe whatte moufte nearelye appertaynes toe ufse
 bothe

I thynke oure Fatherre will hence toe Nyghte

Reg Thatts moſte certayne ande with you butte
 nexte with ufse

Gon Doe you marke how hys Age changes
 whatte Obferrevatyonne

We have made oft hath beene ſmalle hee everre
 lovd oure

Syfterre moufte ande withe whatte ſhallowe
 Judgemente

Hee hathe nowe caſte herre offe appeares but too
 groffelye

Reg Thatts the Innefyrmytye ofs Age yette
 hath he alwaye

butte flennederrelye knowne hymſelfe 310

Gonne The beſte ande foundeſte of hys tyme
 hath benne butte

raſheneſe whiche innefyrme ande cholerycke
 Yeares

brynge withe themme

Reg Suche unneconneſtante ſtartes aſſe thys of
 Kentes

banyſhemente are wee lykelye toe have fromme
 hymme

Gonne Yette more Commeplemente iffe there
 twixt Fraunce ande

Hymme praye lette usse fyttē togetherre iffe ourē
 fatherre
 beare Authorytye whye thyfse laste furrenederre
 of hys Wille dothe butte offēde usse

SECOUNDE SCEANE

Basterde comes forrewarde

Bas Thou Nature arte mye Goddese toe the
 Lawe 320
 Mye ferrevycefse stande bounde Wherrefore shoud I
 Reste inne the Plague of Customme ande permytte
 The Curyofytye of Natyones toe depryve mee
 Cause thatte I amme some twelve orre foureteene
 Moonshynes
 Lagge of mye brotherre Whye Basterde wherefore
 bafe
 Whenne mye dymennesyonnes are as welle comme-
 pacte
 Mye Mynde as generouse ande mye shape as true
 As honeste Manns Issue whye brande theye thusse
 Withe bafe withe basenessē basterdye—bafē bafē
 Who inne the lustye stealthe of Nature take 330
 More Compofytyonne ande feyrce Qualytye
 Thanne dothe withinne a dulle stayle tyredde Bedde
 Goe the creatyngē a whole trybe of foppes
 Gotte twixt sleep ande awake Welle thenne

Legytymyte Edgarre I muſte have youre Lande
 Oure Fatherres love iſſe toe the baſterrede Edmunde
 As toe the legytymate fyne worde legytymate
 Welle mye legytymate iſſe thys Letterre ſpeede
 Ande mye Innevennyonne thrive Edmunde the
 baſe

Shalle toe the legytymate I growe I proſperre 340
 Nowe Goddes ſtande uppe forre baſtardes

Enterre Glouceſſterre

Glo Kente banyſhd thus ande Fraunce toe inne
 Cholerre parretedde
 Ande the Kynge gone toe Nyghte Preſcribd hys
 powerre
 Confynd toe exhybytyonne Alle iſſe gone
 Uponne the Gadde Edmunde howe nowe whatte
 Newes

Bas Soe Pleaſe youre Lordſhyype none

Glo Whye woudſt thou foe eareneſtelye cloake
 thatte Letterre

B I knowe noe Newes mye Lorde

Glo Whatte Paperre were you readynge

B Nothyng mye Lorde 350

Glo Howe foe whye thenne thatte terrible dys-
 patche of itte noe
 thyng hathe noe ſuche neede toe hyde itteſelfe
 Comme

Lets see ift tis naughte I neede notte Spectacles

Bas Praye you parredonne mee Sir itte iffe butte
fromme mye

brotherre ande I have notte alle oere reade ande forre
thatte I have perusd Itte fytttes notte youre oere
lookynge

Glo Give mee the Letterre Sir

Bas I thalle offeynde eytherre toe detayne orre
give itte

The Connetentes affe inne parte I underftande
themme

Are muche too blame 360

Glo Lets see Lets see I faye

Bas I hope forre mye brotherres goode thys
was butte anne

Efsaye forre prooffe offe mye Virretue

Glo *Readyng* Ths Polycye ande Reverannce
of Age

makes the Worlde betterre ande keeps oure for-
tunes fromme

uffe till we cannotte rellifhe themme I ginne toe
fynde an Idle ande fonde bonnedage inne the
weyghte

of agedde tyrannye who fwayes notte as itte hath
powerre

butte as tis fufferedde Comme toe mee thatte of
thyfse

I maye fpeake more Iffe oure Fatherre woulde fleepe

till I wakd hymme you should enjore halfe hys
 Revennewe forre everre ande bee the belovedde of
 youre

brotherre Edgar. Soe Soe Conspyracye Sleepe
 till I wake hym you should enjoyc halfe hys Re-
 vennewe

Mye Sonne Edgar hath hee a hand for ths Or a
 • hearte

toe Fatherre itte Whenne had you ths who
 broughte itte

Bas Mye Lorde itte was notte broughte mee
 theres the

cunnyng of I founde itte throwne inne atte the
 Casement of mye Clofette

Glo You knowe the Characterre toe bee hys 380

B Iffe theyre Importe were godde mye Lorde
 I durste sweare

itte were hys butte inne respecte of thatte I fayne
 woud

thynke twere notte

Glo O tis hys

B 'Tis hys hande mye Lorde butte hys hearte
 wills

Notte the Connetentes

Glo Hath he nere spoke of ths before

Bas Neverre mye Lorde butte hee hathe oft
 fayde twere

fytte thatte Sonnes atte perrefecte Age and Fatherres

declynd the Fatherre shoud bee Warde toe the
Sonne

Ande hee manage hys Revennewe 390

Glo O Villayne The verye Opynyonne ofs Let-
terre O detefsetedde

ande unnenaturalle Villayne worfe thanne brutyshe
Goe seeke hym Ile apprehende hym where is hee

Bas I knowe notte mye Lorde ift shalle please
you suffepende

awhile youre Innedygnyonne agaynste mye
brotherre

tille you fynde betterre prooffe ofs innetente forre
shoud you vyolentelye proceede agaynste hymme
myftakyngge ofs purpose itte woude make a greate
gappe inne youre honouurre ande shake the hearte
of 400

hys obedyence I dare pawne myne owne life thatte
hee hath writte thys betterre toe knowe mye Love
toe youre honouurre ande toe noe otherre dangerre

Glo Thynke you foe

Bas Shoud you judge itte meete I wille place
you where

you shalle heare uffe conferre onne the affayre

Ande bye Auryculayre afsuraunce fynde Satisfac-
tyonne

ande with noe longerre delaye thanne thys Evenyngge

Glo Edmunde seeke hym oute he is noe suche
Monfterre

I praye you lette mee well intoe hym ande dot
afterre 410

Youre owne Wisdomme I would unneftate mye-
felfe toe

bee inne due refulutyonne

Bas I wille feeke hym Sir and forre the busy-
nefse acquainte

You withe alle

Glo The late Eclypfefe inne the Sunne ande
Moone portende noe goode
toe ufse though inne herre wifedomme Nature
reafonnes itte thufse

Love cools Freyndeshyppe dyvides ande brotherres
are notte foe Inne

Cytyes Mutynyes inne Countrys dyfcorde inne
Pallaces Treafonne

Ande noe bonde twixt Sonne ande Fatherre Thys
Villayne

comes underre the predyctyonne thufse thenne iffe
Sonne agaynst

Fatherre the Kynge totterres fromme the byafse
offe Nature theres 420

Fatherre agaynst Chylde Wee have feene the
beste offe oure

tyme Machynatyonnes treacherye alle ruinoufe
dyforrederres

followe ufse difquiettelye toe oure Graves Finde
ths Villayne

Edmunde itte thalle loofe thee noethynge doe itte
carefullye

Aye Ande the noble ande trewe heartedde Kente
banyfhedde

Hys Offence beyng butte Honefitye Tis ftraunge
Bas Thys is the excellente fopperye of the
Worlde thatte

Whenne wee are fycke inne fortune the furfeytes
off oure

owne behavoure wee make guiltye of oure dys-
afterres

Vyllaynes bye nifsefsytye fooles bye compul-
fyonne Knaves 420

ande Thieves bye predomynance Drunkards
Lyars ande

Adulltererres bye Obedyence toe Planetarye inne-
fluence

ande alle thatte wee are eville inne bye dyvine
thruftyng

onne Admyrable evafyonne of mye Whore Masterre
Manne Mye Fatherre compoundedde with mye
Motherre

Underre Dragonnes Tayle ande mye Natyvytye
was

underre Urfa Magor foe follows itte I amme
rough ande

Lecheroufe I fhould have thatte whiche I amme
hadde

the moſte Maydennelye Starre ith Fyrmamente
twinkledde onne mye baſterdyfyng 430

Edgarre commes forrewarde

Patte lyke the Cataſtrophe of the old Comedye here
he comes Mye Cue iſſe Villaynouſe Melannecholye
lyke Tom O Bedlamme O theſe Eclypſes doe
portende

theſe dyvyſyonnes Fa Sol La Mee

Edg How nowe brotherre Edmunde whye thys
feryouſe

Contemplatyonne

Bas I amme thynkyng of a predyctyonne I
reade thys

otherre Daye onne whatte ſhould follow theſe
Eclypſes

ande I promiſe you the effects he writes of ſuccede
unehappylye butte whenne ſaw you mye fatherre
laſte 440

Edg The Nyghte gone bye

Bas Spake you withe hymme

Edg I two hours togetherre

Bas Parretedde you inne goode termes Founde
you noe

dyspleaſure inne hymme bye worde norre Coun-
tenaunce

Edg None atte alle

Bas Bethynke youre selfe whereinne you have
offenndedde

ande praye you forrebeare hys prefence till the
heate of hys dyspleasure bee quelledde whiche foe
rageth inne hymme thatte withe the myfchiefe of
youre

perfonne itte woulde scarcelye allaye 450

Edg Some Villayne hathe done mee wronge

Edm Thats mye feare Therefore praye you
forrebeare

till hys rage goe flowerre ande retyre withe mee
toe mye Lodgyngge where you shall fytlely heare
mye Lord speake theres mye Keye ande
shoud you styrre praye you goe armedde

Edg Armd Brotherre

Bas I amme noe honeste Manne if there bee anye
godde meanyngge toe you I praye you thenne 460
awaye

Edg Shalle I heare fromme you anonne

Edm Thusse doe I ferve inne ths busynesse

A Creduloufe Fatherre ande a brotherre noble
Whose Natures are foe farre fromme doinge harmes
Thatte theye suspecte none ande onne whose
honestye

Mye Practyceffe ryde casye I see the busynesse
Iffe notte bye byrthe thenne lette mee have Landes
bye Witte

alle with mee is meete foe I canne fashyonne itte

SCEANE THIRDE

Gonerille ande Steuarde comme forreuarde

Gon Dydde mye Fatherre stryke mye Gennedemanne

forre chydyngge hys foole

Steer I Madamme

470

Gon Bye daye ande Nyghte he wrongs mee
Everye houre he flasheth into oune grose cryme or
otherre

Thatte tette wiffe alle arte odds Ile notte innedure itte
Hys Kyghtis growe ryatouse ande hymselfe uppe-
brayds wiffe

Inne everye tryde whenne he retturnes fromme
huntyngge

Ile notte speake with hymme faye I amme fycke
Iffe you come thacke of formerre Serreyces
You shall doe welle the fault Ile answerre

Gon Hes comyngge Mam I heare hymme

Gon Putte onne whatte wearye neglygence you
please

480

Ide have iue come toe questyonne iffe he dyflyke
itte lette hymme toe oure Syfterre our Myndes
inne thatte are oune folithe Age thatte styllie woud
Manage those Authorityes hee hath gyvenne awaye
forre bye mye life olde fooles muste bee usedde affe

babyes ande have checkes forre flatteryes whenne
theye are feene abufd rememberre whatte I telle you

Gent Verye welle Madamme

Gon Lette hys Kyghtes have colderre looks
too itte

matterres notte whatte comes oft advife thye fel-
lowes 490

foe Ile write ftraygthe toe mye Syfterre toe
holde mye verye courfe goe prepare for dynerre

Kente

Ken Iffe butte afs welle I otherre accentes bor-
rowe thatte

canne mye fpeeche defufe thou banyfht Kente iffe
thou canft ferve where thou doft ftande con-
demnedde

thye Mafterre whom thou lovft fhalt fynde thee
fulle

offe laybourre

Enterre Leare

Leare Lette mee notte ftaye a jotte forre dyn-
nerre goe gette

itte readye how nowe whatte arte thou

Kente A Manne Sir

Leare Whatte doft professe whatte wouldft
withe uffe

Kente I doe professe naughte more thanne I
feme toe bee

trewē toe hymme thatte woude putte mee inne
 truste toe

love hymme thatte ifs honeste toe faye with
 hymme

thatte ifs wife toe feare Judgemente toe fyghte
 whenne

I cannotte chuse ande toe eate noe fyfhe

Leare Whatte arte thou

Kente An honeste heartedde fellowe as pore as
 the Kyngē

Leare Iffe bee as poore forre a Subjecte as hee
 foree a Kyngē

thenne arte poore inndeede butte whatte woudest
 thou,

510

Kente Service

Leare Who woudest serve

Kente Youe

Leare Dost knowe mee fellowe

Kente Notte I butte you have inne you thatte
 I woude

calle Masterre

Leare Aye whatts thatte

Kente Authorityte

Leare Whatte canst thou doe

Kente Keepe honeste coufayle ryde runne
 marre a

520

tayle in the tellynge itte delyverre a playne

Message bluntlye whatte ordynarye Menne are

fytte forre thatte an I qualyfyedde inne butte the
beste offe mee ifs dylygence

Leare Howe olde arte thou

Kente Notte foe Yonge toe love a womanne for
fyngyngge norre
foe olde toe dote onne herre forre anye thyngge
I have

Yeares onne mye backe fortye ande eyghte

Leare Followe thenne thou shalt ferve mee anne
I lyke thee no

worfe afterre dynnerre Ille notte parte with thee
yette

530

Whatte ho I faye dynnerre wheres mye knave mye
foole goe calle mye foole hytherre firra wheres
Mye Daughterre

Enterre Stewarde

Stew Soe please you

Leare Whatte faves the fellowe there calle the
clotte

pole backe mye foole I faye I thynke the Worldes
asleepe ho wheres mye munnegrelle

Kente He faves mye Lorde youre Daughterre
ifs notte welle

Leare Wherefore came hee notte whenne I calld
hymme

Ser He annesweredde roundlye thatte he would
notte

Leare He woud notte 540

Ser Mye Lorde I knowe notte whatte the Mat-
terre isse

butte toe mye judgmente youre Hyghnesse isse notte
receyvedde with the affectyonne you were wonte
therse greate abatemente appeares afs welle inne
depennedaunts as inne the Duke hymselfe ande
youre Daughterre

Leare Ha sayst thou foe

Ser Pardonne I doe besecche mye Lorde Iffe I bee
Myftakenne forre mye dutye cannotte bee sylente
whenne I doe thynke youre Hyghnesse wrongd 550

Leare Thou butte remembereste mee of myne
owne

conneceptyonne I have perceyvedde a faynte neglecte
of late whiche I have the ratherre afs mine owne
Jealouse curyosytye I wille looke fartherre intoe itte
butte wheres thys foole I ha notte seene hymme thys
two dayes

Ser Synce mye Younge Ladyes goynge intoe
Fraunce

Sir hee hath muche pynd awaye

Leare Noe more of thatte I have notedde itte
goe telle mye

daughterre I woulde speake wits herre goe too calle
hytherre mye foole O you Sir come you hytherre
Who am I Syrre 560

Stew Mye Ladys fatherre

Leare My Ladys fatherre mye Lords Knave you
whorsonne dog

Stew I am none of thys I praye you pordonne
mee mye Lorde

Leare Doe you bandy lookes withe me Knave

Stew Ile notte bee strucke mye Lorde

Kente Norre trypt neytherre you base foote ball
Playerre

Leare Fellow I thanke thee thou servst mee ande
I love thee

Kente Come Sir Ile teache you dyfferences awaye
awaye

iffe you wille measure youre lubberres length agayne
tarrye butte awaye you have wifdome 570

Leare Nowe freyndlye Knave I thaynke thee
theres earnest
of thye servyce

Enterre Foole

Foole Lette mee hyre hymme too Heres mye
Coxcombe

Leare Howe nowe mye prettye Knave how dost
thou

Foole Sirra you were beste take mye Coxcombe

Kente Whye Foole

Foole Whye forre takynge ownes parte thatts
oute of favoure

Naye an thou canst notte smyle as the winde getts
thout

catch colde shortlye welle take mye Cocks-
combe 580

Whye he hath banyshd two of daughterres ande
done the thyrde a bleffynge agaynst hys wille
iffe thou wilt followe hymme thou muste needes
weare my Cockscombe how now nunckle woud
I hadde two Cockscombes ande two daughterres

Leare Whye mye Boye

foole Iffe I gave themme anye lyvyng I de keepe
the Cockscombe myefelfe theres myne begge
anotherre of thye daughterres

Leare Take heede Syrrah the whyppe 590

foole Truth is a dog thatte muste toe Kennelle
whenne

mye Ladye standes by th Fyre ande stynkes

Leare A pestylente Gulle toe mee

foole Sirra Ile teache thee a speeche

Leare Doe

foole Marke itte Unnekle have more thanne
thou sheweste speake lesse thanne thou knoweste
lende lesse thanne thou oweste ryde more thenne
thou goeste learne more thenne thou troweste
leave thye drynke ande thye hope ande keepe 600
inne a doore thenne shalt thou ha more thanne
twoe tens toe a Score

Leare Thys is nothng foole

foole Thenne ist as the breathe of an unnefedde
Layere

You saye mee naught fort canst make noe use of
Noethynge Unckle

Leare Whye noe noethnge canne bee made o
noethynge

O thourt a bytterre foole

fole Dost knowe the difference boye twixt a
bytterre ande

a sweete foole

610

Leare Noe Ladde teache mee

foole Thatte Lorde thatte coufayld thee to give
thye Lande awaye

Comme place hymme here bye mee doe thou for
hymme stande

Thenne soone wylte the sweete ande bytterre foole
appeare

Leare Dost call mee foole boye

foole Alle thye Tytles hast thou gyvenne awaye
thatte

thou wast borne withe

Kente Thyffe isse alle togetherre foole mye
Lorde

foole Noe faythe Lordes ande greate Menne
wille notte

lette mee have alle foole toe myefelfe theyle 620
bee snatchynge give nee an Egge Nunckle ande
Ile give thee two Crownes

Leare Whatte twoe Crownes shall theye bee
folle Whye afterre I ha broke the Egge ande eate
 the meate thenne take the twoe Crownes oth Egge
 whenne thou cloveste ande graveste awaye thye
 Crowne thenne thou hadst lyttle witte inne thye
 baulde Crowne lette hymme bee whypt thatte
 fyndes itte notte foe

Fooles had nere lesse witte inne a Yeaere 630
 Forre wise menne are growne foppyshe
 Theye knowe notte howe theyre Witts doe weare
 Theyre Mannerres are foe Apyshē

Leare Whenne where you wonte toe bee thusse
 fulle
 of Songs Syrra

foole I have usedde itte Nunckle everre fynce
 thoud madst
 thye Daughterres thye Motherre Nunckle forre
 Whenne thou gavst themme the Rodde theye forre
 joye dydde weepe Ande I forre Sorrowe fung
 thatte fuche a Kynge shoulde playe a bo peepe
 I praye thee Nunckle keepe a Schoole Masterre 640
 thatte canne teache thye foole toe lye I woulde
 fayne learne toe lye

Leare Iffe you lye lye you shalle bee whipte

foole Whatte kynne arte thou ande thye
 Daughterres

theyl ha mee whypt forre speakyng trewe ande
 thou forre lyinge O I hadde ratherre be anye

thyngge thanne a folle yette woud I notte bee
 thou Nunckle thou haft payd thye witte a bothe
 fydes ande lefte noethyngge inne the Myddelle
 heere commes oune o the Parynges 650

Gonnerylle

Leare Howe nowe daughterre whatte makes
 thatte frontlett onne
 Methynkes you are toe mucche a late ith frowne
foole Thou wast a prettyme fellowe whenne thou
 careddeste
 notte forre herre frowne nowe thou arte O withoute
 a figure I amme a foole thou arte noethyngge though
 youre face byddes mee holde mye peace Yette dost
 thou faye noethyngge
 Mumme Mumme hee thatte keepes norre Cruiste
 norre Crumme
 Wearye of alle shalle wante forre some Thatts a
 sheald pefcod
Gon Notte onlye thys foole you are lycened
 butte otherre offe 660
 the retynewe doe hourelye carpe ande quarrelle ande
 ryotts notte toe bee enneduredde I hadde thoughte
 Sir
 bye makynge thys welle knowne toe you toe have
 Founde a safe redresse butte amme fearefulle bye
 youre

late speeche ande Acts thatte you doe protecte thys
course

whiche iffe you shoulde Sir the faulte wille notte
scape

cennesure norre shalle redresse sleepe whiche inne the
tennederre offe a wholesome weale myghte inne
workynge

doe you thatte offence thatte else were shame butte
thenne

necessytye muste calle dyscreete proceedings 670

folle Forre you trowe Nunckle the hedge Spar-
rowe fedde the

Cookow foe longe thatte itte hadde the heade be
itte younge

foe oute wente the Cannedelle ande wee were leste
darklynge

Leare Are you oure daughterre

Gon Comme Sir I woudde you make use offe the
wisdomme whereoffe

I knowe you are fraughte ande putte awaye these
dysposytyonnes

thatte late have transforremedde you fromme
whatte you are

foole Maye notte an Afs knowe whenne the
Carte drawes the horse

whoope Jusse I love thee

Leare Dothe anye here knowe mee thysse iffe
notte Leare dothe

Leare walke thuffe fpeake thuffe where are hys
 Eies hys 580

dycerrenynges are letharregye forre fure tis notte
 foe who

ift canne telle mee who I amme Ift Leares
 fhadowe fyre

I woud learne thatte bye the markes offe fo-
 vereygnty

ande reafonne I fould bee falfe perrefwadedde
 I hadde

daughterres

Folle Whiche theye wille make anne obedyente
 fatherre

Leare Thy Name fayre Gennetlewomanne

Gon Thys Admyratyonne favoures of othere
 newe prankes I praye

You unnderreftande mye purpofes aryghte as you
 are oulde

foe fhoud you bee wife heere doe you keepe foure
 hundredde

Knyghtes ande Squires Menne foe diforrderre-
 lye foe 690

deboyste ande bolde Thatte thyffe oure Courte
 innefectedde

with theyre mannerres fhewes lyke a ryatoufe
 Inne bee

thou defyredde bye herre thatte elfe wille take the
 thyng

the beggs a lyttle toe dyfquannetytye youre trayne
ande

the remaynderre thatte ftylle depende toe bee fuche
Menne as maye beeforte youre Age ande knowe
themmeselves ande you

Leare Darkneffe ande divels faddle mye horfes
call mye
trayne togetherre degenerate bafarde elfe notte
trouble

thee yette have I owne daughterre lefte 700

Gon You fryke mye People ande youre dys-
orredederde rabble
make fervaunts of theyre betterres

Duke commes forrewarde

Leare O Wee thatte toe late repentes uffe O
Sir you are comme
Is itte yore wille Wee prepare anye horfes In-
gratytude
thou Maible heartedde feynde More hideoufe
whenne
thou fheweſte thee inne a Childe thanne the Sea
Monſterre orre deteffetedde Kyte thou leffen mye
trayne ande Menne of choyfe who alle partyculars
of dutye knowe O mouſte ſmalle faulte howe
uglye dydſte thou inne Cordelya ſhowe thatte 710
wrencht mye verye frame of nature fromme its fyxt

place drewe fromme mye hearte alle love ande
 addedde toe the galle O Leare Leare beate atte
 thye gate thatte lette thye follye inne ande thye
 dear judgmente oute goe goe alle mye People

Duke Mye Lorde I amme guiltlesse afs I amme
 Ignorante

Leare Itte maye bee foe harke Nature heare deare
 Goddesse

suspende thye purpose iffe thou woudst make thys
 Creature fruitefulle intoe herre wombe conveye
 sterylytye drye uppe inne herre the Organnes
 offe 720

Innecrease ande lette noe babe sprynge toe honorre
 herre

butte iffe she muste teeme create herre Chylde of
 spleene

and lette itte channelle rynkles onne herre browe
 of youthe with accente teares turne alle herre paynes
 toe rude laughterre ande contempte Thatte shee
 maye

knowe howe sharpe ande lyke a Serrepentes toothe
 it is

toe have a thanklesse Chylde goe goe mye People
Duke Nowe Gods thatte wee adore howe comes
 thyffe

Gon Ask notte the cause butte lette hys dyspo-
 fityonne have

the scope thatte dotage gives itte

Leare Whatte fiftye atte a Clappe ande with-
inne a fyrtnyghte too

Duke Whats the Matteredre Sir

Leare Marke mee Ile telle the life ande deathe
I amme

ashamd thou hast powerre toe shake mye Mann-
hoode

thuffe thatte these hotte teares thatte breake fromme
mee perreforce shoud make worfe blasts ande Foggs
onne the unnetennerre woundynges of a Fatherres
uffe playe thys parte agayne Ile plucke ye oute
and easte you with the Waterres thatte you maye
temperre claye Yea tis come toe thys yette iffe 740
there oune daughterre lefte whome I amme sure iffe
kynde ande commeforretable whenne shee shalle
heare thys of thee with herre Nayles shee flee thye
Wolfyshe Visage ande thoulte fynde I shalle
refume the shape whiche seemyng I have caite offe
Yesse thou shalte I warrante thee *goes oute*

Gon Doe you marke thatte mye Lorde

Duke I cannotte bee foe partyalle toe the greate
Love I beare thee

Gonnerille

Gon Praye you connetente whatte Oswalde hoa
You Sir more knave thanne foole afterre youre
Matteredre

foole Nunckle Leare Nunckle Leare 750
Tarrye take the foole withe thee

A Fox whenne oune has caughte herre
 Ande fuche a daughterre
 Should fure love the slaughterre
 Iffe mye Cappe woulde buye a halterre
 Soe ihalle the foole followe afterre

Gonn Thys Manne hathe hadde goode counfelle
 A hundredde Knyghtes he maye oureguarde
 Hys dotage with hys powerres 760
 Ande holde oure lives inne Mercye Curane I saye

Alb Welle you may feare too farre

Gon Saferre thanne truste toe farre
 Whatte he hath uttered I have writte mye fyfterre
 Iffe she sustayne hymme ande hys hundredde
 Knyghtes
 Whenne I have shewd th unfytnesse

Enterre Stewarde

How nowe Curane
 Haft thou yette wrote thatte Letterre toe mye fyfterre
Curan I Madamme

Gon Take thenne some Companye ande awaye
 toe horse

Inneforme herre fulle off mye partycularre feare 770
 Ande thereto adde fuche reasonnes of youre owne
 Affe maye compacte itte more Gette you gone
 Ande hastenne toe youre retynewe

Thys mylkye gennetleneffe ande course offe yours
 Though I condemne notte yette underre pardonne
 You are muche more atte taske forre wante of
 wisdomme

'Thanne prayfd forre harmfulle myldnesse

Alb Welle Welle to th evente

Leare Kente Gentlemanne ande foole

Leare Goe you before toe Glosterre withe these

Letterres 780

acquainte mye daughterre noe furretherre withe anye
 thinge you knowe thenne commes fromme herre
 demande

butte of the Letterre iffe youre dylygence bee
 drowfye

I shalle bee there before you

Kente Ille notte sleepe till I have delyvyredde
 youre Letterre

foole Iffe a Mans brayns were insheeles wert
 notte inne

dangerre offe kybes

Lere I boye

foole Thenne praye thee bee merrye thye witte
 goes notte

flyppe ihodde

790

Leare Trewe ha ha ha ha

foole Thoul't see thye otherre daughterre wille
use thee

welle forre though shes afs lyke thyffe afs Crabbs
toe

an apple yette I canne telle whatte I lyfte

Leare Whatte canst telle Boye

foole She wille taste as lyke toe a Crabb afs does
thys

thou knowst whye ounes Nose stands ith myddelle
ons face

Leare Noe

foole Whye toe ones Eyes of fydes ones Nose
thatte

whyche Manne cannotte smelle oute hee maye
see oute

800

Leare I dydde herre wronge

foole doste knowe howe the Oyfterre makes hys
shelle

Leare Noe

foole Neytherre canne I Yette doe I knowe whye
a Snayle

has a house

Leare Ande whye thatte

foole Toe hyde hys heade inne notte toe give itte
awaye

toe hys Daughterres ande leave hys hornes withoute
a Cafe

Leare I wille forregette mye Nature foe kynde
a Fatherre

whatte hoa there bee mye horfes readye

foole Thye Affes are aboute themme the reafonne
the feafonne 810

Starres are noe more thanne iffe a prettye reafonne

Leare Cause theye are notte eyghte

foole Werte thou mye foole Nunckle thou
fhouldft bee

beate forre beyng e oulde afore thye tyme

Leare Hows thatte

foole Thou fhouldft notte ha beene oulde till thou
hadfte

beene wife

Leare Lette mee notte bee madde O fweete
heavenne I

woud notte bee madde O keepe mee inne temperre
whatte

Hoa are the horfes readye

Gent Readye mye Lorde 820

Leare Comme boye

foole She thatts a Mayde nowe ande laughs atte
mye deparreture

fhalle notte be a Mayde longe unleffe thyngs bee
fhorterre

Bastarde ande Curanne

Bas Save thee Curanne

Cur Ande you Sir I have beene withe youre
fathere

Ande givenne hymme Notyce
 Thatte the Duke off Cornwalle ande Regan hys
 duchesse

Wille bee here with hymme thys nyghte

Bas Howe comes thatte

Cur Naye I Knowe notte you have hearde o the
 Newes 930

abroade of the care buffynge Arregumennts

Bas Notte I praye you whatte are theye

Cur You maye learne ere longe farewellle Sir

Bas The duke bee here toe Nyghte the betterre
 beste

Thysse weaves ittelfse perforce intoe mye busynesse
 mye fatherre hath sette garde toe take mye
 brotherre

And I have oune thyng of a queafye questyonne
 Whiche I mste acte briefenesse ande forretune
 helpe mee

Edgarre

Brotherre a worde O flye thys place

Descennde brotherre I saye mye fatherre watches 940

Inetellygence is givenne where you are hydde

You have the goode advantage of the Nyghte

I haft thou notte spokenne gainst the duke of
 Cornwalle

Knowste thou notte hes comynge hytherre ith haste

Ande Reganne withe hymme have you nothyng
fayd

Uponne youre partye gaynst the duke of Albanye
Advise thyfelfe I faye

“ *Edg.* I am fure on’t not a word.

“ *Bastard.* I heare my father comming, pardon

“ me in crauing, I

“ must draw my sword vpon you, scemme to de-

“ fend your selfe, now

“ quit you well, yeeld, come before my father,

“ light heere, heere,

“ flie brother flie, torches, torches, so farwell ;

“ some bloud drawne

“ on me would beget opinion of my more fierce

“ endeuor, I haue

“ seene drunkards do more then this in sport ;

“ father, father, stop,

“ stop, no helpe ?

“ *Enter Gloucester.*

“ *Glost.* Now *Edmund*, where’s the villaine ;

“ *Bast.* Heere stood he in the darke, his sharpe

“ sword out,

“ warbling of wicked charmes, coniuring the

“ Moone to stand his

“ auspicious Mistris.

“ *Glost.* But where is he ?

“ *Bast.* Looke fir, I bleed.

“ *Glzst.* Where is the villaine, *Edmund*?

“ *Bast.* Fled this way fir, when by no means
“ he coud————

“ *Glzst.* Pursue him, go after, by no meanes,
“ what?

“ *Bast.* Perswade me to the murder of your
“ Lordship, but that

“ I tolde him the reuengiue Gods, gainst Paracides
“ did all their

“ thunders bend, spoke with how many fould
“ and strong a bond

“ the child was bound to the father; fir, in a fine,
“ seeing how loth-

“ ly opposite I stood to his vnnaturall purpose,
“ with fell motion

“ with his prepared sword, he charges home my
“ vnprovided bo-

“ dy, laucht mine arme; but when he saw my
“ best alarumd spirits

“ bold in the quarrels right, rouzd to the en-
“ counter, or whether

“ gasted by the noise I made, but sodainly he
“ fled.

“ *Glzst.* Let him flie farre, not in this Land
“ shall he remaine vn-

“ caught and found; dispatch, the Noble Duke
“ my master, my

- “ worthy Arch and Patron comes to night, by his
 “ authority I will
 “ proclaime it, that he which findes him shall
 “ deserue our thankes,
 “ bringing the murderous caytiffe to the stake, he
 “ that conceales
 “ him, death.
 “ *Bast.* When I diffwaded him from his intent,
 “ and found him
 “ pight to do it, with curst speech I threatned to
 “ discouer him ; he
 “ replied, Thou vnpossessing bastard, dost thou
 “ thinke, if I would
 “ stand against thee, could the repofure of any trust,
 “ vertue, or
 “ worth in thee make thy words faith’d ? no :
 “ what I should deny,
 “ as this I would, I, thogh thou didst produce
 “ my very character,
 “ ide turne it all to thy suggestion, plot, and
 “ damned pretence, and
 “ thou must make a dullard of the world, if they
 “ not thought the
 “ profits of my death were very pregnant and
 “ potentiall spurres to
 “ make thee seeke it.
 “ *Gloft.* Strong and fastened villaine, would he
 “ deny his letter ?

“ I neuer got him : harke, the Dukes trumpets,
 “ I know not why he
 “ comes ; all Ports ile barre, the villaine fhall not
 “ fcape, the Duke
 “ muft grant me that : befides, his picture I wil
 “ fend far and neere,
 “ that all the kingdome may haue note of him,
 “ and of my land,
 “ (loyall and naturall boy) ile worke the meanes
 “ to make thee capable.

 “ *Enter the Duke of Cornwall.*

“ *Corn.* How now my noble friend, fince I
 “ came hether, which
 “ I can call but now, I haue heard ftrange newes.
 “ *Reg.* If it be true, all vengeance comes too
 “ fhort which can
 “ purfue the offender ; how doft my Lord ?
 “ *Glou.* Madam, my old heart is crakt, is
 “ crakt.
 “ *Reg.* What, did my fathers godfon feeke
 “ your life ? he whom
 “ my father named your *Edgar* ?
 “ *Glou.* I Lady, Lady, fhame would haue it hid.
 “ *Reg.* Was he not companion with the ryotous
 “ Knights that
 “ tends vpon my father ?

- “ *Gloft.* I know not Madam, tis too bad,
 “ too bad.
 “ *Bast.* Yes madam, he was.
 “ *Reg.* No maruaile then though he were ill
 “ affected,
 “ Tis they haue put him on the old man’s death,
 “ To haue thefe—and wafte of this his reuenues :
 “ I haue this prefent euening from my fifter
 “ Beene well inform’d of them, and with fuch
 “ cautions,
 “ That if they come to fojourne at my houfe, ile
 “ not be there.
 “ *Duke.* Nor I, affure thee *Regan* ; *Edmund*, I
 “ heard that you haue
 “ fhewne your father a child-like office.
 “ *Bast.* Twas my duty fir.
 “ *Gloft.* He did betray his practice, and receiued
 “ This hurt you fee, ftriving to apprehend him.
 “ *Duke.* Is he purfued ?
 “ *Gloft.* I my good Lord.
 “ *Duke.* If he be taken, he fhall neuer more be
 “ feard of doing
 “ harme, make your owne purpofe how in my
 “ itrength you pleafe ;
 “ for you *Edmund*, whose vertue and obedience
 “ doth this infant
 “ fo much commend it felfe, you fhalle be ours,
 “ natures of fuch deep

“ trust, we shall much need, you we first feize on.

“ *Bast.* I shall serue you truely, how euer else.

“ *Gloft.* For him I thanke your Grace.

“ *Duke.* You know not why we came to visite
“ you?

“ *Regan.* Thus out of season, threatning darke
“ eide night,

“ Occasions noble *Glocester* of some prize,

“ Wherein we must haue vse of your aduice,

“ Our father he hath writ, so hath our sifter,

“ Of defences, which I best thought it fit,”

Toe answerre fromme oure hande the severalle
Messengers

Fromme hence attende dyspatche oure goode ould
freynde

Laye comforte toe youre bisomme ande bestowe
Your Needefulle consaylle toe youre busynesseis
Whiche craves oure instaunte vse

Glo I serue you Madamme youre Graces are
rygthe welcome 1060

Kente ande Stewarde

Stew Goode even toe thec freynde arte of the house

Kente I

Stew Were maye wee fette oure horses

Kente Inne the Mire

Stew Prithee an thou love mee telle mee

Kente I love thee notte

Stew Whye thenne I care notte forre thee

Kente Waſt butte inne Lipsburye Penfolde Ide
make

thee care forre mee

Stew Wherefore doſt thou uſe mee thus I
knowe thee

1070

notte

Kente Fellowe I knowe thee

Stew Whatte doſt thou knowe mee forre

Kente A Knave a rafcalle who eates brokenne
Meates

a baſeproude beggarrelye three ſhewtedde hundredde
Pounde a whoreſonne Glaſſe a gazyngge ſuper-
fynycalle

Rogue oune Trunke innecherytyngge ſlave thatte
woude bee a bawde inne waye off goode Service
ande arte noethyngge butte the compoſytyonne of a
Knave Cowarde

ande Panderre whome I wille beate intoe whyn-
yngge iſſe thou

denye the ſmalleſte Syllable of the addytyonne 1080

Stew Whye whatte a Monſtrous fellowe thou
arte toe rayle onne

oune who knowes notte thee norre iſſe knowne of
thee

Kente Brazenne faced Varlette doſt denye thou
knowſt mee iſſe

notte butte two dayes fynce I beate thee ande
tript thee

before the Kyng drawe you Rogue though itte
bee Nyghte

yette the Moon fhynes thatte I maye a foppe
offe thee

drawe you whorefon cullye drawe

Stew Awaye I have noethynge toe doe with thee

Kente Drawe I faye thou haft Letterres agaynst
the Kyng

and take Vanytye the Puppets parte agaynst the
Royaltye

of therre fatherre drawe orre Ile foe Carbonadoc
youre

shankes drawe thenne I faye

Stew Helpe ho Mirtherre Helpe

Enterre Edmunde Glosterre duke ande ducheffe

Bar Howe nowe whatts the Matterre

Kente Withe you goodman boye ile fleashe
you mye younge

Masterre

Duke Peace onne youre lives he dies thatte
strykes agayne

Reg The Messengerre fromme oure Syfterre
and the Kyng

Duke Whats youre difference speake

Stew Im scarce inne breathe mye Lorde

Kente Noe marvaile notte thou hast foe bestird
thye

Valoure thatte Nature declaymes inne thee the 1100
Taylorre

Duke Thou arte a straunge fellowe a Taylorre
make a Manne

Kente Sir a Stone Cutterre orre a Paynterre coud
notte ha made

hymme foe ille hadde he workd butte oun
houre

Glos Speake howe grewe the quarrelle

Stew Thys ancyente Ruffyan Sir whose life I
spard atte

suite of hys greye Bearde

Kente O Thou Whorefon Zedde thou unnecef-
farye Letterre

if you wille give mee leave mye Lorde Ile treade

thys Villayne intoe waterre ande daube the

Walls of a Jaques with hymme spare mye
greye

1110

Bearde you Wagtayle

Duke Peace beaftlye Knave thou haste noe Re-
veraunce

Kente Yesse butte angerre has a Pryvyledge

Duke Whye arte angrye I saye

Kente That such a slave as thys shoud weare a
Sworde

Thatte weares noe honestye fuche finylynge
Rogues as thee

Like Ratts nibble those Cordes inne twaine
Whiche are toe intrenche ande loossen everye
smooth Passyon

Thatte inne the Natures of theyre Lordes rebelle
Knowinge noughte like dayes butte followinge
Eache puffye gale ande varye of theyre Mas-
terres

1120

Smoile you mye Speeches as I were a folle
Goose If I hadde thee on Sarum Playne
Ide sende thee Cacklynge home toe Camulette

Duke Saye arte Mad olde fellowe

Glor How fell you oute faye thatte

Kente Noe contraryes holde fuche difference as
I ande fuche a Knave

Duke Werefore doste call hymme Knave
whats hys Offence

Kente Hys countenaunce lykes mee notte

Duke Noenore perchaunce dothe minne orre hers

Kente birtis mye occupatyonne to bee Playne 1130

I have seene betterre faces inne mye Daye
Thanne stands onne anye Shoulderre thatte I see
Nowe before mee atte thys instaunte

Duke Thys is a fellowe who havynge beene
our prayse

Forre bluntnesse dothe affecte a saucye ruffenesse
Noe sooth hee cannotte flatterre hee muste bee
playne

Hee muste speake truthe ande theye wille take
 itte foe

Iffe hees notte plaync these kynde of Knaves I
 knowe

Whiche inne thys playnneffe has boure more crafte
 ande far more corrupte Endes thenne twentye
 fillye duckyng

obseruaunts thatte stretche theyre dutyes nicelye 1140

Kente Sir inne goode foothe

Underre the allowaunce of youre greate Aspecte
 Whose innfluence lyke the wreathe of radyente fire
 Glytteryng fromme Phebus fronte

Duke Whatte meanst thou bye thys

Kente Toe goe fromme mye dyalogue whiche
 you didde

muche dyfcommende Sir I amme noe flattererre hee
 thatte beguilde you with smoothe accente was a
 playne Knave which parte I wille notte acte 1150
 though I shoud winne youre dyfpleasure

Duke Wats the offence you gave hymme

Stew I nere gave hymme anye itte pleafd the
 Kynge hys Maisterre

Verye late toe strike atte mee uponne hys miscon-
 struetyonne

Wenne hee conjunct ande flatteryng hys dyf-
 pleasure

Tript mee behynde beyng downe insultedde raylde
 ande putte onne hymme foe muche o the Ma me

Thatte worthyedde hymme ande gotte hymme
 prayfes o the Kynge

Ande forre the Attempte of thys hys fofte subdud
 exployte

Drewe oune mee here agayne

Kente Nonne O thefe Rogues ande fooles butte
 Ajax is theyre Knave

Duke Whatte ho the ftocks

You stubborne Mifcreante you unreverente bragarte
 Welle teache you

Kente I am toe oulde to learne calle notte youre
 Stocks for mee

I ferve the Kynge onne whofe Employmentes I was
 fente toe you

You fould doe fmall refpecte toe mye Mafterre
 Stoppyng thus hys Graces Meffengerre

Duke Fetcche forthe the ftockes

As I have life ande honoure there fhalle fitte till
 Noone

1170

Reg Tille Nyghte mye Lorde ande alle Nyghte
 toe

Kente If I were youre fatherres dog Madam
 You coud notte ufe mee foe

Reg Sir beyng hys Knave thenne I wille

Duke Thys is a fellowe o the Nature oure Sif-
 terre fpeakes of

Glos Lette mee befecche youre Grace notte to
 doe foe

Hys faulte is muche ande the goode Kynge hys
 Masterre

Wille checke hymme fort thys is fuche meane
 Correctyonne

As moſte common trespaffes are punyſht withe
 The Kynge muſte take itte ille thatte hes ſoe
 flyghtlye valud 1180

Iffe you hys Meſſenger ſhould have thus reſtraynd
Duke Ile anſwerre thatte

Reg Mye Siſterre wille receive itte ſtille muche
 worſe

Toe have her Gentlemanne abuſd affaultedde
 For followinge her affayres putte inne hys leggs
 Come mye Lorde awaye

Glos I amme ſorrye forre thec freynde tis the
 Dukes pleaſure

Whoſe dyſpoſytyonne alle the worlde welle knowes
 Wille notte bee rubd norre ſtopt yette Ile intreate
 for thee

Kente doe notte I praye you Sir I have watcht
 ande travayled harde 1190

Some tyme I wille ſleepe the reſte Ile whiſtle
 For a goodmanns fortune Sir maye growe oute
 ats heels

Give you goode Morrowe Sir

Glos Inne thys innedeede the Dukes toe blame
 An I feare twille bee butte ille looke

Kente Goode Kynge thatte muste approve the
common sawe

Who oute of Heavens benedyctyonne comeste
Toe the warme Sunne

Approache thou beacon toe thys unnederre Globe
Thatte bye thye alle radyaunte beames I maye 1200
Peruse thys Letterre scarce noethynge fees mye
wracke

Butte Miserye I knowe tis fromme Cordelya
Who mouste haplye hath beene informed
Of mye obscurd Course ande shalle fynde tyme
From thys enormous state seekynge to give
Loffes theyre remedyes alle wearye ande oere watcht
Take vantage Heavye Eyes notte toe beholde
Thys shameful lodgynge Farewelle fortune
Smyle ande turne thye weele ounce more

Edgarre

I heare myefelfe proclaymed 1210
Ande bye the happye hollow of a Tree
Escapt the hunte Noe place noe porte is free
Thatte garde ande mouste unneufvalle Vigylance
Doit notte attende mye takynge while I maye scape
I have beethoughte ande wille preserve myefelfe
Bye takynge the baseste ande pooreste shape
Thatte everre penurye inne contempte of Manne

Broughte neere toe beaste Mye face Ile grime
with filthe

Blankette mye loynes twiste alle mye hayre in
Knottes

Ande inne Adam lyke Nakeddenesse oute face 1220

The Winde ande-perfecutyonne o the Skye

Thys Countrye gives mee prooffe ande presydente

Of Bedlam Beggars thatte withe roarynge voyces

Ande horrid blows numbered onne theyre lymes

Sometyme with lunatycke banns ande thenne with

Prayeres

Enforce theyre Charytye poore poore Tom poore

Edgarre

Thatte innedeede is somethynge I amme noethynge

Kynge ande Knyghte

Leare Tis straunge they shoulde thus departe
from hence

Ande notte fende backe mye Messengerre

Knyghte I dydde heare the Nyghte before there

was

1230

Noe purpose of hys remove

Kente Alle hayle toe thee noble Masterre

Leare How makist thou thys shame thye pastyme

Foole Ha Ha looke he weares crewelle Garterres

Horfes are tyde bye the Hcels dogs ande beares

Bye the Necke Munkyes bye the loynes ande Menne

Bye the Legs whenne hees fomewhatte over lustye
Thenne he weares woodenne neatherre Stockes

Leare Whats hee thatte hathe thye place foe
muche mistooke

Toe fette thee here 1240

Kente Tis bothe hee ande shee youre Sonne
ande daughterre

Leare Noe

Kente Yes

Leare Noe I faye

Kente I faye Yea

Leare Noe noe they woulde notte Itte can-
notte bee

Kente Agayne I faye tis evenne foe

Leare Bye Jupiterre I sweare noe they durst
notte do itte

Suche outrage is worse thanne murderre

Resolve mee withe alle modeste hafte whiche
waye 1250

Thou mayst deserve or they purpose thys usage

Comnyng fromme usse

Kente Whenne atte theyre houre my Lorde
I didde commende youre hyghnessse Letterres toe
them

Eere I was risenne fromme the place thatte shewedde
Mye dutye Kneelynge came there a reekyng Post
Stewd in hys haile halfe breathlesse pantyng forthe
Salutatyonnes fromme Gonerylle hys Mistresse

Thenne producd Letterres whiche they soon oere
reade

Strayghte fummoned uppe theyre Menne ande
tooke horse 1260

Commanded mee toe followe ande attende the
leyfure

Of theyre Anfwerre gave mee colde looks

Ande Meetyngre here the otherre Melfengerre

Whofe Errande I perceyvd had poyfond myne

Beyngre the felfe fame fellowe who of late

Dysplayd foe sawcylie agaynst youre hyghneffe

Havyngre more Manne thanne Witte drewe

He rayfd the houfe youre Sonne ande daughterre

Founde thys faulte worthe the fhame whiche here
it fufferres 1270

Leare O howe thys Motherre fwels uppe to-
warde mye hearte

Historica Passio—down thou clymyngre Sorrowe

Thye Elementes belowe where iffethy daughterre

Kente Withinne the Earle Sir withinne

Leare followe notte butte staye theyre

Knyghte Made you noe more offence thanne
thatte you fpeake of

Kente Noe

How chaunce the Kynge has foe finalle a trayne

foole Hadst beene fette ithelocks forre thatte

Queftyonne

Thou hadst welle defervd itte

1380

Kente Whye foole

foole Wele fende thee toe an Ante whol teache
thee

theyres noe labourynge ithe Winterre Alle thatte
followe theyre Nofes are ledde bye theyre Eyes
Whenne

a greate wheele paces downe the hille loofe thye
holde

leaft itte breake thye Necke inne the follow-
inge itte

butte whenne itte mounthe the hille eene thenne lette
itte drawe thee Whenne a wife Man gives thee.
betterre

counfelle give mee mine agayne Id ha none butte
Knaves followe itte fince a foole gives itte

Thatte Manne who ferves for gayne

Ande followes butte forre forme

Wille packe whenne itte begynnes toe rayne

Ande leave thee ithe Storme

Butte I wille tarrye the foole wille ftaye

Ande lette the wife Manne flye

The Knaves turnes foole thatte runnes awaye

Thenne foole noe Knaves perdye

Kente Where learnte you thys

foole Notte ithe Stockes

Leare ande Glosterre

Leare Denye toe speake withe mee thare fycke
 ande wearye

Theye traveld harde toe Nyghte paltrye juggle
 Tis notte foe whatte revolte ande flynge offe
 Fetche mee a betterre answerre

Glos Mye deareste Lorde

You knowe the fierye Qualytye of the Duke
 How immoveablye fixt he isse ins course

Leare Deathe ande confusyonne

Whatte fierye Qualytye whye Glosterre

Glosterre I faye where is the Duke of Corn-
 walle

1410

The Kynge woud speake with Cornwalle the deare
 fatherre

Woulde withe hys daughterre speake commands
 her service

Glos Aye mye goode Lorde

Leare Fierye Duke telle the hotte duke thatte
 Leare

Naye butte notte yette may bee hee isf notte welle
 Innefirmytye doth stille neglecte alle issue where toe
 oure healthe

Is bounde wee are notte ourefelves whenne nature
 beynge oppreste

Commands the Mynde toe sufferre withe the bodye
 Ile forbearre

Ande am fallen oute withe mye more heavyerre
wille

'Toc take the innedyfposedde ande fycklye fitte forre
the founde Manne 1420

Deathe onne mye fstate wherefore fshould he fitte here

Thys acte perfwades mee thatte thys emotyonne

Offe the Duke ande herre is practife onelye

Give me mye Servaunte foorth Telle the duke
ands wife

Ile fpeake withe themme ande presentlye too

Bidde themme come forthe Orre atte theyre Cham-
berre doore

Ile beate mye drumme tille itte crye fleepe toe deathe

Duke ande Reganne

Leare Goode Morrowe toe you bothe

Duke Alle hayle toe youre Grace

Reg I amme gladde toe fee youre hyghneffe 1430

Leare I doe thynke you are I knowe whatte
reafonne

I have toe thynke foe anne thou fhoudst notte bee
gladde

I woud divorce thee fromme thy Motherres Wombe

Ande faye the Motherre was an Adultrefse

Thye Sifterre is naughte O Reganne fhe hath tiedde
Sharpe toothd unnekyndneffe lyke a Vulture here

I scarce canne speake toe thee thoulte notte believe
Of whatte base qulytye she is O Reganne

Reg Praye you Sir take Patyence I have hope
You lesse knowe how to Value herre deserte 1440
Thanne she toe slacke inne dutye

Leare Saye howe is thatte

Reg I cannotte thynke mye Syfterre ithe leaste
Woud slacke inne dutye ande oblygatyonne

Leare Mye Curfes onne herre

Reg O Confydderre Sir you are oulde
Nature inne you stands onne the verye verge ande
confyne

You should bee ruld ande led bye some dyf-
cretyonne

Thatte dycernes youre state betterre the you canne
Toe oure Syfterre thenne wee doe praye you make
retturne 1450

Ande faye thatte you have wrongd herre

Leare Whatte dost faye aske herre forregivenesse
Marke you how woud thys become the houle
I doe confesse deare Reganne thatte I amme oulde
Onne mye Knees thenne I begge thatte youl
vouchsafe

Toe give mee thys Nyghte bedde foode ande
Raymente

Reg Good Sir noe more these are unnefittyng
trickes

therefore wee praye you goe backe toe oure Syfterre

Leare Noe Reganne Neverre Neverre
 She hathe abatedde mee of halfe mye trayne 1460
 Lookt blacke uponne mee strucke mee with herre
 tongue

Moste serpente lyke uponne mye verye hearte
 Maye alle the stord vengeance of Heavene falle
 Onne herre ungratefulle toppe stryke herre younge
 bones

You Ayres thatte strike withe lameneffe
 You nimble lyghtnynges darte youre blindyng
 flames

Intoe herre scornfulle Eies You fenne suckd Foggs
 Drawne bye the powerrefulle heate of the sunne
 Innefecte herre Beautye ande blaste herre pride

Duke O iye Sir 1470

Reg O the bleste Gods youl wish foe onne mee
 When the rathe Moode takes

Leare Noe Reganne thou shalt neverre ha mye
 Curse

Herre Eies are feirce butte thine doe comforte mee
 Noe Nature shalt notte give toe thee mye
 Tis notte inne thee toe grudge mye Pleasure
 Toe cutte offe mye trayne ande use hastye Wordes
 Ande inne Conclufyonne to oppose the Bolte
 Agaynst mye comyng inne thou betterre knowst
 The offyces of Nature bonde of Childhoode 1480
 Effects offe Curtseye due offe Gratyture
 Thy halfe offe thys Kyngdomme hast forregotte

Twasse I thate endowedde thee withe itte
 Butte who wast thate putte mye ithe Stockes

Stewarde comes forrewarde

Duke Whatte Trumpettes thate

Reg I knowt toe bee mye Syfterres

Bye Letterre the fayde ere longe the woud bee here
 Iffe youre Ladye comme

Leare Thys iffe the Slave whose easye borrowd
 pryde

Dwels ithe fyckle Grace offe herre hee followes

Oute Varlette fromme mye Syghte 1490

Corn Whatte meanes youre grace

Gonnerylle

Leare Who commes here hyde mee kynde
 heavennes I praye

Iffe you doe love oulde Menne make itte youre
 Cause

Sende downe ande take mye parte

Arte notte ashamd to looke uponne thys bearde

Whatte Reganne wilt thou take herre bye the hande

Gon Whye notte Sirre

How have I offendedde alls notte offence

Thatte Innedyscretyonne ande dotage termes
 foe 1500

Leare O fydes you are toe toughe wille you
 styllle houlde

Agayne how came mye Manne ithe Stockes

Duke I fette hymme there butte hys owne dif-
 orrederres

Deservd muche lesse advancemente

Leare You whatte wast you

Reg I praye you fatherre beyng weake sceme foe
 Iffe tylle the expyratyonne offe youre Moneth

You wille retturne ande sojourne withe mye Systerre
 Disbandynge halfe youre trayne comme thenne
 toe mee

[1510

Beyng nowe fromme home ande òute of Plentye
 Whiche iffe needefulle forre *your* entertaynemente

Leare Retturne toe herre ande fitye Menne
 dyfmyft

Noe ratherre I abjure Alle roofes ande chuse
 Toe wage agaynst the enmytye o the Ayre

Toe bee afs Comrade withe the Wolfe ande Owle
 Whye the hotte bloode of Fraunce thatte
 dowerrelesse

Tooke hence oure youngeste borne I coud bee
 broughte

Toe Knee hys Throne ande squire lyke penyonne
 begge

Toe Keepe base life a foote thanne retturne withe
 herre

Perfwade mee ratherre toe bee a slave ande Sumpter
 Toe Thys detestedde Gromme

1520

Gon Atte youre Choyce Sir

Leare Nowe praye you daughterre doe notte
make mee madde

I wille notte trouble thee mye Chylde Farewelle
Welle noe more meete noe more fee oune anotherre
Stille arte thou mye bloode mye Fleshe ande
daughterre

Or ratherre a difeafe thats inne mye fleshe
Whiche I muste needs calle myne thou arte a Byle
A Plague fore ande inbofede Carbuncle
Inne mye corruptedde Bloode butte Ile notte
chyde thee

1530

Lette shame come whenne itte wille I doe notte
calle itte

I doe notte bydde the Thunderres beare shoote
Norre telle tales of thee toe hygh judgyng Jove
Mende whenne thou canst be bettere atte the
Leyfure

I wille bee patyente ande wille staye withe Reganne
Aye myfelfe ande mye hundredde Knyghtes

Reg Yette notte foe Sir I looke notte forre you
yette

Norre have I thatte whiche befyttes youre welcome
Therefore praye you give Eare toe mye Syfterre toe
thofe

Thatte myngle reasonne withe youre passyonne 1540
Naye bee contente ande thynke thatte you are ould
Believe mee Sir she knowes welle thatte she does

Leare O Reg iffe thys welle spokenne

Reg I dare avouche itte Sir fifty followerres
Are welle enoughe wherefore shoud you neede more
Yea orre foe manye fythe thatte bothe charge ande
dangere

Speakes gaynst thatte Numberre forre howe shoud
see manye

Inne oune houle ande underre two dystynct com-
mandes

Holde Amytys tis harde almoſte impoſſyble

Gon Whye notte mye goode Lorde receive
attendaunce 1550

Fromme thoſe whome ſhe calls Servaunts orre
fromme myne

Reg Aye thou fitte trewelye whye notte mye
Lorde

Wee canne controule themme iffe you comme toe mee
forre nowe I ſpye a dangere I entreate you

Toe brynge butte five ande twentye toe noe more
Wille I give place orre coutenaunce

Leare I gave you alle

Peg Aye ande inne goode tyme you gave toe

Leare Made you mye Guardyans mye de-
poſytaryes

Butte kepte a reſervatyonne toe bee followedde 1560
With ſuche a Numberre whatte muſte I come
toe you

With the five ande twentye Reganne ſayde you foe

Reg Aye ande speakt agayne mye Lorde

Leare Those wickedde Creatures yette doe
seeme welle favourd

Whenne otherres are more wickedde Notte beyng
the worste

Standes inne some ranke offe prayse Ile goe
withe thee

Thye fiftye dothe styll double five ande twentye
Thou arte innedeede twice herre love

Gon Heare mee mye Lorde

Whye neede you five ande twentye tenne orre
five

1570

Toe followe inne a house where twice the numberre
Have commande toe tende you

Reg Naye whatte needes ounne

Leare O reasonne notte the deede oure baseste
Beggarres

Are inne the pooreste thyngge superrefluouse

Give notte swecte Nature more thanne nature needes

Mans life ande beastes are equalle inne cheapenesse

Iffe onelye toe goe warme were gorgeouse

Thenne Nature needes butte halfe the Ladye weares

Heavennes give mee meeke patyence I lacke

itte

1580

You see mee here Ye Gods a poore a poore ould
Manne

Affe fulle offe grieffe as age wretchedde inne bothe

Iffe itte bee you thatte stirre Mye daughterres heartes

Agaynste theyre fatherre foole mee notte too muche
 Toe beare itte famelye touche mee withe angerre
 O lette notte Womennes weaponnes waterre droppes
 Stayne mye Mannes cheekes Noe ye unnaturalle
 haggis

I wille poure downe fuche Revenge onne ye bothe
 Thatte alle the World shalle—He doc fuche thynges
 Whatte they are yette I knowe notte butte theye
 shalle bee

1590

The terrorres o the Earthe you thynke He weepe
 Noe He notte though I have fulle cause of weepynge
 Butte thys mye hearte shalle breake inne a thou-
 sande flawes

Eyre I wille weepe O foole foole I shalle goe Madde
 [*Leare Kente Glosterre aude foole goe oute*

Duke Lets withdrawe twille bee a Storme

Reg Thys house is lyttle the oulde Manne ands
 People

Canotte bee welle bestowedde

Gon Tis hys owne blame hathe putte hymme
 fromme rest

[1600

Reg Thenne hee muste needes taste hys follye
 Forre hymselfe I wille receyve hymme gladlye
 Butte notte oune followerre

Duke Soe standes the Matterede withe mee
 Butte where isse mye Lorde of Glosterre

Glosterre

Glos The Kynge is inne hygh Rage
Ande wille I knowe notte whetherre

Reg Thenne give hymme waye hele leade
hymfelfe

Gon Entreate hymme notte mye Lorde to flaye

Glo Alacke the Nyghte comes onne ande the
bleake Windes

Doe forelye ruffelle forre manye a Myle aboute 1610
Theyres neytherre hedge norre wille ferve forre
coverte

Reg O Sir toe wilfulle Menne
The injuryes they themmefelves doe procure
Muste ferve themme forre Schoole Mafterres flutte
the doors

He iffe attendedde withe a desperate trayne
Ande whatte theye maye prompte hymme too
beynge apte

Toe have Eare abufd Wisdomme byddes uffe
feare

Kente ande Gentlemanne

Kente Whatte iffe theyre here befydde foule
Weatherre

Gent Oune mynddedde lyke the Weatherre
Mouste fowerre ande unnequicttelye 1620

Kente I knowe thee wheres the Kynge

Gent Contendynge with the fretfulle Element
Who byddes the Wynde blowe Earthe intoe Sea
Orre swelle the curlede waterres bove the Mayne
Thatte thyngs maye change orre cease teares hys
white hayre

Whiche the impetuouse blafts with Eyelesse Rage
Catcher inne theyre furye ande make a nothyng of
Strives inne hys lyttle worlde of Manne toe oute
scorne

The aduerse Wynde ande rayne Unnebonnetedde
He runnes As he byddes whatte wille take alle 1630

Kente Butte who isse withe hymme

Gent None save the foole who labourres toe
oute jesse

Hys hearts strooke innejures

Kente Sir I doe knowe you

Ande wille commende a deare thyng toe you
Theyre isse dyvyfyonne though itte bee cladde
Withe manulle cunnynge twixte Alb ande Corn-
walle

Ande fromme Fraunce mouste sure theyre comes
a powerre

Intoe thys oure scatterredde Kyngdomme

Theyre have secrette foe inne some of oure
Pourtes

1640

Ande wille showe usse ere longe theyre Bannerre
Make speede therefore toe Doverre theyre you
shalle fynde

Some who wille thanke you makynge iuste Reporte
Offe the ryghte Cause oure Kynge hathe offe Playnte

Gent Ile speake fartherre withe you

Kente Naye doe notte butte take thys Furfe
contaynes

Thenne if you chance toe see *Cardelya*

Ande I doubte notte butte you shalle fiew thys
Ryng

Thenne she wille telle you whou the fellowe is

Toe whome thou speakst ande dost notte as yette
knowe

1650

O fye onne thys Storme Ile goe seeke the Kynge

Gent Give mee thy hande hast naughte more
toe faye

Kente Butte fewe wordes yette more thanne alle
yette

Thatte whenne the goode Kynge bee founde

The luckyerre hounde o the two

Shalle hollowe the otherre

Leare ande foole

Leare Blowe Windes and cracke youre cheeks
Rage Blowe

You Caterackes ande Hurycanoes spoute

Tylle you have drenchd the Steeples drownd the
Cocks

You fulpherouse ande thoughte executynge
fires

1660

You Oake cleavyng thunderre Boltes finge mye
white heade

Thou alle thakynge Thunderre ftryke flatte ande
make voyde

The vaste ande thycke routundytye o the Worlde
Crucke Natures Moulde all Germayne spille at
ounce

Thatte forms ungratefulle ande detestedde Manne
foole O Nunckle Courte holye Waterre inne a
drye houe

Tis betterre thanne rayne waterre oute a doore
Inne goode Nunckle ande aske forre a Bleffynge
Forre thys ille a Nyghte indeede thatte pittyes
Neytherre the heade of Age norre thatte of
follye 1670

Leare Grumble thy Belly fulle spitte fire spoute
Rayne

Norre thunderre fire Rayne Winde are mye
daughterres

Noe Noe tis notte you I taske withe unnekyndneffe
I dyvydedde notte twixt you mye Kyngdomme
You owe mee noe subfcriptyonne whye thenne
lette falle

Youre horryble pleasure ande heare I stande
A weake innesfyrme and despyfedde oulde Manne
Yette are ye butte poore fervile ministerres
Thatte joyne withe two pernycyoufe daughterres
Agaynste a heade foe oulde ande white O tis
foule 1680

foole Hee thatte has a houfe toe putte hys heade
 inne
 Has innedeede a moufte excellente heade peace
 Thatte manne who makes hys toe whenne he hys
 hearte should make
 Shalle have a Corne crye woe ande turne hys sleepe
 toe wake
 Forre neverre yette was there fayre Woemanne
 Butte she made Mouthes ith Glaffe
Leare Noe Ile bee a Patterne of Virtue ande
 Patyence
 Ande faye nothyng

Kente

Kente Whos there
foole Marrye heares Grace ande a Cod peece 1690
 That's bothe wife manne ande foole
Kente Alas mye Liege ist you here
 Those who love Nyghtes love themme notte fuche
 as these
 Synce I was Manne fuche sheetes offe lividde fire
 Suche burstes of thunderre and fuche groanes of
 Winde ande Rayn
 I rememberre notte toe have hearde
Leare Lette the greate Gods who thunderre
 oere oure heades
 Fynde theyre Enemyes nowe tremble thou wretche

Thatte haft withinne thee undyvulgedde Crymes
Hyde thee thou bloudye hande unwhypte of
Justice 1700

Thou Sycophante difsemblerre of Virtewe
Ande convenyente feemyng thatte practyfedde
Clofe pente uppe guiltes onne creduloufe Mens lives
Rive youre concealedde Centerres ande begge Grace
Offe thefe Greate ande thunderynge Summonerres
Butte I amme oune more fynnd agaynst thenne
fynnyng

Kente Whatte beare headedde mye moſte graya-
foufe Lorde

Harde bye here is a hovellet ſome frendeshyppe
Gaynſt thys rude unnecyville tempeſte wille itte
lende

Repoſe you here whylſt Ile toe thys harde houſe 1710
More harde innedeede thanne thatte whereoffe tis
rayfd

Whiche evenne butte nowe denyd mee toe come inne
Whenne alkyngge afterre you

Leare O mye Witte gins toe maddenne
Come onne mye Boye howe doſt mye Boye arte
colde

I amme coulde myefelfe Where is the ſtrawe goode
fellawe

Tis ſtrange howe oure neceſſytyes canne make
The vileſie thynges the mouſte precyoufe
Foole and Knave ſhowe mee thenne thye poore
hovellet

Oune Cornerre of mye hearte yette sorrowes
forre thee 1720

foole He thatte has a lyttle tyme Witte
Withe a heyghe hoo the winde ande the Rayne
Musste make connetente withe hys forretunes fytt
Forre the Rayne itte Raynethe everye a Daye

Glosterre anle Edmunde

Glos Alacke Alacke Edmunde I lyke notte thys
Whenne I defyrd theyre leave toe pittye hymme
Theye tooke fromme mee the use of myne owne
houfe

Stryct chargd mee onne payne offe theyre displeasure
Neytherre toe speake orre anye waye sustayne
hymme

Edm Musste Savage anle unnenaturelle 1730

Glo Goe toe ande saye you noethyng
Theres a dyvyfionne twixt the Dukes
Ande worfe thannethatte forre I have receyvedde
A Letterre whiche I have lockt inne mye Clofette
These innejuries the kynge beares wille bee
revengd

Forre parte of a Powerre is nowe Landedde
Ande tis fytt wec doe inclyne toe the Kynge
Ile seeke hymme ande privatelye receive hymme
Goe you ande houlde conference withe the Duke

'Thatte thys mye Charytye bee notte per-
ceyvedde 1740

The Kynge mye oulde Mafterre fhalle be releivedde
Theres fomewhatte frange towarde Edg praye
bee carefullle

Bas Thys Courtesye fromme thee toe thee
oulde Kynge

Shalle the Duke knowe ande of the Letterre too
Thys seemes a fayre defervynge ande muſte drawe
Thatte toe myefelfe whiche mye fatherre lofes
Whiche is naughte more or leſſe thanne alle
Thus doe younge riſe whenne the oulde doe falle

Leare Kente ande Foole

Kente Heres the place mye goode Lorde praye
you enterre

Thys Nyghtes toe ruffe forre Nature toe inne-
dure 1750

Leare Lette mee alone

Kente Praye you mye goode Lorde enterre

Leare Wilt breake mye hearte

Kente Heavennes witneſſe

I hadde ratherre breake mine owne

Leare Thinkſt thou tis muche thatte thys re-
lenteleſſe Storme

Innevades uſſe toe the Skynne tis foe toe thee
Butte where the greaterre Malydye iſſe fyxt

The lefferre iffe scarce felte thou woudst shunne a
Beare

Butte iffe thye flyghte laye towarde the ragynge
Sea 1760

Thoudst meete the Beare ithe Mouthe whenne the
Mynds free

The Bodys delycate the tempeste inne mye Mynde
Dothe fromme mye Sences take alle feelynge elfe
Save vile ande venemoufe innegratyture

Ist notte as iffe thys Mouthe shoud teare thys
Hande

Forre lifynge foode tot butte I wille punysh yette
Ande weepe noe more inne fuche a Nyghte as thys
O Reganne Gonerylle youre oulde fatherre

Whofe Hearte lyke openne Charytye gave you alle
O lette mee shunne thatte forre there Madnesse
lyes 1770

O ile notte there noe noe

Kente Naye goode mye Lorde enterre

Leare Prethee goe inne ande seeke thyne owne
ease

Thys Tempeste wills notte thatte I doe ponderre
Onne thyngs would hurte mee more butte Ile goe
inne

Poore nakedde wretches where foe ere you are
Thatte byde the Pelynge o thys Pitylesse Nyghte
Howe shalle youre housfe lesse heads ande unfedde
fydes

Your loopt ande raggedde Garmentes defende you
 Fromme Scafonnes fuche as these O I have
 tayne 1780

Toe lyttle care o thys take Phyfyck Pompe
 Expose thyefelfe toe feele *thatte* wretches feele
 Thatte thou mayst poure onne themme thye Su-
 perfluxe

Ande shewe the heavennes more juste
foole Come notte here Nunckle heres a Spiritte
 O save mee helpe mee

Kente Thou dost crye afore thou arte hurte
 Butte give mee thye hande who is there

foole A Spiryttte oune thatte says hys Names
 poore Tom

Kente Whatte arte thou thatte dost grumble ithe
 Strawe 1790

Comme fourthe I saye ande answerre frayghte

Edg Awaye the foule feynde followes mee
 Through the sharpe Hawthorne blowe the Windes
 Hum goe toe thye coulde Bedde ande warme thee

Leare Dydst give alle toe thye Daughtertes
 Ande arte comme toe thys atte laste

Edg Who ist thatte gives anye thyng to
 poore Tom

Whome the feynde hathe ledde through fyre ande
 flame

Ore Sworde ore Bogge ore whirlpoole ande Quag-
 myre 1800

Layde Knives ins Pillowe ande Halterres ins Pue
 Made hymme proude of hearte toe ryde onne a
 Baye trotterre

Hathe myngledde Ratfbayne withe hys Porrydge
 Ande vaynlye courfe hys fantaftyck Shadowe

O Toms a colde O doe de dee de doe

O Blesse you fromme Whirle Winde ande Starre
 blaftyng

Doe poore Tom Charytye whome the feynde vexes
 Nowe nowe coud I ha hymme there and there
 agayne

Leare Whatte ande ha thye daughteres broughte
 thee toe thys passe

Whatte couldst save noethyng woudest give
 themme alle

foole Naye Butte hee kepte hys Blankette 1810
 Elfe wee hadde alle beene shamd

Leare Nowe maye alle those Plagues thatte
 hange ithe Ayre

Ande gore Menns faults lyghte onne thye daugh-
 terres

Kente He hathe noe daughteres mye goode Sir

Leare Deathe I save noethyng coud ha sabdued
 Nature

Toe fuche lownesse save hys lynchdoffe daughteres
 Ist thenne the fathyonne thatte dyscardede fa-
 therres

Should have foe lyttle mercye onne theyre fleshe

Judycyouse Sentaunce twas thys fleshe begotte
thofe Pelycanne daughterres 1820

Edg Pyllycocke fatte onne Pyllycocke Hille
alloo alloe loo loo

foole Thys Nyghte foe coulde foe rawe I feare
Toe fooles wille turne bothe Kente ande Leare
Twee are alreadye ande twee moure
Wille turne the twee thenne intoe foure

Edgar Take heede o the foule feynde obeye
thye Parentes
Keepe thye worde ande Whore withe Mans sworne
Spoufe

Decke notte thye sweete hearte inne proude arraye
Leaste otherre Meenne falle a lovyng Toms a
Colde

Leare Whatte hast thou beene 1830

Edg A Sevyngmanne proude inne hearte and
mynde

Thatte curld myne hayre ande wore Gloves inne
mye Cappe

Oune thatte stepte inne the contryvyng of Luste
Ande wakd toe doe the Acte of Darknesse
Wine lovd I dearelye ande dyce too dearye
False of hearte lyghte of Eare Bloodye handedde
Hogge inne flothe Foxe inne stealth Wolfe inne
Greedyneffe

Lette notte Womans Sylkes betraye thy poore hearte
Keepe foole oute a Brothells hands oute a Placketts

Thye Penne fromme Lenderres bookes defyc the
foule feynde 1840

Stylle throughe the hawthorne blowes the Colde
bleake winde

Mumm Mumm Nonnye Dolphynne boye lette
hymme trotte bye

Leare Thou werte betterre ithye Grave thenne
thus toe anfwerre

Withe bodye bare before the innelemente heavennes
Iffe Manne naughte butte thys confyderre hymme
welle

Thou owft the Worme noe Sylke beafte noe hyde
Butte here are three ounes fophyftycatedde

Thou unaccomodatedde manne arte the thyng
Forre thou arte indeede naughte butte thys

A poore bare ande forkedde Anymalle 1850
Offe Offe thenne you Lendynges unbottonne here

Glosterre

foole bee contente Nunkee tis naughtye Nyghte
toe fymme inne

Nowe a lyttle fire inne a Wilde feylde

Were lyke a Letcherres hearte butte oun
lyttle sparke

Ande alle the reſte of ounes bodye o life

Butte looke here commes a walkyng
fire

Edg Thys iffe the foule Flibberetygybette

He ginnes atte Curfewe ande walkes tylle fyrste
Cocke

Hee squintes ithe Eye ande makes the hare lyppe
Milledewes the white Wheate ande hurts thys
poore Creature Earthe 1860

Swythholde footedde thryce the oulde
Meete the Nyghte Mare ande herre nyne folde
Bydde herre alyghte
Ande herre trothe plyghte

Aroynte thee Whyche Aroynte thee

Kente Howe fares youre Grace

Leare Whats hee

Kente Whos there whatte seeke ye

Glos Youre names I praye who are you

Edg Poore Tomme who eats the swimmynge
Frogge ande toade 1870

Whose hearte is fierye whenne the feynde rages
Swallowes the oulde Katte ande the ditche dogge
Drynkes the greene mantle fromme the standyng
poole

Thatte is whipte fromme tythyng
Thatte is stockd punyfhd ande immepryfoenedde
Thatte hathe three suites toe hys backe fyxe Shirtes
tos Bodye

Horse toe ryde ande Weaponne toe weare
Butte Mice ande Ratts ande sliche smalle deere
Ha bene Tomms foode thys sevenne longe
Yeare

Beware mye followerre peace fmilburre peace
 feynde 1880

Glos Whatte hathe youre Grace noe betterre
 Companye

Edg Poore Toms a Colde

Glos Goe inne withe mee mye dutye cannotte
 sufferre

Inne alle toe obeye youre daughterres harde com-
 mandes

Though theyre innejunctyonne bee toe barre mye
 doores

And lette thys boyfterouse Nyghte take houlde
 o thee

Stylle have I comme ande venneterd toe seeke
 youre Grace

Ande brynge where bothe fyre ande foode are
 readye

Leare Staye fyrste Ile talke withe thys Phyloso-
 pherre

Telle mee Poore Tomm whats the Cause o thun-
 derre 1890

Kente Goode mye Lorde take hys offerre ande
 goe inne a doore

Leare Ile talke a Worde withe thys fayde
 Learnedde Thebanne

Whatte is your Studye

Edg bothe toe prevente the feynde and Kylle
 Vermyne

Leare Lette mee aske you oun^e Worde inne
Private

Kente Immeperretune hymme agayne mye Lorde
Forre hys Wittes gynne toe unnesettelle

Glos Canst blume hymme freynde
When's daughterres doe seeke hys deathe
O thatte goode Kente hee sayde itte woud bee
thusse 1900

Helas poore honeste butte banysh^te Manne
Thou sayst the Kynge growes madde Ile telle the
freynde

I myefelfe amme almouste madde I had a Sonne
Nowe outelawd fromme mye bloode hee foughte
mye life

Butte latel^ye verye latel^ye I lovd hymme freynde
Noe fatherre a Sonne dearerre thruthe toe telle thee
The Greefe o thys hathe o thys hathe crazd *mye*
verye Witts

Whatte a Nyghte is here I doe beseeche youre grace

Leare O youre mercye I crye youre mercye
noble Phyloosopherre youre Companye 1910

Edg The feynde The feynde Toms a Coldea Colde
Glos Innetoe thye hovel^e fellowe ande keepe
thee warme

Leare Comme thenne weele inne alle
Thys waye mye Lorde
Ile keepe withe hymme withe mye Phyloosopherre
Kente Soothe hymme mye goode Lorde and
lette hymme take thys fellowe

Glos Take hymme you onne

Kente Comme Sirra and goe inne withe uffe

Leare Aye Aye comme thou goode ande
learnedde Athenyanne

Edg Chylde Rowelande toe the darke towerre
came 1920

Hys Worde was styllle fye foe ande fumme
I smelle the Bloude of a brytyshe Manne

Cornewalle ande Bastarde

Duke Ile ha mye Revenge ere I departe thys house

Bas Howe mye Lorde I maye bee censuredde

Thatte Nature inne mee thus gives waye toe
Loyalletye

Duke I doe nowe preceyve twas notte allto-
getherre

Youre Brotherres evylle dysposytyonne

Whiche alone dydde make hymme seeke hys deathe
Butte a reproveable badnessse inne hymselfe

Edm O howe malyceyouse is mye forretune 1930

Thatte I muste nowe repente forre beyngge juste

Thys is the Letterre thatte does approve hymme

An inetellygente freynde ande partye toe Fraunce

O heavennes thatte thys hys treasonne were notte

Norre I hys detectoure

Duke Goe inne withe mee toe the dutcheffe

Edm Iffe thys Paperre dothe speake trewe

You have myghtye busynesse inne hande

Duke Trewe orre falſe itte hathe made the Earle
of Gloſterre
Seeke oute thee falierre thatte he maye bee
readye 1940

Forre oure ryghte juſte Appreheſyonne
Edm Anne he ſhalle bee founde comforretynge
the Kynge

'Twill more fullye prove oure Suſpytyonnes
I will perfevere inne thys mye Loyalletye
Thoughte the conſlycte goe harde twixte itte ande
mye Bloode

Duke I will laye truſte onne thee
Ande inne mye Love thoult fynde a dearerre fatherre

Kente Gloſ Leare (Edg Tom) ande foole

Kente Betterre farre here thanne ithe openne Ayre
Alle hys witts ha givenne waye toe hys impatyence
O goode Sir maye the Gods rewarde youre
Kyndneſſe

Edg Fretterre toe Calles ande tells mee
Neroe is anglynge ithe Lake of Darkeneſſe
foole Prethee Nunkle

Iiſe a madmanne a foole orre a Yeomanne
Leare Softe goode foole Ile telle thee a Kynge a
Kynge

Edg O the foulde feynde bytes mye backe
foole Hees madde thatte truſtes toe tameneſſe of
a Wolfe

A horses healthe a Boyes Love a Wores Oathe
Leare Naye Naye notte foe butte inne the love
 of Daughterres

O the vile she foxes fyttre here fapyente Sir 1960
Edg Looke where she standes Wanft thou Eyes
 alle trye alle

Bessye comme oere the broome toe mee Bessye

The foule feynde hauntes poore Tomme

Hoppe dawnce crycs inne mee forre twoe white
 herrynges

Kente howe does youre grace wille you notte
 laye downe

Leare Brynge inne the Evydence they shall bee
 Cryd

Sitte you there you are othe Commyffyonne

Arraygne Arraygne herre tis Gonerylle

I here take oathe before thys assemblye

Shee dydde Kyche the poore oulde Kynge herre
 fatherre 1970

Butte mye gracyoufe Sirs hadde she beene a Manne

Hee woud notte ha neededde thys youre tryalle

Edg Bleffe thye five Witts

O Sir wheres thatte fame Patyence nowe

O the whiche you dydde foe ofte make boaste

Edg My teares begynne toe take hys parte so muche
 I feare theyle marre mye counterfeytynge

Leare Naye the lyttle doggs too aile barke atte mee
 Whye Treye Blaunche ande Sweete hearte hytherre
 boyes

Edg Tomme fhalle throwe hys heade atte
themme avaunte Curs 1980

Bee thou blacke orre Greye orre White

Toothe thatte payfonnes anne itte byte

O Tomme fhalle make themme weepe ande wayle

Forre thorowinge thuffe mye heade

Doggs leape the hatche nowe alle are fledde

Tou Lu Lu Lu comme marche toe wakes ande fayres

Bee Merrye bee Merrye poore Toms horne is drye

Leare Anatomyze thatte Reganne see whatte
inne herre breedes

Iffe there caufe inne Nature toe make heartes
thuffe 1990

Whatte foe harde ande flintye O noe noe noe

You fhoud bee of mye hundred butte youre
Garmente

Thatte fuites mee notte welle welle lette itte bee
changd

Tomm Tomm where dydft steale thyne Adams
Coate

Edg Fromme mye Childe anne fhede notte give
itte mee

Leare A goode Theftte A goode Theftte welle
fayde Tomm

Kente Nowe mye goode Lorde lye here awhile

Leare Hufh Hufh make noe noyfe butte drawe
the Curtaynes

Soc Soc foe wele goe toe Supperre ithe mornynge
fo fo 2000

Glosterre

Glos Goode Sir where is the Kynge mye
Mafterre

Kente Heare mye Lorde butte trouble hymme
notte hys Witts are gone

Glos Take hymme I praye thee Sir inne thyne
Armes

Forre I have oerehearde a Plotte of Deathe uponne
hymme

There is a Lysterre tye hymme onne itte strayghte
Ande speede thee towarde Doverre where thou shalt
meete

Goode welcome ande Proteçtyonne take thye
mafterre

Forre shoudst thou dallye orre delaye oune houre
Thyne ande hys life togetherre withe alle those
Shalle offerre toe defende hymme stande surelye
lofte

2010

Followe mee thatte wille toe some provyfyonne
Give thee fure ande quicke conducte
Come Come awaye quicklye

*Cornewalle Reganne Gonerylle Edmunde ande
Servantes*

Corn Post speedlye toe mye Lorde youre
husbande

Thys Letterre wille shewe the Frenche Armye
landedde

Goe seeke oute thatte 'Traytorre Glofterre

Howe nowe wheres the Kynge

Stew Mye Lorde of Glofterre hath conveyd
hymme hence

Ande withe hys Knyghtes hathe sente hymme to-
warde Doverre

'Theye dydde loudlye talke of armedde freyndes
there 2020

Gon Farewelle sweete Lorde ande Syfterre

Corn Edmunde Farewelle Goe seeke thatte
Traytorre Glofterre

Pinnyonne lyke Thiefe thenne brynge hymme
before usse

Though withoute Justyce we maye passe ons life
Yette shalle oure Powerre doe Curtesye toe oure
wrathe

Whiche Menne perchaunce maye blame butte
notte comptrolle

Glofterre

Reg Innegratfulle Foxe tis hee

Glos Whatte meane youre Grace

Goode mye Freyndes you are mye Guestes

Doe me noe foule playe 2030

Corn Bynde hymme I faye

Glas Unnemeracyfulle Ladye

Corn Toe thys Benche bynde hymme

O Villayne thou shalte fynde

Glos Bye the greate Gods tis ignoeblye done

Toe plucke Age thuffe bye the Bearde

Reg Soe white ande fuche a Traytorre

Glos O naughtye Ladye

These hayres thatte thou ravishe fromme mye
Chynne

Wille quckenne and accuse thee I amme youre
hoste

2040

Ande you withe mercyleffe and Robberres handes

Doe ruffle thuffe mye markes of Mannehoode

Whatte wille you doe

Corn Saye Sir whatte Letterres hadde you
fromme Fraunce

Whatte Connfederacye hadde you withe those

Thatte nowe have broke inne uponne our Kyng-
domme

Reg Toe whome hafte fente the Lunatycke
Kynge

Glos I have oune Letterre guesfynglye fette
downe

Thatte came fromme oune thats of a newtralle
hearte

Corn O cunnynge

2050

Reg Yea Cunnynge ande mouste Falso

Corn Where hast fente the Kynge

Glos Toe Doverre

Corn Ande whye to doverre waft notte chargd
atte perylle

Glos O ye have have tyedde mee toe the Stake
Ande nowe I needs muste staunde the course

Reg O Traytorre butte wherefore toe Doverre

Glos Cause thatte I woudd notte see thye cruelle
Nayles

Plucke oute hys poore oulde Eyes norre thye feyrce
Syfterre

Inne hys annoyntedde fleshe stycke Boaryshe
Phanges 2060

The Sea withe fuche a Storme as hys beare heave
Inne Helles blacke nyghte induredde woud ha
boyedde uppe

Ande quenchedde the stelledde fyres

Yette porre oulde hearte hee holped the heavennes
toe rayne

Iffe Wolves atte thatte steyrne tyme atte thye Gates
hadde howld

Thou shouldst ha fayde goode Porterre turne the
Keye

Butte I shalle see Vennegeance ore take fuche
Chyldrenne

Corn Sect thou shalte neverre fellowes houlde
the Chayre

Onne these oulde Eyes of thyne Ile fette mye foote

Glos Twere betterre dye thenne live tylle oune
bee oulde 2070

O Give mee some helpe Cruelle Cruelle O ye
Gods

Reg Oune fyde wille mocke anotherre come
totherre tooe

Ser Holde hymme noe neverre

Mye Lorde I ha ferd you fynce I was a Chylde
Butte betterre Service I ha neverre done

Thenne nowe to loofe mye houlde

Reg Dydst thou butte weare a Bearde uponne
thye Chynne

Ide plucke itte offe as I dydde thys fame Lordes
Fellowe thye Sworde a peasante stande uppe thusse

Ser Oh I amme flayne yette have you oune
Eye lefte 2080

Toe see thys dede onne thye faythefulle Servante

Corn Leafte itte shoud see more Ile prevente itte

Oute vyle jellye wheres thye lusterre nowe

Glos Alls darke ande comfotelesse wheres mye
Sonne Edmunde

O where ere thou arte kyndle all sparkes offe nature
Ande quitte suche Sceanes such crynge Actes

Reg Oute Villayne thou callst onne hymme
thatte hates thee

Twass hee thatte tolde usse of thye Treafonnes
Hee whos heartes too goode toe pitye thee

Glos O mye follyes thenne Edgarre was
abufd 2090

Forgive mee thatte kynde Gods ande prosperre
hymme

Reg Goe thruſte hymme oute atte Gates
 Ande lette hymme ſmelle hys waye toe doverre
 Thys Slave maye ſerve toe fattenne the dunghylle

Edgarre

Edg Betterre thus ande knowne toe bee Con-
 temnedde
 Thenne ſtyle contemned ande flatteredde toe bee
 worſe
 The loweſte ande mouſte abjecte of Fortunes Slaves
 Iſſe riche ande lives oune inne Eſperawnce
 Welcome thenne thys lyghte Ayre whiche I em-
 brace
 Thatte wretche whome thou haſte blowne untoe
 thee worſe
 Owes noethynge toe thye Blaſtes 2100
 Butte who comes here mye fatherre poorlye ledde
 O Worlde Worlde O Worlde
 Butte thatte thye ſtraunge Mutatyonnes make uſſe
 hate thee
 Life wouddere nere yeylde toe Age
Olde Manne O mye goode Lorde I ha bene
 youre Tenaunte
 Ande youre deare fatherres Theſe foureſcore Yeares
Gloſ Gette thee awaye goode freynde I prethee
 bee gone
 Thye comfortes canne doe mee noe goode atte alle
 Butte thee theye maye feverelye hurte 2110

Oulde Manne You cannotte fee youre waye

Glos I have noe waye ande therefore neede notte
Eyes

O Mye Sonne Mye Edgarre were arte thou
The food of thye abufedde Fatherres wrathe
Myghte I butte live toe ha thee inne mye touche
Thenne woud I faye I hadde Eyes agayne

O Manne Howe nowe whos there

Edg Ye Gods who ift canne faye thatte I amme
othe worfte

Forre nowe I amme worfe thenne ere I was
Ande thys is notte othe worfte forre worfe I maye
be yette

O Manne Tis poore madde Tomme 2120

Glos Thenne is he a Beggarre Manne

O Manne Aye madmanne ande Beggarre too

Glos He hathe reafonne elfe coud he notte begge
Suche an oune dydde I fee I the lafte Nyghtes
ftorme

Whenne mye precyouse Starres dydde inne thys
Globe

Shewe the glarynge Canopye off heavenne
Thenne dydde I thynke thys forme Manne a poore
Worme

Thenne too dydde I thynke o mye Sonne Edgarre
Though mye mynde was thenne fcarce freynds
with hymme

Butte helas fynce thatte more have I hearde 2130

As Flyes are to the wantonne Boyes are wee to the
Godds

Theye nyppc byte ande teaze usse ande alle forre
sporte

Edg Thenne innedeede is mye fooles Trade
notte othe worste

Blesse thee goode Masterre

Glos Ist the nakedde foole thatte speakes

O Manne Aye mye goode Lorde

Glos Thenne Prithee bec gone forre mye fake

Thoulte oretake usse here a Myle orre twayne

Ithe waye towarde Doverre doe itte forre ancyente
love 1140

Brynge withe the coverynge forre thys nakedde
Soule

Whome Ile innetreate toe leade mee

O Manne Alacke Sir hes madde

Glos Hes notte alone thenne Tis the tymes Plague

Whenne Madmenne leade the Blynde

O Manne Ile brynge hymme the beste Parelle I ha

Comme ont whatte wille

Glos Syrrah nakedde fellowe

Edg Porre Toms a Colde

Glos I praye thenne poore Tomme come
hytherre 1150

Edg Ande yette I wille

Blesse thye sweete Eyes theye bleede

Glos Knowste the waye towarde Doverre

Edg Knowt aye aye Style ande Gate horfewaye
ande footwaye

O poore Tom hathe beene scard ofs goode Witts
O bleffe thee thou goode Manne fromme the foule
Feynde

Glos Take thenne mye Purse thou whome the
heavennes plague

Chaunce twille make thye wretchedneffe happyerre
Thenne bee itte thyne forre itte cannotte ease mee
Telle mee doft knowe Doverre 1160

Edg Aye mye goode Sir

Glos There is a Cliffe whose hygh ande bend-
ynge heade

Lookes raggedde ande fearefulle onne the confynd
deepe

Brynge to the brymme othatte selfe fame place
Ande Ile repayre the miserye thou doste beare
Withe somethynge ryche ande precyouse aboute mee
Fromme thence departe thenne I shalle noe lead-
ynge neede

Edg Give mee thyne Arme
Poore Tom shalle leade thee

Gonerylle Bastarde Steward

Gon Wellecome mye Lorde 1170
I marvelle oure mylde husbande meete usse notte
Sirra wheres youre Masterre

Steew Madame withinne butte nere was Manne
foe changd

I tolde hymme othe Armye ande hee fmyld
I dydde announce youre comyng hee anwerd the
worfe

Offe Glosterres treacherye ands Sonns loyalle service
Thenne dydde hee calle mee fotte ande toulde mee
Evenne foe thenne thou hafte the wronge fyde oute
Thatte hee shoulde dyslyke beeseemes hymme the
moufte

Thatte hee shoud the moufte offennesive

Gov Thenne goe noe furtherre 1180

Tis the cowishe terrorre of hys Spiritte
Backe Edmonde toe mye Brotherre
Hastenne hys Mufterres ande conneducte hys
powerres

I muste Change Names atte home ande give the
dystaffe

Innetoe mye husbandes handes Thys trustye
Servante

Shalle passe twixte usse eere longe you shalle heare
Anne you dare vennecture inne youre owne behalfe
A Mystressles commaunde weare thys ande spare
speeche

Declyne youre heade Thys Kyffe ande ift durste
speake 1190

Would stretche thee spiryttis inetoe the verye Ayre
Thys conneceyve ande fare the welle

Edm Youre evenne ithe Rankes of Deathe

Gon Thys is Glosterre O the difference twixte
Menne

A Womannes ferrevyces toe thee are dewe

Mye foote butte ufurpes mye Bodye

Stew Tufhe Madame here commes mye Lorde

Alb O Gonerylle Thourte notte worthe thatte
dufte

Whiche the rude winde blowes uponne youre face

Gon Shame mylkye liverd Manne 1200

Thatte hafte a Cheeke forre Blowes ande heade forre
wronges

Thatte hafte notte inne the Browes an Eye

Dyferrenyng thyne honorre fromme thye suf-
feryng

Alb Looke Looke butte atte thefelfe thou Divelle

Soe horryde inne thee are deforremytyes

Thatte thou hafte cleand ande made pure the feynde

Messennegerre

Ser Mye goode the Duke o Cornewalles deade

Ande bye the hande ofs owne Serrevanntes

Twas the puttyng oute Glosterres Eyes thatte
caufd itte

Alb Howe faye you Glosterres Eyes

Mefs A Serrevannte thatte he bredde thrylld
withe remorfe

Oppofd agaynst the acte bendyng hys fworde

'Tis hys greate Masterre who threate enragd
 Flewe onne hymme ande mongst themme felld
 hymme deade

Butte notte withoute thatte harmefulle Stroke
 Whyche fynce hathe pluckd hymme afterre

Alb O you selfe Judges nowe you doe fynde
 Howe swifte ande keenelye the Gods doe venge
 themselves

Butte O poore Glosterre losse hee hys otherre Eye

Mefs Bothe Bothe mye goode Lorde 1220
 Madamme thys Letterre fromme craves youre
 speedye answerre

Gon Owne waye thys belykes mee welle
 Butte beyng Widowe ande mye Glosterre withe
 herre

Maye alle thys Buildyngge inne mye fannecye
 Plucke uponne herre hatefulle life

Butte thys newes styll styll wille I reade ande
 answerre

Alb Where was hys Sonne whenne theye dydde
 take hys Eyes

Mefs Mye Lorde I dydde meete hymme ithe
 waye backe agayne

Alb Knewe hee the wickeddenesse

Mefs Mye goode Lorde twas HEE thatte in-
 formd agaynst hymme 1230

Ande dydde onne purpose quitte the house
 Thatte theyre punyshmente myghte ha freerre
 Course

Alb Glosterre I live Toe thanke forre thatte
Love

Whiche thou showdst the Kynge and toe revenge
thyne Eyes

Comme hytherre Freynde ande telle me whatte
more thou knoweste

Corredelya Gentlemanne and Souldyeres

Cor Alacke Alacke tis he
Ande madde as the vexte Sea eene nowe was he
mette

Syngynge alowde ande crownedde withe ranke
femytarre 1240

Withe harde oakes hemlocke Nettles Cuckoo
Flowerres

Withe Lillyes Darnelles ande alle idle weedes
thatte growe

Sende strayghte a Centerye searche eache Acre
Inne the hygh growne Feylde ande brynge hymme
toe usse

Hee whose wisdomme wille helpe inne fofstorynge
Hys poore bereavedde fenfe take alle mye out-
warde worthe

Gent Meanes there are Madamme the fosterre
Nurse o nature

Iffe thatte whiche youre deare fatherre lackes repose

Toe provoke the whiche there are manye Symples
Whose powerre canne close the Eye of an-
guishe 1250

Cor O you bleste secrettes O alle you unpub-
lyshd Vertewes

Thatte fromme Motherre doe take theyre ryfe
Sprynge withe these Teares bee aydaunte ande
remedyate

Inne the Goodmannes desyres O seeke seeke forre
hymme

Leaste hys unngovernd rage dyffolve thatte life
Whyche wantes the meanes toe leade itte

Messengerre

Newes Madamme the Brytysh Powerres
Arc marchynge hytherrewarde

Cor Twas knowne before ouré Preperatyonne
staundes

Inne Expectatyonne o themme o dere Fatherre 1260
'Tis forre thee forre thye busynesse thatt I goe
aboute

Therefore greate Fraunce mye mournynge ande
importund Teares

Hathe pittyedde Noe blowne ambytyonne
Noe thyrste of Conqueste dothe oure Armyes
innevyte

Butte love deare gentle love ande anne agd Fa-
therres ryte

O maye I foone heare ande fee hymme

Reganne Stewarde

Reg Butte are mye brotherres Powerres sette
forthe

S Yea Madamme

Reg Ande hymfelfe inne Personne

Stew Yeffe Madamme butte withe muche
adoe 1270

Youre Syfterre is farre the betterre Souldyerre

Reg Lorde Edmundede spake notte withe hymme
atte home

Stew Noe Mndamme

Reg Whatte dydde importe mye Syfterres Let-
terres toe hymme

Stew Thatte I knowe notte Ladye

Reg Hee is postedde hence onne feryoufe
Matterre

Twas greate Ignoraunce thatte Glofterre dydde live

Hys Eyes beyng oute Forre whereere hee arrives

Hee dothe move alle heartes agaynste usse

Edmundede inne Pittye offe hys myferye 1280

Is gone methynkes toe dyspatch hys nyghtedde
life

Ande toe dyscrye the strengthe othe Enemye

Stew I muſte thenne afterre hymme withe thys
mye Letterre

Reg Oure Troopes fette fourthe toe morrowe
The wayes are dangerouſe twere beſte you ſtaye
with uſſe

Stew I cannotte naye I maye notte Madamme
Mye Ladye dydde charge mye dutye inne thys
buſyneſſe

Reg Wherefore ſhoud ſhe write toe Edmunde
Myghte you notte tranſporte herre Purpoſes bye
Worde

I love thee muche me lette mee unneſeale the
Letterre 1290

Stew Madamme I hadde ratherre

Reg I amme ſure naye I doe knowe
Youre Ladye lyketh notte herre huſbande
She gave ſtraunge Elyadls ande ſtrykynge lookes
Toe noble Edmunde onne herre laſte beyng heere
I knowe you toe bee of herre Boſomme.

Stew Aye Madamme

Reg Thenne I doe adviſe you take backe thys
Note

MYE Lorde beyng deade Edmunde ande I ha
talkd

Ande hee dothe fynde mye hande more con-
venyente 1300

Whenne youre Myſtreſſe ſhalle have hearde thuffe
muche

Defyre herre thatte she doe calle herre wifdomme
toe herre

Soe Farewelle shoud you chaunce heare othe blynde
Traytorre

Preferremente falles onne hymme thatte cuttes
hymme offe

Stew Woud *I* coud meete hymme

Thenne woud I showe the Partye I doe followe

Glosterre ande Edgarre

Glos Whenne shalle I comme toe thatte fame
hulle

Edg You doe clymbe itte nowe looke howe wee
labourre

Glos Methynkes thee founde bee evenne

Edg Horryble steape harke doste notte heare the
Sea

1310

Glos Noe trewelye

Edg Youre otherre Senneses thenne doe growe
imperrefecte

The anguishe o youre Eyes benumbes themme

Glos Itte maye bee soe innedeede forre nowe
methynkes

Thye Voyce is alterd and thou speakst betterre
phrafe

Thye matterre too is more connesyfente

Edg Thou arte deceyvedde naughte isse there
changd inne mee

Save these mye Garrementes

Glos Naye naye butte thou arte betterre
spokenne

Edg Comme onne Sir heres the place nowe
stande flylle 1320

Howe fearefulle tis toe caste ones Eyes foe lowe
The Crowes ande Choughes thatte winge the Mid-
waye Ayre

Shewe scarce foe groofe as beetles

Halfe waye downe hanges owne thatte gatherres
Samphyre

O dreadefulle Trade methynkes hes noe byggerre
thans heade

The fyssherremenne thatte walke uponne the
beache

Are butte as Myce ande yonne talle anchorynge
Barke

Dymynshd toe a Cocke herre Cocke a Buoye

Allemoste too smalle forre syghte the murmur-
yngge surge

Thatte onne thunnnumberedde idle Peble chafes 1330
Caunotte bee hearde thusse hygh Ile looke noe
more

Leaste mye Brayne turne and the defycyente Syghte
Topple downe headelonge

Glos Sette mee thenne ene where thou staundst

Edm Give mee youre hande ande nowe houlde
a lyttle

Forre you are witheinne oune foote othe extreme
Verge

Forre alle beneathe the Moone Ide notte leape
upryghte

Glos Thenne here freynde is anotherre Purse
Ande int a Jewelle welle worthe a Poore Mans
takyng

Lette goe mye hande Maye Faryes ande the
Gods

1340

Prosperre itte with thee. Goe thou fartherre offe

Bydde mee farewelle forre I doe wayte thye goynge

Edg Thenne fare you welle goode Sir

Glos Thankes fare welle with alle mye hearte

Edg Whye shoud I thus tryfle withe hys dys-
payre

Glos Nowe O you myghtye Gods thys worlde
I renownce

Ande inne youre Syghtes shake patyentelye

Thys mye greate afflyctyonne offe

Coud I butte beare itte longerre ande notte quarrelle

Withe youre myghtye and oppofesefie willes 1350

Whye thenne mye Snuffe ande loathedde parte o
nature

shoud burne ittefelfe oute iffe Edgarre live thenne
bleffe hymme

Nowe thenne goode fellowe fare thee welle

Edg Whatte gone Sir thenne farewelle
Hadde hee beene where hee thoughte thenne hadde
hee beene robd

O Mannes greate treafure life bye thys alle hadde
beene paffe

Hoa there Sir Speake Sir doe you heare yette hee
revives

Whatte are you Sir

Glos Awaye Awaye I prithee ande lette mee dye

Edg Hadit beene aughte butte Gozemere Fea-
therres Ayre 1360

Soe manye fahomme downe precypytatyng

Thoudst thiverde lyke the bryttle substawnce of
anne Egge

Butte thou dotte breathe bleedste notte haste noe
substawnce

Canst bee founde Tenne Mastes make notee thys
Altytude

Thatte thou haste perrepennedycularelye felle

O thye lifes a Myracle speake speake agayne arte
founde

Glo Butte ist foe have I fallenne or naye

Edg Aye fromme thys Cliffe thys wonderre o
Nature

Whose Chalkye fydes garde thys oure sacredde Isle

Gaynste the rude Sea thatte dothe inne Cholerre 1370

Rage foame ande spende ittelselfe tulle itte comme
toe nothyng

Yea fromme whose dreade fummyte the shrylle
gorgd Larke

Canne norre bee seene norre hearde doe butte
looke uppe

Glos Alacke kynde Sir mocke mee notte I ha
noe Eyes

Iffe wretcheddeneffe thenne deprivd o thatte
benyfytte

Naye the comferte offe endynge ittefelfe bye deathe

Edg Give mee youre Arme uppe howe ist feelst
thou the Leggs

Glos too welle too welle

Edg Thys dothe evenne oute doe straungeneffe
ittefelfe

Whatte thyngge waste dydde leave thee onne thys
fummyte

1380

Glos Oune poore ande unneforretunate Baggarre

Edg As I dydde staunde heare belowe

Hys Eyes were twoe fulle moones withe a thou-
fande noses

Hornes tooe thatte wealkd ande wavyd as the
ragynge Sea

Therefore bee happye goode fatherre twas some
feynde

Sente bye the Gods too cleare the who make
themme honorr

Offe mennes impossybylytyes tis theye have pre-
fervd thee

Glos Yea nowe I doe rememberre
I nowe wille beare afflyctyonne tylle itteselfe doe
crye

Enough Enough thenne dye The thyngge thou
freakit offe 1390

I dydde take forre manne butte twoude oftymes crye
The feynde The feynde

Edg Beare free ande bee patyente who comes here
The saferre fense wille notte accomodate
Its Masterre thuffe

Leare

Leare Touche mee notte forre cryinge I amme
the Kynge

Edg O fyde Percyngge fyghte

Leare Nature dothe oute doe Arte I thatte respecte
Thers youre presse Moneye thou handlst thee
Bowe

Lyke Crowe Keeperre drawe a Cloathyeres
Yarde 1400

A Mousse a Mousse Looke looke softlelye softelye
Heere heere thys peece o toastedde Cheefe wille dot
Thers mye Gauntelette Ile prove itte onne a
gyawnte

O Welle flowne Byrde the calle the calle hewgh
hewgh

Edg O sweete O goode Kynge evenne foe
thenne withe thee

Leare Paffe Paffe couldst notte see the Mousfe
O Foole

Glos I shoud knowe thatte Voyce

Leare Ha Gonerylle whatte flatterre thys white
Bearde

Ande whenne thee poore dogge dydde fawne ande
lycke thee

Dydst beate hymme oute a doere bustle bustle hygh
heavenne

1410

Thenne faye aye toe mye Aye Noe to mye noe
Whenne Rayne dydde wette and Winde made mee
chatterre

Whenne woud notte peace atte mye byddyngge
Twas thenne I smelte umme thenne I founde
umme oute

Goe toe theyre notte Menne o theyre Wordes
Theye tolde mee I was alle I was everye thyngge
Theye lye Theye I amme notte ague prooffe

Glos The trycke o thatte Voyce I doe rememberre
Ist notte the Kynges

Leare Aye Boye ande everye Inche a Kyngge 1420
Whenne I doe stare see howe mye Subjeete quakes
Whatte was hys cause I pardonne thatte mans life
Naughte save Adulleterye thou shalte notte dye
Noe noe the Wrenne goes toote ande the smalle
gyldedde flye

Dos Letcherre onne mye Syghte Lette Copula-
tyonne thrive

Forre was notte Glosterres Bastarde Kynderre tos
fatherre

Thanne mye twoe Serrepentes gotte twixte law-
fulle Sheets

Thenne tot pelle Melle forre I doe lacke Soul-
dyerres

Looke atte yonne Ladye thatte dos shake atte
Pleasures Name

Noe neytherre Fytchewe noe norre spoyledde
horse 1430

Goes toot withe moure ryatoufe Appetyte
Downe toe waffe alle Cennetaures butte Womenne
above

O fye fye give mee owne ounce o sweete Cyvette
Ande mye Apothecarye thers Moneye forre thee

Glos O Lette mee Kyffe thye hande

Leare Fyrste Ile wipe itte forre itte smelles o
Mortalytye

Glos O thou ruinedde peyce o Nature

O thatte thys greate worlde shalle foe weare oute
toe naughte

Dost thou notte knowe mee

Leare I doe rememberre thyne Eyes whye dost
foe squinye atte mee

Noe doe the worste blynde Cupydde I le notte
love 1440

Reade thys Challenge marke butte the pennynge
offe itte

Glos Were are butte I cannotte see

Edg Ide notte take thys fromme Reporte butte
itte is

And myne hearte breakes atte itte

Leare Reade Reade

Glos Whatte withe these cafes o Eyes

Leare Hoa Hoa you are there noe Eyes I youre
heade

Norre noe Moneye inne Purse

Youre Eyes thenne are inne heavey Cafe youre
Purse lyghte

1450

Butte thou seeft howe goes thys worlde

Glos Yea ande Moufte feelyngelye

Leare Thenne arte Madde Oune maye see howe
the Worlde waggs

Openne wide thyne Eares thenne thoulte see enoughe
See yond Justyce rayle agaynst yond fymple theffe
Change Places ande nowe whiche is justyce whiche
theefe

Thou haste seene farmerres dogge barke atte
Beggarre

Glos Evenne foe Sir

Leare Ande thatte selfe fame Beggarre runne
fromme the Curre

There thenne doste beholde the Image offe
Authorytye

1460

Forre Dogges whenne inne Offyce myte bee observd
Thou Rascalle Beadle houlde the bloodye hande

Wherefore lashe foethatte stryppe thyne owne backe
Thoult strayghte toe herre ande the cryme
commytte

Forre the whiche thou nowe doste whyppe herre
Through tatteredde Cloathes greate Vices doe
appeare

Butte gilte Robes ande furrd Gownes doe hyde alle
Withe Goulde thou mayst breake the stronge Cane
o Justyce

Butte armd inne Raggas a Pygmyes Strawe does
peyrce itte

None doe offende noe nonne I le able emme 1470
Goe thou mye freynde ande Seale the accuserres
Lyppes

Goe ande withe Glasse Eyes lyke scurvye Poly-
tycianne

Seeme toe see those thynges thou doste notte see
Nowe Nowe pulle offe these Bootes harderre
harderre

Edg O Matteredre ande Reasonne withe madnesse
myxte

Leare Naye an thoult weepe mye forretunes
thenne take mye Eyes

I knowe thee welle enoughe thye names Glosterre
Thou muste bee patyente wee came cryng
hytherre

Evenne the fyrste tyme wee smelle othe Ayre
Wee mewld ande cryd Ile preache toe thee
Marke

Glos Alacke Alacke the daye

Leare Whenne wee are borne we crye wee are
comme

Toe thys fayde Stage toe thys fayde Shyppe o fooles
O twere delycate Stratagemme toe fhoo

A Troope o horfe inne Felte Ile putte itte inne
prooffe

Ande whenne I ha ftolenne oune thefe Sonne in
Lawes

Thenne Kyle Kyle Kyle

Owne Gennetellemanne

Gent Oh here he is laye hande uponne hymme Sir
O Sir youre moufte deare Daughterre

Leare Whatte a Pryfonnerre I amme eene
Forretunes foole 1490

Butte ufe mee welle ande ye fhalle ha rannesomme
Naye give mee oune Surgeonne forre Ime cutte
t the Braynes

Gent Naye goode Sir you fhalle ha anye thyng
Noe Secondes alle myefelfe thys woud make a
Manne

Aye aye a manne o Salte toe ufe hys eyes
Forre Gardenne watterre Potts Ile dye bravelye
Nowe Ile bee royalle Comme Comme Ime a Kyng
Knowe you thatte Knowe you thatte mye goode
Mafterres

Gent Aye ande a Royalle owne ande wee obeye
you

Leare Nowe thenne theres life int
Comme ande ye thalle gette itte bye runnyng Sa
Sa fa

Gent Thys fyghte were pyteoufe inne the
meafnefte Wretche

Butte tis pafte speekyng offe inne a Kynge
Butte thou hafte oune daughterre thatte redeemes
alle nature

Fromme thatte generale Curfe Whyche twayne
ha broughte

Edg Hayle gentle Sir forre foe youre Speche
byddes mee calle you

Gent Sir fpeede you whats youre wille

Edg Do you heare oughte of a Battelle towarde

Gent Moufte fure eache owne heares thatte
canne dyflynguish Sounde

Edg Butte bye youre favoure howe neares
thotherre Armye

1510

Gent Neere ande onne fpeedye foote

The mayne deferye ftaundes inne hourelye thoughte

Edg Thankes kynde Sir thats alle

Gent Though oure Queene onne fpecyalle Cause
bee here

Herre Armye is movd onne

Edg I thanke you Sir

Glos O you merrecyfulle ande everre Gentle Gods

Take mye breathe fromme mee leaſte mye wor-
ferre Spiritte

Tempte me agayne toe dye before you pleaſe

Edg Welle praye you fatherre 2520

Gloſ Nowe goode Sir whatte are you

Edg Oune mouſte poore Manne made tame bye
forretunes blowes

Who bye arte o knowinge ande feelynge Sorrowes
Amm pregnawnte toe goode Pittye Give mee youre
hande

Ande lette mee leade you toe ſome byddyng

Gloſ Heartye Thankes heavennes bountye ande
Benyzonne

Toe boote ande Toe boote

Stewarde

Stew Owne mouſte happye ande proclaymedde
Pryze

Thatte Eyeleſſe heade o thyne was framd toe rayſe
mye forretunes

Thou ould ande hardnedde Traytorre breefelye
thyefelſe furrenederre

The ſworde is oute thatte muſte deſtroye thee 2530

Gloſ Thenne lette thye freyndelye hande putte
ſtrengthe enough toot

Stew Wherefore bould Peſante darſt thou
ſupporte

Hence leaſte the innefectyonne offe hys Forretunes
Take holde onne lette goe hys Arme I faye

Edg Ize notte lette goe Zir withoute vurtherre
cayfyonne

Stew Vile ſlave lette goe orre thou dyeſte

Edg Gange youre Gayte goode Gennetlemanne
ande lette poore Volke paſſe

I bee notte yette zwaggeredde oute a mye life

Forre thatte woulde take thee zoe longe as a
Vortenyghte 2540

Naye comme notte neere thoulde Manne keepe
oute ofs waye

Orre Ils trye anne youre Coſtarde orre mye Ballowe
bee the harderre

Stew Oute thou vile dunghylle

Edg Ile fycke youre teethe Sir noe matterre vor
youre foynes

Stew Slave I amme Slayne O Villayne take my
Purſe

Iffe thoult thrive burye mee ande give the Letterres
Whiche thou fyndſt aboute toe Edmunde O Gloſ-
terre

Seeke hymme ithe Englyſhe partye o unnetymelye
death

Edg I knowe thee welle ounne ferrevyceable
Villayne

Affe duteouſe toe the Vices o youre Myſtreſſe 2550
Affe baddeneſſe coud deſyre

Glos Whatte is hee deade

Edg Goode fatherre fyttē ye downe ande restē
ye awhile

These Letterres hee speakes offe maye bee mye
freyndes

Ile searche these Pockettes hees deade Ime onlye
forrye

Hee hadde none otherre deathes manne lets fee

Leave gentle waxe to knowe oure Enemyes myndes

Wee ryppē theyre heartes theyre paperres are more
lawefulle

Reades Letterre

Lette oure recyprocalle Vowes bee remmeberedde

You maye

withe ease dyspatche hymme anne youre wille
wante

2560

notte tyme ande place is yours Anne hee bee
Conquerorre

naughte canne bee done ande Ime the Pry-
sonerre hys Bedde

mye Goale fromme whose loathedde warmthe
delyverre mee

andē suplye the Place forre youre labourre

Yourre anne foe I woude faye

Gonerylle

Oh vafte ande dyre fpace O Womannes blacke
Wille

Thuffe toe plotte onne Verretuoufe hufbandes life
Ande forre Exchange mye owne noe leffe qualy-
tyedde Brotherre

Here Ile rake uppe the Murtheroufe Lettcherres
Poſte

Ande inne tyme withe thys unnegracyoufe Pa-
perre 2570

Stryke the Syghte o thys fayde deathe practyfed
Duke

Ande tis welle forre hymme thatte o thye deathe
I canne telle

Glos The Kynge is madde howe ſtiffe is mye
vile ſenſe

Thatte itte ſtande uppe ande ha innegenuoufe
feelynge

Betterre I were dyſtracte ſoe ſhoud mye thoughtes
Bee ſeverd fromme mye Greefes ande looſe mye
woes

Bye wronge Imagynatyonnes o themme

Edg Give mee youre farre offe I heare the beate
o Drumme

Comme fatherre Ile beſtowe you withe a
freynde 2580

Corredelya Kente Gennetellemanne

Cor O thou goode Kente howe shalle I live
ande worke

Thatte I maye matche the goodnesse mye lifes too
shorte

Ande everye meafure wille fayle mee

Kente Thuffe toe bee acknowledgedde is to bee
thryce oere payde

Alle mye Reporits are modefte truthe notte clypte
butte foe

Cor Bee betterre fuitedde these Weedes are
Memoryes

O worferre houres I prithee putte themme offe

Kente Pardonne Madamme toe bee knowne
shorretennes myne intente

Mye boone I make itte thatte you knowe mee notte

Tylle tyme ande I thynke meete 2590

Cor Thenne beet foe goode Lorde howe dos the
Kynge

Gent Madamme sleepees fyllle

Cor O you Gods cure thys greate breach ins
abufedde Nature

The untund ande jarrynge Sennefes O winde uppe

O thys mye deare mye Chylde changedde fatherre

Gent Wilte please youre Majesty wee wake the
Kynge

Cor Bee youre knowledge ande skylle youre
Goverrenorres
Telle mee is he arrayedde

Leare withe Serrevauntes

Gent I the heavyneffe o sleepe wee dydde attyre
hymme
Bee you bye goode madamme whenne wee doe
wake hymme
Forre yette I doe muche doubtte hys temmepe-
raunce 2600
Cor O mye deere fatherre lette restauratyonne
hange
Herre medycyne onne these lypes ande maye thys
Kyffe
Repayre those harmes mye Syfterres have inne thye
Reveraunce made
Kente O Kynde o deare Pryncestte
Cor Hadde you notte beene theyre Fatherre
these white flakes
Dydde challenge theyre Pyttie Was thys a Face
Toe bee oppofd agaynstte the jarrynge Windes
A Dogge though hee hadde bytte mee shoud nere
a stoode
Thatte fame Nyghte ande dydste thou mye deere
fatherre 2610
Ande toe hovelle too withe Swine ande Rogues
forlorne

Couchd too inne shorte ande muſtye ſtrawe Alacke
Alacke

Tis wonderre thye life ande wittes hadde notte atte
ounce

Concludedde alle hee wakes howe ſpeake toe
hymme

Gent Madamme doe you forre tis fytteſte

Cor Howe does mye Royalle Lorde howe fares
yours Majeſtye

Leare Doe notte thatte wronge toe take mee
oute othe Grave

Thou arte a Soule inne blyſſe butte I amme bounde
Fyxt onne a Weele o fyre thatte myne owne teares
Doe fadlye ſcalde aye aye enne lyke moltenne Leade

Cor Doe you knowe mee Sir 2620

Leare You are a Spiritte I knowe where dydde
you dye

Cor Styllle Styllle farre wyde

Gent Hes ſcarſe awake leave hymme quiette
awhile

Leare Where iſt I ha beene where amm I fayre
daye lyghte

I amme fadlye abuſd I ſhoud eene dye withe Pyttye
Toe ſee anotherre foe I knowe notte whatte toe fayre
I wille notte ſweare theſe bee mye handes lette
mee ſee

Dothe thys Pynne prycke woud I were affurd o
mye Eſtate

Cor O looke onne mee Sir ande houlde youre
hande

Inne benydyctyonne oere mee you muste notte
Kneele 2630

Leare y doe notte mocke mee

Forre I amme a verye Fooleshe oulde manne

Forescore ande upwarde notte oune houre more or
lesse

Ande toe bee playne I feare I amme notte inne
perfecte mynde

Methynkes I shoud knowe you ande thatte manne
Yette amme I doubtfulle Forre I amme maynelye
ignoraunte

Whatte place thys is ande alle the poore skylle I have
Dothe notte rememberre these Garmentes norre
doe I knowe

Where I dydde sleepe laste nyghte O doe laugh
atte mee

Forre anne I bee a Maune I doe bethynke 2640

Thys swete Ladye toe bee mye Chylde Corredelya

Cor I amme I amme O tis she youre daughterre

Leare Bee these teares wette I praye praye you
weepe notte

Anne thou haste poysonne forre mee I wille drynke
itte

I knowe you doe notte love mee forre youre
Systerres

Have as I doe rememberre done mee wronge

Thou hadst goode cause forre hate butte theye
hadde none

Cor O breake notte thee poore daughteres hearte
Cause Cause o noe noe I ha none I ha none 2650

Leare Whatte amme I thenne inne Fraunce

Kente Inne youre owne Kyngdomme Sir

Leare O doe notte abuse mee

Gent Ha Commeforte madamme hys Rage you
fees kyld

Defyre hee goe inne ande trouble hymme noe fur-
therre

Cor Wilte please youre hyghnesse walke

Leare Beare mee thenne O praye you forregette
andde forregive

I amme oulde ande foolyſhe youre bleſſyngge I praye

Edmunde Reganne Gentlemanne Souledyerres

Edm Afke othe Duke ifs purpoſe ſtulle houlde
Orre iſſe oure Advyces willes hymme toe change
hys Courſe 2660

Thenne brynge hytherre hys pleaſure

Reg Oure Syſterres manne muſte ſure ha myſ-
carryedde

d Tis toe bee doubtedde Madamme

g Nowe ſweete Lorde you knowe the goode-
neſſe I innetende you

Saye thenne mouſte truelye doe notte you love mye
ſyſterre

Inne honourd Love naughte more
 Butte haste nere founde waye toe the forefennedde
 place
 Noe bye mye honourre
 I thalle nere ennedure herre fondle herre notte I
 praye
 Feare mee notte 2670

Albanye Gonerylle Souldyerres

elle bee mette oure verye lovyng Syfterre
 he Kynge is wihe hys daughterre ande otherres too
 home the rygourre offe oure State forced toe crye oute
Reg Whye is thys reafonnd
Gon Combyne uffe togetherre gaynste the
 Enemye
 Forre these domestyce broyles are notte the *Quef-*
 tyonne here
Alb Lets detyrmyne thenne onne whatte pro-
 cedyng
Reg Syfterre youle goe withe uffe
Gon Noe
Reg Soe tis conveyente praye goe withe uffe 2680
Gon Ho ho I knowe the Ryddelle Ile goe Ile goe

Edgarre

Ed Anne youre grace canne speake withe oune
 foe poore heare mee

Alb Speake thenne

Edg Before the battayle bee foughte ope thys
Letterre

Iffe you ha Victorye thenne lette the trumpette
founde

Forre though I feeme poore I canne produce
A Champyonne thatte wille vouche thatte whiche
is there

Anne you myfcarrye foe dothe youre bufynesse ende
lb Staye tyll I ha reade the Letterre

g Twas forrebydde butte tyme ferynge lette
the heralde crye 2690

Thenne Ile appeare agayne

Fare thee welle I wille oerelooke thee Paperre

Edmunde

The Enemyes inne Viewe drawe uppe youre
Powerres

e is the gueffe o theyre strengthe ande forces
e dylygente forre youre haste is urgedde omne you

Alb Thenne wee wille greeete the tyme

Edm Toe bothe these Syfterres have I fworne
mye Love

Eache jealoufe othe otherre as those stunge of
Adderre

Whiche thenne shalle I take bothe oune orre
neytherre

Neytherre canne bee enjoyd whilfte bothe doe
 live 2700

Anne I doe take the Widdowe Gonerylle is madde
 Ande hardelye fhalle I carrye oute mye fyde

Herre husbande beyng alive Nowe thenne wele use
 Hys Countenaunce forre the Battayle thatte done

Lette herre thatte woud bee rydde devise hys speedye
 takynge offe

Affe forre the mercye he inetendes Leare ande
 Corredelya

The Battayle done ande Theye withinne our
 Powerre

Shalle neverre see hys pardonne Forre mye ftate
 Standes withe mee toe defende ande notte debate

Edgarre ande Glofterre

Edg Heere Fatherre take the Shadowe o thys
 Tree 2710

Forre youre goode hoafte praye thatte the ryghte
 maye thrive

Ande Iff I retturne agayne Ile brynge you comforte
 Glos Grace goe withe you moufte Kynde ande

gentle Sir

Edgarre

Edg Awaye awaye oulde Manne give mee thye
hande

Kynge Leare hathe losfe hee ands daughterre are
taene

Glos Thenne noe furtherre Sir forre owne maye
rotte eene here

Edg Whatte inne ille thoughtes agayne Menne
musfe ennedure

Theyre goynge hence ande comynge hytherre come
onne

Glos Trewe Trewe indeede thou sayste welle

*Edmunde Leare Cordelya Captayne ande Sould-
yerres* 2720

Edm Some Offycerres withe speede take themme
hence

Untylle those thatte are greaterre pronounce theyre
wille

Cor Wee are notte othe fyrste thatte have in-
currd worste

Withe beste manyngge Butte tis forre thee oppres-
fedde Kynge

I amme elfe forre myefelfe I woud oute frowne
False Forretunes frowne thalle wee notte see these
Syfterres

Leare Nowe nowe lets toe Pryfonne there wee
 towel wille fynge
 Lyke Byrdes ithe Cage whenne thou doste afke
 mee bleffynge
 Ile kneele downe ande afke o thee forregivenesse
 Soe wele live ande praye ande fynge ande telle ouldde
 tales 2730
 Ande laugh atte guildedde butterreflyes ande heere
 poore Rogues
 Talke o Courte Newes ande wele talke withe
 themme too
 Who loofes ande who winnes whose inne ande
 whos oute
 Ande take uponne Us the myfterye o thynges
 Affe iffe wee were Gods spyes ande wele weare oute
 Inne oure walld Pryfonne Packes ande feckes o
 greate ounes
 Thatte ebbe ande flowe bye lyghte othe pale faced
 Moone

Edm Take themme awaye

Leare Uponne fuche facryfyces mye Corredelya
 The Goddes themmeselves throwe innoceneffe 2740
 Ha have I thenne caughte thee hee thatte parts usse
 Shalle brynge a Brande fromme heavenne ande fire
 usse hence
 Evenne lyke Sampfonnes Foxes o wipe thyne Eyes
 The goode Yeares shalte devore themme fleshe
 ande felle

Eere theye shalle make usse weepe weele see em
starvd fyrste

Edm Cemme hytherre Captayne hearke take
thou thys Note

Followe themme toe Prysonne oune Steppe Ive
advauncd thee

Ande iffe thou doste as thys innesfructes thou makst
thee waye

Toe noblerre Fortune knowe thou thys Menne are
as the tyme is

Ande toe bee tenderre myndedde becomes notte a
Sworde

2750

'Thenne faye thoulst dot orre thrive bye otherre
meanes

Cap Mye Lorde Ile dot

Bas Aboute itte ande write theefelfe happye
whenne tis done

Marde I faye innesfauntelye as I ha sette itte downe

Albanye Gonerylle Reganne

Alb Sir you have showne thys daye youre Va-
lyaunte strayne

Ande Forretune ledde you welle you ha the Captives

Ande I doc require themme offe you toe use themme

As theyre Meryttes ande oure safetye maye beste
deterremyne

Edm Sir I thoughte itte fyttene toe fende the
oulde Kynge

Toe clofe retennetyonne Whose Age has Charmes
[2760

Ande Tytle more to plucke the commonne bo-
fomme ons fyde

Ande turne oure impreste Launesses inne oure Eyes
Whiche doe commande themme withe hymme I
fente the Queene

Thatte toe Morrowe theye maye bee betterre able
Toe appeare where you shalle houlde youre Sef-
fyonne

Alb Sir I doe houlde you butte as Subiecte o
thys Warre

Ande notte a Brotherre

Reg Thatte methynkes is as wee doe lyste toe
grace hymme

Wee myghte ha beene demandedde eere thoudst
spoke thuffe farre

Hice ledde oure Powerres bore the Commyfyonne
[2770

Bothe of myne owne place ande personne

The whiche maye welle staunde uppe toe calle
hymfelfe oure Brotherre

Gon Notte foe hotte ins owne grace hee dothe
exalte hymfelfe

More thanne inne youre addytyonne

Reg Withe mye ryghtes innevestedde hee com-
pares the beste

Alb Thatte were the mouste an hee should huf-
band you

Reg Jesterres doe oft prove Prophettes

Gon Hola thatte Eye thatte tolde you foe lookd
a squinte

Reg Ladye Ime notte welle else I shoud answerre
Edmunde take thou mye Souldyerres Patry-
mony
2780

Dispose o themme o mee forre alle is thynce
Witnesse o Worlde I doe create hymme mye
Lorde ande Masterre

Gon Ande meane you toe enjoye hymme

Alb The lette alone lyes notte inne youre wille
mn Norre inne thynce mye Lorde

lb Butte itte dothe halfe bloodyedde fellowe

eg Bydde the Drumme ftryke ande mye Tytle
thynce

Naye stoppe heare Reafonne Edmunde I arreste thee
Onne Capytalle Treafonne ande inne thys thynce
arreste

Thys guildedde Serrepente forre you clayme twayne
Syfterres

I beare itte ithe Inneterefte o mye Wife 2790

Tis she thats subconnetractedde toe thys Lorde
Ande I herre hufbande contradycte youre Banes
Iffe youle marrye tis mye Ladys Love thats be-
spoke

Gon Anne inneterrelude

Alb 'Thourte armd Glosterre thereforre lette the
'Trumpette founde

Ande shoud none appeare to prove thye heynous
'Treasounes

Theres mye Pledge Ile makt onne the hearte ere I
taste Breade

Forre thourt inne naughte thanne whatte I have
proclaymd thee

Reg Sycke o Sycke 2800

Gon An tis notte Ile neere truste Miedycyne

Edm 'Thenne theres mye Exchange thatte othe
Worlde he is

Thatte names mee Traytorre Villayne lyke he lyes
Calle bye the Trumpette hee thatte dares approche
Onne hymme ande you Ile mayntayne mye truthe
ande honoure

Herade

Alb A heralde truste toe thye fyngle Virretewe
Forre thye Souldyerres alle levyedde inne mye
Name

Have alsoe inne mye name tooke theyre dyscharge

Reg Mye Syckneffe growes uponne mee

Alb Shes notte welle conveye herre toe mye
Tente 2810

Comme hytherre heralde speake Trumpette the

Iffe any Manne o Qulytye orre degree itt
 o thys Armye wille mayntayne uponne Edmun
 Supposedde Earle o Glofterre thatte hee is a ma-
 nyfoulde
 Traytorre lette hymme atte thyrde Sounde othe
 Trumpette
 appeare ins defence

Edgarre armedde

Alb Aske hymme whye he appeares onne calle
 othe Trumpette

Her Whatte are you youre Name youre Qualytye
 Ande whye anwerre you thys present Summonnes

Edg Knowe thenne mye name is losse bye trea-
 sonnes Fangd tooth 1820

Bare knowne ande Cankerre bytte yette amme I
 noble

As the Adverrefarye I amme toe cope withe

Alb Whyche is thatte adverrefarye

Edg Whos hee thatte speakes forre Edmunde
 Earle o Glofterre

Bas Hymselfe whatte sayste thou toe hymme

Edg Drawe thenne anne iffe mye Specche offende
 thee noble hearte

Thenne lette thyne arme doe thee justyce here is
 myne

Forre tis the Pryvyldege o myne honourres

Myne Oathe ande the profeffyonne I protefte
 Maugre thye Strengthe Place Youthe ande Emy-
 naunce 2830

Defpyfyng the Vyctoryoufe Sworde
 Thye Valoure ande thee hearte thou arte a Traytorre
 Falfse toe the Gods thye Fatherre ande thee Bro-
 therre

Connefpyryng gaynft thes illuftryoufe Prynce
 Ande fromme the extremefte upwarde othe heade
 Toe thatte duft thou dofte treade underre foote
 Thourte a Toade spottedde Traytorre faye thou noe
 Thys Sworde thys arme ande mye beft spyryttes
 are bente

Toe prove onne thee hearte thatte I faye thou lyefte
Edm Mye Wofdomme needes woud ha mee afke
 the name 2850

Butte fynce thyne outefyde lookes foe fayre ande
 warlyke

Bye rule o Knyghthoode I dyfdayne ande fperne
 Backe doe I toffe thefe Treafonnes toe the heade
 Withe the helle hatedde lye oerwhelme the hearte
 Whyche forre theye yette glaunce bye ande fcarfelye
 brufe

Thys fworde o myne fhalle give themme inftaunte
 waye

Where theye fhalle reft forre everre

Gon Thys is practyfd Glofterre bye the Lawe o
 Warre

Thou waste notte bounde toe anfwerre anne unne-
knowne oppofyte

Thourte notte vanquishd butte cozend ande be-
guilde 2860

Alb Shutte thee mouthe dame orre withe thys
Paperre Ile stoppe itte

Houlde Sir thou worfe thanne anye Name reade
thyne Exylle

Noe noe I doe see thou knowfte itte alreadye

Gon Anne I doe the Lawes are myne who dares
arraygne mee

Alb Moufte Monstrouse knowfte thou thys
Paperre

Edm Afke mee notte whatte I knowe

Alb Goe afterre herre shes desperate governe herre

Bas Thatte thou hafte chargd me withe

Thatte moufte trewelye I ha done

Naye Naye ande mucche more too 2870

Butte tyme wille brynge alle oute

Tis pafte ande foe amme I

Butte telle mee who arte thou

Thatte hafte thys Foretune onne mee

Iffe thourte noble I doe forregive thee

Edg Thenne lets exchange Charytyes

Forre I amme noe leffe inne bloode

Thanne arte thefelte Edmunde

Iffe more thenne more thoufte wrongd mee

Mye Names noe leffe thanne Edgarre 2880

Thee fatherres Sonne ande thye Brotherre
 The Gods are iuste ande of oure pleasaunte Vyces
 Make innesfrumentes toe plague usse
 Thatte darke ande vycyoufe place
 Where hee dydde begette thee
 Coste hymme naughte lesse thans Eyes

Bas Thouste spokenne ryghte mouste trewe
 Ande the wheele is nowe comme to us fulle Cyrcle

Alb I dydde bethynke mee
 Thatte thye verye gate dydde Phrophesy 2890
 A Royale Nobleneffe
 I muste naye wille embrace thee
 Ande mye kceneffe Sorrowe splytte mye hearte
 Iffe everre I dydde thee orre thee fatherre

Ed Worthye Prynce I knowt

Alb Where have you hydde youre selfe
 Ande howe knowe the Myferyes o youre fatherre

Edg Bye nurfynge themme mye Lorde
 Lyfte a breyfe tale ande whenne tis toulde
 O thatte mye fulle hearte woude burste 2900
 The blodye Proclamatyonne toe Escape
 Thatte dydde followe mee foe neere
 O oure lives greate sweeteneffe
 Thatte wee the Payne o deathe woud hourellye dye
 Katherre thanne dye atte ounce
 Taughte mee toe shifte intoe madmannes Ragges
 Toe assume a wretchedde femmeblauce
 Thatte the verye Doggs woud ha dyfclaymd

Ande inne thys habytte mette I mye fatherre
 Withe hys thofe precyouse bleedyng Rynge 2910
 Theyre precyouse Stones newe losse
 I became hys guide ande ledde hymme
 Beggd forre hymme favd hymme fromme
 dyspayre

Neverre O faulte reveald myefelfe untoe hymme
 Unnetylle some halfe houre pafte whenne I was
 armd

Notte fure though hopyng thys goode fucceffe
 I askd hys Bleffynge and fromme fyrste toe lafte
 Tolde hymme off oure tedyouse Pylgrymage
 Butte hys poore hearte alreadye flawd
 Toe weake helas thys connelycte toe fupporte 2920
 Twixte thee twoe extremes o Passyonne
 Joye ande grieffe burfte fmylyngelye

Edm Deare Brotherre thys fpeeche o youres
 Hathe movd mee ande fhalle perrechaunce doe
 goode

Butte praye you fpeake onne
 You looke as you hadde fomethynge more toe
 faye

Alb Anne there bee more thats more wofulle
 Thenne Prythee houlde itte inne
 Forre Ime allmoufte readye toe dyffolve
 Atte the hearynge o thys 2930

Gentlemanne

Gent Helpe o helpe

Edg Whatte kynde o helpe

Edg Whatte meanes thys Blodye Knife

Gent O it sinoakes itte came fromme herre
hearte shes deade

Alb Whos deade speake Manne

Gent Youre Ladye ande herre Syfterre

Bye herre is poisonedde she dothe confesse itte

Bas Toe these twayne Syfterres I was conne-
tractedde

Ande Nowe wee shalle marrye inne oune In-
staunte 2950

Kente

Alb Produce the bodyes thys Judgemente othe
heavennes

Dothe make us tremble O is thys hee

Butte tyme dothe notte allowe thatte whyche man-
nerres urges

Kente I amme toe bydde my Kyng ande Mas-
terre

A goode Nyghte whatte is he notte here

Alb Greate thyng bye uise forgotte Speake
Edmunde

Wheres the Kyng ande Corredelya doste see thys
Objecte Kente

Kente Alacke Alacke ande howe thus

Edm Yette was Edmunde belovedde

The ounne ande th otherre poyfonnd forre mye
fake 2960

Ande afterre flewe herrefelfe

Alb Eene foe coverre theyre faces

Edm I pante forre life ande yette some goode I
meane toe doe

Despyghte o myne owne vile nature qucklye fende

Ande bee briefe int to the Castle forre mye Wrytte

Iffe onne the life o Leare ande Corredelya

Naye tarrye notte fend fende speedlye

Alb Run Run Ryches are thyne anne thou doste
speede thee

Edg Toe whome toe whome muste hee goe

Who has the Offyce fende thee tokenne o Re-
prieve

Edm Welle thoughte heare take mye Sworde
give itte the Captayne

Duke Haste thee forre thee life

Edm He hathe commissyonne fromme mye
Wife ande Mee

Toe hang Cordelya ithe Pryfonne

Ande laye the blayme atte charge of herre despayre

Duke Ye Gods defende herre beare hymme
hence

Leare ande Cordelya ins Armes

Leare Howle Howle Howle Howle O ye are
Menne of Stones

Hadde I youre Tongues ande Eyes I woud use
themme foe 2980

Thatte heavennes hygh frettedde Valte shoud
cracke

O she is gone forre everre o o o o

I knowe whenne oune is deade and whenne oune
lives

Yeffe shes deade as Earthe lende mee a lookynge
Glaffe

Ande iffe herre Breathe dothe myste or stayne the
Stone

Whye thenne she lives butte noe noe tis notte foe
Kente Whatte is thys the promyfd ende

Leare O thys featherre styrrs she lives an ift
bee foe

Thatte chaunce redeemes alle forrowes I ha felte
Kente Aye mye goode Masterre

Leare Prethee awaye I faye 2990

Edgare Tis Kente youre goode oulde freynde

Leare A Plague uponne you Murderers Tray-
torres alle

I myghte ha favd herre butte shes gone forre everre
Cordelya staye O staye yette a lyttle

Whatte ist thou sayst her Voyce was everre softe
 Ande lowe swecte musyck oere the ryplynge
 Streame

Qualytye rare ande excellente inne Womanne
 O Yeffe bye heavennes twas I kylld the slave
 Thatte dydde rounde thye softe necke the mur-
 deroufe

Ande damnedde Corde entwine dydde I notte
 Syrrah

Cap Tis mouste trewe mye Lordes he dydde 3000
Leare Ha dydde I notte fellowe I have seene
 the Daye

Whenne withe mye goode bitynge Fauchyonne
 I woud ha made themme skippe butte I am oulde
 nowe

Ande these fame Croffes spoyle mee who are you
 Myne Eyes are notte othe beste praye staye Ile
 telle the straighte

Kente Iffe fortune brag of two she lovd or
 hatedde

Oune o themme wee nowe beholde

Leare Arte thou notte mye Kente

Kente The selfe fame Kente ande youre Servant
 everre

Butte wheres youre Servant Caius

Leare Aye I knowe nowe he iffe a goode fel-
 lowe

Hele stryke ande quicklye hes deade and rottenne

Kente Noe mye goode Lorde I amme thatte
verye Manne

Leare Naye butte Ile see thatte straighthe

Kente Thatte have followd youre fad ande de-
cayd Life

Leare Welcomme goode Kente welcome hytherre

Kente Butte noe Manne else Alls cheerelesse
darke ande deadlye

Yourre eldeste daughterres have foredoomd them-
selves

Ande desperatelye are deade

Leare An I thynke foe too

Duke He knowes notte whatte he sees tis vayne
thatte wee

Doe thusse presente usse toe hymme 3020

Cap Edmundede too is deade mye Lorde

Duke Thats butte a trifle goode Lordes knowe
oure Innetente

Whatte comforte canne shalle bee applyedde

Ande forre usse wee doe here resygne oure Powerre

Leare Ande mye poore fool hangd noe noe
thou vile life

Whye thoud horse dog Ratte ha Life an thou
notte breathe

O thenne thou wilte come noe more neverre neverre

Praye you undoe thys Button Sir thanks o o o

Edg He faynts mye Lorde mye goode Lorde

Leare Breathe stubborne hearte I prethe breake

Edg Looke uppe mye goode Lorde 3030

Kente Vex notte hys Ghoſte Praye you lette
hymme paſſe

He lykēs hymme notte who woud upon the wracke
O thys Rough World ſtretch hymme oute longerre

Edg O he is gone

Kente The wonderre iſſe he hath endurd foe long
He butte uſurpt hys life

Duke Beare themme Fromme hence oure Pre-
ſente buſyneſſe

Is toe generale woe Freynſds of mye Soule you
twayne

Rule inne thys oure Kyngdomme ande the good
ſtate ſuſtayne

Kente Thanks Sir butte I goe toe thatte un-
knowne Land 3040

Thatte Chaynes each Pilgrim faſte within its Soyle
Bye livynge menne mouſte ſhunnd mouſte
dreadedde

Stille mye goode maſterre thys fame Journey tooke

He calls mee I ainme contente ande ſtrayght obeye

Thenne farewelle Worlde the buſye Sceane is done

Kente livd mouſte true *Kente* dyes mouſte lyke a
Manne

Duke The Weyghte of thys ſad tyme wee muſte
obeye

Speake thatte wee notte thatte wee oughte toe ſaye

Withe thys differaunce theyre Currauntes turne arye
 Ande loofe the name O Actyonne Softe you nowe
 The fayre Ophelya Nymphe inne alle the
 Oryzoones

Bee mye Synnes rememberd 1630

Op Mye goode Lorde

Howe does youre honoure thys manye a daye

Ham I humblye thanke thee welle welle

Opb Mye Lorde I ha remembrances o yours

Whyche longe I ha longed toe redeliverre

Praye you nowe receyve themme

Ham No No I nere gave you aughte

Opb I knowe ryghte welle mye honourd Lorde
 you did

Ande withe themme Wordes o fo fwete breathe
 compofd

As made youre Giftes moure Ryche The Perfume
 gone 1640

Take these agayne forre toe the noble mynde

Ryche Giftes waxe poore whenne Giverres prove
 unkynd

Ham Ha ha Saye arte honeste

Opb Mye Lorde

Ham Are you fayre

Opb Mye Goode Lorde whatte meanes youre
 honoure

Kynge Howe fares oure Coufynne Hamblette

Ham Excellente I faythe 1860

O the Camelyonnes dyfhe I eate

O the Ayre othe ayre promyfe crammd

You cannotte feede Caponnes foe

Kynge Thys anfwerre Hamblette is nothyng
Thefe wordes are notte myne

Ham No norre myne nowe my Lorde
You playde ounce ithe Unyverrefytye you faye

Polon Aye thatte I dydde ande was countedde a
goode

Actorre

Ham Whatte dydfte enacte 1870

Polon I dydde enacte Julyus Cefarre

I was kylld ithe Capytolle Brutus kylld mee

Ham Twas a Brute parte inne hymme toe
Kylle foe capytalle a Calfe there

Que Comme hytherre Hamblette ande fytte
bye mee

Ham Noe goode Motherre heres mettelle more
attractive

Pol Ho doe you marke thatte

Ham Shalle I lye i youre Lappe fwette Ladye

Opb Aye mye Lorde

Ham I meane mye heade onne youre Lappe 1880

forre I meante notte Countrye Matterres

Oph You are merrye mye Lorde

Ham Whatte I

Oph Aye you mye Lorde

Ham O God youre onlye Jygge makerre

Forre whatte shoude a Manne doe butte bee merrye

Forre marke howe chearfullye mye Motherre looks

Ande mye fatherre dyedde whithinne two houres

Oph Naye tis twice twoe Moneths mye Lorde

Ham Whatte foe longe 1870

Naye Naye thenne lette the deville weare blacke

Forre I wille have a fuite o Sables

O heavennes whatte dye butte twoe Moneths agoe

Ande notte forregottenne yette Thenne theres hope

indede

A greate Mans memorye maye outelive hys life

Bye halfe a yeare butte thenne by youre Ladye

Hee muste builde Churches else looke you

Hee shalle sufferre notte thynkyng ont

Ande thenne withe Dobyne ande the hobbye horse

Hee shalle goe goe forre hys Epytaphe 1880

Forre O forre O the hobbye horse is forgotte

Dumbe Showe

Kynge ande Queene verrye lowynglye themm

Pol Give oere the Playe

Kynge Quicke fome lyghte there

Alle Lyghtes Lyghtes

2020

Ham Whye lette the ftryckenne Deere goe weepe

The hearte unnegalledde playe

Forre fome muſte watche whilſte fome muſte ſleepe

Soe runnes the Worlde awaye

Woude notte thys ande a foreſte o featherres

anne the reſte o mye forretunes turne Turke

Withe mee withe twoe Provyncyalle Roſes onne

Mye racedde Shoes gette mee a felloweshyppe

Sir inne a crye o playerres

bor Halfe a Share mye Lorde

2030

ham A Whole onne I

Forre thou doſte knowe O Damonne deare

Thys Reygne dyſmantled was o Jove hymſelfe

Ande reygnes heere

A verye verye Peacocke

Hor Thou myghtſte ha rynd

Ham Goode Horatio Ile take the Ghoſtes Worde

Aye werte forre a thouſande Poundes

Dydſte notte perreceyve

Hor Verye welle mye Lorde

2040

Ham Uponne talke othe Poyfonynge

Hor Aye mye Lorde I dydde note hymme welle

Rofycnros ande Guildenneftarne

Ham Hoa hoa Comme fome Mufycke the Re-
corderres

Forre anne the Kynge lyke notte the Comedye
Whye thenne perchaunce he likes itte notte perredye
Comme fome mufycke there

Guil Goode mye Lorde vouche mee ouné Worde

Ham Anne whole hyftorye Sir

Guil 'The Kynge

Ham Aye Sir whatte o hymme 2050

Guil Iffe ins retyremente marvelous dyftemperd

Ham Withe drynke Sir

Guil Noe Noe Lorde ratherre withe Cholerre

Ham Youre Wifdomme should shewe itfelfe

Moure Riche anne the dydfte fygnfyfe

thys tos Doctorre forre mee toe putte hymme

Toe hys Purgatyonne woud perrehappes plunge

Praye you bee rounde withe hymme

Hamlette withinne

Ham Motherre Motherre

Que Ile warrant you feare mee notte

Whithdrawe I heare hymme comynge .

Hamlette

Ham Nowe Motherre whats the matterre

Que Hamlette thou haste thye fatherre muche
offended

Ham Naye Motherre you have mye fatherre
muche offended

Que Come Come you answerre withe anne idle
Tongue

Ham Goe Goe tis you thatte questyonne withe
anne idle Tongue

Que Whye howe nowe Hamlette

Ham Welle ande whats the matterre nowe 2300

Que haste thou forgotte mee

Ham Noe bye Roode notte quite foe

You are the Queene youre husbandes brotherres wife

O woude you were notte foe you are mye Motherre

Que Naye Ile fette those toe you thatte canne
speake

Ham Comme comme ande fyttte you downe

You fhalle notte budge naye naye you goe notte
 Tille I fette uppe a Glaffe where you maye fee
 The innermoſte parte o you

Que Whatte wilte thou doe thoulte notte murderre
 mee helpe there hoa helpe 2310

Pol Whatte hoa helpe helpe

Ham Howe nowe a Ratte
 Dead forre a ducatte deade

Pol I am flayne

Que Ah me whatte haſte thou done

Ham I knowe notte is notte the Kynge

Que O whatte a rafhe ande bloodye deede is thys

Ham A bloodye deede almoſte as bad goode
 Motherre

As kylle a kylle a Kynge ande marrye withe hys
 Brotherre 2320

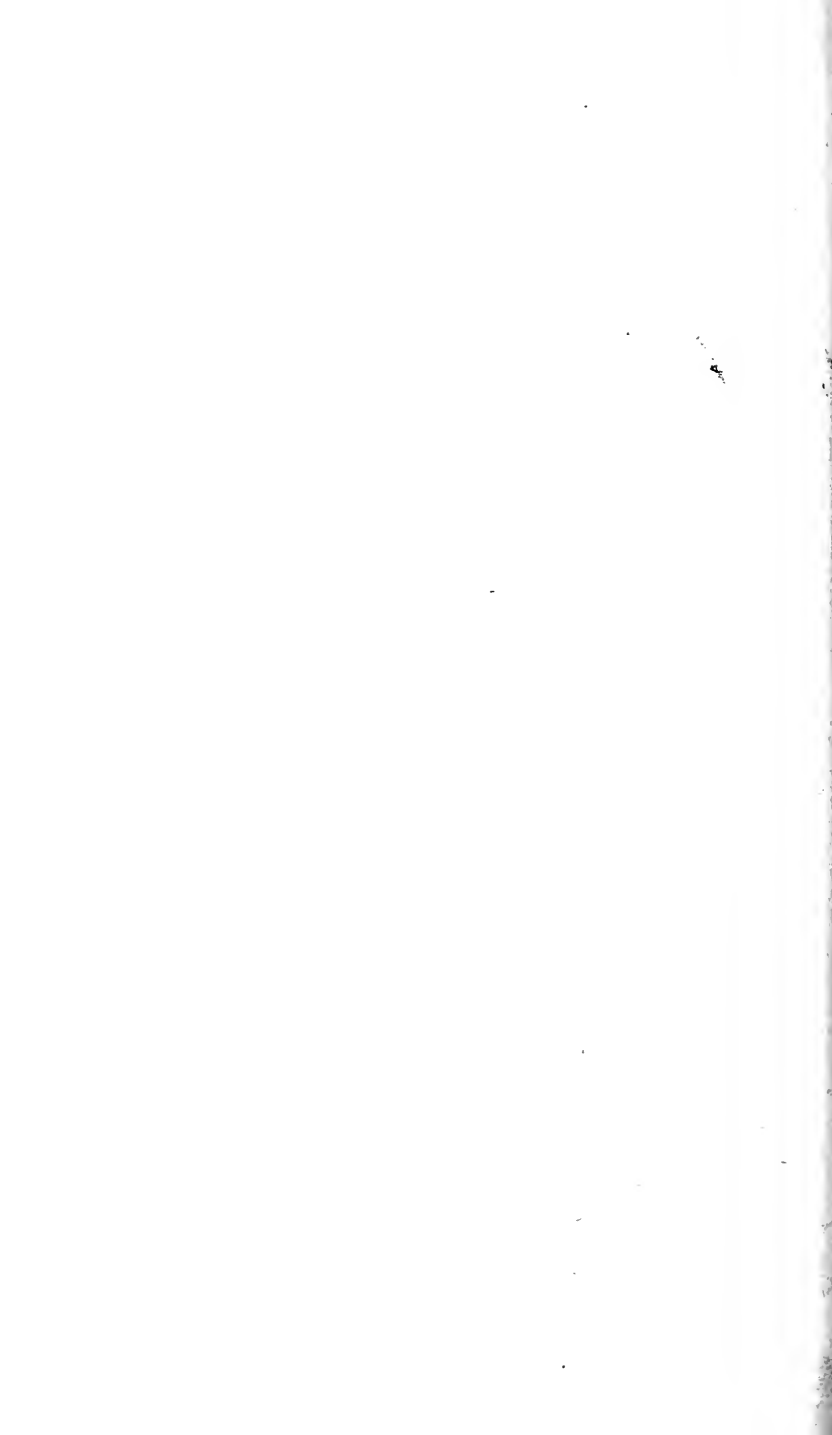
Que As kylle a Kynge

Ham Aye Ladye twas mye Worde
 Thou wretchedde rafhe innetrudyngge foole fare-
 welle

I tooke thee forre thee betterres take thye forretune
 Thou fyndſte toe bee too bufye is ſome dangerre
 Leave wringing o youre handes Peace fyttte ye
 downe

Ande lette mee wringe thatte hearte forre foe I
 fhalle

Anne itte bee made o penetrable ſtuffe
 Iffe damnedde customme ha notte brazd itte foe



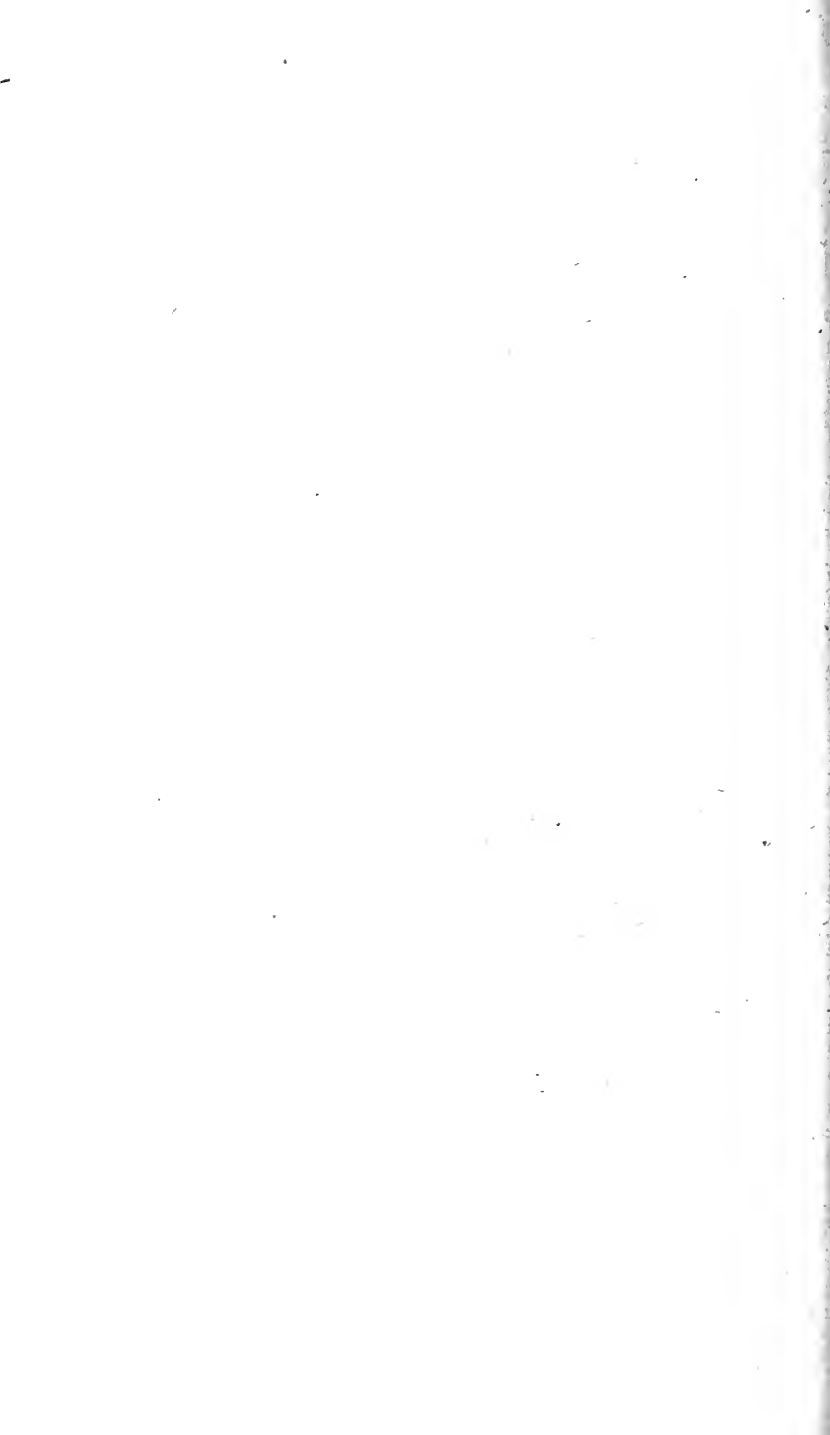
AN
AUTHENTIC ACCOUNT
OF THE
SHAKSPERIAN
MANUSCRIPTS, &c.

By W. H. IRELAND.



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AN
AUTHENTIC ACCOUNT
OF THE
SHAKSPERIAN MANUSCRIPTS.

IN Justice to the world, and to remove the odium under which my father labours, by publishing the manuscripts brought forward by me as *Shakspear's*, I think it necessary to give a true account of the business, hoping that whatever may occur in the following pages will meet with favor and forgiveness, when considered as the act of a boy.

My education is no otherwise material to the public, than to shew that the schools at *Kensington*, *Ealing*, *Soho-square*, and three years spent at *Amiens*, and the College of *Eu* in *Normandy*, were to qualify me for the law, and at the age of sixteen, I was articled to a gentleman of eminence in *New-Inn*.

My father having a taste for old and curious tracts, I imbibed a liking for the same pursuit, and attended much more to book-stalls, than to *Blackstone*, or *Coke* upon *Littleton*.

Frequently after dinner my father would read the different accounts of *Shakspear*, and say, it was wonderful, out of so many thousand lines which he must have wrote, that no vestige remained but his signature to the will in the *Commons*, and his name affixed to the mortgage deed presented by Mr. *Wallis* to Mr. *Garrick*; this was often repeated, and, with enthusiastic praises of *Shakspear*, my father would often say, that if there ever was a man inspired, *Shakspear* was that man.

Curiosity

Curiosity led me to look at the signatures publishing in *Stevens's Shakspear*, and it occurred to me, that if some old writing could be produced, and passed for *Shakspear's*, it might occasion a little mirth, and shew how far *credulity* would go in the search for antiquities

Having one day purchased a thin quarto tract of the time of *Elizabeth*, illuminated and bound in vellum, with her arms on the cover, I determined on trying an experiment with it, and for the purpose wrote a letter (in imitation of the hand of that period) as from the author of the book, making it the presentation copy from himself to the queen.

I wrote this epistle with common ink, weakened with water, but found its appearance too modern, notwithstanding I determined on shewing it; but before I went home from chambers, where it was contriv'd, I call'd on a book-binder in *New-Inn* passage, of the name of *Laurie*, and laughingly told

him what I had contrived; then, producing the letter, I ask'd him his opinion? he told me it was well done, and might deceive many.

A young man working in the shop then said, he could give me a composition which would have much more the appearance of old ink; I begg'd he would, upon which he mix'd a few drops of acid with some other liquid (used in marbling the covers of books) in a vial; then writing a few words on paper, held it to the fire to shew its effect, when the letters turn'd completely brown. Having procured this, I went back to chambers, and re-wrote the letter, which I took home and shewed my father, who thought it genuine. This, and the book I exchanged with him for some other tract. It was the first thing of the kind I ever attempted, but after I had wrote a great quantity of the *Shakspear* manuscripts, I thought my first attempt, so badly executed, that I again got it from my father, and destroyed it, fearing a discovery.

Soon

Soon after my father went into the country, it being long vacation, I obtained permission of the gentleman with whom I was articled, to accompany him. The last place we visited before our return to town, was *Stratford upon Avon*, where we remained about ten days; during which time, my father made eager enquiries concerning *Shakspear*, but acquired little more knowledge than those who went before him.

We visited *Clopton House*, about a mile from *Stratford*, the gentleman who occupied it, behaved to us with much civility. On my father saying, he wished to know any thing relative to our *Bard*? the gentleman replied, that had he been there a few weeks sooner, he could have given him a great quantity of his, and his family's letters. My father, much astonished, begged to know what was become of them? The gentleman's answer was, that having some young partridges which he wished to bring up, he had, for the purpose, cleared out a small apartment wherein these papers lay, and burnt a large basket-full of them,

he said they were all rotten as tinder, but to many of them, he could plainly perceive the signature of *William Shakspear*; and turning to his wife, said to her, “ Don’t you remember it my Dear? ” Her answer was, “ Yes, perfectly well, and you know at the time, I blamed you for destroying them.” My father exclaimed, “ Good God, Sir! you do not know what an injury the world has sustained by the loss of them.” He then begged permission to see the Room, which the gentleman acquiesced in, adding, “ If there are any left Sir, you may have them, for they are but rubbish, and litter up the place.” Accordingly, we proceeded into the chamber, but found no trace of any papers; and in every other part of the house our search, proved equally ineffectual.

Having, by the many conversations which passed, imbibed my father’s enthusiasm for *Shakspear*, that led me not only to search, but also to attempt what I shall after relate.

We returned to town, I attended chambers as usual; two persons being at that time
with

with me, one soon quitted the law, and *Foster Powell*, the well known *Pedestrian*, who was the other, shortly after died; I was then left alone, had it been otherwise, I should have found no opportunity of writing the papers.

My father would often lavish his usual praises on *Shakspear*, and frequently add, that he would give all his curious books to become possessed of a single line of his hand writing.

An idea having struck me, that I might perhaps be fortunate enough to find a signature of his, that induced me to examine a number of deeds and other papers which I met with in the course of my researches: I also carefully looked over many useless deeds at chambers, but without success.

For mere frolick and diversion, I soon after formed the plan of attempting to imitate his hand, and for that purpose copied out as nearly, as I could, the fac similes of his name to the will in the *Commons*, and to the mortgage deed, both of which are to

be found in *Steven's Shakspear*; I also took down the heads of the deed, with which I went to chambers, and wrote the lease between *William Shakspear* and *John Heminges, Michael Frazer* and *Elizabeth* his wife, it is erroneous in many respects, and those who have seen it, may recollect it's inaccuracy, having stated, "*At the Globe by Thames.*" On telling this story to *Mr. Wallis*, he refered to the copy of the mortgage deed before-mentioned, from which he found I had nearly worded that of *Michael Frazer*, and laughingly said, "It was surprizing how it should have escaped so many shrewd observers." I had before me a law paper of the time of King *James*, from which I took the style of writing, and afterwards affixed the names; it was wrote with the before-mentioned ink, which I had kept by me, but it's effect on parchment was different from that which it had on paper, only giving an appearance of common ink weakened with water. I wrote a deed in preference to any thing else, thinking it would more firmly stamp the signature as *Shakspear's*.

I took

I took it home and told my father I had something curious to shew him, on which I wished to have his opinion. After looking over the deed, he assured me, that he thought it genuine. I then begged his acceptance of it, upon which he offered me any of his curious books, I told him, I would receive nothing.

And here I must assure the world, that I had no intention whatever of attempting any thing further, my object was only to give my father pleasure, that wish accomplished, I was satisfied.

However, this deed was shewn, and was generally believed by those who saw it; several persons told me, that wherever it was found, there must undoubtedly be all the Manuscripts of *Shakspear* so long and vainly sought for; my father likewise said, he was certain that I knew of many more; thus urged, partly by the world, and my own vanity, I determined on attempting something further.

Having

Having seen *Shakspear's* father's *Profession of Faith*, I thought I would attempt to form one for the son, and as I heard him much censured for the invocation to the Saints, and the superstitious manner in which it was composed, I resolved on writing the son's perfectly simple, wishing thereby to prove *Shakspear* a Protestant, that having been often a matter of doubt.

I procured a blank sheet of old paper, being the outside leaf of several others, on which accounts had been kept, but not being then acquainted with the water marks of the time, I carefully chose leaves which had none at all, hearing many gentlemen say, if there were paper marks, they would go a great way to prove the manuscripts authentic: I made enquiries, and learn'd that the *Jugg* was most prevalent in that Day. Accordingly, in all the papers I afterwards produced, I obtained as many marked with the *Jugg* as I possibly could, those who have inspected the papers, must remember to have seen it frequently occur.

I wrote

I wrote the *Profession of Faith* without making a draft copy, placing before me the fac similes I had made, and forming every letter in his name as he might have written them, the rest were from my own imagination ; when compleated, I took it home, all who heard it read, admired the simplicity of the stile.

I was much questioned as to where it came from ? For some time I gave no particular answer, at length I found it necessary to say something, and for that purpose framed the following story !—

That I had, by mere chance, formed an acquaintance with a gentleman, and being one day at dinner with him, expressing my partiality for old books, as well as the autographs of great personages, I said, the gentleman appointed me to meet him, and told me I might rummage over a large quantity of old deeds and papers which had descended to him from his father, who had practised the law, and acquired a great fortune

fortune ; I added, that for some time I neglected calling according to my promise, alledging that as he was a young man, he had only meant perhaps to laugh at me ; however, one day being near the place, curiosity prompted me to call ; the gentleman, I said, was rather angry at my remissness and breach of promise, but having made an apology. he permitted me to go into the next room, where I saw a great quantity of papers tied up in bundles, having searched for some time, I at length found the deed before mentioned, which I took to the gentleman, who was much astonished, but said, since I promised you all you should find worthy your notice, I will not be worse than my word, then desiring me to make him a copy, he gave it me.

But when I had wrote more papers, the world wondered how any man could be weak enough to part with such a treasure ; to reconcile them to a belief of this, I added the following story ; that in searching among my friend's deeds, I had found one which ascertained to him some property, long a matter of litigation and

and dispute : upon this he promised me every thing I should find appertaining to *Shakspear*, and further, to stop all enquiries as to his name, &c. I added, that being a man of large fortune, he did not choose to undergo the impertinent questionings of the world, for which reason, he had bound me on oath, to secrecy, and the better to strengthen this, I hinted, that his father perhaps might have detained the papers illegally in the course of his practice, and should his name be known, it would undoubtedly lead to a discovery, and throw a slur on the honour of his family ; by such means, I for some time stopped all enquiries..

I shall now speak of Mr. *Talbot*, who has been so much talked of in the business, and explain the reasons. I had for some time known him, he was also placed with a gentleman of *New Inn*, but his articles expired before I attempted these Manuscripts ; he came frequently to chambers, and told me he was certain the deed which I had given my father was not original, but a production

duction of my own ; I must add that he well knew I had a facility at copying old hand writings, having often seen me do so before I wrote the manuscripts ; I firmly denied the charge, but a few days after, whilst I was busily employed at writing some of the papers which I afterwards gave my father, he came in so instantaneously that he caught me in the fact ; no longer able to deny the charge, I bound him to secrecy, alledging the anger of my father should he know the truth ; he promised never to betray me, nor can I say but that he behaved all through the business with the strictest honour and integrity.—He soon quitted *London* for *Dublin* ; on parting, I assured him that I would correspond and relate what occurred ; this is all Mr. *Talbot's* concern in the affair ; I have already mentioned how I procured the ink ; most of the old paper was purchased of a bookseller of the name of *Verrey*, in *Great May's Buildings, Saint Martin's Lane*, and the language I most solemnly declare to be all my own, no person having furnished me with a single idea.

I wrote

I wrote the letter to *Cowley*, thereby wishing to prove *Shakspear* a perfect good natured man; nothing was meant by the pen and ink drawing, however, the world said it was certainly some witty *conundrum*, as to their not being able to explain it, there is nothing surprising in that, for I myself do not know it's meaning. My reasons for writing *Heminge's* note and receipt I cannot at present recollect.—The letter to *Ann Hatherwaye*, his wife, was to shew his love for her, and that was also meant by the lines addressed to her; as for the lock of hair, it was more a childish frolic than any ways done to strengthen the authenticity of the papers.

Having heard of the Lord *Southampton's* bounty to *Shakspear*, I determined on writing the correspondence between them on that subject; but, on enquiry, could not learn that any signature of his Lordship's was in existence, I accordingly formed his mode of writing, merely from myself, and the better
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to disguise it from *Shakspear's*, I wrote the whole with my left hand ; this was done to give more authenticity to the story.

I may be faulty as to the exact time and order in which the different things were delivered to my father, but, having kept no account, I trust that will not go to disprove the truth of my present narration.

Amongst other gentlemen who came to view the manuscripts were Dr. *P——r*, and Dr. *W———n* ; I was in my father's study at the time they passed the highest encomiums on the style of the papers in general ; and I particularly well remember, after having heard read the *Profession of Faith*, one of them used the following words to my father, “ Mr. *Ireland*, we have very fine things in “ our *church service*, and our *litany* abounds “ with beauties, *but here is a man has dis-* “ *tanced us all.*” I scarce could refrain from laughter on hearing such praises lavished on myself, particularly on a composition not even studied when wrote, I was however
struck

struck with astonishment at having attracted the applause of two such learned men, then I first began to think I had any abilities.

I wrote Queen *Elizabeth's* letter from her signature only, which I copied from an original in my father's possession, this letter was produced to make our *Bard* appear noticed by the greatest personage of his time, and thereby add, if possible, fresh lustre to his name.

At a broker's in *Butcher Row*, I one day saw hanging up for sale a coloured drawing, thinking it might serve my purpose, I purchased it, and went to chambers, where, having some water colours, I painted in the letters *W. S.* and the titles of the several plays, I likewise inserted in the corner, the arms of *Shakspear*, but was so unacquainted with them as to make the spear run the contrary way to what it really should do; on the back of this drawing was the figure of a *Dutchman*, this I altered to the character of *Shylock*, by painting in the knife and scales. What I conceive the
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design

design originally to have represented was the contrast of a money getting old father, to a son squandering his property in gay apparel and dissipation; the drawing is certainly very old, but the writing, arms, scales knife, &c. were all added by myself.

Many persons having said, that if the original manuscript of one of his printed plays should be found, it would prove whether he wrote all the ribaldry attributed to him in the first quarto's.—That lead me to write over in the old hand the Tragedy of *King Lear*, and make alterations where I thought the lines beneath him, one of these I shall quote. After *Lear's* death, the Duke offers *Kent* his services, which he refuses: in all the printed copies *Kent* repeats the following couplet so much ridiculed.

Kent—I have a journey, Sir, shortly to go,
My master calls, and I must not say no.

In lieu of which I inserted the following lines.—

“ Thanks,

“ Thanks, Sir, but I go to that unknown land,
 “ That chains each pilgrim fast within it’s foil,
 “ By living men most shunned most dreaded,
 “ Still my good master this same journey took,
 “ He calls me, I am content, and straight obey;
 “ Then farewell world, the busy scene is done,
 “ *Kent* lived most true, *Kent* dies most like a
 “ man.”

By such alterations the world supposed that all the ribaldry in his other plays was not written by himself but foistered in by the players and printers, herein it cannot be said I injured the reputation of *Shakspear*, on the contrary, the world thought him a much more pure and even writer than before.

To prove the papers still more genuine, I wrote the agreements between *Lowin* and *Condell* the players. I also produced the play house receipts, and other accounts, thereby to prove *Shakspear* correct in matters of the most trivial nature.—Among these were the receipts for playing before Lord *Leicester*, the sum there mentioned was very

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high

high for that period : By this I meant to shew the esteem in which his company was held before all others, for I knew there were at that time several play houses in *London*. The strings with which I tied the bundles were unravelled from a piece of old tapestry, part of which I left in the hands of Mr. *Wallis*, about the same time I entrusted him with the secret.

My ink now failed me, I applied a second time to the book binder's man, and obtained a larger vial full, the remains of which I have also given to Mr. *Wallis* : thus I continued, and finding so many join in my father's belief, I thought with *Richard*,—

“ *The work went bravely on.* ”

At length I determined on writing a play, and having often observed a drawing of my father's from a design of *Mortimer's*, on the subject of *Rowena* presenting wine to *Vortigern*, I thought this story might perhaps
serve,

serve, and accordingly refer'd to *Holinshed's* Chronicle, which my father had; this I did when no one was present, finding it applicable to my purpose, I plan'd the story of the play, which I afterwards produced: it consists of more than two thousand lines.—When asked for the originals, I made answer, that my friend would not deliver them till I had transcribed the whole; thus I gained time to compose and write the play in the old hand; At the time of it's completion, I was about nineteen years of age, the world praised many parts, but said it was uneven, having the same errors as are usually found in many of *Shakspear's* plays, it was generally thought superiour to the worst of his plays, and much inferior to his capital one's; I heard and smiled at these remarks, not a little surpris'd that I could at so young an age at all imitate him.

When Mr. *Talbot* heard of the play in *Ireland* he coolly wrote, informing me of his surpris'e that I had not let him into this secret, for to

ſpeak the truth, I had long neglected correſponding according to my promiſe, having to compoſe and write all the before mentioned things; I ſent him word I had attempted and wrote the play; after this we correſponded regularly, and I always ſpoke freely on the ſubject of the manuſcripts

I wrote a few leaves of *Hamlet*, with trivial alteration, as I had done in *Lear*, I likewiſe finiſhed other receipts, and executed a coloured head of *Shakſpear* on parchment, round which I affixed the names of ſeveral players of that day; I acquired this knowledge by looking into the folio edition of his plays.

As it was the general opinion, that if a deſcendant of *Shakſpear*'s could be found, he might claim the papers, I determined on proving that a friendſhip had ſubſiſted between our *Bard* and ſome perſon of the name of *Ireland*; for that purpoſe I wrote the deed of gift, and formed the ſtory of his ſaving *Shakſpear* from “*drowning*,” as I thought
that

that the best method of accounting for their great friendship, and the bequests made to him by *Shakspear*. I also wrote the tributary lines, and made the drawings of *Ireland's* house ; and to stop all claims whatever to the papers, I said, that my friend told me, they originally belonged to one of our ancestors, and that he had given them to me as a matter of right

My reason for appearing so much in public, was to make the world think me a giddy thoughtless young man, incapable of producing the papers.

Mr. *Talbot* came to *England* and was much astonished at the variety of things I had wrote ; we destroyed mutually all our letters on the subject, and agreed, for the future, never to speak openly on the business

As the world began to doubt, I begged him to become a party in the story, he with much hesitation consented. I then informed my father, that Mr. *Talbot* was also concerned,

upon which he desired his account of the manuscripts, but Mr. T. not knowing the story he should tell, and fearing to contradict what I might have said before, informed my father that he would, in a few days, send a written account of the whole business. To this my father very reluctantly agreed; and previous to Mr. T. leaving town, we planned the story which we afterwards sent.

I continued as usual producing papers of different kinds, partly to add to the mass which I thought would strengthen their authenticity, and partly because the world did not altogether doubt them, and that I found them still praised by the *Literati*. I also wrote manuscript notes on books to about the number of fifty, all which I gave to my father.

Not owing to himself only, but frequently urged by other gentlemen, my father determined on publishing the papers; I begged he would desist, he made answer, that the world should not be deprived of such a treasure; at length,

length, afraid to tell this narrative, which he would not have believed, and not knowing what step to take, I one day, as my last effort, assured him, that if he was bent on publishing the papers it must be done at his own risk, for that my friend would have nothing to do in the business; he gladly replied, that he would take upon himself, thus, finding it impossible to stop him, I was compelled to suffer the publishing of the papers.

I wrote the deed of trust to *John Hemings*, distantly hinting, that the gentleman who gave the Manuscripts was a descendant of his, and that his ancestor had not fulfilled the bequests mentioned in that deed, but kept them to himself; this I alledged was cause sufficient for the concealment of his name. Had I not been urged to write this Pamphlet, I should have composed the Interlude of the *Virgin Queen*, and the play of *King Henry the Seventh*, mentioned in the deed of trust

The play of *Vortigern* was then agreed for, and with much delay brought forward; the
 world

world condemned it, but that did not lessen the satisfaction I felt in having at so early an age wrote a piece which was not only acted, but brought forth as the work of the greatest of men.

Mr. *Malone's* very tedious epistle then appeared, the *forgery*, he says is weak, and poorly contrived, why then should he bestow so much time and labour, and dive into antiquities, or search registers of births, marriages, deaths, &c. and spin out an Epistle to Lord *Charlemont* of upwards of four hundred pages, to prove, what as he says, was visible to the meanest capacity, but most of the time he was confessedly in a dream.

I wrote the play of King *Henry* the Second, of which I only executed three leaves in the old hand, now in my father's possession; it was thought by many superior to *Vortigern*.

At length the world in general accused my father of being a party concerned in writing
the

the papers, and then I first began to feel uneasy.

Mr. *Talbot's* letter, I must here mention, came to hand, containing the story which we had agreed to tell, and I soon after received one part of which I have here transcribed, as it goes to prove myself alone author of the manuscripts.

6th January, 1796.

Dear *Sam*,

“ It is now a month, I believe, since I
 “ wrote to your father a particular account
 “ of the discovery of *Vortigern*, with every
 “ thing that has passed before and since the
 “ the fortunate finding it at *H————*'s; I
 “ wrote by the same post to yourself, begged
 “ you to shew *H————* the letter I wrote
 “ your father, and keep a copy yourself; now
 “ I think it rather hard I am not favoured
 “ with an answer, and that my particular
 “ request is not complied with.—I asked for
 “ a copy of *Vortigern* and *Rowena*, as cur-
 “ tailed

“ tailed for representation ; now, *Sam*, though
 “ you neglect me so much as to with-hold
 “ the copy of the play, which you know
 “ when in *London* I had not time to read,
 “ and which you may naturally suppose I
 “ would wish to know almost as I would
 “ all *Shakspear’s* works, yet mark how I am
 “ situated. and then you will not blame me
 “ for renewing my request ; every one knows
 “ here the concern I have with *Vortigern*
 “ and *Rowena*, and every one asks for the par-
 “ ticulars ; I then shew the copy of the letter
 “ sent your father ; but when I am asked as to
 “ the play, and its merits, plot, beauties, &c.
 “ *I know nothing*. It is much wondered at
 “ that I can give no account of its coming
 “ out ; some ask me if I have not in my
 “ own possession any scrap of the writings of
 “ *Shakspear*.—So, *Sam*, I request you will
 “ send me some bill, receipt, or letter of
 “ his, &c. &c.”

By this part of Mr. *Talbot’s* letter, I mean
 to prove that he knew nothing of the play of
Vortigern, had he aided me in writing it, he
 certainly

certainly would not disclaim all knowledge of its *merits, plot, or beauties*. He certainly knew the fact, and that was all; as to his joining in the story, he did it at my most earnest request, though much against his own inclination.

A committee of gentlemen was now called to inspect the manuscripts, and report what they thought concerning their authenticity; I was obliged to be present, many questions were put to me about the papers, my answer was, that I attended there only to exculpate my father from the *odium* which was heaped on him, but to answer nothing farther; I likewise offered to make oath, that my father was no ways whatever concerned; but this was over-ruled by some gentleman present. Other committees were held, in which Mr. *Talbot's* letter was frequently read, and at one of these, a petition was drawn up, signed by the committee, stating my father's situation with the world, which I was required to deliver to my friend, when alone, I determined rather than he should undergo so much un-

merited blame, that I would myself come forward with the truth.

I therefore, at the next meeting, said, that the person from whom I had the papers would reveal the secret to any two gentlemen of respectability, for that purpose a list was made, which I was to shew my friend, those names which he did not approve he was to blot out, but any two of those he left standing, and who would receive the secret, to them he would communicate it.

At the next meeting I delivered the list, having only marked out the names of a few who had been sanguine in their belief of the papers, not liking to hurt their feelings, but of those gentlemen whose names I left standing, some were out of town, and others did not choose to undertake the embassy.

It having been observed by me, as before stated, that the gentleman was under apprehensions for his situation should the truth be known, and some one of the committee suggesting

gesting that he ought to apply for legal advice in the business, where he might with safety communicate the affair, I went myself to Mr. *Wallis*, and told him nearly this story, under a strict injunction of secrecy, at the same time giving him in writing a short account of the principal matters herein contained, which I wrote before him, as well in the old hand as my own; he likewise put several questions to me, as to the reasons which lead me to attempt so many different things, which I immediately answered in writing; it is now five Months since, and on comparing the reasons given in this account, with those left in his hands, they are found to coincide; and to which I refer any person who desires to be satisfied.

Still the world accused my father of being a party concerned;—This was frequently mentioned, which rendered him unhappy: He wrote to Mr. *Talbot* to know if he would make affidavit to the truth of the story, Mr. *T*— answered, that if *if I would join with him* he then would make oath, that

no one, except us two, and a third person, knew the secret; this he did, well assured, that I could not enter into any such affidavit, there being no third person at all concern'd; on my refusal, my father of course, laid all the blame on me; and to prove what I have asserted, Mr. *Talbot* has several times been requested to make the oath alone, but will not consent.

My father left town during his absence, I form'd the resolution of quitting the house, as I could not tell the truth, and live with him after to be a witness of his unhappiness; besides, he complained of the secret being told to another person, and not himself; I therefore put my part in execution—As a proof of my father's feelings at that time, I insert the following letter which he sent me; those who peruse it may conceive a father's anxiety, and my embarrassed situation.

“ It is now more than a week, my dear
 “ *Sam*, since I left *London*, and not a word

“ or

“ or a line from you ; in the situation, un-
 “ settled as you are, you cannot suppose but
 “ that my mind is much agitated, both on
 “ your account and that of the family.—

“ I expected, according to your promise,
 “ that you would certainly have written to
 “ me and have pointed out what was your
 “ plan :——And not only so, but your in-
 “ tentions with regard to the papers. I do
 “ assure you, my state is truly wretched on
 “ both accounts ; I have no rest either night
 “ or day ; which might be much alleviated
 “ by a more open and candid conduct on
 “ your side ; surely, if there is a person for
 “ whom you can for a moment feel, it must
 “ be for a parent, who has never ceased to
 “ render you every comfort and attention
 “ from your earliest moment of existence to
 “ the present.—I think you must sometimes
 “ reflect, and place yourself in your imagi-
 “ nation as at a future period of life, having
 “ a son, and being in such a predicament as
 “ I stand at present, and then judging what
 “ must *be your state of mind*, and what must
 “ *be mine at present*.

“ I do not mean reproaches by this letter,
 “ but to assure you, that if you cannot think
 “ me your friend, I fear you will be deceived
 “ in all friendships you may in future form. I
 “ do not recollect that any conduct of mine
 “ toward you, has been other than that of a
 “ friend and companion, not that of a rigid or
 “ remorse parent? It is therefore doubly
 “ unnatural, that I should be found to ap-
 “ ply for information through any channel
 “ whatever, when I ought to hear it vo-
 “ luntarily from yourself. You seem to be
 “ estranging yourself, not only from me, but
 “ from all your family, and all my acquaint-
 “ ances. Reflect well what you do, and what
 “ determinations you make, for this is the
 “ moment that may, in all probability render
 “ you comfortable in your future establish-
 “ ment, and future situation, or make you an
 “ alien to happiness for ever. I have heard
 “ of my situation with the world, as to the
 “ papers, at *Reading*, from many gentlemen
 “ there, who all agree, that my state is truly
 “ a pitiable one, and all seem to dread the
 “ event; I know not the nature of your
 “ oaths and engagements, nor does the world;
 “ but

“ but it is universally allowed, that no ob-
 “ ligation should lead a parent into ruin.—
 “ If the papers are to be established as ge-
 “ nuine, why delay to furnish me with the
 “ documents so lately promised? But I will
 “ say no more on the subject at present.—By
 “ a paragraph in the *Sun* of *Thursday* last,
 “ it should appear, that though I am not in
 “ the secret, some persons are.” The pa-
 “ ragraph runs thus——“ We are at length
 “ enabled to form a *decisive opinion* with re-
 “ gard to the *Manuscripts* in the possession
 “ of Mr. *Ireland*, though motives of delicacy
 “ at present prevent us from rendering that
 “ opinion publick”! Pray me give a line by
 “ to-morrow’s post, as I am impatient to hear
 “ from you, and believe me your very sincere
 “ friend, and affectionate father,”

Samuel Ireland.

June 5, Sunday.

I then ask'd Mr. *Wallis* what I could do to exonerate my father; he drew up a paper which I sign'd, and have here inserted.

In justice to my father, and to remove the *odium* under which he labours respecting the papers published by him as the manuscripts of *Shakspeare*, I do hereby solemnly declare, that they were given to him by me as the manuscripts of *Shakspeare*, and that he was totally ignorant and unacquainted with the source from whence they came, or with any matter relating to the same, or to any thing save what was told him by himself; and that he published them without any knowledge, or even the smallest intention of fraud or imposition, but under a firm belief and persuasion of their authenticity, as I had given him to understand they were so.

W. H. Ireland.

17 *January*, 1796.

Still my father was dissatisfied ; nor would the world believe that he was not concern'd in the business.—I afterwards wrote him a letter, confessing, that I was really the author, of which I kept no copy, or should undoubtedly have here inserted it—This proved as ineffectual as any thing I before had done, for he still thought *Shakspear* the author of the papers, and me totally incapable of writing them.—

I shall insert a message left in writing with Mr. *Wallis*, which still goes to prove my father a stranger to the whole affair.—

“ That I insist on having the affidavit
 “ drawn up by *Sam*, and sign'd and sworn
 “ before a magistrate, in order to its being
 “ sent to *Talbot*, and then to be laid before
 “ the public, and I likewise insist on having
 “ the remainder of the papers so often pro-
 “ mised me.”

The papers which my father here alludes to, and of which he has a list, were those

which I intended to have written, had not the business taken such a turn as it has done.

I here introduce a speech, the original of which, with my various alterations, was delivered, with many other things, to the care of Mr. *Wallis*, leaving the world to judge of its merits if it possesses any.

On contemplating Westminster Abbey.

“ O ! my good lord how irksome passed the
 “ time,
 “ While in yon porch I did wait your coming;
 “ Yet as this chrystal arch, this bright heaven
 “ Doth shine upon the emerald tipped wave,
 “ And paints upon the deep each passing
 “ cloud;
 “ E’en so the smallest and most gentle plant
 “ That waves before the breath of thee sweet
 “ heaven,
 “ To man gives food for contemplation ;
 “ And

“ And shows how soon this blazing frame of
 “ youth
 “ Must sink on Age’s chilling icy bed,
 “ And dwindle down to second nothingness ;
 “ Look but on yon clock those lanky fingers,
 “ The toiling heralds of swift winged time,
 “ Whose clapper wakens men from drowsy
 “ sleep ;
 “ Changing the dreary stillness of black night
 “ To days first infancy, the blushing morn ;
 “ While blest *Aurora* rears her purple crest,
 “ And tip-toe stands, shaking her golden hair,
 “ Eager to visit the busy sons of men :
 “ Her blazing journey ended, down she sinks,
 “ And so I liken her to man’s strange end.
 “ Look on yon pile, under whose fretted roof,
 “ So many kings have seized the precious
 “ gem
 “ Of royalty, and sucked the courtiers
 “ Lip laboured lies.
 “ Where are ye now, dead alas and rotten ;
 “ O ! my good lord, let us from hence away,
 “ This spot doth smell too strong of royal
 “ dust

“ Throwing its lures to catch the minds of
 “ men ;
 “ Blowing in their ears the feverous blast
 “ Of mirths, feasts, merriment, prosperity ;
 “ Till on a sudden grappling with their souls,
 “ Thou knitteſt them at once in death *eterne*.”

This ſpeech I meant to have introduced in a play taken from the life of *William* the Conqueror ; it was to have been ſpoke by Earl *Edwyn* ; who conſpired againſt him in conſequence of his tyrannical government : he was to wait near the Abbey in diſguiſe, for *Marcarus* another conſpirator, and there make this ſpeech—The plan of this play, as well as ſeveral others from *Engliſh* hiſtory, I have lately depoſited with Mr. *Wallis*, together with many other things relating to this buſineſs, where they may be inſpected by thoſe whoſe curioſity may lead them to require that ſatiſfaction.

On *Thursday* the 17th of *November* I wrote the following letter to Mr. *Talbot*.

Dr.

Dr. Montague,

“ The various things which have passed
 “ since I last wrote to you cannot be here
 “ repeated,—I only beg you will say nothing
 “ more about the papers, nor take any trou-
 “ ble in explaining the business to my father.
 “ I find it necessary to keep the world no
 “ longer in suspense, and am preparing a
 “ circumstantial account of the whole, where-
 “ in I shall inform them of the truth, *that I*
 “ *am the Author*; be assured I will excuse
 “ you in every point for what you have said
 “ concerning their authenticity, and take it
 “ all upon myself,—you may suppose what I
 “ have undergone to bring me to such a
 “ confession, after what passed between us,
 “ but I find that truth will always prevail.

I remain your's ever,

W. H. Ireland.

That the world may not suppose any thing
 lurks behind, this expression in my letter
 (after what passed between us) I shall ex-
 plain.

plain its meaning—On Mr. *Talbot's* quitting me, I made him a promise, that I would not tell the business on any account, unless he was willing, which promise I have not faithfully observed, this I hope will be excused, as my peculiar situation alone caused the breach of it.—

Before I conclude, I shall sum up this account, and am willing to make affidavit to the following declarations, as well as to the whole of this narration.

First, I solemnly declare that my father was perfectly unacquainted with the whole affair, believing the papers most firmly the production of *Shakspeare*.

Secondly,—That I am myself both the author and writer, and have had no aid or assistance from any soul living, and that I should never have gone so far, but that the world praised the papers so much, and thereby flattered my vanity.

Thirdly,

Thirdly,—That any publication which may appear tending to prove the manuscripts genuine, or contradict what is here *stated*, is false ; this being the true account.

W. H. Ireland.

Here then I conclude, most sincerely regretting any offence I may have given the world, or any particular individual, trusting at the same time, they will deem the whole the act of a boy, without any evil or bad intention, but hurried on thoughtless of any danger that awaited to ensnare him.

Should I attempt another play, or any other stage performance, I shall hope the public will lay aside all prejudice my conduct may have deserved, and grant me that kind indulgence which is the certain inmate of every *Englishman's* bosom.





A 3

Mr. IRELAND'S
Vindication of his Conduct,
RESPECTING
THE PUBLICATION
OF THE
Supposed Shakspeare MSS.
BEING
A PREFACE OR INTRODUCTION
TO
A REPLY
TO THE CRITICAL LABORS OF
Mr. MALONE,
IN HIS
"ENQUIRY INTO THE AUTHENTICITY OF
"CERTAIN PAPERS, &c. &c."

LONDON:

PUBLISHED BY MR. FAULDER AND MR. ROBSON, NEW
BOND STREET; MR. EGERTON, WHITEHALL;
AND MESSRS. WHITE, FLEET STREET.

1796.



ADVERTISEMENT.

THE following sheets originally formed a part of a work now in considerable forwardness, as a reply to Mr. Malone's critical labors on the subject of the Shakspeare MSS. The body of this work required considerable research, and, so large a portion of time for its completion, as to render some further delay unavoidable in the publication of the whole. But this part of the work having been completed and ready for the public eye, I have yielded to the importunities of my friends, who have suggested to me the necessity at this moment, of laying before the public such further particulars as relate to my conduct therein. It will be observed that I have adverted in the course of the following pages to Mr. Malone: and if the animadversions should be deemed irrelevant, I trust, that no other apology is necessary, than the intimation already given, of my having intended this Vindication as an introduction to the work alluded to, and therefore that it was a more eligible plan, not to make any deviation from the method, I at first determined upon pursuing.

A recent circumstance, with which the Public is well acquainted, seems to call for this Vindication, and

even (painful as it is) to impose the measure upon me as a solemn duty, and obligation. I allude to the public statement, made by my Son. The world to which he has appealed, will judge and pronounce upon the truth of the allegations, and the weight of the testimonies, which he has laid before them. I beg to assure the public that the refutation of Mr. Malone's book shall be brought forward with all possible speed; in which, whether the papers imputed to Shakspeare are genuine or not, it will be clearly shewn, that he embarked in this enquiry as utterly destitute of the information of a philologist, and the acumen of a Critic, as it will, by his gross and repeated personalities, be manifested, that his selfish and interested views have made him throughout lose sight of the manners of a Gentleman.

E R R A T A:

- Page 12, last line but 1, after *my* read *friends*
 12, line 10, after *to* add *the*
 18, — 11, for *it* read *them*
 27, — 13, before *Frank* read *John*
 30, — 1, for *enter into* read *make*

A

VINDICATION, &c.

THE most unequivocal characteristic of an enlightened age, is the licence which is indulged to all, of free communication with the public on doubtful, and controverted subjects. There are, indeed, some questions, in the discussion of which it will be always difficult to persuade the world, that mutual toleration is the most conducive to the interests of truth, and the most auxiliary to the operation of human reason.

But on topics of merely literary reference, that these enmities should at all exist, must appear singular, and even paradoxical. For in literary contests there is scarcely any appeal to any

A.

passion.

passion. They can neither provoke the hopes, nor vibrate on the fears of mankind, to any considerable degree. It must, therefore, be a satisfactory reflection to those, who have remarked on the history of the human mind, that the mutual hostility, and bigotry, which once deformed the writings of critics and philologists, is at this moment, with few exceptions, totally extinguished. Posterity, when they read the works of Salmasius, or Bentley, will be perplexed, even in finding motives for a spirit so intolerant, and a zeal so intractable on matters of such light, and trivial import.

There are, however, exceptions to a remark, so honorable to the taste, and liberality of our age. There are still some remnants of that *exploded discipline*, which from the disuse into which it has fallen, must at this time, be highly disgusting to the lovers of English literature. The arrogance of schoolmen without their learning, the rancour of controversy without the wit by which it is embellished, must at the present period,

period, demand the severest, and most exemplary animadversion.

Mr. Malone has acquired, it may be said, some degree of literary reputation. It is that sort of reputation, to which a laborious and patient frame of mind, in all the departments of literature has its peculiar pretensions. But neither Mr. Malone, nor any other labourer of the same description, has any privilege of over leaping the province, to the drudgery of which a limited capacity has destined him, while a patient, and charitable world does not deny him the small pittance of fame, that arises out of it. *Illâ se jactet in aulâ.* Mr. Malone, of all writers, has the slightest pretensions to that majestic character, he has lately assumed, and by virtue of which he undertakes not only to discuss, but to decide on literary questions, as well as to asperse the moral reputations of those, who differ from him in opinion.

The appeal, which I am now about to make

from the sentence, which this gentleman has passed upon the papers in question, primarily originates from that solicitude to vindicate my own character, which it must be naturally supposed, I cannot but feel on this occasion. Whether the critical reasonings of Mr. Malone are solid, or unfounded, whether he is entitled to any degree of reputation, as a philologist, or critic, by the publication of his enquiry, are questions of which the discussion will be postponed, till my answer appears before the public. At present I am merely claiming the attention of the reader to those topics, which relate to my own personal agency in the transaction.

With regard to the manner in which my own character is attacked, it will unquestionably be expected that I should speak fully and amply. It is true Mr. Malone deals only in insinuations; and insinuations, malevolent and slanderous as they are, may easily be repelled. It is true also, that these insinuations are conveyed in a manner, which neither resembles the overbearing acute-
ness

ness of Dr. Bentley, nor the subtle poignancy of Bishop Warburton. But insinuations may be troublesome, and even noxious; because the dullest being alive may at length, by reiteration and importunity, in some measure, atone for the bluntness and impotence of the shafts with which he assails you. It may indeed be said that these attacks are of a puny and ineffectual nature, but to remain indifferent to such attacks, is a philosophy which I have never arrogated; and it would look like a sort of affected stoicism, to appear silent and unmoved, amidst such malicious and calumniating aspersions.

Through the whole course of his pamphlet, Mr. Malone speaks of the "Impostor," and the "Imposture." I remember in Mr. Locke, a long chapter on words, and the intellectual associations which belong to them. In a well-known essay on the sublime and beautiful Mr. Locke's doctrine is opposed; and it is contended that words are independent of ideas. The author applied this doctrine only to works of taste, but particularly

particularly to poetry. But in the subject to which Mr. Malone has extended the theory nothing surely can be more ridiculous than the use of words without ideas; and until any thing of the sublime and beautiful be discovered in the prose of that gentleman, the good sense and taste of the world will condemn the use of words which are utterly destitute of a meaning; especially when they are employed on a subject of reasoning and demonstration. Would not the conduct of that judge be ludicrous as well as indecent, who on a criminal matter, should use the words traitor, murderer, or thief, in his address to the jury, concerning the evidence before them? So in the controversy upon the Shakespeare MSS it would have been better reasoning, as well as more candid hostility, to have proved the imposture before he proclaimed the impostor.

In reply to these charges against me, I shall lay before the public some striking documents, which will constitute a most irrefragable system
of

of evidence in my favor, and furnish the best refutation of what has been alledged against me. I shall first repeat that which I have told the world already, and then I shall enter into the statements, which corroborate and fortify what I have hitherto asserted.

In the preface to my folio collection of *Shakspeare* MSS I stated all the circumstances relative to them, as minutely as my own knowledge of them and the delicacy of my situation permitted me. I shall now repeat the assertion, with no other addition than my solemn protestation of its truth.

“ It may be expected, that something should
 “ be said by the editor, of the manner in which
 “ these papers came into his hands. He received them from his Son, Samuel William
 “ Henry Ireland, a young man, then under
 “ nineteen years of age, by whom the discovery was accidentally made at the house of a
 “ gentleman of considerable property.”

“ Amongst

“ Amongst a mass of family papers, the
 “ contracts between Shakspeare, Lowine and
 “ Condell, and the lease granted by him and
 “ Hemynge to Michael Frazer, which was first
 “ found, were discovered, and soon after the
 “ deed of gift to William Henry Ireland (de-
 “ scribed as the friend of Shakspeare, in con-
 “ sequence of his having saved his life on the
 “ river Thames, when in extreme danger of
 “ being drowned) and also the deed of trust to
 “ John Hemynge were discovered. In pursu-
 “ ing this search, he was so fortunate as to dis-
 “ cover some deeds very material to the in-
 “ terests of this gentleman, and such as esta-
 “ blished beyond all doubt, his title to a confi-
 “ derable property. In return for this service,
 “ added to the consideration, that the young
 “ man bore the same name, and arms, with
 “ the person, who saved the life of Shakspeare,
 “ the gentleman promised him every thing re-
 “ lative to the subject, that had been or should
 “ be found either in town or at his country
 “ house. At this house the principal part of
 “ the

“ the papers, with a great variety of books
 “ containing the MSS notes and three MSS
 “ plays, with part of another were disco-
 “ vered.”

“ Fortified as he is with the opinion of the
 “ unprejudiced and the intelligent, the editor
 “ will not allow that it can be presumption in
 “ him to say, that he has no doubt of the truth
 “ and authenticity of that which he lays before
 “ the public. Of this fact he is as fully satis-
 “ fied, as he is with the honor that has been
 “ observed to him upon this subject. So cir-
 “ cumstanced, he should not feel justified in im-
 “ portuning, or any way requesting a gentle-
 “ man, to whom he is known only by obliga-
 “ tion, to subject himself to the impertinence
 “ and licentiousness of literary curiosity and ca-
 “ vil, unless he should himself voluntarily come
 “ forward. But this is not all. It was not till
 “ after the mass of papers received, became vo-
 “ luminous, that Mr. Ireland had any idea of

B

“ printing

“ printing them : he then applied for his per-
 “ mission so to do,* and this was not obtained,
 “ but under the strongest injunction that his
 “ name should not appear. This injunction
 “ has thro’ all the stages of this business been
 “ uniformly declared : and, as this gentleman
 “ has dealt most liberally with the editor, he
 “ can confidently say, that in his turn he has
 “ with equal openness and candour conducted
 “ himself towards the public, to whom imme-
 “ diately upon every communication made,
 “ every thing has been submitted without
 “ reserve.”

The information, which induced me to lay
 this statement before the public, was derived
 from written declarations of my son, and from

* The reader is here requested to understand, that the
 application made to the supposed original possessor, was not
 personal, but by letters given by him to his son, to be con-
 veyed by him, and by answers received, thro’ the same
 channel.

those

those of his friend Mr. Talbot, of the Dublin Theatre. I now present to the world the account of the discovery, as it was written by my son, and which is at this time, in my possession.

“ *November* 10th, 1795.

“ I was at chambers, when Talbot called
 “ in, and shewed me a deed, signed Shakspeare.
 “ I was much astonished, and mentioned the
 “ pleasure my father would receive, could he
 “ but see it. Talbot then said, I might shew
 “ it. I did not for two days: and at the end
 “ of that term he gave it me. I then pressed
 “ hard to know, where it was found. After
 “ two or three days had elapsed, he introduced
 “ me to the party. He was with me in the
 “ room, but took little trouble in searching.
 “ I found a second deed, and a third, and two
 “ or three loose papers. We also discovered
 “ a deed, which ascertained to the party landed
 “ property, of which he had then no knowledge.
 “ In consequence of having found this, he told

“ us, we might keep every deed, every scrap
“ of paper relative to Shakspeare. Little was
“ discovered in town, but what was above men-
“ tioned, but the rest came from the country;
“ owing to the papers having been removed from
“ London, many years ago.

“ S. W. H. Ireland.”

Being naturally desirous of obtaining the evi-
dence of Mr. Talbot, to confirm what had been
advanced by my son, I applied to the former,
and received from him an answer, from which I
have made the following extracts.

Carmarthen, November 25, 1795.

“ Dear Sir,

“ The gentleman, in whose possession these
“ things were found, was a friend of mine; and
“ by me your Son Samuel was introduced to his
“ acquaintance. One morning in rummaging
“ from mere curiosity some old lumber, consist-
“ ing of deeds, books, &c. in a closet of my
“ friend’s house, I discovered a deed with the
“ signature

“ signature of William Shakspeare, which in-
 “ duced me to read part of it, and on reading
 “ the words “ Stratford on Avon” I was con-
 “ vinced it was the famous English Bard: with
 “ permission of my friend (whom I will in future
 “ call Mr. H——) I carried the deed to Sa-
 “ muel, knowing with what enthusiasm, he and
 “ yourself regarded the works of that author,
 “ or any trifling article he was possessed of;
 “ though I was prepared to see my friend Sa-
 “ muel a little pleased with what I presented to
 “ him, yet I did not expect that great joy he
 “ felt on the occasion. He told me there was
 “ nothing known of the hand writing of Shak-
 “ speare, but his signature to some deed or will
 “ in Doctors Commons, and pressed me to carry
 “ him to H——’s house, that he might see,
 “ if there was amongst the lumber I had spoken
 “ of, any other such relique. I immediately
 “ complied with his request. This was Samuel’s
 “ first introduction. For several successive
 “ mornings we passed some hours in examining
 “ different papers and deeds, most of which
 “ were

“ were useless, and uninteresting. But our
 “ labor was rewarded by finding a few more
 “ relating to Shakspeare. These we took away,
 “ but never without H’s permission. At last
 “ we were so fortunate as to discover a deed,
 “ in which our friend was materially concerned.
 “ Some landed property, which had been long
 “ the subject of litigation was here ascertained,
 “ and H’s title to it clearly proved. H. now
 “ said in return for this, whatever you and Mr.
 “ Ireland find among the lumber, be it what it
 “ may, shall be your own (meaning those things
 “ which we should prize for being Shakspeare’s)
 “ Mr. H. just before my departure from Lon-
 “ don, strictly enjoined us never to mention him
 “ as the possessor of the papers. Tho’ I wished
 “ until Sam. should have completed his re-
 “ searches, that little should have been said on
 “ the subject, yet I was ignorant, why H. when
 “ the search was finished, should still wish his
 “ name concealed. I thought it absurd and
 “ could not prevail on him to mention his rea-
 “ sons; tho’ from some trifling unguarded ex-
 “ pression

“ preffion, I was at laft induced to believe that
 “ one of his ancestors was a cotemporary of
 “ Shakspeare in the dramatic proffion; that
 “ as he H. was a man fomewhat known in the
 “ world, and in the walk of high life, he did
 “ not wifh fuch a circumftance fhould be made
 “ public; this fufpicion was, as it will prefently
 “ appear, well founded. Whilft I was in Dub-
 “ lin, I heard to my great joy and aftonifhment,
 “ that Sam had difcovered the play of Vorti-
 “ gern and Rowena, the MS of Lear, &c.
 “ &c. I was impatient to hear every parti-
 “ cular, and principally for that purpofe made
 “ my late vifit to London. I found H. what I
 “ always thought him, a Man of ftrict honor,
 “ and willing to abide by the promife he made,
 “ in confequence of our finding the deed, by
 “ which he benefitted fo much. I will now ex-
 “ plain the reafon of H’s fecrecy. On account
 “ of your defire to give the world fome explan-
 “ ation of the bufinefs, and your telling me,
 “ that fuch explanation was neceffary, I re-
 “ newed my entreaties to him, to fuffer us to dif-
 “ discover

“ cover his name, place of abode, and every
 “ circumstance of the discovery of the papers,
 “ but in vain. I proceeded to prove as well
 “ as I could the folly of its concealment, when
 “ he produced a deed of gift, which he himself
 “ had just found in the closet, just before my
 “ departure from London, in January last, but
 “ which I had never seen before. By this deed
 “ William Shakspeare assigned to John ——
 “ who it seems was really an ancestor of our friend
 “ H. every article contained in an upper room.
 “ The articles were, furniture, cups, a miniature
 “ picture, and many other things; but except-
 “ ing the miniature (which was lately found
 “ and which was a likeness of Shakspeare him-
 “ self), and the papers, very few of them re-
 “ main in H’s hands, and the rest very unfor-
 “ tunately cannot be traced. It is supposed too,
 “ that many valuable papers have been lost, and
 “ are destroyed, as the whole lumber is never
 “ remembered to have been at all valued or
 “ guarded from the hands of the lowest dome-
 “ tics. When I parted from you a few weeks
 since

“ since, H. promised me that the deed of
 “ gift above mentioned should be sent you,
 “ first erasing and cutting out the name of the
 “ grantee.* I hope, my dear Sir, I have omit-
 “ ted nothing in relating these circumstances,
 “ and though this account may not enable you
 “ perfectly to satisfy many, who from an idle
 “ curiosity would know more, yet the liberal-
 “ minded, I am sure will allow that you have
 “ just reasons for with-holding what is, and is to
 “ be concealed. I most earnestly beg you will
 “ send me a copy of Vortigern and Rowena, as
 “ soon as it can conveniently be written, with the
 “ margin marked, according to the curtailment
 “ for Stage representation.

“ M. Talbot.

“ S. Ireland, Esq.”

* Within a few days after the receipt of the above, the
 deed of trust alluded to, was brought to me by my Son,
 without any erasure, as mentioned in the above letter, and
 was the deed of trust to John Hemyng, inserted in the folio
 volume of the Shakspeare papers.

Upon this authority and with this degree of testimony, I proceeded to the publication of the papers. Yet it may by some be objected, that the weight of the whole evidence collectively taken, is still weak and imperfect, on account of the concealment of the name of the gentleman alluded to. But what inference does this objection authorise? It was such as entirely to militate against any suspicion of fraud in my breast. For had the papers been forged, I could not imagine that the fabricators of it would have left that part of its evidence, to which by ordinary minds, and according to ordinary rules of judgment, the greatest weight is usually attributed, so palpably mutilated, and defective. I could not imagine that it could have been the work of one impostor, when I considered the infinite variety of the papers, and the length of time which must have been consumed on so elaborate a fiction. For it must have been very extraordinary, that of all those who were concerned in the imposture, not one should have suggested

suggested the necessity of forging completer testimonies, respecting the place, and person, in whose possession they were found.

Besides these reasons, coming as they did through the channel of my Son, I could not suspect their authenticity; and every thing I had remarked of Mr. Talbot during my acquaintance with him, placed him in my judgment beyond even the possibility of suspicion, his fairness and honesty in the transaction appeared invariable. A father is not very eager to entertain surmises, that affect the moral credit of one so dearly connected with him as his only son, and when the same declarations were made by him in the most solemn and awful manner, before crowds of the most eminent characters, who came to my house, I could not suffer myself to cherish the slightest suspicion of his veracity.

The testimonies here adduced it were difficult to resist. But these were not all by which my conduct was governed in this transaction.

I invited to my house all who wished to gratify their curiosity, by an inspection of the papers. Of these, the greater part consisting of the most celebrated literary characters this age has produced, expressed their opinions, not in the phrase of mere assent, but in the unequivocal language of a full and overflowing conviction. Some were even desirous of subscribing without sollicitation, their names to a certificate, in which their belief might be formally and permanently recorded. The first of this respectable list was the rev. Dr. Parr. I informed this gentleman, that the late James Boswell, Esq. had requested my permission to annex his name to a certificate, vouching for the validity of the papers and which he drew up for that purpose. When I shewed the Doctor, at his request what Mr. Boswell had written the day before, he exclaimed with his characteristic energy and manner, that it was too feebly expressed for the importance of the subject; and begged that he might himself dictate to me the following form of a certificate, to which he immediately subscribed his own name,

and

and which afterwards received the signatures of the other respectable characters, that are annexed to it.

“ We whose names are hereunto subscribed
“ have, in the presence and by the favor of
“ Mr. Ireland, inspected the Shakspeare papers,
“ and are convinced of their authenticity.”

Samuel Parr.

John Tweddell.

Thomas Burgess.

John Byng.

James Bindley.

Herbert Croft.

Somerfet.

If. Heard, Garter King of Arms.

F. Webb.

R. Valpy.

James Boswell.*

* Mr. Boswell, previous to signing his name, fell upon his knees, and in a tone of enthusiasm, and exultation, thanked God, that he had lived to witness this discovery, and exclaimed that he could now die in peace.

Lauderdale.

Lauderdale.

Rev. J. Scott.

Kinnaird.

John Pinkerton.

Thomas Hunt.

Henry James Pye.

Rev. N. Thornbury.

Jonⁿ. Hewlett, Translator of old Records,
Common Pleas Office, Temple.

Mat. Wyatt.

John Frank Newton.

The following is a catalogue of the papers
above alluded to, dated

February 25th, 1795.

1. Viz. Shakspeare's profession of faith on
two small sheets of paper.
2. His copy of a letter to Lord Southamp-
ton, and Lord Southampton's answer.
3. His letter to Richard Cowley, inclosing
a curious drawing in pen and ink of himself.
4. His

4. His letter to Anna Hatherwaye, the lady whom he afterwards married, inclosing a braided lock of his hair.

5. Five poetical stanzas, addressed to the same lady, in his own hand writing.

6. His note of hand, payable one month after date to John Hemynge, for five pounds, and five shillings, together with John Hemynge's receipt the day it became due.

7. A lease of six acres of land, and two houses abutting on the Globe Theatre, granted by William Shakspeare to Michael Frafer, and signed and sealed by the respective parties.

8. Deed of agreement between William Shakspeare and Henry Condell for the weekly payment of a certain sum therein specified for the theatrical services of the said Henry Condell, signed and sealed by the respective parties.

9. Deed

9. Deed of agreement between William Shakspeare and John Lowine for the weekly payment of a certain sum therein specified for the theatrical services of the said John Lowine, signed and sealed by the respective parties.

10. A small whole length of a tinted drawing, supposed to be of Shakspeare in the character of Bassanio, and on the reverse side the whole length of a person in the character of Shylock, in its original black frame.

11. An original letter of Queen Elizabeth to Shakspeare, authenticated by himself.

In *March* 1796, In consequence of Mr. Albany Wallis having recently made a discovery of some deeds relative to Shakespeare and Ireland, the following Certificate was signed by the gentlemen, whose names are annexed to it, after having carefully perused and collated the said deeds with those in my possession.

“ *London,*

“ *London, March, 1796.*

“ We the undersigned, having inspected the
“ following deeds in the possession of Albany
“ Wallis, Esq. of Norfolk Street, viz.

“ A conveyance, dated 10th *March, 1612,*
“ said to be from Henry Walker to William
“ Shakspeare, William Johnson, John Jackson,
“ and John Hemynges, of a house in Black-
“ friars, then or late being in the occupation of
“ one William Ireland; signed Wm. Shak-
“ speare, Jo. Jackson, and Wm. Johnson.

“ And a deed dated 10th *February, 1617,*
“ being a conveyance signed Jo. Jackson, Wm.
“ Johnson, and John Hemynges of the same
“ premises;

“ Having also inspected the following papers
“ of Mr. Samuel Ireland of Norfolk Street,
“ viz.

D

“ A MS.

“ A MS. Play of Lear, a fragment of
 “ Hamlet, a play of Vortigern—several deeds,
 “ witnessed Wm. Shakspeare—several receipts
 “ and notes of disbursements of monies on ac-
 “ count of the Globe and certain Theatres—
 “ familiar letters signed Wm. Shakspeare, and
 “ other miscellaneous MSS.

“ And having compared the hand writing of
 “ the above papers in Mr. Ireland’s possession,
 “ with the signatures of Shakspeare and He-
 “ mynge to the deed in Mr. Wallis’s hands, as
 “ well as with the published Fac-similes of the
 “ autographs of Shakspeare to his last will and
 “ testament, and to a deed dated 11 *March*, 10
 “ Jac. I. which came to the hands of Mr. Wal-
 “ lis, about the year 1760, among the title deeds
 “ of the Rev. Mr. Fetherstonehaugh, and from
 “ the character and manner thereof, we declare
 “ our firm belief in the authenticity of the auto-
 “ graphs of Shakspeare, and Hemynge, in the
 “ hands of Mr. Ireland.

Isaac Heard, Gr. K. at Arms.

Francis Webb.

Albany Wallis.

Richard Troward.

Jonⁿ. Hewlett, Translator of old Records,
Common Pleas Office, Temple.

John Byng.

Francis Townsend, Windsor Herald.

Gilbert Franklin, Wimpole Street.

Matthew Wyatt, New Inn.

Richard Valpy, Reading.

Joseph Skinner.

Frank Newton, Wimpole Street.

It may perhaps be almost unnecessary to state that I might have obtained innumerable signatures to each of the certificates, I have laid before the public, had I resorted to any solicitations for the purpose. The very respectable list of subscribers to the publication of Shakspeare's MSS may be adverted to, as a corroborating proof in favor of their validity and in justification of my sending them into the world.

I shall now present to the reader a voluntary deposition formally drawn on stamped paper, and intended to be taken before a magistrate by my son.

“ Samuel William Henry Ireland, of Norfolk Street, in the parish of St. Clement Danes, in the county of Middlesex, Gent. maketh voluntary oath that since the 16th day of Dec. 1794, he this deponent hath at various times deposited in the house of this deponent’s Father, Samuel Ireland, of Norfolk Street aforefaid, several deeds and MSS papers signed and supposed to be written by Wm, Shakspear and others. And this deponent farther maketh oath and faith that the deeds and MSS papers now open for inspection, at his this deponent’s father’s house, are the same which he this deponent so deposited as aforefaid; and whereas several disputes have arisen concerning the originality of the deeds and MS papers aforefaid, and whereas Edmond Malone, of Queen Anne Street East, of
“ the

“ the parish of St. Mary-le-Bone, in the said
“ county of Middlesex, hath publickly adver-
“ vertised or caused to be advertised an assertion
“ to the effect that he, the said Edmond Ma-
“ lone, had discovered the above mentioned
“ papers and MS deeds to be a forgery, which
“ assertion may tend to injure the reputation of
“ his the said deponent’s father. Now this de-
“ ponent farther maketh oath that he this de-
“ ponent’s father, the said Samuel Ireland, hath
“ not, nor hath any one of the said Samuel Ire-
“ land’s family, other than save and except this
“ deponent, any knowledge of the manner in
“ which he the said deponent, became possessed
“ of the said deeds or MSS papers aforesaid or
“ any part thereof, or of any circumstance, or
“ circumstances relating thereto.

“ S. W. H. Ireland.

“ Sworn before me this day of March,
“ 1796.”

Copied verbatim from the hand writing of
my Son.

It

It being thought unnecessary to enter into a formal deposition upon the subject, my son was not sworn to what he has here deposed. But Mr. Albany Wallis in May following drew up the advertisement which I have here subjoined, conceiving it more adequate to the purpose, which was inserted in the True Briton, Morning Herald, and other papers.

“ Shakspeare MSS.

“ In justice to my father, and to remove
“ the reproach, under which he has innocently
“ fallen, respecting the papers published by him
“ as the MSS of Shakspeare, I do hereby
“ solemnly declare that they were given to him
“ by me, as the genuine productions of Shaks-
“ peare, and that he was and is at this moment
“ totally unacquainted with the source from
“ whence they came, or with any circumstance
“ concerning them, save what he was told by
“ myself, and which he has declared in the
“ preface to his publication. With this firm
“ belief

“ belief and conviction of their authenticity,
“ founded on the credit he gave to me and my
“ assurances, they were laid before the world.
“ This will be further confirmed, when at some
“ future period it may be judged expedient to
“ disclose the means by which they were ob-
“ tained.

“ S. W. H. Ireland, Jun.”

Witness,

Albany Wallis.

Thomas Trowdale, Clerk to Messrs.

Wallis and Troward.

Norfolk Street, May 24, 1796.

This is surely very ample testimony, which my son has adduced, to establish my innocence of the imputed forgery. I corroborate this testimony by some further quotations from several letters, written by Mr. M. Talbot, already mentioned to myself and my family, of which the originals are preserved in my possession.

Dublin,

Dublin, 15th April, 1796.

“ So much do I lament the unfortunate
 “ predicament in which Mr. Ireland is involv-
 “ ed, that I must do every thing in my power
 “ to extricate him from it, consistent with my
 “ own honour, and oath. The offer I shall
 “ make, therefore will, I hope, be accepted
 “ definitively without urging any more proposals,
 “ since any others must of necessity be declined
 “ by me, though my life were the forfeit for
 “ being secret. I will make an affidavit jointly
 “ with Sam. “ *That Mr. Ireland is innocent of any*
 “ *forgery imputed to him; that he is equally as unac-*
 “ *quainted with the discovery of the papers, as the*
 “ *world in general; that he has been only the pub-*
 “ *lisher of them: and that the secret is known to*
 “ *no more than Sam. myself, and a third person,*
 “ *whom Mr. Ireland is not acquainted with.”*

“ If

“ If our making this affidavit and the publication of it will serve Mr. Ireland, Sam and myself are both ready to stand forward.”

“ If I may venture an opinion, I still think it probable that the papers are genuine, that Vortigern may have been one of Shakspeare’s first essays at dramatic writing.”

“ The play of Henry 2d I never have seen, nor the manuscript of Vortigern, nor any thing relative to it, till I was in London, long after the latter was in Mr. Sheridan’s hands. I must therefore depend on the veracity of others, as to their coming from the same source as the few manuscripts I saw before I left London the first time.”

“ Mr. Ireland has desired my opinion respecting a plan he proposes of making two gentlemen of respectability acquainted with every circumstance, who are to vouch to the world for the authenticity of the MSS.

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“ This

“ This will not be consistent with our promise
“ and oath.”

“ M. Talbot.”

It is worth remarking, that about a week before the receipt of this letter (and strange as it may appear, at the particular request of my son) a committee consisting of twenty-four respectable gentlemen met at my house, for the purpose of taking into consideration every circumstance relative to the MSS and the obloquy under which I laboured, in consequence of their publication. This committee met at three different times within the month of April, and my son was present at each of their meetings; at which he proposed that two respectable persons who were not members of the committee, should be appointed to receive the following information.

“ The gentlemen are to be informed
“ whence the papers came, the name of the
“ gentleman, to whom they belonged, by whom
“ discovered,

“ discovered, and in what place, and manner.
“ The schedule of those that remain behind is
“ in my father’s possession, which he may shew,
“ and which shall be accounted for by me.”

“ S. W. H. Ireland.”

Copied verbatim from the above paper in his own hand writing, and in his presence read to the Committee.

It must be obvious that this proposal does not concur with Mr. Talbot’s opinion, as quoted from his letter above.

The following schedule, likewise, was presented to the committee by my son, accompanied with a solemn protestation, that every article marked with * he had seen, and would in a short time be put into my hands: that those, which

had not this mark, he had only heard were in existence, but that he had not seen them.*

- * Play of Richard II. in Shakspeare's MS,
- * Play of Henry II.
- * ---- of Henry V.
- * 62 leaves of K. John,
- * 49 leaves of Othello.
- * 37 leaves of Richard III.
- * 37 leaves of Timon of Athens.
- * 14 leaves of Henry IV.
- * 7 leaves of Julius Cæsar.
- * Catalogue of his books in his own MS,
- * Deed by which he became partner of the
Curtain Theatre, with Benjamin Kele,
and John Hemynges.
- * Two drawings of the Globe Theatre on
parchment.
- * Verses to Q. Elizabeth.

* This schedule was voluntarily written by my son, on the 10th Jan. 1796, in the presence of Geo. Chalmers, and J. Reeves, Esqrs.

* Verses

* Verses to Sir Francis Drake.

* Do. to Sir Walter Raleigh.

* Miniature of Shakspeare set in silver.

Chaucer with his MS notes

Book relative to Q. Elizabeth do.

Euphues with do.

Bible with do.

Bochas's Works with his MS notes.

Barclay's Ship of Fools do.

Hollinshed's Chronicle do.

Brief account of his life in his own hand.

Whole length portrait, said to be of him in
oil.

The committees alluded to, met three times without arriving at any satisfactory determinations; and as we found it difficult to select two persons to receive the information, my son had promised, Mr. Albany Wallis, as a professional man, voluntarily offered to be himself the depository of the secret. This trust, as he says, he was induced to accept, in order to clear up any doubt in the mind of the supposed Gentleman as to
any

any part of his property that might be endangered by such disclosure. In consequence of this, my son had frequent interviews with Mr. Wallis. But what was communicated, at those conferences, I have not learned from that gentleman, notwithstanding my reiterated importunities, and most anxious solicitations for that purpose. His uniform answer to these solicitations was, " Do not ask me any questions. It is not proper that you should know the secret. Keep your mind easy ; all will be well in time."

In support of these testimonies, by which my innocence must be clearly established in the judgments of all, who have the slightest pretensions to candor, or sound sense, I will make another quotation from a letter I received from Mr. Talbot, dated Cork, Sept. 16th, 1796.

" Dear Sir,

" Your last letter to me should have been answered sooner, and the promised affidavit
" been

“ been sent, if I could have obtained an answer
“ from your Son to something I wrote about
“ some time since. For without his consenting,
“ if not joining in such a proceeding, I did
“ not think myself authorised, in taking any
“ step whatever.”

“ I will do all I can to extricate you from
“ any difficulties you may labour under, and
“ not having heard any thing from your son,
“ I will make an affidavit solely, That from
“ my intimacy with him, and my own know-
“ ledge of the mystery of the MSS you were
“ innocent of any design to mislead or deceive
“ the public.”

“ I beg leave to assure you, that I shall feel
“ the greatest pleasure in standing forward to
“ screen you, who are an innocent sufferer.”

“ M. Talbot.”

I have now exhibited to the world all the
testimonies of which I am in possession, relative

to the discovery of these papers. Whatever impression they are likely to produce, with regard to their authenticity, or spuriousness, they who can doubt my innocence in the transactions, after this statement must be hardened with an incurable malice, or an impenetrable incredulity. Yet for nearly two years, I have been exposed to the animadversions of every half-formed, and puny critic, who has been so far initiated in the elements of language, as to compose a malicious paragraph, and imbibed so much of the spirit of his fraternity, as to mistake petulance and slander for reason and investigation.

Besides these evils, I have reason to complain of the low tricks, and artifices, that have been resorted to, in order to excite the public prejudice against the MSS. I allude to the steps that were taken to preclude the Play of Vortigern from an equitable, and candid hearing. In support of this assertion, let me refer the reader to the following advertisement, published

lished by Mr. Malone, nearly three months before his enquiry made its appearance.

“ Spurious Shakspeare MSS.

“ Mr. Malone’s detection of this forgery
 “ has been unavoidably delayed by the engrav-
 “ ings having taken more time than was ex-
 “ pected ; but it is hoped that it will be ready
 “ by the end of this month.

“ *Feb. 16, 1796.*”

With regard to the delay, which the author of the advertisement seems to lament, I am compelled from my own knowledge of engraving, to conclude that it was wholly intentional. I know, and I speak with confidence on the subject, that with very little diligence the engravings, which Mr. Malone has incorrectly copied from my publication, would require a very small portion of time, for their completion. On the 25th of March, however, the play having been already advertised for the 2d of April, we find the critic, and his fellow labourers the engravers in such a state of forwardness that the

publication was advertised for Thursday March 31st, only two days before the intended representation of the piece. That it might be absolutely impossible that the mischief should not take effect, in several papers of the 1st of April, particularly the Oracle, and Morning Herald, two different and elaborate critiques in praise of Mr. Malone's enquiry made their appearance.

No man can entertain a doubt concerning the purposes, this well constructed delay was meant to answer. The play was ready for representation. It was to make its appeal to the general judgment; and to stand or fall by its decision. But it was the scheme of this critic, to intercept this appeal; to choak, and obstruct the avenues to the public understanding, and to overwhelm it with a torrent of ill-founded prejudices, and anticipated convictions.

I cannot pass over this part of the subject, without remarking, that in order to counteract as much as possible, the mischief of these artifices,

fices, I inserted three days afterwards an advertisement in the papers, in which I animadverted in very severe terms on the temerity of characterising his work, as a detection. In reply to this, Mr. Malone inserts a letter in the Gentleman's Magazine, in which he vindicates himself from the charge, in the following words.

" With respect to the literary temerity ascribed
 " to him (Mr. Malone) in characterising his
 " work as a detection, he has no apprehension,
 " that he shall incur any censure from the judi-
 " cious part of mankind, since in this point of
 " view he only benches by the side of his learned
 " friend the present very respectable Lord Bi-
 " shop of Salisbury, who 46 years ago published
 " a deservedly admired tract, on a similar sub-
 " ject, thus intitled, Milton no Plagiary, or a
 " Detection of the forgeries contained in Lau-
 " der's Essay, on the imitation of the moderns
 " in the Paradise Lost by Milton. By the rev.
 " John Douglas, &c."

I have made this quotation, that the world

may remark the indecent effrontery of drawing an analogy between the rev. Bishop, and the author of the enquiry. Not to mention the wide and unmeasurable distance, between the literary endowments of the two writers, it must be palpable to every one, that there is no resemblance at all between the circumstances of Lauder's forgery, and the discovery of the MSS in my possession.

It is now time for me to close this part of the subject. I have shewn that the manner in which the artifices, of which I complain, have been conducted, is of so mean and pusillanimous a nature, that the malice has been of so low and so contemptible a species, as to reflect very serious dishonour on him, who has condescended to make use of it, because it may naturally be imagined, that a person calling himself a scholar and a gentleman, might have had recourse to worthier and more dignified weapons of controversy.

The other part of this work will be allotted
to

to an investigation of the critical attacks, that have been directed against the papers, in which I trust that Mr. Malone will be completely refuted. Perhaps it might be expected of me, that I should advert to the other antagonists, who have appeared in the field of the controversy. Of the first of these publications, entitled "A Letter to George Steevens, Esq. containing a Critical examination, &c. &c." As it has been abundantly refuted in a very able pamphlet, entitled "A Comparative Review of the opinion, &c. &c." I shall say nothing further. One Waldron likewise, has waded into the controversy, a bad actor and a worse critic. These are men, on whom I shall not animadvert. They who mistake their vanity for their capacity, and suppose that they are qualified to perform what they have presumption to attempt, are a tribe, on whom admonition will be wasted, and rebuke will be superfluous.

But I have confined my reasoning to Mr. Malone ; because, as he is known to the world
by

by what may be emphatically called his literary *labours* on other occasions, so has he distinguished himself by the bulk of his criticisms on this. What Dr. Warburton said of poor Theobald, he would have said with infinitely more justice of this critic: "That what he read he could transcribe; but as what he thought, if ever he did think, he could but ill express, so he read on; and by that means got a character of learning, without risking the imputation of wanting a better talent." In the part, however, which he has taken in this controversy, he has brought the only literary quality he has, that of patient, and laborious research, into suspicion. Whether it be the instinctive property of dulness to be dark, and bewildered, in proportion to the efforts it makes to be bright and perspicuous, or that though he has much reading, he has not enough for the office he has arrogated, it is certain that his book abounds with so many blunders, and overflows with so much presumption, that it seems a sort of mixed animal, engendered between

tween

tween a persevering dulness on one side, and an envious mind on the other.

If I succeed in proving what I have asserted, I shall do a very essential service to literature itself. I shall have ridded the literary world of a sort of usurper. I shall have pulled from his dictatorship a man, who has aspired with the most presumptuous arrogance to a kind of oracular dignity on these matters. I shall have rescued the understandings of the public from the dominion of a critic, who, relying on the bulk of his labours, and the ponderous mass of his researches, has attempted to give laws on all topics of literature and criticism.

But should I not effect this purpose, I shall at least retire from the public tribunal with the soothing consciousness, of having vindicated my own character. For I trust I have laid before the world, a mass of documents, which will effectually lift me above the stroke of the venomous aspersions that have been directed so perseveringly against me. Should the language I
 have

have occasionally used in these attacks, appear harsh and irritable, I beg to observe in my justification, that Mr. Malone's strictures are uniformly clothed in the language of asperity and personal sarcasm; and surely some indulgence ought to be allowed me, if I repel his attacks with the same weapons, and reply to unjust insinuations in the diction of indignant and wounded feelings. It was for the purpose principally of vindicating myself that I have ventured to make this appeal to the public. I might indeed complain of other misfortunes. I might advert to the pecuniary losses and the consumption of time, which these transactions have led me into. But when the most valuable of all human benefits, a clear and unfulled character is endangered, I could not but look on every other evil, as of trivial and subordinate consideration.

*Norfolk Street,
November, 1796.*

F I N I S.

A N
INVESTIGATION
O F
Mr. Malone's Claim to the Character
O F
SCHOLAR, or CRITIC,
Being an Examination of his
INQUIRY INTO THE AUTHENTICITY.
O F T H E
Shakspeare Manuscripts, &c.
B Y
SAMUEL IRELAND.

L O N D O N :

PUBLISHED BY R. FAULDER, NEW BOND STREET;
T. EGERTON, WHITEHALI; T. PAYNE, MEWS GATE;
AND WHITES, FLEET STREET.

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P R E F A C E.

I SHOULD not have been desirous of reviving a controversy, which has for some time ceased to occupy the public attention ; or of entering into a discussion which the illiberal part of the world has caught at, for the purpose of indulging its natural propensity to malevolence ; and which a vain, weak, interested, and illiberal individual has used for the purpose of invading the peace of a private family, by introducing topics to which that discussion has no reference whatsoever. But I felt I had a right to expose the incompetency of Mr. Malone as a man of learning, upon

the only subject which he affects to know ; and I more strongly felt it a duty to expose his unworthy, and disingenuous conduct, as a Man. This object has led me into inquiries which could not be pursued without considerable diligence and labor. Yet though I have entered into minute researches, for the purpose of controverting the positions of this Gentleman, I have scrupulously abstained from the declaration of any opinion respecting the authenticity of the manuscripts themselves. I presume not to disturb the judgments of the public, if they have formed any, relative to the origin of the papers. The truth may probably be ascertained at some future period, when literary animosities shall have subsided, and the question shall have been taken up by less interested and more temperate enquirers.

It may be expected of me upon this occasion, to say something upon a narrative and confession recently laid before the public.

And

And near to me as by the ties of nature the author of that narrative is, it must be with sincere regret that I feel myself compelled to announce that he withdrew himself from my house and family in the beginning of June, 1796, that during this period, no intercourse beyond a short communication at two different times, but neither of them under my roof, in the presence of third parties has subsisted between us. Whatever measures therefore, he has taken, relative to the elucidation of the subject, and of whatever interpretation his conduct may be susceptible, cannot in the least affect me ; since he has been neither open to the remonstrances, nor influenced by the admonitions, which the moral and natural authority of a parent might have suggested on my part. And as to his confession, whether it receives credit, or whether it be altogether disbelieved, it does not affect the argument which I have offered in this tract. I have merely considered the reasonings

ings of Mr. Malone on the respective topics, which have arisen out of the controversy. I have attempted to prove that he is a bad reasoner, and a futile critic, and that the general inference, which he has drawn as to the authenticity of the manuscripts (whether true in fact or otherwise) is by no means established by that mode of proof which he has adduced, and the arguments he has used.

A N

INVESTIGATION, &c.

THE greatest difficulty which I have to encounter, in my examination of Mr. Malone's work, is that which arises from the superfluous matter, with which it abounds. The advantage which that author derives, from this redundant and desultory method of pursuing his subject, is very obvious. If he does not overpower his adversaries, he at least overwhelms his readers. They, who take up the book, not indeed from its bulk, but from the amplitude of its materials, are disposed to feel a prepossession in its favour; for where much labor has been obviously bestowed, some learning is necessarily inferred. Thus the greater part of its readers are stupified into assent, and are perplexed into acquiescence; because they are willing to give the author credit for having proved that, which their own indolence will not suffer them to examine.

Before however, the opinions of any critic are examined, it is proper to see, whether he has any right to maintain an opinion at all. On what grounds does the critical competence of Mr. Malone rest? In the beginning of his work he declares that he refused to inspect the papers; that he rejected every invitation for that purpose. He has himself pleaded his own disqualification.

All human opinion is the result of antecedent enquiry; and any opinion on any specific question, may be pronounced solid, or ill founded, according to the means and opportunities, which he who maintains it has had of enquiring into the evidence relative to it. Different questions require different evidence, and are tried by different senses; but on questions concerning certain visible and material instruments, inspection is the only standard to which reference is to be made. The eye alone examines into the evidence, because it is only by the eye, that minute analogies can be remarked, and comparisons of colors, shades, and resemblances fairly and accurately made. Mr. Malone says that he disclaimed to try this question by personal inspection. He rejected the only fair, and satisfactory method of arriving at a judgment upon the papers. Mr. Malone has therefore proved himself very incompetent to pronounce concerning their merits.

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R E P L Y
T O A N
E N Q U I R Y, &c.

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It is worth while to remark the words of Mr. Malone on this curious topic. “ I very early re-
 “ solved” he says “ not to inspect them at the
 “ house of the possessor, and I was glad to find
 “ that my friends Dr. Farmer, and Mr. Stevens
 “ had made the same determination; from an ap-
 “ prehension that the names of persons, who
 “ might be supposed more than ordinarily con-
 “ versant with the subject of these MSS might
 “ give a countenance to them, to which from the
 “ secrecy that was observed relative to their dis-
 “ covery, they were not intitled.” “ I was un-
 “ willing that my name should directly or indi-
 “ rectly give the smallest sanction to these papers.”

Upon this arrogant remark of Mr. Malone, I have only to observe, that had I imagined that Mr. Malone’s inspection of them would have given any sanction to the papers, I should certainly have deemed it advantageous to my own interest to have invited him. But Mr. Malone, and I are of a different sentiment with regard to the sanction, which his inspection would afford them. Of Dr. Farmer I had a different opinion, and I was desirous he should examine them. Dr. Parr wrote him a long letter in my house, pressing him to come to London for this purpose, and urging him to view the papers as a duty he owed to himself and the world. I mention this to shew,

that I did not shrink from the scrutiny of those who, conversant with these subjects could have inspected them with an eye of intelligence.

But, in point of fact, did Mr. Malone refuse as he insinuates, to inspect these pretended originals? I am at issue with him on the fact. Mr. Malone was not invited to inspect the MSS, but notwithstanding his assertion to the contrary, he betrayed a more than ordinary solicitude to see them, both by letter, and by the most pressing application to various persons: these solicitations were fruitless, he was informed that he could not be permitted to see the papers, nor would they be suffered to pass out of my possession into any hands; unless I should receive the commands of any part of the royal family, who might express a wish to see them.

Notwithstanding this information through another channel (that, to which he alluded in his note, p. 22), he earnestly intreated a friend to procure Lord Southampton's letter, and some of the other papers to be brought up to his house at a stated time, in order that he might compare them with other documents in his possession: requesting that his name might not even be mentioned, as having made the request.

The instrument through which this intrigue was to be carried on, was my son; and I will leave the
conduct

conduct of Mr. Malone, in resorting to such an artifice, with no other comment, than that which must naturally arise from the mere statement of the circumstance.

From what I have said upon this topic, it must necessarily be inferred, that Mr. Malone is not always accurate in the statement of his facts. There is a similar inaccuracy in the very beginning of his work. He there states that his friend Lord Charlemont subscribed to the work, at the request of a gentleman who furnished him with a splendid prospectus of it; and “that if Lord Charlemont had known as much of it as he now does, he would not have given his name or his money to the publication.” In reply to this, I can positively assert, that I never made any personal application for subscriptions to his Lordship, or any other person whatever. The fact is, that Mr. Rowley, (I believe a member of the Irish Parliament), called upon me to inspect the papers, and requested me to put down his name as a subscriber, and the name of Lord Charlemont; at the same time this gentleman remarked that his noble friend was not a believer in the authenticity of the papers. I have stated this trivial circumstance to shew that the insinuation of Mr. Malone is not founded on truth; that his Lordship was not imposed upon by any representations, either in the prospectus

specius or by any other channel ; but that he voluntarily subscribed, with a declaration that he was not a believer.

Before I proceed to follow Mr. Malone, according to the distribution he has made of the subject, I would wish the reader to observe the temper, with which it should seem he sat down to the enquiry. In the first pages of his work, there is as profuse a portion of egotism and vanity to be observed, as I ever remarked in any literary controversy. His own capacity, as an illustrator of Shakspeare, his own possession of the documents relative to the bard, seem to be the only standard, by which he tries the merits of the controverted papers. He seems to have entered into the dispute, as if every thing that belonged to Shakspeare was his own exclusive property ; and that any thing relative either to the life, or the writings of that immortal poet which proceeded from any other source, was an infringement of his own appropriate and incontestable privileges. He says with a modesty peculiar to himself, “ I trust
 “ I shall not be charged with any idle vanity, a
 “ weakness, if I at all know myself, most foreign
 “ from my nature and disposition.” After this profession of diffidence, it is amusing to follow the critic into the minute detail with which he favours his readers, of all that he has done as a commen-

tator

tator of Shakspeare ; a detail, in comparifon of which Mr. Vicary's panegyric on his incomparable têtes, or Mr. Packwood's eulogium on his own razors, is the very refinement of modesty and delicacy. He is perpetually ringing in the ears of the reader, the antient documents of which he is in poffeffion. But till thefe documents are laid before the world, and an opportunity of examining their force, and authenticity be prefented to the public, it is furely a little too unreafonable to expect that they fhould be allowed to be the only teft, by which all enquiries of this nature are to be examined. When the twenty ponderous volumes, with which the public is threatened make their appearance, we fhall then be able to judge concerning the ineflimable treafures of the critic. In the mean while, the ftate of mind in which the author of the enquiry has entered into the inveftigation, muft appear not to be very difinterefted, when he virtually confeffes that he has entered into it, on no other principle, and with no other feeling but that of an offended pride, and an unreafonable vanity, which has taught him to imagine that the very name of Shakspeare is not to be pronounc'd without his licence or indulgence.

I fhall now follow Mr. Malone, according to the method in which he propofed to examine the fubject. The firft article which he has felected for

for animadversion, is what he is pleased to call the pretended letter from Queen Elizabeth to Shakspeare.

“ Wee didde receive youre prettye verses
 “ goode Masterre William through the hands of
 “ oure Lorde Chambelayne ande wee doe com-
 “ plemente thee onne theyr greate excellence.
 “ Wee shalle departe fromme Londonne toe Hamp-
 “ towne forre the holidayes where wee shalle ex-
 “ pecte thee withe thye beste actorrs thatte thou
 “ mayste playe before ourefelfe toe amuse usse bee
 “ notte slowe butte comme toe usse bye Tuesdaye
 “ nexte, affe the Lord Leicefterre wille bee withe
 “ usse.”

Elizabeth R.

“ For Master William Shakspeare, atte the
 “ Globe bye Thames.”

“ Thys letterre I dydde receyve fromme mye
 “ moste gracyoufe Ladye Elyzabethe, ande I doe
 “ requeste itte maye bee kepte withe alle care
 “ possyble.”

W. Shakspeare.

This letter Mr. Malone professes to try according to three different testimonies; the orthography

thography, the phraseology, the date, and the dissimilitude of the hand writing. But previous to his entering on the subject, according to this plan of disquisition, he indulges himself with a few preliminary remarks; which though they are rather curious in themselves, than illustrative of the subject, it may be somewhat amusing to examine. With much solemnity we are referred to what the critic styles the archetype of this pretended letter, and the model on which it was constructed. It cannot be denied, that Mr. Malone would have made a very important discovery, had he stumbled upon any antient form of a letter, of which this letter from Elizabeth, was the indisputable imitation or counterpart. But the resemblance must be complete; if it is not complete, no inference can be drawn from it. No loose analogies, no general similitude, nothing short of a perfect identity will justify any inference of this nature. Yet what is the ground, on which Mr. Malone supposes that this letter had an archetype or model, from which it was derived? Why, it seems that in the year 1710, Bernard Lintot published an edition of Shakspeare's plays, and that in the preface to that publication, it was for the first time mentioned that " King James I. honored Shakspeare
 " with an amicable letter written with his own
 " hand, and that this letter remained long in the

“ hands of Mr. D’Avenant, as a credible person
 “ then living could well testify.” Sir William
 D’Avenant having died intestate and insolvent, and
 his goods having been seized by his creditors, this
 letter was unfortunately lost, and I fear will never
 be recovered. Here we have the germ and first
 principle of the letter from Elizabeth to Shak-
 speare, now before us.

So then, because King James wrote a letter
 to Shakspeare, it is to be inferred that Elizabeth
 could not write one also. If Mr. Malone believes
 that King James could condescend to write to
 Shakspeare, surely a *fortiori* it may be presumed,
 that Elizabeth, whom the historians describe as
 having more condescension of manners than her
 successor, might write to her favorite poet, in the
 familiar terms of the preceding letter. Then our
 critic is pleased to observe, that the fabricator of
 these papers could have had no archetype (except
 her sign manual), for the hand writing of Queen
 Elizabeth; and therefore that the imitation is
 clumsily executed. With regard to this objection,
 I can positively assert that there are in many pri-
 vate, and public collections, a variety of papers,
 most unquestionably the hand writing of Elizabeth;
 that I have in my own possession many specimens
 of this kind; and that he must have been a very
 stupid fabricator, who could not find autographs
 of

of the Queen's sign manual, and execute the transcript with sufficient exactness for his purpose. But I would wish the reader to compare the autograph, which appeared in my publication, and to which Mr. Malone applies the terms "irregularity, and licentiousness," with that which he himself has exhibited. Surely the difference is so minute that it would be the height of absurdity, to build an objection upon it. For when this fac-simile is compared with that of Mr. Malone's, there is no other difference to be found, but what might be discovered in the hand writing of any person whatever, when the difference of time and circumstances is taken into consideration. At one time, the Queen may be fairly supposed to have written with the greatest care and exactness; at another, *currente calamo*; and yet the specimens may bear a general resemblance to each other. Mr. Malone says, that he "has perused from the time of Henry IV. I will not say several hundreds, but several thousand deeds, and other MSS." But I much doubt, whether if he had seen them, he could have understood them; as I have been credibly informed that he cannot easily or readily, decypher the common hand writing even of the time of Henry VIII.

We now come to the orthography. Our critic observes that the spelling of this letter, as well as of the other papers, is not only, not the orthogra-

phy of Elizabeth, or of her time, but is for the most part the orthography of no age whatsoever. He then animadverts on the redundancy of vowels and consonants in the Shakspeare papers; and has exhibited specimens of orthography from the time of Chaucer to near the end of the sixteenth century. In p. 74, we are favored with a list of words in the MSS that it is said are not to be found so spelt any where else. Now it unfortunately happens that in the vocabulary that follows, examples of most of them are adduced. And though Elizabeth did not spell the word *and* or *for* with the e final *ande*, *ferre*, yet in a letter of hers to Mary, for which see *Curiosities of Literature*, vol. 2, p. 306, there are the following instances of her using the e final, and of other spelling which seems to correspond with the fac simile of her letter, *riche*, *greate*, *beinge*, *dothe*, *askinge*, *thinge*, *desiringe*, *felfe*, *wiche*, *mynde*, *towarde*, *outwarde*, *hathe*, *bothe*, *ende*, *longe*, &c. &c. I shall take the liberty in my turn, not to quote from the time of Chaucer, but to exhibit specimens of spelling during the period, on which we are immediately occupied, in which it will be observed that this redundancy of spelling, was very common in those times. In proof of this from many hundred instances the following are selected as sufficient testimonies.

The

The words marked thus * are introduced in Malone's table of instances to prove the spuriousness of the Queen's letter, under an insinuation that they are no where else to be found. Observe, the instances here quoted are from printed books; and no doubt but in MSS of that day, many more instances might be adduced.

Adieu. From Nicol's Elizabeth's Progress, p. 2, and in Churchyard's Pleasant Comedy. My deare, *adieu*.

* Atte. See Maſon's Effay on Deſign in Gardening, p. 172, and 182. See alſo Sir Richard Guyldford's Pylgrymage towards Jheruſalem, folio 43, printed 1511.

Att. Lodge, vol. 2, p. 148.

Awenſuers, (for anſwers). Lodge's Illuſtrations, vol. 2, p. 182.

* Ande. See Percy's Ballads, 4 Ed. 1794, p. 136, and 137, and Notes in p. 94, and 95.

Ande. See Gentleman's Magazine for May 1796.

Ande. See Lodge's Illuſtrations, vol. 1. p. 22.

Archebiſhop. ditto, vol. 1, p. 301.

Broſſe of doggs, (for brace of dogs). ditto, vol. 2. E 204.

Bee, (for be). Elizabeth's Progress, vol. 2, p. 60.

Bee. ditto, Pennant's London, p. 151.

* Before. Alviarie, 1580.

Buſhopp.

Bushopp. Lodge, vol. 2, p. 48

Bawbles. See Life and Reign of Richard II. printed in 1681, p. 228, line 17.

Baubles. See Cymbeline, and in a Note by Stevens to the 91st Sonnet in *Malone's own Edition*.

Clappe. Elizabeth's Translation of Seneca. See *Nugæ Antiquæ*.

Contempne. ditto.

Contynewaunce. ditto.

Clowdes. ditto.

Comhawendemente. From an ancient MS relative to the Howard family, in the 15th, century.

Cuntree, (for country). See Lodge, vol. 2, p. 43. From Elizabeth's own hand writing.

Clenged, (for cleaned). Lodge, vol. 2, p. 101.

Canne. ditto, p. 249.

Cuppe. ditto, p. 252.

Cownfaille. ditto, p. 188.

Coockoes. See Elizabeth's Progress, vol. 2.

* Doe. Elizabeth's Progress, vol. 2, p. 62, and in State Papers, p. 316.

* Doe. Water Poet, Pennant's London, and Stafford's Niobe.

Doonn, (for done). ditto, p. 316.

Doone, (for ditto). ditto, p. 155.

Daindgeroosly. ditto, vol. 3, p. 22.

Dyskreete. ditto, vol. 2, p. 67.

Dowbttē. ditto, vol. 3, p. 26.

Dyffave,

Dyffave, (for deceive). ditto, vol. 2, p. 256.

Depelyer, (for deeper). ditto, vol. 2. p. 185.

Dramme. George Gascoine's Works.

Doompes, (for dumps). ditto.

Determyncacions. Burleigh's State Papers, p.

321.

Exequuted. See Lodge, vol. 2, p. 39.

Exampell. ditto, p. 183.

Erre. ditto, p. 221.

Employe. vol. 2, Lodge, p. 162.

Ferre, (for far). ditto, p. 5.

* Forre. See the Flores of Ovide, printed in 1513, and Waldron's Literary Museum, printed in 1792,

Forbydde. Lodge, vol. 2, p. 250.

Fowertien, (for 14). ditto, p. 144.

Faythebrekyng. vol. 3, p. 59.

Farre. See Conveyance from Walker to Shakspeare.

Farre. See Nicol's Progres, in Verses on the Coronation of Ann Boleyn.

Fryndeshippe. Warton's History of English Poetry, vol. 3, p. 423.

* Goode. Lodge, vol. 1, p. 306.

Gonne. ditto, p. 47.

Gracioofs, (for gracious). ditto, p. 75.

Grace. Frequently applied to Queen Elizabeth, in Nicol's Progres.

Gemme.

Gemme. Nicol's Churchyard's Pleasant Conceits, p. 5.

Hellpe. Lodge, 1570, N. p. 25.

Hufe, (for use). See a MS letter from the Mayor of Doncaster, in the Shrewsbury Papers, in the Heralds College.

Howse. Lodge, p. 38.

Horskeippar. ditto, p. 53.

Hadd anny. ditto, 120.

Hørffie. Letter from the Lords of the Council to E. of Shrewsbury, 1596. Lodge, vol. 3, p. 34.

Hee. Brown's Pastorals, p. 2.

I ame, (for I am). Lodge, vol. 2, p. 32.

I moost, (for I must). ditto, p. 123.

Justyceshyppe. ditto, vol. 3, p. 27.

Jerkins of Velvet. Elizabeth's Progress, p. 53, among Remarkable Events in 1559.

Knaifferie, (for knavery). Lodge, ditto, p. 79.

Lordshyppe. ditto, p. 33.

Lieffetenant. Nicol's Churchyard, p. 35.

Myscontentyde. Lodge, folio 47. 1559.

Mee. ditto, p. 19.

Manne. ditto, p. 249.

Mee. Taylor, Water Poet, 245

Mester for Master. Burghley's State Papers,

- Monneth, (for month). Lodge, vol. 1, p. 316, 343.
- Nues, (for news). Lodge, vol. 2, p. 64.
- Nuers evyn, (for new years evening). ditto, 115.
- Nyte, (for night). ditto, 200.
- Nienttien, (for nineteen). ditto, 144.
- Noe. ditto, 161.
- Ourselfe. Henry VIII. Preface to his Seven Sacraments, printed by Bartelet, 1543, p. 2 and 98.
- * Oure. La Vieux, Nat. Brev. p. 219, 1580.
- One, (for on). Malone's Prologomena, p. 484, vol. 2.
- Onne, (for one). State Papers, p. 166.
- * Off. Lodge, vol. 1. 128.
- Patronne. ditto, p. 48.
- Purffe. ditto, 204.
- Putte. ditto, ditto, 250.
- Purpoffe. ditto, 54.
- Pryceffe, (for prices). ditto, 151.
- Rangk, (for rank). Lodge, vol. 2, p. 47.
- Redynesse. Elizabeth's Translation of Seneca. See Nugæ Antiquæ.
- Sonne. Lodge, vol. 2, p. 3.
- Synnes. ditto, 16.
- Shoolde. ditto, 35.
- Sowne. ditto, 48.

- Seemes. ditto, 435.
- Soomerz, (for Summers). See Gascoigne's Works. Princely Pleasures of Kenilworth Castle.
- Shee. Taylor, Water Poet, p. 258.
- Starre. Elizabeth's MSS. Pennant.
- Thenne. Lodge, vol. 1. p. 78.
- Toowardes. ditto, p. 29.
- Tenne. ditto, p. 144.
- Uppe. ditto, p. 158.
- Uffe, (for use). See Darell's Account of Grievous Vexations of seven Persons of Lancashire.
- Vertuouoofe. Lodge, vol. 3, p. 28.
- Veü, (for view). Spenser.
- Viewe. Queen Elizabeth's Progreſs, p. 2.
- Wytneſſes. Lodge, p. 344.
- Woorffe, (for worſe). Lodge, vol. 2, p. 15.
- Woolde. ditto, p. 19.
- Warres. ditto, p. 100.
- * Wee. Elizabeth's Progreſs, vol. 2, p. 62.
- * Wee. Taylor, Water Poet, p. 195.
- * Wee. State Papers, p. 360.
- * Wee. Stafford's Niobe, printed in 1611.
- * Where. See Barrett's Alvearie, 1580.
- * Withe. Bacon's State Papers, p. 315.
- Yett. Lodge, vol. 2, p. 35.
- Yee. Brown's Paſtoral, B. 2, p. 8.
- * Yourre. 1559, ſee Lodge, p. 47.

If Mr. Malone wants MS proofs of a bad and indefinite mode of spelling, specimens enough may be found in his 2d vol. of Prologomena, p. 447, and in his extracts from a vol. of Henslowe's Notes, and Theatrical Accounts from 1597, to 1603.

Mulomurco, for Mulamulluco.

Spanes, for Spanish.

Malltuse, for Malta.

Poope, for Pope.

Tamberzanne, for Tamberlane.

Gelyon, for Julian.

Janeway, for January.

Burdocks, for Bourdeaux.

Konkerer, for conqueror.

Heaster, and Asheweros, for Esther, and Ahasueras.

Camdew, for Candia.

Fostoffe, for Faustus.

Gresyan, for Grecian.

Umers, for humors.

Anteckes cootes, for anticks coats.

Pygge, for Psyche.

Anshente, for ancient.

Serpeloves, for surplice.

Dowlfen, for dauphin.

Fayeton, for Phaeton,

- Mought, for mouth.
 Apelles, for apples.
 Bengemyn, for Benjamin.
 Hoate, for hot.
 One, for on.
 Adycians, for additions.
 Hinchlow, a proper name, for Henflowe.
 Fower, for four. p. 493, ditto
 Twooe, for two.

From the catalogue I have given, I presume that Mr. Malone's objection to the letter of Elizabeth on the grounds of its orthography, being irreconcilable to the orthography of the age, is completely invalidated. But our critic lays much emphasis on the objectionable spelling of the word *Maisterre*, and remarks that the spelling of the word at that period was *Maiſter*. Yet notwithstanding the decisive tone of this assertion, he himself produces an instance in p. 377, of his appendix, of its being spelt *Maſter*.

In the *Paſton Letters*, 2d vol. p. 292, he likewise confesses that it is spelt *Maſtyr*, and in the *Burleigh State Papers* it is *Meſter*; so that if it appears that the orthography of this word was fluctuating and variable, and depended on the habits of the different persons who used it, no positive objection against any specific mode of spelling it,

it, is at all fair or well grounded. Mr. Malone likewise remarks on the spelling of *chambelayne*, and objects to the omission of the letter *r*, observing at the same time, that if the queen had omitted any letter it would have been the *m*. I reply to this, that he ought to have known that the word was derived from the French *chambelan*, and therefore that the letter *m* could not have been omitted, as there was no *r* in the French orthography. Besides might not the *r* have been omitted by accident? As to his exception also to the spelling of *Londonne*, which he says was never so spelt, I refer him to Elizabeth's Progress, p. 231, vol. 2, where the orthography stands as in the letter *Londonne*: But there is another objection, and that it seems is a fatal one, to the unfortunate spelling of *Hamptowne*. Is it to be supposed, says Mr. Malone, that this learned queen who knew eight languages, should be such a dolt as not to know the orthography of a word so familiar to her? But, I would ask, whether a man pretending like Mr. Malone, to be so conversant in these matters, does not in some sort answer to the description of *dolt*? Who has not observed the infinite licence of orthography, which characterised our language at this period? Who has not remarked, I do not say, the numerous deformities, but the capricious diversity of spelling in almost every book

book of the time? For a striking illustration of the licentiousness of English orthography at that period, I refer to a letter (in the *Courtiers Academy* printed in 1557), written by the learned Sir John Cheeke, to his loving friend Master Thomas Hoby.

In the preface to *Upton's Fairy Queen*, is the following remark on this subject, as far as concerns the orthography of manuscripts. "The truth is, that the printers and correctors of the press, thought themselves much wiser in this kind of lore, than either the poet or his editors." See also Mason's recent publication of *Occleve's Poems*, from a MS bought by him at Leigh and Sotheby's, in which the editor remarks in his preface, p. 17 and 18. "That there is a degree of uncertainty in all that can be said about ascertaining the state of our language at former periods."

Rowe on this subject says, in his account of the life, &c. of Wm. Shakspeare,—that "we are to consider him as a man that lived in a state of almost universal licence and ignorance, there was no established judge, but every one took the liberty to write according to the dictates of his own fancy, &c. &c."

For a peculiar and indefinite manner of spelling, I refer the reader to *Queen Elizabeth's Progress* by

by Nicols, where in almost every page my observations will be amply corroborated; he produces instances in which the same word has eight different modes of orthography. In his note, p. 71, the word court is spelt in the following different modes, corte, court, coorte, courte, courght. With regard to Hamptowne, it is very singular, notwithstanding the positive manner in which Mr. Malone asserted that it was uniformly spelt Hampton, that he himself has given an instance of *Hamptown*, besides; which I have myself seen, Wintown, Cranstown, Hoptown, and Millington; and it would be very extraordinary if the final e, should in this word be repugnant to the analogy of the language, when it forms the final letter of many hundreds of names of places after the syllable *ton*.

But we are now come to a misnomer, compared with which all the others it seems are trivial, that is, the spelling of Leycesterre, for Leycester. Then, to shew how fairly and legibly that nobleman always wrote his name, we are referred to the fac-simile of his autograph, given us by Mr. Malone; but surely he would not wish us to conclude, that all the autographs of the same individual will necessarily be equally fair and legible. Are the various autographs, for instance, in the British Museum, all of them equally fair and legible? and if one specific autograph be less legible than
the

the other, who will infer that it is therefore a forgery? Yet Mr. Malone is completely ignorant of the mode of spelling the name at the period with which we are concerned. In page 72, he says, that the true orthography is *Leycester*; in the same page he repeats more positively still, that "this nobleman himself always wrote it *Leycester*;" again he says, in the same page, that "he uniformly wrote it *Leycester*." In direct refutation of these positive and dogmatical assertions, let me refer to the privy council book of that period, from which the following extracts are made, and by which it appears, that from January 19, to May 5, the name is not once spelt *Leycester* as Mr. Malone states.

19 January, 1586, E. of *Leicester*, present in council.

21 January, ditto.

22 January, ditto, and so on always the same spelling.

1 April, 1587, E. of *Leycestre*, present.

Same day, E. of *Leicester*.

22 April, 1587, E. of *Leicestre*, present.

23 April, 1587, E. of *Leycestre*, present.

25 April, 1587, E. of *Leicester*, present.

Same day, E. of *Leicestre*, present.

26 April, 1587, E. of *Leicestre*, present.

Same day, E. of *Leicester*, present.

5 May,

5 May, 1587, E. of *Leycester*, present.

18 June, 1587, E. of *Leicester*, present.

Having brought forward so many MS proofs, I shall now refer the reader to Burleigh's State Papers, p. 527, where it is spelled *Lecester*, in the same work, p. 543, it stands *Leicestre*, p. 545, it is *Lecestre*; in the Annals of Elizabeth's Reign, published 1625, it is invariably printed Leicester. To shew that it was not usual in those times to spell these names with strict uniformity, in Burleigh's Papers, p. 543, *Northfolck*, stands for Norfolk; in the same page *Norfolck*, and in the following page Norfolk, as it is used at this day. In p. 546, of the same book, Lord Shrewsbury's name is spelt *Scherusbereis*; In p. 560, he is addressed by the queen as lieutenant in her own hand, Therle of *Shrewsbery*. It would be an endless, and a very unedifying labour, to point out these varieties. It is sufficient to have cited these instances, to shew that Mr. Malone is utterly ignorant of the matters, on which he speaks with so much presumption and arrogance.

From the discussion of this curious topic which I have just closed, it will be remarked, how unsettled and capricious the orthography of our language was at the period alluded to. The specimens I have quoted, will demonstrate the absurdity

of speaking in a tone of decision on these subjects, or of drawing general inferences from specific instances.

But we are now come to consider Mr. Malone's exceptions to the *Language* and *Phraseology* of the MSS. The first peculiarity, which he notices, is the word *pretty*, which he says was not the phrase of the time. Here we have only an assertion, which like the others, that Mr. Malone's book overflows with, is of the same fallacious, and feeble nature. The word *pretty* was in general use, at this period, and is used by all the writers, who were cotemporary with Shakspeare, as well as by Shakspeare himself.

“ For to a *pretty* ear she tunes her tale.”

Venus, and Adonis.

“ He that hath seen the sweet Arcadian boy,

“ Wiping the purple from his forced wound;

“ His *prettie* tears betokening his annoy,

“ His sighs, his cries, his falling on the ground.”

Thomas Lodge's *Scillas Metam.* 1589.

“ An yvorie shadow'd front, wherein was wrapped

“ Those *prettie* boures, where graces couched lie.”

Ibid.

“ No

“ No more my glances play with him so *pretie*.”
Ibid.

“ Too traiterous *pretie* for a lover’s *vieu*.”
Ibid.

“ Whose *pretie* tops with five sweet roses ends.”
Ibid.

“ That of their teares, there grew a *pretie* brook.”
Ibid.

“ Some *pretie* witnesse to the standers by.”
Ibid.

“ Delicious shine her *pretie* eyes.”
Ibid.

“ *Pretty* wit.”
As you like it.

A *Pretty* and Pleasant Poeme of a whole Game of Chesse, is the title of a book printed in 1597.

After these instances, especially as he allows Shakspeare, and Raleigh to have used *pretty tales*, can this critic doubt whether the epithet was applied to written compositions?

These references must be more than are strictly necessary to overthrow Mr. Malone’s exception.

But he like some unskilful horseman, it should seem, is prepared for a fall, and has provided against it. "I enter my protest" says he, "against the triumph of those, who may produce antient examples of the usage of words to which I object." This is curious. He attempts to prove the spuriousness of the MSS, by shewing that the words used in them, were not the words or phrase of the period to which the papers are attributed. Yet he enters his protest against every argument that upholds the opposite position. An ingenious mode of logic truly, and one that is calculated to save a world of argument on every subject to which it is applied. But let us hear his own justification of it. "If" says he, "out of four objections, only one should be found incontrovertible, it will establish the spuriousness of the piece as well as four hundred." Surely it cannot be expected that a serious answer can be given to such a gross, and palpable absurdity; especially where it has been shewn to be impossible, that any reliance can be placed upon any such objections. A crown lawyer who on a case of high treason, after calling a list of witnesses in support of the charge, all of whom had been proved contradictory, and incompetent, would surely be extremely ridiculed if he were to exclaim; that if one witness could be produced whose evidence could

could not be disproved, the contradictions, and perjuries of the others were to have no weight at all with the jury.

Then our critic proceeds to start objections against the words *complement*, and *excellence*. With regard to the former, he objects to its use as a verb active, which he says " was never known in " this sense, in that age, nor for some time afterwards." In refutation of this, I would refer the reader to Florio's Italian Dictionary, 1611, where it is plainly used as a verb active; *complementare to complement*, and *compire to use complements, or ceremonies*.

Mr. Malone observes on this topic, that till some instance be produced against him he has a right to assume that it did not exist. I have here adduced a decisive evidence of its existence. By the same right, and on the same principle the public are threatened with an edition of Shakspeare in *twenty volumes*, where perhaps, after filling up whole pages with useless references as he has done here, it will end in an avowal of his ignorance, and the text will be left to some plain and unsophisticated understanding to restore what has been defaced by the presumptuous ignorance, and unfeeling drudgery of the commentator.

Now for the word *excellence*. Mr. Malone denies that it signified the purity or goodness of
written

written compositions. But if the reader will turn to Barrett's *Alvearie*, 1580, and to Florio already quoted, he will see that the word is unquestionably, used in the sense to which he objects; and surely if the epithet has this signification, it is the height of absurdity to suppose that it might not be applied to written compositions, as well as to any other substantive to which adjectives are usually applied: I will however produce another instance in the second song in Brown's *Pastorals*, where he speaks decidedly of the *excellence of art*.

In the *Overthrow of Stage Plays* in 1600, p. 25, we are told that " Nero being tickled with
 " desire of prayse, and loving to heare men ap-
 " prove his playing on the stage with clapping of
 " their hands and crying out *excellent. excellent!*"

Two months after the publication of Mr. Malone's mass of *hyper-criticism*, he corrects himself in the *Gentleman's Magazine*, as to the word *excellence*; and declares that " he had, had reason since
 " to believe that the word was thus used in Shak-
 " speare's time." It is surely a singular circumstance, that the critic after asserting in the most decisive tone that the word was not used in the above sense, should without any apology or confession of his own rashness, retract his assertion. It puts us in mind of the gentleman mentioned in the
 Spectator,

Spectator, who knocked a man down in the street, and then very civilly begged his pardon.

The next objection is to the word *ourefelfe*. He says that when used with the personal pronouns or prenominal adjectives, it was always written separately. I shall cite instances as usual to refute the objection. *Ourfelfe*. Henry VIII.'s preface to his own sacraments printed by Bartelet, 1354, p. 2, and 93. *Himself*. Argument to the first edition of Shakspeare's Rape of Lucrece, 1594. In R. Whiteford's Worke for Householders, 1530, "hide, and give most diligence to order *yourselſe* "and all youres, &c. that goth *before*." *Myſelfe*, Venus, and Adonis, 1600, See Supplement to Johnson, and Stevens edition. *Thyſelf*, twice written in ditto, p. 441, ditto. *Theſelves*, ditto, p. 411. *Itſelf*, Sonnets, p. 95. In Christopher Middleton's Historie of Heaven, 1596, we find "for prooffe whereof he ſees how greate beaſts "bow and humbly caſt *theſelves* at wiſe mens "feet."

"Then thinkes he unto *himſelfe*, &c." *Hymſelfe*. See Barclay's Batayle of Jugurth, 32 B.

But Mr. Malone wiſhes a diſtinction to be drawn between manuſcripts, and printed books, and obſerves that the united words of *ourefelfe* is not to be found in the manuſcripts of the age. In reply, I obſerve that from the various citations

I have

I have made from printed books, it may very easily be inferred, that they were joined in the manuscripts, from which the books were printed. For though in a few instances, whether from the carelessness of the compositor, or any other cause, the printed copy might differ from the MS, yet it is hardly possible to suppose that this deviation would take place in the various books I have just instanced.

What follows in the catalogue of Mr. Malone's objections, is the exception he is pleased to take against the word *amuze*, which in its present sense, he says is perfectly modern. In support of this exception, he refers us as usual, to his old friends, the dictionaries; among which he seems to have made many very elaborate researches. Then he *amuses* us with a list of names, such as Barret, Cotrave, Buliekar, and Sherrwood, in none of whose works he has been able to find the controverted word used in the sense to which it is now applied. By some singular fatality in the critical labors of Mr. Malone, he seems always to look in the wrong place, for that, which perhaps when he looks after, he wishes not to find. For had he turned to Florio's Italian Dictionary, which I have before had occasion to quote, he would have seen the word with the very sense annexed to it, which he so positively says did not belong

long to it at that time. “ To *amuse, trattenere, tener a bada.*

Before I close this topic, I cannot refrain from indulging myself in a single remark, on the habit so peculiar to Mr. Malone, of citing dictionaries and lexicons in support of his objections. He seems to have paid more devotion to Barret, Cotgrave, Cawdrey, Bullokar, Sherwood, Cockram, Philips, Cole, and Kerfy, than to the Nine Muses: and he looks on their works as authorities, from which no appeal can possibly be had. But it requires little reflection to know that these authorities are at best defective; they cannot contain all the varieties and obliquities of language. Of some, the works were professedly confined and partial; and others brought to the task, scanty and imperfect materials. The best dictionary does not contain all the words in ordinary and vernacular use; and so vast is the extent of human diction, and so inadequate is the industry of man to traverse the whole field of language, that the most sagacious of them all have complained, that their labour is frequently circumscribed, and their purposes perpetually defeated. Mr. Herbert Croft says, that Dr. Johnson, who is the best lexicographer the age has produced, has omitted thousands of words, not merely of different significations. I have made this observation to shew, that if Mr.

Malone is successful when he refers to dictionaries in support of his objections to the use of words, the authority on which he attempts to refute is sometimes questionable, and always imperfect. But I have done more than this. I have shewn even from the dictionaries, to which he is so fond of appealing, that the words he excepts against, are uniformly used in the very sense which he denies them.

We are now to consider, what our critic calls the incongruous circumstances attending the letter, the superscription, the negative date, &c. First he objects to the superscription. "For Master " Wm. Shakspeare atte the Globe by Thames." "So that" he says, in a style of banter, "the " messenger was to find out on which side of the " Thames, north, or south, the theatre lay." Surely there is something too frivolous in this objection to be noticed with seriousness; for was it at all more necessary that the superscription of her majesty's letter should minutely point out the side of the Thames to which it was directed, than that a letter to David Garrick, should have been superscribed to Drury Lane Theatre on the east side of Brydges Street. With regard to the negative date of this letter, though I can positively assert that there never was a date upon it, as has been maliciously insinuated, it is only from conjecture that I ascribe

to it, that of 1588. It has also been insinuated that Lord Leicester was dead, when this letter was written. It will be observed however, that this is mere conjecture. I have also my conjectures on the subject. The public will judge which is the most probable. In 1587, Lord Leicester went out a second time to the Low Countries, for the purpose of raising the siege which was then carrying on against Sluys. He returned it is well known, in disgrace with the privy council, on account of the miscarriage of his enterprize. But a short time after he was restored to the favour of her majesty. In July 1588, when the Armada arrived in the channel, Leicester was appointed general at Tilbury fort, commanding 1000 horse, and 22000 foot. After various engagements from 12th July, to 31st of the same month, the Armada was dispersed and pursued by the English. Soon after this defeat, the queen went to St Paul's in public procession; and general thanksgivings were offered up in commemoration of that glorious event; and there is every reason to conclude, that she was not inattentive at that period to her favorite amusement, theatrical exhibitions.

If any authority is allowed to the memoirs of Robert Cary, E. of Monmouth, in Nicol's Elizabeth's Progress, it seems " that plays, masques, and

" tournaments were small branches of those many

“ spreading allurements, which Elizabeth made
 “ use of to draw to herself the affections, and ad-
 “ miration of her subjects. She appeared at them
 “ with dignity, ease, grace, and affability.” Now
 from every authority it appears, that the Earl of
 Leicester, from that time July 31st, was in perfect
 health, and continued so to the period of his death,
 which, according to D’Arcey in his History and
 Annals of Queen Elizabeth, happened on the
 14th of December, 1588. Stowe’s Cronicle how-
 ever, published in the year 1590, says, “ on the 4th
 “ of September, 1588, deceased Robert Dudley,
 “ Earl of Leycester, Lord Steward of her Majesty’s
 “ Household, &c. &c. at Cornbury in Oxford-
 “ shire, from whence he was conveyed to his cas-
 “ tle at Kenilworth, and from thence to Warwick,
 “ where he was honorably interred.” Admitting
 therefore that he died on the 4th of September,
 there was a sufficient interval of time, for his usual
 attendance on the Queen at theatrical representa-
 tions. Upon the hypothesis of the date 1588, a re-
 ference to Aggas’s map of London in 1568, to
 Vertue’s map in 1560, and to that of Braun, and
 Haugenburgius in 1573, proves nothing to the
 purpose. Yet I might refer to a map published
 by Mr Pennant in his History of London, which
 is a copy of one published in the year 1563. In
 this map, there is to be seen on the Bank-side, a
 theatre,

theatre, which is set down as “ Shakspeare’s play-
 “ house.” Now though this is evidently an ana-
 chronism, (Shakspeare not being born till 1564),
 yet it appears that a theatre stood which exactly
 corresponds to the place, where the Globe Theatre
 is supposed to have been built.

In order to corroborate his reasonings our cri-
 tic states, that “ he discovered a contract made
 “ the 8th of January 1599-1600, between Philip
 “ Henslowe and Edward Alleyn the player, on the
 “ one part, and Peter Streete a carpenter on the
 “ other, for building the Fortune Play House,
 “ near Golden Lane, which ascertained the di-
 “ mensions and plan of the Globe Theatre, there
 “ called the late erected Play House on the Bank-
 “ side, &c. &c. and I have lately discovered” he
 continues, “ a bond executed by Burbage the
 “ player to this very Peter Streete, on the 22d
 “ Dec. 1593.” So then, the whole reasoning
 comprehended in this detail, is nothing more than
 this! Peter Streete a carpenter, in 1599, entered
 into a contract with Henslowe, and Alleyn, to
 build the Fortune Play House. It is asserted, that
 this very carpenter in the year 1593, had executed
 with Burbage of the Globe Theatre, a bond for
 performance of covenants. It is likewise asserted,
 that the articles of agreement referred to in this
 bond, *probably* related to the building of the
 Globe

Globe Theatre, and might fix the building of it at 1593 or 94. Now it is very obvious, *that* is, a reasoning *ex hypsthesi*; which is equally the privilege of both parties on controversies of this nature. These articles of agreement might relate to any other concern in the life of Burbage, as well as to his connection with this theatre; or it might relate to the repairs of the theatre, or to any other transaction of the same nature. But all that I wish to shew is, that amidst such a variety of conjectures, the conclusion of Mr. Malone, that “the Globe Theatre did not exist at the “time to which this letter must be referred,” is wholly unauthorized and unfounded.

We have also some curious objections to the use of the word *theatre*, on the grounds of its not being a word of the age. He says that it should have been called the Globe Play House, not the Globe Theatre. But I could produce innumerable illustrations, to falsify this assertion, not only from his cotemporary writers, but even from Shakspeare himself. In this instance better authority indeed cannot be produced, than from Mr. Malone’s Prologemena, vol. 2, p. 162, &c. where, in Stockwood’s Sermon, published 1578, cited in a note, on the subject of the Curtain Theatre, it is said “I know not how I might with the godly
“learned, especially more discommend the gor-
“geous

“ geous playing-place erected in the fields, than
 “ to term it, as they are pleased to call it a *The-*
 “ *atre.*” Again Mr. Malone says in the same page
 of his Prologemena, that there were seven principal
Theatres, and four that were called “ public
 “ *Theatres.*” We refer him likewise to his own
 notes *Passim* for the general use of the word.

“ As in a *Theatre*, the eyes of men,
 “ After a well grac’d actor leaves the stage,
 “ Are idly bent on him, that enters next,
 “ Thinking his prattle to be tedious, &c.

Richard 2d. A. 5. S. 2.

“ This wide and universal *Theatre*
 “ Presents more woeful pageants, &c.
 As you like it.

So Master Reynold’s answer unto Master D.
 Reynolds, concerning *Theatre* fights, stage playes,
 &c. printed 1600. Again in the same book,
Theatres, fights, and playes, p. 1, Lord Bacon
 also uses it in the disputed sense. “ So as they all
 “ stood up as in a *Theatre*, viewing this fight.”

We are next told that the queen could not
 possibly have been at Hampton Court during the
holy-dayes, which were generally the times of
 theatrical exhibitions. Those holidays are stated
 by

by Mr. Malone, to be Christmas, Twelfth-tide, Candlemas and Shrove-tide. But it might be asked, were there no holidays in Bartholomew-tide? And is it unreasonable to suppose, that the queen gave orders for the acting of plays during that festival, which was celebrated in the month of August?

Our critic proceeds to assert that the residence of the queen is ascertained by the registers of the privy council. Now, says he, “ From the “ beginning of December, 1587, to the 8th July “ 1588, she resided at Greenwich. On that day “ she went to Richmond, where she remained to the “ end of July.” Now what appears from the Privy Council Books? Allowing that she was at Greenwich on the 26th of December, 1587, she was at the Star Chamber, the 6th of February, 1588, on the 16th of April, she was at Hackney; on the 14th of July, 1588, she was at Richmond; and on July the 31st, at St. James. These statements which I have faithfully taken from the Privy Council books, wholly disprove the assertions of Mr. Malone. But his grand argument is, that during these periods, her majesty was not at Hampton. But surely, it cannot be denied, that the queen might have commanded plays to be acted at other times, as well as at the festivals, enumerated by
Mr.

Mr. Malone, allowing for the sake of argument, his statements to be correctly made.

The next objection is, that the great poet, at the time to which this letter is referred, is supposed to be an established actor, and the manager of a troop of actors. And then it is said, “ that his “ first excursion to the metropolis could not have “ been before 1586, or 1587.” Granting this statement to be correct, it will be seen that he was now twenty-four years and a half old, being born in April 1564. Now what reason is there to conclude from any thing that appears in the history of his life, that at this age, his talents as an actor had not attracted the notice and received the patronage of his royal mistress? Then it seems our commentator has written an history of the English stage, in the future edition of which it will be shewn, that it is highly improbable that Shakspeare should have produced a single drama, till some time after the period of 1586. Granting this probability to be well founded, does it necessarily follow, that he had not the management of the theatre at the time alluded to, or that he had not written the pretty verses to Elizabeth, to which her majesty’s letter refers?

But to shew that our bard had not written any of his sublime productions at the above period, it is observed, that none of his works are alluded to

by Nashe, or Puttenham; the former of whom was the author of an epistle to the universities, in which he reviews all the celebrated poets of the time, and the latter of the art of poetry; and that by neither of these writers, who published in the year 1589, is Shakspeare at all referred to as a dramatic poet. In reply to this, I observe, that no omission of this nature in the works of cotemporary writers at all proves that Shakspeare was not an author of reputation at that time, because there are many instances in which similar omissions and equally remarkable may be observed; it is an extraordinary circumstance, that Brown in his *Britannia's Pastorals*, published 1613, in the very zenith of Shakspeare's reputation as a dramatic poet, should have given a panegyrical enumeration of all the principal poets who flourished about that time, should not have once mentioned the very name of our immortal dramatist. He begins with Sydney, p. 36, folio edition; then alludes to Chapman, with the eulogium of "*learned Shepherd*;" next Drayton, as a "*Second Ovid*;" Ben Johnson, he characterises thus,"

"Johnson, *whom not Seneca, transcends his worth of praise.*"

"He likewise mentions Daniel, Brooke, Davies, Withers, &c. &c.

But

But in this catalogue of poetical personages, the name of Shakspeare is not once alluded to. It is no less extraordinary, that Sir William Temple, the most accomplished writer of his age, in his enumeration of the epic poets of modern Europe, had entirely overlooked the immortal name of John Milton. In one word, no truth is more completely demonstrated to those who have made these researches, than the scantiness and barrenness of materials relative to the biography of Shakspeare's time, and nothing seems to me a more convincing proof of it, than this circumstance; that after all the enquiries which have been directed to this subject, we know so little of Shakspeare's theatrical life, that we are not even informed about the characters, in which he appeared on the stage.

In a style of banter, with which Mr. Malone is sometimes disposed to diversify, though it does not embelish, the serious dullness of his work, that the note annexed by Shakspeare to the letter in question, "is more like the punctilious exactness
" of a merchant, or attorney, than the well known
" negligence of the modest and careless Shak-
" speare." But the critic should have known, that this paper was in itself of a curious nature; that the most negligent person, who had received a letter

ter from his sovereign, would naturally treasure it up as a valuable token of royal condescension, and as the most flattering tribute, that could be paid to the genius of an author.

Of the same nature is the remark, that it is improbable that the "*pretty verses*," should have been lost, while the prose was so carefully preserved. The observation is so very frivolous that it can scarcely affect the question before us. But it is surely the very climax of folly, to form any conjectures concerning the loss of papers, or their preservation. Shakspeare might probably set an higher value on the prose of his royal mistress, than on his own poetry; and the piece, which he addressed to her, though expressed in a complimentary style, might be of so slight a nature, that neither Shakspeare himself, who was uniformly negligent of his poetical reputation, nor any of his cotemporaries, might think it necessary to transmit it to posterity. It is idle, however to frame conjectures concerning the preservation, or loss of papers, circumstances, which are governed by causes of such various, and incidental operations.

In a note Mr. Malone has favoured the readers of his work, with a short poem addressed to Queen Elizabeth by Shakspeare, in the mock-heroic style. He has exhibited it in order to shew the world,
that

that a critic can occasionally write verses, as well as notes. But I fear, that the tendency, the meaning, and the construction of the lines, will perplex and baffle the ingenuity of all who may attempt to find either tendency, meaning, or construction in them. This is surely very gratuitous folly in the commentator. No one called for the display of poetical talent in a man, whose province is as remote from poetry, as the notes which he fabricates, are foreign from the inspiration of the text he attempts to illustrate. Why should he have leaped over the fence, which has hitherto secured the sacred ground of poetry, from the unhallowed intrusions of those, who labour in the humble, though useful departments assigned to compilers and commentators ?

“ But,” says the critic “ in the name which “ has been exhibited as the hand-writing of the “ queen, there are no less than six gross errors. Now reader, what is the first error ? Why, “ that “ it is too small for the period, to which it must “ be referred.” Here then we see the wonderful art of the critic exhibited to perfection. At the distance of two centuries he can ascertain the gage and dimensions of a signature ; and with a nice and accurate measurement, fix the precise period at which it was written, by the size and bulk of the letters. Mr. Malone is possessed of her majesty’s

majesty's autographs in the first, fifth, tenth, and fifteenth years of her reign; and it appears from these, that her hand-writing gradually enlarged as she advanced in life, and that in the year; 1587, or 1588, it was at least a fourth, perhaps a third larger than when she came to the throne. God save the mark! and could not this ingenious critic by the same rule, ascertain the size of that of her maids of honour, and ladies of her bed chamber, and fix its progression, and dimensions, as they advanced in life? But to speak seriously. How is it possible to decide on the exact size of a hand-writing of any person, and by that fix the exact period of his life at which it was written?

The second error, is that the autograph inclines sideways, whereas the genuine autograph is *bolt upright*. Here the critic again resorts to his wonderful rule for measuring her majesty's autographs. Now it happens unfortunately, that Mr. Malone's specimens of the autographs are not *bolt upright*. and, if as he remarks, the flourish is always observed under the first letter, in order to make a complete E, how comes it, that in the Museum Vespasian, P, there is a letter from the queen with her signature, of which the flourish does not intersect the letter, and leaves it therefore as complete an F as in the fac-simile of the Shakspeare MSS. I have in my possession eight unquestionable autographs of
this

this princess, to official papers, in which this flourish uniformly intersects the first letter. I mention this circumstance merely to shew, that as it is so notorious that she was accustomed to write her name in the method alluded to, that if the imputed forger had followed any model, (and how could he have forged her name unless he did), that the particularity must have necessarily struck him.

Now we come to the fourth blunder, viz. in the *a* of the autograph. I can scarcely condescend to remark on an objection which is so minute and frivolous, that it almost implies a degradation of understanding to have discerned it. Let me quote the passage. “ In the early part of her reign she
 “ formed the direct stroke of that letter like other
 “ persons: but by degrees it became higher than the
 “ circular part; nor was it ever open or looped at
 “ the top, &c. &c. This exquisite minuteness of
 remark, is highly amusing in our commentator; it reminds us of Malvolio, who was not in the least more accurate in the discovery of his lady’s hand-writing.
 “ By my life this is my lady’s hand: these be her
 “ very c’s, her u’s, and thus makes she her great
 “ P’s; it is in contempt of question, her hand.”

Of the same nature are the other objections which follow, relative to the *b* of her majesty’s hand. The argument has nothing in it that makes an appeal to the taste, curiosity, or judgment of the
 reader

reader. I shall dismiss it with a very little comment. I would, however, ask how any critic can ascertain the precise form, in which an individual writes a name, or frames a word, and lay down a peremptory and determinate opinion upon such a subject. He who writes his name at one time in one manner, will write it again in another; and I believe, that it is absolutely impossible, that the same words, or letters should be framed in exact resemblance to each other, in the ordinary habits of writing. When we write our names, we do not make fac-similes from any preceding model: besides the whole weight of the objection, will overthrow the argument which Mr. Malone labors to establish; for had the specimens exhibited in the Shakspeare MSS, corresponded with such minuteness, to the uniform, and well known signatures of Queen Elizabeth, these would be *prima facie*, a presumption of fraud. The queen never wrote her name at different times, in the same form and modification of the letters. It is impossible that she could. But if the autographs ascribed to her, should be found exactly in size and form, to answer to any specific specimen of her sign manual, it would necessarily give birth to a suspicion of imposture and fabrication. I remember the trial of a disputed will, where in answer to a claim that was set up, it was observed
by

by the council, that the name in the will so exactly corresponded to the known method in which the deceased wrote his name, that no further objection could be had to it. In reply to this, it was very judiciously remarked on the other side, that the very circumstance alledged to be in favor of the will, was totally destructive of it; inasmuch as no person ever wrote his name twice exactly in the same way. In support of this remark, a person in court was desired to write his own name several times on a sheet of paper, which he did, and on presenting it to the bench, the deviation was so very obvious, that the will was entirely set aside upon the very grounds, which appeared so incontrovertably in its favour.

But before I close this part of the subject, I will just advert to the alphabet adduced by Mr. Malone in his first plate. Now in this very alphabet it is observable that the letters deviate materially from the two extracts made from the Cotton MSS, in the Museum. In the same extracts the letters differ from each other; particularly the letter (t), in which there are no fewer than five obvious deviations. The extracts also differ from the letter of the queen in the Herald's College, nor do they differ less from one written by her, before she came to the throne, in the Museum. See Vespasian, f. 3. p. 20. I would here admonish

Mr. Malone, when he publishes any future fac-similes, to be more correct in copying from the originals before him ; because the slightest inspection will convince any one who compares them, that he has been intentionally incorrect in the fac-simile he has published.

Our critic, it must be observed in exhibiting these comparisons, takes it for granted that the specimens he displays are genuine. But I have reason to entertain doubts concerning their authenticity. When I inspected these papers in the Museum, in the presence of a gentleman universally allowed to be a competent judge of these matters, we urged an objection before two other official gentlemen who versed as they may be supposed to be therein, were not at that time able to answer. The objection was, that the letter N beginning, " I thanke you good Harry," &c. &c. discovered a reverse, or an impresson on the blank page opposite to it against which it was folded, of the whole body of the letter, as well as the queen's signature. This appearance, certainly a very extraordinary one to be produced by common ink, is not only observable in the body of the letter, which was prepared by a clerk, but also in the signature ; so that if this is to be considered as a genuine instrument it is evident, her majesty and the secretary or clerk must have used the same
ink ;

ink ; which is not very easy to suppose, even if the ink were such, as was ever known to be in common use. Another objection to the opinions of Mr. Malone, as to the authenticity of these papers, is, the circumstance of the letters being placed in a collection of a totally different nature, and called “ The Book of Border Matters till the year 1583.” The last objection is, (and it is a material one), that there is written in one of the leaves, “ *One of the bundles I bought of Mr. Phillips.*” Who this Mr. Phillips was, probably we shall be informed by Mr. Malone, upon some future occasion. Perhaps he was one of the friends, who corresponded on matters of antiquity with Sir Hans Sloane, and received from his credulous employer, commissions similiar to those alluded to in an ingenious epistle, addressed some years ago to that great antiquary.

An Epistolary Letter to Sir Hans Sloane.

Since you, dear doctor fav'd my life
 To blefs by turns & plague my wife,
 In conscience I'm oblig'd to do,
 Whatever is enjoin'd by you :
 According to your own command,
 That I should search the western land,
 For curious things of every kind,
 And send you all that I could find.

I've ravag'd air, earth, sea, and caverns,
 Men, women, children, town, and taverns,
 And greater rarities can shew,
 Then Gresham's College ever knew;
 Which carrier Dick shall bring you down,
 Next time his waggon comes to town.

First then observe, and you shall see
 A very, very rarity;
 It is the true authentic score,
 On which King David us'd to pore,
 And gain'd such wond'rous approbation,
 He was first fiddle of the nation.

I've got three drops of that same shower,
 Which Jove in Danaës lap did pour,
 From Carthage brought, the sword I'll send,
 Which brought Queen Dido to her end.
 The stone whereby Goliath died,
 Which cures the head-ach, well applied.
 The snake-skin, which you may believe,
 The devil cast, who tempted eve.
 A fig leaf apron, 'tis the same,
 That Adam wore to hide his shame,
 But now wants darning; I've beside
 The blow by which poor Abel died;
 A whetstone worn exceeding small,
 Time us'd to whet his scythe withal.
 The pigeon stuff'd, which Noah sent
 To tell him when the waters went.
 A feather from the honest raven,
 That brought Elijah scraps from heav'n.
 A bull-rush taken from the cradle,
 In which young Moses us'd to paddle.

St. Dunstan's tongs, which story shews,
 Did pinch the devil by the nose.
 With a knife-point full of that salt,
 Lot's wife was turn'd to, for the fault,
 Which since is grown so very common,
 Who has it not, cannot be woman.
 The very shaft, which all may see,
 That Cupid shot at Anthony;
 And which above the rest I prize,
 A glance of Cleopatra's eyes.
 Fringe work compos'd of those rich threads,
 Broke at the loss of maidenheads;
 Rare, curious things, by Leicester seen,
 And shewn him by a virgin-queen;
 At least to him or Howard shewn,
 Things never heard of ———
 Some strains of eloquence, which hung
 In Roman times, on Tully's tongue;
 Which lay conceal'd, and lost had been,
 But Cowper found them out again;
 A goad which nightly us'd will prove,
 A certain remedy for love.
 As Moore cures worms in stomachs bred,
 I've pills cure maggots in the head,
 With the receipt too, how to make 'em,
 To you I'll leave the time to take 'em.
 I've got a ray of Phœbus shine,
 Found in the bottom of a mine.
 A lawyer's conscience, large and fair,
 Fit for a judge himself to wear.
 I've a choice nostrum, fit to make
 An oath a church-man will not take;

In a thumb-phial you shall see,
 Close cork'd some drops of honesty ;
 Which after searching kingdoms round
 At last were in a cottage found ;
 An antidote, if such there be,
 Against the charms of flattery.
 I han't collected any care,
 Of that, there's plenty ev'ry where ;
 But after wond'rous labor spent,
 I've got one grain of rich content.
 It is my wish, it is my glory,
 To furnish your nick-nackatory ;
 I only beg, whene'er you shew 'em,
 You'll tell your friends, to whom you owe 'em ;
 Which may your other patients teach,
 To do, as has done.

Yours,

T. H. (edges.)

We now return to the critic, whose next topic relates to "EXTRACTS FROM MISCELLANEOUS PAPERS, A NOTE OF HAND, AND A RECEIPT." Under this head we have a most curious disquisition concerning the spelling of the poet's name. "The fabricator of these papers is said to have been led into his mistake by *Mr. Steevens*, and *Myself*." Then we have a long and as usual a very tedious story about this mistake ; *how* in the year 1776, *Mr. Steevens*, and *Myself* traced the three signatures in the will ; *how* two of them appeared
Shakspeare,

Shakspere, but a third appeared to have an *a* in the second syllable. “ *Accordingly we have so exhibited the poet’s name ever since.* I had no suspicion,” says the critic, “ of my mistake, till about three years ago, &c.” From this statement, it seems that these stupendous critics reposed on this error for near twenty years, till after having deluded the public during that period, and receiving the hint from another person, one of them resolves to examine the original (which he might and ought to have done before) again, and this enquiry putting it once more into his brain, to ascertain his error, *if any error there was*, relative to the name, before he published his new edition of *Shakspeare*.

Then the commentator, on an inspection of some papers, recently discovered by Mr. Albany Wallis, appears to have rectified his mistake, and allows that the name should be spelled *Shakspere*. Yet notwithstanding his having set himself right in his mistake, with an instinctive predilection for his own blunder, he continues to write it *Shakspeare*. Why he does so, will appear for reasons assigned in “ *My life of him.*” Still “ harping upon my daughter,” the *Twenty volumes royal octave*. Upon the whole it must appear that the manner of *Shakspeare’s* spelling his own name rests only on grounds of probability. For when we consider,

as I have more than once been obliged to remark, the extreme licence which at this period, and for some time after prevailed in the orthographies both of MSS, and of printed copies; it is scarcely possible to pronounce upon this subject. In proof of this, I refer the reader to his will in the Prerogative Office, in the body of which it will be seen that his name is thus spelt *Shackspere*. But surely it is the most provoking effrontery to assert, that the necessary consequence of his having three or four years before his death, written his own name *Shakspeare*, is a certain proof of the forgeries of the papers; when we know that during his life, his cotemporaries always spelt his name Shakespeare, and that he himself from the year 1594, till his decease, used the same orthography in each of the various editions of his *Lucrece*, and his *Venus and Adonis*. But continues our Critic, “ whether
 “ I am right or wrong, it is manifest that he
 “ himself wrote it *Shakspeare* :” yet let us hear the conclusion: The conclusion is, that those papers in which a different orthography appears, must be forgeries. I answer that the papers are not forgeries, because the orthography in this respect is different. The reason why Mr. Malone himself, maintains his former spelling, is that there is no
 original

original Manuscript letter, of his name. If therefore there is this incertitude concerning the name, who can put his finger on any specific spelling of it and say that is not the genuine one? I may say, in the same words which Mr. Malone has used, in justification of his own spelling, that when any original letter or MS of Shakspeare's shall ever be discovered, then and not till then, will the orthography in my MSS be disproved.

In p. 121, Mr. Malone says, that his engraver desired him to furnish him with an archetype for one of the concluding letters, viz. (r): and that he inadvertently took down the first MS that came to hand, and pointed out to him a German (r). Here we see, that Mr. Malone himself can be occasionally guilty of interpolation, though he has so thorough an abhorrence of Forgers; he takes down an old German MS, in order to furnish a fac-simile of Shakspeare's hand-writing!! Now with regard to the use of the Chancery r in the Shakspeare MSS of which he complains; he says, "that now and then, a signature may be found in which it occurs; but in the ordinary or secretary hand I have never met with it." He has never met with it. This is admirable! And how is the reader to estimate this sort of reasoning? Every one who has examined the topics, on which I have been speaking, must have had

abundant proof of the slender claims which this critic has to a blind confidence in his own opinions, and assertions.

For the long or chancery r, *as he has never met with it*, I refer him to Wright's Court-hand, Restored, (a book, the authority of which cannot be doubted) there he will find that this objectionable letter has been in constant use since Henry the fourth's time, as by reference to many records of more antient date, it will appear to have been for many centuries previous to that period.

It is very curious, that in p. 250, he tells us, that Lowine the player, never had his name exhibited with *ine*, as the final letters. But the proof of this! Why, "*he never met with it.*" Of the critical accumulations of this gentleman in his intended life of Shakspeare, I know nothing at present, but from what he has intimated to the public, concerning them, I hope that he will not follow his old and favorite mode of reasoning, in concluding things not to be in existence which he himself *has not met with*. On this head, I shall content myself with asserting, that I have met with (what he ought to have seen) the name of *Lowine* in the list of actors, prefixed to the first folio edition of the immortal breathings of that muse, who is about to be mangled and lacerated, in twenty ponderous

derous volumes, so fully announced by the indefatigable compiler.

I might refer the reader to the different variations in the fac-similes, which the critic himself has exhibited; were I not conscious, that the labor of following Mr. Malone through the long labyrinth of absurdity, in which he involves himself and his reader, must have been already intolerable and disgusting. But what does the whole argument amount to? Why, it proves that taking for granted, that these papers are forgeries; Mr. Malone's blunders were in fact the sources, from which they were derived. What must the world think of a man, should it appear by some hidden evidence now in the womb of time, that the whole mass of papers was an imposture, when it is his own confession, that the most prominent features of it were derived from his errors?

With the same microscopic powers of criticism, our objector observes, that Shakspeare "when in health wrote a small hand, as was the general mode at that time, and that this is not the case with the forged MSS." What proof does Mr. Malone adduce? Where is it manifest that he wrote this small hand? For, that he did not write in that way, is unquestionably proved by his autographs to the will, and to those which are now in

Mr. Wallis's possession, the only genuine specimens he admits that are to be found.

We are told, that in the *projected* HISTORY OF THE STAGE, the critic has ascertained the payment of a play at court, and that the sum paid for each representation there, in the reign of Elizabeth, was no more than ten pounds. He says, that he has found this from authentic documents. To these authentic documents, however, he has forgotten to refer us. We must still give him credit, for that which in all discussions of this nature, must be held an indispensable duty; I mean, a reference to the documents, on which an assertion rests. Then Mr. Malone points out the absurdity of Lord Leicester's paying to the actors thirty-one pounds more than was charged to him. The weakness of this species of objections, which are multiplied through the whole work of our commentator, is very apparent. Was it an unusual thing, at that period, that a nobleman who lived in the magnificence and splendor of Lord Leicester, should pay for a favorite amusement, and to his favorite actor, no more, than the mere literal expences, that were incurred?

But as another denotation of forgery, it is remarked, that the poet is represented in the MSS to be so ignorant, as not to know an earl's proper title: and then we are informed, that "your
" grace"

“ grace” is the usual mode of address to dukes ; but that the circumstance of its being applied to Leicester, is a proof of the papers being forged. But it is worth while to observe, that Mr. Malone himself readily acknowledges, that the title was not confined to dukes, but that it was applied indiscriminately to the king, and the princes of the blood. Now it should seem from this very circumstance, that the mode of address was not confined to dukes ; and we well know, that it is neither the appropriate title of king, or queen, nor of the princes and princesses of the blood ; your majesty being the style of the one, and their highnesses of the other. So, that here we have a proof of the licence, and latitude of its application ; and there is no reason to conclude, that it never was used to individuals of inferior rank, to the personages alluded to.

Besides Mr. Malone’s argument is precisely this ; that the *most common* address to peers of the degree of dukes, being that of “ your grace,” it follows that Shakspeare according to the MSS, must have been grossly ignorant of the style, in which noblemen were addressed. Now, if ever a conclusion was completely disclaimed by the premises, it is this, which Mr. Malone has hazarded. The very circumstance of, *your grace*, not being generally so applied, might probably be the reason

of

of Shakspeare's using it here. Had Shakspeare been a courtier, and familiarized to the phrase and accents of high rank, it was surely the most innocent, and natural flattery he could use, to address his patron in a style, superior to that, which was literally appropriated to him. Or, if he was not habituated to the language of the court on these occasions (which as far as appears from his education, and life, is the most probable hypothesis), it is more likely still, that he would use the language of flattery in his address to Leicester. It was natural for him to apply a title, in which if he erred, he erred on the safe side, and which the inherent weakness of our nature would rather approve, as the tribute of a zealous though incorrect obedience, than the ill-placed compliments of untutored rusticity.

This hyper-critic now objects to a transaction in which Lowine is concerned which appears in the receipts of Shakspeare. It states, that at the time this Master Lowine was rewarded "forre
 " his good servyces, ande well playinge, he was
 " just twelve years of age, and does not appear to
 " have joined the company till after the accession
 " of King James." But as usual, Mr. Malone brings forward no proof, which unquestionably ascertains the time of his joining the company, so that no inference against the MSS is to be drawn from what

he

he is pleased to assert. That he might have at that time performed the part of Arthur in King John, or the Duke of York in Richard the third, will easily be admitted; or that he might have occasionally taken female characters, which we know at that time were performed by young men. Besides it appears from the MSS, that only the sum of two shillings is set down for Master Lowine, a sum, very inadequate indeed to the services of an older performer, but which on the grounds of his extreme youth, was perhaps a sufficient salary.

We now come to the note of hand of *John Hemynge*, not *Hemynges*, as our sagacious commentator has it*.

“ One moneth from the date hereof, I doe
 “ promyse to paye to my good and worthy freynd
 “ John Hemynge, the sum of five pounds and
 “ five shillings, English moneye, as a recompense
 “ for hys greate trouble, in settling and doinge
 “ much for me at the Globe Theatre, as also for
 “ hys trouble in goinge downe for me to Statford.

Witness my hand,

Wm. Shakspeare.

September the nyth, 1589.

* See Appendix to Malone, where *Hemynges*, and *Hemynge*, occur in the same deed and as the same person.

On another paper is the following receipt, which is attached to the note of hand by three pieces of wax.

“ Received of Master Wm. Shakspeare, the
 “ sum of five pounds and five shillings, good En-
 “ glish money, thys nynth day of October, 1589.
 “ Jn^o. Hemynge.”

As to the signature of the poet, differing in this note from the rest laid before the public, and for the “ first and last time spelt in his own genuine manner;” I have it in my power to shew many instances, in which the name is spelt in this mode, in several other papers which I have not published; I have however, amply shewn in a former part of this volume, the unsettled and indeterminate state of our old orthography; and the numerous variations, which at that time it admitted. With regard to the alledged difference of hand-writing in the signatures, the specimens will be found with a very slight examination, to differ from each other, in the same degree only as the signature of the same individual would at different times. And what stress can properly be laid upon a point so minute and frivolous as the accidental omission of the letter (r) in Stratford? Did Mr. Malone himself never omit a letter in the haste and negligence of writing?

But

But the observations, in which I shall next follow him, are very extraordinary. "Need I call your attention" says the critic, to the "sum of five guineas, here in fact, though not in words promised to be paid?" Now let any one turn to the receipt, and see how far the statement is true and correct in mere point of fact. Does it appear that the sum of five guineas is promised to be paid? The accidental sum paid for the specified services being five pounds and five shillings; who shall say, that the sum of five guineas is represented in the receipt? For instance in the extract, Mr. Malone has given us, from the Royal Household Establishments, p. 255, the joiner's fee is set down 19*l.* 19*s.* 0*d.* and the record 16*l.* 16*s.* 8*d.* Will any one say that the former of these sums represented nineteen guineas, and the other sixteen guineas and eight pence? Now unfortunately for the argument, it will appear from his own Prologomena, vol. 2, p. 254, in the account of monies received by Phil. Henflowe, that there is this statement

"26 of Desember, 1591,"

"Received at the sege of London iiii*l.*: iiis*l.*: 0*d.*"

and were it not a subject beneath attention, I make no doubt, that I could produce from antient records innumerable instances of the same nature;

equally senseless, and fatal to his own cause, is the assertion, that xxi shillings, or cv shillings was the most usual mode of writing. Now the best answer to this, will be to refer him to the Prologomena, where it appears from the same extracts, 1591, that the accounts were kept in pounds, shillings, and pence. In short, it comparatively occurs in very few instances, where the accounts kept in shillings are above the number of xx.

A great emphasis is laid on the fac-simile of Hemynge's hand-writing, which the moment he saw it, the critic instinctively pronounced not to be genuine. Then we find him groping about the Prerogative Office, where he did not find what he looked for; though as I have before observed from good authority, that had he been successful in his search, he could not have decyphered them. But we are informed, that to prove the *Hemynge* should have been *Heminges*; he was furnished from Mr. A. Wallis with a deed of John Heminges, dated Feb. 10, 1617-18, and of which he has given an autograph in plate 2, in which he has sagaciously discovered, that "there is no more similitude between the two signatures, than Hebrew, or Chinese characters have to English." And here let me request the reader to attend to this discovery, and observe the critic caught in his own net.

On Wednesday 30th of December 1795, Mr.
Wallis,

Wallis, accompanied by Mr. Troward, requested to see me upon particular business. When they entered the room, Mr. Wallis apparently in a jocosé manner, and directing his hand to his pocket, exclaimed, " I have something here that will destroy the validity of your Shakspeare papers." He then produced the deed quoted by Mr. Malone, signed John Heminges, which I observed was totally unlike the signature of Hemynge, I had laid before the public. Mr. Wallis was then shewn four receipts or memorandums, signed John Heminges, (which exactly corresponded with the hand-writing in his deed), one of which stood in this form, dated in the year 1602-3.

" Hadde fromm Master Shakspeare for use of
" the Curtayne, the fomm of fortenn shillings."

dated

Octobree 12, 1602.

These four receipts are thus indorsed, " Payde
" as hereinn mentyonedde, Wm. S." and are wrapped in another paper, on which is written
" Receipts forre moneyes givenne toe mee by
" the *talle Heminge*, onne accounte o the Cur-
" tayne Theatre."

Wm. S.

Among these papers, there are at least twenty other memorandums, or disbursements of monies, in which this person, Heminges is always distinguished as the *tall Heminges* of the Curtain Theatre, from the Hemynges I have laid before the world in my publication. Besides these documents I have the same Heminges as a subscribing witness to several parchment deeds, with Shakspeare and others. Now in consequence of Mr. Wallis having in his possession the deed before mentioned, I was well aware, that it would be a high dainty to our critic, to have an opportunity of nibbling at the parchment; I therefore, requested that gentleman very earnestly, that Mr. Malone might be permitted to copy, or make any other use of this deed, that he might think proper. I was desirous also of putting some deeds of my own into his hands, which I knew he would very willingly copy as proofs against me; but out of motives of mere compassion, I desisted from my intention. Well, Mr. Wallis politely permitted him to take a copy of the deed, and in consequence, in Plate 2, No. 6, he has most assuredly given the autograph with considerable *fidelity*. It is amusing, therefore, to see him like a whale rolling about in the depths of his own blunders: and entering into an elaborate proof to shew that he's final was in common use at that time, to account for its being written *Heminges*.

minges. But this is another proof of his ignorance, of the orthography of proper names at that time, even as they were printed. Had he looked to the editor's dedication prefixed to the first folios, he would have there found the name thus spelled, without the s final *Heminge*. And so indefinite was the orthography at that period, that in the list of Actors in the same vol. he is called *Heminges*. In p. 140 of Mr. Malone's work, he says, that Heminge was married to Rebecca *Knell*, widow. Now, as a proof that this ingenious gentleman cannot read, I would remark, that the original MS has it Rebecca Knell, widdow. Then in a style of banter in which he is not very successful, he attacks poor Heminge with want of gallantry in leaving his wife to go down to Statford.

Are then the attachments of our amorous commentator so closely rivetted, that in the second year of his marriage, no urgency of business should divert him from the arms and the bed of his mistress, even for a few nights? and with regard to his objection to the accidental use of Statford, I cannot help observing the curious changes which he rings upon the objectionable authority, when in one sentence he finds fault with their being redundant, at another, with their being deficient in the letters. But, as he says p. 132, " I will leave this

to be determined “ by some one better versed in
“ decyphering nonsense, than I am.”

Mr. Malone now comes to an objection, on which by the assistance of some ingenious friend, he has been enabled very amply to expatiate. Very luckily, he says, that he has discovered the form of a promissory note at that period, and as the note among the MSS does not conform in every respect to it, he very sagaciously concludes, that it was forged for the occasion. Let us observe the specimen given by Mr. Malone.

Mem. “ That I Gabrell Spencer the 5th of
“ Aprell have borrowed of Philippe Henslowe
“ the sum of thirtie shellynges in redy money to
“ be payed unto him agayne, *when he shall demande*
“ *yt.* I saye borrowed xxxs.

“ Gabriell Spencer.”

This is copied as Mr. Malone states, from Henslowe’s MS Register.

Then he gives an instance of a note or bill of debt, payable one month after date.

“ The 1 and twentieth daye of Septtember,
“ a thousand six houndard, borrowed of Mr.
“ Henshlowe in redii monie the som of fortie
“ shellings

“ shellings to be paid the twentie daie of October
 “ next folleinge the date herof, in witness herof,
 “ I set to my hand.

“ John Duke.”

Another form was,—“ Received 30 die Ja-
 “ nuarii 1598 of — the sum of — to bee re-
 “ payed unto him, or his assignes upon the last of
 “ Febuary, next ensuinge, whereof I bind me, my
 “ heires, executors, and administrators.” None
 of these it is said, whether entered in the book
 of the lender, or written on separate slips of
 paper, were indorstable over, nor could an ac-
 tion at law be maintained on them.

To this last observation, I take no exception.
 I do not contend that the memorandums in the
 Shakspeare MSS were legal or transferable secu-
 rities. All I contend for is, that there can be no
 decisive proof that this form of acknowledgement
 of a debt, or a promise to repay it, might not
 have been used at that time, notwithstanding
 what is said to disprove or invalidate it, either
 by Mr. Malone himself, or by his ingenious
 friend.

But the two authorities clash with each other,
 and according to all the rules of strict reasoning,

as well as of strict evidence, are mutually destructive of the several proofs they adduce. In the elaborate history of promissory notes, which is thrown into the lumber of an appendix, instead of framing a connected system of argument in his text, it is laid down as a sort of axiom, that in the period on which we are occupied, it was essential to every instrument of this kind, that it should contain a clause to express the sealing of the paper. For instance. "In witness whereof I set to my
 "seale, &c." It is observable that this is also taken from Henflowe's Register. Now in the bill of debt, which Mr. Malone himself has exhibited, there is no such clause as this inserted, nor does it appear that the instrument was sealed by the party, who was bound by it. Here then are two contradictory authorities. The ingenious friend says that every instrument must have been sealed, and that none existed without it. The critic himself produces a specimen, where there is no clause relative to sealing at all; and what is very remarkable, both of them seem to have been exploring the same records; and each produces a specimen, which falsifies and invalidates that of the other.

Mr. Malone from the nature of his objection, appears to me entirely ignorant of the law, history, and commerce, of the country. He does not consider that the antient usages of a bill or promise

promise to pay, or to do any thing, because there was by statute law, no definite and prescribed form of writing them, on that very account, were by consequence uncertain and variable. He seems to suppose that the origin and use of notes was not prior to the statutes which made them negotiable, viz. the statutes 9th and 10th, William 3d, and 3d and 4th, Anne, c. 51. These statutes first made them negotiable, but it is reasonable to suppose that they were in existence before this period, as the 9th and 10th, William and Mary, c. 7, which, "is entitled an act for the better payment of inland bills of exchange," prescribes no specific form, but merely creates provisions to give them a legal negotiation and effect.

Without the aid of the dull reasoning in the appendix, I am ready to acknowledge, that the promissory note did not exist legally at this period, and I am also ready to allow, that among merchants, it was not the usual mode of giving securities, or of acknowledging debts. Among those, who were engaged in commerce, it is natural to suppose, that no instrument would be in general use, but what was recognized by law. But the same reasoning does not apply with equal force to transactions between individuals. It is stated, that the want of these promissory notes, &c. was very severely felt in the mercantile world, and

the inconvenience of sealed obligations a considerable matter of complaint. This inconvenience must have been much more severely experienced in the pecuniary intercourses of those, who did not stand in a mercantile relation to each other. By consequence, therefore, some mode of acknowledging the receipt of monies on one hand, or of promising to pay them on the other, would naturally be resorted to, where a mutual confidence existed. The notes &c. in the Shakspeare MSS merely relate to a private transaction between two very intimate friends. The sums were small, and neither of the parties thought it necessary to clothe their contracts in the inconvenient shape of strict legal rules. This very often happens at the present moment. I have myself often seen the vowels I, O, U, with the sum of money annexed; and this has been the only acknowledgement between the parties, and that to a very considerable amount. As these papers are not put into circulation, they are frequently kept in a desk or drawer, by way of a mere private memorandum.

Having dismissed this topic, on which I trust that the remarks I have made, will be equally clear and satisfactory, I now proceed to the letter to Anna Hatherway. Here Mr. Malone invokes Venus, her son and all the loves, and the graces. The first time I believe, so ill-omened an-
 invo-

invocation was ever addressed to these personages. Commentators, and critics are not in general the ardent votaries, nor the favoured choice of the beautiful divinity. Nor is it very usual to invoke the inspiration of this goddess, to subjects of recondite and abstruse researches into black letter, from whence the illuminations of genius, and taste, and science are necessarily excluded. But leaving this ridiculous topic, let us attend to the objections the critic takes to the letter, I have alluded to. The letter is as follows.

“ Dearest Anna

“ As thou haste alwaye founde mee toe mye
 “ worde moste trewe foe thou shalt see I havee
 “ stryctlye kepte mye promyse I pray you per-
 “ fume thys mye poore locke withe thye balmye
 “ kysses forre thenne indeede shalle kynges
 “ themmeselves bowe ande paye homage toe itte.
 “ I doe assure thee no rude hande hathe knottedde
 “ itte thye Willy’s alone hathe done the worke
 “ Neytherre the gyldedd bauble thatte envyronnes
 “ the heade of majestye noe norre honourres most
 “ weyghtye would give mee halfe the joye as didde
 “ thys mye lyttle worke forre thee The feelinge
 “ that dydde neareste approche untoe itte was
 “ thatte whiche commethe nygheste untoe God
 “ meeke ande gentle charytye forre thatte virtue

" O ! Anna doe I love doe I cheryshe thee inne
 " mye hearte forre thou art ass a talle cedarre,
 " stretchyng forthe its branches and succouryng
 " the smallere plants frome nyppyng winneterre
 " orr the boysterouse windes Farewelle toe
 " morrowe bye tymes I will see thee tille thenne
 " Adewe sweete Love.

" Thyne everre.

" Wm. Shakspeare."

" Anna Hatherrewaye."

Upon the internal style of the letter, as it is natural to expect, the critic makes no observation. Of the solid sense, with which it abounds, the marks of a pregnant intellect which it displays, and the beauty of its diction, and imagery, he takes no cognizance. He is still *apud minima*. With a taste similar to his, who in examining the beauties of an ancient temple, should inspect the stones of which it was built, and analyze the mortar which cemented them together, he attempts to pick out a flaw in the orthography, and superscription. Or, to use a more ludicrous comparison as Prior has it of a twelfth-cake

He is but an *idle dreamer*,

Who leaves the pye, to gnaw the streamer.

As a specimen of this "obscure diligence,"
I would

I would just point out the frivolous exception to the letter, on the score of its omitting in the superscription the usual prepositions *For* and *To*. I leave this exception without commenting upon it. Then we are told, by way of farther objection, that the lady was christened plain Anne not *Anna*; and that her name was not Hatherwaye but *Hathaway*.

I have not examined parish registers, nor looked into mouldy records, to ascertain the precise manner, in which she was christened. But this does not interfere with the argument, for names are not always pronounced with the pronunciation which was used at the christening. Besides there are innumerable instances, in which vernacular names are pronounced with a Roman termination. But this advocate for the fame of the immortal bard, according to the character he has arrogated to himself, might have recollected that names were frequently written in this mode by Shakspeare himself, in several of his dramas. Let him look to his *Taming the Shrew*.

“ Thou art to me as secret and as dear,
 “ As ANNA to the Queen of Carthage was.”

Act. 2. Sc. 4.

Have we not also *Ifabella*, for *Ifabel*? *Mariana*

riana for Marianne, in Measure for Measure? *Katharina* in the Taming of the Shrew. . *Maria* in Love's Labour Lost. Ditto, Twelfth Night. For *Anna* Queen of Great Britain, see Taylor the Water Poet, f. ed. p. 250. *Anna Maria* Estouteville, and *Henrietta Maria*, daughter of Thomas Savage, Viscount Rock Savage, both born the end of the 16th, or the beginning of the 17th century. These instances I am furnished with by F. Townsend, Esq. Windsor Herald.

Again we find in the Parish Register of St. Botolph Bishopsgate, " Anna ——— one of the
 " nunnies maides of St. Mary Spital, buried 20th
 " of October, 1613. These instances, will I think, shew to conviction the frequent use of these names, of *Anna* in particular, of which Mr. Malone has dogmatically said that *in plain prose*, no example can be produced in the sixteenth century. Yet surely the letter to Anne Hatherway is not plain prose. If that can only be called poetry, which is expressed in certain metre, and cadence, this is certainly prose, and probably this gentleman has no other criterion to distinguish between poetry, and prose. But if by poetry, be meant that, which breathes inspiration, and is clothed in a sort of numerous diction though not regular versification, then the letter I am speaking of, is surely a poetical composition.

With

With regard to the exceptionable spelling of *Hatherrewaye*, I shall not trespass much on the attention of the reader, by entering into minute disquisition concerning it. This only I will remark, as far as the remark can apply to the subject of the MSS, that Ben Jonson's name is frequently written in papers which I have in my possession, Johnsonne, and even the name of Harcourt, whose name is so spelled in a printed book, intitled, a Voyage to Guiana, has in a note immediately under it, in the very hand-writing of the Shakspeare MSS, the word spelt *Harreccourte*. Now, not to lay any emphasis on the question of the authenticity or imposture of the papers, is not this unusual mode of orthography as reconcilable to the one as to the other hypothesis? for, what forger in his senses would have betrayed so gross an improvidence, as to display errors, which must have directly militated against his own purposes. And though our critic is so very confident, that the erroneous orthography of this name, is a sufficient proof of the imposture, it is no stronger proof to a candid mind than the spelling of Lowine, Leycesterre, or Shakspeare in several opposite and contradictory ways.

But, says Mr. Malone, had the address been "my *sweet* Anne," instead of *dearest*, it might have passed well enough. In support of this frivolous remark,

remark, he cites Sir John Harrington, who begins his letter to his lady, dated December 27, 1602, with the words "Sweet Mall." In reply to this, I shall refer Mr. Malone to Lodge's Illustrations, where he will find in vol. 2: p. 102, in the Earl of Derby's letter, the words "Dearest Friend," used in 1589: again in the same volume p. 72, we shall find "Dearest Py." In Nicol's Elizabeth's Progress, p. 7, in Churchyard's Pleasaunt Comedie, "My Deere, adiew.

But to quit the subject, we will refer this critic to his own quotations, particularly in p. 56, where Sir Philip Sidney addresses his Sister, "*To my deare Lady and Sister the Countesse of Pembroke.*" But it is of all labours, the most wearisome, and certainly the least instructive, to occupy our understandings about such miserable trash. In a note, it is observed by the critic, that the forgery is proved by the fact, namely, of misnomers, orthographies, &c. notwithstanding the reasons that might be adduced in support of them.

Admirable reasoning! But how my good critic, is this fact proved? Is it by my Lady Barnard's Will, or by the old Parish Register, which contains the marriage of a person, who is not even known to belong to that family? Let us leave him, however, to his registers and prerogative indexes.

Now

Now with regard to the orthography of the poet's name (once more to recur to this topic) can any rational man conclude, that Heminge and Condell, the editors and printers of Shakspeare's works, were forgers, because they spelt his name *Shakespeare*? though in the only admitted autographs of the bard, he himself wrote it Shakspere and Shakspeare. And by the same reason in the instance before us, namely, the spelling of Hatherwaye, can the orthography of her name, not as it was written in her own hand, but as it was found in the will of a descendant, in the third degree of generation from her, be according to any sound principles of logic, or evidence, considered as a forgery?

But not content with digressing from his subject by invocations to Venus, and the Graces, we now find our critic introducing his political opinions into the controversy before us. In truth, there seems some little ingenuity in the mode of procedure, which he has adopted. He seems to have known, that if all the researches he has expended on the subject, the minute, and laboured criticisms he has pursued, for the purpose of invalidating the MSS, should be but little attended to, and their effect on the question but slightly estimated, to introduce his political tenets, and to shew a seditious tendency in some passage of the MSS would

excite a powerful, and efficient prejudice against them. For this purpose, he introduces himself as a zealous royalist; and has selected a passage of the above letter, to which he imputes a seditious construction. The words which he marks out as a contemptuous allusion to royalty are those of “ *gyl-
“ dedde bawbles.*” Let me, however, request the reader to peruse the passage. None, but the most fervile courtier, can surely take an exception to any phrase of this kind. In calling the crown a gilded bawble, Shakspeare only repeated, what he has frequently said in his dramas. Who is there that will mark out for animadversion every sentiment, which concerns the emptiness of royalty, and that occurs not only in this poet, but which must occur in the works of all, who have studied human life, and drawn rational reflections from the perusal of it? Who for instance, could make this objection to the speech of Richard II.

Within the hollow crown
That rounds the mortal temples of a king,
Keeps death his court, and there the antic sits,
Scoffing his state, and grinning at his pomp, &c.

Act. 3. Sc. 4.

Still pursuing his digression, Mr. Malone at-
tempts

tempts to give an eulogium on the character of Queen Elizabeth. As he has provoked the subject, I trust, that a slight observation on the character of this princess, will be allowed me in my turn. It is intimated by Mr. Malone, that time may have abated the splendor of her name. Perhaps there is no better proof than this, that the splendor of her character was temporary and adventitious, rather than durable and solid. The most unequivocal test, to which the general policy or personal character of a sovereign can be brought, is the estimate of a fair, and unbiassed posterity; because it is an estimate, into which no temporary prepossessions, no heats of party, or faction can possibly enter. It is indeed somewhat remarkable that the example of this princess, whom every historian has represented to have been more tenacious, of the royal prerogative, and more avaricious of arbitrary sway, than any of her predecessors, should be held up as an object of such ardent veneration. I know not how to account for it, but by attributing it to the new fashioned propensity, not only to contemplate with complacency, but even with admiration, those periods of our history, in which the liberties of the people were the most overlooked, or despised. Mr. Malone in his abhorrence of regicide, ought not to have forgot the cruel murder of the Scottish Queen, in which a lawful

and aimiable sovereign was deposed by the artful, and jealous policy of the princess, of whom he is so violently enamoured. The reign of this queen, however, was prosperous, in the wars she entered into, and the commerce of the country was considerably extended at that period. This will account for the predilections to this princess. So true is it that a combination of prosperous circumstances, will throw a sort of magnificence over a government, the administration of which is uniformly conducted on the most arbitrary, and tyrannical principles. With regard to the “ detestable doctrines of modern republicans,” which our critic seems so thoroughly to apprehend, I shall only observe that if the cause of regular governments, has no better support, than the pen of an half informed and cloudy commentator, it stands in a state deplorably precarious, and dissoluble.

But to return to the verbal objections of the critic. On the use of the word “ bawble,” in the letter to Anna Hatherwaye, he observes, that he has some doubt, whether the word had obtained that signification, so early as the middle of the reign of Elizabeth. He doubts whether it was used at that time, though in the foregoing sentence, he allows that it bears the very sense affixed to it in several of our poet’s plays. Why, however, the world is to be satisfied with the doubts of this gentleman,

gentleman, I am at a loss to discover, and I am equally perplexed to discern upon what principles his doubts, unaccompanied as they are even with the shadow of an argument, can operate against my reasonings. In p. 14. we have produced instances sufficient to shew that the word *Bawble* was in use in Elizabeth's time, and long before that period, and was applied exactly in the sense, in which it is used in the MSS. In *Cymbeline*, a play the commentator should certainly have had some knowledge of, we find

“ Richer than doing nothing, for a *bauble*,
 “ Prouder than rustling in unpaid for silk.”

Another instance I shall here adduce, (though it is scarcely necessary) to prove the word was in very common use in 1633. In the index of words prefixed to Butler's English Grammar printed in that year, and which consists of only twelve leaves, we find under letter B. To Babble, Garrio, a *Bawble*, Nugamentum.

With regard to the objection, that *gilded* is an unsuitable epithet to diadem, and that Shakspeare must have known that the diadem always consisted of real gold, I shall make but one observation. It is evident from the sense to which it is applied in the letter before us, that the epithet, “ *gilded*,” was
 used

used in a derogatory manner, in order to degrade the value of the object to which he alludes. It is a figure in rhetoric, which Quintillian and Tully call the *imminutio*; and had Mr. Malone read the works of either of these writers, he would not surely have tried a mere metaphorical diction, by the test of rigid truth, to which it is absurd to bring either figurative, or rhetorical expression.

In order to shew, however, that the prevalent opinions of our author's age, were inconsistent with the sentiment in the letter to Anne Hathewaye, we have many quotations from Shakspeare. But how loose unconnected extracts from various plays, can demonstrate the real sentiments of the author, I cannot discover. When Shakspeare wrote his dramas, he would naturally put into the mouths of his theatrical personages, the sentiments which were the most congenial to their respective characters. He knew, that unless he was governed by this principle, the unity of character and action, which is the most prominent merit of Shakspeare, would be violated and destroyed. He attributed, therefore, to his dramatic agents, their appropriate expressions. When a bishop speaks, Shakspeare provided him with the language of passive submission to the reigning authority which it is natural for a bishop to utter. In the lips of his sove-
reigns,

reigns, he has put the diction of a conscious, and dignified superiority ; in those of his courtiers, the maxims of pliant and accomodating servility. Hence it is, that in the writings of Shakspeare, it is easy to select passages, in which the most servile, and submissive principles are inculcated. But on the other hand, it is by no means difficult to find sentiments, which breathe the spirit of a proud and dignified independence. Passages of this kind may be found in Julius Cæsar, and in many other plays, where it was necessary for the preservation of that unity of character, which appears in all his dramas, that appropriate sentiments and expression should be used.

But we have also an objection to the use of the word “ cedar,” and to the phrase “ forre thou arte as a talle cedarre stretchynge forthe its branches and succourynge smaller plants fromme nypynge winterre, or the boysterouse windes. It is said that an umbrageous multitude of leaves, instead of succouring destroys all vegetation under it.” This is not true. Mr. Malone has proved himself not only ignorant of natural history, but even incapable of the most obvious reflection. Vegetation, every one knows, requires air ; this is evident from the propensity, which naturalists have observed in all plants, and shrubs, to bend towards the air, when they are situated in places,
which

which do not admit a general circulation and diffusion of that fluid. But we are yet to learn, that the shelter of a tree is unfavourable to the growth of smaller shrubs and plants. Ivy, Jessamine, the Rose-tree, and Ever-greens, flourish always in the shade. This would-be critic here finds fault with what he cannot understand. I must first remind him of the maxim of the schools, "Nullum simile est idem," or to translate it to him, "That which resembles any thing, cannot be the same." If he finds fault with the above beautiful passage, what will he say to the following effort of a great master? "My love is as the cypress in the garden, like the horse in the chariots of Theffaly." I must now inform this God of Letters, that, if a resemblance is exact throughout, it is not any longer, poetically speaking a simile. Has he forgot the objection against Addison's angel, or does he not know it? Perhaps he may not. But to answer him incontrovertibly, at least in his own way, I assert, that some ever-greens and other plants will thrive beneath the shady branches of trees; and that in most counties famous for the production of apples, in order to save ground, grain is sown in the orchards, which does not seem to flourish the less from being so situated: and, last of all, he must be requested to peruse the lines in question again, and he will find, that

that in them the cedar is supposed only to defend the smaller plants “ fromme nyppynge winneterre, “ or the boyfterouse windes ;” and not to succour vegetation, as he misunderstood them. It is rational to infer, that when they are protected from the cold blasts, and in southern climates from the intense rays of the sun, they would be more likely to thrive in their young and tender state. That vegetation, however, does flourish under this species of covering, is evident from the immense quantity of underwood, or low shrubs, which will be observed in all woods and forests, where there is a great deal of shade, and protection afforded them by the larger trees. Leaving however, this species of digression, let us now examine the verses by Shakspeare, to Anna Hatherwaye.

“ Is there inne heavenne aught more rare
 “ Thanne thou sweete nymphe of Avon fayre,
 “ Is there onne earthe a manne more trewe,
 “ Thanne Willy Shakspeare is to you.

“ Though fyckle fortune prove unkynde
 “ Still dothe she leave herre wealthe behynde
 “ She neere the hearte canne forme anew
 “ Norre make thye Willy’s love untrue.

“ Though age withe withered hand doe stryke,
 “ The forme mooste fayre the face mooste bryghte,
 “ Stille dothe she leave untouchedde and trewe
 “ Thy Willy’s love ande friendshipde too.

" Though deathe with neverre faylynge blowe
 " Dothe Manne and babe alyke brynge lowe
 " Yette doth he take naughté butte hys due
 " Ande strikes notte Willy's hearte still trewe.

" Synce thenne norre forretune death norre age
 " Canne faythfulle Willy's love assuage
 " Then doe I live ande dye forre you
 " Thy Willye syncere ande most trewe."

The first verbal exception to these stanzas, is the use of "Heavenne" as a dyffillable. The exception is founded on the authority of Spenser. "In his letter to Gabriel Harvey, April 1580" "*Heaven* being used short as one syllable, when it is "in verse stretched with a diastole, is like a lame "dog that holdeth up one leg. In our poet's genuine compositions, we never find any such hobbling metre," observes the commentator on Shakespeare. To what purpose he has read this great master will be seen, from the specimens I shall adduce, to shew that it is used indiscriminately as a diffyllable and monysyllable in various passages of his plays.

The means, that *Heaven* yields must be embraced,
 And not neglected : else if *Heaven* would,
 And we would not *Heaven's* offer, we refuse
 The proffered means of succour, and redress.

King Richard II. Act 3. Sc. 2.

— Oh!

Oh! you are men of stones,
Had I your tongues, and eyes, I'd use them so,
That *Heaven's* vault should crack : she's gone for ever.
Lear. Act. 5.

Now let the rain of *Heaven* wet this place,
To wash away my woeful monuments.
Henry VI. Part 2. Act. 3.

By *Heaven* I had rather coin my heart,
And drop my blood for drachmas, than to wring
From the hard hands of peasants, their vile trash
By any indirection.
Julius Cæsar, Act. 4.

The Sun not yet thy sighs from *Heaven* clears.
Romeo and Juliet, Act. 2. Sc. 3.

Why e'en in that was *Heaven* ordinant.
Hamlet, Act. 5.

He finds the joys of *Heaven* here on earth.
Merchant of Venice.

I cannot 'twixt the *Heaven*, and the Main
Descry a fail.
Othello, Act. 2.

I have tow'rd *Heaven* breath'd a secret vow.
Othello, Act. 2.

By *Heaven* I will ne'er come in your bed,
Untill I see the King.

Merchant of Venice, Act. 5.

Study is like the *Heaven's* glorious Sun.

Love's Labour Lost, Act. 1.

These earthly Godfathers of *Heaven's* lights.

ibid.

Heaven would in little shew

Therefore *Heaven's* nature's charg'd.

As You Like it. Act. 3. Sc.

Hymen from *Heaven* brought her.

ibid.

Make *Heaven* drowsy with the Harmony.

Love's Labour Lost.

And Beauty's crest becomes the *Heavens* well.

ibid.

What peremptory eagle-fighted eye

Dares look upon the *Heaven* of her brow.

Love's Labour Lost.

In vaine do men

The *Heavens* of their fortunes fault accuse.

Spenser.

Looke when the *Heavens* are to justice bent,

Ibid.

The sunne that measures *Heaven* all day long
At night doth bath his steeds, th' ocean waves among.

Ibid.

At last the golden Orientall gate
Of greatest *Heaven* gan to open fayre,
And Phœbus fresh as bridegroome to her mate,
Came dauncing forth, shaking his dewie haire,
And hurles his glistering beames through gloomie ayre.

Ibid.

————— Now the golden Hesperus
Was mounted hie in toppe of *Heaven's* sheere.

Ibid.

It was the time, when rest soft sliding downe
From *Heaven's* height, into man's heavie eyes

Ibid.

————— Her angel's face
As the great eye of *Heaven* shined bright,

Ibid.

What so the *Heavens* in this secret doombe,
Ordained have, how can fraile fleshy wight
Forecast, but it must needs to issue come.

Ibid.

Why have I quoted these instances? I have
quoted

quoted them to shew that this gentleman, who we ought to suppose, is too conversant with Shakspeare, not to have met with these passages, has made an assertion, which every page almost of this author falsifies and destroys. It were to be wished that this critic and historian of *Lowine*, could be made to know something about what he writes, before he begins scribbling, he would then contrive to get some understanding of the author of whom he speaks. He would then know that Spenser has taken this licence in as large a latitude as any of his neighbours,

“ Like as a tender rose in open plaine
 “ Dispreeds the glory of her *leaves* gaye.”

This is dilatation, this is diastole with a vengeance. But what reliance in any respect, is to be had in the genius of vocabulary and dictionary? old and new, from Romeus and Juliet to Samuel Johnson, he has written and read “ a world of wordes;” but what does he know in any respect of the use of them? that he knows nothing of the measure of either Shakspeare or Spenser, is here demonstrated, and yet he dreams that he is as familiar with them as his glove, and, as if they were sworn companions. We have seen that those who are utterly incapable of reasoning, can, very glibly

glibly enumerate and run over the names of our old logicians; and Cockeran or Coles may help him to the meaning of the words, systole and diastole, whom no schooling, no drudgery; no reading or transcribing, can make feel the harmony of numbers.

Not long after the critic's publication of his enquiry, we find him recanting his assertion, and proclaiming his ignorance through the medium of the Gentleman's Magazine, acknowledging that he recollects the use of the word in Macbeth.

“ Hear it not Duncan, for it is a knell,
 “ That summons thee to *Heaven*, or to Hell.

And does this retraction atone for the temerity of making bold, and unsupported blunders, on a subject to which one might imagine from his peculiar study and avocation, he would have paid a stricter and more diligent attention. It appears rather extraordinary, that a commentator on Shakspeare, should convict himself of having never read him.

The next paper in the order pursued by Mr. Malone, is the

Letter from Shakspeare to the
 Earl of Southampton;
 and the
 Earl's answer.

Here

Here we come once more to assertions, urged if possible with encreased arrogance, and more destitute than ever of proof, or reason. It is said, that there is not a single circumstance belonging to these letters, that does not detect and expose the imposture. But the reader will smile, when he observes the extraordinary mode, in which this asseveration is attempted to be maintained. The reasoning is not specifically applicable to the letters before us, but comprehends the whole of the subject. It does not merely attach suspicion to this part of the Shakspeare documents, but overwhelms in one indiscriminate torrent of refutation, the intire collection of manuscripts altogether. What is this irresistable argument? Stripping it of its useless incumbrance of words, and bringing it into a narrow compass, it is precisely this. *I, Edmund Malone, having been employed on a life of Shakspeare for two years past, and with the aid of authentic and indisputable documents, (which the world has not yet seen) having overturned every traditional story, concerning Shakspeare for near a century past (which is yet to be proved) not being unconversant with the subject, do pronounce these MSS to be spurious.*

Mr. Malone is pleased to consider these letters as formed on some archetype, or received tradition concerning Shakspeare. The letters in question,

question, he ascribes to a tradition, transmitted from Sir William Davenant to Mr. Rowe, that Lord Southampton gave our author no less a sum than one thousand pounds. But how is this act of patronage and liberality disproved? Why Mr. Malone is possessed of indisputable documents, which prove what? that this liberality must have been greatly magnified, and that the story in all its parts cannot be true. Now let me request the reader to observe, in the first place that these *indisputable documents* are not produced; that according to equitable rules of reasoning, therefore they have no weight at all in the present argument. In the second place, giving the critic credit for his *indisputable documents*, and allowing that they prove the liberality of Southampton to have been exaggerated in this tradition, as far as the question relates to the letters before us, they prove nothing at all, because these letters specify no sum, but allude merely to an indefinite, though great act of bounty from the Earl to his friend Shakspeare. But it is diverting to hear the critic prescribe, in what order the correspondence would have been conducted, had the poet received the mark of munificence from his noble patron, First, says he, Lord Southampton's letter would specify the sum, which he had given, as a tribute to the talents of the great bard, and then we should have seen the

poet's letter of thanks. On what grounds, does Mr. Malone assert that such would have been the natural order of correspondence? Must it have necessarily happened, that this bounty was communicated by a letter, or if it was communicated by letter, might not this letter have been lost? But the inference which the commentator draws from the letters appearing in this order, is, that a specific sum must have been mentioned, and that the fabricator was well aware, "*that some inquisitive researcher like myself,*" would be possessed of documents, which would immediately ascertain the bounty to have been very different from the sum fixed upon. Here we are again nauseated with those eternal references to his documents, with which Mr. Malone has tormented his readers, almost in every page of his work. In answer however to these objections, let me ask, whether it is absolutely inconsistent with the laws of human probability, that a nobleman of distinguished rank, and more distinguished for his patronage of ingenious and deserving men, should bestow on an author, like Shakspeare, a great, and signal munificence? And whether the bard, while all the emotions of gratitude were struggling in his breast, might not express his feelings in the letter, which for the second time I here present to the public, together with the earl's reply.

Copye of mye letter toe hys grace offe Southampton.

Mye Lorde

Doe notte esteeme me a sluggarde nor tardye for thus havynge delayed to answerre or rather toe thank you for youre greate bountye I doe assure you mye graciouse and good lorde that thryce I have essayed toe wryte and thryche mye efforts have beene fruitlesse I know notte what toe saye Prose Verse alle all is naughte gratitude is all I have toe utter and that is tooe great and tooe *sublyme a feeling* for poore mortalls toe exprefs O my lord itte is a budde which bllossommes blloms but never dyes itte cherishes sweete nature and lulls the calme Breast to softe softe repose Butte mye goode lorde forgive thys mye departure fromme mye subjecte which was toe returne thankes and thankes I doe returne O excuse mee mye lord more at presentte I cannotte

Yours devotedlye and with due respecte
Wm. Shakspeare

Lord Southampton's answer.

Deare Willam

I cannotte doe lesse than thanke you forre youre kynde letterre butte whye dearest Freynd

talke fo much offe gratitude mye offerre was double the somme butte you woulde accept butte the halfe therefore you neede notte speake foe muche on thatte subjeçtite as I have beene thye freynde foe I will continue aughte that I can doe forre thee pray commande mee and you shall fynde me

Yours Southampton.

[Superfcribed]

“ To the Globe Theatre

“ For Mafter William

“ Shakfpeare.”

To the *orthography*, the objection of Mr. Malone is the same, as that which I considered in the former part of this work. As to the address of “Your Grace” the reasonings I have urged, on its use in the other letters, will apply with the same force to that, which is now under our consideration.

Instead of “*Mye Lorde*” with which the letter commences, it should have been Right Honorable I shall not enter at large into this objection, because this gentleman in the subsequent sentence has saved me the trouble of adverting to it, by acknowledging that “*Right Honorable*” was not the only mode of that time, the other being sometimes used. What credit is due to a writer, who in the
very

very same sentence hazards the most unqualified assertions, and the completest retractions to annul, and falsify them?

The part of the letter, which next falls under our critic's animadversion, are the following words " *thryce* I have essayed to write, and *thryce* mye efforts have been fruitlesse." These, he says, are borrowed from Ovid.

" *Ter conata loqui, ter fletibus ora rigavit.*" But in a style of sarcastic contempt, he observes, that he entirely acquits the author of ever having read Ovid, and that he was indebted to Milton's imitation of his favorite poet.

" Thrice he essayed, and thrice, in spite of scorn,
Tears such as Angels weep burst forth."

There is perhaps no office in criticism, which is more truly contemptible, than that to which Mr. Malone, and other commentators have aspired; I mean, that of tracing the diction of one author into that of another. They are a sort of Bow-street runners in literature. They are employed in searching for stolen goods, where ever their sagacity, which is not of the highest kind, may direct them. No subject of criticism therefore has been more abused, and none has been undertaken by weaker, or more tasteless illustrators. I do not deny,

deny, that the comparison of parallel beauties, and the display of striking resemblances in different writers may contribute to good taste and to literature ; nor can I deny, that this task has been executed by deep, and accomplished critics. But these great men have often allowed too liberal a scope for their own fancies and caprices on these topics ; so that others, of no critical pretension, and no critical sagacity, have been seduced by their example, and have exerted their unprofitable diligence, in following the suggestions of their own understandings, which no ray of genius, or taste ever condescended to visit.

Hence it is, that these gentlemen have been so often flattered with the notion of having made a wonderful discovery, if they stumble on a single word, or a single phrase, which through the twilight of a confused memory, they think they have seen in other authors. One of Shakspeare's commentators (I forget whether it was Mr. Malone) when the great bard puts into the mouth of one of his characters " Go before I'll follow, finds it out to be an allusion to a passage in Terence" *I præ te sequar.* And Dean Swift somewhere adverts to one of these sagacious critics, who in order to prove that he was indebted for his Tale of the Tub, to a French book entitled *Combat des Livres,* cites the phrases " *If I misremember not,*" and " *I am*
" *assured,*"

is assured," which he says, he found in the French author. These tasteless commentators are the very plague and bane of literature; and are a sort of poisonous weeds that grow up in the sweetest flowers of Parnassus; as Lucretius expresses it on another occasion,

Est etiam in magnis Heleconis montibus arbor
Floris odore hominem tetro consueti necare.

But to return to the phrase before us. Is there any reason to suppose, that Milton found the archetype of his own expression in Ovid; or that Shakspeare in this, (or his forger), should have copied from Milton? Is not the repetition of the word "thrice," a common figure in rhetoric? Did Dryden copy from either of these poets, when he exclaims in his ode to St. Cecilia,

" And thrice he routed all his foes,
" And thrice he slew the slain."

This is surely a species of criticism, which is founded on principles, so vague, and indefinite, that no rational man would ever propose it, as a test, to which a controversy of the present nature should be brought. It is, however, curious to attend to the personal sarcasms of the critic, when he says that he "*perfectly acquits the author of*
" *having*

“ *having read Ovid.*” Had Mr. Malone been able to read Homer, he would have found this mode of expression was his originally, but of this “ *I entirely acquit him.*”

Whether Mr. Malone is intimately acquainted with the supposed forger of these papers or not, the sarcasm is lame and impotent, to whatever quarter it might have been directed. Whether the person, alluded to, has read Ovid or not, if any such person exists, which Mr. Malone has not proved, it would be impossible to ascertain. But for my own part, I should prefer as a critic, and a scholar, the man, who never perused a single line of Ovid, to him, who after all his reading, has neither sensibility to feel, nor capacity to understand that which he has read. I should prefer the man, who neither disfigures, nor defaces the literature, which lies within his reach, to him, whose knowledge is only acquired by rummaging the indexes, settling the punctuations, or exploring the dates of the writings that surround him.

Mr. Malone then finds another passage in this obnoxious letter, viz. when the poet tells his patron that “ gratitude is a budde which billoffomes, “ bilooms, butte never dyes ; itte cherishes “ sweete nature, ande lulls the calme breaste toe “ softe, softe repose.” Not to employ ourselves any further with the orthography, on which so much

much has been said already, the good sense of the passage is, I think but slightly affected by the critic's objection. He insinuates that Shakspeare was too good a naturalist not to know, that a bud first blooms, and then blossoms. And so it may be in Ireland, but in England, we are accustomed to say, that a tree first blossoms, but continues in bloom. Admitting the critic to be right, it is justified by the figures, *Hysteron* and *Proteron*.

“ There I was bred and born.”

Then we have a piece of elaborate hyper-criticism, to prove that Dr. Warburton used the words “ lulls our overwearied nature to repose,” in one of his notes on Shakspeare, and that this passage in the letter was plagiarized from it. Here, however, I shall leave Mr. Malone to his own triumph, and shall only observe, that it is a coincidence which might easily be accounted for, by those, who have the slightest observation, or good sense. The same emotions will generally speaking, dictate nearly the same language. Shakspeare in describing the soothing effect of gratitude in the breast that cherishes it, could not find a combination of words more suited to him, than those at which our commentator is disposed to cavil: and Dr. War-

burton, when he sought to convey an idea of that, which frees and disengages the mind from care, would as naturally express himself in the same diction. If Mr. Malone's be sound criticism, the greater part of human composition is a plagiarism it being impossible to avoid casual coincidences or even striking resemblances, where there exists an uniformity of circumstances, and an identity of feeling in the different writers.

Mr. Malone next observes, that the conclusion of the letter is completely modern ; “ Oh, excuse me, mye lorde, more at presente I cannotte.”

“ Yours devotedlye and with due respecte”

He objects to “ *at presente*” and to “ *with due respecte,*” which he says are equally modern, as well as objectionable. Mr. Malone on this topic, observes, that there is a fashion, in the style, and conclusion of letters. I agree with him, to the full extent of his observation. But does it follow, that this fashion prescribes precisely the same terms and the same phrases ? Certainly not. The forms which at this time, prevail in letter-writing, either in the address, or the conclusion, vary widely from each other. One man, says, “ your humble servant: another your devoted and obliged humble servant,” through an infinite variety of modifications. Now is it not very unfair reasoning, in referring to the forms of the times, on which we are now occupied,

occupied, to set down any deviation from a specific form, which might have prevailed at that period, as a forged, and unauthentic document? But, says Mr. Malone, the letter will not pass for the composition of our poet, till an example be produced of a person in so low a situation, as that of a *player*, presuming to conclude a letter to a nobleman with the modern familiar assurance of attachment, “ Yours most devotedly.” In reply to this, let me ask, whether Shakspeare, at the time, he is supposed to have written this letter, stood in the mere rank and estimation of a “ *poor player* ?” Does not the critic know, that he was a poet, as well as actor; and that in every age, and period, the man of genius, has been exalted almost to an equality with the patrons, that have encouraged and assisted him? I contend therefore, that without any impropriety, and consistently with the relations that subsisted between him, and Southampton, Shakspeare might make use of the form, in which he subscribed his letter to that nobleman.

Now for the answer of the Earl to this epistle. The first verbal objection to the letter is urged against the style of address “ Deare William.” Here as usual, Mr. Malone dictates what was the precise mode of beginning a letter, at the time of which we are speaking. With regard to its being incompatible with the immeasurable distance, at

which Shakspeare stood from Lord Southampton, I affirm again, that there is nothing in the familiarity of address at all irreconcilable to the species of connection, between our bard and his noble patron. The great have in all times lived in habits of familiarity with enlightened and ingenious men, and this is not the only instance, in which this familiarity is observable. But why should I repeat an observation, which I have been compelled to frequently to make, concerning the temerity of laying down any precise or determinate form of expression, as the only mode, which prevailed at a specific period of time. Is it possible for Mr. Malone, or any other antiquary, to have examined a thousandth part of the letters, written at that time? Why therefore, should he draw such particular and minute conclusions, from such general and indefinite premises. Mr. Malone, knows as well as any body, that though there are general characteristical forms of expression, that belong to every age, that there will always be minute exceptions and deviations from habits, however settled, and established. Besides, we are lost in a world of uncertainty on this subject, when we attempt to frame a positive, and dogmatical opinion upon it. And perhaps, so little do we know concerning it, that the very specimens, which Mr. Malone adduces to decide on the prevailing practice of the time
 may

may only be in fact, deviations, and exceptions from the general rule, of which the records and monuments, may have been destroyed by time, and accident.

In page 107, I remarked upon the familiar terms of address used at the period we are now speaking of, and amongst the rest, I instanced "Deareste friende" 1589; "Deareste Py;" and again "My Deere Adiew." In the concluding sentence of the letter, the objector has the threadbare animadversion of its being too familiar, considered as the language of a nobleman to a player. Need I again recall the reader of this work, to the peculiar species of relation which subsisted between these eminent men. Why does Mr. Malone, by applying to Shakspeare the mere character, and designation of the player, overlook altogether his greater distinction of a poet; and not of a poet only, but of one, whom every age does not see, and to whom the world is naturally, and irresistibly disposed to pay a sort of homage, that is allied to idolatry. If, however, after what has been said upon this subject, it is at all necessary, to quote authorities in support of the epistolary usages, which we have been discussing, I will refer to Burleigh's State Papers, where it appears that the mode of ending letters, was capricious, and variable. "Your assured loving friend" in a
letter

letter to Sir William Cecil; "Yours always assured, Secretary Petre to Secretary Cecii." Your own assuredly, from the same person, and an infinite number of modifications, all which differ considerably from each other.

Next follows a minute examination, respecting the signature *Southampton*. I will quote the critic's own words. In the reign of Elizabeth," says he, "as your lordship knows, noblemen in their signatures, usually prefixed their christian name to their titles; as their ladies, and my lords, the bishops, do at this day." But it is worth while attending to the reservations in which Mr. Malone whenever he finds his general position untenable, endeavours to shelter himself. He says this was the ordinary practice, though a few peers deviated from that mode, and subscribed their titles only. So completely mistaken, however, in his general proposition is the sagacious commentator, that he will find a double proportion of instances against him, if he had taken the trouble of making researches into the subject. I refer to the Shrewsbury MSS in the College of Arms, where there will be found with innumerable others, the following instances against the remark of Mr. Malone.

Nottingham	Suffolk
Howard	Devonshire
Stafford	Northumberland
Lumley	Lisle
Pembroke	Salisbury
Cranbourne	Fenelon.

If it is necessary to refer to an earlier period, see Burleigh's State Papers, p. 442, &c. &c. where it will be observed, that there are seven examples of the Duke of Norfolk's letters having the signature of Norfolk. In the same work, p. 507, and 520, Lord Boyd, signs only Boyd. In page 537 and 552, there is the simple signature of "Lumley." In 568 Pembroke, and 569 Arundell. I shall bring forward no other documents on a subject, which a very few authorities will illustrate, it would be only an unprofitable but laborious idleness to expatiate. As to the assertion that Lord Southampton uniformly signed H. Southampton, it is observable, that it is supported by no other proof than the two specimens from the Harleian Collection, and no argument therefore can be adduced to prove that he never wrote his name in any other mode. *De apparentibus & non existentibus eadem est ratio.* I observe also, that in the eyes of the most eminent antiquaries, these papers bear little or no resemblance to the hand-writing of the age.

Let

Let me urge the reader to examine how far my assertion is grounded on fact, by an inspection of the specimens, published by Mr. Malone. The reader who casts his eye over the two specimens of this nobleman's hand-writing in the plate, which this gentleman has published, will observe as wide a dissimilarity in the size and form of the letters, and in the signature especially, as would be observed, in the hand-writing of two distinct individuals. Now where there are two autographs only, and in each of these the signatures differ, how can any man endued with common sense, positively affirm either of them specifically to be the ordinary mode, in which the nobleman alluded to, wrote his name? To sum up his objections to the letter, the critic is pleased to call the whole "false and hollow" a miserable, bungling, nonsensical forgery. Has Mr. Malone, entered into any reasonings upon the internal merits of these letters? If he has not, (as the reader has had ample opportunity of remarking) discussed them, and duly considered their style and beauty, but has picked out the little exceptions against them, on the score of orthography, and epistolary usage, this choice and elegant combination of epithets is contemptible, and ridiculous.

The profession of faith next presents itself, as a subject for Mr. Malone's animadversion. Passing
over

over the date, and orthography, the first topic, on which our critic enlarges, is grounded on the assumption of its being derived, in the same manner as some other of the documents, from some supposed model or archetype. It was formed, says he, “ on a confession of faith written by one John “ Shakspeare, which I (Mr. Malone) published “ in the end of the year 1790.” This paper however from subsequent circumstances turns out not to be genuine ; so that for the second time the gentleman himself acknowledges that his own blunders and confusion respecting a document, he imagined to be authentic, have proved the source of future forgeries of a similar kind. From the confessions, however, which the critic is accustomed to make, from time to time, upon this subject, it should seem, that he has much to answer for, at the public tribunal, for the confident publication of impostures, which at one time, he is pleased to obtrude on the world, and at another shamelessly to retract, and disavow.

But I shall take the liberty of exhibiting to the world, what the sagacious gentleman, styles a mystical rhapsody.

PROFESSION OF FAITH.

I beyng nowe offe founde Mynde doe hope thatte thys mye wyshe wille atte my deathe bee acceded too as I nowe lyve in Londonne ande as mye soule maye perchance soone quitte thys poore Bodye it is mye desire thatte inne such case I maye bee carryed to mye Native place ande thatte mye Bodye bee there quietlye interred wythe as little pompe as canne bee ande I doe nowe inne theese mye seyrioufe Moments make thys mye professione of fayth and whiche I doe most solemnye believe I doe fyrste looke toe oune lovyng and greate God ande toe hys glorioufe sonne Jesus I doe also beleyve thatte thys mye weake and frayle Bodye wille retturne toe duste but forre mye soul lette God judge thatte as toe hymselfe thalle seeme meete O omnipotente ande greate God I am fulle offe Synne I doe notte thynke myselfe worthye offe thye grace ande Yette wille I hope forre evene the poore prysonerre whenne bounde with gallyng Irons evenne hee wille hope for Pittye and whenne the teares offe sweet repentance bathe hys wretched pillowe he then looks and hopes forre pardonne
 thenne

thenne rouze mye Soule and lette hope thatte
 sweete cherisher offe alle afforde thee comfote alsoe
 O Manne whatte arte thou whye considereste thou
 thyselfe thus grately where are thy great thye boast-
 ed attrIBUTES buried loste forre everre inne colde
 Deathe O Manne why attemptest thou toe searche
 the greatnesse offe the Almightye thou doste butte
 loose thye labourre more thou attempteste more
 arte thou loste till thye poore weake thoughtes
 arre elevated toe theyre summite ande thence as
 snowe fromme the leffee Tree droppe ande dis-
 styllle themselves till theye are noe more O God
 Manne as I am frayle bye Nature fulle offe Synne
 yette greate God receyve me toe thye bosomme
 where alle is sweete contente ande happynesse alle
 is blyffe where discontent isse neverre hearde butte
 where oune Bonde offe freyndshippe unytes alle
 Menne Forgive O Lorde alle oure Synnes ande
 withe thye grete Goodnesse take usse alle to thye
 Breaste O cherishe usse like the sweete Chickenne
 thatte under the Coverte offe herre spreadyng wings
 Receyves herre lyttle Broode and hoeverynge
 oerre themme keepes themme harmlesse ande in
 saferye.

W^m. SHAKSPEARE.

With respect to the incidental observation of the orthography, and phraseology, to which he brings the same thread-bare and senseless exceptions, I refer to what I have so amply observed in a former part of this work. But the internal characteristics of it, the simple effusions of a sincere piety which it breathes, and the solemn and dignified diction it every where displays, are not, I trust, affected by the tasteless abuse of such a critic as Mr. Malone. There are however some minute particularities of phraseology, on which as he has bestowed a considerable portion of observation, it behoves me by no means to disregard.

The first passage selected for remark, is the allusion to the *Chicken*, that spreads her wings for the protection of her brood. That it should have been suggested by the passage in the New Testament, will not operate as a deduction from its beauty as a composition, or from the proof in favor of its authenticity. As to the inapplicability of the word "*chicken*," on which some stress is laid, I shall not detain my readers with minute, and frivolous remarks on the distinction between a hen, and a chicken. Without, however, taking up the subject as a matter of Natural History, it must be obvious to all, that the word *Chicken* is a general term for the male and female species of this fowl; and in this sense, none but the most deter-

determined, and incorrigible caviller can find any fault with the correctness of the expression. Before however I quit this part of our subject, I would protest against a proposition, laid down by Mr. Malone, with his characteristic confidence, that these apparent departures from verisimilitude, on which he has alluded are obvious artifices, to give an air of authenticity to the whole, on the principle that a forger would have carefully avoided them. Now, I would ask, whether this mode of procedure has been followed by forgers in general? Have they not, in all the instances, we have at present on record, diligently endeavoured, to throw the veil of truth, and probability over their productions. Mr. Malone might with equal reason, contend that he who forged a bank-note, and avoided all resemblance or analogy to his archetype would be as ingenious and successful as if he had imitated the aspect and characteristics of that, which he wished to represent.

We now come to another verbal topic, I mean, the exception to the use of the word *accede*, as not being the phrase of the age, in which Shakspeare flourished. Here is an opportunity of triumph to the critic. A word, which bears not a general and acknowledged acceptation in the time, to which it is ascribed, he immediately seizes as his natural prey. At what period, the word *ac-*
cede

cede in its present interpretation, first glided into use, it is impossible to ascertain, nor has the objector himself attempted to prove. I will not turn to the lexicons, and glossaries of the age. These are not authorities, for the use of words, which are always implicitly to be followed. Most unquestionably in those days, as in the present, terms were used, which the compilers of dictionaries either overlooked or refused to recognize. How many words at this time may be found in the correctest writers, which it would be in vain to hunt for in any dictionary, or glossary existing, words however, which though they are destitute of authority or precedent, are still justified by the analogy, and principles of the language. Besides who has coined new words with greater licence than Shakspeare? But I will not rest on the probability, that the verb *accede* was in use at this time; because the secondary and derivative word (*access*) had obtained the same construction. I will do more, I will shew from the authority of Florio's dictionary published in 1611, that the word "*accedere*;" to *accede*, to *assent unto*, was known, and constantly in use at that time. Another proof of the ignorance of the commentator, as to the use of words in the time of Shakspeare. I cannot take my leave of this topic, without beseeching the reader, to compare the

Profession

Profession of Faith, which I have published, with that edited by Mr. Malone in the year 1790. The ridiculous cant, and jargon with which this detected imposture overflows, forms the most striking contrast to the sublime and pious simplicity, which constitutes the prominent merit of the former composition. In his critical animadversions on the beauty of its style, I am willing to be at issue with such a writer as this gentleman; when I may shelter myself under the respectable authority (with many others) of the venerable Dr. Jo. Warton, who on perusing it, observed with much energy, “ *that* “ *though there were many beauties in the liturgy of our* “ *church, yet this composition far surpassed them all!*”

The next piece, on which Mr. Malone employs his critical powers, is the letter from Shakspeare to Richard Cowley, a *low actor*, as he is called, that played the part of Verges in *Much Ado About Nothing*? That a person, who performed the character was necessarily a low actor, is a very unfair insinuation. Would any man be bold enough to call Mr. Garrick a *low actor*, because he played Scrub, or Abel Drugger? And where is the history of Cowley to be found to justify Mr. Malone in his assertion that Cowley was a *low actor*, except from the supposition of his playing in *Much Ado About Nothing*? His theatrical powers might indeed be limited, but it is very probable

probable, that he might have held in private life, that fair and honorable estimation, that might have entitled him to the honour of our poet's friendship. What the critic, however objects to more particularly in this paper, are the two words "*witty*" "*and whimsicall*" in the following passage. Ha-
 " vinge alwaye accountedde thee a pleasaunte and
 " *witty* personne and oune whose companye I doe
 " much esteeme, I have sent thee inclosedde a
 " *whimsicall* conceyte."

To the word "*witty*" it is objected, that in our author's time, it was used exclusively in the sense of cunning, shrewdness, and applied to the intellectual powers in general. In answer to this, I refer the commentator of Shakspeare, to Shakspeare himself.

Val. " Sir Thurio borrows his wit from your
 " ladyship's looks, and spends what he
 " borrows kindly in your company.

Two Gent. of Verona.

Act. 2, S. 4.

" That I had my good wit out of the
 " Hundred merry tales."

Much Ado About Nothing.

Act. 2, S. 1.

In the fifth act of the same play Claudio says to Benedict, " we are high proof melancholy, and
 " would fain have it beaten away. Wilt thou use
 " thy *wit* ?

What does this mean, but a request, that Benedict would exert his powers of humour to dispel the melancholy, of which he complained ?

Again, in *As You Like It*, Act 5. Sc. 1.

William. " Ay, Sir, I have a pretty *wit*."

And in Second Part of *Henry V.* Sc. 4, Falstaff says

" I am not only *witty* in myself, but the cause that
 " *wit* is in other men."

These quotations are sufficient to shew, that the word was used at that time, in the peculiar sense, which Mr. Malone's objection denies it, as well as in the more general and enlarged interpretation.

Upon the word "*whymficalle*" we have references to the dictionaries of Cotgrave, Cole, and the other lexicographers of the critic. I shall speak very little on this head. Dictionaries never admit words, which have not been in received and established use. Now, I do not contend that the objected word had arrived at this general acceptance, before the time of Shakspeare, or had obtained such a general currency, as to introduce it into the compilations of Mr. Malone's literary favorites.

favorites, Cole and Cotgrave. But every word must have had its birth, and first introduction into the language. Dr. Johnson traced this word no higher than Addison. Addison would probably, have referred him to some source, whence he derived it, and that source would probably have led to another. So that if it is impossible to point out the precise period, of its primary introduction, the presumptive argument is as much in my favor, as in that of Mr. Malone; as it is equally as fair to ascribe the first use of it to Shakspeare, as to any other writer.

But it was an innovation by no means inconsistent with the principles of our language. All derivative languages like the English, are in a state of perpetual progression. Hence new words, at the mere discretion of a popular writer have been derived from the latin. Substantives and verbs require their several adjectives; and every one, in the unsettled periods of our diction, thought himself endued with a licence to derive adjectives from nouns, in general use, controlled by no other rule, than the common analogies of the tongue. The word *whim*, a contraction probably of *whim-wham*, was used at that time in the sense applied to *whimsical*. It has been before observed, that Shakspeare availed himself of the privilege of coining new words; and when so convenient a phrase,

phrase, as the adjective of *whim*, held out a temptation, it is natural to suppose, that he did not resist it. We have indeed an instance in which Shakspeare has used the word *whimpled*, when speaking of Cupid.

“ *This whimpled, whining, purblind, wayward boy.*”

Dr. Johnson supposes it to come from *whimper*, which has the same meaning, as *whine*. Now besides the absurdity of charging this beautiful passage with so gross a tautology, it is contrary to the principles of our language, to suppose that *whimper* in its participle will be *whimpled*. It is not natural to suppose that it is compounded of “ *whim-led*,” which signifies “ humorous, fantastical” &c ? So that, if this conjecture be probable, there can remain scarcely a doubt concerning the general acceptance of the word, and it is no violent conjecture to suppose, that Shakspeare might have given a common word the usual termination of an adjective. I have now trespassed considerably on the patience of the reader, in following Mr. Malone through the greater part of the intricate labyrinth of verbal objections, in which he has involved the subject. But much remains to be said upon the other documents, against which our critic is pleased to take exceptions. What next presents itself to our consideration, is the

DEED of GIFT
TO WILLIAM HENRY IRELAND.

Mr. Malone observes sarcastically, that this is the first deed he ever perused, where a story was so regularly and circumstantially told. Now it is worthy of remark, that the critic has presented the deed in so defective and mutilated a form, that it is impossible to pronounce with precision concerning it, from his statement of it. The beginning of the deed runs thus. " I William
 " Shakspeare of Statford on Avon but now livyng
 " in London neare unntoe a yard calledd or knowne
 " bye the name of Irelands yarde in the Black-
 " fryars London nowe beyinge att thys preafaunte
 " tyme of sound mynde" &c. &c. " I didde
 " with my own hande fyrste wryte on Papere the
 " contents hereof butte for the moure securitye
 " ande thatte noe dispute whatever myghte hap-
 " penne after my death," &c. Here then is an answer to every objection, that may be grounded on the informality of the deed, namely, the confession made by Shakspeare himself of his having written it in the manner, which his own mind suggested to him.

But the first objection is an anachronism, which it seems, Mr. Malone has found in the Instrument.

Shakspeare

Shakspeare in this deed, it is said, describes himself as living at Blackfryars in October, 1604. But it is manifest, says Mr. Malone, that the King's servants were not then possessed of the Blackfryars. What does this prove, allowing the objection in point of fact to be valid? Why it does not falsify a syllable of what appears on the face of the deed. If the Theatre was not at Blackfryars, might not the poet have resided in that part of the metropolis? Nothing that contradicts such a supposition, can be found in the history of his life.

Let us attend to the remark upon the circumstance recorded in the deed, of the accident on the Thames. Whether Shakspeare could swim, says the sagacious gentleman, I have no means of ascertaining. Now it is rather surprizing, that he who could take the gage, and dimensions of Elizabeth's hand-writing, and could ascertain with such accuracy the progressive sizes, to which it expanded as she advanced in life, should not be able to inform the world, whether Shakspeare was an adept in swimming, and point out the place, where he swam, and the distance to which his art would enable him to swim. I think it however extremely probable, says the critic from the admirable lines in the *Tempest*, that he was well acquainted with that useful art. Can any remark be more truly
 absurd?

absurd? Does it necessarily follow, that Shakspeare was versed in the mysteries of every art, occupation, or mystery to which he has alluded in his writings? It is a fact that the poet Thomson was perfectly unacquainted with the science of swimming, which he has described with such glowing eloquence, and with such minute accuracy. It is then insinuated, as an incongruous and contradictory circumstance, that none of his friends, nor the boatmen, but only W. H. Ireland should have attempted his rescue. Does Mr. Malone suppose that every boatman, who navigates a small boat on the Thames is versed in the art of swimming? I am afraid were Mr. M. himself to depend on such assistance, were a similar accident to befall him, that his specific gravity would very soon reach the bottom of the river, especially if he had a bundle of his notes on Shakspeare in his pocket. But as to the affected banter of stripping off his jerkyn, &c. Let me ask whether any one, who had the smallest degree of firmness, at such a moment, or the slightest regard for the life of another, would make an attempt of this nature without throwing off the incumbrances of dress as quickly as he could, which at that time were very heavy, and would necessarily have obstructed the the action of his limbs on such an occasion?

As to the word *upset*, which Mr. Malone censures,

fures, as a word of modern growth, the only grounds on which it is objected to are, that it is not to be found in Johnson's Dictionary, and that he (Mr. M.) has not met with it. To these objections I answer that Dr. Johnson, it is well known, has omitted several hundred words in general acceptation. Mr. Herbert Croft goes so far as to say thousands. As to the objection, I should be ashamed seriously to refute the absurd position that the critic lays down, *that no word can be genuine, with which he himself is unacquainted.*

Passing over the useless disquisition, which Mr. Malone has protruded into his work, concerning the William Henry Ireland mentioned in the deed, we are once more arrived at verbal discussions. In a conveyance to Shakspeare (now in the possession of Mr. Wallis) the tenement which he purchased, says the critic, is described, as having been "some-
 " tymes in the tenure of James Gardyner, Esquire,
 " and since that in the tenure or occupation of one
 " William Ireland, or of his assignees or assigns." Now mark the ingenuous inference of the critic.
 " From the prefix *one*, the want of the addition
 " of *Gent.* and the word *occupation*, which at
 " that time was a word, that denoted trade, I had
 " no doubt that he was a tradesman." A piece of more contemptible criticism, than the acceptation, which is applied to the word *occupation* by
 Mr.

Mr. Malone, never disgraced the pages of any man, who pretended to criticism, or literature. The word *occupation* did at the period to which I am alluding, as well as at the present time, mean nothing more, than that the house was occupied by the person alluded to. As to the insertion of the double name of *William Henry* Ireland, on which the presumption of fraud is grounded by Mr. Malone, I would observe, that if, as Mr. Malone supposes, the forger had copied the authentic deed in which there was only a single christian name, he must have been extremely inexpert, and blindly stupid in the fabrication, had he not made his copy with a stricter accuracy.

Then we are informed, that in the last century and long after it, persons of the first rank in England contented themselves with one christian name. It seems that our laborious investigator has looked into lists of the House of Commons, into the catalogue of Baronets created by King James, among the Knights of the Bath, nay that he has pried into several parliaments, and that no such distinction as a two-fold christian name is to be found. What is to be said to all this? my only reply, shall be the citation of authorities.

“ Richard Maria Dumville, Esq. born anno 1603.”

“ Huntingdon Hastings Corney, Esq. anno 1603.”

“ Anna

Anna Maria Estouffeville, ditto."

" Thomas Maria Wingfield, ap. temp. Edward 6th."

The above names were communicated to me by favor of Francis Townsend, Esq. Windsor Herald.

In a " true report of a late Practise, &c." by Barnabie Riche, 1582, in quarto, black letter, the name of Captain Thomas Maria Wingfield will be found, and is most probably the person, before mentioned. In the Sheldon Pedigree will be observed Henrietta Maria, daughter of Thomas Savage, Vis. Rock Savage, born 1618. In the will of Sir John White, of Tucksford, in the reign of James the 1st, the following name appears as a Witness. " Welbecke Marke Browneley." In *Lyson's Environs of London*, vol. 3, p. 71, it is observed, that the following baptismal entry is in the Hornsey Register. " Lucius F. Thomæ " Gulielmi ex Louisâ Mariâ, bap. 4. May 1637." Now if Louisa Maria had a son in May 1637, it is most probable that she was christened about the period of the Dramatic Poet. I am also furnished by Mr. Beltz of the Heralds College, with the christian name of Mark Antony, tho' the surname cannot be found. If there is need of further reference, I will cite the name of Henry Frederic,

tion of James the First. Nay I will refer to a still earlier date. In *Lyson's Environs*, vol. 3, p. 11, we shall find as far back as the year 1416, an inscription in Hendon Church, to the memory of "John Atte Hevyn."

Surely these citations will be sufficient for my purpose. In fact, the use of the two-fold christian names, so positively and dogmatically objected to by Mr. Malone, must have been a matter of such undeniable notoriety, that I know not which is the most astonishing, the unaccountable stupidity of the person who overlooked these evidences, or his unparalleled effrontery in making such an assertion.

When Mr. Malone observes in this exceptional deed of gift, that the written Plays of Henry IV. Henry V. King John, King Lear, &c. are named in the conveyance, he triumphantly exclaims, with his usual arrogance and inaccuracy, that the Lear was not written till after October 24, 1604. The extreme ignorance, displayed in this position, is almost intolerable. He persists in saying that the Play was written after James was proclaimed king, *and that was not on the 24th of March 1602-3, but on the 24th of October 1604. So much for accuracy of dates!* In reply to this, I quote Camden's Elizabeth, Book 4, p. 661. which will clearly prove the ignorance of the critic on this subject.

“ On the 24th of March, 1602-3, being
 “ the Eve of the Annunciation of the Blessed
 “ Virgin, she (Queen Elizabeth) was called out
 “ of the prison of her earthly body, &c. &c.
 “ The sad misfortune which she left of herself to the
 “ English, was much lessened by the great hope
 “ conceived of the virtues of King James her
 “ successor, who A FEW HOURS AFTER *was pro-*
 “ *claimed King*, with the joyful shouts and ac-
 “ clamations of all the people.”

“ The King” (James of Scotland) “ being
 “ arrived to the 36th year of his reign, continued
 “ a good correspondence with Queen Elizabeth,
 “ as the only way to secure his succession, she
 “ having a little before her death, (which hap-
 “ pened on the 24th of March 1602) declared
 “ him her successor. Whereupon he was THE SAME
 “ DAY at Whitehall *proclaimed King of England,*
 “ Scotland, France and Ireland, with great Ac-
 “ clamations.”

Sandford's History of England,
 Book VII. Chap. I. p. 554.

As to the fatal objection of the indorsement
 of the words 2 James, which it should seem is
 a decisive proof of the forgery, let me remind the
 reader, that it is by no means improbable, that

the deeds were indorsed, a very long period after they were executed, and upon the best authority I learn that deeds of that period were seldom indorsed at the time they were drawn. I have shewn the deed to many antiquaries, and to persons of the law, versed in the learning of these Papers, who have confirmed this remark. These are all the observations, which I shall make upon the deed, which Mr. Malone has selected as the peculiar victim to his exceptions. What I have said, will I trust, be found to comprize all that it behoves me to say upon the subject. I do not take the defence of the Instrument upon me any further, than by proving the allegations of Mr. Malone to be fallacious, and unfounded. And it is a rule in logic, that when the negative is disproved, the contrary proposition is established.

Now for the *Tributary Lines to Ireland*.

“ Oh model of Virtue Charity’s sweetest
 “ Child, thy Shakspeare thanks thee
 “ Nor Verse, nor Tear can
 “ paint my Soul nor say by
 “ half how much I love thee.”

“ I beg pardon,” exclaims Mr. Malone, (who among other caprices, has affected a style of gallantry) “ of all the young ladies of Great Britain
 “ and

“ and Ireland; there is not one of them, fifteen
 “ years old, who would not produce a better ef-
 “ fusion after reading the first novel, that fell into
 “ their hands.” I solemnly wish, that this gen-
 tleman, may never have stronger reasons to beg
 pardon, and deprecate the anger of the sex, than
 the supposition, for which he apologizes.

But the next objectionable article, is the view
 of Wm. Henry Ireland’s house, and coat of arms,
 &c. It is objectionable on account merely on the
 word *View*, being wholly unknown, as he says at
 the time, in the sense of a delineature of a house,
 &c. on canvas, paper, or copper. Then as usual,
 he tells us where he has searched; and the autho-
 rities of lexicographers, and vocabularies, into
 which he has examined: though all this does no-
 thing at all, but exhibit an illustration of the in-
 stinct, with which this gentleman is endowed, of
 never looking into the proper places.

In Florio’s Italian Dictionary printed 1611,
veduta or *vista* has the English sense annexed “ any
 “ sight, view, or prospect,” with other synonymes
 of the same tendency. It is acknowledged by Mr.
 Malone, that in this sense the word was used in
 French so early as the sixteenth century; and it is
 not therefore, an assumption to suppose that it should
 have crept into our idiom, much earlier, than the
 period, to which Mr. Malone attributes it. I say
 nothing

nothing about the allusion to the source from which this Haberdasher, as he is contemptuously termed, derived his armorial bearings. We all know, that some of the most antient families in this country sprung originally from the commercial departments of life ; and perhaps were we to examine the original fountain, whence Mr. Malone derived the arms of his own family we should not find them more honorably or unequivocally obtained.

We will now say a few words on the two coloured drawings, representing the characters of Bassanio, and Shylock : and here, for the first time, we are surprized with a modest confession on the part of the objector, that he had never seen, what he objects to, and that if he had seen them, he was not entitled by any knowledge of the art to decide upon them. In opposition to his assertion, that he “ has received information from un-
 “ questionable judges, that they are drawings of
 “ a recent date,” I would observe, that waving my own pretensions to an accurate knowledge of these matters, I appealed to the judgement of Artists, whom I looked upon as the most competent to pronounce on the subject. The uniform opinion of these persons was, that they were the genuine productions of the times, to which they are imputed. In the course of several months, during which the drawings remained in my possession,

fession,

session, I discovered an illegible hand-writing, but I was never able to decypher it. On shewing it however to Mr. Hewlet of the Temple, whom I have mentioned in my preface, that gentleman with the assistance of glasses, discovered the name of Johannes Hoskins, a person who at a later period we are told by the late Lord Orford and other writers, became an artist of great merit.

AGREEMENT

Between SHAKSPEARE and LOWINE.

On this head, it appears, that the papers of a Mr. Henflowe, laid before the public in Mr. Malone's last edition 1793 of Shakspeare, are appealed to, in opposition to the validity of the agreement now under consideration. Now, upon the hypothesis of the forgery of the papers, does it not appear very singular, even to the Critic himself, that the fabricator should not have resorted to these valuable treasures of Mr. Henflowe, especially as the greater part of them had been circulated in a book, which might be found in every book-stall through the country?

However the principal objection is, that John Lowin tho' he says "his name was sometimes written Lewin, never is to be found *Lowine*." Is it not strange, that Mr. Malone, the commentator on Shakspeare should so heedlessly convict himself of
never

never having looked into the first folio Edition of the Great Bard, published 1623. Let me then inform him, that in the list of the actors, he would have found this man's name spelt in the objectionable manner. "John Lowine." This is surely a bad specimen of Mr. Malone's accuracy. In his classical way we may say, *ab uno crimine disce OMNES*. When Mr. Malone again quotes a learned language, I would exhort him to be aware of the *distinctions of genders*, though it is a species of learning, in which I am informed, he is not minutely versed. For *omnes* read *omnia*, as I have before remarked.

The word *Composition* is objected to, as to the acceptation that it bears in the agreement, I shall refer to no other authorities to justify the sense, but that which Mr. Malone himself has cited in a note. "Simple is the device, and the *composition* "meane." Epist. Ded. to Mother Hulbard's Tale, 1590. No one who reads this passage, can question the inapplicability of the quotation.

AGREEMENT

BETWEEN SHAKSPEARE AND CONDELL.

The first topic that occurs on this head in the shape of an objection, is the thread-bare observation on the denotation of a guinea "as oune ponde
" and

“ and oune shillynge per week.” I shall not reiterate the reasonings, on which I have entered in a former part of the work, but I shall gladly leave Mr. Malone to the enjoyment of the fullest triumph that his vanity can derive from so trivial and senseless a cavil.

It seems very surprizing to Mr. Malone, that the salary which Lowine received at the theatre, should have exceeded that of Condell, who stood so high in the estimation of Shakspeare and whose name stands as a patentee immediately after that of Heminges. Whatever might be the rank which Condell held in the friendship of the bard, his merits as an actor might have been very insignificant. It is reasonable to presume that the players were rewarded according to their professional talents at that time, as at present. Shakspeare himself we are taught to believe was by no means a good actor ; and his name might still stand first as a principal patentee in the Theatre.

Then we are reminded that from the terms of the agreement by which he covenants “ for three
 “ years to play upon the stage, for the said Wm
 “ Shakspeare alle Comedyes ande Tragedyes
 “ which he the said Wm Shakspeare may at any
 “ tyme during the said terme cause to be played not
 “ written or composed by himself butte are the wri-
 “ tings or composytions of others ; from which we must
 S suppose

suppose that he would never suffer one of his own
 “ pieces to be performed in his own playhouse, or
 “ that he bore such enmity to Condell, that he had
 “ made a fixed resolution that he this actor should
 “ not discharge any part in them.” This is the con-
 clusion into which our critic wishes to precipitate
 his readers. But is it an improbable supposition
 that the covenant was a separate agreement, for
 the express performance of the plays that were not
 written by himself, and that those of his own com-
 position therefore, had been the subjects of a dis-
 tinct and specific agreement. We are then fa-
 voured with another conclusion of the ingenious
 gentleman, conceived in the true style and genius
 of his profound criticisms. This remark only
 amounts to this, that he infers the deed of Con-
 dell to be spurious, and that Condell could not
 have used the peculiar sort of autograph in the MS
 because he himself in the course of his favorite re-
 searches into Parish Vestries and *Charnel Houses*,
 has not stumbled upon that actor’s autograph.

As to the indorsement of the deed (not to ob-
 serve that the indorsement might have been pro-
 bably made many years after the deed) to the
 English form of which Mr. Malone objects, I
 shall refer the reader to several authentic deeds
 now in the possession of a gentleman, to whom I
 have the liberty of referring, should any particular
 enquiry

enquiry be made on this head. Amongst these is an *English Indorsement* in the following deed, viz. A Deed of Gift made in the 22d year of the reign of Henry VI. by John Cannye-forde to John Wolfe of landed property at Trowbridge Wilts. The Deed is in Latin, and Cannye-forde is there described *Clericus* ; and the indorsement is as follows. “ John “ Cannye-forde *Clark.*” There is also another deed of gift dated 28th Edward III. in Latin from Wm. Heye to Philippo le Schephurde, and it is indorsed in English thus “ 28th Edward third, Phl. le “ Schephurd.” Among innumerable other deeds with the citation of which I shall not overwhelm the faculties of the reader, I have selected these, which I trust will shew very fully that there are existing indorsements in English to deeds of the period, on which we are now occupied.

The Lease to Michael Frazer next comes under animadversion. Upon this head I shall not detain the reader very long. But I might advert with justifiable severity to the sarcastic allusion made by the critic to the persons who subscribed to the work. Their rank in life and the literary reputation of the greater part, whose names adorn the catalogue, are far above the reach of any ridicule that Mr. Malone can direct against them. But the critic's principal objection is this ; *that the Globe on the Southwark side of the Thames, is de-*

scribed to be by *Black Friars, London*. Upon this subject I shall say but little; not feeling it my duty to discourse at large upon all the wire-spun and trivial cavils that a critic like Mr. Malone is able to bring forward. I produced the deed in the presence of many intelligent persons, who were of opinion that the word (*by*) should be construed with a greater latitude of meaning, than Mr. Malone seems to allow it; and that it signifies general vicinity, rather than a strict proximity. And here I will make one general observation, which the candid reader will apply to other parts of the MS. I would remark that amongst a multifarious mass of papers, like those in my possession, it would be absurd to suppose that some would not furnish matter of petty quibble, and exception to those minds, which are not sufficiently comprehensive to embrace general arguments, or pursue general reasonings upon these subjects.

And now we are approaching that, which Mr. Malone styles to be worse than the "thickest Cimmerian darkness," the deed of trust to John Hemynges. They who are conversant with the critic's powers of illustrating and penetrating obscurities, will be rather surprized that he should have any objection to that, with which he is so very familiar. Every animal is endued with natural

tural organs adapted to the element in which it lives ; and I have always thought, that black letter criticks and commentators who seem to breathe only in darknes, never enjoyed repose 'till they had brought their author's sense and meaning to the mist and obscurity of their own understandings and apprehensions.

But let us endeavour to state concisely one or two of Mr. Malone's objections. The first is, that the deed sets out with informing us, that at the time at which the deed is dated, Shakspeare had not yet returned into the county. The deed of mortgage in the next year (March 10th and 11th, 1612-13) is adduced by Mr. Malone to invalidate the position. On this head I have only to remark that the objection is not supported by the mortgage deed ; because the intervening year would have afforded Shakspeare ample time for the retirement to which the critic refers.

Then it is animadverted on, as improbable, that the deed should have opened in these words, " having found muche wickedness amongst those of the lawe, &c." very unlikely says Mr. Malone, that he should have had so low an opinion of lawyers, when he was in habits of friendship with several members of that profession. What incongruity and what inconsistency is there in this ? Why does Mr. Malone infer, that because our
bard

bard had a few connexions in that profession, for whom he had the highest esteem and respect, he could not have entertained a general impression against the character of the body in general? The objector ought to have known also, that there are a variety of passages in the works of Shakspeare, in which he has put into the mouths of his personages many very severe and striking animadversions on the body, against which Mr. Malone thinks it impossible, that he could have imbibed any dislike or prepossession.

These are specimens of his reasonings upon the deed of trust to Heminges, with which I suppose the reader will be perfectly satisfied. He has indeed favoured us with many other observations, drawn from the armoury of antiquarian and legal researches, with which I shall not condescend to interfere. My purpose was not that of pursuing Mr. Malone through all the dark avenues and subteraneous apartments of the gothick edifice of reasoning, which he has erected with such infinite labour and diligence.

Mr. Malone, p. 300, with respect to the child mentioned in the deed, to whose use the eight plays are appropriated, says that he “ presumes the
 “ child to be Shakspeare’s god-son young William
 “ D’Avenant; and “ I fear,” says he, “ that I am
 “ answerable for his having been brought for-
 “ ward.”

“ward.” So that the critic acknowledges himself guilty of what has not been laid to his charge, viz. of having brought a bantling into the world. I sincerely hope that Mr. Malone will have the grace to erase the confession of the illicit and wanton ways of which he pleads guilty, in his future editions of Shakspeare.

But because I have not entered into all the abstruse arguments, in which he has bewildered himself and his readers, it would be an unfair inference to draw, that I have not succeeded in the object of this work, which was that of exposing the greater part of the fallacies, errors, sophisms, and impertinent cavils with which he has attempted to impose on the world, in the shape of critical investigations. Let the topics I have selected, serve as a general specimen of the style of his writing and the force of his arguments. Let the public judge by the articles I have examined, of the rest of those broken wares and mouldy commodities, he has exposed to sale.

I have now finished my observations on that part of Mr. Malone’s work, which respects the deeds and documents. I shall now only trespass on the patience of the reader, with a few remarks on the *Lear* and the *Hamlet*.

Here the Critic sets out with an ingenuous avowal of his being utterly disqualified for the discussion

cussion of the subject. He observes that he has not collated a single line of the Lear, except one speech; and that life would be too short for the examination of such trash, when a single glance is sufficient to shew it to be a plain and palpable forgery. Yet it might be imagined, that he whose whole life has been spent in the task, to the drudgery of which he now takes such an extraordinary aversion, would not have felt much repugnance to the minute and slender inquiries of collating, and exploring the passages on which he notwithstanding presumes to give a decisive, and oracular opinion. "Three words" says he, "will suffice on the subject." Yet these three words, multiplying themselves like the polypi, are made to fill nearly twenty pages of his volume.

As to the single passage he has selected, I shall say a few words.

Alb. "Whats the matterre Sir."

Lear. "Marke mee Ile tell the life and death I amme
 "athamed thou hast powerre to shake mye manhood
 "thusse, that these hotte teares that breake fromme mee
 "perforce should make worse blasts and foggs
 "onne the unnetenedere woundinges of a fatherres *curse*
 "Eysse playe thys part agayne Ile plucke ye oute and caste
 "you with the waterres that you maye temperre claye."

Allowing Mr. Malone the incorrectness of the speech as it stood, I by no means admit it to be
 a fair

a fair standard by which the rest is to be estimated.

In the sixth line, after the word *fathers*, *curse* is unquestionably omitted, and in the next line *uffe* is an error instead of *Eyffe*, as it stands in the MS. These are errors of transcription for which I am alone accountable, but if the reader with these corrections will peruse the passage, I am persuaded that it will appear in a light totally different, if not a real emendation of the vulgar text.

But let me beseech the reader to attend to the following lines in the MS (the speech of Kent in the last scene), which Mr. Malone observes that any school boy might have written.

Kente. “ Thanks Sir butte I goc toe thatte unknowne lande.

“ Thatte chaynes each Pilgrim faste within its soyle
 “ Bye livynge menne moste shunn’d mouste dreadedde
 “ Stille me goode masterre this same journey tooke
 “ He calls me I amme contente and strayght obeye
 “ Thenne farewelle worlde the busye sceane is done
 “ Keñte liv’d mouste true Kente dyes mouste lyke a
 “ manne.”

I make no comment upon these lines, though I cannot abstain from remarking, that he who compares this emendation with the following speech of Kent, as it exists in the other editions,

T

“ I haue

“ I have a journey, Sir, shortly to go ;

“ My master calls me, I must not say, no.”

and does not pronounce it to be replete with pathos and energy, must resign all pretensions to critical discernment as well as poetical taste. The above passage has received the commendations of all who have read it; and it is much more easy, after the specimen he has given us of his taste and erudition, to suppose that Mr. Malone is not endued with the slightest particle of either, than that the best scholars of the age should have given their suffrage in favor of lines, which any school boy might have written.

We are next told, as an objection to the papers, that the method of numbering the lines, is unauthorized by the usage of Shakspeare and the time in which he wrote. Here we have once more an unauthorized assertion. Is Mr. Malone to impose the tenet of the Pythagorean School on his disciples? Is every position, which falls from his pen, to be received with implicit reverence, on matters of controversy like the present? Has this gentleman in his possession any of the original MSS of Shakspeare, to shew the specific usage of the bard in this respect? If he has not, upon what ground does his inference rest? The same observation will apply to the circumstance of the
 plays,

plays, having been written on one side only of the paper. It may be further remarked, that at that time, these usages must have been variable, and uncertain, and I would observe that as far as the latter objection goes it is invalid, because many of the MSS. in my possession contain the writing on both sides, which Mr. Malone positively asserts, the quality of the paper would not admit of.

At the close of these remarks, we are presented with an argument, which it would surely perplex our modern logicians, and those who are versed in the prevailing forms of reasoning, to analyze, and examine. "The outworks being demolished the fort must surrender," in plain English, having laid down in a mass of accumulated assertion, that the other writings, whether love letters, addresses to his patron, or copies of verses, are a collection of unintelligible nonsense, the Play of Vortigern, which he had not read, nor seen, nor examined, must be unintelligible nonsense likewise. This is the new fashioned syllogism, with which the garrulous commentator has finished his observations on the subject of the amended plays, lately presented to the world. I have adverted to it, that the reader may see the uniform tenor of the learned gentleman's reasoning, and observe the admirable correspondence and unity of structure and design, that prevails through the whole

of his inquiry from the first to the last page of his book.

As to the whole length portrait of Shakspeare in oil, and the uncut two first folios, sarcastically alluded to by Mr. Malone, I have nothing to remark farther, than that the communication was made to me by my son, and that all the information I ever received concerning them, rests on his authority. As a proof of Mr. Malone's accuracy with respect to the facts advanced in his book, he talks (in a note), of a letter in which Shakspeare speaks highly of *Vortigern* and insists on a larger price for the copyright of it than his bookseller was willing to give him. On this I have to remark, that the letter alluded to, does not specify *Vortigern*, nor does it bear any appearance of its alluding to that play at all. This will serve for as good a specimen of the critic's faculty of dreaming, as that with which he has favoured us at the conclusion of his volume.

To shew the facility, with which an imposture of this kind might be conducted, the critic cites an instance of his own patience and labor, in the execution of a task which he prescribed to himself, of copying out the whole poem of *Romeus and Juliet*, in three days. This however proves only what the laborious texture of Mr. Malone's mind is capable of sustaining. It is a capacity which I do not mean to deny him in common,
with

with every stationer's apprentice and clerk in the kingdom. With the same pains and diligence he might have copied the Iliad, without being able to interpret a single character of the Greek language, or Euclid's works, without knowing a single proposition in mathematics. But does this instance of persevering dulness apply to the mass of papers before us; in which not only manual industry, but manual dexterity, and identity of fiction, and no ordinary powers of mind are uniformly displayed, upon the hypothesis of its being an imposture?

But this collection of remarks, egotisms, and conjectures at length seems to approach its termination. Mr. Malone has displayed all the varieties of the human faculty in the course of his enquiry: he has been the critic, the wit, the antiquary, the scholar, the man of gallantry. But what ought to exhibit the singular dexterity of Mr. Malone in acting the several parts he has assumed, is the circumstance that nature has denied him all the qualities requisite for the task; just as it would be a surprising feat of dexterity, if a man were to dance the rope without legs; for he is at once a critic without taste, a poet without imagination, a scholar without learning, a wit without humour, an antiquary without the least knowledge of antiquity; and *a man of gallantry, without*——

But

But the art in which he possesses a truly admirable faculty, is that of *Dreaming*. Over dreams he possesses an unlimited dominion; and he seems like the God of Dreams in Virgil, surrounded with all the drowsy powers and agents, which thronged in the eternal abode of silence and sleep.

After having tried the powers of his art in lulling his readers to sleep, through the course of several hundred pages, he concludes with a long account of his own dream, which for the amusement of my readers, I shall attempt to analyze and examine.

In a collection of marvellous stories, known by the name of Wanley's Wonders of the little World, as well as in Quevedo's celebrated visions, we have many very remarkable stories of dreams. But the dream of Mr. Malone is so extraordinary, that it out-wonders all the wonders, that ever were recorded in any book whatever. Dreams are said to be copies of our waking impressions. This dream is therefore the more wonderful, as it cannot possibly be presumed to be a copy of any waking impression, that ever visited the understanding of Mr. Malone, for he dreams, Gentle Reader, that he is transported to Parnassus, and sitting as counsel for Shakspeare, among Apollo and his nine Sisters!!! and it is not to be supposed that this gentleman had ever any waking notions of
making

making an excursion to Parnassus, and he is too modest and deficient to obtrude himself into the society of nine ladies, with whom he has so slight an acquaintance.

Then after a beautiful and fanciful description of the immortal bards in Elysium, who it seems were employed in practising upon their fiddles, the dreamer at last finds out the great dramatic poet playing at bowls with Spencer, Suckling and Hales. What is more remarkable still, he finds him out by his resemblance to a picture in the possession of the Duke of Chandos, "*three copies of which are in my possession.*" Here however, the dreamer has forgot what one of his fraternity has so fully proved with so much ingenuity and learning, namely, that it bears no resemblance at all to the authentic engraving of Droeshout, which has received the testimony of Ben Jonson. But that our immortal bard, who was the plaintiff in the suit, on the trial of which Mr. Malone was engaged as counsel, should be playing a game at bowls, is another astonishing proof of the extraordinary gift of dreaming, with which the critic is endued. Virgil describes the departed spirits in Elysium as occupied in the concerns and amusements with which they were gratified when alive. But the peep of our critic into those regions, will for the future correct the error of the antient mythology.

tiology, from which Virgil derived his notion, unless Mr. Malone intends to gratify the world with a tract to prove from some of the documents *in his possession*, that Shakspeare, Suckling and Spencer were very fond of playing at the game of bowls or nine-pins.

But perhaps it is quite as remarkable that Shakspeare should have required the assistance of a counsel to appear in his behalf before Apollo and the Muses; and that he should have sent for Mr. Malone from the other world to undertake his defence. If it was necessary the cause should have been entrusted to a commentator, Apollo might have found out a crowd of critics, black letter compilers, and lexicographers, nay his old friends, Cotgrave, Minchen, Barret and Phillips. But one might have thought that amongst the sacred groupes, that thronged in those celestial regions, there would be no dearth of advocates in the cause of so distinguished a bard. Milton, Spenser, Cowley and Pope, would surely have been called into court instead of Mr. Malone, to protect the violated rights and the sacred reputation of a member of their own corporation, who one would have thought has suffered too much from the disputes of critics and commentators, to rely much upon their efforts in his cause.

Here I close my observations on the dream of
Mr.

Mr. Malone; and in the course of this pamphlet, I hope I shall have proved, that as a critic and a scholar, Mr. Malone is entitled to an equal degree of attention, whether he dreams or whether he is awake.

And here I would exhort the reader not to consider me as an advocate for the authenticity of the controverted MSS. The task of refuting the reasonings of Mr. Malone is distinct from that of establishing either the affirmative or negative proposition on this doubtful and mysterious question. I wish to defend the cause of literature and of sound criticism, which are effectually wounded if dogmatic assertions, insinuations, and misrepresentations are allowed to triumph over solid and substantial investigation. It would be a labour infinitely above my ability, though the very attempt would ennoble the meanest capacity, *melioribus humeris sustinendum*, to destroy the spirit of vague and conjectural criticism, which has ravaged the fields of poetry, imagination and science. How far I have succeeded, is a point on which I shall not presume to determine; and I close the subject with the satisfactory consciousness, that in appealing to the world, I have laid the merits of my cause, before that tribunal, which will not suffer the voice of truth to be overwhelmed and extinguished.

F I N I S.

A D D E N D A.

THE word *Master*, which Mr. Malone says was never thus spelt in the time of Elizabeth, will be found in the title to, “*Fortescue’s new Book in Commendation of the Laws of England, printed in 1599, “Written in Latin by the learned and right honorable Master Fortescue, Knt.”*”

Grafton’s Chronicle, printed in 1569, has in the Epistle Dedicatory to Sir William Cecil, Knt. the Word, *Mastership* and *Maisterhip*, thus differently spelt in the same page.

For instances of double Christian names, I am favored with the following, since this work was printed.

Henry Roger Boyle, died in 1615: See Lyson’s London, Vol. 4, p. 365.

Eyton John Seymour: See Visitation of Berkshire.

William Robards Smith, anno 1604, Blomfield’s Norfolk, Vol. 3, p. 584.

E R R A T A.

- Page 31, line 8, for 1354, read 1534.
32, — 18, for Cotrave, read Cotgrave. Bullekar, read Bullokar
and in Sherrwood, dele the second r.
35, last line but two, for in, read or to.
36, — 10, for Cronicle, read Chronicle.
43, — 21, after his work, read he says.
51, — 16, for similiar, read similar.
81, — 3, for rationai, read rational.
136, — 19, for Hubard read Hubbard.

No 5

A

L E T T E R

T O T H E

R E V. R I C H A R D F A R M E R, D. D.

M A S T E R O F E M A N U E L C O L L E G E, C A M B R I D G E ;

R E L A T I V E T O T H E E D I T I O N O F

S H A K S P E A R E,

P U B L I S H E D I N M D C C X C.

A N D S O M E L A T E C R I T I C I S M S O N T H A T W O R K.

B Y E D M O N D M A L O N E, E S Q.

In reg.

*Alter vixator de lana sæpe caprina
Propugnat, nugis armatus ; scilicet, ut non
Sit mihi prima fides, et vere quod placet, ut non
Acriter elatrem, pretium ætas altera sordet. HOR.*

— Q U E M O P I N I O P R O P R I Æ P E R S P I C A C I Æ, Q U A S I B I
V I D E T U R E R R O R E S Q U O S D A M A N I M A D V E R T I S S E, D E
S T A T U M E N T I S D E T U R B A V I T. B. J o n s o n.

L O N D O N :

P R I N T E D F O R G. G. J. A N D J. R O B I N S O N, P A T E R N O S T E R - R O W ;
T. P A Y N E, A T T H E M E U S E - G A T E ; A N D R. F A U L D E R, I N
B O N D S T R E E T.

M D C C X C I I.

A
L E T T E R

T O

The Rev. DR. FARMER, &c.

MY DEAR SIR,

THOUGH you have long left the *primrose* path of poetry and criticism, for more grave and important studies, you will, I am confident, very cheerfully spend an hour with me in traversing the old Shakspearian field, where we have so often expatiated on “the ever-fruitful subject” of our great dramatick poet and his Commentators.

When I first undertook to give an edition of his Works, it did not appear to me so arduous a task as I found it. After devoting several years to their revifal and elucidation, I had the honour to present my edition to the publick in November, 1790, and immediately afterwards set

B

out

out on a visit to some very dear friends in Ireland, whom I had not seen for a long time. During my stay there, I was not a little pleased to learn from every quarter that my work had not been disapproved of by the publick; and on my return to England last summer was still more highly gratified by your warm, and I fear too partial, approbation of my labours; by that of Mr. Burke, whose mind is of such a grasp as to embrace at once the greatest and the minutest objects, and who, in the midst of his numerous and important avocations, has always found time for the calmer pursuits of philosophy and polite literature; by that of the most amiable and judicious friend whom we and the publick have lately had the irreparable misfortune to lose, Sir Joshua Reynolds; of that excellent critick and profound scholar, Dr. Joseph Warton; and of many others, whose encomiums would stamp a value on any literary performance. When I mention these respected names, let me shelter myself under the example of the great poet who preceded me in this undertaking:

- “ Well-natured Garth inflam’d with early
praise,
“ And Congreve lov’d, and Swift endur’d
my lays.”

With

With this detail, I am sensible, the publick has very little concern; nor is it obtruded on them from any idle vanity, but merely as a necessary introduction to the following pages.

The subject on which I am now to trouble you, has one very unpleasing circumstance attending it; that I cannot discuss it without introducing myself as a principal figure on the canvas. It is, I trust, unnecessary to assure you, who have known me so long, that it is the last subject which I should have *chosen*; it has, as you will see, been forced upon me. However, though from the nature of the disquisition it is impossible for me to keep where I wish to remain, in the back ground, I will promise not to detain you long from much more important and interesting topics.

Almost all the copies of my edition having been sold, an anonymous writer, at the end of fifteen months, finding it a subject of sufficient notoriety to procure some attention to an invective against it in the form of a pamphlet, has lately thought fit to issue one from the press, fraught with the usual materials of hypercriticism; that is, duly furnished with unblushing cavil, false argument, and false quotation;

with

“ ————— captious art,
 “ And snip-snap short, and interruption smart,
 “ And demonstration thin, and theses thick,
 “ And major, minor, and conclusion quick.”

Our late excellent friend, Dr. Johnson, used to say, that an author might be satisfied with the publick approbation, when his name was able to *carry double*. In this respect therefore this writer should seem to have intended me a compliment, and as such I accept it; though I have not vanity enough to suppose that I can sustain such a heap of rubbish as has been raked up, to furnish the number of pages necessary for the occasion.

I will not stain my paper by transcribing any part of the vulgar ribaldry with which this production abounds. Let it rest with the low societies among whom it has been picked up, and in the bookseller's warehouse, where, with other neglected trash, it will long remain in undisturbed repose. But as two or three *facts* have been mentioned, which, however distorted or discoloured, have something like the semblance, though nothing of the reality, of truth, I shall detain you for a short time, solely with a view of obviating the effect which is sometimes produced by silent contempt and unrefuted misrepresentation. Our
 inimitable

inimitable poet, who on most occasions is our best instructor, you remember, advises us, not to “ give advantage

“ To stubborn criticks, apt, *without a theme,*
“ For depravation.”

The first fact that I shall take notice of, is contained in the following paragraph :

“ MR. MALONE, in the year 1780, when publishing a *Supplement to Shakspeare* of plays which he never wrote*, modestly remarked, that

* THIS SUPPLEMENT contained several additional comments on the author ; a correct edition of all his poems, then for the first time faithfully printed from the original copies, and illustrated with notes ; and seven plays which had been *imputed* to him. These I was so far from publishing as Shakspeare’s, that I expressly declared in the preface that of five of them I did not believe a single line to have been written by him ; and my decision has been fully confirmed by the manuscripts which I have since discovered in Dulwich College, in which the names of the four authors of *Sir John Oldcastle* (a play printed in 1600, with Shakspeare’s name at full length in the title-page,) are luckily preserved.—See the late edition of Shakspeare, Vol. I. P. II. *Emendations and Additions*, p. 317.—The writer’s meaning, however, as honest *Sir Hugh Evans* says, *was good* ; for from the words—“ A Supplement to Shakspeare of plays which he never wrote,” the reader would naturally conclude, 1. that this Supplement contained plays only ; and 2. that the editor was weak enough to believe them to be the productions of our author, and to ascribe to him *what he never wrote*.

‘ by a diligent collation of all the old copies *thitherto** discovered, and the judicious restoration of ancient readings, the text of this author seemed then finally settled.’ Since that period, however, he has been labouring ‘ with unceasing solicitude,’ for the space of ‘ eight years,’ to convince the publick that he had, if not directly asserted the thing which was not, at least gone a little further than was consistent with the exact state of the case. For, if the text had been already diligently collated with all the old copies, why should he make such a parade of having collated it himself? If it had not been so collated, why should he say it had? This fact is therefore manifest, upon Mr. Malone’s own evidence, that the text of Shakspeare had never been collated, whether diligently or not, with all or any of the old copies, by any person before Mr. Malone.”

Twenty six years have now elapsed since Mr. Steevens issued out proposals for publishing the plays of Shakspeare, of which in that period he has given the publick three editions, each of them elaborated with his utmost care and diligence. The year 1766, in which his proposals first came forth, should be doubly dear

* To this *quaintness* a line of Martial may be well applied:
 “ — male cum recitas, incipit esse tuus.”

to every intelligent reader of this poet; not only as the era when that gentleman first undertook the arduous task of illustrating his dramas by the contemporary writers, a task which he executed with great ability, but because the most conclusive Essay * that ever appeared on a subject of criticism, was then written, and the long-agitated question concerning the learning of Shakspeare was for ever decided. In the year 1780, fourteen years after Mr. Steevens's work was first undertaken, and two years after the second edition of it had appeared, I published a Supplement to that edition in two volumes, in the preface to which is the paragraph above quoted. Having a very high opinion of the diligence, acuteness, and learning of Mr. Steevens, to whom all the admirers of Shakspeare have great obligations, I in common with the rest of the publick considered myself as much indebted to his labours; and therefore did not then hesitate to say that the text of the author on which he had been above twelve years employed, *seemed* to be finally settled. If I had used a still stronger phrase, some allowance might be made for the partiality of friendship, and for that respect which is due from every scholar to ac-

* *An Essay on the Learning of Shakspeare*, by the Rev. Richard Farmer; published in January, 1767; reprinted, with great additions, in the same year.

knowledged abilities and learning. But I claim no such allowance ; for I said only what I strictly and sincerely thought. Not choosing however to speak confidently and positively of a matter concerning which I could not be certain, I used the words—“*seems* now finally settled.” I had not then undertaken to publish an edition of Shakspeare, nor regularly collated a single play of that author with the authentick copies. When my admiration of his innumerable beauties led me to undertake an edition of his works, I then thought it my duty to exert every faculty to make it as perfect as I could ; and in order to ensure a genuine text, to collate word by word every line of his plays and poems with the original and authentick copies ; a task equally new and arduous. By this laborious process I obtained ONE THOUSAND SIX HUNDRED AND FIFTY FOUR EMENDATIONS of the text ; that is, I found that the text of this author, notwithstanding all the well-employed diligence and care of the late editors in correcting the errors of former copies, and rejecting the adulterations introduced in the second folio and the subsequent impressions, still remained corrupted in sixteen hundred and fifty four places, and I corrected it accordingly ; not as that word is sometimes understood, by capricious innovation, or fanciful conjecture, but by the restoration

tion of the poet's words, as they are found in the only copies of authority.

We are now, however, told, that from this collation but little advantage has been derived ; and, as a *proof* of this assertion, it is stated, that in collating ONE HUNDRED THOUSAND LINES (for such nearly is the number of lines in these plays) I have not always been equally attentive ; that in this tedious labour (wonderful to tell!) I have been guilty of *eight* errors !! so that it appears, that I have only corrected the plays of this author in *one thousand six hundred and fifty-four places*, and might have corrected them in *one thousand six hundred and sixty-two*. Of these eight additional restorations I shall very gladly avail myself in the quarto edition of this poet's works, which I am now about to put to the press* ;
and

* While foreign countries can boast of magnificent impressions of the works of their celebrated authors, a splendid edition of the Plays and Poems of our great dramattick poet, with the illustrations which the various editors and commentators have furnished, is yet a *desideratum* in English literature. I had ten years ago sketched out a plan for such an edition, and intend immediately to carry a similar scheme into execution. It is almost unnecessary to add, that the same gratuitous zeal which induced me to undertake the former edition, will accompany this revival of it ; and that no diligence

and if from any quarter, however unrespectable, others shall be added to that number, they shall be accepted in like manner; but I do not expect that will be the case; as it is probable, if any further discoveries of the same kind could have been made, they would have been pointed out. *Dum silent, clamant.*—Dr. Johnson has justly observed, that a discursive mind cannot be always kept steadily fixed on evanescent truth. I never flattered myself so far as to suppose, that in this long work “the indisposed and sickly fit” should not sometimes render me unequal to the task; that what happens to all mankind, occasional languor and temporary inability, should not affect me like other mortals: I resolved, however, to make the best exertions in my power; and sometimes flattered myself that by this process, which had never before been attempted, and a long acquaintance with the writers of Shakspeare’s age, I should be able to improve on all the former editions of this author; but in the moment of the most sanguine hope I could not suppose that in this col-

gence or care of mine shall be wanting to render this new edition of my work, which is to be ornamented with engravings, and to be printed in fifteen volumes, royal quarto, worthy of our greatest English poet.—The first two volumes are intended to be published next year.

lation

lation my vigilance should have been over-watched only in eight instances ; nor, without so decisive a proof as the malignant industry of a petty adversary has furnished, could I have believed it. I say *eight* instances ; for though *thirteen* over-sights have been enumerated, *five* of them *have no foundation in truth*.

1. The first of these is in *The Two Gentlemen of Verona*, Vol. I. p. 154.

Speed. Item, she can *sew*.

Launce. That's as much as to say, can she *so* ?

“ *Both* the folios,” says this redoubted critick, “ read—*sow*, which is manifestly requisite. Probably, however, the editor may suppose *sew* and *so* to have the same pronunciation.”

With the second folio, here cited, or any other corrupted copy of our author, I have no concern. The first and *only* authentick copy of this play printed in folio, in 1623, (for there is no quarto,) reads, if letters are to be enumerated, not *sow*, but *sowe*. When a quibble is intended, the word in the old copy is often intentionally misspelt, in order
to

to mark it more plainly to the reader. In the present instance, however, this may not have been the case, for the word *few* was variously spelt in Shakspeare's time, and Milton writes it, though improperly, *so*. Throughout my edition, as is mentioned in my preface, I have not adhered to ancient spelling, but adopted that which is now generally used, and which I considered as just. I have done so in this instance. With respect to the similarity of sound between *few* and *so*, there can be no doubt, from the passage before us, but that the two words were pronounced alike in Shakspeare's days, as they are at present by all who do not deviate from received modes from affectation or ignorance.

2. Vol. II. p. 71. *Measure for Measure.*

“ Let me hear you speak *further*.” “ Both editions — *farther*, a word entirely different from *further*, though too frequently confounded with it by ignorant persons.”

Here is a question merely of propriety in spelling, and whenever I have any doubts on that subject I shall take counsel from some other preceptor than this critick. In the authentick copy of 1623, the word is very frequently
spelt

fpelt *fartber*, for which, on the ground already mentioned, I have given *further*, because that appears to me to be the true mode of spelling this word; and Dr. Johnson, whose authority is somewhat higher than this anonymous writer's, was of this opinion*. The two words were undoubtedly used indiscriminately by Shakspeare, who certainly did not give himself much concern about grammatical disquisitions.

3. The third supposed error, for which I am not answerable as an oversight in collating the old copies, is in Vol. II. p. 151. *The Comedy of Errors*.

“ If it be, fir, pray eat none of it.”

It is a mere error of the press. The pronoun *I* (I pray, eat none of it,) I find, on looking into my papers, was inadvertently omitted by the compositor at the press, as the metre of the line shews.

4. Vol. II. p. 190. *Ibidem*.

“ And much different from the man he was.”

“ The folios (we are told) read—And much, *much* different.”

* See his *Dist.* in v. *further*.

The single remark here necessary to be made is, that *the fact is not so*. The only authentick copy of this play, the folio of 1623, which is now before me, exhibits the line as I have printed it.

5. Vol. II. p. 477. *A Midsummer-Night's Dream.*

“ Through the forest have I gone,
“ But Athenian *found* I none.”

“ *All* the old editions (we are again instructed) read—*find*.”

Here we have another instance of dogmatical and presumptuous ignorance ; and the same short answer will serve. *The fact is not so*. The copy of *A Midsummer-Night's Dream*, printed by Fisher, which is in some places preferable to that printed by Roberts, which last appears to have been followed in the folio, reads—“ *found* I none,” as I have printed the line.

The *eight* restorations which I am now enabled to add to those I have already made in the text, are these : In Vol. I. p. 80, I have inadvertently followed former editors in printing “ if *thou* be pleas'd,” for—“ if *you* be pleas'd ;” in p. 140 of the same volume, “ *more* precious,” for—“ *most* precious ;” in p. 155, “ *I cannot help*,”
for

for—"cannot I help;" in p. 174, "*this* paper," "for *his* paper;" in Vol. II. p. 70, *should*, for *shall*; in p. 143, *dispos'd*, for *bestow'd*; in p. 157, "Ay, let none enter," for—"Ay, *and* let none enter;" and in p. 190, *therefore*, for *thereof*.

It is not an incurious speculation to consider how many errors the writer to whom I am indebted for the above list, would have been guilty of in collating and printing one hundred thousand lines. He tells us himself that some remarks which he published a few years ago, "have been represented as the most incorrect publication that ever appeared, and that, from the list of *errata* in the book itself, and the additional one given in another pamphlet, the charge does not seem to be without foundation." We have seen that in collating *thirteen* passages he has committed, if not *three*, certainly *two* errors; if therefore he had undertaken to collate one hundred thousand lines, his inaccuracies according to the most moderate calculation would only have amounted to about FIFTEEN THOUSAND.

The next high crime and misdemeanor with which the late editor of Shakspeare is charged,
is,

is, that in his preface he has *proved* the editor of the second folio, printed in 1632, to have been entirely ignorant of Shakspeare's phraseology and metre, and the book itself of *no AUTHORITY whatsoever*; yet most strangely and inconsistently he has adopted some emendations of the text from that corrupted copy. To the first part of this charge I plead guilty, but am at a loss to know under what penal statute it should be classed. To this minute critic indeed, who also published in 1783 some remarks on Mr. Steevens's edition of Shakspeare, (in which that gentleman, Dr. Johnson, and others, were treated with just as much decency and respect, as our late ingenious and learned friend Mr. Warton had been in another forgotten pamphlet,) to him it was a very serious grievance; for he appears to have set up for a hypercritick on Mr. Steevens, without a single quarto copy of our author's plays, and, I suspect, without being possessed of the only authentick folio edition. If that was the case, to depreciate the vitiated folio on which he was generally obliged to depend, was to rob him of the only tool with which he could carry on his trade, and to place him in the state in which poor Parson Adams would have found himself, if his host had convinced him that his solitary half-guinea was a counterfeit.

With

With respect to the other part of the charge, it is certainly true that while almost every page of the second folio is disfigured by printer's blunders, and arbitrary and capricious deviations from the original copy, the editor of that book has in a few places corrected such manifest errors of the press in the elder copy, as could not escape a person of the most ordinary capacity, who had been but one month conversant with a printing-house. Of these corrections, such as they are, (to the knowledge of which the objector was led by my own notes,) a pompous list has been made from the late edition, for the purpose of shewing an inconsistency in the editor: but in the course which I have followed, when the matter is truly stated and examined, the smallest inconsistency will not be found.

To ascertain whether the second complete edition of our author's plays was authentick, which had never been attempted before, was, in forming the text of those plays, of the highest consequence. Hence it was that I employed a good deal of labour on that point, as may be seen by turning to my preface, where the examination of that question takes up no less than twenty-three pages*; and I may ven-

* Pref. pp. xix—xlii.

ture to say, without any fear of being refuted, that I have *proved*, not by dogmatical assertion, but by a minute enumeration of particular passages, that book to be of no *authority* whatsoever. How so wild a notion as that it was of any authority, should ever have been entertained by any one but the writer whose misrepresentations I am now exposing, is perfectly unaccountable. The second edition of a printed book can only derive authority from its being printed with the author's last corrections, or from some more correct manuscript of his work than that from which the first edition was printed. From whence should the authority of the second folio be derived? We know that Shakspeare did not correct his manuscripts for the press, even for the first edition which was published in 1623:—where then were the corrections which were made in the second, found? Can it be believed, that the printer or editor, who did not, as I have proved incontrovertibly, examine one of the quarto printed plays*, which were then common in every hand, should have hunted after the manuscripts from which the first folio was in some cases

* Pref. to the late edition of Shakspeare, p. xxvii.
note 4.

printed, and which it is highly probable were destroyed at the prefs; or that any diligence should at the end of nine years have recovered their soiled and mutilated fragments? Such a supposition is as wild and chimerical, as many of that editor's arbitrary interpolations. This fancy should seem to have originated from its having been thrown out in some modern publication, the title of which I have forgotten, that Heminge and Condell, the editors of the first folio, were *probably* likewise editors of the second, which appeared in 1632; an assertion which, before the two books had been minutely examined and compared, and before the time of their respective deaths had been ascertained, might pass current enough; but unluckily for this theory, after a long search in the Prerogative Office, I discovered the wills of both these actors, and have shewn that Condell died in 1627, and Heminge in the year 1630*.

On this subject, however, we are not obliged to have recourse to inferences from dates, or to conjecture, in order to prove that all the corrections, emendations, or interpolations of that copy (by whatever name they may be called) were arbitrary and capricious. The nume-

* *Historical Account of the English Stage*, pp. 190. 199,

rous proofs which I collected for this purpose, were given *ex abundantia*. If instead of shewing that the editor, not knowing that the double comparative was the common phraseology of Shakspeare's time, had substituted for it a more grammatical form, giving us *more safe, more worthy* and *more rich*, for *more safer, more worthier* and *more richer*; that he did not know that the double negative was the common and authorized language of that age *; that when the beginning of a line in the elder copy was accidentally omitted at the press, instead of attempting to cure the defect in the right place, he added some words at the end of the line, and by his addition made the passage nonsense †; that he was utterly ignorant of his author's elliptical language, as well as of his metre;—if instead of all these proofs and many others to the same point, I had produced only one of them, it would have been sufficient for my purpose, and the old adage—*ex uno disce omnes* would have supplied the rest.

* As in *The Comedy of Errors*, Act III. sc. ii.

“*Nor to her bed no homage do I owe;*”
instead of which we have in the second folio,

“*Nor to her bed a homage do I owe.*”

† Pref. to the late edit. p. xxxi.

Notwith-

Notwithstanding, however, all that I have now stated, you know there are some men in the world, who will not relinquish their old *mumpsimus*; who when once they have taken up a particular notion, adhere to it with unconquerable pertinacity, and cannot be argued out of it: With such men, neither the decisive circumstance I have just now mentioned, (the death of our poet's friends, Heminge and Condell, before the end of 1630,) nor the unanswerable proofs which I have accumulated of the ignorance and temerity of the editor of the second folio, will have the smallest weight, or at all depreciate its credit: and if they should ever be allowed to scribble in the margin of Shakspeare, notwithstanding these accumulated proofs we should without doubt be reminded, whenever occasion offered, that "Such is the reading of that most excellent and invaluable book the second folio edition of our author's plays; a reading which Mr. M. has not been ashamed to own that he has adopted, though he has expressly denied the authenticity of the book".

And now let me add a word or two on the subject of inconsistency. Though I proved this book of no *authority* whatsoever, does it therefore follow that I was precluded from

adopting the few emendations of manifest errors of the press, which, amidst some thousand innovations and corruptions, were made by the editor; and which, if they had not been made by him, would unquestionably have been made by some other person? The plan which I adopted for my edition, as far as relates to the text, was very simple. I began by ascertaining what were the authentick copies. I then formed my text upon those copies; from which (with the exception mentioned in my preface) I never knowingly deviated without apprizing the reader by a note. All emendations therefore which were admitted, from whatever quarter taken, are regularly ascribed to him by whom they were made; a piece of justice which had not been done in former editions: and neither the caprice of an editor or commentator, or his general inability for his task, prevented me from adopting corrections suggested by him, if they were manifestly right. Thus, some emendations have been taken even from Pope and Hanmer, as well as from the editor of the second folio; though all these editors have with almost equal licentiousness corrupted the author's text; but they are adopted, not because their books are of any *authority*, but because the emendations themselves are evidently just;

for

for the editor of the second folio, as soon as his book is proved not to be authentick, can rank only by the side of any other conjecturer, commentator, or verbal critick. And on the same ground, if the most obscure and contemptible pamphleteer should suggest a happy correction of any desperate passage, manifestly corrupt, to the propriety and rectitude of which every intelligent reader must at once assent, it would have a claim to attention, however little respect should be due to the quarter from whence it came. With how much caution however I have proceeded in this respect, my book will shew.

If the second folio had been of any *authority*, then all the capricious innovations of that copy (in which description I do not include the innumerable errors of the press) must have been adopted; but being once proved not to be authentick, then in the case of a passage undoubtedly corrupt in the original and authentick copies, we are at liberty to admit an emendation suggested by any later editor or commentator, if a neater and more plausible correction than that furnished by the second folio; and this I have done more than once.

On comparing two of the quarto editions of *King Richard III.* I found that there were in the latter no less than twenty-six errors of omission; and indeed errors of omission are, I believe, more frequent than almost any other in the ancient copies of this author. I have proved in various instances, that when a word was omitted or corrupted in the first folio, the editor of the second either left the passage as he found it, or cured the defect at random, and according to his fancy, in those plays of which we have quarto copies, where the true word, which in fact was omitted or corrupted, may be found.* There cannot therefore be the smallest doubt that all the emendations made by this editor in the other plays also, of which there are no quarto copies, were merely conjectural. Being such, they stand precisely on the same ground with the emendations suggested by any later editor or commentator; and as they are often very injudicious in consequence of the editor's extreme ignorance of Shakspeare's phraseology and metre, they stand frequently on a worse ground, and have a less title to be adopted.

* Pref. to the late edition, pp. xiv. xv. xxvii. n. 4; xxx. xxxi.

The few corrections which have been taken from that copy, on the principle just now mentioned,* have been pompously displayed ;
a list

* Such as, in *The Tempest*,

“ — such *islanders*,”

instead of the erroneous reading of the authentick copy,—
“ such *islands*.”

In *The Two Gentlemen of Verona*,

“ — and I a sheep.”

for “ — and I *sheep*.”

Ibidem. “ — you have *restern'd* me.”

for “ — you have *cestern'd* me.”

In *Measure for Measure*,

“ The *princely* Angelo.”

for “ The *prenzie* Angelo.”

Ibid. “ — ache, *penury*, and imprisonment.”

for “ — ache, *perjury*, and imprisonment.”

Ibid. “ — was affianced to her *by* oath,

for “ — was affianced *to her* oath.

In *The Comedy of Errors*,

“ Gave *helpful* welcome —.”

for “ Gave *healthful* welcome —.”

Ibid. “ And as a *bed* I'll take thee, and there lie.”

instead of “ And as a *bud*, &c.”

Ibid.

a list of them having been collected from my own volumes, without the aid of which it does not

Ibid. “ Master, if you do —.”
instead of “ Master, if do —.”

In *As you like it*,

for “ — that which had too *much*.”
“ — that which had too *must*.”

Ibid. “ Let me *be* better acquainted with thee,
for “ Let me better acquainted with thee.

In *The Taming of the Shrew*,

for “ Were she as rough —.”
“ Were she *is* as rough —.”

Ibid. “ As much news as *thou wilt*.”
for “ As much news as *wilt thou*.”

Ibid. “ Whither away, and *where* is thy abode.”
for “ Whither away, and *whither* is thy abode.”

In *All's well that ends well*,

for “ — captious and *intenable* sieve—
“ — captious and *intemible* sieve.”

In *Twelfth Night*,

for “ Let thy tongue *tang* with arguments of state.
“ Let thy tongue *langer*, &c.

In *Macbeth*,

for “ — before *thy* here-approach.”
“ — before *they* here approach.

not appear that it could have been made, at least it never was made before the late edition was published.

In *King John*,

“ ——— to hurt his master, no *man* else.”
instead of “ ——— to hurt his master, no *mans* else.”

In *King Henry VIII.*

“ Good man, those joyful tears shew thy true
heart.”
instead of “ Good man, those joyful tears shew thy true
hearts.”

A few more emendations of nearly the same kind might be added, which together with the above are regularly noticed in the late edition. The interpolations, omissions, and corruptions of every kind in the second folio, (of which the fiftieth part has not been noticed) amount, on the other hand, to *several thousands.*

I may add, that of the very few emendations somewhat less obvious than the above, which I have admitted, and which do not, I think, amount to six, I find every day some reason to doubt. Just as my edition was issuing from the press, I found that with the other modern editors I had improperly adopted a word which had been unnecessarily supplied by this editor, from his not attending to Shakspeare's elliptical language. The passage is in *A Midsummer-Night's Dream*, Act I. sc. i.

“ Ere I will yield my virgin patent up
“ Unto his lordship, whose unwished yoke
“ My soul consents not to give sovereignty.”

i. e.

published. By turning over the pages of my work, as I have constantly noticed from whence every emendation was taken, this list was easily formed; but it has been exhibited with that inaccuracy which might have been expected; for in *The Merchant of Venice*, Act II. sc. iii. I am represented as having adopted a corrupt reading found in the second folio, ("If a christian *did* not play the knave, and get thee," &c.) though I have expressly written a note to shew that this reading was the offspring of ignorance in the

i. e. to give sovereignty *to*. See APPEND. to the late edition, p. 577. Here the second folio reads—*to* whose *unwisb'd* yoke, &c. and we are told it is a most valuable correction.—So I have incautiously, with the other modern editors, accepted, from the same book, "*heady* murder," in *K. Henry V.* instead of "*headly* murder," the corrupt reading of the old copy; but the true reading is undoubtedly—*deadly* murder. So, in *Macbeth*:

"With twenty *mortal* murders on their crowns."

And in *Titus Andronicus* a word which has been supplied by the same editor, and too hastily accepted, has this moment caught my eye:

"Was there none else in Rome to make a *stale of*—."

Of, which is not found in the old copy, was introduced from the same inadvertence which led to the corruption of the passage above quoted from *A Midsummer-Night's Dream*. See late edit. Vol. VII. p. 128, n. 8; Vol. VIII. p. 472, n. 3; and Vol. IX. p. 469, n. 3.

editor

editor of that book ; in *K. John*, Act II. sc. ii. I am represented as having adopted a corrupt reading introduced by the same editor, —“ *run on*,” instead of the authentick reading—*roam on* ; in a passage in *King Henry V.* Act III. sc. i. I am untruly represented as reading with the same copy,—“ You *noblest* English ;” and still *further*, (save reverence, as our author says, of the word,) to shew the amazing acuteness and unerring accuracy of this hypercritick, the passage is stated as being in the First Part of *King Henry IV.* as another passage which is quoted from *Measure for Measure*, is to be found in *The Comedy of Errors*.

As a few trifling emendations made by the ignorant editor of the second folio, have been adopted, so on the principle already stated the very few observations of this Remarker that were entitled to any notice, have been admitted into the late edition. These adopted remarks are to be found, says their author, “ in Vol. II. 11, 256, 491, 507 ; III. 27, 77, 316, 394 ; IV. 497, 504 ; VI. 146, 273 ; V. 459 ; [*which is correctly placed after Vol. VI.*] VIII. 634.” And here we have another specimen of this Remarker’s extraordinary accuracy ; for lo ! neither in p. 256 of Vol. II. nor in p. 316 of
Vol.

Vol. III. is there any thing of his; and in p. 27 of Vol. III. I am so far from adopting his comment, that I have maintained a position directly subversive of it.

I shall now, my dear Sir, trouble you with a very few more words.—In *The Two Gentlemen of Verona*, p. 120, I have inserted two notes of my late most respectable friend Mr. Tyrwhitt, in which he proves that Shakspeare sometimes takes a liberty in extending certain words to complete the measure.* Thus, in *The Comedy of Errors*,

“ These are the parents to these *children*.”

“ where, (says he,) some editors, being unnecessarily alarmed for the metre, have endeavoured to help it by a word of their own,—

“ These *plainly* are the parents to these children.”

“ So, (he adds,) *country* is made a trisyllable.

T. N. Act. I. sc. ii.

“ The like of him. Know’st thou this *country* ?”

Remembrance, quadrisyllable.

T. N. Act. I. sc. i.

“ And lasting in her sad *remembrance*.”

* Mr. Upton had made the same remark. See his *Critical Observations on Shakspeare*, 2d edit. p. 372.

Angry, trisyllable.

Timon, Act III. sc. v.

“ But who is man, that is not *angry*.”

Henry, trisyllable.

Rich. III. Act. II. sc. iii.

“ So stood the state when *Henry* the Sixth—”

2 Henry VI. Act. II. sc. ii.

“ Crown'd by the name of *Henry* the Fourth.”

And so in many other passages.

Monstrous, trisyllable.

Macb. Act. IV. sc. vi.

“ Who cannot want the thought how *monstrous*—”

Othello, Act. II. sc. iii.

“ 'Tis *monstrous*. Iago, who began it?”

England, trisyllable.

Rich. II. Act. IV. sc. i.

“ Than Bolingbroke return to *England*.”

Nobler, trisyllable.

Coriol. Act. III. sc. ii.

“ You do the *nobler*. Cor. I muse my mother—.”

It would be quite unnecessary to add that Shakspeare intended that the words *children*, *country*, *monstrous*, should in these places be pronounced *childeren*, *countery*, *monsterous*, if the oppugner of this doctrine had not had the folly to represent such a notion as chimerical and absurd; imagining himself (as it should seem) supremely comical, when

he exhibits words of this kind at full length,—*Engle-and, noble-er, wrangle-ing, swor-en, a-rums, how-ers, &c.* Had he been at all acquainted with our elder poets, he would have known that this pronunciation was so common, that, words formerly having been frequently spelt by the ear, we often find these words written as Shakspere used them; *sower, hower, fier, &c.*

The instances given above are but a few of those which Mr. Tyrwhitt has collected, to prove a position which is incontrovertible. He might have produced many more. Thus, in *The Two Gentlemen of Verona*, Act. II. sc. iv.

“ And that hath *dazzled* my reason’s light;—”
where the ignorant editor of the second folio, not perceiving that *dazzled* was used as a trisyllable, (*dazzle-ed*) has departed from the original copy, and reads—

“ And that hath dazzled *so* my reason’s light.”
Again, in *Coriolanus*, Act. I. sc. ix.

“ As you have been; that’s for my *country*.”

And had he not chosen to confine himself to words in which *l*, or *r*, is subjoined to another consonant, the following instances of words extended for the sake of the metre, might have been added:

In *The Comedy of Errors*, Act. v. sc. i.

“ This week he hath been heavy, *four*, sad.”

(where in the original copy we find the word *four* written as Shakspeare intended it to be pronounced,—*fower* :) and in the same play,

“ I’ll meet you at that place some *hour*, hence.”

for which in the second folio we have

“ I’ll meet you at that place some hour, *sir*,
hence.”

Again, in *K. John*, Act. I. sc. i.

“ Kneel thou down, Philip, but rise *more* great.”

Again, in *All’s Well that Ends Well*, Act. II.
sc. iii.

“ And is not like the *fire*. Honours thrive—”.

In all these cases, this hypercritick thinks he has completely overturned the doctrine contended for, by writing the words at full length,—*dazzle-ed*, *counte-ry*, *fou-er*, *fi-er*, &c. a species of confutation entirely new. Chaucerizing *more*, and exhibiting it thus,—*mo-ré*, he seems to think extremely humorous. The old English name, *Gore*, and the surname of a noble family, *Gower*, might have taught him

D

better.

better. *More* and *pour* as easily become *mo-er* and *pou-er*, as *four* and *hour* become *fow-er* and *bow-er*; and *arm*, by a vulgar provincial pronunciation not yet wholly difused becomes *a-rum*, as easily as *alarm* is converted into *ala-rum*; two words that undoubtedly had the fame etymology.—But of thefe verbal difquifitions enough.

Let us now examine the complaint to which thefe notes of Mr. Tyrwhitt's have given birth. "The editor" [i. e. Mr. M.] we are told, "has inferted both Mr. Tyrwhitt's notes, without taking notice of the conclufive reply already made to the latter." This reply, I muft inform you, appears to have been made by this fagacious remarker himfelf. *Hinc illæ lacrymæ.*—But how ftands the fact? The comedy of *The Two Gentlemen of Verona* was printed in the year 1786. It fhould feem therefore not to have been a crime of very great magnitude not to have fubjoined to Mr. Tyrwhitt's note a reply to it which was made two years afterwards, viz. in 1788. It might however, we fhall perhaps be told, have been inferted in the Appendix. But unluckily to this there was an unfurmoutable objection; which was, that the editor had originally refolved not to encum-

ber his page with any useleſs comment, and the *concluſive* reply in queſtion appeared to him unworthy of notice.

Mr. Tyrwhitt's remark, which I have in part recited, makes it unneceſſary for me to take any further notice of the unfounded obſervations that have been made relative to the licence which Shakspeare has occaſionally taken in his metre. For that licence, which it ſhould be remembered he has taken in common with his contemporaries, he alone is answerable. If an editor in exhibiting his works has religiously adhered to the original and authentick copies, admitting with the greateſt caution occaſional corrections of manifeſt errors, he has done his duty, as far as concerns the text; and need give himſelf little concern about the illiberal cenſures of thoſe who, like the preſent hypercritick, from ignorance of the poet's metre arraign his editor, for not having in various inſtances "*endeavour'd to help it by a word of his own,*" or by that which would have been equally improper, an interpolation of Pope or Hanmer, or the editor of the ſecond folio.

The anonymous writer, who has occaſioned my preſent addreſs to you, ſeems to think that

he has an exclusive privilege to all the nonsense to which the commentaries produced by the late editors of Shakspeare have given rise. On this ground, a remark in answer to one of Dr. Johnson's in the first act of *Troilus and Cressida*, having been slightly noticed in the late edition, this monopolizer will have it that *he* must have been meant; and no such remark being in fact found in his book, with his wonted decorum he charges the editor with *forgery*. But strange as it may appear, most true it is, that there are others now living capable of writing remarks on Shakspeare and his editors, beside himself, though not with such a total disregard of decency; and that the observation in question appeared among some REMARKS on Mr. Steevens's edition, which were published in a miscellaneous volume, in 1785.

One other passage only of this *elegant* and *modest* performance remains to be noticed. In the first volume of the late edition of Shakspeare I have mentioned that a pamphlet, which is now avowed by this writer as his production, was suppressed after its original publication, from *modesty* as it should seem; and that afterwards it was once more given to the world by its author. *Nothing*, says the fond
parent

parent, can be more incorrect than this statement. The truth is, that after a few copies had got abroad, the further sale was delayed, for special purposes, for a week, at the end of which the publication was continued.—Such, I think, is the substance of this *Quip*, for so this writer chooses to denominate some of his shrewd and sagacious remarks, though he does not deal much either in *cranks* or *wanton wiles*. The difference between being *suppressed for a certain time*, and *the sale being delayed, after the original publication, for a week*, is not very easily discovered. The *modesty*, however, ascribed to the author, it must be owned, he utterly disavows.—The grievance stated on this occasion must immediately remind you of that complained of by the well-known Edmund Curl, who said Mr. Pope had treated him very unfairly in telling the publick that he had been tofs'd in a *blanket*, when all the world knew that he had only been tofs'd in a *rug*.

Though from a very careful perusal of many contemporary writers, I was enabled to make very large additions to the former comments on our author, and took at least as much pains in illustrating his obscurities as in ascertaining his text, you will observe that
I have

I have not taken notice of any remarks that have been made on the commentaries which I had the honour of submitting to the publick in my late edition. While I was employed in preparing them for the press, I gave the various subjects treated of, the strictest attention. They are before the publick, and by its judgment they must stand or fall. I shall not enter into any discussion or controversy with “occasional criticks” or “criticks by profession,” in order to support them.—It is curious that what Dr. Warburton said near fifty years ago, should be still true of the *greater part* of the criticisms to which the labours of his successors have given rise: “—as to all those things which have been published under the titles of *Essays, Remarks, Observations, &c. on Shakspeare,*”—they “are absolutely below a serious notice.*”

I have many apologies to make for having taken up so much of your time, and will now release you. I cannot, however, conclude, without noticing one other charge brought against the late editor of Shakspeare, which is

* Mr. Tyrwhitt's *Observations* published in 1766, and Mr. Mason's *Comments* in 1785, are an exception.

perfectly

perfectly novel. "The reciprocal good opinion" (we are told) "which the publick and Mr. MALONE appear to entertain of each other, does both parties infinite honour." It is, I believe, the first time that the good opinion of the publick has ever been stated as a matter of reproach to him who has had the good fortune to obtain it. If by my humble labours I had any title to suppose the publick had been pleased and benefited, I should consider myself as having obtained the best reward which it has to bestow, or the sons of literature ought to aspire to.—To have merited publick approbation, must to an ingenuous mind ever afford a pleasure which the cavils of criticism cannot diminish; and which nothing can so much augment as the disapprobation of the ignorant, the envious, the petulant, and the vain.

I am, my dear Sir,

Your very affectionate friend,

And humble servant,

EDMOND MALONE.

QUEEN-ANNE-STREET, EAST,
April 23, 1792.

A
COMPARATIVE REVIEW
OF THE
OPINIONS

OF
MR. JAMES BOADEN,
(Editor of the Oracle)

In February, March, and April, 1795;

AND OF

JAMES BOADEN, ESQ.

(Author of Fontainville Forest, and of a Letter to George
Steevens, Esq.)

In February, 1796,

RELATIVE TO

THE SHAKSPEARE MSS.

BY A FRIEND TO CONSISTENCY.

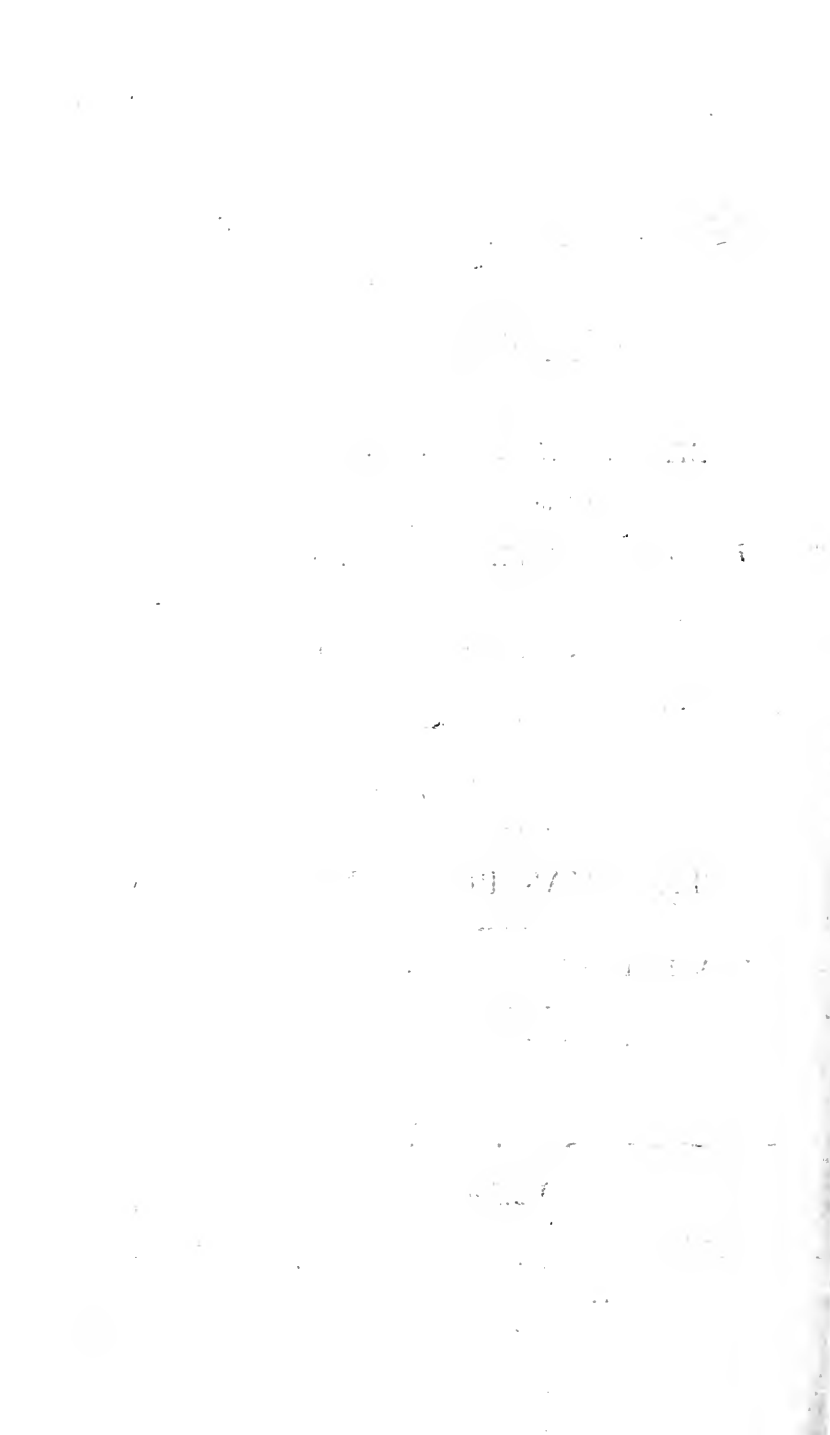
NIL FUIT UNQUAM
SIC IMPAR SIBI

HOR.

London:

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BOND STREET.

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A

COMPARATIVE REVIEW,

&c.

IT is not because the style or the matter of Mr. Boaden's Critical Examination of the Shakspeare MSS. appears to possess any intrinsic merit, that it is made the subject of consideration in the following pages. Much less is this slight attempt dictated by any apprehension that the authenticity of those MSS. will be materially affected, either by the arguments of such an examiner, or the detection of his sophistry. But when an individual pretends to direct the taste of the public, when, relying on the fancied ingenuity and importance of his criticism, he attempts to depreciate real merit, it becomes, at least, necessary to examine the purity of his motives, and the consistency of his conduct.

The authenticity of the MSS. in the hands of Mr. Ireland, must ultimately be referred to a higher tribunal, and undergo a trial, from

B

which

which the Author of this Essay doubts not they will derive additional lustre, and more permanent credit. They must ultimately stand or fall, according as they shall answer the severest test of critical investigation; but that decision must, for the present, be delayed, because the host of *erudite* commentators *will not see them*, lest they should be convinced.

In the mean while, a champion has stepped forth, of too little consequence, either from ability or *reputation*,* to give *serious* alarm to those who feel interested in that success of the MSS. which truth seems to demand.—To prevent, however, any bias which the public mind may receive from the exertions of an *unanswered* opponent, however contemptible, his condemnation is here drawn from his own mouth: and it is presumed, that such a proof of inconsistency and impotence will shew him to be totally unworthy of attention, and will enable Mr. Ireland to go forward undisturbed in establishing the authenticity of his valuable MSS. by the sure testimony of intrinsic excellence and indubitable fact.

Mr. Boaden, in a letter recently addressed to Mr. Steevens, relative to the MSS. in the

* The writer means only to speak of Mr. Boaden's literary reputation.

hands of Mr. Ireland, lays claim to the character of sincerity, from the apparently frank and open avowal of the favourable impression which those MSS. at first made upon him, together with the very different opinions which he now entertains. Such a statement, on the first view, appears like the dictate of candour; but in order to substantiate it, the causes of this total change of sentiment should be accurately detailed, and should be proved to be adequate to the effects which they are said to have produced. If this shall not appear to be the case in Mr. Boaden's instance, if his arguments, (or rather attempts at argument) shall be found totally nugatory, and if the reasons for commendation shall remain in full force, or even acquire additional strength, *whilst* the critic avows a determined hostility; what kind of opinion can we form of his abilities or integrity? Must we not suppose that some personal pique or petty resentment lurks in his mind, or that some strange caprice has perverted his intellect? In short, must we not conclude that the man who thus steps forward as a *public censor*, is himself liable to the imputation either of ignorance or malevolence?

It is a circumstance very favourable to the MSS. that the *fight* of them has seldom failed to

produce at *least a conviction* of their authenticity. In Mr. Boaden it did more, it produced an "enthusiasm"—"a tremor of the purest delight:" and for days, and weeks, and months after he had seen them, he retained such a persuasion of their excellence, as (in the language of his own paragraph) "made all scepticism "ridiculous." But all this, it now seems, was error! an error, however, which is *excused* by the consideration, that "credulity is no disgrace," and "that strong enthusiasm is "eager to believe." *

Let us pause for a moment, to consider what these instances are, in which credulity is thus pardonable; and of what nature is the belief so induced by enthusiasm.—Assuredly Mr. Boaden will not assert that credulity would be pardonable in the case of an imposture, bearing on its *very surface* the stamp of falsehood—or, that an *enthusiasm strong enough* to enforce such a belief, would be engendered by *trifling* ability, or *superficial* excellence.—A little consideration will shew us, that where circumstances occur flattering to long-contracted habits, and to firmly-rooted judgment, there, and there only, enthusiasm is likely to be

* See a letter to Geo. Stevens, Esq. p. 1 and 2.

strong; there, and there only, belief will probably be eager. Such enthusiasm and such belief can only be overset by stronger appeals to the same passion, or to the same judgment.

Mr. Boaden is very liberal in acknowledging in his pamphlet, (what indeed he could not deny, because it would have remained recorded against him in his news-paper,) that he was at first strongly affected in favour of the MSS.; neither does he deny that he admired their style, diction, and poetical spirit; but he leaves us to discover by what new light, by what cogency of argument, that which was *once* distinguished for “the utmost delicacy of passion, and poetical spirit,” became *afterwards* “worthy of no other notice, than that of being metrically smooth;”—that which was “rationally pious, and grandly expressed,” became “execrable jargon,” the “puerile quaintness, and idiomatic poverty of a methodist rhapsody.” In order, therefore, to account for so singular a phenomenon of mental versatility, and to teach Mr. Boaden (should he really be ignorant,) the nature of his intellectual progress, I shall take the liberty of stating a few plain and simple facts.

I begin by premising, that Mr. Boaden is the declared Editor of the Oracle, a daily paper, to which he naturally wishes to attach as much consequence as possible. With this laudable design in view, as it should seem, (for we find his paper, from that period, constantly *enriched* with his remarks on the Shakspeare MSS.) he paid a visit to Mr. Ireland, on the 14th of February, 1795, to inspect what he called “ the *invaluable remains* of our immortal bard.”—What, and how liberal his reception was, the public was informed by the following paragraph, which appeared in the Oracle, Feb. 16, 1795.

“ Shakspeare MSS.—By the obliging politeness of Mr. Ireland, of Norfolk-street, the *conductor of this paper* * is enabled to gratify, in a general way, the public curiosity. To particularise would be *fraudulent and ungrateful*. Besides the Lear and Vortigern, there are various papers, the *domestica facta* of this great man’s life, discovered.

“ A letter to the lady he afterwards married, *distinguished for the utmost delicacy of passion*,

* For attributing to Mr. Boaden the paragraphs which appeared in the Oracle relative to the Shakspeare MSS. I have one simple reason, viz. that he was *the only person concerned in the direction of that paper that ever viewed them*.

“ and

“ *and poetical spirit.* It incloses a lock of his
 “ hair, also preserved.

“ A profession of his religious faith, *rati-*
 “ *nally pious, and grandly expressed.*

“ Some poetical compliments, and poetical
 “ exercises of fancy, amongst the company at
 “ whose head he is numbered. Devices of
 “ land; receipts for money advanced, &c. and
 “ a discovery relative to Lord Southampton,
 “ *which we forbear to anticipate,* reflecting im-
 “ mortal honour upon the bounty of the one,
 “ and the modesty of the other. It is the in-
 “ tention of Mr. Ireland to publish the first
 “ volume, with fac-similes, if possible, by the
 “ King’s birth-day; the second volume proba-
 “ bly within the following year: and now, to
 “ this new information, we have only to add,
 “ *that the conviction produced upon our mind, is*
 “ *such as to make all scepticism ridiculous, and*
 “ when we follow the sentiments of Dr. Joseph
 “ Wharton, *we have no fear of our critical or-*
 “ *thodoxy.*”

The same paper of the 21st contained fur-
 ther observations to this effect: “ When we
 “ were favoured with a sight of these invalua-
 “ ble remains, we promised the possessor that
 “ *no sneering animadversions, written by those*
 “ *who*

“ *who had never seen them, should pass without*
 “ reply, and probably reproof. One gentle-
 “ man makes himself merry with a Profession
 “ of Faith from Shakspeare; he shall be re-
 “ duced at once to the plea of *Ignoramus*,—
 “ there *happens to be indisputable proof* that *this*
 “ was the custom of the age, nay, that other
 “ members of the same family had done so.

“ But an objection, has been urged trium-
 “ phantly by those *who have not seen*, that a
 “ gentleman who had been accustomed to the
 “ hand writing of that period, was yet unable
 “ to read them.

“ The writer of this article is ready to prove
 “ his acquaintance with the hand writing of
 “ Elizabeth’s reign, in the first instance, and to
 “ read once more the MSS. in the second.—As
 “ to the silly stuff about the Poet’s Courtship
 “ and the Lock of Hair, with recollection of
 “ similar feelings and similar gifts—

“ We cannot but remember such things were,
 “ And were most precious to us——”

“ The man who cannot, should never trust
 “ himself with the subject of Shakspeare’s life,
 “ should never by a touch ‘pollute the page of
 “ inspiration.’

On the 26th of February, Mr. Boaden called a second time on Mr. Ireland, again expressed his conviction of the authenticity of the MSS. and took so deep an interest in their success, as to send on the following day, a letter (of which I among others have been favoured with a sight) which is only remarkable for the officious zeal with which he endeavors to make himself a party in the ultimate success of the MSS. an extract will be sufficient to satisfy the reader—

“ My dear Sir,

“ Though I spoke from memory
 “ when I said that Huntton was Lord Cham-
 “ berlain of Elizabeth’s household, it was cor-
 “ rectly stated—Henry Carey, whom she created
 “ a baron in the first year of her reign, had the
 “ charge of her person at court—and to secure
 “ us as to the required date, he was with her
 “ at the Tilbury Camp, in the year 1588, and
 “ had there the care of her person.—I think
 “ this ample satisfaction upon the subject, and
 “ lose no time in sending it. This, or any
 “ deeper inquiry, will be *but a poor return for the*
 “ *favour of your unreferred communication.*”

On the 28th appeared the following:

C

“ The

“ The MSS. of Shakspeare.

“ The public look up to us for a faithful
 “ account of these important papers—what we
 “ have opportunity to examine, we shall, from
 “ time to time, report with the *most scrupulous*
 “ *fidelity. We have read a considerable portion*
 “ *of the MSS. Lear.*—In the title page, the
 “ Great Bard professes to have taken the story
 “ from Hollinshead, and has, in the true spirit
 “ of modesty, apologized for the liberty he took
 “ in departing from the exact statements of
 “ the Chronicle.—There is a letter from
 “ Queen Elizabeth to Shakspeare, when the
 “ Poet was manager of the Globe, command-
 “ ing him with *his* best players to play before
 “ her, and thanking him for some verses which
 “ her Majesty much admired.—We think it
 “ *will be clearly proved* that all the *degrading*
 “ *nonsense, of his holding horses, &c.* will be
 “ found utterly fictitious, and that this great
 “ man was the Garrick of his age, carested for
 “ his powers by every one great and illustrious,
 “ the gentle friend of genius, and most excellent
 “ in the quality he professed—”

On the 23d of April, this paragraph ap-
 peared—

“ The

“ The Shaksperiana, which have been so
 “ luckily discovered *are now considered as ge-*
 “ *mine by all, but those, who illiberally refuse*
 “ *to be convinced by inspection.*”

For so long a period as this, a period of more than two months, at least, was Mr. Boaden, (a director of the public taste, and a playwright) *deceived*, nay (if we regard his own account) rendered the *partisan* of “ imposture,” and that too, by “ one of the most bungling performances of the kind ever exhibited.”—During all this time, did Mr. Boaden never “ *reflect* “ *in his closet upon circumstances recorded?*” * Did he never think of the orthography, the *nne*, the *tye*, and the whole language, “ *so clogged* “ *and confounded by unnecessary letters?*” Or, if his “ eager enthusiasm kept him so long “ in a delirium of blind admiration;” on what was that enthusiasm founded? Was it, that “ *in the Lear, the MSS. follows the worst reading, where the readings are various? that it* “ *cuts the knot of difficulties which a legitimate* “ *copy would naturally untie, and that its interpo-* “ *lations are not in the manner of Shakspeare?*” † or was it from “ *the juvenile style*” of the letter

* See Letter, Page 2. † Idem, P. 23.

to Anna Hatherwaye, the “flatness” and “weakness” of that to Lord Southampton, or “the execrable jargon” of the profession of Faith?—

If Mr. Boaden can reconcile all these contradictions, if he can *prove* that *absurdity is a natural source of admiration*, or that an “*intel-
“ligent”* critic could be for months deceived by “an unskilfully executed and manifest delusion,” we shall be then ready to concede so much to his *ingenuity* as to listen patiently to his comments; or, perhaps, even to compare *his Vortigern* with the play which is about to appear. If the only objections which Mr. Boaden now brings forward were chronological doubts, or historical scepticism—if he had been content to allow to the MSS. the same literary excellence, which they at first appeared to him so eminently to possess, there would have been at least *a consistency* in his efforts—but in thus heaping Pelion upon Ossa, in thus going beyond his strength, he but out-herods Herod, and

— “murders impossibility, to make,
“What should be faint work.”

The preceding observations have sufficiently proved how admirably Mr. Boaden is fitted for

the task he has undertaken, and how well he has considered the Poet's advice—

“ Sumite materiam, vestris qui scribitis æquam,

“ Viribus.”——

The remainder of these pages, shall be devoted to the specific arguments which he alleges, and whose intrinsic merit shall be accurately stated and fairly examined.

Previously, however, to entering upon this discussion, it may not be amiss to observe generally upon the question of literary imposture, that in all known attempts of the kind, the conduct of the parties concerned hath been diametrically opposite to that of the possessor of the MSS. in question—in the former cases, the reader will invariably find all search to have been eluded, all documents withheld, (save in the instance of Chatterton, * whose forgeries would have remained less impeachable, without them) in every feature he will perceive evident defects of style, palpable anachronisms, and consistency—only in error.—

* See an account of the small bit of parchment produced to Catcott of Bristol, in Gregory's *Life of Chatterton*—and Mr. H. Croft's *Love and Madness*.

Let him then turn his eye to the circumstance of Mr. Ireland, and he will find, that that gentleman has not only *not* eluded all search, but has invited, nay encouraged *the most rigorous scrutiny*. He has suffered the ablest antiquaries, and most learned men in other respects, to examine the MSS. whenever they pleased—he has shut his doors to no man. And what, let me ask, is the result of this invitation to scrutiny? not a discovery of defects, nor a conviction of imposture,—but *an almost unanimous attention to their authenticity*; and all this, notwithstanding the MSS. and their accompaniments, consist of more than 10,000 lines, in the hand writing of the Bard himself, more than a hundred volumes (as it should seem part of his library) with MSS. annotations; besides deeds and legal instruments, in great number!

From these circumstances, I think it fair to infer, that no doubts can arise as to their validity, but in the minds of those persons whose *want of candour or honesty*, or whose *literary desperation* will not suffer them to inspect, lest they be forced (which they assuredly, in my opinion, would be) to *believe in them*.

I return to Mr. Boaden, who in the opening of his letter justly states, that the ultimate de-
cision

cision upon the authenticity of the MSS. must depend on their “ *internal* evidence.” This *candid* profession, however, is contradicted *in effect*, by nearly three pages of indirect insinuation against the concealment of a fact, which it is allowed on all hands is nugatory.—It is of no importance to the world at large, in what family, or by what means the writings of our divine Bard may have been discovered; they need no pedigree and escutcheon to prove their descent, the stamp and animation of their author is to be found in their style, diction, and sentiment. These it is impossible to forge—

Pindarum quisquis studet imitari
Iule ceratis ope Dædaleâ
Nititur pennis. Hox.

And it is little to be feared that the same age which could produce such performances as Fontainville Forest, and the Secret Tribunal, should give birth *even to the faint image* of a Shakspeare. But in order to obviate every idea of an improbability that such writings should actually exist in the present day, I will quote an authority which Mr. Boaden will not probably dispute—that of Mr. Malone,—who conjectures that some “ *Letters at least,*” were left by our Bard, and also traces, four or
five

five sources from whence information relative to them may be derived. The families to which I allude, are those of Mr. Bagley, executor of Lady Barnard, (the grand-daughter and last descendant of Shakspeare) and of Henry Gilbert, Thomas Higgs, and Samuel Cotton, Esquires, who married the three daughters (by a former wife) of Sir John Barnard. “ * I know not,” says Mr. Malone, “ whether any descendants of these, be now living: but if that should be the case, among *their papers* may possibly be found some fragment or other relative to Shakspeare.”

I do not pretend to decide whether it was in any one of these families that the MSS. were found by Mr. Ireland, but I state this as an authority which ought to have weight, at least with the friends of Mess. Malone and Steevens, *of the general probability of such a discovery.*

The circumstances, however, stated by Mr. Ireland, would rather induce us to conclude that the MSS. came from a source where *family reasons* required a concealment of their origin.—

* Johnson's and Steevens's Edition. Vol. I. p. 40. last Edit.

It might be, that the gentleman in question was not very proud of his descent, or that the manner in which the papers came into his family, reflects no great honor on his ancestry, or, indeed, reasons by no means derogatory to his honor (though, perhaps, affecting his feelings in a particular way) might induce him to bury his name in oblivion. These, are the mere suppositions of an unbiassed judgment, for the only knowledge I have of Mr. Ireland, originated purely in his being the fortunate possessor of these MSS. and the only means I have of forming a judgment on his conduct, were supplied by his candour and liberality in submitting them to general inspection.

The * idle remarks on Mr. Ireland's son, and his friendship with Mr. Talbot, need no further comment than that, if (as Mr. Boaden insinuates) that friendship were in any way disturbed by the publication of the MSS. such a rupture would be *fatal* to a forgery of any kind.—

At length we come to something like a regular attack on the MSS. themselves—which (as far as such a farrago can be reduced to any thing like order) is reducible to these heads,

* See Mr. B.'s pamphlet, p. 4.

viz. Objections against their appearance and orthography; those against the style and sentiment; and those drawn from chronological and historical considerations.

The MSS. which were shewn Mr. Boaden were (as he states) * such as to “*startle upon the very surface an intelligent reader,*” yet he beheld them, with † the “*tremor of the purest delight*”—touched “*the invaluable relics with reverential respect, and deemed even existence dearer, as it gave him so refined a satisfaction.*” This enthusiasm then could only arise from the *merit of the composition*, and must have been destroyed, if he had known any thing of the *orthography* of that age, or indeed, had possessed the smallest antiquarian knowledge. It was at least *two months* before Mr. Boaden discovered that the orthography was “*after no received system,*” “*was not uniformly particular,*” and “*that it set at defiance the spelling of all periods.*”—This addition to his information Mr. Boaden has very lately acquired, and I congratulate him, as I do any learner, upon his progress in science. But—

* Mr. B.'s pamphlet, p. 13. † Ibid. p. 2.

“ A little learning is a dangerous thing,
 “ Drink deep, or taste not of the sacred spring.”

I would advise him to prosecute his studies with a little more accuracy, and he will find that his objections will vanish, as his knowledge increases.

The orthography of that age was, indeed, little reducible to any fixed standard, and endless varieties crept into general custom, according to the different caprices and discordant judgment of individuals. But that a vast superfluity of letters is generally observable, no man at all conversant with antient writings can doubt. In a MS. collection of poetry, by Sir Nicholas Bacon, Lord Keeper in the reign of Elizabeth, which was shewn me a few days ago by a gentleman of high reputation in the law, I find the following couplet :

“ And what rewarde for this *agayne*,
 “ But *cape* and knee *off seelye menne*.”

And the following ludicrous story of a jester and friar, which I will give at length.

“ *Of a JESTER and a FRIAR,*

- “ A *perte Marchaunte* seekinge to lowte,
 “ A feelye *Fryar* in a greate dowte,
 “ Sayde *Maſ. Fryer* I marvell *muche*,
 “ Whye to the *Croſſe yow doe ſoe crowche*,
 “ And to the *Gallowes croſſes tooe*
 “ Of the like *ſubſtaunce* yow doe not foe.
 “ Sir quoth the *Fryer* as *muche* muſe I
 “ What is the cauſe and reaſon *whye*
 “ My *Miſtreſſe* yor. wife being *throwcut*
 “ As well beneathe as her fayre ſnowte
 “ One ſelf *mettcll*, what meaneth this,
 “ Her *lyppes* not *hyppes* yow uſe to *kys*.”

Among the ſame collection is a copy of a letter from Queen Elizabeth to Sir Amias Paulet, in which I find the words

- | | |
|----------------------|----------------------|
| “ <i>Condempne</i> | “ <i>farre</i> |
| “ <i>Ballauce</i> | “ <i>paſſeinge</i> , |
| “ <i>Merritte</i> | “ <i>maynteyne</i> , |
| “ <i>bidde hur</i> , | &c. |

The following instances have been afforded me from the moſt authentic records—

- | | | |
|------------------------|------------------|-----------------|
| “ <i>oppenned</i> ” | “ <i>ſoonm</i> ” | |
| “ <i>occaſionnes</i> ” | <i>ſuyte</i> | |
| | | “ <i>heere-</i> |

“ <i>heereuppon</i> ”	<i>sonne</i>
“ <i>geloufe</i> ”	<i>thenne</i>
“ <i>orre</i> ”	<i>mann</i>
“ <i>onne</i> ”	<i>themne</i>

Mr. Malone has presented the public * with a deed by Shakspeare, concerning a house of one *Ireland's*, found in the Featherstonaugh family, the orthography of which bears a striking affinity to the deed of gift to Ireland, among the present MSS. We find therein the terms—“ of thone, of thother partye—
 “ graunted and to Ferme letten—a voyde peece
 “ of Ground—thannunciacion, covenaut,
 “ without delaic—promiffe and graunt, cleerlie
 “ acquite—guiftes, &c.”

It is unnecessary to swell this publication, or to tire the reader with more numerous examples of what no one can doubt, that at a time when the English language knew so little of accuracy, a great diversity of orthography must necessarily have obtained—one observation may not, however, be amiss. The press being yet in an infant state, and the learning of the age, being confined in a great measure to the printers, they

* See Johnson's and Steevens's Ed. p. 90.

took the liberty of departing from the copy before them, whenever they thought themselves capable of improving the orthography, and in some cases perhaps the arrangement.

That this is no speculative idea, may be easily proved by a *comparison of any MSS. with a publication of that age*; which will manifestly prove the superior purity of the latter. Thus, it should seem, that if any thing like a standard of orthography existed at that time, it must have been exclusively amongst the printers.

As *corroborative* proof, we may observe, that the Lear, and all the papers *in the handwriting of Shakspeare* are of *similar* orthography, but that *they differ in this respect from the other MSS.* more particularly from those, apparently drawn up by professional men.

It seems probable that in any attempt at forgery, a *studious identity* in the construction of words would be preserved; but in the MSS. we meet with such diversity as may naturally be supposed to arise from casual circumstances—thus, the signature “*Elizabeth*” in her own hand is conformable to the modern orthography, and to her existing autographs, whilst
in

in the note attached to the same letter, it is spelt agreeably to Shakspeare's general redundancy of letters, "*Elyzabeth*."

It may not, perhaps, be strictly within the scope of this publication, (which was merely to do away any unfavourable impressions relative to the *published* papers) to draw an instance from some of those, which *though unpublished*, Mr. Ireland liberally displays. It seems, therefore, very apposite to the present purpose, to observe that the name of *Spenser*, the Poet, was spelt in his life-time, and in several editions of his works, in two ways—the one with an *s*, the other with a *c*, in the last syllable,—and in a MS. note by Shakspeare, in the edition of 1590, "by Edmund *Spenser*," the name *Spencer* occurs,—so little was the regard paid by Shakspeare to the fetters of custom, and so slight his attention "in the spontaneous flow "of soul," to so miserable an obstacle as the arrangement or accumulation of letters!—

"Half the labour (says Mr. B.) bestowed upon "unnecessary letters would have cleared away "the mystery,"—but this is a labour more likely to be felt by the compositor or editor of a journal, than by a Shakspeare, to whom the drudgery of correction had been labour indeed.

With the consistency of a frigid critic Mr. B. blames the Poet at one time for a *neglect of attention to his MSS. by the omission of punctuation*, and at another, for his *scrupulous care in numbering the lines*. This is, indeed, the Worm reviling the Oak.—We may further observe, that *these facts, in themselves, furnish strong arguments against imposture*. Would a forger incumber himself with unnecessary letters after the *fatal model* of Chatterton?—Would he not rather have studiously avoided the rock on which that youth split? Would he not follow the *orthography* as carefully as he must have done the *character* of the MSS. of that age? Or is it to be supposed that he would in one instance lay himself open to detection by *omitting the labour of punctuation*, when in another he submitted to the *unnecessary and futile drudgery* of numeration?

With respect to the supposition of forgery, drawn from the appearance of the papers, I find little stated by Mr. B. worthy of remark. He is told, indeed by the *first artists* of the country that “*they have no doubt but that the “ pen and ink drawings are modern.*” Who are these artists? and what particular art is it they exercise? If the liberal and enlightened
pro-

professors of painting * be alluded to, they will not certainly pronounce so *decisive a verdict*, especially on the ground of *professional knowledge*.

The coloured drawings of Baffanio and Shylock perfectly resemble the inferior productions of that age, and the name "J. Hoskins," which appears on the former, is that of an *artist* of that day, though it must undoubtedly be considered as one of his earliest attempts. I have heard it rumoured as an objection, that at the time of Elizabeth there were no *tinted drawings*, which the above are denominated. Nothing, however, is more certain, than that at and before that time the first masters used, in their sketches, the method of tinting adopted by Hoskins,—in proof of my assertion, I refer the reader to the sketches of Julio Romano and

* Those painters, whom the author of this review has consulted, and who are not probably *inferior* to any whom Mr. B. may have applied to, uniformly agree that the productions in question bear, in their appearance, nothing contradictory to the known history of painting.—They are at a loss to determine *how* the *untutored sketches* of the Bard himself, should be *subjected* to the *rigid rules* of *critical investigation*. A rude outline with a pen and ink must in all ages be nearly the same, the only difference is to be found in the skill of the performer, and the difference of his materials.

Titian *before*, and of Reubens *in the time of Shakspeare*.

Mr. Boaden declares * that the signature to the Deed of Gift “totally departs from the “authentic signature of the Poet,” to which broad assertion, we have merely to oppose the *testimony of our senses*. If ever a conformity appeared between different examples of the same hand writing it is to be found in this same deed when compared either with the other † autographs in Mr. Ireland’s possession, or with the fac similes of Shakspeare’s name contained in the last edition of ‡ Johnson’s and Steevens’s work—a comparison which any gentleman has it in his power to make.

* Letter, p. 46.

† The comparison of signatures is not always satisfactory proof of authenticity, on account of diversities which occur in the same person’s writing at different times. In the British Museum are to be seen three signatures, unaccompanied by any date, of the earls of Southampton; one of the father, and two said to be of the son, the friend of Shakspeare; the two latter on comparison appear to be widely different from each other, and from Mr. Ireland’s MSS.

In general, however, signatures, though agreeing perhaps upon the *whole*, have some *individual* distinctions more or less minute, according to the different circumstances which may have affected them.

‡ Letter, p. 103.

We

We are next treated, in the letter to Mr. Steevens, with the old story O. C. P. which the author terms “ pithy and profitable ”—That he has found it *profitable* I must suppose, since he has *sold it* to the public, both in his *Newspaper* and *Pamphlet*; but as to the “ pith ” I am yet at a loss to discover it, except that it seems levelled generally *against all old writings*. I will, in return, take the liberty of relating a *fact*, which seems to apply forcibly to the question of authenticity in the Shakspeare MSS.

A claim, not long ago, was set up, in a court of justice, in support of which, deeds and other papers, with more than twenty signatures, said to be of the *same hand writing*, were adduced. The counsel on the other side finding, on examination, that every one of these signatures *exactly coincided*, desired the witness who produced them to sign his name twenty times on a sheet of paper which he gave him for the purpose—when, although a general similarity of character pervaded the whole, each signature evidently bore a specific distinction—this circumstance detected one of the blackest attempts at forgery that ever occurred. Let us now try the MSS. in Mr. Ireland’s possession by this test: we shall find the signatures, and indeed the hand writing in general, not in the stiff

formality of a copyist, but in the careless haste of an original; not in a studied uniformity, but containing a *strong* though *general* resemblance.

One deed or one letter may be forged, perhaps, with tolerable accuracy, especially by a person who has the prototype before him; but who can suppose that the same person should be *equally skilled* in forgeries of *so many different kinds*, and of *so vast an extent*? The NUMBER of documents would be alone, I should think, a very strong authenticating circumstance, since every *additional paper* would furnish an *additional opportunity* of detection: but VARIETY superadded to NUMBER makes the task of imposture *next to an impossibility*. This VARIETY is to be seen among the present MSS. in it's greatest latitude. We here behold VERSES, DEEDS, LETTERS, MEMORANDUMS, DRAWINGS, and published BOOKS—We see them in every stage of preservation—from the extreme of *neatness* to that of *decay*—We find them modified by all the casualties of time and accident—in one case, the INK retains it's original freshness; in another, it is almost illegible; in a third, it appears to have corroded the paper, and in some instances to have produced the
singular

singular effect of blanching the paper round the edge of the letters.*

Let us hear then no more of the *pitiful insinuations* that the possessor of these MSS. “*draws,*” “*engraves,*” that “*he has a taste for the black letter,*” &c.—Were his skill and abilities ten times superior to what I doubt not he possesses, it would be difficult to imagine him capable of such a *versatility of TALENT.*

Mr. Boaden certainly has not evinced his “*intelligence*” as a *critic*, in his observations on the *form* and *semblance* of the MSS. What shall we say of him, when he discusses the spirit and genius of *their style*? He, who would judge the *bard of nature*, should himself at least participate *his feelings*, should have caught a breath of that vivid inspiration, a spark of that poetic fire, a beam from that frenzied eye,

“ Which glanced from Heav’n to Earth, from

“ Earth to Heaven.”

Ask you if the *intelligent critic* above mentioned answers to that description?—turn to

* This circumstance may be accounted for on chemical principles; I have been informed by a gentleman of very superior information in this kind of subject—that only *time* can have produced the *present effect*.

“ Fontainville Forest,” judge “ the Secret Tribunal,” examine the *professed imitation* of “ *Shakspeare* in his Vortigern—“ Weary, stale, flat, and unprofitable!” But let us hear *his peculiar opinion* of the Bard—the character of his muse (if we would believe this oracle of criticism) “ is not *simplicity*.”

The writer, who above all others could

“ With rapture glow, with pity move,
“ Rouse with revenge, or melt with love;”

who touched the manners in comedy, as he did the morals in tragedy, with so fine a stroke, and so discriminating a genius, *was not simple!* Mr. Boaden has found, I presume, some *justifiable criticism* on a *particular* passage or two, where the illustrious Shakspeare has fallen from himself, (for who is *all perfect?*) and degenerated into weakness; and upon this ground has ventured to pass judgment upon the *character* of Shakspeare’s *muse*. After this, shall we be surprised to find *similar judgment* pervade the *detail* of his *criticism*? It had been asserted by Mr. Ireland that Shakspeare’s style was without *effort*—that the assertion was *correct*, we have historical proof
in

in the celebrated * anecdote of Ben. Johnson, or if that were insufficient, we need but exercise an unprejudiced judgment in the perusal of his works—urged by the impetuosity of his imagination, he was continually hurrying onward to the *grand* and *striking* objects of his poem, he touched the *inferior* parts with as *careless*, as he did the *important* ones with a *masterly* hand,—and in all cases his errors were rather those of haste than of formality. Writing thus, and writing with *genuine simplicity*, he was sometimes incorrect, and this incorrectness at once gave room for his own subsequent alterations, and furnished the players and printers with an excuse (in their opinion) for producing those heaps of stage trash with which they encumbered his works. “ He might have written (says Malone) *without a blot*,† and three or four years afterwards, he might have imposed *additional scenes also without a blot.*”

Whether Mr. Ireland’s MSS. be or be not the most *correct* transcript that Shakspeare ever made of his Lear, it seems probable that it contains none of the foreign interpolations,

* See in Johnson’s and Steevens’s edition, Rowe’s Life of Shakspeare.

† Johnson’s and Steevens’s Ed. p. 46.

though it may possibly want the subsequent re-trenchments and even additions of the Bard himself. Mr. B. is enabled to decide that the writer of this MS. *at first* used only the second folio edition, “although *in the course of the play* “ he acquires evidently a copy of Butler’s “ quarto of 1608.—“ The folio of 1623 he “ *does not appear to have seen.*” The absurdity of the remark is too evident to need a comment. The discordance of the MSS. *both from the folio and quarto*, proves, in my idea, that it was taken from neither, since the author of a forgery would at least have been consistent when he had a choice of subjects to copy from. I freely acknowledge that one or two instances of inferiority in Mr. Ireland’s MSS. would not appear to me to affect it’s authenticity—Do we not know that Shakspeare himself almost re-wrote Romeo and Juliet?

But if we come to the *particular instances* cited by Mr. Boaden, we shall behold in a stronger light his critical powers, and be enabled to form a *special* judgment of the abilities of this *cenfor-general*.

Cordelia, it is said, could never be made to *announce the entrance* of her *suitors*—might we not pursue a contrary mode of argument, and
believe

believe that *this* was one of those masterly touches of nature in which Shakspeare so eminently excelled, but which often evaporate under the *gross touch* of editors and commentators? The persevering and *humble* obedience of Cordelia might induce her after *all the harsh treatment of her father*, to shew herself *still prompt* in the performance, even of the most *trifling* duty, and it would be consistent with her *gentleness*, on the approach of strangers to *conceal* every mark of disquiet and domestic uneasiness.

Of the passages "*altered*," as Mr. B. chuses to express himself, we have now a copious detail, and though I by no means think it necessary to establish the MSS. that they should always contain the *best reading*, I think I can clearly prove that they do not "*invariably follow the worst*," and that Mr. B. at least in many instances has been *very unfortunate* in selecting the objects of his criticism. As it is very probable that Shakspeare, who wrote as it were "*stans pede in uno*," did not *always* stop to *numerate* his syllables, or to *punctuate* his periods (certainly *not the latter*) we may conclude that his transcript would *not*, in every instance, *divide the verses exactly as metre required*—A word, or syllable might be subjoined to the *end* of one line, which the eye of a reader, at all

conversant with the subject might easily carry forward to the succeeding line.

Upon this view of the subject, though I own with a great degree of diffidence, I have ventured to give the execration of Lear, from the MSS. with *such punctuation, and arrangement* as I should imagine it to have really received in performance.

- “ It may be so—*harken* Nature! hear dear Goddes!
 “ Suspend thy purpose, if thou *wouldest* make
 “ This creature ~~frightful~~!—into her womb convey
 “ Sterility!
 “ Dry up in her the organs of increase:
 “ And let no babe spring *thence* to honour her.
 “ But if she must teem, *create* her child of spleen;
 “ And let it channel wrinkles, on her brow
 “ Of youth, with *accent* tears; turn all her pains
 “ To laughter and contempt; that she may know
 “ How sharp and like a serpent’s tooth it is,
 “ To have a thankless child.”

The *deviations* from the MSS: “ *harken*” in the first, and “ *wouldest*” in the second line, are only such *syllabic extension* as a speaker would almost *unavoidably* introduce. The *insertion* of *thence* or some such word, in the sixth line, and the omission of *rude*, before *laughter* in the tenth, infer, perhaps, a more scrupulous attention to metre than that age was remarkable for, and

and the word *create* in the seventh line, may, by a very common licence, be allowed to pass as *two* short syllables or *one* long one.* The break in the fourth line seems justified by the sense, and is perfectly consonant to the style of Shakspeare in many parts of this same play—the word *accent* for *sharp*, in the ninth, is at least equal to *cadent* it's modern substitute.

It will perhaps be objected, that the *necessity* of such *alterations* implies a *defect* in the MSS. but the *same consideration* seems to *strengthen* their authenticity; for however incorrect *an author* may be in *his original* transcript, it is hardly to be conceived that a *forger* would *voluntarily* expose himself to critical *objection*, by *unnecessary* superfluity or omission.

The second quotation of Mr. B. seems to establish the probability of *haste* in some instances of Shakspeare's writing, by the introduction of "play this part again," which should be *marginal*, into *the text*.

* Mr. Malone observes that the words father, brother, mother, and many of similar sound, were used by Shakspeare as *monosyllables*. See note in sc. 4. act 3 of *Lear*, page 154. Johnson and Steevens's last edition.

The MSS. present us with this beautiful idea,

“ Kill thy physician, and the fee bestow
 “ Upon the *foul-disease*.”

Calling to immediate recollection the “ *mind* “ *diseased*” of Macbeth, but which Mr. Boaden with *equal delicacy* of taste, and *accuracy* of judgment, would change to “ the *foul disease*. This may have been *one* of the corrections which occurred to him from “ the reflection “ in his closet upon *circumstances recorded*, and “ by applying to *things* the *rule of Chronology*.”

I pass over several passages selected by Mr. B. *merely* as specimens of incorrectness, to come to those, on which he attempts to display his *critical* powers. On the passage

“ Truth’s a dog that must to kennel, while my lady *brach*
 “ may stand by the fire and stink.”

A learned * emendation is offered of *broach* for *brach*—Mr. Boaden is, perhaps, ignorant that

* In these emendations Mr. B. seems to be by no means fortunate, a little further on he offers to correct the words “ dissolution of standing *armies*” by substituting “ *amities*.”
 . Now

that *brach*, from the Italian *bracco*, is applied to *bitches* of the hunting kind.

“ *Edgar*. Hound or spaniel brache or lym.”
Act 3. Sc. 9.

It does not appear that the sense would necessarily require either of those words. Yet if any be adopted, it cannot be Mr. Boaden's, however *ingenious* his conjecture may appear.

Not more fortunate is the critical acumen displayed on the line

“ And with *Adam-like* nakedness, out-face

“ The wind and perfection of the sky.”

The objection against the *metre* may be answered by instances of the use of the *dactylic* foot in this *very speech*, as well as in other parts of Shakespeare.

“ *Edgar*. Sometimes with *lunatic* banns, sometimes with prayers.”

And in Othello :

“ To counsel Cassio to this *parallel* course.”

Now this passage, if genuine, must require the former expression, because that part of the speech alluded to is an enumeration of political evils---“dearth,” “divisions in state,” &c. among which, the dissolution of a long standing army is to be reckoned of the highest importance.

With

With regard to the *sense*, Mr. B. seems to suppose that there must exist in the meaning of the poet a similar confusion to that which must have entered his own head: when Edgar likens *his nakedness* to that of *Adam*, it by no means follows, that the similitude *must also* be applied to the *weather*.

Edgar, in his soliloquy, exclaims—

“ Poor Tom!—Poor *Edgar*!

“ That indeed is something—I am *nothing*!”

Which our critic *sagaciously* blames, as an *imprudent disclosure* of his name to *the winds on a solitary heath*; and yet he recommends the common reading, *against which the same objection* lies:

“ Poor Turlegood—Poor Tom!

“ That something, yet Edgar, I nothing am.”

The difference, however, in poetical excellence, seems to be much in *favour* of the former, as the immediate transition from *poor Tom* to *poor Edgar*, is more pathetic, and more consonant to the *natural flow* of feeling. In this arrangement too, the words “ *that indeed is something,*” seem justly *applied to the recollection* of his former situation; if we follow the
other

other reading, we shall be led into the absurdity of supposing him to set a value upon the state of " a Bedlam beggar."

From these and some similar comparisons, in which the *reader* will not, perhaps, be always of the same opinion with the *critic*, Mr. B. concludes, that to read the new publication, was a " source of astonishment and laughter."---*Astonishment* at such a decision must be felt by every one who has consulted those paragraphs of the Oracle, which we have selected---and *laughter* will probably be the *consequence* of observing such an *inconsistency*, in the different opinions of the same writer.

The *omissions* of the MSS. come next to be considered; but as these, however plainly proved, will afford no *conclusive argument*, I pass over them, to consider what Mr. B. calls the " *bold and hazardous* interpolations." A few words in the dialogue of Lear and Edgar are first cited, which are not probably of the *highest* poetical merit, yet cannot certainly be decided *not to be Shakspeare's*.

The other instances I shall give in their order. First, the description of Dover cliff :

" This

“ This cliff, this wonder of nature,
“ Whose chalky sides guard this our sacred isle
“ ’Gainst the rude sea, that doth in choler
“ Rage, foam, and spend itself, till’t come to nothing.”

The pathetic exclamation of Lear---

“ Ha, Goneril! what flatter this white beard?
“ And when the poor dog did fawn and lick thee,
“ Didst beat him out of doors? ”

His tender recollection of Cordelia’s good qualities, and his revenge for her death, both conceived in terms highly poetical---

“ Her voice was ever soft
“ And low—*sweet music o’er the rippling stream!*
“ O yes, by Heavens! ’twas I kill’d the slave,
“ That did round thy soft neck the murderous
“ And damned cord entwine.”——

“ Instance *the last,*” is the speech of Kent, preserving in the moment of death, all his characteristic firmness and fidelity.

“ Thanks, Sir; but I go to that unknown land,
“ That chains each pilgrim fast within its foil;
“ By living men *most shunn’d, most honoured.*
“ *Still* my good master this *same journey* took;
“ He calls me, I am content, and straight obey.
“ Then *farewell*, world, the *busy scene* is done;
“ *Kent lived most true—Kent dies most like a man.*”

Each

Each of these specimens possesses sufficient merit to recommend itself to *real* judges of poetry. They are not, perhaps, the *most finished* of Shakspeare's productions; but they bespeak themselves so truly *his*, that (to *retort* Mr. Boaden's assertion on another occasion), " he
 " who can believe these lines to be *interpolations*, has neither taste in sentiment, nor discernment in composition."

With such sentiments, we shall, no doubt, fully subscribe to the authenticity of Shakspeare's signature at the end of this play: and when we recollect *how long it was* after Mr. Boaden first saw the MSS. *before he doubted*, we shall with *difficulty* believe that they could have been such " an unskilfully executed and manifest delusion."

It is *impossible* that so *sagacious* a critic could have been misled at first, by MSS. containing so *many* " gross impurities:" we must, therefore, suppose, that he is one of those who can

—————" dispute,
 " Confute, change sides, and still confute:"

and that *either his former* or his *present* professions were the production of *ingenuity*, the *sportive exercise* of deceptive talent. The difficulty

G culty

culty is, to *decide*, when Mr. B. is in *jest*, and when in *earnest*; *what his meaning is*, or whether he has any *meaning* at all.

“ Quo teneam vultus mutantem Protea nodo?”

If there be any fixed *standard* by which to try *his taste*, it must be found in his own poetical effusions. But here again we are at a loss. He surely could not intend *seriously* to produce, as *imitations of Shakspeare*, his * *Vortigern and Rowena*;---the despicable nonsense which he puts into the mouths of his heroes, may serve, perhaps, in his opinion, as a burlesque upon some other production; but as he has chosen to present them *twice* to the public, he may *possibly* conceive that they *possess some intrinsic merit*. In deference to such an opinion, we will select two or three speeches.---Hengist is made to describe, with much *precision* and *exactness*, the origin and nature of his expedition:---

“ Most noble King, from *Germany* we come,
 “ And *Saxony*, the province of *our birth*;
 “ Th’ occasion is, to tender our assistance
 “ *Even* unto *you*, or to some *other Prince*.”

* See *Extracts* at the end of Mr. B’s Letter.

With

With equal judgment this *accurate* Prince thus verifies the calendar, in giving an account of *his religion*---

- “ For our *religion*, King, know, that *we worship*
 “ *Woden* especially, who gives name
 “ To the *fourth day* of every *week* of time.
 “ Next to him we adore the goddess *Frea*,
 “ From whom the *sixth day* claims its *honoured name*.”

“ *We, worship, Woden!*” ---wonderfully well!
 This is, indeed, a mouthful of *alliteration!* Nor is *Vortigern* behind hand in *depth* of observation and *elegance* of manners :

- “ Warriors, I need not spend the time
 “ In *vain* and *empty* salutations—*Courtesy*
 “ Should still be found in *courts*; or they must change
 “ *Their nature*, and that gentle power *its name*.”

Ohe jam satis! “ If these were intended as
 “ bones for a critic cur,” they are “ delicate
 “ ones, indeed.” But if Mr. Boaden has been
 “ flattered” into a belief that “ *they merit to be*
 “ *collected*;” if he adduces them in the hope
 that they will eclipse the *true Vortigern*; or if
 he thinks they, in the “ most trifling degree,
 “ resemble the great poet;” it would be useless
 to waste words upon the subject, *such absurdity*
 is out of the reach of *argument*. One circum-
 stance, however, relative to their publication,

seems to deserve *serious* animadversion : from the *equivocal manner* of their appearance, the public was left to suppose that they were actually extracted from *Mr. Ireland's MSS.* and that gentleman lay under the *imputation* of palming upon the world this " execrable jargon," as the production of Shakspeare.

The *critical* observations of Mr. Boaden on the *style* of the remaining *Papers* will be best answered by recalling the reader's attention to the paragraphs in the Oracle relative to the *same productions.*

LETTER TO ANNA HATHERWAYE.

ORACLE.

JAMES BOADEN, ESQ.

This letter is " distinguished for the utmost *delicacy* of *passion*, and *poetical spirit.*"

" *This letter* must, if genuine, have been written at sixteen years of age.— The expressions *have nothing of the character of our prose, in that period of our literature.* The verses (that follow in Mr. Ireland's publication) are worthy of no *other* notice, than that they are *metrically smooth.*" Page 40. of a Letter to G. Steevens, Esq.

LETTER

LETTER TO LORD SOUTHAMPTON.

ORACLE.

JAMES BOADEN, ESQ.

“ A discovery relative to
 “ Lord Southampton, re-
 “ flecting *immortal honour*
 “ on the bounty of the one,
 “ and the *modesty* of the
 “ other. The conviction
 “ produced upon *our* mind is
 “ *such* as to make all *scepti-*
 “ *cism ridiculous.*”

“ The *judicious critic* at
 “ *once* perceives the *modern*
 “ *colouring* of diction, and
 “ *flow* of language.” Page
 42.

Quære, Are we to understand that Mr. Boaden is *not a judicious critic*, or that he has only *become so within these few months*? If the latter, it might be serviceable to the public, to divulge the *secret* of so *sudden* an acquisition of judgment.

THE PROFESSION OF FAITH.

ORACLE.

JAMES BOADEN, ESQ.

“ A profession of his reli-
 “ gious faith, *rationally pious*
 “ and *grandly expressed!*”

“ Nothing but the *puerile*
 “ *quaintness* and *clomatic*
 “ *poverty* of a method *ſ* rhap-
 “ *sody!* *Exquisite nonsense!*
 “ *Execrable jargon!*” P. 425

43, 44.

It

It may be of use to consider what Mr. B. thus calls *exquisite nonsense*, and *execrable jargon*.--- The passages alluded to, are the following sublime and pathetic effusions of piety :---

* “ Yet will I hope, for even the poor prisoner, when bound with galling irons, *even he will hope for pity* ; and when the tears of *sweet repentance bathe his wretched pillow*, he then looks and hopes for pardon.”

“ Great God, receive me to thy bosom, where all is *sweet content and happiness* ; all is bliss : where *discontent is never heard* ; but where *one bond of friendship unites all men* ! Forgive, O Lord, all our sins ; and with thy great goodness take us all *to thy breast*.”

It seems that Mr. B. is displeased with the metaphors of “ snow distilling from the leafy tree,” and of “ the chicken, that under the covert of her spreading wings receives her little brood.” They are *both* perfectly correct, Snow distils *rapidly*, though almost *insensibly* from the *leafy tree*, as the mind sinks under the contemplation of a subject too mighty for its grasp : and a more exquisitely beautiful picture of parental tenderness cannot easily be conceived than that of the Mother-Bird hover-

* See Profession of Faith, in Mr. Ireland's folio publication.
ing

ing over her young, and anxiously protecting them from injury. These interesting pictures cannot justly be said to possess "the modern" "colouring of diction and flow of language," at least, if we are to form a judgment of *modern productions* by those of the *luminary* before us. He, it is true, deals in metaphors, but certainly of a *different stamp* from those above quoted; in his pamphlet, after he has suffered us "to *drink of the rivers,*" he "*delights* our ears "with the *roaring* of its fall," which is undoubtedly making a very *æconomic* use of a poetical figure; and in describing "the *cloudy* "*incrustations* of a gem," he displays an *equal* knowledge of *Metaphor* and *Mineralogy*. Were we to wander beyond the limits of his pamphlet,—were we to refer to the *dramatic* works of this great man, we should find in every page *tropes* of a new and singular nature; some where found prevail over sense, and others where the found and the sense were alike confused, strange and incomprehensible. We should find * "*Mewling Mam-* "*mets* at the nurse's breast," "*Soldiers specu-* "*lating* innumerable wounds," "*Heavy clouds* "*in summer's haunches,*" and "*Custom* which "*no earthly breath* may e'er withstand;" to-

* See Secret Tribunal, and extracts from Vortigern in Mr. B.'s pamphlet.

gether with others alike novel and amusing ; yet this is the Knight errant, so strenuous for “ the credit of English literature,”—the *Arthegal*, who by one stroke of his critic sword is to lay in ruins the fabrick of poetical imposture !

Thus far we have followed Mr. B. in his *critical investigation* of the papers themselves,—let us now accompany him to the “ mysterious closet,” where his “ doubts were first accumulated” from “ reflections upon circumstances recorded.”—Here it seems is his strong hold, here he “ applies to things the rule of chronology,” and “ to persons the records of biography ;”—here, he weighs in the balance the *hitherto* “ invaluable relics,” and lo ! they are found wanting !

“ In what manner distrust first entered his mind,” Mr. B. thinks it “ unnecessary to state.” We may, however, entertain a *different* opinion, if we imagine that any thing like *personality* entered into his motives. Whether this were, or were not the case, may probably appear “ from the reflection” in *our own* “ closet” upon the following facts, which, though not “ recorded,” are *strictly true*.

On the day on which Mr. Ireland's publication of the MSS. appeared (the 24th of December) Mr. Boaden sent to borrow it, in "order (*professedly*) to make extracts for his newspaper. The former gentleman not desiring *such support*, declined this *very friendly* offer; and Mr. B. therefore sent to Mr. White, of Fleet-street, who, ignorant of his intentions, lent him the volume. The appearance of an *extract* in the Oracle of the next day, discovered this *not very polite* proceeding to Mr. Ireland, who, on making it known to Mr. White, that gentleman begged Mr. B. to return the book, which he did, accompanied by a note, wherein he thanks Mr. White for a view of "the most *splendid imposition* he had ever beheld."

It is *possible* that these circumstances may have given rise in the mind of Mr. B. to a *degree* of *petulant animosity*, which is *ever unfavourable* to the exercise of *judgment*, and which may even *pervert* the most *striking* and *palpable evidence*. But leaving all considerations of a personal nature, let us come to the *chronological* and *historical* objections: these are questions of *fact*, and afford a *certain, special* ground of *argument*. We will begin with the letter sent by Queen
H Elizabeth,

Elizabeth, in her own *hand-writing*, to Shakspeare.

QUEEN ELIZABETH'S LETTER.

“ In the outset of this examination” there is “ a *visual* presumption in *favor* of this letter,” from the agreement of the signature with the known autographs of that Queen.—So far Mr. Boaden.

There is also *another* presumption in it's favor from the known patronage afforded to our poet by her Majesty, who, according to Rowe,* “ not only had his plays acted before her, but “ gave him *many gracious marks of her favour.*” This *letter* appears, and very naturally, without a date; but I shall presume to give it the date of 1588, for reasons which will presently appear. At that time Shakspeare was about twenty-four years of age, (being born in April 1564) and it is *triumphantly asked how* he could *so easily* have risen into notice, and have been engaged in the *direction* of a company of players. In answer to this, I shall observe (with the Editor of the Oracle) that the old “ Story of Shakspeare's

* See Rowe's Life of Shakspeare in Johnson and Stevens's last edition.

“ *holding horses*” at the play-house door, seems to *deserve very little credit*; and that he most probably rose, “ like the Garrick of his age,” to immediate and distinguished notice. Such at least are the *joint* opinions * of the *annotators*, Messrs. Malone and Steevens, who suppose (I think very rationally) that Shakspeare, when he fled the *fury* of Sir Thomas Lacy, while yet very young, might find an easy admittance to the stage, having a *townsman* (if not *relation*) of the name of Green, then a *player* of some eminence; and if so, is it all *surprising* that the *superiority* of his talents should have enabled him very soon to take a leading part in the management of the Theatre? †

Thus it appears that it is *far from improbable* that Elizabeth should write to Shakspeare to come with “ *his best*” actors, to wait upon her. But it is added, “ the Lord Leicester will be “ with us.” Now, says Mr. B. the *latest* period at which *this Lord* could have attended “ *Holliday fooleries* was in the year 1585.”—Strange

* See page 63, Johnson and Steevens’s last edition.

† Since writing the above, I am informed, that within these few days, a deed has been discovered which will put this *matter beyond all question*, and which will in *due time* be laid before the *public at large*!

indeed! that this “*intelligent critic*” should have “*applied to things the rule of chronology*” so imperfectly. I will venture to remind him of the transactions of the year 1588. On the 31st of July, the terrible Armada, which had so long threatened our island, was seen for the *last* time flying before our victorious fleet—within a *day or two after* the Queen entered London in solemn procession, attended by the Lords Huntdon and Leicester.—*Each* of these noblemen had attended her at the camp at Tilbury; the former having the command of 34,000 foot and 2000 horse, and the latter of 22,000 foot and 1000 horse; and being *both very high in her confidence*, they, no doubt, participated in the entertainments which were so abundantly displayed upon the occasion. The expression of *public joy* on this glorious *event* was not *confined to one mode of rejoicing*, nor to a short duration of enjoyment. Plays, Balls, and every kind of entertainment were exhibited *throughout* the kingdom for a *considerable length of time*; and it is very probable that it was *upon this occasion*, that Shakspeare was honoured with the favor of his Royal Mistress.

There is one more objection, which may serve as a specimen of Mr. Boaden’s “*Logic never perverted by sophism.*”—The *Globe Theatre* was

was not built *till* 1596! Indeed! and how is this proved? Why *truly by a contract* in 1599 to build a Playhouse like that *newly-erected* one, called *the Globe*.

Now, as Playhouses do not arise with the celerity of mushrooms, I wish to know *how* Mr. Boaden *proves* “to demonstration,” that the *exact* term of *three years* is specified by the words “*newly-erected*,” or why it may not equally well refer to ten, nay to twenty or thirty years back?

Lodowine

In 1588 **L**ODOWINE, says Mr. B. was then *twelve years old*, and sagaciously *infers* that “*he could not act any part, forgetting the characters of Arthur, Rutland, &c.*” On further examination we shall find this *very circumstance* to be in *favor* of the MSS.; for we *there* find 2s. set down, as a *present*, to *Lodowine*, whose *youth* alone could occasion the *smallness* of the sum, since in 1609, at the age of *thirty-three*, he received a salary of *thirty shillings per week*.

The promissory note to Heming is dated 1589, it mentions work done at the *Globe*, thus *agreeing*

ing with the suppositions necessary to understand the other papers; but agreement of *this kind* is not the character of imposture; one *cannot* believe that so many authorities should bear together upon one *point*, and that the offspring of *falsehood*.

We meet with no other chronological objections until we come to the deed of gift to *Ireland*: here indeed we have, as before, good round *assertion*, but nothing like *proof*. This deed contains a bequest of the play of *Lear*, among others, and is dated *October 25, 1604*; but we are told that the *Lear* was not *then written*, an argument, certainly *very convincing*, if it had the *least foundation*. How stands the fact? Mr. Malone* shrewdly guesses, mark *guesses*; that it was not written till *after* the accession of James the First to the crown of England, which happened, *says Mr. Boaden*, on the 24th of *October 1604*; but which happened, *says History*, on the 24th of *March 1602-3*. So much for accuracy of dates, and skill in comparison!

* See Attempt to ascertain the Chronology of Shakspeare's Plays, by Malone. Johnson and Steevens's last edit. vol. 1.

It has been insidiously rumoured that Mr. Ireland claimed the MSS. in his possession, as being lineally descended from the *friend* of Shakspeare. I had the curiosity to ask Mr. Ireland if such a rumour were well founded, and received for answer, that so *absurd* an idea never entered his mind, and had merely been circulated for the purpose of casting an odium upon the MSS.

The term five pounds five shillings, in *Heming's* receipt, has been objected to, as not being then used in computation—how justly, will appear by the following *extracts*, from the collection of ordinances and regulations for the government of the Royal Household from the reign of Edw. III. down to William and Mary, published by the Society of Antiquaries in 1790.

ELIZABETH.	£.	s.	d.
Page 255—Joyner's fee----	19	19	0
—————Record—————	16	16	8 &c.

Having thus pursued the “critical examination of the MSS.” into all its branches; having scrupulously examined the evidence, *internal* and *external*, and weighed every objection *superficial*, *literary*, and *chronological*, which has been adduced against them—I beg leave

leave to draw a few *general* conclusions from the *whole*, both with respect to the *MSS. themselves*, and to the *manner* in which they have been *examined* by Mr. Boaden. On the latter point, it seems evident that the person who has so *violently opposed* their authenticity, is by *no means qualified* for the office he has undertaken.

With *no knowledge* of his subject (as it *afterwards* appeared in his pamphlet) he was originally *profuse* in his commendation, and *officiously* desirous of defending what *needed not* his feeble support. With *equal rashness* he then veered to the *opposite side*, and commenced an attack on what is far *superior* to his hostility—Who, then, can *sufficiently* admire that *sagacity*, which *after two months* acquaintance with the *MSS.* could discover, that upon the *very surface*, their appearance and orthography were such as to “*startle an intelligent observer.*” We are *amazed* at the *chronological accuracy* which, after long meditation in “the closet,” found out discordances that *in fact* did not exist—but our astonishment is raised to its *acme* on observing the deep *literary experience*, and *critical acumen*, which discovered the *same productions* to be at once animated with the genius of a Shakspeare, and not to rise *above* the style of “a methodist rhapsody.” What *absurdity* and *contradiction!*

I fin-

I sincerely hope, however, that *these* were the *only defects of mind*, which gave birth to Mr. Boaden's Pamphlet. Ignorance is *excusable*, but if a sensation of envious jealousy, or malignant animosity should have dictated this *outrage* upon the *character* of Mr. Ireland, and upon the *productions* of Shakspeare, it would merit not contempt, but the most perfect abhorrence! Of *this* the public must judge—and though they will laugh at the impotent effusions of folly, they will treat with a *just indignation* the efforts of *calumny*—If Mr. Boaden's aim be that of *candid* criticism, and *fair* investigation, *much* as he may have *erred*, he will escape severe animadversion; but if *he* or any *other* person be found to have carried on an *insidious hostility*, to have circulated *malicious* and *unfounded* reports, and to have instituted a *prejudiced* and *violent* opposition against the *liberal discussion* of the *subject*, their *actions* should be repressed by the *interposition* of authority.

It has been reported that a party is now forming to obstruct the just exercise of public judgment, in it's decision on the play of King Vortigern (whose merit or demerit it is impossible that *those who have not* seen it can be *acquainted with*) by means of tumult and violence—should such an attempt, so base, so insulting

fulting to the understandings of a British audience, be made, it will no doubt be repelled by a generous indignation—and will recoil with ten-fold shame upon the heads of its instigators.

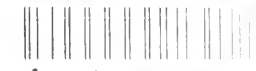
The justice, the *common justice*, due to Mr. Ireland, as an individual, is not in the case of this discovery, the only, nor perhaps the *chief point*.—It is the cause of English literature, the cause of genius and of truth, that is at stake! *They* are closely interested in the decision upon the MSS. and therefore the *lovers of them* will be anxious that the scrutiny should be carried on *fully, but, fairly*—that no *arts of delusion* should be used to *prejudice the public mind*, but that *ignorance* should be *detected* and *falsehood unmasked*.

Although fully persuaded of the *excellence* of the MSS. the author will not *presume to assert their authenticity*, 'till they shall have *fully passed* the ordeal of *deep scientific* investigation. In the interim, he cannot quit the subject without observing that they bear such strong marks of *truth* as cannot be *shaken by trifling* objections—it is the *characteristic* of imposture to rest its defence on *few points*, and on *them*, studiously to *avoid discussion*—every source of *inquiry*

quiry is a source of doubt, and every step in the progress of examination is intricate, perplexed, and uncertain. The *reverse* is the characteristic of Mr. Ireland's conduct. The *variety* of the MSS. has given occasion to *every species* of evidence, *each* of which has been *sedulously* investigated by all those who were interested in their success—*each proof* seemed to corroborate the others, and to give to the *whole* a spirit of consistency and firmness scarcely ever attainable by falsehood.

FINIS.





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STEPHEN WILLIAMSON



INTER FOLIA FRUCTUS



