NOTES

AND

GLOSSARY.

V.

N O T E S.

☞ **PL**: 1. 2. 3. . . . . TO 37, IN THE TOP-CORNERS OF THE INNER COLUMNS, INDICATE THE ROMAN NUMBERS OF THE *PLAYS*, ACCORDING TO THE TEXT; AND SO IN THE SAME MANNER THE ABBREVIATURE, **M. P.** 1 TO 5, THE ORDER OF THE *MISCELLANEOUS POEMS*.

I. TEMPEST.

ACT I. =1:)—*fall to't* yarely,] i. e. readily, nimbly. Our author is frequent in his use of this word. = 2:) *Play the men.*] i. e. act with spirit, behave like men. = 3:) — *of the present*,] i. e. *of* the present *instant*.=4:) *Gonzalo.*] It may be observed of Gonzalo, that, being the only good man that appears with the king, he is the only man that preserves his cheerfulness in the wreck, and his hope on the island. JOHNSON. =5:)—*bring her to* try with main-course.] This phrase occurs in Smith's *Sea Grammar*, 1627, 4to. under the article *How to handle a Ship in a Storme:* "Let us lie at *Trie with our main course;* that is, to hale the tacke aboord, the sheat close aft, the boling set up, and the helme tied close aboord." STEEVENS. = 6:)—*an* unstanched *wench.*] *Unstanched*, perhaps incontinent. = 7:) *Lay her a-hold, a-hold:*] i. e. bring her to lie as near the wind as she can, in order to keep clear of the land, and get her out to sea. = 8:) — *set her two courses; off to sea again*,] The courses are the main-sail and fore-sail. = 9:) — *merely* —] in this place signifies *absolutely*. STEEVENS. = 10:)— *to glut him.*] Shakspeare probably wrote, *t'englut him, to swallow him.* In this signification *englut*, from *engloutir*, Fr., occurs frequently. Yet Milton writes *glutted offal* for *swallowed;* and, therefore, perhaps, the present text may stand. = 11:) *Mercy on us!* &c. — *Farewell, brother!* &c.] It is probable that the lines succeeding the *confused noise within* should be considered as spoken by no determinate characters. = 12:) — *an acre of barren ground;* long *heath*, brown *furze*, &c.] Sir T. Hanmer reads—*ling*, heath, *broom*, furze.—Perhaps rightly, though he has been charged with tautology. = 13:) *creatures in her*,] The old copy reads—*creature;* but the preceding as well as subsequent words of Miranda seem to demand the emendation suggested first by Theobald. = 14:)—*or e'er*—] i. e. *before*. = 15:) Pro. *No harm.*] Perhaps Shakspeare wrote, ‖ *O, woe the day! no harm?* ‖ To which Prospero properly answers: ‖ *I have done nothing but in care of thee.* JOHNSON. =16:)—*more better*—] This ungrammatical expression is very frequent among our oldest writers. = 17:)—*full poor cell*,] i. e. a cell in a great degree of poverty. = 18:) *Did never* meddle *with my thoughts.*] i. e. *mix* with them. To meddle, means also, *to interfere, to trouble, to busy itself.* = 19:) — virtue *of compassion*—] Virtue; the most efficacious part, as, *the virtue of a plant is in the extract.* = 20:) — *no soul* —] Such interruptions are not uncommon to Shakspeare. He sometimes begins a sentence, and, before he concludes it, entirely changes its construction, because another, more forcible, occurs. As this change frequently happens in conversation, it may be suffered to pass uncensured in the language of the stage. STEEVENS. = 21:) Out *three years old.*] i. e. Quite three years old. =22:)—abysm *of time?*] i. e. Abyss. This method of spelling the word is common to other ancient writers. They took it from the French *abysme*, now written *abime.* = 23:) *Twelve* years *since, Miranda, twelve* years *since*,] *Years*, in the first instance, is used as a dissyllable, in the second as a monosyllable; a licence not peculiar to the prosody of Shakspeare. = 24:) *A princess; — no worse* issued.] The old copy reads —"And *princess.*" For the trivial change in the text I am answerable. *Issued* is descended. STEEVENS. =25:)—*teen*—] is sorrow, grief, trouble. =26:) *To trash for over-topping;*] *To trash*, in old books of gardening, is to cut away the superfluities. It is used, also, by sportsmen in the North, when they correct a dog for misbehaviour in pursuing the game. A *trash*, among hunters, denotes a piece of leather, couples, or any other weight fastened round the neck of a dog, when his speed is superior to the rest of the pack; i. e. when he *over-tops* them, when he *hunts too quick.* =27:)—*both the* key—] This is meant of a key for turning the harpsichord, spinnet, or virginal; called now a tuning hammer. = 28:) "set all hearts i'th' state," — MALONE. = 29:) *I pray thee, mark me.*] In the old copy, these words are the beginning of Prospero's next speech; but, for the restoration of metre, I have changed their place. STEEVENS. Mr. Malone follows the old copy. = 30:) "dedicated"— MALONE. = 31:) *Like a good* parent, &c.] Alluding to the observation, that a father above the common rate of men has commonly a son below it. *Heroum filii noxæ.* JOHNSON. = 32:) — — *like one*, ‖ *Who having*, unto *truth, by telling of* it, ‖ *Made such a sinner of his memory*, ‖ *To credit his own lie*,] There is, perhaps, no correlative, to which the word *it* can with grammatical propriety belong. *Lie*, however, seems to have been the correlative to which the poet meant to refer, and the meaning is, *Who having made his memory such a sinner to truth as to credit his own lie by telling of it.* =33:) *He was the duke: out of the substitution*,] The reader should place his emphasis on — was: but Mr. Malone reads, "he was *indeed* the duke."=34:) (*So* dry *he was for sway*)] i. e. So *thirsty.* = 35:) *To think* but *nobly*—] *But*, i. e. in this place *otherwise, than.* = 36:) — in lieu *o'the premises*, &c.] In *lieu of*, means here, in consideration of; an unusual acceptation of the word. =37:) — *a* hint,] *Hint* is *suggestion.* =38:) *That* wrings *mine eyes.*] i. e. squeezes the water out of them. Mr. Malone reads, "mine eyes to't." =39:) — deck'd *the sea*—] *To deck the sea*, if explained to honour, adorn, or dignify, is indeed ridiculous, but the original import of the verb *deck*, is *to cover;* so, in some parts, they yet say *deck the table.* This sense may be borne, but perhaps the poet wrote *fleck'd*, which I think is still used in rustic language, of drops falling upon water. Dr. Warburton reads *mock'd;* the Oxford edition, *brack'd.* JOHNSON. To *deck* signifies in the North, to *sprinkle;* and *degg'd*, which means the same, is in daily use in the north of England. When clothes that have been washed are too much dried, it is necessary to moisten them before they can be ironed, which is always done by *sprinkling;* this operation the maidens universally call *degging.* =40:) *An undergoing* stomach,] *Stomach* is *stubborn resolution.* =41:) *Some food we had, and some fresh water, that* ‖ *A noble Neapolitan, Gonzalo*, ‖ *Out of his charity*, (who *being then appointed* ‖ *Master of this design*,) *did give us;*] Mr. Steevens has suggested, that we might better read — *he* being then appointed; and so we should certainly now write: but the reading of the old copy is the true one, that mode of phraseology being the idiom of Shakspeare's time. MALONE. I have left the passage in question as I found it, though with slender reliance on its integrity. STEEVENS. = 42:) *Now I arise:*] Perhaps these words belong to Miranda, and we should read: Mir. *Would I might* ‖ *But ever see that man! — Now I arise.* ‖ Pro. *Sit still, and hear the last of our sea-sorrow.* As the words — "now I arise"—may signify, "now I *rise* in my narration," — "now my story *heightens* in its consequence," I have left the passage in question undisturbed. We still say, that the interest of a drama *rises* or declines. STEEVENS. =43:) *Now my dear lady*,] i. e. *now my auspicious mistress.* = 44:)—*'tis a good dulness*,] Dr. Warburton rightly observes, that this sleepiness, which Prospero by his art had brought upon Miranda and of which he knew not how soon the effect would begin, makes him question her so often whether she is attentive to his story. JOHNSON. = 45:) *On the curl'd clouds;*] So, in *Timon — crisp* heaven. = 46:) — *and all his* quality.] i. e. all his confederates. =47:) *Perform'd to point*—] i. e. to the minutest article; a literal translation of the French phrase — *à point.* = 48:) — *now on the* beak,] The beak was a strong pointed body at the head of the ancient gallies: it is used here for the forecastle, or the boltsprit. JOHNSON. = 49:) *Now in the* waist,] The part between the quarter-deck and the forecastle. JOHNSON. = 50:) — *Sometimes, I'd divide*, ‖ *And burn in many places;*] Burton says, that the spirits of *fire*, in form of fire-drakes and blazing stars, "oftentimes sit on shipmasts," &c. *Melanch.* P. I. § 2. p. 30. edit. 1632. WARTON. = 51:) *Yea, his dread trident shake.*] Lest the metre should appear defective, it is necessary to apprize the reader, that in some counties, *shake* is still pronounced by the common people as if it was written *shaake*, a dissyllable. FARMER. =52:)—*and* quit *the vessel*,] *Quit*, for *quitted.* =53:)—*sustaining*—] i. e. their garments that bore them up and supported them; or their garments which *bore*, without being injured, the drenching of the sea. =54:) The epithet here applied to the Bermudas, will be best understood by those who have seen the chafing of the sea over the rugged rocks by which they are surrounded, and which render access to them so dangerous. It was in our poet's time the current opinion, that Bermudas was inhabited by *monsters*, and *devils.* — *Setebos*, the god of Caliban's dam, was an American devil, worshipped by the

giants of Patagonia. Henley. = 55:) — *the Mediterranean* flote,] *Flote* is *wave*. = 55:) *Dost thou forget* —] That the character and conduct of Prospero may be understood, something must be known of the system of enchantment, which supplied all the marvellous found in the romances of the middle ages. This system seems to be founded on the opinion that the fallen spirits, having different degrees of guilt, had different habitations allotted them at their expulsion, some being confined in hell, *some* (as Hooker, who delivers the opinion of our poet's age, expresses it,) *dispersed in air, some on earth, some in water, others in caves, dens, or minerals under the earth.* Of these, some were more malignant and mischievous than others. The earthy spirits seem to have been thought the most depraved, and the aerial the less vitiated. Thus Prospero observes of Ariel: — — *thou wast a spirit too delicate* ‖ *To act her earthy and abhorr'd commands.* Over these spirits a power might be obtained by certain rights performed or charms learned. This power was called *The black art*, or *knowledge of enchantment*. The enchanter being, (as king James observes in his *Demonology*,) one *who commands the devil, whereas the witch serves him.* The art was held by all, though not equally criminal, yet unlawful, and, therefore, Casaubon, speaking of one who had commerce with spirits, blames him, though he imagines him *one of the best kind, who dealt with them by way of command.* Thus Prospero repents of his art in the last scene. The spirits were always considered as in some measure enslaved to the enchanter, at least for a time, and as serving with unwillingness; therefore Ariel so often begs for liberty; and Caliban observes, that the spirits serve Prospero with no good will, but *hate him rootedly.* Johnson. = 57:) — *in* Argier.] *Argier* is the ancient English name for *Algiers*. = 58:) — *to a nymph o'the sea*;] There does not appear to be sufficient cause why *Ariel* should assume this new shape, as he was to be invisible to all eyes but those of Prospero. Steevens. Mr. Malone arranges these lines thus: "Go make thyself like a nymph o'the sea; be subject ‖ To no sight but thine and mine: invisible ‖ To every eye-ball else. Go, take this shape, ‖ And hither come in't, go, hence, with diligence." = 59:) *The strangeness* —] Why should a wonderful story produce sleep? I believe experience will prove, that any violent agitation of the mind easily subsides in slumber, especially when, as in Prospero's relation, the last images are pleasing. Johnson. The poet seems to have been apprehensive that the audience, as well as Miranda, would sleep over this long but necessary tale, and, therefore, strives to break it. First, by making Prospero divest himself of his magic robe and wand: then by waking her attention no less than six times by verbal interruption: then by varying the action when he rises and bids her continue sitting: and lastly, by carrying on the business of the fable while Miranda sleeps, by which she is continued on the stage till the poet has occasion for her again. Warner. = 60:) *We cannot miss him*:] that is, we cannot do without him. = 61:) Cal. *As wicked dew* —] Wicked, having baneful qualities. = 62:) — *urchins* —] i. e. hedgehogs; or perhaps, here, fairies. = 63:) — *for that* vast of night *that they may work*.] The *vast of night* means the night which is naturally empty and deserted, without action; or when all things lying in sleep and silence, makes the world appear one great uninhabited *waste*. *Vastum* is likewise the ancient law term for waste, uncultivated land. It should be remembered, that, in the pneumatology of former ages, these particulars were settled with the most minute exactness, and the different kinds of visionary beings had different allotments of time suitable to the variety or consequence of their employments. During these spaces, they were at liberty to act, but were always obliged to leave off at a certain hour, that they might not interfere in that portion of night which belonged to others. = 64:) *O ho, O ho!*] This savage exclamation was originally and constantly appropriated by the writers of our ancient Mysteries and Moralities, to the Devil; and has, in this instance, been transferred to his descendant Caliban. Steevens. = 65:) — — *when thou didst not, savage*, ‖ *Know thine own meaning*,] By this expression, however defective, the poet seems to have meant — *When thou didst utter sounds, to which thou hadst no determinate meaning.* = 66:) — *But thy* vile race,] *Race*, in this place, seems to signify original disposition, inborn qualities. — 67:) — *the* red *plague* rid *you*,] The *erysipelas* was anciently called the *red plague*. The word *rid*, means to *destroy*. = 68:) — *my dam's god*, Setebos,] Mr. Warner has observed, on the authority of *John Barbot*, that "the *Patagons* are reported to dread a great horned devil called *Setebos*." We learn from Magellan's voyage, that *Setebos* was the supreme god of the Patagons, and Cheleule was an inferior one. *Setebos* is also mentioned in Hackluyt's *Voyages*, 1598. = 69:) *Re-enter Ariel* invisible,] In the wardrobe of the lord admiral's men (i. e. company of comedians,) 1598, was — "a robe for to goo *invisebell*." = 70:) *Court'sied when you have, and* kiss'd,] As was anciently done at the beginning of some dances. = 71:) *Weeping* again *the king my father's wreck*,] Thus the old copy; but in the books of Shakspeare's age *again* is sometimes printed instead of *against*, [i. e. opposite to,] which Mr. Malone thinks was our author's word. = 72:) *Full fathom five thy father lies*; &c.] The songs in this play, Dr. Wilson, who reset and published two of them, tells us, in his *Court Ayres*, or *Ballads*, published at Oxford, 1660, that "*Full fathom five*," and "*Where the bee sucks*," had been first set by Robert Johnson, a composer contemporary with Shakspeare. Burney. = 73:) *Nothing of him that doth fade*, ‖ *But doth suffer a sea-change* —] Every thing about him, that is liable to alteration, is changed. = 74:) The same burden to a song occurs in *The Merchant of Venice*. It should here be — Ding-doug, *ding-dong, ding-dong*, bell. = 75:) Ariel's lays, however seasonable and efficacious, must be allowed to be of no supernatural dignity or eloquence; they express nothing great, nor reveal any thing above mortal discovery. Johnson. = 76:) *That the earth* owes:] *To owe*, in this place, as well as many others, signifies *to own*. = 77:) *The* fringed curtains, &c.] The same expression occurs in *Pericles, Prince of Tyre*, 1609: "— — *her eyelids* ‖ Begin to part their *fringes* of bright gold." = 78:) "It goes on, I see," — Malone. = 79:) *If you be made or no?*] Some copies read *maid*, and the critics are not fully agreed in their opinions. Mr. M. Mason says, "The question is, whether our readers will adopt a natural and simple expression, which requires no comment, or one which the ingenuity of many commentators has but imperfectly supported." = 80:) *And his brave son, being twain*.] This is a slight such character as the son of the duke of Milan. Theobald. = 81:) — *controul thee*,] Confute, or unanswerably contradict thee. = 82:) — *I fear you have done yourself some wrong*:] i. e. I fear that, in asserting yourself to be *king of Naples*, you have uttered a falsehood, which is below your character, and, consequently, injurious to your honour. Steevens. = 83:) *He's gentle, and not* fearful.] *Fearful* signifies both terrible and *timorous*. In this place it may mean *timorous*; or it may signify *formidable*, as in *K. Hen. IV*: "A mighty and a *fearful* head they are." and then the meaning of the passage is obvious. One of the original meanings, if not the sole meaning, of the word *gentle* is, *noble, highminded*: and to this day a Scotch woman in the situation of the young lady in *The Tempest*, would express herself nearly in the same terms. — Don't provoke him; for being gentle, that is, *highspirited*, he won't tamely bear an insult. = 84:) — *come from thy* ward;] Desist from any hope of awing me by that posture of defence. Johnson. = 85:) *My spirits, as in a dream, are all bound up*.] Alluding to a common sensation in dreams; when we struggle, but cannot run, strike, &c. Warburton. = 86:) — are *but light to me*,] This passage, as it stands at present, with all allowance for poetical licence, cannot be reconciled to grammar. I suspect that our author wrote — "*were* but light to me," in the sense of — *would be*. — In the preceding line the old copy reads — "*nor* this man's" threats. The emendation was made by Mr. Steevens. Malone. =

ACT II. = 1:) — *Our* hint *of woe* —] *Hint* is that which recalls to the memory; or here it may mean — circumstance. = 2:) *The* masters *of some merchant*, &c.] Thus the old copy. If the passage be not corrupt, (as I suspect it is,) we must suppose that by *masters* our author means the *owners* of a merchant ship, or the *officers* to whom the navigation of it had been trusted. I suppose, however, that our author wrote — "The *mistress* of some merchant," &c. *Mistress* was anciently spelt — *maistresse* or *maistres*. Hence, perhaps, arose the present typographical error. Steevens. = 3:) *Have just our theme of woe*: *but for the miracle*,] The words — *of woe*, appear to me as an idle interpolation. Steevens. = 4:) *The* visitor —] Why Dr. Warburton should change *visitor* to *viser*, for *adviser*, I cannot discover. Gonzalo gives not only advice but comfort, and is therefore properly called *the visitor*, like others who visit the sick or distressed to give them consolation. In some of the Protestant churches there is a kind of officers termed consolators for the sick. Johnson. = 5:) — you've *pay'd*.] The meaning is this: Antonio lays a wager with Sebastian, that Adrian would crow before Gonzalo, and the wager was a laughter. Adrian speaks first, so Antonio is the winner. Sebastian laughs at what Adrian had said, and Antonio immediately acknowledges that by his laughing he has paid the bet. = 6:) — *and delicate* temperance.] or *temperature*. = 7:) Temperance *was a delicate wench*.] In the puritanical times it was usual to christen children from the titles of religious and moral virtues. = 8:) *How* lush, &c.] *Lush* here signifies *rank*; but it appears to have sometimes signified *juicy, succulent*. Spencer, in his *Shepheard's Calender*, (Feb.) applies the epithet *lusty* to green = 9:) *With an* eye *of green in't*.] An *eye* is a small shade of colour. = 10:) — *Claribel* —] This name is probably taken from bl. l. *History of George Lord Faukonbridge*. Claribel is there the concubine of king Richard I., and the mother of lord Falconbridge. = 11:) — *Widow Dido!*] The name of a widow brings to their minds their own shipwreck, which they consider as having made many widows in Naples. Johnson. = 12:) — *the miraculous harp*.] Alluding to the wonders of Amphion's music. Steevens. = 13:) *The stomach of my* sense:] By *sense*, is meant both *reason and natural affection*. Mr. M. Mason, however, supposes, *sense*, in this place, means *feeling*. Steevens. = 14:) *Weigh'd*,] *Weigh'd* means *deliberated*. = 15:) *Than we bring men to comfort them*:] It does not clearly appear whether the king and these lords thought the ship lost. This passage seems to imply, that they were themselves confident of returning, but imagined part of the fleet destroyed. Why, indeed, should Sebastian plot against his brother in the following scene, unless he knew how to find the kingdom which he was to inherit. Johnson. = 16:) Mr. Malone reads thus: "Letters should not be known: riches, poverty, ‖ And use of service, none; contract, succession, ‖ Bourn, bound of land, tilth, vineyard, none;" &c. = 17:) *The latter end of his commonwealth forgets the be-*

ginning.] All this dialogue is a fine satire on the Utopian treatises of government, and the impracticable inconsistent schemes therein recommended. Warburton. There is something so strikingly applicable to modern times in this text and note, that the Editor could not persuade himself to omit the latter, although unnecessary in other respects. C. = 18:) — *any* engine,] any instrument of war, or military machine. = 19:) — *all* foizou,] *Foizon*, or *foizon*, signifies plenty, *ubertas*: and sometimes moisture, or juice of grass. = 20:) Enter Ariel, &c. *playing solemn music*.] This stage-direction does not mean to tell us that Ariel himself was the *fidicen*; but that solemn music attended his appearance, or was an accompaniment to his entry. Steevens. = 21:) *I am more serious than my custom: you* ‖ *Must be so too, if heed me; which to do*, ‖ Trebles thee o'er.] The meaning of this passage seems to be — You must put on more than your usual seriousness, if you are disposed to pay a proper attention to my proposal; which attention if you bestow, it will in the end make you *thrice what you are*. Sebastian is already brother to the throne; but, being made a king by Antonio's contrivance, would be, (according to our author's idea of greatness,) *thrice* the man he was before. In this sense he would be *trebled* o'er. Malone. = 22:) *If you but knew, how you the purpose cherish*, ‖ *While thus you mock it! how, in stripping it*, ‖ *You more invest it!*] A judicious critic, in *The Edinburgh Magazine*, for Nov. 1786, offers the following illustration of this obscure passage. "Sebastian introduces the simile of water. It is taken up by Antonio, who says he will teach his stagnant water to flow. '— It has already learned to ebb,' says Sebastian. To which Antonio replies. '*O, if you but knew how much even that metaphor which you use in jest, encourages to the design which I hint at; how, in stripping the words of their common meaning, and using them figuratively, you adapt them to your own situation!*'" Steevens. = 23:) — *this lord of weak remembrance*,] This lord, who being now in his dotage, has outlived his faculty of remembering; and who, once laid in the ground, shall be as little remembered himself, as he can now remember other things. Johnson. = 24:) Mr. Malone reads, (*For he's a spirit of persuasion, only* ‖ Professes to persuade;) —] It is an entangled sentence of which the meaning may be either, that *he alone, who is a spirit of persuasion, professes to persuade the king*; or that, *He only professes to persuade*, that is, *without being so persuaded himself he makes a show of persuading the king*. Johnson. = 25:) — *a wink beyond*,] That this is the utmost extent of the prospect of ambition, the point where the eye can pass no farther, and where objects lose their distinctness, so that what is there discovered is faint, obscure, and doubtful. Johnson. = 26:) — *beyond man's life*;] i. e. at a greater distance than the life of man is long enough to reach. Steevens = 27:) — — *she that from Naples* ‖ *Can have no* note, &c.] *Note* is *notice*, or *information*. Shakspeare's great ignorance of geography is not more conspicuous in any instance than in this, where he supposes Tunis and Naples to have been at such an immeasurable distance from each other. = 28:) — *she, from whom* —] i. e. in coming from whom. = 29:) — *though some* cast *again*;] *Cast* is here used in the same sense as in *Macbeth*, Act II, sc. iii.: "— though he took my legs from me, I made a shift to *cast* him." Steevens. = 30:) *And, by that*, destin'd —] It is a common plea of wickedness to call temptation destiny. Johnson. Mr. Malone reads *destiny*. = 31:) *In yours and my discharge*.] i. e. depends on what you and I are to perform. = 32:) *A chough* —] Is a bird of the jack-daw kind. = 33:) And *melt, ere they molest!*] I had rather read — Would *melt, ere they molest*, i. e. *Twenty consciences, such as stand between me and my hopes, though they were congealed, would melt before they could molest me*, or prevent the execution of my purposes. Johnson. = 34:) "he's like, that's dead:" — Malone. = 35:) — *for* aye —] i. e. for ever. = 36:) *This ancient* morsel,] For morsel, Dr. Warburton reads — *ancient moral*, very elegantly and judiciously; yet I know not whether the author might not write *morsel*, as we say a *piece of a man*. Johnson. = 37:) — *take* suggestion,] i. e. Receive any hint of villainy. = 38:) — *to keep* them *living*.] By *them*, as the text now stands, Gonzalo and Alonzo must be understood. Dr. Johnson objects very justly to this passage, and would read — "That *these* his friends are in." This Mr. Steevens adopts, but Mr. Malone reads, "That you, his friend, are in." = 39:) — *drawn?*] Having your swords drawn. = 40:) "'Tis best we stand," &c. — Malone. = 41:) — *that* moe, &c.] i. e. make mouths. = 42:) *Their* pricks —] i. e. prickles. = 43:) — wound *with adders*,] *wound*, or twisted about. = 44:) — *looks like a foul* bumbard —] This word means a large vessel for holding drink, as well as the piece of ordnance so called. = 45:) — *this fish painted*,] To exhibit fishes, either real or imaginary, was very common about the time of our author. Steevens. = 46:) — make *a man*;] That is, make a man's fortune. = 47:) — *his* gaberdine;] A *gaberdine* is properly the coarse frock or outward garment of a peasant, but here means a loose felt cloak. Malone. = 48:) — *savages*,] *salvages* was the spelling and pronunciation of the time. = 49:) — too much —] *Too much* means *any sum, ever so much*. It has, however, been observed, that when the vulgar mean to ask an extravagant price for any thing, they say, with a laugh, I won't make him pay twice for it. = 50:) — *I know it by thy* trembling;] This *tremor* is always represented as the effect of being possessed by the devil. = 51:) — *cat*;] *Good liquor will make a cat speak*. = 52:) *His forward voice*, &c.] The person of Fame was anciently described in this manner. = 53:) — *Amen!*] Means, stop your draught. = 54:) *I have no long spoon*.] Alluding to the proverb, *A long spoon to eat with the devil*. = 55:) — *to be the* siege *of this* moon-calf?] *Siege* signifies *stool* in every sense of the word, and is here used in the dirtiest. A *moon-calf* is an inanimate shapeless mass, supposed by Pliny to be engendered of woman only. = 56:) Ste. *Here; swear then how thou escap'dst*.] Mr. Ritson proposes to alter this line thus: Ste. [*to Cal.*] Here, swear then. [*to Trin.*] How escap'dst thou? = 57:) *Hast thou not dropped from heaven?*] The new-discovered Indians of the island of St. Salvador, asked, whether Columbus and his companions were *not come down from heaven?* = 58:) "and thy dog, and thy bush." Malone. = 59:) *I* afeard of him? — *a very weak monster:* &c.] It is to be observed, that Trinculo, the speaker, is not charged with being afraid; but it was his consciousness that he was so that drew this brag from him. This is nature. Warburton. = 60:) "And I will kiss" — Malone. = 61:) — *sea-mells* —] This word has puzzled the commentators: Dr. Warburton reads *shamois*; Mr. Holt, who wrote notes upon this play, observes, that limpets are in some places called *scams*. Theobald had very reasonably proposed to read *sea-malls* or *sea-mells*. = 62:) *Get a new man*.] When Caliban sings this last part of his ditty, he must be supposed to turn his head scornfully toward the cell of Prospero, whose service he had deserted. =

ACT III. = 1:) "and their," &c. Malone. = 2:) "as odious;" — Malone. = 3:) — *I forget*:] Perhaps Ferdinand means to say — I forget *my task*; but *that is not surprizing, for I am thinking on Miranda*, and these sweet thoughts, &c. He may, however, mean, that he *forgets or thinks little of the baseness of his employment*. Whichsoever be the sense, *And*, or *For*, should seem more proper in the next line than *But*. Malone. = 4:) "And yours it is against." Malone. = 5:) — *hest* —] For *behest*; i. e. command = 6:) "I therein do forget." Malone. = 7:) *The flesh-fly* blow *my mouth*.] To *blow* means *the act of a fly, by which she lodges eggs in flesh*. Steevens. = 8:) — of what else *i'the world*,] i. e. of *aught* else, of whatsoever else there is in the world. = 9:) — — *I am a fool*, ‖ *To weep at what I am glad of*.] This is one of those touches of nature that distinguish Shakspeare from all other writers. It was necessary, in support of the character of Miranda, to make her appear unconscious that excess of sorrow and excess of joy find alike their relief from tears; and as this is the first time that consummate pleasure had made any near approaches to her heart, she calls such a seeming contradictory expression of it, *folly*. Steevens. = 10:) — *your* fellow —] i. e. companion. = 11:) — — *here's my hand*. ‖ Mira. *And mine with my heart in't*:] It is still customary in the west of England, when the conditions of a bargain are agreed upon, for the parties to ratify it by joining their hands, and at the same time for the purchaser to give an earnest. Henley. = 12:) *So glad of this as they, I cannot be*, ‖ *Who are surpriz'd* with all;] The sense might be clearer, were we to make a slight transposition: "So glad of this as they, who are surpriz'd ‖ With all, I cannot be —" Perhaps, however, more consonantly with ancient language, we should join two of the words together, and read — "Who are surpriz'd *with al*." Steevens. = 13:) — *bear up, and board 'em*:] A metaphor alluding to a chace at sea. = 14:) — — *or my* standard. ‖ Trin. *Your lieutenant, if you list; he's no* standard.] Meaning he is so much intoxicated, as not to be able to stand. The quibble between *standard*, an ensign, and *standard*, a fruit-tree that grows without support, is evident. Steevens. = 15:) — *thou* deboshed *fish thou*,] the same as *debauched*. = 16:) "to the suit." — Malone. = 17:) — *a* tyrant;] *Tyrant* is here employed as a trisyllable. = 18:) *What a pied ninny's this?*] It should be remembered that *Trinculo* is no *sailor*, but a *jester*; and is so called in the ancient *dramatis personæ*. He therefore wears the party-coloured dress of one of these characters. Steevens. Dr. Johnson observes, that Caliban could have no knowledge of the striped coat usually worn by fools; and would therefore transfer this speech to Stephano. But though *Caliban* might not know this circumstance, Shakspeare did. Surely he who has given to all countries and all ages the manners of his own, might forget himself here, as well as in other places. Malone. = 19:) — — *Remember*, ‖ *First to possess his* books; *for without them* ‖ *He's but a sot, as I am*,] In the old romances the sorcerer is always furnished with a *book*, by reading certain parts of which he is enabled to summon to his aid whatever demons or spirits he has occasion to employ. When he is deprived of his book, his power ceases. Our author might have observed this circumstance much insisted on in the *Orlando Innamorato* of Boyardo; and also in Harrington's translation of the *Orlando Furioso*, 1591. = 20:) "I never saw a woman," — Malone. = 21:) — *Will you* troll *the catch* —] To *troll* a catch, is to dismiss it *trippingly from the tongue*. = 22:) *This is the tune of our catch, played by the picture of* No-body.] A ridiculous figure, sometimes represented on signs, but the allusion is here to the print of *No-body*, prefixed to the anonymous comedy of "*No-body* and *Some-body*;" without date, but printed before the year 1600. = 23:) — *afeard?*] *To affear* is an obsolete verb, with the same meaning as to *affray*. Between *aferde* and *afraide* in the time of Chaucer, there might have been some nice distinction, which is at present lost. Steevens. = 24:) *Wilt come? I'll follow, Stephano*.] The first words are addressed to Caliban, who, vexed at the folly of his new companions idly running after the music, while they ought only to have attended to the main point, the dispatching Prospero, seems,

for some little time, to have staid behind. Heath. The words—*Wilt come?* should be added to Stephano's speech. *I'll follow*, is Trinculo's answer. Ritson. =25:) *By'r lakin,*] i. e. The diminutive only of our lady, i. e. ladykin. Steevens. =26:) *Our* frustrate *search*—] *Frustrate* for frustrated.=27:) *A living* drollery:] Shows, called *drolleries*, were in Shakspeare's time performed by puppets only. From these our modern *drolls*, exhibited at fairs, &c. took their name. *A living drollery*, i. e. a drollery not represented by wooden machines, but by personages who are alive.=28:)—*one tree, the* phœnix' *throne*;] Our poet had probably Lyly's *Euphues, and his England*, particularly in his thoughts: signat. Q 3. —"As there is but one phœnix in the world, so is there but *one tree* in Arabia wherein she buildeth." See also, Florio's Italian Dictionary, 1598: "*Rasin*, a tree in Arabia, whercof there is but *one* found, and upon it the phœnix sits." Malone. =29:) *For*, certes, &c.] *Certes* is an obsolete word, signifying *certainly*.=30:) *Their manners are more* gentle-kind,] Mr. Malone reads "gentle, kind;" but Steevens considers it as a compound epithet. =31:) — *too much* muse,] To *muse*, in ancient language, is to admire, to wonder. =32:) *Praise in departing.*] i. e. Do not praise your entertainment too soon, lest you should have reason to retract your commendation. It is a proverbial saying.=33:)—*that there were* mountaineers, &c.] The inhabitants of the Alps have been long accustomed to such excrescences or tumours. =34:)—— *men,* ‖ *Whose heads stood in their breasts?*] Our author might have had this intelligence from the translation of Pliny, b. v. chap. 8: "The Blemmyi, by report, have no heads, but mouth and eyes both in their breasts." Steevens. =35:) *Each putter out*, &c.] In this age of travelling, it was a practice with those who engaged in long and hazardous expeditions, to place out a sum of money on condition of receiving great interest for it at their return home. "—*on* five for one," means *on the terms of five for one*. Mr. Malone reads "——*of* five for one."=36:) *I will stand to, and feed*, &c.] This passage was probably intended to be in a rhyme.=37:)—*and, with a quaint device, the banquet vanishes.*] Though I will not undertake to prove that all the culinary pantomimes exhibited in France and Italy were known and imitated in this kingdom, I may observe that flying, rising, and descending services were to be found at entertainments given by the duke of Burgundy, &c. in 1453, and by the grand Duke of Tuscany in 1600, &c. See M. Le Grand d'Aussi's *Histoire de la Vie privée des François*, vol. iii. p. 294. &c. Examples, therefore, of machinery similar to that of Shakspeare in the present instance, were to be met with, and perhaps had been adopted on the stage, as well as at public festivals here in England. Steevens. =38:) (*That hath to* instrument *this lower world*, &c.] i. e. that makes use of this world, and every thing in it, as its *instruments* to bring about its ends.=39:) *One* dowle *that's in my* plume;] Bailey, in his dictionary, says that *dowle* is a feather, or rather, the single particles of the down.=40:)—clear *life*—] Pure, blameless, innocent. =41:)——*is nothing, but heart's sorrow,* ‖ *And a clear life ensuing.*] that is — *a miserable fate, which nothing but contrition and amendment of life can avert.* Malone. =42:)—*with* mops *and* mowes,—] To *mowe*, i. e. to insult, by making mouths, or wry faces. =43:) — *with* good life,] *With good life* may mean, with *exact presentation of their several characters, with observation strange* of their particular and distinct parts, or with *honest alacrity, or cheerfulness*. =44:) *Their several* kinds have done:] i. e. have discharged the several functions allotted to their different natures. =45:) — bass *my trespass.*] The deep pipe told it me in a rough bass sound. Johnson. =46:) *And* with him *there lie mudded.* ‖ But *one fiend*—] *with him*, and *but*, are probably playhouse interpolations. =47:) *Like* poison *given*, &c.] The natives of Africa have been supposed to be possessed of the secret how to temper poisons with such art as not to operate till several years after they were administered. =48:) — *this* ecstacy—] *Ecstacy* meant not anciently, as at present, *rapturous pleasure*, but alienation of mind.=

ACT IV. =1:)—*a* thread *of mine own life,*] i. e. a *fibre* or a *part* of my own life. *Prospero* considers himself as the *stock* or *parent-tree*, and his daughter as a *fibre* or *portion* of himself, and for whose benefit he himself lives. Tollet. =2:)—strangely *stood the test*:] *Strangely* is used by way of commendation, *merveilleusement, to a wonder.* =3:) *If thou dost break her* virgin knot *before* ‖ *All sanctimonious ceremonies*, &c.] This is a manifest allusion to the zones of the ancients which were worn as guardians of chastity by marriageable young women. Henley. =4:) *No sweet* aspersion] *Aspersion* is here used in its primitive sense of *sprinkling*. At present it is expressive only of calumny and detraction. Steevens. =5:) Fairly *spoke*:] *Fairly* is here used as a trisyllable. =6:) — *the rabble,*] The crew of meaner spirits. =7:) *Some* vanity *of mine art*:] i. e. illusion of mine art. =8:)—*bring a* corollary,] i. e. bring more than are sufficient rather than fail for want of numbers. *Corollary* means *surplus*. =9:) *No tongue*;] Those who are present at incantations are obliged to be strictly silent, "else," as we are afterwards told, the "spell is marred." Johnson. =10:)—thatch'd *with* stover,] *Stover*, (in Cambridgeshire and other counties,) signifies hay made of coarse rank grass, such as even cows will not eat while it is green. *Stover* is likewise used as *thatch* for cart-lodges, and other buildings that deserve but rude and cheap coverings.=11:) *Thy banks with* peonied *and* lilied *brims,*] The old edition reads *pioned* and *twilled* brims, which gave rise to Mr. Holt's conjecture, that the poet originally wrote: "*with* pioned *and* tilled *brims.*" *Peonied* is the emendation of Hanmer, but Mr. Malone adheres to the old edition. =12:) — *and thy* broom *groves,*] *Broom*, in this place, signifies the *Spartium scoparium*, of which brooms are frequently made. Near Gamlingay, in Cambridgeshire, it grows high enough to conceal the tallest cattle as they pass through it; and in places where it is cultivated, still higher. =13:) *Being* lass-lorn;] *Lass-lorn* is forsaken of his mistress. =14:)—*thy pole*-clipt vineyard;] To *clip* is to *twine round* or *embrace*. The poles are *clipped* or embraced by the vines. =15:) *My* bosky *acres*, &c.] *Bosky* is woody. Bosky acres are fields divided from each other by hedge-rows. *Boscus* is middle Latin for *wood*. =16:) — *to this* short-grass'd green?] The old copy reads short-*grass'd* green. *Short graz'd green* means *grazed so as to be short*. =17:) *Earth's* increase, *and foison plenty*, &c.] Earth's *increase*, is the *produce* of the earth: — foison, *plenty*, i. e. plenty to the utmost abundance; *foison* signifying plenty. =18:)— *a* wonder'd *father*,] i. e. able to perform wonders. =19:)—wand'ring *brooks*,] The modern editors read—*winding brooks*. The old copy—*windring*. Steevens. =20:) *Leave your* crisp *channels*,] *Crisp*, i. e. *curling, winding. Crisp*, however, may allude to the little wave or *curl* (as it is commouly called) that the gentlest wind occasions on the surface of waters. Steevens. =21:) *This is* most *strange:*] Malone reads: "This is strange:" I have introduced the word —*most*, on account of the metre, which otherwise is defective. —In the first line of Prospero's next speech there is likewise an omission, but I have not ventured to supply it. Steevens. =22:)—*all which it* inherit,] i. e. all who possess, who dwell upon it. Malone. =23:) *And, like this insubstantial* pageant faded,] *Faded* means here—having vanished; from the Latin, *vado*. To feel the justice of this comparison, and the propriety of the epithet, the nature of these exhibitions should be remembered. The ancient English *pageants* were shows exhibited on the reception of a prince, or any other solemnity of a similar kind. They were presented on occasional stages erected in the streets. Originally they appear to have been nothing more than dumb shows; but before the time of our author, they had been enlivened by the introduction of speaking personages, who were characteristically habited. The speeches were sometimes in verse; and as the procession moved forward, the speakers, who constantly bore some allusion to the ceremony, either conversed together in the form of a dialogue, or addressed the noble person whose presence occasioned the celebrity. On these allegorical spectacles very costly ornaments were bestowed. =24:) *Leave not a* rack *behind:*] "The winds (says lord Bacon) which move the clouds above, which we call the *rack*, and are not perceived below, pass without noise." Mr. Steevens would explain the word *rack* somewhat differently, by calling it *the last fleeting vestige of the highest clouds, scarce perceptible on account of their distance and tenuity.* What was anciently called the *rack*, is now termed by sailors — the *scud*. The word is common to many authors comtemporary with Shakspeare. But sir Thomas Hanmer reads *tract*, for which there are some authorities; and Mr. Malone *wrack*, a mispelling for *wreck;* and after producing authorities, says, it has been urged, that "objects which have only a visionary and insubstantial existence, can, when the vision is faded, leave nothing *real*, and consequently no *wreck* behind them." But the objection is founded on misapprehension. The words —"Leave not a rack (or wreck) behind," relate not to "the baseless fabric of this vision," but to the final destruction of the world, of which the towers, temples, and palaces, shall (*like* as vision, or a pageant,) be dissolved, and leave no vestige behind. =25:) *Thy thoughts I* cleave to:] To *cleave to*, is to *unite with closely*.=26:)—to meet with *Caliban.*] *To meet with* is to *counteract;* to play stratagem against stratagem. =27:) — *pricking* goss,] I know not how Shakspeare distinguished *goss* from *furze;* for what he calls *furze* is called *goss* or *gorse* in the midland counties. Steevens. By the latter, Shakspeare means the low sort of *gorse* that only grows upon wet ground, and which is well described by the name of *whins* in Markham's *Farewell to Husbandry*. It has prickles like those of a rose-tree or a gooseberry. Tollet. =28:) *For* stale *to catch these thieves.*] *Stale* is a word in *fowling*, and is used to mean a *bait* or *decoy* to catch birds. Steevens. =29:) Nurture *can never stick*;] *Nurture* is *education*. =30:)—all, *all lost*,] The first of these words was probably introduced by the carelessness of the transcriber or compositor. We might safely read — *are* all lost. Malone. =31:) *And as, with age, his body uglier grows,* ‖ *So his mind cankers:*] Shakspeare, when he wrote this description, perhaps recollected what his patron's most intimate friend, the great lord Essex, in an hour of discontent, said of queen Elizabeth: —"*that she grew old, and cankered, and that her mind was become as crooked as her carcase:*" —a speech, which, according to sir Walter Raleigh, cost him his head, and which, we may therefore suppose, was at that time much talked of. This play being written in the time of king James, these obnoxious words might be safely repeated. Malone. =32:) —— *the blind mole may not* ‖ *Hear a foot fall:*] This quality of hearing, which the mole is supposed to possess in so high a degree, is mentioned in *Euphues*, 4to. 1581. p. 64: "Doth not the lion for strength, the turtle for love, the ant for labour, excel man? Doth not the eagle see clearer, the vulture smell better, *the moale heare lightlier?*" =33:)—*has done little better than played the* Jack

with us.] i. e. he has played *Jack with a lantern;* has led us about like an *ignis fatuus*, by which travellers are decoyed into the mire.=34:) Trin. *O king Stephano! O peer! O worthy Stephano! look, what a wardrobe here is for thee!*] An allusion to an old celebrated ballad, which begins thus: "*King Stephan was a worthy peer*"—; and celebrates that king's parsimony with regard to his *wardrobe*. =35:)—*we know what belongs to a* frippery:] *A frippery* was a shop where old clothes were sold. *Fripperie*, Fr. The person who kept one of these shops was called a *fripper*. Strype, in his life of Stowe, says, that these *frippers* lived in Birchin-lane and Cornhill. =36:) "Let it alone,"—Malone. =37:)—*under the line:*] An allusion to what often happens to people who pass the line. The violent fevers which they contract in that hot climate, make them lose their hair. =38:) — *put some* lime, &c.] That is, *bird-lime*. =39:)—*to* barnacles, *or to apes*—] Skinner says, *barnacle* is *Anser Scoticus*. The *barnacle* is a kind of shell-fish growing on the bottoms of ships, and which was anciently supposed, when broken off, to become one of these geese.=40:) *With* foreheads *villainous* low.] *Low foreheads* were anciently reckoned among deformities.=41:) *A noise of Hunters heard.*] Shakspeare might have had in view *Arthur's Chace*, which many believe to be in France, and think that it is a kennel of black dogs followed by unknown huntsmen with an exceeding great sound of horns, as if it was a very hunting of some wild beast.=

ACT V. =1:)——*and time* ‖ *Goes upright with his carriage.*] Alluding to one carrying a burthen. This critical period of my life proceeds as I could wish. Time brings forward all the expected events, without faltering under his burthen. Steevens. =2:) "his followers."—Malone. =3:) —*till your release.*] i. e. till you release them.=4:)—*a* touch, *a feeling*—] A *touch*, is a *sensation*. =5:)——*that relish all as sharply,* ‖ *Passion as they,*] I feel every thing with the same quick sensibility, and am moved by the same passions as they are. =6:) *Ye elves of hills, brooks, standing lakes, and groves;*] This speech Dr. Warburton rightly observes to be borrowed from Medea's in Ovid. =7:) (*Weak* masters *though ye be,*) The meaning of this passage may be, *Though you are but inferior masters of these supernatural powers—though you possess them but in a low degree*; or, "ye are powerful auxiliaries, but weak if left to yourselves;—your employment is then to make green ringlets, and midnight mushrooms, and to play the idle pranks mentioned by Ariel in his next song; yet by your aid I have been enabled to invert the course of nature."=8:)—But *this rough magic*, &c.] This speech of Prospero sets out with a long and distinct invocation to the various ministers of his art: yet to what purpose they were invoked does not very distinctly appear. Had our author written—"*All* this," &c. instead of—"*But* this," &c. the conclusion of the address would have been more pertinent to its beginning. Steevens. =9:) *A solemn air, and the best comforter* ‖ *To an unsettled* fancy, cure thy brains, &c.] Prospero does not desire *them* to cure *their brains*. His expression is optative, not imperative; and means — *May* music cure thy brains! i. e. settle them. =10:) — boil'd *within thy skull!*] So, in *A Midsummer Night's Dream*, "*seething* brains," &c. occur: and in *The Winter's Tale*, we have "*boil'd brains.*" =11:)—*fellowly drops.*] I would read, *fellow* drops. The additional syllable only injures the metre, without enforcing the sense. *Fellowly* however, is an adjective used by Tusser. Steevens. =12:) — *the ignorant fumes*—] i. e. the fumes of ignorance. =13:) *Thou'rt pinch'd for't now, Sebastian.— Flesh and blood,*] Thus the old copy: Theobald points the passage in a different manner, and perhaps rightly: "Thou'rt pinch'd for't now, Sebastian, flesh and blood."=14:)—remorse *and* nature;] *Remorse* is by our author and the contemporary writers generally used for *pity*, or *tenderness of heart. Nature* is natural affection. Malone. =15:) *In a* cowslip's *bell I lie:*] So, in Drayton's *Nymphidia*: "At midnight, the appointed hour; ‖ And for the queen a fitting *bower*, ‖ Quoth he, is that fair *cowslip* flower ‖ On Hipcut hill that bloweth." The date of this poem not being ascertained, we know not whether our author was indebted to it, or was himself copied by Drayton. I believe, the latter was the imitator. *Nymphidia* was not written, I imagine, till after the English Don Quixote had appeared in 1612. Malone. =16:) Mr. Malone reads, "There I couch. When owls do cry," =17:)— *when owls do cry.*] i. e. at night.=18:) *After summer, merrily.*] This is the reading of all the editions. Yet Mr. Theobald has substituted *sun-set*, because Ariel talks of riding on the bat in this expedition. =19:)——*shall I live now,* ‖ *Under the blossom that hangs on the bough.*] This thought is not thrown out at random. It composed a part of the magical system of these days. The idea was probably first suggested by the description of the venerable elm which Virgil planted at the entrance of the infernal shades. =20:) *I drink the air*—] *To drink the air* — is an expression of swiftness of the same kind as *to devour the way* in *K. Henry IV*. =21:) Whe'r *thou beest he, or no.*] *Whe'r* for *whether*. =22:) *Thy dukedom I resign*;] The duchy of Milan being through the treachery of Antonio made feudatory to the crown of Naples, Alonso promises to resign his claim of sovereignty for the future. =23:)—— *You do yet* taste ‖ *Some* subtilties *o'the isle,*] This is a phrase adopted from ancient cookery and confectionary. When a dish was so contrived as to appear unlike what it really was, they called it a *subtilty*. Dragons, castles, trees, &c. made out of sugar, had the like denomination.=24:)—*who* three hours *since*—] The unity of time is most rigidly observed in this piece. The fable scarcely takes up a greater number of hours than are employed in the representation; and from the very particular care which our author takes to point out this circumstance in so many other passages, as well as here, it should seem as if it were not accidental, but purposely designed to shew the cavillers of the time, that he could write a play within all the strictest laws of regularity, when he chose to load himself with the critic's fetters. =25:) *I am* woe *for't, sir.*] i. e. *I am sorry for it. To be woe*, is often used by old writers to signify, *to be sorry*.=26:) *As great to me, as late*;] My loss is as great as yours, and has as lately happened to me. Johnson. =27:)——their *words* ‖ *Are natural breath:*] An anonymous correspondent thinks that *their* is a corruption, and that we should read—*these* words. His conjecture appears not improbable. The lords had no doubt concerning *themselves*. Their doubts related only to *Prospero*. =28:) *Yes, for a score of* kingdoms, &c.] I take the sense to be only this: Ferdinand would not, he says, play her false for the *world:* Yea, answers she, I would allow you to do it for something less than the world, for *twenty kingdoms*, and I wish you well enough to allow you, after a little *wrangle*, that your play was fair. So, likewise, Dr. Grey. Johnson. =29:) *My* tricksy *spirit!*] is, my clever, adroit spirit. Shakspeare uses the same word in *The Merchant of Venice*. =30:)—*dead* of *sleep*,] Thus the old copy. Modern editors—*asleep*. Mr. Malone has substituted "*on* sleep" as the ancient English phraseology. =31:)— conduct *of*:] *Conduct* for *conductor*. *Conduct* is yet used in the same sense: the person at Cambridge who reads prayers in King's and in Trinity college chapels, is still so styled. Henley. =32:)——*with* beating *on* ‖ *The strangeness*, &c.] *Beating* may mean *hammering*, working in the mind, dwelling long upon.=33:) (*Which to you* shall seem probable,)] I will inform you how all these wonderful accidents have happened; which, though they now appear to you strange, will then seem probable. Malone. =34:)—Coragio!] An exclamation of encouragement.=35:) *Is a* plain fish,] That is, plainly, evidently a fish; but it is not easy to determine the shape which our author designed to bestow on his monster. That he has hands, legs, &c. we gather from circumstances in the play. Perhaps Shakspeare himself had no settled ideas concerning the form of *Caliban*. =36:)—true:] that is, *honest. A true man* is, in the language of that time, opposed to a *thief*. =37:) *His mother was a witch; and one so* strong ‖ *That could control the moon*, &c.] This was the phraseology of the times. After the statute against *witches*, revenge or ignorance frequently induced people to charge those against whom they harboured resentment, or entertained prejudices, with the crime of witchcraft, which had just then been declared a capital offence. =38:) *And deal in her command, without her power:*] I suppose Prospero means, that Sycorax, with less general power than the moon, could produce the same effects on the sea. Steevens. =39:) *And Trinculo is reeling ripe: W here should they* ‖ *Find this* grand liquor *that hath* gilded *them?*] Warburton thinks that Shakspeare, to be sure, wrote — grand'-elixir, alluding to the *grand* elixir of the alchymists, which they pretend would restore youth and confer immortality. But Mr. Steevens says that, as the alchymist's *elixir* was supposed to be a liquor, the old reading may stand. =40:) —fly-blowing.] This pickle alludes to their plunge into the stinking pool: and *pickling* preserves meat from *fly-blowing*. =41:)—*but a* cramp.] i. e. I am all over a *cramp*. Prospero had ordered Ariel to *shorten up their sinews with aged cramps. Touch me not* alludes to the *soreness* occasioned by them. =42:) *I should have been a* sore *one then.*] The same quibble occurs afterwards in the *Second Part of King Henry VI.*: "Mass, 'twill be *sore* law then, for he was thrust in the mouth with a spear, and 'tis not whole yet." Stephano also alludes to the *sores* about him. Steevens. =43:) *With the help of your good hands.*] By your applause, by clapping hands. Johnson. =44:) *And my ending is despair,* ‖ *Unless I be reliev'd by prayer*;] This alludes to the old stories told of the despair of necromancers in their last moments, and of the efficacy of the prayers of their friends for them. Warburton. =45:) It is observed of *The Tempest*, that its plan is regular; this the author of *The Revisal* thinks, what I think too, an accidental effect of the story, not intended or regarded by our author. But, whatever might be Shakspeare's intention in forming or adopting the plot, he has made it instrumental to the production of many characters, diversified with boundless invention, and preserved with profound skill in nature, extensive knowledge of opinions, and accurate observation of life. In a single drama are here exhibited princes, courtiers, and sailors, all speaking in their real characters. There is the agency of airy spirits, and of an earthly goblin. The operations of magic, the tumults of a storm, the adventures of a desert island, the native effusion of untaught affection, the punishment of guilt, and the final happiness of the pair for whom our passions and reason are equally interested. Johnson. =

II. TWO GENTLEMEN OF VERONA.

ACT I. =1:) — *shapeless* idleness.] The expression is fine, as implying that *idleness* prevents the giving any form

or character to the manners. Warburton. = 2:) — — *some shallow story of deep love,* ‖ *How young Leander cross'd the Hellespont.*] The poem of *Musæus*, entitled Hero and Leander, is meant. Marlow's translation of this piece was extremely popular, and deservedly so, many of Marlow's lines being as smooth as those of Dryden. = 3:) — *nay, give me not* the boots.] A proverbial expression, though now disused, signifying, don't make a laughing stock of me; don't play with me. = 4:) *However, but a folly,* &c.] This love will end in a *foolish action,* to produce which you are long to spend your *wit,* or it will end in the loss of your *wit,* which will be overpowered by the folly of love. Johnson. = 5:) At *Milan,*] Mr. Malone reads "*To Milan*" — which may here be intended as an imperfect sentence. I am now bound for Milan; or let me hear from thee by letters addressed to me at Milan. = 6:) Mr. Pope's opinion that this scene was interpolated by the players seems advanced without any proof, only to give a greater licence to criticism. Johnson. = 7:) — *a* laced mutton;] A *laced mutton* was in our author's time so established a term for a courtezan, that a street in Clerkenwell, which was much frequented by women of the town, was then called *Mutton-lane.* = 8:) — *why, that's* noddy.] Mr. Steevens says noddy *was a game at cards;* but this play upon syllables is hardly worth explaining. The speakers intend to fix the name of *noddy,* that is, *fool,* on each other. 9:) — *in telling* her *mind.*] The old copy has "— in telling *your* mind," — which Mr. Malone adopts. The meaning is — *She being so hard to me who was the* bearer *of your mind, I fear she will prove no less so to you, when* you address *her in person.* = 10:) — *you have* testern'd *me;*] You have gratified me with a *tester, testern,* or *testen,* that is, with a sixpence. Johnson. = 11:) *What think'st thou of the fair* sir Eglamour?] This *sir Eglamour* must not be confounded with the *persona dramatis* of the same name. The latter lived at Milan, and had vowed "pure chastity" upon the death of his "true love." Perhaps *sir Eglamour* was once the common cant term for an insignificant inamorato. = 12:) *Should* censure *thus,* &c.] To *censure,* in our author's time, generally signified to give one's judgment. = 13:) "that's" — Malone. = 14:) — *a goodly* broker!] A *broker* was used for match-maker, sometimes for a procuress. Johnson. = 15:) — *say* No, *to that,* &c.] A paraphrase on the old proverb, "Maids say *nay,* and take it." = 16:) — stomach *on your meat,*] *Stomach* was used for *passion* or *obstinacy.* Johnson. = 17:) "that you" — Malone. = 18:) — *too harsh a* descant:] *Descant* is a term in music, signifying in general that kind of harmony in which one part is broken, and formed into a kind of paraphrase on the other. = 19:) — *but a* mean, &c.] The *mean* is the *tenor* in music. = 20:) To "*bid the base*" means here, I believe, *to challenge to a contest.* Malone. = 21:) *Yet here they shall not lie,* for catching cold.] i. e. *lest they should catch cold.* This mode of expression is not frequent in Shakspeare, but occurs in every play of Beaumont and Fletcher. = 22:) *I see, you have a* month's mind *to them.*] A *month's mind* was an *anniversary* in times of popery. There was also *a year's mind,* and *week's mind.* But *a month's mind,* in the ritual sense, signifies not desire or inclination, but remembrance. = 23:) — *what* sad *talk* —] *Sad* is the same as *grave* or *serious.* = 24:) — *of* slender reputation,] i. e. who are thought slightly of. = 25:) *Some, to discover islands far away;*] In Shakspeare's time, voyages for the discovery of the islands of America were much in vogue. And the sons of the best families in England, went very frequently on these adventures. Warburton. = 26:) — *great* impeachment *to his age,*] *Impeachment,* i. e. *reproach* or *imputation.* = 27:) *Attends the emperor in his royal court.*] Shakspeare has been guilty of no mistake in placing the emperor's court at Milan in this play. Several of the first German emperors held their courts there occasionally, it being, at that time, their immediate property, and the chief town of their Italian dominions. Some of them were crowned kings of Italy at Milan, before they received the imperial crown at Rome. Nor has the poet fallen into any contradiction by giving a duke to Milan at the same time that the emperor held his court there. The first dukes of that, and all the other great cities in Italy, were not sovereign princes, as they afterwards became; but were merely governors, or viceroys, under the emperors, and removable at their pleasure. Such was the *Duke of Milan* mentioned in this play. Mr. M. Mason adds, that "during the wars in Italy between Francis I. and Charles V. the latter frequently resided at Milan." Steevens. = 28:) — in good time,] *In good time* was the old expression when something happened that suited the thing in hand. = 29:) — *now will we* break *with him.*] That is, *break* the matter to him. = 30:) *Like* exhibition —] i. e. allowance. = 31:) — *resembleth* —] is here used as a quadrisyllable, as if it was written *resembleth.* Shakspeare takes the same liberty with many other words, in which *l,* or *r,* is subjoined to another consonant. =

ACT II. = 1:) "A room" — Malone. = 2:) Val. *Not mine; my gloves are* on. ‖ Speed. *Why, then this may be yours, for this is but* one.] It should seem from this passage, that the word *one* was anciently pronounced as if it were written *on.* = 3:) — *takes* diet;] is under a regimen. = 4:) *Hallowmas.*] This is about the feast of All-Saints, when the poor people in *Staffordshire,* and perhaps in other country places, go from parish to parish *a souling,* as they call it; i. e. begging and *puling* (or singing small, as Bailey's *Dict.* explains *puling*), for *soulcakes,* or any good thing to make them merry. = 5:) — *none else would:*] None else would *be so simple.* = 6:) — *for going* ungartered!] This is enumerated by Rosalind in *As You Like It,* Act. iii. sc. ii. as one of the undoubted marks of love: "Then your hose should be *ungartered,* your bonnet unbanded," &c. Malone. = 7:) *I would you were* set;] *set* for *seated,* in opposition to *stand.* = 8:) *O excellent* motion! &c.] *Motion,* in Shakspeare's time, signified *puppet,* or rather perhaps a *puppet-show;* the master whereof may properly be said to be an interpreter, as being the explainer of the inarticulate language of the actors. = 9:) *Sir Valentine and* servant,] Here Silvia calls her lover *servant,* and again below, her *gentle servant.* This was the language of ladies to their lovers at the time when Shakspeare wrote. = 10:) — *'tis very* clerkly *done.*] i. e. like a scholar. = 11:) — *and there an end.*] i. e. there's the conclusion of the matter. = 12:) *All this I speak* in print;] *In print* means *with exactness.* = 13:) — I *am the dog,* &c.] Sir T. Hanmer reads: *I am the dog, no the dog is himself, and I am* me, *the dog is* the dog, *and I am myself.* This certainly is more reasonable, but I know not how much reason the author intended to bestow on Launce's soliloquy. Johnson. = 14:) — *like a* wood woman; —] i. e. crazy, frantic with grief; or distracted, from any other cause. = 15:) "And the tide!" — Malone. = 16:) — *how* quote *you my folly?*] To *quote* is to *observe.* Valentine in his answer plays upon the word, which was pronounced as if written *coat.* = 17:) *Know you* Don *Antonio, your countryman?*] The word *Don* should be omitted; the characters are *Italians,* not *Spaniards.* Yet *Don* Alphonso occurs in a preceding scene. = 18:) — *not without* desert —] And not dignified with so much reputation without proportionate merit. Johnson. = 19:) — *I need not* 'cite *him to it:*] i. e. incite him to it. = 20:) No; *that you are* worthless.] I have inserted the particle *no,* to fill up the measure. Johnson. = 21:) Ser. *Madam, my lord your father* —] This speech in all the editions is assigned improperly to Thurio; but he has been all along upon the stage, and could not know that the duke wanted his daughter. Besides, the first line and half of Sylvia's answer is evidently addressed to two persons. A servant, therefore, must come in and deliver the message; and then Silvia goes out with Thurio. Theobald. = 22:) *Whose high* imperious —] *Imperious* is an epithet very frequently applied to *love* by Shakspeare and his contemporaries. = 23:) — *no woe to his correction,*] No misery that *can be compared to* the punishment inflicted by love. = 24:) — *a* principality,] The first or *principal* of women. So the old writers use *state.* "*She is a lady, a great* state." = 25:) — summer-swelling *flower,*] i. e. the flower which swells in summer, till it expands itself into bloom. = 26:) *She is alone.*] She stands by herself; is incomparable. = 27:) — *the* road,] The haven, where ships *ride* at anchor. = 28:) "her mien," — Malone. = 29:) — *a* waxen image '*gainst a fire,*] Alluding to the figures made by witches, as representatives of those whom they designed to torment or destroy. = 30:) — *with* more advice,] *With more advice,* is *on further knowledge, on better consideration.* The word, as Mr. Malone observes, is still current among mercantile people, whose constant language is, "we are *advised* by letters from abroad," meaning *informed.* So, in bills of exchange, the conclusion always is — "without further *advice.*" = 31:) *'Tis but her picture* —] Proteus means, that, as yet, he had seen only her outward form, without having known her long enough to have any acquaintance with her mind. = 32:) *And that hath* dazzled —] *dazzled* is here a trisyllable. = 33:) — *to* Milan.] It is *Padua* in the former editions. = 34:) — *how say'st thou, that my master is become a notable lover?*] i. e. What say'st thou to this circumstance, — namely, that my master is become a notable lover? = 35:) — *the* ale —] *Ales* were merry meetings instituted in country places. = 36:) It is to be observed, that, in the folio edition, there are no directions concerning the scenes; they have been added by the later editors, and may therefore be changed by any reader that can give more consistency or regularity to the drama by such alterations. I make this remark in this place, because I know not whether the following soliloquy of Proteus is so proper in the street. Johnson. The reader will perceive that the scenery has been changed, though Dr. Johnson's observation is continued. Steevens. = 37:) *O sweet-*suggesting *love,*] To *suggest* is to *tempt,* in our author's language. = 38:) "most" — Malone. = 39:) — *in counsel, his* competitor:] *Competitor* is *confederate, assistant, partner.* = 40:) — pretended *flight;*] *Pretended* flight is *proposed* or *intended* flight: the verb *prétendre* in French, has the same signification. = 41:) Out, out, *Lucetta!* &c.] Dr. Percy observes, that this interjection is still used in the North. It seems to have the same meaning as *apage,* Lat. = 42:) "And instances of the infinite of love," — Malone. = 43:) — *my* longing *journey.*] Dr. Grey observes, that *longing* is a participle active, with a passive signification; for *longed,* wished, or desired. But Julia may mean a journey which she shall *pass in longing.* =

ACT III. = 1:) — *jealous* aim —] *Aim* is *guess,* in this instance. = 2:) — *be not* aimed *at;*] Be not *guessed.* = 3:) — *of this* pretence.] *Pretence* is *design.* = 4:) *And,* where —] *Where,* the same here as *whereas.* = 5:) — *sir,* in Milan, *here,*] It ought to be thus, instead of — *in Verona, here* — for the scene apparently is in Milan, as is clear from several passages in the first act, and in the beginning of the first scene of the fourth act. = 6:) — *the fashion of the time* —] The modes of courtship, the acts by which men recommended themselves to ladies. = 7:) *What* lets,] i. e. what hinders. =

8:) i. e. the thoughts contained in my letter. = 9:) — for *they are sent by me,*] *For,* is the same as *for that, since.* = 10:) *Merops' son,*] Thou art Phaëton in thy rashness, but without his pretensions; thou art not the son of a divinity, but a *terræ filius,* a low-born wretch; Merops is thy true father, with whom Phaëton was falsely reproached. Johnson. = 11:) *I fly not death,* to fly his *deadly* doom:] *To fly his doom,* used for *by flying,* or *in flying,* is a Gallicism. The sense is, by avoiding the execution of his sentence I shall not escape death. If I stay here, I suffer myself to be destroyed; if I go away, I destroy myself. Johnson. = 12:) *Even in the* milk-white bosom of thy love.] Trifling as the remark may appear, before the meaning of this *address of letters to the bosom of a mistress* can be understood, it should be known that women anciently had a pocket in the fore part of their stays, in which they not only carried love-letters and love-tokens, but even their money and materials for needle-work. In many parts of England the rustic damsels still observe the same practice; and a very old lady informs me that she remembers, when it was the fashion to wear prominent stays, it was no less the custom for stratagem and gallantry to drop its literary favours within the front of them. Steevens. = 13:) Laun. *I am* but a fool, *look you; and yet I have the wit to think, my master is* a kind of knave: *but that's all one, if he be* but one knave.] In Shakspeare's language, *one knave* may signify a *knave on only one occasion,* a *single knave. We* still use a *double* villain, for a villain beyond the common rate of guilt. Johnson. = 14:) — *for she hath had* gossips:] *Gossips* not only signify those who answer for a child in baptism, but the tattling women who attend lyings-in. = 15:) — *a* bare *christian.*] *Launce* is quibbling on. *Bare* has two senses; *mere* and *naked.* This is used here in both. = 16:) — *her* conditions.] i. e. qualities. = 17:) — *the son of thy* grandmother:] It is undoubtedly true that the mother only knows the legitimacy of the child. I suppose *Launce* infers, that if he could read, he must have read this well-known observation. Steevens. = 18:) — saint Nicholas *be thy speed!*] St. Nicholas presided over scholars, who were therefore called *St. Nicholas' clerks.* That this saint presided over young scholars, may be gathered from Knight's *Life of Dean Colet,* p. 362, for by the statutes of Paul's school there inserted, the children are required to attend divine service at the cathedral on his anniversary. The legend of this saint makes him to have been a bishop, while he was a boy. = 19:) — *knit him a* stock.] i. e. *stocking.* = 20:) "villainy," — Malone. = 21:) — *praise her liquor.*] i. e. often show how well she likes it. = 22:) — *She is too* liberal.] *Liberal* is licentious and gross in language. = 23:) — *She hath* more hair than wit,] An old English proverb. = 24:) — *makes the faults* gracious:] *Gracious,* in old language, means *graceful.* = 25:) Trenched *in ice;*] Cut, carved in ice. From *trancher,* to cut. = 26:) — *with circumstance,*] With the addition of such incidental particulars as may induce belief. Johnson. = 27:) — *his* very *friend.*] *Very* is *immediate.* = 28:) — *as you unwind her love* —] As you wind off her love from him, make me the *bottom* on which you wind it. The housewife's term for a ball of thread wound upon a central body, is a *bottom of thread.* = 29:) — *you may* temper *her,*] Mould her like wax, to whatever shape you please. = 30:) — *time,*] That is, *birdlime.* = 31:) "much is the" — Malone. = 32:) — *such integrity:*] *Such integrity* may mean such ardour and sincerity as would be manifested by practising the directions given in the four preceding lines. Steevens. But Mr. Malone thinks that *such integrity* refers only to *some feeling line.* = 33:) *Tune a deploring* dump;] A *dump* was the ancient term for a *mournful elegy.* = 34:) — *will* inherit *her.*] To *inherit,* is, by our author, sometimes used, as in this instance, for *to obtain possession* of, without any idea of acquiring *by inheritance.* = 35:) *To* sort —] i. e. to choose out. = 36:) *I will pardon you.*] I will excuse you from waiting. =

ACT IV. = 1:) — *a* proper *man.*] i. e. a *well-looking* man; he has the appearance of a gentleman. = 2:) — Robin Hood's *fat friar,*] *Robin Hood* was a captain of a band of robbers, and was much inclined to rob churchmen. But by Robin Hood's *fat friar,* Shakspeare means *Friar Tuck,* who was confessor and companion to this noted out-law. = 3:) — awful *men:*] Reverend, worshipful, such as magistrates, and other principal members of civil communities. Johnson. Dr. Farmer would read — *lawful* men — i. e. *legales* homines. = 4:) *Whom, in my* mood.] *Mood* is anger or resentment. = 5:) — *in our* quality —] Our *quality* means our profession, calling, or condition of life. = 6:) Our company. = 7:) — sudden *quips,*] That is, hasty passionate reproaches and scoffs. = 8:) — — *you know, that love* ‖ *Will* creep *in service where it cannot go.*] Kindness will creep where it cannot *gang,* is a *Scottish proverb.* = 9:) "Who?" Malone. = 10:) — *out of all* nick.] Beyond all reckoning or count. Reckonings are kept upon nicked or notched sticks or tallies. = 11:) *But, since* your falshood *shall become you well* —] Mr. Malone thinks that our author means, however licentious the expression, — But, since your falshood well becomes, or is well suited to, the worshipping of shadows, and the adoring of false shapes, send to me in the morning for my picture, &c. Or, in other words, But, since, the worshipping of shadows and the adoring of false shapes shall well become *you, false as you are,* send, &c. = 12:) — *most heaviest.*] This use of the double superlative is frequent in our author. = 13:) — *your ladyship's* impose,] *Impose* is *injunction, command.* A task set at college, in consequence of a fault, is still called an *imposition.* A tax likewise is said to be *imposed.* = 14:) — remorseful,] *Remorseful* is pitiful. = 15:) — *Upon whose grave thou vow'dst pure* chastity.] It was common in former ages for widowers and widows to make vows of chastity in honour of their deceased wives or husbands. In Dugdale's *Antiquities of Warwickshire,* p. 1013, there is the form of a commission by the bishop of the diocese for taking a vow of chastity made by a widow. It seems, that besides observing the vow, the widow was, for life, to wear a veil and a mourning habit. Some such distinction we may suppose to have been made in respect of male votarists; and, therefore, this circumstance might inform the players how sir Eglamour should be drest; and will account for Silvia's having chosen him as a person in whom she could confide without injury to her own character. Steevens. = 16:) — *grievances;*] Sorrows, sorrowful affections. = 17:) Recking *as little* —] To *reck,* is to care for. Chaucer and Spenser use this word with the same signification. = 18:) — keep *himself* —] i. e. restrain himself. = 19:) — *a* pissing while:] A proverbial expression. = 20:) — *the fellow that* whips *the dogs;*] This appears to have been part of the office of an *usher of the table.* = 21:) "his servant?" — Malone. = 22:) — *the other* squirrel, &c.] Launce speaks of his master's present as a diminutive animal, more resembling a *squirrel* in size than a dog. = 23:) — an end,] *Still an end,* and *most an end,* are vulgar expressions, and mean commonly, generally. = 24:) "know thee." — Malone. = 25:) *She loved me well, deliver'd it to me.*] i. e. She *who* delivered it to me, loved me well. Malone. = 26:) *It seems, you loved her* not, to leave *her token:*] Johnson, not recollecting the force of the word *leave,* proposes an amendment of this passage, which is unnecessary; for, in the language of the time, to *leave,* means to *part with,* or *give away.* = 27:) *To carry that, which I would have refus'd;*] The sense is, to go and present that which I wish not to be accepted, to praise him whom I wish to be dispraised. Johnson. = 28:) "have" — Malone. = 29:) *How tall was she?*] We should read — "How tall *is* she?" = 30:) — *weep* a-good,] i. e. in good earnest. *Tout de bon,* Fr. = 31:) — *'twas Ariadne,* passioning —] *To passion* is used as a verb, by writers contemporary with Shakspeare. — — *'twas Ariadne,* passioning —] On her being deserted by Theseus in the night, and left on the island of Naxos. = 32:) — my mistress' *love so much.*] She had in her preceding speech called Julia *her mistress:* but it is odd enough that she should thus describe herself, when she is *alone.* Sir T. Hanmer reads — "*his* mistress;" but without necessity. Our author knew that his audience considered the disguised Julia in the present scene as a page to Proteus, and this, I believe, and the love of antithesis, produced the expression. Malone. = 33:) *I'll get me such a colour'd* periwig.] It should be remembered, that false hair was worn by the ladies, long before *wigs* were in fashion. These false coverings, however, were called *periwigs.* = 34:) *Her eyes are* grey as glass;] So Chaucer, in the character of his Prioress: "Ful semely hire wimple y-pinched was; ‖ Hire nose tretis; hire *eyen grey as glas.*" Theobald. = 35:) — *her forehead's low,*] A high forehead was in our author's time accounted a feature eminently beautiful. = 36:) — respective —] i. e. *respectable.* = 37:) *My substance should be* statue *in thy stead.*] It appears from hence, and a passage in Massinger, that the word *statue* was formerly used to express a *portrait.* =

ACT V. = 1:) "friar Patrick's" — Malone. = 2:) — sure *enough.*] *Sure,* is safe, out of danger. = 3:) Black *men are* pearls, &c.] "A black man is a jewel in a fair woman's eye," is one of Ray's proverbial sentences. = 4:) *That they are* out by lease.] Because Thurio's folly has let them on disadvantageous terms; or, because they are let to others, and are not in his own dear hands; or, by Thurio's *possessions,* he himself understands his lands and estate. But Proteus chooses to take the word likewise in a figurative sense, as signifying his *mental endowments:* and when he says they are *out by lease,* he means they are no longer enjoyed by their master, (who is a fool,) but are leased out to another. = 5:) — *a* peevish *girl,*] i. e. in ancient language, *foolish.* = 6:) — reckless *Silvia.*] i. e. careless, heedless. = 7:) — record *my woes.*] To *record* anciently signified to *sing.* To *record* is a term still used by bird-fanciers, to express the first essays of a bird in singing. = 8:) *O thou that dost,* &c.] It is hardly possible to point out four lines in any of the plays of Shakspeare, more remarkable for ease and elegance. Steevens. = 9:) — *my* meed] i. e. *reward.* = 10:) — *and still* approv'd,] *Approv'd,* is *felt, experienced.* = 11:) "Who should be trusted, when one's own right hand" — Malone. = 12:) *The private wound,* &c.] *Deepest, highest,* and other similar words, were sometimes used by the poets of Shakspeare's age as monosyllables. Mr. Malone reads *most accurst.* = 13:) *All that was mine in* Silvia, *I give thee.*] This passage either hath been much sophisticated, or is one great proof that the main parts of this play did not proceed from Shakspeare; for it is impossible he could make Valentine act and speak so much out of character, or give to Silvia so unnatural a behaviour, as to take no notice of this strange concession, if it had been made. Hanmer. Valentine, from seeing *Silvia* in the company of Proteus, might conceive she had escaped with him from her father's court, for purposes of love, though she could not foresee the violence which his villainy might offer, after he had seduced her under the pretence of an honest passion. If Valentine, however, be supposed to hear all that passed between them in this scene, I am afraid I have only to subscribe to the opinions of my

predecessors. STEEVENS. —— *I give thee.*] Transfer these two lines to the end of Thurio's speech in page 36; and all is right. Why then should Julia faint? It is only an artifice, seeing Silvia given up to Valentine, to discover herself to Proteus, by a pretended mistake of the rings. One great fault of this play is the hastening too abruptly, and without due preparation to the denouement, which shews that, if it be Shakspeare's, (which I cannot doubt,) it was one of his very early performances. BLACKSTONE. =14:) *To* deliver *a ring to madam Silvia;*] Surely our author wrote—"*Deliver* a ring," &c. A verse so rugged as that in the text must be corrupted by the players, or transcriber. Mr. Malone arranges the speech as prose.=15:) *Behold her that* gave aim *to all thy oaths,*] Gave encouragement, a phrase in archery.=16:) *How oft hast thou with perjury cleft the root?*] i. e. of her heart. An allusion to *cleaving the pin* in archery.=17:)—*if* shame live—] that is, *if it be any shame to wear a disguise for the purposes of love.*=18:) "And I mine."—MALONE. =19:) — *the measure*—] The reach of my anger. =20:) Milan *shall not behold thee.*] Mr. Malone and other editors read—*Verona shall not hold thee.* But from every circumstance, the poet must have intended,—Milan, *thy country, shall never see thee again: thou shalt never live to go back thither.* =21:) To make such means *for her as thou hast done,*] i. e. to make such interest for, to take such disingenuous pains about her.=22:)—*all former* griefs,] *Griefs* in old language frequently signified *grievances, wrongs.* MALONE.=23:)—include *all jars*—] i. e. *shut up,* or *conclude.* =24:) *With* triumphs,] *Triumphs,* in this and many other passages of Shakspeare, signify masques and revels, &c.=

III. MERRY WIVES OF WINDSOR.

ACT I. =1:) *Sir Hugh,*] This is the first, of sundry instances in our poet, where a *parson* is called *sir.* Anciently it was the common designation both of one in holy orders and a knight. *Sir* is the designation of a bachelor of arts in the universities of Cambridge and Dublin; but is there always annexed to the surname: — Sir Evans, &c. In consequence, however, of this, all the inferior clergy in England were distinguished by this title affixed to their christian names for many centuries. Hence our author's *Sir* Hugh in the present play,—*Sir* Topas in *Twelfth Night, Sir* Oliver in *As You Like It,* &c.=2:)—*who writes himself* armigero;] Slender had seen the justice's attestations, signed "—jurat' coram me, Roberto Shallow, *armigero.*"=3:) *The luce is the* fresh fish; *the* salt fish *is an old coat.*] Our author here alludes to the arms of sir Thomas Lucy, who is said to have prosecuted him in the younger part of his life for a misdemeanour, and who is supposed to be pointed at under the character of justice Shallow. The text, however, has been so corrupted, that the passage, as it stands at present, seems inexplicable. =4:) The council *shall hear it; it is a riot.*] By *the council* is only meant the court of star-chamber, composed chiefly of the king's council sitting *in camerâ stellatâ,* which took cognizance of atrocious riots.=5:) —*your* vizaments *in that.*] *Advisement,* an obsolete word.=6:) "thank you"—MALONE. =7:) *How does your fallow greyhound, sir? I heard say, he was outrun on* Cotsale.] *Cotswold,* in *Gloucestershire,* where there was an annual celebration of games, consisting of rural sports and excercises.=8:) *Good* worts! *good cabbage.*] *Worts* was the ancient name of all the cabbage kind. =9:)—coney-catching *rascals,*] A *coney-catcher* was, in the time of Elizabeth, a common name for a cheat or a sharper. =10:) *You* Banbury *cheese!*] You are like a Banbury cheese, — nothing but paring. =11:) *How now,* Mephostophilus?] This is the name of a spirit or familiar, in the old story book of *Sir John Faustus.*=12:)—*Edward* shovel-boards,] were the shillings of Edward VI.; the game of shovel-board, or shuffle-board, was played with them in Shadwell's time. =13:) *I combat challenge of this* latten *bilbo:*] A *latten bilbo* means, I believe, no more than *a blade as thin as a lath*—*a vice's dagger.* STEEVENS.=14:)—*labras*—] i. e. lips. =15:)—*marry, trap,*] When a man was caught in his own stratagem, I suppose the exclamation of insult was—*marry, trap!* JOHNSON.=16:)—nuthook's *humour*—] i. e. *if you say I am a thief.* =17:)—*Scarlet and John?*] The names of two of Robin Hood's companions; but the humour consists in the allusion to Bardolph's *red face.*=18:) *And being* fap,] i. e. drunk. =19:) — *careires.*] i. e. "and so in the *end* he reel'd about with a circuitous motion, like a horse, *passing a carier.*" =20:) — *my book of* Songs and Sonnets *here:*] "*Songes and Sonnettes,* written by the Right Honourable Lord Henry Howard, late Earl of Surrey, and others." Slender laments that he has not this fashionable book about him, supposing it might have assisted him in paying his addresses to Anne Page. MALONE. =21:) — *The Book of Riddles*—] This appears to have been a popular book, and is enumerated with others in *The English Courtier, and Country Gentleman.* =22:) — *upon Allhallowmas last, a fortnight* afore *Michaelmas?*] An intended blunder of Shakspeare's. =23:)—*a* master of fence,] *Master of defence,* on this occasion, does not simply mean a professor of the art of fencing, but a person who had taken his *master's degree* in it; in this art there were three degrees, viz. a *master's,* a provost's, and a scholar's.=24:)—*three* veneys *for a dish,* &c.] i. e. three *venues,* French. Three different set-to's, *bouts,* (or *hits,* as Mr. Malone, perhaps more properly, explains the word,) a technical term. Slender means to say, that the wager for which he played was a dish of stewed prunes, which was to be paid by him who received three *hits.* =25:)—*Sackerson*—] *Sackerson,* or *Sacarson,* was the name of a bear that was exhibited, in our author's time, at Paris-Garden in Southwark. =26:)—*that* it pass'd:] i. e. all expression.=27:) *By cock and pye,*] This was a very popular adjuration, and occurs in many of our old dramatic pieces. = 28:)—*my* bully-rook?] The spelling of this word is corrupted, and thereby its primitive meaning is lost. The latter part of this compound title is taken from the *rooks* at the game of chess. STEEVENS.=29:)—*Keisar,*] *Keysar* for *Cæsar.* = 30:)—*Let me see thee* froth, *and* lime:] *Frothing* beer and *liming* sack, were tricks practised in the time of Shakspeare. The first was done by putting soap into the bottom of the tankard when they drew the beer; the other by mixing *lime* with the sack (i. e. sherry) to make it sparkle in the glass. =31:) *O base* Gongarian *wight!* &c.] A cant term in old bombast plays. =32:)—*a* fico *for the phrase!*] i. e. a *fig* for it. =33:)—*she* carves,] It should be remembered, that anciently the young of both sexes were instructed in *carving,* as a necessary accomplishment. =34:) *The* anchor *is deep:*] Perhaps we may read—*the* author *is deep.*=35:) *As many devils* entertain;] i. e. do you retain in your *service* as many devils as she has angels.=36:)—*eyliads:*] Perhaps we should write *œillades,* French. =37:)—*intention,*] i. e. eagerness of desire.=38:) *I will be* cheater *to them both,* &c.] By this is meant *escheatour,* an officer in the exchequer. =39:)—*bear you these letters* tightly;] i. e. cleverly, adroitly. = 40:)—*my* pinnace—] A pinnace seems anciently to have signified a small vessel, or sloop attending on a larger. A *pinnace* now, is a small vessel with a square stern, having sails and oars, and carrying three masts; chiefly used as a *scout* for intelligence, and for landing of men. =41:)——*for* gourd, *and* fullam *holds,* ‖ *And* high *and* low *beguile the rich and poor;*] *Gourds* were probably dice in which a secret cavity had been made; *fullams,* those which had been loaded with a small bit of lead, which, being chiefly made at *Fulham,* were thence called "high and low *Fulhams.*" The high *Fulhams* were the numbers, 4, 5, and 6. =42:) *I will* incense *Page,* &c.] i. e. instigate.=43:)—yellowness,] *Yellowness* is jealousy. =44:) — *the revolt of* mien—] i. e. *change of countenance.* =45:)—*at the latter end,* &c.] When my master is in bed.=46:)—*no breed*-bate:] *Bate* is an obsolete word signifying strife, contention.—47:) —*a little* wee *face,*] *Wee,* in the North signifies very little. =48:)—*a* Cain-*coloured beard.*] Cain and Judas, in the tapestries and pictures of old, were represented with *yellow* beards.=49:) *We shall all be* shent;] i. e. scolded, roughly treated. = 50:) *Enter Doctor* Caius.] It has been thought strange that our author should take the name of *Caius* [an eminent physician who flourished in the reign of Elizabeth, and founder of Caius College in our university] for his Frenchman in this comedy; but Shakspeare was little acquainted with literary history; and, without doubt, from his unusual name, supposed him to have been a foreign quack. Add to this, that the doctor was handed down as a kind of Rosicrucian: Mr. Ames had in MS. one of the "*Secret Writings of Dr. Caius.*" FARMER.=51:)—*de* Jack *Priest;*] *Jack,* in our author's time, was a term of contempt. So, saucy *Jack,* &c. = 52:) *What, the* good-jer!] *Good-jer* and *good-year,* were in our author's time common corruptions of *gou jere;* i. e. *morbus gallicus.*=53:)—*but,* I detest,] She means —I *protest.*=54:)—*to* allicholly,—] i. e. melancholy. =

ACT II. =1:)—*though love use reason for his* precisian, *he admits him not for his counsellor:*] By *precisian,* is meant one who pretends to a more than ordinary degree of virtue and sanctity. Dr. Johnson wishes to read *physician;* and if that be right, the meaning may be, — a lover, uncertain as yet of success, never takes reason for his counsellor, but, when desperate, applies to him as his physician. = 2:) "of fat men." MALONE.= 3:) *What?*—*thou liest!*—*Sir Alice Ford!*—*These knights will* hack; *and so thou shouldst not alter the article of thy gentry.*] These knights will *hack,* (that is, become cheap or vulgar,) and therefore she advises her friend not to sully her gentry by becoming one. Between the time of king James's arrival at Berwick in April 1603, and the 2d of May, he made two hundred and thirty seven knights; and in the July following between three and four hundred. It is probable that the play before us was enlarged in that or the subsequent year, when this stroke of satire must have been highly relished by the audience. MALONE. =4:) *We burn day-light:*] i. e. we have more proof than we want: or, we are wasting time in idle talk. = 5:) — *men's* liking:] i. e. men's condition of body.=6:)—*the* chariness—] i. e. the *caution.* = 7:) — *curtail dog*—] that is, a dog that misses his game; or is, a dog of small value; a *cur.* = 8:) —*gally-mawfry;*] i. e. a medley.=9:) *I will not believe such a* Cataian,] By a Cataian, some kind of sharper is meant. The Chinese were anciently called Cataians. Their tricks are hinted at in some old histories of Cataia. =10:) *'Twas a good sensible fellow:*] This, and the two preceding speeches of Ford, are spoken to himself. = 11:) — cavalero-*justice,*] A cant term. = 12:) "An-heires?"—MALONE. = 13:)—tall *fellows*—] A *tall fellow,* in the time of our author, meant a stout, bold, or courageous person. = 14:) — *and stands so firmly on his wife's frailty,*] i. e. has such perfect confidence in his unchaste wife. = 15:)—*and, what they* made *there,*] An obsolete phrase signifying—what they *did* there. MALONE. =16:) *I will retort the sum in* equipage.] means, I will pay you again in stolen goods. WARBURTON.=17:)—*your* coach-fellow, *Nym:*] i. e. he, who *draws* along with you; who is joined with you in all your knavery.=18:)—*lost the handle of her fan,*] It should be remembered, that *fans,* in our author's time, were more costly than they are at present, as well as of a different construction. They consisted of ostrich feathers (or others of equal length and flexibility,) which were stuck into handles. The richer sort of these were composed of gold, silver, or ivory of curious workmanship. =19:)—*Pickt-hatch,*] A cant name for some part of the town noted for brothels. = 20:)—ensconce *your rags,* &c.] A *sconce* is a petty fortification. To *ensconce,* therefore, is to protect as with a fort.=21:)—red-lattice *phrases,*] Your ale-house conversation. *Red lattice* at the doors and windows, were formerly the external denotements of an alehouse.=22:)—*canaries,*] Probably for *quandaries.*=23:)—*earls, nay, which is more,* pensioners;] *Pensioners* were gentlemen of the band of pensioners, whose dress was remarkably splendid, and therefore likely to attract the notice of Mrs. Quickly. =24:) —*you* wot *of;*] To *wot,* is to know. Obsolete. =25:)—*frampold*—] Peevish, fretful, or cross.=26:)—*to send her your little page,* of all loves;] *Of all loves,* is an adjuration only, and signifies *by all means.*=27:)—*a nay-word,*] i. e. a *watch-word.*=28:)—*up with your* fights;] *Fights,* I find, are *clothes* hung round the ship to conceal the men from the enemy; and *close-fights* are *bulk-heads,* or any other shelter that the fabric of a ship affords. JOHNSON. = 29:)—*go to; via!*] This cant phrase of exultation or defiance is common in the old plays. = 30:)—*not to charge you;*] that is, not with a purpose of putting you to expence, or *being burthensome.* JOHNSON.=31:)—*sith*—] i. e. since.=32:)—*meed,*] i. e. reward.=33:)—*of* great admittance,] Admitted to all companies.=34:)—*generally* allowed—] *Allowed* is *approved.* = 35:)—*to lay an* amiable *siege*—] i. e. a siege of love.=36:) —instance *and argument*—] *Instance* is *example.* JOHNSON. = 37:)—*the* ward *of her purity,*] i. e. the *defence* of it.= 38:)—*and I will aggravate his* stile;] *Add more titles to those he already enjoys.* = 39:)—*Amaimon*—*Barbason,*] The reader who is curious to know any particulars concerning these dæmons, may find them in Reginald Scott's *Inventarie of the Names, Shapes, Powers, Governments, and Effects of Devils and Spirits, of their several Segnories and Degrees.* = 40:)—wittol-*cuckold!*] One who knows his wife's falsehood, and is contented with it:—from *wittan,* Sax., to know. = 41:)—*to see thee* foin,] To *foin* was the ancient term for making a thrust in fencing, or tilting. =42:) —*thy* stock,] *Stock* is a corruption of *stoccata,* Ital., from which language the technical terms that follow are likewise adopted.=43:)—*my* Francisco?] He means, my Frenchman. = 44:)—*my heart of elder?*] It should be remembered, to make this joke relish, that the *elder* tree has *no heart.* = 45:)—*Castilian*—] An opprobrious term, and perhaps a popular slur upon the Spaniards, who were held in great contempt after the business of the armada. =46:)—*against the* hair, &c.] We now say, against the *grain.* = 47:)—*Muckwater.*] i. e. drain of a dung-hill. = 48:)—Cry'd game, *said I well?*] An exclamation of encouragement. =

ACT III. = 1:) — *the* city ward,] i. e. towards London. =2:) *To shallow rivers,* &c.] This is part of a beautiful little poem, by Marlowe, but some have attributed it to Shakspeare.=3:)—*make-a de* sot *of us?*] *Sot,* in French, signifies *a fool.*=4:)—scall, *scurvy,*] *Scall* was an old word of reproach. = 5:)—*so* seeming *mistress Page,*] *Seeming* is *specious.* = 6:)—*shall* cry aim.] i. e. shall *encourage.* = 7:)—*he writes verses, he speaks* holyday,] i. e. his language is curious and affectedly chosen. = 8:) — *'tis in his* buttons;] Alluding to an ancient custom among the country fellows, of trying whether they should succeed with their mistresses, by carrying the *bachelor's buttons* in their pockets. = 9:)—*of no* having:] *Having;* i. e. *estate* or *fortune.* = 10:)—*the whitsters*—] i. e. the blanchers of linen.=11:) *How now, my* eyas-musket?] *Eyas* is a young unfledg'd hawk. *Eyas-musket* is the same as *infant lilliputian.*=12:)—*Jack-a-lent,*] A *Jack o' lent* was a puppet thrown at in Lent, like shrove-cocks. =13:) *Have I caught thee, my heavenly jewel?*] This is the first line of the second song in Sidney's *Astrophel and Stella.* =14:)—*that becomes the ship-tire, the tire*-valiant, *or any tire of* Venetian admittance.] Head-dresses then in fashion, received or admitted from Venice. = 15:) — *like* Buckler's-bury, &c.] *Buckler's-bury,* in the time of Shakspeare, was chiefly inhabited by druggists, who sold all kinds of herbs, green as well as dry.=16:)—*whiting-time,*] Bleaching time; spring. = 17:) — *the cowl-staff?*] Is a staff used for carrying a large tub or basket with two handles. In Essex the word *cowl* is yet used for a tub. = 18:) — *how you* drumble;] To *drumble,* in Devonshire, signifies to mutter in a sullen and inarticulate voice; but Mrs. Page may mean—how lazy and stupid you are! be more alert.=19:)—*it shall appear.*] Ford seems to allude to the cuckold's horns. *Of the season* is a phrase of the forest. MALONE. = 20:)—*so, now* uncape.] A term in fox-hunting, which signifies to dig out the fox when earthed.=21:) *I'll make a* shaft *or a* bolt *on't:*] *To make a bolt or a shaft of a thing* is enumerated by Ray, amongst others, in his collection of proverbial phrases. The *bolt* in this proverb means the *fool's* bolt.= 22:) — *come* cut *and* long-tail,] i. e. come *poor* or *rich,* to offer himself as my rival. The origin of the phrase is not decided. = 23:)—*happy man be his dole!*] i. e. his lot, a proverbial expression.=24:)——*be set quick i' the earth,* ‖ *And bowl'd to death with turnips.*] This is a common proverb in the southern counties. = 25:) — once *to-night*—] i. e. *sometime* to-night.=26:)—speciously—] She means to say *specially.* =27:)—*to* slack *it?*] i. e. *neglect.*=28:)—*detected* with—] *With* was sometimes used for *of,* or *by.* = 29:)—*bilbo,*] A *bilbo* is a Spanish blade, of which the excellence is flexibleness and elasticity, from *Bilboa,* a city of Biscay, where the best blades are made.=30:)—*address me*—] i. e. make myself ready.=

ACT IV. = 1:)—*to hick and to hack,*] Perhaps, *to do mischief.* = 2:)—*you must be* preeches.] must be *breeched,* i. e. flogged. = 3:)—*sprag*—] Or *spackt, apt to learn, ingenious.* REED. = 4:)—*your* sorrow *hath eaten up my sufferance: I see, you are* obsequious *in your love,*] The epithet *obsequious* refers to the seriousness with which *obsequies,* or *funeral ceremonies,* are performed. = 5:)—*lunes*—] i. e. lunacy, frenzy. = 6:)—*he so* takes on—] *To take on,* which is now used for *to grieve,* seems to be used by our author for *to rage.* = 7:)—*peer out!*] That is, *appear horns.* = 8:)—*watch the door with* pistols,] This is one of Shakspeare's anachronisms. = 9:) — *her* thrum'd *hat, and her* muffler *too:*] The *muffler* was a thin piece of linen, which covered the lips and chin. A *thrum'd* hat was made of very coarse woollen cloth. = 10:) "of knight"—MALONE. = 11:) —*a* ging,] *Ging* was anciently used for *gang.* = 12:) —*this* passes!] This is beyond all bounds. = 13:) — *this* wrongs *you.*] This is below your character. = 14:) — *his wife's* leman.] *Leman,* i. e. *lover,* is derived from *leef,* Dutch, *beloved,* and *man.* = 15:) — *such* daubery—] Such *gross falsehood,* and *imposition.* = 16:)—*you* rag.] This opprobrious term is again used in *Timon.* = 17:)—*ronyon!*] *Ronyon,* applied to a woman, means, as far as can be traced, much the same with *scal* or *scab* spoken of a man. From *rogneux,* Fr.=18:)—cry *out thus upon no* trail,] The expression is taken from the hunters. *Trail* is the scent left by the passage of the game. *To cry out,* is to *open* or *bark.* = 19:)—*if the devil have him not in* fee-simple, *with* fine *and* recovery,] *Fee-simple* is the *largest estate,* and *fine and recovery* the *strongest assurance,* known to English law. = 20:)—*in the way of* waste, *attempt us again.*] Make further attempts to ruin us, by corrupting our virtue. = 21:)—*no* period—] i. e. perhaps, *no proper catastrophe.* = 22:)—*they must* come off;] *To come off,* is, *to pay.* = 23:)—*and* takes *the cattle;*] To *take,* in Shakspeare, signifies to seize or strike with a disease, to blast. = 24:)—*idle-headed* eld—] *Eld* seems to be used here for—the *olden time;* or perhaps for *old persons.* =25:)—*urchins, ouphes,*] The primitive signification of *urchin* is a hedge-hog. Hence it comes to signify any thing little and dwarfish. *Ouph* is the Teutonic word for a *fairy* or *goblin.* = 26:) *With some* diffused *song;*] i. e. wild, irregular, discordant. = 27:) *And, fairy-like,* to-pinch *the unclean knight:*] This use of *to* in composition with verbs, very common in Gower and Chaucer, was not quite antiquated in the time of Shakspeare. = 28:) —*pinch him* sound,] i. e. *soundly.* = 29:)—*properties,*] *Properties* are little incidental necessaries to a theatre, exclusive of scenes and dresses. = 30:) —tricking *for our fairies.*] To *trick,* is to dress out. = 31:) —*anthropophaginian*—] i. e. a cannibal. = 32:) —*thine* Ephesian,] This was a cant term of the time, the meaning of which is not known. = 33:) — *clerkly,*] i. e. scholar-like. = 34:) — *I* paid *nothing for it, neither, but was* paid *for my learning.*] He alludes to the beating which he had just received. To *pay,* in our author's time, often signified to *beat.* = 35:) —*primero.*] A game at cards. = 36:) *Sure, one of you does not serve heaven well,* &c.] The great fault of this play is the frequency of expressions so profane, that no necessity of preserving character can justify them. There are laws of higher authority than those of criticism. JOHNSON. It is more to be regretted, that many of these expressions, omitted in the folio edition, on account of the stat. 3 Jac. I. ch. 21. have been restored by the illaudable industry of subsequent editors. C. = 37:) *While other jests are something rank on foot,*] i. e. while they are hotly pursuing other merriment of their own. = 38:) —quaint *in green,*] —may mean fantastically drest in green. *Quaintness,* however, was anciently used to signify *gracefulness.* =

ACT V. = 1:) —*I'll* hold:] I'll *keep* the appointment. = 2:) — *hold up your head, and* mince.] To *mince* is to walk with affected delicacy. = 3:) — *Since I* plucked geese,] To strip a living goose of his feathers, was formerly an act of puerile barbarity. = 4:) —*a nay-word,*] i. e. a watch-word. = 5:) — mum; *she cries,* budget;] These words appear to have been in common use before the time of our author. "And now if a man call them to accomptes, and aske the cause of all these their tragical and cruel doings, he shall have a short answer with *mum budget,* except they will peradventure allege this," &c. *Oration against the unlawful insurrections of the Protestants,* bl. l. 8vo. 1615, sign. C. 8. REED. = 6:) —*in a* pit *hard by* Herne's oak,] An *oak,* which may be that alluded to by Shakspeare, is still standing close to a *pit* in Windsor forest. It is yet shown as the *oak of Herne.* STEEVENS. = 7:)—*my* shoulders *for the* fellow *of this* walk,] A *walk* is that district in a forest, to which the jurisdiction of a particular keeper extends. To the keeper the *shoulders* and *humbles* belong as a perquisite. = 8:) —*a woodman?*] A *woodman* was an attendant on the officer, called *forester.* It is here, however, used in a wanton sense, for one who

chooses female game as the objects of his pursuit. = 9:) *You* orphan-*heirs of fixed destiny*,] Dr. Warburton corrects *orphan* to *ouphen*; and not without plausibility, as the word *ouphes* occurs both before and afterwards. But, I fancy, in acquiescence to the vulgar doctrine, the address in this line is to a part of the *troop*, as mortals by birth, but adopted by the fairies: *orphans* in respect of their real parents, and now only dependent on *destiny* herself. FARMER. = 10:) — *as* bilberry:] The *bilberry* is the *whortleberry*. = 11:) — — *Go you, and where you find a maid*, ‖ *That, ere she sleeps, has thrice her prayers said*, ‖ Raise *up the organs of her fantasy*,] Mr. Malone supposes the sense of the passage, collectively taken, to be as follows: — "Go you, and wherever you find a maid asleep, that hath thrice prayed to the Deity, *though*, in consequence of her innocence, she sleeps as soundly as an infant, elevate her fancy, and amuse her tranquil mind with some delightful vision; but those whom you find asleep, without having previously thought on their sins, and prayed to heaven for forgiveness, pinch, &c." = 12:) — *charactery*.] For the matter with which they make letters. = 13:) — *of* middle earth.] *Earth* or *world*, from its imaginary situation in the *midst*, or *middle* of the Ptolemaic system. = 14:) — o'erlook'd *even in thy birth*.] i. e. *slighted* as soon as born. = 15:) *See you these, husband? do not these fair* yokes ‖ *Become the forest better than the town?*] Mrs. Page's meaning is this: Seeing the horns (the types of cuckoldom) in Falstaff's hands, she asks her husband, whether those yokes are not more proper in the *forest* than in the *town*; i. e. than in his own family. THEOBALD. = 16:) — *a coxcomb of* frize?] i. e. a fool's-cap made out of Welch materials. Wales was famous for this cloth. = 17:) — ignorance *itself is a* plummet o'er me;] i. e. serves to point out my obliquities. This is said in consequence of Evans's last speech. The allusion is to the examination of a carpenter's work by the *plummet* held over it; of which line sir Hugh is here represented as the lead. HENLEY. = 18:) — amaze *her*:] i. e. confound her by your questions. =

IV. TWELFTH NIGHT: OR, WHAT YOU WILL.

ACT I. = 1:) *Of what* validity *and pitch soever*,] *Validity* is here used for *value*. MALONE, who reads *soe'er*. = 2:) *That it alone is* high-fantastical.] High-fantastical, *means* fantastical to the height. = 3:) *The element itself, till seven years heat*,] *Heat* for *heated*. The air, till it shall have been warmed by seven revolutions of the sun, shall not, &c. = 4:) (*Her sweet perfections*,)] *Liver, brain*, and *heart*, are admitted in poetry as the residence of *passions, judgment*, and *sentiments*. These are what Shakspeare calls, *her sweet perfections*, though he has not very clearly expressed what he might design to have said. STEEVENS. = 5:) "This is Illyria, lady." MALONE. = 6:) *That will* allow *me* —] To *allow* is to *approve*. = 7:) — *as* tall *a man* —] *Tall* means *stout, courageous*. = 8:) "Viol-de-gamboys." MALONE. = 9:) — *a coystril*,] i. e. a coward cock. = 10:) — *like a* parish-top.] A large top was formerly kept in every village, to be whipped in frosty weather, that the peasants might be kept warm by exercise, and out of mischief, while they could not work. = 11:) — Castiliano *vulgo*;] a cant term, perhaps expressive of contempt. = 12:) — *mistress* Mall's *picture?*] The real name of the woman whom I suppose to have been meant by *Sir Toby, was Mary Frith*. The appellation by which she was generally known, was *Mall Cutpurse*. She was at once a prostitute, a bawd, a bully, a thief, a receiver of stolen goods, &c. &c. On the books of the Stationers' Company, August 1610, is entered — "A Booke called the Madde Pranks of Merry *Mall* of the Bankside, with her Walks in Man's Apparel, and to what Purpose. Written by John Day." STEEVENS. = 13:) — *a* sink-a-pace.] i. e. a *cinque-pace*; the name of a dance, the measures whereof are regulated by the number five. = 14:) — *flame-coloured* stock.] i. e. stocking. = 15:) Taurus? *that's sides and heart*.] Alluding to the medical astrology still preserved in almanacs, which refers the affections of particular parts of the body to the predominance of particular constellations. JOHNSON. = 16:) — *a* barful *strife!*] i. e. a contest full of impediments. = 17:) — lenten *answer:*] a *short* and *spare* one. = 18:) — *if one* (point) *break*,] *Points* were metal hooks, fastened to the hose or breeches, (which had then no opening or buttons,) and going into straps or eyes fixed to the doublet, and thereby keeping the hose from falling down. BLACKSTONE. = 19:) — *no better than the* fools' zanies.] i. e. *fools' baubles*, which had upon the top of them the *head of a fool*. DOUCE. = 20:) *Now* Mercury *endue thee with* leasing, *for thou speakest well of fools!*] i. e. *May Mercury teach thee to lie, since thou liest in favour of fools!* = 21:) — a *most weak* pia mater.] The *pia mater* is the membrane that immediately covers the substance of the brain. = 22:) — *above heat* —] i. e. above proper heat. = 23:) — *stand at your door like a* sheriff's post,] It was the custom for that officer to have large *posts* set up at his door, as an indication of his office: the original of which was, that the king's proclamation, and other public acts might be affixed thereon, by way of publication. = 24:) — *or a* codling *when 'tis almost an* apple:] A *codling* anciently meant an *immature apple*. = 25:) — *I am very* comptible,] *Comptible* for submissive. = 26:) — *I am to* hull *here* —] To *hull* means to drive to and fro upon the water, without sails or rudder. = 27:) *Some mollification for your giant*,] Ladies, in romance, are guarded by giants, who repel all improper or troublesome advances. Viola may likewise allude to the diminutive size of *Maria*, who is called, on subsequent occasions, *little villain, youngest wren of nine*, &c. = 28:) — *Look you, sir, such a one as I was this present: Is't not well done?*] The line should perhaps run thus: "Look you, sir, such *as once* I was, this *presents*." = 29:) *'Tis beauty truly blent*,] i. e. blended, mixed together. = 30:) "Though your beauty were unparalleled, it would not be more than a just recompense for such love as my master's." MALONE. = 31:) *In* voices well divulg'd,] Well spoken by the world. = 32:) *Write loyal* cantons] for *cantos*. = 33:) *The* county's *man:*] *County* for *count*. = 34:) *Mine eye*, &c.] I think the meaning is, I fear that my eyes will seduce my understanding; that I am indulging a passion for this beautiful youth, which my reason cannot approve. MALONE. = 35:) — *Ourselves we do not* owe;] i. e. we are not our own masters. We cannot govern ourselves. =

ACT II. = 1:) — *to express myself*.] That is, *to reveal myself*. = 2:) — *the* breach *of the sea*,] i. e. what we now call the *breaking* of the sea. = 3:) — *with such* estimable wonder,] *wonder* and *esteem*. = 4:) "She took the ring of me!" MALONE. = 5:) — *the* pregnant *enemy* —] i. e. enemy of mankind. = 6:) *How easy is it for the* proper-false ‖ *In women's waxen hearts to set their forms!*] How easy is it, for those who are at once *proper* (i. e. fair in their appearance) and *false*, (i. e. deceitful) to make an impression on the easy hearts of women? = 7:) *How will this* fadge?] To *fadge*, is *to suit, to fit*. = 8:) — *diluculo surgere*,] *saluberrimum est:* an adage. = 9:) — *a* stoop —] A *stoop* seems to have been something more than half a gallon. = 10:) — *the fool has an excellent* breast.] i. e. voice. = 11:) *I sent thee sixpence for thy* leman:] i. e. mistress. = 12:) *I did* impeticos *thy* gratility; *for Malvolio's nose is no* whipstock:] i. e. I did *impetticoat* or *impocket* thy *gratuity*, for Malvolio may smell out our connection. = 13:) — *of* good life?] i. e. of a moral, or, perhaps, a jovial turn. = 14:) — *make the welkin* dance —] That is, drink till the sky seems to turn round. = 15:) — *draw three souls out of one* weaver?] i. e. hale the soul out of a weaver (the warmest lover of a song) *thrice over*; or, in other words, give him thrice more delight than it would give another man. MALONE. = 16:) Tilly-valley, *lady!*] *Tilly-valley* was an interjection of contempt; or as Mr. Douce thinks, is a hunting phrase borrowed from the French. = 17:) — coziers' *catches* —] A *cozier* is a tailor, or botcher. = 18:) *Sneck up!*] Mr. Malone and others observe, that from the manner in which this cant phrase is employed in our ancient comedies, it seems to have been synonymous to the modern expression — *Go hang yourself*. STEEVENS. = 19:) — *rub your* chain *with crums:*] Stewards anciently wore a chain as a mark of superiority over other servants. And the best method of cleaning any gilt plate, is by *rubbing it with crums*. = 20:) — rule;] *Rule* is method of life. = 21:) — *a* nayword,] a *byeword*. = 22:) *Possess us*,] That is, *inform us, tell us*. = 23:) — *an* affection'd *ass*,] *Affection'd* means *affected*. = 24:) — *great* swarths:] A *swarth* is as much grass or corn as a mower cuts down at one stroke of his scythe. = 25:) — *Penthesilea*.] i. e. Amazon. = 26:) — *call me* Cut.] i. e. call me horse. = 27:) — *recollected* —] Studied, or perhaps oft repeated. = 28:) — *favour* —] i. e. countenance. = 29:) — *free* —] is, perhaps, artless, free from art. = 30:) — *silly sooth*,] It is plain, simple truth. = 31:) *And* dallies *with the* —] Plays or trifles. = 32:) — *the* old age.] The *ages past*, times of simplicity. = 33:) The cypress wood, of which coffins were made. = 34:) — *a very* opal!] A precious stone of almost all colours. = 35:) — *That nature* pranks *her in*,] i. e. adorns. = 36:) — *bide no* denay.] *Denay*, is *denial*. = 37:) — *nettle of India?*] The *nettle of India* is the plant that produces what is called cow-itch, a substance only used for the purpose of tormenting, by its itching quality. = 38:) — *how he* jets —] To *jet* is to strut. = 39:) — *the lady of the* strachy —] No probable meaning has been discovered for this word by the commentators. = 40:) — *my* state, —] A *state*, in ancient language, signifies a chair with a canopy over it. = 41:) — *come from a* day-bed,] i. e. a couch. = 42:) — *Though our silence be drawn from us with* cars,] i. e. though it is the greatest pain to us to keep silence. = 43:) — *brock!*] i. e. badger; a term of contempt. = 44:) — *stannyel* —] The *stannyel* is the common stone-hawk, which inhabits old buildings and rocks. = 45:) — *formal capacity*.] i. e. any one whose *capacity* is not out of form. = 46:) *Sowter* —] *Sowter* is here perhaps the name of a hound. = 47:) — *Be* opposite —] That is, be *adverse, hostile*. = 48:) *Day-light and champian* —] i. e. broad day and an open country. = 49:) — *I will be* point-de-vice,] i. e. with the utmost possible *exactness*. = 50:) — *a pension of thousands to be paid from the Sophy*.] Alluding, as Dr. Farmer observes, to *Sir Robert Shirley*, who was just returned in the character of *embassador from the Sophy*. He boasted of the great rewards he had received, and lived in London with the utmost splendor. = 51:) — *tray-trip?*] some kind of game. = 52:) — *aqua-vitæ* —] is the old name of *strong waters*. =

ACT III. = 1:) *a* cheveril *glove* —] i. e. a glove made of *kid* leather. = 2:) — *the haggard*,] The hawk called the *haggard*, if not well trained and watched, will fly after every bird without distinction. = 3:) — *the list* —] is the *bound, limit, farthest point*. JOHNSON. = 4:) — *most* pregnant *and* vouchsafed *ear*.] *Pregnant* for *ready; vouchsafed* for *vouchsafing*.

= 5:) — "all three all ready." MALONE. = 6:) — "'beseech you." MALONE. = 7:) *To one of your* receiving —] i. e. to one of your *ready apprehension*. = 8:) — *a cyprus*,] is a transparent stuff. = 9:) — *a grise*;] is a *step*, sometimes written *greese*, from *dégrés*, French. = 10:) — *'tis a* vulgar *proof*,] That is, it is a *common* proof. = 11:) *And that no woman has*;] And that *heart* and *bosom* I have never yielded to any woman. = 12:) — *as lief be a* Brownist,] The *Brownists* were so called from Mr. *Robert Browne*, a noted separatist in Queen Elizabeth's reign. = 13:) — *in a martial hand; be* curst —] *Martial hand*, seems to be a careless scrawl, such as showed the writer to neglect ceremony. *Curst* is petulant, crabbed. = 14:) *And his* opposite,] *Opposite* or *adversary*. = 15:) *He does smile his face into* more *lines than are in the* new map, with the augmentation of the Indies:] A clear allusion to a Map engraved for Linschoten's *Voyages*, an English translation of which was published in 1598. This map is *multilineal* in the extreme, and is the first in which the *Eastern Islands* are included. STEEVENS. = 16:) *But, were my* worth,] *Worth*, i. e. *wealth* or *fortune*. = 17:) *He says, he'll come*;] i. e. I suppose *he says*, &c. = 18:) "But in very strange manner. He is sure possess'd, madam." MALONE. = 19:) "Some guard"] Malone prints this speech as prose. = 20:) — "I am as mad as he." MALONE. = 21:) — *midsummer madness*.] *'Tis midsummer moon with you*, is a proverb in Ray's *Collection*; signifying, you are mad. STEEVENS. = 22:) — *I have limed her*;] I have entangled or caught her. = 23:) — *Fellow!*] This word, which originally signified *companion*, was not yet totally degraded to its present meaning; and Malvolio takes it in the favourable sense. JOHNSON. = 24:) — cherry-pit —] *Cherry-pit* is pitching cherry-stones into a little hole. = 25:) — *Hang him, foul* collier!] *Collier* was, in our author's time, a term of the highest reproach. = 26:) — *a finder of madmen*.] *Finders of madmen* must have been those who acted under the writ *De lunatico inquirendo*. = 27:) *He is knight, dubbed with unhacked rapier, and on carpet consideration*;] That is, he is no soldier by profession, not a knight banneret, dubbed in the field of battle, but, *on carpet consideration*, at a festivity, or on some peaceable occasion, when knights receive their dignity kneeling, not on the ground, as in war, but on a *carpet*. Mr. Malone reads *unhatch'd*. = 28:) — *hob, nob*,] This adverb is corrupted from *hap ne hap*; as *would ne would, will ne will*; that is, *let it happen or not*; and signifies at random, at the mercy of chance; and is, perhaps, the origin of our *hob nob*, or challenge to drink a glass of wine at dinner. = 29:) "Firago." — MALONE.] A corruption of *virago*. = 30:) — *the* stuck —] The *stuck* is a corrupted abbreviation of the *stoccata*, an Italian term in fencing. = 31:) — *he* pays *you* —] i. e. hits you, does for you. = 32:) — *by the* duello —] i. e. by the laws of the *duello*. = 33:) *Nay, if you be an* undertaker,] A man who takes upon himself the quarrel of another. =

ACT IV. = 1:) *I pr'ythee, foolish* Greek,] *Greek*, was as much as to say bawd or pander. He understood the Clown to be acting in that office. = 2:) *In this uncivil and unjust* extent —] *Extent* in law, is taken here for *violence* in general. JOHNSON. = 3:) *The* competitors *enter*.] That is, the confederates or associates. = 4:) — *it hath* bay-windows, —] A *bay-window* is the same as a *bow-window*; a window *in a recess* or *bay*. = 5:) Clear story, a term in architecture, denoting the row of windows running along the upper part of a lofty hall or church. = 6:) — *constant question*.] i. e. *regular conversation*. = 7:) *Nay, I am for all waters*.] Shakspeare is supposed to allude to the sense of the word *water* as used by jewellers, which makes a play of words with Topas. = 8:) — *propertied me*;] They have taken possession of me, as of a man unable to look to himself. = 9:) *I am* shent, &c.] i. e. *scolded, reproved*. = 10:) *Like to the old* vice,] The *vice* was the fool of the old moralities. = 11:) *Yet there he was; and there I found this* credit,] i. e. account, information. = 12:) — *all* instance, *all* discourse,] *Discourse*, for reason. *Instance* is *example*. = 13:) — *deceivable*.] For *deceptious*. = 14:) *Whiles* —] is until, and still so used in the northern counties. =

ACT V. = 1:) — *scathful* —] i. e. mischievous, destructive. = 2:) — *as* fat *and fulsome* —] *Fat* means *dull*. = 3:) *Like to the* Egyptian thief, &c.] This *Egyptian thief* was Thyamis, recorded in Heliodorus' Æthiopics. = 4:) — strangle *thy propriety*:] *Suppress*, or disown thy property. = 5:) — *interchangement of your rings*;] In our ancient marriage ceremony, the man received as well as gave a ring. = 6:) — case?] *Case* is a word used contemptuously for *skin*. = 7:) *Then he's a rogue*. After a passy-measure, or a *pavin, I hate a drunken rogue*.] i. e. *next to a passy-measure or a pavin*, &c. It is in character, that sir Toby should express a strong dislike of *serious dances*, such as the *passamezzo* and the *pavan* are described to be. TYRWHITT. Mr. Malone reads, "and a passy measures pavin." = 8:) "Will you help? An ass-head, &c." MALONE. = 9:) *A natural* perspective,] A glass used for optical deception. = 10:) *Of charity*,] i. e. out of charity, tell me, &c. = 11:) *A most* extracting *frenzy* —] i. e. a frenzy that drew me away from every thing but its own object. = 12:) — *you must allow* vox.] i. e. my tone or voice. = 13:) — *geck*,] A fool. = 14:) — *at sir Toby's great* importance;] *importunacy*. = 15:) — *convents*,] i. e. shall serve, agree, be convenient. =

V. MEASURE FOR MEASURE.

ACT I. = 1:) *Since I am* put *to know*,] may mean, *I am compelled to acknowledge*. = 2:) — *lists*] Bounds, limits. = 3:) — — *Then no more remains* ‖ But *that to your* sufficiency, *as your worth is able*, ‖ *And let* them *work*.] Something is wanting in this passage, which the commentators have not been able to supply. The meaning may be, *your skill in government is in ability to serve me, equal to the integrity of your heart, and let them co-operate in your future ministry*. = 4:) — — *with* special soul ‖ *Elected him* —] By these words the poet perhaps means *that he was the immediate choice of his heart*. = 5:) — *thy belongings* —] i. e. endowments. = 6:) *Are not thine own so proper*,] i. e. are not so much thy own property. STEEVENS. = 7:) — *to fine issues*:] To great consequences. = 8) — — *I do bend my speech* ‖ *To one that can my part in him advertise*;] This is obscure. I believe the meaning is — I am talking to one who is himself already sufficiently conversant with the nature and duties of my office. MALONE. = 9:) i. e. "I delegate to thy tongue the power of pronouncing sentence of death, and to thy heart the privilege of exercising mercy." = 10:) — *first in question*,] that is, first called for; first appointed. = 11:) — *there went but a pair of sheers between us*.] We are both of the same piece. = 12:) (*Like rats that* ravin —] To *ravin* was formerly used for eagerly or voraciously devouring any thing. = 13:) — — *this we came not to*, ‖ *Only for* propagation *of a dower* ‖ *Remaining in the coffer of her friends*;] I suppose the speaker means — for the sake of *getting* such a dower as her friends might hereafter bestow on her, when time had reconciled them to her clandestine marriage. STEEVENS. = 14:) — *the* fault *and* glimpse *of newness*;] The *fault* and *glimpse* is the same as *the faulty glimpse*. And the meaning seems to be — *Whether it be* the fault of newness, *a fault arising from the mind being dazzled by a* novel *authority, of which the new governor has yet had only a* glimpse, — *has yet taken only a hasty survey; or whether*, &c. Shakspeare has many similar expressions. MALONE. = 15:) — *so tickle* —] i. e. ticklish. = 16:) — *her* approbation;] i. e. enter on her *probation*. = 17:) — prone *and speechless dialect*,] *Prone*, perhaps, may stand for *humble*; as *a prone posture is a posture of supplication*. = 18:) *Believe not that the* dribbling *dart*] A *dribber*, in archery, was a term of contempt. = 19:) — *the life* remov'd;] i. e. a life of retirement. = 20:) — *witless* bravery —] *Bravery*, or *showy dress*. = 21:) — *keeps*.] i. e. dwells, resides. = 22:) *Sith* —] i. e. since. = = 23:) *Stands at a guard* —] Stands on his *defence*. = 24:) — make *me not your story*.] Perhaps, *Do not divert yourself with me, as you would with a story*; but Mr. Malone thinks we ought to read — "Sir, *mock* me not: — your story. *Luc.* 'Tis true, &c." = 25:) — — *'tis my familiar sin* ‖ *With maids to seem the* lapwing,] The modern editors have not taken in the whole similitude here: they have taken notice of the lightness of a spark's behaviour to his mistress, and compared it to the *lapwing's* hovering and fluttering as it flies. But the chief, of which no notice is taken, is, — "— *and to jest*." [See Ray's *Proverbs*.] "The *lapwing* cries, *tongue far* from heart;" i. e. most farthest from the nest. = 26:) *To teeming* foison;] *Foison* is *plenty*. = 27:) — tilth —] *Tilth* is *tillage*. = 28:) *Bore many gentlemen*, — ‖ *In hand, and hope of action:*] *To bear in hand* is a common phrase for *to keep in expectation and dependance*; but we should read: — with *hope of action*. JOHNSON. = 29:) — *to give fear to* use —] To intimidate *use*, that is, practices long countenanced by *custom*. = 30:) *Has* censured *him* —] i. e. sentenced him. = 31:) — *would* owe —] To *owe*, in this place, is to have. =

ACT II. = 1:) Provost,] The *Provost* here is not a *military officer*, but a kind of sheriff or gaoler. = 2:) *That thieves do* pass on *thieves?*] *Pass* or *decide*. = 3:) *'Tis very pregnant*,] 'Tis plain that we must act with bad as with good; we punish the faults as we take the advantages that lie in our way, and what we do not see we cannot note. = 4:) — brakes *of vice*, —] The commentators have not decided the meaning of this word. By *brakes of vice* may be meant a collection, a *thicket* of *vices*. *Brake* was also the name of an engine of torture. = 5:) — *whom I* detest —] He designed to say *protest*. = 6:) "All-hallownd eve." MALONE. = 7:) *I'll be* supposed —] He means *deposed*. = 8:) — *Justice, or Iniquity?*] i. e. The Constable or the Fool. Escalus calls the latter, *Iniquity*, in allusion to the old *Vice*, a familiar character in the ancient moralities and dumb-shows. = 9:) — *Hannibal!*] Mistaken by the Constable for *Cannibal*. = 10:) "An't." MALONE. = 11:) — take order —] i. e. *take measures*. = 12:) — *I'll rent the fairest house in it, after three-pence a* bay:] A *bay* of building is, in many parts of England, a common term, which perhaps means, the space between the main beams of the roof; so that a barn crossed twice with beams is a barn of three *bays*. = 13:) — — *let it be his fault*, ‖ *And not my brother*.] i. e. let his fault be condemned, or extirpated, but let not my brother himself suffer. = 14:) — *touch'd with that* remorse —] *Remorse*, for *pity*. = 15:) *And mercy then will breathe within your lips*, ‖ *Like man* new made.] *As amiable as a man come fresh out of the hands of his Creator*; or, as tender-hearted and merciful as the first man was in his days of innocence, immediately after his creation. = 16:) — — *like a prophet*, ‖ *Looks in a glass*,] This alludes to the fopperies of the *beril*, a kind of crystal

which hath a weak tincture of red in it. Among other tricks of astrologers, the discovery of past or future events was supposed to be the consequence of looking into it. = 17:) *But*, where *they live, to end.*] i. e. they should *end* WHERE they *began*, i. e. with the criminal. = 18:) — *pelting*,] i. e. paltry. = 19:) — gnarled *oak*,] *Gnarre* is the old English word for a *knot in wood*. = 20:) — "But man, proud man!" = 21:) — — *who, with our spleens,* ‖ *Would all themselves laugh mortal.*] By *spleens*, Shakspeare means that peculiar turn of the human mind, that always inclines it to a spiteful, unseasonable mirth. Had the angels *that*, says Shakspeare, they would laugh themselves out of their immortality, by indulging a passion which does not deserve that prerogative. = 22:) — fond *shekels* —] *Fond* means very frequently in our author, *foolish*. It signifies in this place *valued* or *prized by folly*. = 23:) — tested *gold*,] i. e. brought to the test, or cupelled. = 24:) — preserved *souls*,] i. e. preserved from the corruption of the world. = 25:) — *I* ‖ *Am that way going to temptation*, ‖ Where prayers cross.] This appointment of his for the morrow's meeting, being a premeditated exposure of himself to temptation, which it was the general object of prayer to thwart. = 26:) — *But lest you do repent*,] i. e. "Take care *lest you repent* [not so much of your fault, as it is an evil] *as that the sin hath brought you to this shame*. — 27:) *Showing, we'd not* spare *heaven*,] i. e. spare to *offend* heaven. = 28:) *There rest.*] Keep yourself in this temper. = 29:) — *O, injurious love*,] probably should be *law*. = 30:) *Whilst my* invention,] i. e. imagination. = 31:) — *with* boot,] *Boot* is profit, advantage, gain. = 32:) *Which the air beats* for vain.] or *vanity*. = 33:) — *case*,] For outside garb. = 34:) *Let's write good angel on the devil's horn*, ‖ *'Tis not the devil's crest.*] This whole passage, as it stands, appears to me to mean: "O place! O form! though you wrench awe from fools, and tie even wiser souls to your false seeming, yet you make no alteration in the minds or constitutions of those who possess, or assume you. Though we should write good angel on the devil's horn, it will not change his nature, so as to give him a right to wear that crest." M. MASON. = 35:) *The* general,—] i. e. *generality*. = 36:) — *that hath from nature stolen*, &c.] i. e. that hath killed a man. = 37:) *I had rather* give my body *than my soul*.] She means I think, *I had rather die, than forfeit my eternal happiness by the prostitution of my person*. MALONE. = 38:) *Pleas'd you to do't, at peril*, &c.] The reasoning is thus: Angelo asks, whether there might *not be a charity in sin to save this brother?* Isabella answers, *that if Angelo will save him, she will stake her soul that it were charity, not sin*. Angelo replies, that if Isabella would *save him at the hazard of her soul, it would be not indeed no sin, but a sin to which the charity would be equivalent*. JOHNSON. = 39:) *Proclaim* an enshield *beauty* —] i. e. *shielded beauty*. = 40:) *Accountant to the law upon that* pain.] *Pain* or *penalty*. = 41:) (*As I* subscribe *not that*,)] To *subscribe* means, to *agree to*. Milton uses the word in the same sense. = 42:) *But in the loss of* question,)] i. e. *conversation*. = 43:) "to let him suffer." MALONE. = 44:) Ignomy *in ransom*,] So *ignominy* was formerly written. = 45:) *If not a* feodary, *but only he*, &c.] The meaning should seem to be this: — We are all frail, says Angelo. Yes, replies Isabella; if he has not one associate in his crime, if no other person own and follow the same criminal courses which you are now pursuing, let my brother suffer death. MALONE. = 46:) *In profiting by them.*] In taking advantage of them. = 47:) — *false prints.*] i. e. take any impression. = 48:) — *hath a* licence *in't*,] an appearance of licentiousness. = 49:) — *seeming! seeming!*] Hypocrisy, hypocrisy. = 50:) — *prompture* —] Suggestion, temptation, instigation. =

ACT III. = 1:) *That none but fools would keep:*] i. e. care for. = 2:) — — *Thy best of rest is sleep,* ‖ *And that thou oft provok'st; yet grossly fear'st* ‖ *Thy death, which is no more.*] I cannot without indignation find Shakspeare saying that *death is only sleep*, lengthening out his exhortation by a sentence which in the Friar is impious, in the reasoner is foolish, and in the poet trite and vulgar. JOHNSON. This was an oversight in Shakspeare; for in the second scene of the fourth Act, the Provost speaks of the desperate Barnardine, as one who regards death only as a *drunken sleep*. STEEVENS. I apprehend Shakspeare means to say no more, than that the passage from this life to another is as easy as sleep; a position in which there is surely neither folly nor impiety. MALONE. = 3:) — *strange* effects,] read *affects* or *affections*. = 4:) — *serpigo*,] The *serpigo* is a kind of tetter. = 5:) — *palsied* eld;] *Eld* is here put for *old people*. Shakspeare declares that man has *neither youth nor age*; for in *youth*, which is the *happiest* time, or which might be the happiest, he commonly wants means to obtain what he could enjoy; he is dependent on *palsied eld; must beg alms* from the coffers of hoary avarice; and being very niggardly supplied, *becomes as aged*, looks, like an old man, on happiness which is beyond his reach. And, when *he is old and rich*, when he has wealth enough for the purchase of all that formerly excited his desires, he has no longer the powers of enjoyment. — *has neither heat, affection, limb, nor beauty,* ‖ *To make his riches pleasant*. = 6:) "Bring me to hear them speak." MALONE. = 7:) — *most good* IN deed:] i. e. truly. = 8:) — — *an everlasting* lieger: ‖ *Therefore your best* appointment —] *Lieger* is the same with resident. *Appointment*; preparation; act of fitting, or state of being fitted for any thing. = 9:) — — *a restraint*, — — ‖ *To a determin'd scope.*] A confinement of your mind to one painful idea; to ignominy, of which the remembrance can neither be suppressed nor escaped. JOHNSON. = 10:) — *follies doth* enmew,] Forces follies to lie in cover, without daring to show themselves. = 11:) *As falcon doth the fowl* —] as the fowl is afraid to flutter while the falcon hovers over it. = 12:) *His filth within being* cast,] To *cast* a pond is to empty it of mud. = 13:) — *princely* guards!] i. e. badges of royalty, or outward appearances. Some would read *priestly* guards, or sanctity. = 14:) — from *this rank offence*,] *from the time* of my committing this offence, you might persist in sinning with safety. = 15:) *Be* perdurably *fin'd?*] *Perdurably* is lastingly. = 16:) — *delighted spirit* —] i. e. the spirit accustomed here to ease and delights. = 17:) — viewless *winds*,] i. e. unseen, invisible. = 18:) — *a warped slip of* wilderness] i. e. *wildness*. = 19:) — *Take my* defiance:] *Defiance* is *refusal*. = 20:) — *but a* trade:] A custom; an established habit. = 21:) — *Do not* satisfy *your resolution with hopes that are fallible:*] i. e. Do not rest with satisfaction on *hopes that are fallible*. = 22:) *In good time.*] i. e. *à la bonne heure*, so be it, very well. = 23:) — *and* limit *of the solemnity*,] i. e. appointed time. = 24:) — *her* combinate *husband*,] *Combinate* is *betrothed*. = 25:) — bestowed *her on her own lamentation*,] i. e. *left* her to her sorrows, or gave her up to them. = 26:) — *only refer yourself to this advantage*,] i. e. *reserve* to yourself. = 27:) — *the corrupt deputy* scaled.] i. e. *over-reached*. = 28:) — *the moated* grange,] A *grange*, in its original signification, meant a farmhouse of a monastery, from which it was always at some little distance. = 29:) — *bastard*.] Bastard was raisin wine. = 30:) *That we were all, as some would seem to be,* ‖ *Free from our faults, as faults from* seeming *free!*] i. e. as faults are destitute of all comeliness or *seeming*. The first of these lines refers to the deputy's sanctified hypocrisy; the second to the Clown's beastly occupation. But the latter part is thus ill expressed for the sake of rhyme. WARBURTON. Mr. Malone omits *Free* at the beginning of the line. = 31:) *His neck will come to your waist, a cord, sir.*] His neck will be tied, like your waist, with a rope. The friars of the Franciscan order, perhaps of all others, wear a hempen cord for a girdle. = 32:) — *it is not the* wear.] i. e. it is not the fashion. = 33:) — *much* detected *for women;*] *charged* or *guilty*. = 34:) — *clack-dish:*] The beggars, two or three centuries ago, used to proclaim their want by a wooden dish, with a moveable cover, which they clacked, to show that their vessel was empty. = 35:) — *an* inward *of his:*] *Inward* is intimate. = 36:) — *The greater* file —] The greater number. = 37:) — *the business he hath* helmed,] *The difficulties he hath steer'd through*. A metaphor from navigation. = 38:) — *opposite.*] i. e. opponent, adversary. = 39:) — *There is scarce truth enough alive, to make societies secure: but* security *enough, to make fellowships accurs'd:*] The sense is, "There scarcely exists sufficient honesty in the world to make social life secure; but there are occasions enough where a man may be drawn in to become *surety*, which will make him pay dearly for his friendships." = 40:) — *resolved* —] i. e. satisfied. = 41:) — *he is indeed* — justice.] Summum jus, summa injuria. = 42:) *Pattern in himself to know*,] "Pattern in himself to know," is to feel in his own breast that virtue which he makes others practise. = 43:) *How may likeness, made in crimes,* ‖ *Making practice on the times,* ‖ *Draw with idle spiders' strings* ‖ *Most pond'rous and substantial things?*] *Likeness* is here used for *specious* or *seeming* virtue. So, before: "O, seeming! seeming!" The sense then of the passage is, — How many persons, assuming the *likeness* or semblance of virtue, *while they are in fact guilty of the grossest crimes, impose with this* counterfeit *sanctity upon the world*, in order *to draw to themselves by the flimsiest pretensions the most solid advantages*; i. e. pleasure, honour, reputation, &c. MALONE. The same critic reads "*Mocking* practice," and "To draw." =

ACT IV. = 1:) — *constantly* —] Certainly; without fluctuation of mind. = 2:) — *a* planched gate,] i. e. a gate made of boards. = 3:) *In action all of precept*,] i. e. *in direction given not by words, but by mute signs*. = 4:) — *I have* possess'd *him*,] I have *inform'd* him. = 5:) — *contrarious quests* —] Different reports, *running counter* to each other. = 6:) — 'scapes *of wit* —] i. e. sallies, irregularities. = 7:) *Doth* flourish *the deceit.*] i. e. *ornament*. = 8:) — *a good favour* —] *Favour* is countenance. = 9:) — *yare:*] i. e. handy, nimble. = 10:) — *starkly* —] Stiffly. These two lines afford a very pleasing image. JOHNSON. = 11:) *To* qualify —] as we say wine is *qualified* with water. = 12:) — meal'd —] Were he sprinkled; or perhaps mingled. = 13:) — *the* unsisting postern —] i. e. never at rest, always opening. = 14:) — siege *of justice*,] i. e. seat of justice. *Siege*, French. = 15:) — *putting on:*] i. e. spur, incitement. = 16:) — *one that is a prisoner nine years old.*] i. e. that has been confined these nine years. = 17:) — *in the* boldness *of my* cunning,] i. e. in *confidence* of my *sagacity*. = 18:) — *the favour.*] i. e. the countenance. = 19:) — *for the Lord's sake.*] i. e. to beg for the rest of their lives. = 20:) — journal —] i. e. *daily*. = 21:) *The* under *generation*,] i. e. the *antipodes*. = 22:) — weal-*balanced form*] probably *well-balanced*. = 23:) — *your bosom* —] your wish; your heart's desire. JOHNSON. = 24:) *I am* combined —] i. e. *bound by agreement*. = 25:) — Wend *you* —] To *wend* is *to go*. — An obsolete word. = 26:) — *duke of dark* corners —] this duke who meets his mistresses in by-places. = 27:) — *he* lives *not* in *them.*] i. e. his character depends not on them. = 28:) — *woodman* —] A *woodman* was an attendant or servant to the officer called *Forester*, but is here used in a wanton sense. = 29:) — *sort and suit*,] Figure and rank, or, perhaps, his vassals bound to hold *suit* and *service* to their over-lord. = 30:) — *Yet reason dares her?* — no:] yet does not reason *challenge* or *incite her* to accuse me? — no, (answers the speaker) for my authority, &c. To *dare* in this sense, is yet a school-phrase. MALONE. = 31:) — — *my authority bears a* credent *bulk*, ‖ *That no* particular *scandal*, &c.] *Credent* is *creditable, inforcing credit, not questionable*. Mr. Malone reads "bears off." = 32:) — *you do* blench —] To *blench* is to start off. = 33:) *The* generous, &c.] i. e. the *most noble*, &c. = 34:) *Have* hent *the gates*,] Have seized or taken possession of. =

ACT V. = 1:) — Vail *your regard* —] i. e. condescend to look, from higher things, upon, &c. = 2:) — *as shy, as grave, as just, as absolute*,] *As shy*; as reserved as abstracted: *as just*; as nice, as exact: *as absolute*; as complete in all the round of duty. JOHNSON. = 3:) — — *do not banish* reason ‖ *For* inequality;] *Do not* suppose I am mad, because I speak passionately and *unequally*. MALONE. = 4:) And hide *the false, seems true.*] i. e. which seems true. = 5:) *How he* refell'd *me*,] To *refell* is to refute. = 6:) *My sisterly* remorse —] i. e. *pity*. = 7:) — fond *wretch*,] *Fond* wretch is *foolish* wretch. = 8:) *In hateful* practice:] *Practice* was used by the old writers for any unlawful or insidious stratagem. = 9:) *In countenance!*] i. e. *false appearance, hypocrisy*. = 10:) — *his* mere *request*,] i. e. his *absolute request*. = 11:) *Whensoever he's* convented.] i. e. *cited, summoned*. = 12:) *So* vulgarly —] i. e. *publicly*. = 13:) *In this I'll be* impartial;] *Impartial* was sometimes used in the sense of *partial*. = 14:) — — *her promised* proportions ‖ *Came short of* composition;] Her fortune, which was promised *proportionate* to mine, fell short of the *composition*, that is, contract or bargain. JOHNSON. = 15:) *These poor* informal *women* —] i. e. *out of their senses*. = 16:) — *to retort your manifest* appeal,] To *refer back* to Angelo the cause in which you *appealed* from Angelo to the Duke. = 17:) *Nor here* provincial:] Nor here *accountable*, as out of his province. = 18:) *Stand like the forfeits in a barber's shop*,] These forfeits, which were customary formerly, were as much in *mock* as *mark*, both because the barber had no authority of himself to enforce them, and also as they were of a ludicrous nature. I perfectly remember to have seen them in Devonshire, (printed like King Charles's Rules,) though I cannot recollect the contents. HENLEY. = 19:) — *those* giglots *too*,] A *giglot* is a wanton wench. = 20:) — *can do thee* office?] i. e. do thee service. STEEVENS. = 21:) — *my* passes;] i. e. what has past in my administration. = 22:) *Advertising, and holy* —] Attentive and faithful. = 23:) — *be you as* free *to us.*] Be as *generous* to us. = 24:) *Make rash remonstrance* —] i. e. *a premature discovery*. = 25:) — *denies thee* vantage:] The denial of which will avail thee nothing. = 26:) — *after more advice:*] after more consideration. = 27:) — *according to the* trick:] To the trick of the times. = 28:) — *that is more* gratulate.] Some other reward in store for him more acceptable than thanks. =

VI. MUCH ADO ABOUT NOTHING.

ACT I. = 1:) — *is signior* Montanto *returned* —] *Montanto* was one of the ancient terms of the fencing-school. = 2:) *He set up his bills*, &c.] published a general challenge like a prize-fighter. STEEVENS. = 3:) — *challenged Cupid at the* flight:] *Flight* means a sort of shooting called *roving*, or shooting at long lengths. The arrows used at this sport are called *flight*-arrows. = 4:) — *at the* bird-bolt.] The *bird-bolt* is a short thick arrow without a point, and spreading at the extremity so much, as to leave a flat surface, about the breadth of a shilling. = 5:) — *he'll be* meet *with you*,] i. e. *he'll be your match*. = 6:) — *young* squarer —] A *squarer* I take to be a choleric, quarrelsome fellow, for in this sense Shakspeare uses the word to *square*. So, in *A Midsummer-Night's Dream*, it is said of Oberon and Titania, that *they never meet but they* square. So the sense may be, *Is there no* hot-blooded *youth that will keep him company through all his mad pranks?* JOHNSON. = 7:) — *fathers herself:*] This phrase is common in Dorsetshire: "Jack *fathers* himself;" i. e. is like his father. = 8:) — *the flouting* Jack;] *Jack*, in our author's time, was a term of contempt. = 9:) — *wear his* cap *with suspicion?*] that is, subject his head to the disquiet of jealousy. = 10:) Claud. *If this were so, so were it uttered.*] i. e. If I had really confided such a secret to him, he would have blabbed it in this manner. = 11:) These were the words used in a tragic nursery tale, common in Shakspeare's days and since. = 12:) — *but that I will have a* recheat *winded in my forehead*,] that is, *I will wear a horn on my forehead which the huntsman may blow*. A *recheate* is the sound by which dogs are called back. Shakspeare had no mercy upon the poor cuckold, his *horn* is an inexhaustible subject of merriment. JOHNSON. = 13:) — the *fine* —] i. e. the conclusion. = 14:) — *in a bottle like a cat*,] In some counties in England, a cat was formerly closed up with a quantity of soot in a wooden bottle, (such as that in which shepherds carry their liquor,) and was suspended on a line. He who beat out the bottom as he ran under it, and was nimble enough to escape its contents, was regarded as the hero of this inhuman diversion. STEEVENS. = 15:) — *and he that hits me, let him be clapped on the shoulder, and called* Adam.] Perhaps Adam Bell, a famous archer. = 16:) *In time the savage bull doth bear the yoke*.] A line from *The Spanish Tragedy*, or *Hieronymo*, &c. = 17:) — guarded *with fragments*,] *Guards* were ornamental laces or borders. = 18:) — *ere you flout* old ends, &c.] *Before you endeavour to distinguish yourself any more by antiquated allusions*. = 19:) — 'tis once, *thou lov'st*;] *Once* may mean "*once* for all," — "'tis enough to say at *once*." STEEVENS. = 20:) — *a* thick-pleached *alley* —] i. e. thickly interwoven. = 21:) "Cousin." MALONE. = 22:) "good year." MALONE. = 23:) — claw *no man in his humour.*] To *claw* is to flatter. = 24:) — *smoking a musty room*,] The neglect of cleanliness among our ancestors, rendered such precautions too often necessary. = 25:) — *in* sad *conference:*] *Sad* in this, signifies *serious*. =

ACT II. = 1:) — *in the* woollen.] I suppose she means — between blankets, without sheets. STEEVENS. = 2:) — *be too* important,] i. e. *importunate*. = 3:) — *your* friend?] *Friend*, in our author's time, was the common term for a *lover*, and applicable to both sexes. = 4:) — *his* dry *hand* —] A *dry* hand was anciently regarded as the sign of a cold constitution. = 5:) — *Hundred merry Tales*;] Perhaps Boccace's Decameron. = 6:) — *his* bearing.] i. e. his carriage, his demeanor. = 7:) — *usurer's* chain?] *Chains* of gold, of considerable value, were, in our author's time, usually worn by wealthy citizens, and others; and it appears that the merchants were the chief usurers of the age. = 8:) — *such* impossible *conveyance*,] *Impossible* seems to be used in the sense of *incredible*, or *inconceivable*. = 9:) — *the infernal* Até —] The *Goddess of Revenge*, or *Discord*. = 10:) — *I gave him* use *for it*,] *Use*, or *interest*. = 11:) — *a* noble *strain*,] i. e. descent, lineage. = 12:) — *queasy* stomach,] i. e. squeamish. = 13:) — intend *a kind of zeal* —] i. e. *pretend*. = 14:) "Claudio." MALONE. = 15:) *We'll fit the* kid-fox *with a penny-worth.*] i. e. we will be even with the fox now discovered. = 16:) — *Stalk on, stalk on: the fowl sits.*] An allusion to the *stalking-horse*; a horse either real or factitious, by which the fowler anciently sheltered himself from the sight of the game. = 17:) — *but that she loves him with an enraged affection, — it is past the* infinite *of thought.*] The meaning, I think, is, — *but with what an enraged affection she loves him, it is beyond the power of thought to conceive*. MALONE. = 18:) — *have* daff'd —] To *daff* is the same as to *doff*, to *do off*, to put aside. = 19:) — contemptible *spirit.*] i. e. *contemptuous*. = 20:) — *a very* proper man.] i. e. a very handsome man. = 21:) "unworthy *to have* so good, &c." MALONE. = 22:) — *was sadly borne.*] i. e. was seriously carried on. = 23:) "You take pleasure then in the message." MALONE. =

ACT III. = 1:) Proposing *with the prince and Claudio:*] *Proposing* is conversing, from the French word — *propos*, discourse, talk. = 2:) *Misprising* —] Despising, contemning, or *undervaluing*. = 3:) — *so* swift *and excellent a wit*,] *Swift* means *ready*. = 4:) — *argument*,] or *conversation*. = 5:) *She's* lim'd —] Entangled with *birdlime*. = 6:) *Taming my* wild *heart to thy loving hand*;] This image is taken from falconry. She had been charged with being as wild as *haggards of the rock*; she therefore says, that *wild* as her *heart* is, she will *tame* it *to the hand*. JOHNSON. = 7:) — *all* slops;] *Slops* are large loose *breeches* or *trowsers*, worn only by sailors at present. = 8:) — Dogberry *and* Verges,] The first of these worthies had his name from the *Dog-berry*, i. e. the female cornel, a shrub that grows in the hedges in every county of England. *Verges* is only the provincial pronunciation of *Verjuice*. = 9:) — bills *be not stolen:*] A *bill* is still carried by the watchmen at Lichfield. It was the old weapon of English infantry, which, says Temple, *gave the most ghastly and deplorable wounds*. It may be called *securis falcata*. JOHNSON. = 10:) — "it bleats." MALONE. = 11:) — *thou art* unconfirmed:] i. e. unpractised in the ways of the world. = 12:) — reechy *painting*;] Is painting discoloured by smoke. = 13:) — *sometime, like the shaven Hercules in the* smirched, &c.] *Hercules when shaved to make him look like a woman*, while he remained in the service of Omphale, his Lydian mistress. *Smirched* is soiled, obscured. = 14:) — *rabato* —] An ornament for the neck, a collar-band or kind of ruff. = 15:) — side-*sleeves*,] *Side*-sleeves mean *long* ones. = 16:) — *Light o' love*;] This is the name of an old dance tune, which occurs also in *The Two Gentlemen of Verona*. = 17:) — *no* barns.] A quibble between *barns*, repositories of corn, and *bairns*, the old word for children. = 18:) — *turned Turk*,] i. e. taken captive by love, and turned a renegado to his religion. = 19:) — *some* moral —] That is, some secret meaning, like the *moral* of a fable. JOHNSON. = 20:) — *palabras*,] So, in *The Taming of the Shrew*, the tinker says, *pocas palabras*, i. e. few words. A scrap of Spanish, which might once have been current among the vulgar. = 21:) — *it is a world to see!*] i. e. it is wonderful to see. = 22:) — *to a* non com:] i. e. to a *non compos mentis*; or, perhaps, to a *non-plus*. =

ACT IV. = 1:) — *some be of laughing*,] This is a quotation from the *Accidence*. JOHNSON. = 2:) "Not to knit." MALONE. = 3:) — *word too* large;] i. e. *licentious*. = 4:) — *that he doth speak so* wide?] i. e. so remotely from the present business. = 5:) — kindly *power* —] That is, *kindred power*. = 6:) — liberal *villain*,] *Liberal* here, as in many places of these plays, means *frank beyond honesty*, or *decency*. *Free*

of tongue. = 7:) — *conjecture* —] Conjecture is here used for suspicion. = 8:) *And never shall it more be* gracious.] i. e. lovely, attractive. = 9:) *The story that is printed in her blood?*] That is, *the story which her blushes discover to be true.* = 10:) *Chid I for that at frugal nature's* frame?] Grieved I at nature's being so *frugal* as to have *framed* for me only one child? = 11:) *Who* smirched — To *smirch* is to *daub*, to sully. = 12:) — *of my* book;] i. e. of what I have read. = 13:) — bent *of honour*;] *Bent* is used by our author for the utmost degree of any passion, or mental quality. In this play before, Benedick says of Beatrice, *her affection has its full bent.* = 14:) — *we* rack *the value*;] i. e. we exaggerate the value. The allusion is to *rack-rents.* = 15:) — *my* inwardness —] i. e. intimacy. = 16:) — *bear her in hand* —] i. e. delude her by fair promises. = 17:) — *and* counties!] *County* was the ancient general term for a *nobleman.* = 18:) — *a goodly* count-confect;] i. e. a specious nobleman made out of sugar. = 19:) — *the* eftest *way*:] for *deftest*, i. e. *readiest.* = 20:) "Let them be in the hands." MALONE. =

ACT V. = 1:) — — *make misfortune drunk* ‖ *With* candle-wasters;] Perhaps, those who sit up all night to drink. = 2:) — *than* advertisement.] That is, than *admonition.* = 3:) *Despite his nice* fence,] i. e. defence or skill in the science of fencing, or defence. = 4:) *Canst thou so* daff me?] or *doff*, i. e. *put me off.* = 5:) — foining *fence*;] *Foining* is a term in fencing, and means *thrusting.* = 6:) *Scambling*,] i. e. scrambling. = 7:) "Come, brother, away." — MALONE. = 8:) *Nay, then give him another staff*; &c.] An allusion to *tilting.* = 9:) — *Shall I not find a* woodcock *too?*] A *woodcock*, means one caught in a springe; alluding to the plot against Benedick. = 11:) *What a pretty thing man is, when he goes in his doublet and hose, and leaves off his wit!*] Perhaps the meaning is: — What an inconsistent fool is man, when he covers his body with clothes, and at the same time divests himself of his understanding! = 12:) *But, soft you*, let be;] i. e. *desist.* = 13:) — *pluck up, my heart, and be sad!*] i. e. rouse thyself, my heart, and be prepared for serious consequences! = 14:) Mr. Malone thinks that Dogberry, Verges, &c. should enter here, and not before Claudio's speech. = 15:) — incensed *me to slander*, &c.] That is, *incited* me. = 16:) — *was* pack'd —] i. e. combined; an accomplice. = 17:) — lewd —] *Lewd*, in this instance, means *ignorant.* = 18:) — *I give thee the Bucklers.*] To *give the bucklers* is, perhaps, *to yield*, or *to lay by all thoughts of defence*, so *clypeum abjicere.* = 19:) — *in* festival terms.] i. e. in splendid phraseology. = 20:) — undergoes *my challenge*;] i. e. is subject to it. = 21:) — old coil —] *Coil* is bustle, stir. = 22:) — *in* guerdon —] *Guerdon* is reward, remuneration. = 23:) *Those that slew thy virgin* knight;] i. e. *virgin Hero.* = 24:) "Why no." MALONE. = 25:) "Troth no, no more than reason." MALONE. =

VII. MIDSUMMER-NIGHT'S DREAM.

ACT I. = 1:) — *gawds*,] i. e. baubles, toys, trifles. = 2:) To leave *the figure*, or disfigure *it.*] i. e. *you owe to your father a being which he may at pleasure continue or destroy.* = 3:) *Know of your youth*,] Consider your youth. = 4:) *But* carthlier *happy* —] perhaps, *earlier*; or, *earthly happy.* = 5:) — *spotted* —] As *spotless* is innocent, so *spotted* is wicked. = 6:) Beteem *them* —] Give them, pour out upon them. = 7:) — momentany *as a sound*,] i. e. *momentary.* = 8:) — *the* collied *night*,] *Collied*, i. e. black, smutted with coal. = 9:) — fancy's *followers.*] *Fancy* is *love.* = 10:) — *by that fire which burn'd the Carthage queen*,] Shakspeare had forgot that Theseus performed his exploits before the Trojan war, and consequently long before the death of Dido. = 11:) *Demetrius loves your fair*:] *Fair* is used as a substantive. = 12:) *Your eyes are lode-stars*;] This was a compliment not unfrequent among the old poets. The lode-star is the *leading* or guiding star, that is, the pole-star. = 13:) — *O, were* favour *so!*] *Favour* is *feature, countenance.* = 14:) — *to be to you* translated.] To *translate*, says Mr. Steevens, in our author, sometimes signifies to *change*, to *transform*; but here it obviously means *transferred.* C. = 15:) *Take comfort; he no more shall see my face*; ‖ *Lysander and myself will fly this place.* — ‖ *Before the time I did Lysander see*,] Perhaps every reader may not discover the propriety of these lines. Hermia is willing to comfort Helena, and to avoid all appearance of triumph over her. She therefore bids her not to consider the power of pleasing, as an advantage to be much envied or much desired, since Hermia, whom she considers as possessing it in the supreme degree, has found no other effect of it than the loss of happiness. JOHNSON. = 16:) "Like a paradise." MALONE. = 17:) — — *when Phœbe doth behold*, &c. ‖ — — *deep midnight.*] Shakspeare has a little forgotten himself. It appears from p. 126, that to-morrow night would be within three nights of the new moon, when there is no moon-shine at all, much less at deep midnight. The same oversight occurs in Act III. sc. i. BLACKSTONE. = 18:) — *in* game —] *Game* here signifies *sport, jest.* = 19:) — *Hermia's* eyne,] This plural is common both in Chaucer and Spenser. = 20:) — *it is a* dear expence:] i. e. it will *cost him much*, (be a severe constraint on his feelings,) to make even so slight a return for my communication. STEEVENS. = 21:) In this scene Shakspeare takes advantage of his knowledge of the theatre, to ridicule the prejudices and competitions of the players. Bottom, who is generally acknowledged the principal actor, declares his inclination to be for a tyrant, for a part of fury, tumult, and noise, such as every young man pants to perform when he first steps upon the stage. The same Bottom, who seems bred in a tiring-room, has another histrionical passion. He is for engrossing every part, and would exclude his inferiors from all possibility of distinction. He is therefore desirous to play Pyramus, Thisbe, and the Lion, at the same time. JOHNSON. = 22:) — *the* scrip.] A *scrip*, Fr. *escrip*, now written *écrit.* = 23:) — spread *yourselves.*] i. e. stand separately, not in a group. = 24:) "And shivering shocks." MALONE. = 25:) — *slow of* study.] *Study*, Mr. Steevens says, is still the cant term used in a theatre for getting any nonsense by rote; but Mr. Malone says it is not more a cant term than any other word of art, nor is it applied necessarily to nonsense. Malone asserts, that Steevens made the above remark to vex Garrick, with whom he had quarrelled. = 26:) — an *'twere* —] *An* means *as if.* = 27:) — properties,] *Properties* are whatever little articles are wanted in a play for the actors, according to their respective parts, dresses and scenes excepted. The person who delivers them out is to this day called the *property-man.* = 28:) *At the duke's oak we meet.* ‖ — *Hold, or cut* bow-strings.] To meet, *whether bow-strings hold or are cut*, is to meet in all events. To cut the bow-string, when bows were in use, was probably a common practice of those who bore enmity to the archer. =

ACT II. = 1:) *To dew her* orbs *upon the green*:] These *orbs* are circles supposed to be made by the fairies on the ground, whose verdure proceeds from the fairies' care to water them. = 2:) *The* cowslips *tall her* pensioners *be* —] This was said in consequence of Queen Elizabeth's fashionable establishment of a band of military courtiers, by the name of *pensioners.* They were some of the handsomest and *tallest* young men, of the best families and fortune, that could be found. = 3:) — lob *of spirits*,] *Lob, lubber, looby, lobcock*, all denote both inactivity of body and dulness of mind, and were used as terms of contempt. = 4:) — *sheen*,] Shining, bright, gay. JOHNSON. = 5:) *But they do* square;] To *square* here is to quarrel. = 6:) — *in the quern*,] *Quern* is a hand-mill: kuerna, *mola.* = 7:) — *no* barm?] *Barme* is a name for *yeast*, in some parts of England, and universally in Ireland and Scotland. = 8:) — *sweet Puck*,] The epithet is by no means superfluous; as *Puck* alone was far from being an endearing appellation. It signified nothing better than *fiend*, or *devil.* It seems that in the fairy mythology, Puck, or Hobgoblin, was the trusty servant of Oberon, and always employed to watch or detect the intrigues of Queen Mab, called by Shakspeare, Titania. = 9:) — *a roasted* crab;] i. e. a wild apple of that name. = 10:) *And* tailor *cries*,] The custom of crying *tailor* at a sudden fall backwards, I think I remember to have observed. He that slips besides his chair, falls as a tailor squats upon his board. JOHNSON. = 11:) — *hold their hips, and* loffe;] i. e. *laugh.* = 12:) *And* waxen —] And *encrease*, as the *moon waxes.* = 13:) — *the* glimmering *night* —] the night *faintly illuminated* by stars. = 14:) *And never, since the* middle summer's spring, &c.] *The middle summer's spring*, is, I apprehend, the season when trees put forth their *second*, or, as they are frequently called, their *midsummer shoots.* HENLEY. = 15:) — *pelting* —] This word is always used as a word of contempt. = 16:) — *overborne their* continents:] Borne down the banks that contain them. = 17:) — murrain *flock*;] The *murrain* is the plague in cattle. = 18:) *The nine men's morris is fill'd up with mud*;] *Nine men's morris* is a game still played by the shepherds, cow-keepers, &c. in the midland counties, as follows: — A figure is made on the ground by cutting out the turf; and two persons take each nine stones, which they place by turns in the angles, and afterwards move alternately, as at chess or draughts. He who can place three in a straight line, may then take off any one of his adversary's where he pleases, till one, having lost all his men, loses the game. = 19:) — *the* quaint mazes *in the wanton green.*] This alludes to a sport still followed by boys: i. e. what is now called *running the figure of eight.* STEEVENS. = 20:) *The* human *mortals* —] Shakspeare might have employed this epithet, which, at first sight, appears redundant, to mark the difference between *men* and *fairies. Fairies* were not *human*, but they were yet *subject to mortality.* = 21:) *That* rheumatic diseases *do abound*:] *Rheumatic diseases* signified in Shakspeare's time, not what we now call *rheumatism*, but distillations from the head, catarrhs, &c. = 22:) — *this* distemperature,] is either this *perturbation* of the elements, or the perturbed state in which the king and queen had lived for some time past. = 23:) *The* childing *autumn*,] is the *pregnant* autumn, which unseasonably produces flowers on those of summer. = 24:) *By their* increase,] that is, *by their producc.* = 25:) — *henchman.*] Page of honour. This office was abolished at court by Queen Elizabeth, but probably remained in the city. *Henchmen* were a certain number of youths, the sons of gentlemen, who stood or walked near the person of the monarch on all public occasions. = 26:) "Not for thy fairy kingdom." MALONE. = 27:) *At a fair vestal, throned by the west*:] A compliment to Queen Elizabeth. = 28:) — *fancy-free*:] i. e. exempt from the power of love. = 29:) — *and* wood *within this wood*,] Wood, *or* mad, wild. = 30:) — "do use" — MALONE. = 31:) — impeach *your modesty* —] i. e. bringing it into question. = 32:) — *for that.*] i. e. for *leaving*

the city, &c. TYRWHITT. = 33:) "and field," — MALONE. = 34:) *To* die upon *the hand*, &c.] To *die upon*, &c. in our author's language, perhaps means — "to *die by the* hand." = 35:) "where the, &c." MALONE. = 36:) *Where* ox-lips —] The *ox-lip* is the greater *cowslip.* = 37:) *Quite over-canopied with* lush *woodbine*,] All the old editions read — *luscious* woodbine; which Mr. Malone prefers, but both *lush* and *luscious* (says Mr. Henley) are words of the same origin. = 38:) — *a* roundel,] *Rounds*, or *roundels*, were like the present country dances. = 39:) — *with* rear-mice —] A *rere-mouse* is a bat, a *mouse* that *rears* itself from the ground by the aid of wings. = 40:) — *with* double tongue,] our author means — *forked.* = 41:) Newts, *and* blind-worms,] The *newt* is the *eft*, the *blind-worm* is the *Cœcilia* or *slow-worm.* = 42:) *Be it ounce*,] The ounce is a small tiger, or tiger-cat. = 43:) *O, take the sense, sweet, of my* innocence;] Understand *the meaning of my innocence*, or *my innocent meaning.* = 44:) *Now much* beshrew, &c.] This word, of which the etymology is not exactly known, implies a sinister wish, and means the same as if she had said "now *ill befall* my manners," &c. = 45:) "*this* kill-courtesy." MALONE. = 46:) *All the power this charm doth* owe:] i. e. all the power it *possesses.* = 47:) — *wilt thou* darkling —] i. e. in the dark. = 48:) — *my grace.*] My acceptableness, the favour that I can gain. = 49:) "Nature shows her art." MALONE. = 50:) "now I love." MALONE. = 51:) — *till now* ripe *not to reason*;] i. e. do not *ripen* to it. *Ripe*, in the present instance, is a verb. = 52:) — touching *now the* point *of human skill*,] i. e. my senses being now at the utmost height of perfection. = 53:) *Reason becomes the marshal to my will*,] that is, my will now follows reason. = 54:) *Speak*, of all loves;] *Of all loves* is an adjuration more than once used by our author. =

ACT III. = 1:) In the time of Shakspeare there were many companies of players, sometimes five at the same time, contending for the favour of the public. Of these some were undoubtedly very unskilful and very poor, and it is probable that the design of this scene was to ridicule their ignorance, and the odd expedients to which they might be driven by the want of proper decorations. Bottom was perhaps the head of a rival house, and is therefore honoured with an ass's head. JOHNSON. = 2:) By'rlakin, *a* parlous *fear.*] By our *ladykin*, or *little lady. Parlous* is a word corrupted from *perilous*, i. e. dangerous. = 3:) — *in eight and six.*] i. e. in alternate verses of eight and six syllables. = 4:) *No, I am no such thing*; &c.] Shakspeare probably meant to allude to a fact which happened in his time, at an entertainment exhibited before Queen Elizabeth. It is recorded in a manuscript collection of anecdotes, stories, &c. entitled, *Merry Passages and Jeasts*, MS. *Harl.* 6395: "There was a spectacle presented to Queen Elizabeth upon the water, and among others *Harry Goldingham* was to represent *Arion* upon the dolphin's backe; but finding his voice to be verye hoarse and unpleasant, when he came to perform it, he tears off his disguise, and *swears he was nonc of Arion, not he, but even honest Harry Goldingham*; which blunt discoverie pleased the queene better than if it had gone through in the right way: — yet he could order his voice to an instrument exceeding well." = 5:) — that brake;] *Brake* signifies here a *thicket*, or *furze-bush.* = 6:) "So hath," — MALONE. = 7:) — *juvenal*,] i. e. young man. = 8:) — cues *and all.*] A *cue*, in stage cant, is the last words of the preceding speech, and serves as a hint to him who is to speak next. = 9:) *The* ousel-cock,] The *ouzel-cock* is generally understood to be the cock black-bird; but the *ouzel* differs from the *black-bird* by having a white crescent upon the breast, and is, besides, rather larger. = 10:) — plain-song *cuckoo*, &c.] That is, the cuckoo, who, having no variety of strains, sings in *plain song*, or in *plano cantu*; by which expression the uniform modulation or simplicity of the *chant* was anciently distinguished, in opposition to *prick-song*, or variegated music sung by note. = 11:) — *gleek* —] Joke or scoff, deceive, or beguile. = 12:) — *mistress* Squash,] A *squash* is an immature peascod. = 13:) "Tie up my lover's tongue." MALONE. = 14:) *What* nightrule —] *Night-rule* in this place should seem to mean, what frolic of the night, what revelry is going forward? = 15:) — patches,] *Patch* was in old language used as a term of opprobry; perhaps with much the same import as we use *raggamuffin*, or *tatterdemalion.* = 16:) *An ass's* nowl —] a head. = 17:) — choughs,] The *chough* is a bird of the daw kind. = 18:) — *sort*,] company. = 19:) — *latch'd* —] Or letch'd, lick'd over, *lécher*, to lick, Fr. In the North, it signifies to *infect.* = 20:) *Durst thou have look'd upon him, being awake*, ‖ *And hast thou kill'd him sleeping?*] Hast thou kill'd him sleeping, whom, when awake, thou didst not dare to look upon? = 21:) — *O brave* touch!] *Touch* in Shakspeare's time was the same with our *exploit*, or rather *stroke*: but a *touch* anciently signified a *trick.* = 22:) — on a mispris'd *mood*:] is put for "*in a mispris'd* mood;" i. e. "in *a mistaken* manner." = 23:) — *pale of* cheer —] *Cheer*, from the Italian *cara*, is frequently used by the old English writers for countenance. = 24:) *Bearing the* badge *of faith, to prove them* true?] In allusion to the *badges* (i. e. family crests) anciently worn on the sleeves of servants and retainers. = 25:) — *Taurus' snow*,] Taurus is the name of a range of mountains in Asia. = 26:) — *join*, in souls,] i. e. join heartily. = 27:) — *all you fiery* oes —] Shakspeare uses O for a circle. = 28:) "O, now, is all forgot?" MALONE. = 29:) — artificial *gods*,] *Artificial* is ingenious, artful. = 30:) *Have with our* needls, &c.] or *needles.* = 31:) *Two of the first*, like *coats in heraldry*, ‖ *Due but to one, and crowned with one crest.*] Helena means to say, that she and her friend were as closely united, as much *one* person, as if they were *both of the first* house; as if they both had the privilege *due but to one* person, (viz. to him of the first house,) the right of bearing the family coat without any distinguishing mark. MALONE. = 32:) — *such an* argument.] Such a *subject* of light merriment. = 33:) *No, no, sir*: — *he will*, &c.] The only difficulty in this passage arises from the words — *he will, sir*, which are omitted in the second folio. In that edition it runs thus: "No, no, sir, seeme to breake loose; ‖ "Take on as you would follow, ‖ "But yet come not: you are a tame man, go." This appears to me the true reading. M. MASON. Mr. Malone reads, — "No, no, he'll — sir." = 34:) — *curst*;] i. e. shrewish or mischievous. = 35:) — *how* fond *I am.*] *Fond*, i. e. foolish. = 36:) *She was a* vixen,] *Vixen* or *fixen*, primitively signifies a *female fox.* = 37:) — *of hind'ring* knot-grass *made*;] It appears that *knot-grass* was anciently supposed to prevent the growth of any animal or child. = 38:) — intend —] i. e. *pretend.* = 39:) *Thou shalt* aby *it.*] To *aby* is to pay dear for, to suffer. = 40:) — *so did* sort,] So happen in the issue. = 41:) virtuous *property*,] Salutiferous. = 42:) — *wend*,] i. e. go. = 43:) — — *damned spirits all*, ‖ *That in* cross-ways *and* floods *have burial*,] The ghosts of self-murderers, who are buried in cross-roads; and of those who being drowned, were condemned (according to the opinion of the ancients) to wander for a hundred years, as the rites of sepulture had never been regularly bestowed on their bodies. = 44:) *I with the* morning's love *have oft made sport*;] By the *morning's love* I apprehend Cephalus, the mighty hunter and paramour of *Aurora*, is intended. The context, "And, like a forester," &c. seems to show that the chace was the *sport* which *Oberon* boasts he partook with the *morning's love.* HOLT WHITE. =

ACT IV. = 1:) — *do* coy,] To *coy*, is to sooth, to stroke. 2:) — *nief*,] i. e. fist. = 3:) — *the* tongs —] The old rustic music of the *tongs and key.* = 4:) — *and be* all ways *away.*] i. e. disperse yourselves and scout out severally, in your *watch*, that danger approach us from no quarter. = 5:) *So doth the woodbine, the sweet honeysuckle*, &c.] What Shakspeare seems to mean, is this — *So the woodbine*, i. e. *the sweet honeysuckle, doth gently entwist the barky fingers of the elm, and so does the female ivy enring the same fingers.* This passage has given rise to various conjectures. = 6:) — *the* female *ivy* —] Though the *ivy* here represents the *female*, there is an evident reference in the words *enrings* and *fingers*, to the *ring* of the *marriage rite.* HENLEY. = 7:) — *flourets'* eyes,] The *eye* of the flower is the technical term for its center. = 8:) *Dian's bud* o'er *Cupid's flower* —] *Dian's bud*, is the bud of *Agnus Castus*, or *Chaste Tree. Cupid's flower* is the *Viola Tricolor*, or *Love in Idleness.* = 9:) "prosperity:" — MALONE. = 10:) — *our observation is perform'd*;] The honours due to the morning of *May.* I know not why Shakspeare calls this play *A Midsummer Night's Dream*, when he so carefully informs us that it happened on the night preceding *May* day. JOHNSON. The title of this play seems no more intended to denote the precise *time of the action*, than that of *The Winter's Tale*; which we find, was at the season of sheep-shearing. FARMER. I imagine that the title of this play was suggested by the time it was first introduced on the stage, which was probably at *Midsummer.* "A Dream for the *entertainment* of a Midsummer-night." *Twelfth-Night* and *The Winter's Tale* had probably their titles from a similar circumstance. MALONE. = 11:) — *the* vaward *of the day*,] *Vaward* is compounded of *van* and *ward*, the forepart. = 12:) — *such gallant* chiding;] *Chiding* in this instance means only *sound.* = 13:) *So flew'd*,] Sir T. Hanmer justly remarks, that *flews* are the large chaps of a deep-mouth'd hound. = 14:) — *so sanded*;] Of a sandy colour, which is one of the true denotements of a blood-hound. = 15:) *The* rite *of* May;] The *rite* of this month was once so universally observed, that even authors thought their works would obtain a more favourable reception, if published on *May-Day.* = 16:) — *Saint* Valentine *is past*;] Alluding to the old saying, that birds begin to couple on St. Valentine's day. = 17:) *Fair Helena in* fancy —] *Fancy* is for *love* or *affection.* = 18:) — *an idle* gawd,] i. e. bauble, toy, or trifle. = 19:) *And I have found Demetrius like a* jewel, ‖ *Mine own, and not mine own.*] Helena means to say, that having *found* Demetrius *unexpectedly*, she considered her property in him as insecure as that which a person has in a jewel that he has *found* by *accident*; which he knows not whether he shall retain, and which therefore may properly enough be called *his own and not his own.* MALONE. = 20:) Mr. Malone begins Demetrius's speech thus, *Dem.* "Are you sure ‖ "That we are awake? It seems to me," &c. = 21:) — *patched fool*,] That is, a fool in a particolour'd coat. = 22:) — *at her death.*] He may mean *the death of Thisbe*, or, being killed, as Pyramus, on the stage, he may mean *after his* death. = 23:) — *good strings to your beards*, —] i. e. to prevent the false beards, which they were to wear, from falling off; or, perhaps, ornamental strings, employed to give an air of novelty to the countenances of the performers. =

ACT V. = 1:) *Are of imagination all compact*:] i. e. are made of mere imagination. = 2:) — *in a* brow of Egypt:] the *brow of a gipsy.* = 3:) — *constancy*;] Consistency, stability, certainty. = 4:) "Wait in" — MALONE. = 5:) *Say, what* abridg-

ment, &c.] By *abridgment* our author may mean a dramatic performance, which crowds the events of years into a few hours. It may be worth while, however, to observe, that in the North the word *abatement* had the same meaning as *diversion* or *amusement*.=6:)—*a* brief,] i. e. a short account or enumeration.=7:)—*unbreath'd*—] Unexercised, unpractised. =8:)—*addrest*.] That is, ready.=9:) *Flourish of trumpets*.] It appears that the prologue was anciently ushered in by trumpets.=10:)—*on a* recorder:] It should seem that the flute and the *recorder* were different instruments, and that the latter in propriety of speech was no other than the flageolet.=11:)—*but not in government*.] That is, not tunefully. =12:)—*by name lion hight*,] Hight, in old English, signifies—*is called*.=13:) *And like Limander*, &c.] For Leander and Hero. Shafalus and Procrus, for Cephalus and Procris. =14:)—*Here come two noble beasts in, a* moon *and a* lion.] The old copies read—a *man*, &c. which Mr. Malone adopts. =15:)—*in* snuff.] An equivocation. *Snuff* signifies both the cinder of a candle, and hasty anger. Johnson.=16:) *Well* moused, *lion*.] To *mouse* signified to mammock, to tear in pieces, as a cat tears a mouse.=17:) *Cut thread and* thrum;] *Thrum* is the end or extremity of a weaver's warp; it is popularly used for very coarse yarn. The maids now call a mop of yarn a *thrum mop*.=18:)—*and* quell!] To *quell* is to murther, to destroy.=19:)—*cheer*.] i. e. countenance.= 20:) "lips,"] — Malone.=21:) — *a Bergomask dance*,] A dance after the manner of the peasants of *Bergomasco*, a country in Italy, belonging to the Venetians.=22:)—heavy gait—] i. e. *slow passage, progress*.=23:)—*fordone*.] i. e. overcome.=24:) *I am sent, with broom, before,* ‖ *To sweep the dust behind the door*.] Cleanliness is always necessary to invite the residence and the favour of the fairies.=25:) *Nor mark* prodigious,] *Prodigious* for *portentous*.=26:)—*take his* gait;] i. e. take his *way*, or direct his *steps*.=27:) "Ever shall in safety rest,"—] Malone.=28:)—*unearned luck*,] i. e. if we have better fortune than we have deserved. =29:) *Now to 'scape the serpent's tongue*,] that is, if we be dismissed without hisses. = 30:) *Give me your hands*,] That is, clap your hands. Give us your applause. Johnson.=

VIII. LOVE'S LABOUR'S LOST.

ACT I. =1:) *With all these*—] i. e. the King, Biron, &c. = 2:)——*while truth the while* ‖ *Doth* falsely *blind*—] *Falsely* is here, and in many other places, the same as *dishonestly* or *treacherously*.=3:) *Who dazzling so, that eye shall be his* heed, ‖ *And give him light that* was *it blinded by*.] This passage is unnecessarily obscure; the meaning is, that when he *dazzles*, that is, has his eye made weak, *by fixing his eye upon a fairer eye, that* fairer *eye shall be his heed, his direction* or *lode-star, and give him light that was blinded by it*. Johnson. Mr. Malone reads "*it was*." = 4:)—sneaping *frost*,] To *sneap* is to *check*, or *rebuke*.=5:) —*May's new-fangled* shows;] By these *shows* the poet means *Maygames* at which a *snow* would be very unwelcome and unexpected. It is only a periphrasis for *May*.=6:)—sit *you* out:] To *sit out:* is a term from the card-table. = 7:) Mr. Malone omits *And*.= 8:) "This penalty?"—Malone.=9:) *A dangerous law against* gentility.] or *urbanity*. = 10:)—lie *here*—] Means *reside* here, in the same sense as an ambassador is said to *lie* lieger.=11:) *Not by might master'd, but by special grace*:] Biron, amidst his extravagancies, speaks with great justness against the folly of vows. They are made without sufficient regard to the variations of life, and are therefore broken by some unforeseen necessity. They proceed commonly from a presumptuous confidence, and a false estimate of human power. Johnson.=12:) *Suggestions*—] Temptations.=13:)—*quick recreation*—] Lively sport, spritely diversion. = 14:) *A man of* complements,] *Compliment*, in Shakspeare's time, did not signify, at least did not only signify verbal civility, or phrases of courtesy, but, according to its original meaning, the trappings, or ornamental appendages of a character, in the same manner, and on the same principles of speech with *accomplishment*. =15:) *This* child of fancy,] This *fantastic*.=16:)—*That Armado* hight,] Who is *called* Armado.=17:) *And I will use him for my* minstrelsy.] i. e. I will make a minstrel of him, whose occupation was to relate fabulous stories.=18:)—fire-new *words*,] i. e. words newly coined, new from the forge. *Fire-new, new off the irons*, and the Scottish expression *bren-new*, have all the same origin. = 19:)—tharborough:] i. e. *thirdborough*, a peace officer, alike in authority with a headborough or a constable. = 20:) *A high hope for a low* having:] Though you hope for high words, and should have them, it will be but a low acquisition at best.=21:)—*taken* with the manner.] i. e. *in the fact*.=22:)—*curious* knotted-*garden*.] Ancient gardens abounded with figures of which the lines intersected each other in many directions. = 23:) —*base* minnow *of thy mirth*,] The base *minnow* of thy mirth, is the contemptible little object that contributes to thy entertainment.=24:)—*my tender* juvenal?] *Juvenal* is *youth*. =25:)—crosses *love not him*.] By *crosses* he means money. =26:)—*the dancing horse will tell you*.] Bankes's *horse*, which play'd many remarkable pranks, and is alluded to by many writers contemporary with Shakspeare.=27:) Green, *indeed, is the colour of* lovers:] An allusion to jealousy, or perhaps to the green willow.=28:) *Which* native *she doth* owe.] i. e. of which she is *naturally possessed*.=29:)—*my* digression—] *Digression* on this occasion signifies the act of going out of the right way, *transgression*. = 30:)—*for the* day-woman.] i. e. for the *dairy-maid*. = 31:) *That's* hereby.] i. e. *as it may happen*. = 32:) *With that face?*] This cant phrase has oddly lasted till the present time.= 33:)—*affect*—] i. e. love. = 34:)—butt-*shaft*—] i. e. an arrow to shoot at *butts* with.=

ACT II. =1:)—*your* dearest *spirits*;] *Dear*, in our author's language, has many shades of meaning. In the present instance and the next, it appears to signify—*best, most powerful*. Steevens. = 2:) Bold *of your worthiness*,] i. e. *confident* of it.=3:) *And much too little*, &c.] i. e. And my report of the good I saw, is much too little *compared* to his great worthiness.=4:)—competitors *in oath*,] i. e. *confederates*.=5:) *Were all* address'd—] To *address* is to *prepare*. = 6:) Where—] *Where* is here used for *whereas*.= 7:)—depart *withal*,] To *depart* and to *part* were anciently synonymous.=8:) No *poynt*,] A negation borrowed from the French.=9:) *My lips are no common, though* several *they be*.] A play on the word *several*, which, besides its ordinary signification of *separate, distinct*, likewise signifies in uninclosed lands, a certain portion of ground appropriated to either corn or meadow, adjoining the *common* field. = 10:) *His tongue, all impatient to speak and not see*,] Although the expression in the text is extremely odd, I take the sense of it to be that *his tongue envied the quickness of his eyes, and strove to be as rapid in its utterance, as they in their perception*. Steevens.=

ACT III. =1:) *Concolinel*—] Here is apparently a song lost: in the old comedies, the songs are frequently omitted. = 2:)—festinately *hither*;] i. e. hastily. = 3:)—*a French* brawl?] A *brawl* is a kind of dance, perhaps what we now call a *cotillon*.=4:)—canary *to it with your feet*,] *Canary* was the name of a spritely nimble dance.=5:) *By my* penny *of observation*.] The allusion is to the famous old piece, called a *Penniworth of Wit*.= 6:)—*here's a* Costard *broken*—] i. e. a head.=7:)—l'envoy;] The *l'envoy* is a term borrowed from the old French poetry. It appeared always at the head of a few concluding verses to each piece, which either served to convey the moral, or to address the poem to some particular person. It was frequently adopted by the ancient English writers. = 8:)—*no salve in the* mail, sir:] What this can mean, is not easily discovered: if *mail* for a *packet* or *bag* was a word then in use, *no salve in the mail* may mean, no salve in the mountebank's budget. Or, perhaps we should read—*no salve in* them all, *sir*. = 9:) *Like the* sequel, *I*.] Alluding to the *sequel* of any story.= 10:)—*my* incony Jew!] *Incony* or *kony* in the North, signifies, fine, delicate—as a *kony thing*, a fine thing.=11:)—*guerdon*;] i e. reward.=12:)—*in print*.] i. e. exactly, with the utmost nicety. = 13:)—*so* magnificent!] i. e. *glorying, boasting*.=14:) *This* wimpled,] The *wimple* was a head or veil which fell over the face.=15:) *Dread prince of* plackets,] A *placket* is a petticoat.=16:) *Of trotting* paritors,] An *apparitor*, or *paritor*, is an officer of the Bishop's court, who carries out citations; as citations are most frequently issued for fornication, the *paritor* is put under Cupid's government. = 17:) *And I to be a* corporal of his field,] A *corporal of the field* was employed as an aide-de-camp is now, in taking and carrying to and fro the directions of the general, or other the higher officers of the field. = 18:) *And* wear his colours *like a* tumbler's hoop!] Tumbler's hoops are to this day bound round with ribbands of various colours.=

ACT IV. =1:) *God dig-you-den*—] A corruption of—*God give you good even*. = 2:) *Break up this capon*.] i. e. open this letter. Our poet uses this metaphor, as the French do their *poulet*; which signifies both a young fowl and a love-letter. = 3:)—*erewhile*.] Just now; a little while ago. =4:)—*a Monarcho*,] The allusion is to a fantastical character of the time.=5:)—*queen Guinever*—] This was king Arthur's queen, not over famous for fidelity to her husband. =6:) *Wide o'the bow hand!*] i. e. a good deal to the left of the mark; a term still retained in modern archery.=7:)—*the* clout.] The *clout* was the white mark at which archers took aim. The *pin* was the wooden nail that upheld it.= 8:)—*you talk* greasily,] i. e. grossly.=9:) *Enter* Holofernes,] By *Holofernes* is designed a pedant and schoolmaster of our author's time, one John Florio, a teacher of the Italian tongue in London, who has given us a small dictionary of that language under the title of *A World of Words*.=10:)—*ripe as a* pomewater,] A species of apple formerly much esteemed. *Malus Carbonaria*. = 11:)—*a* patch—] *Patch*, or low fellow.=12:) *And* raught *not*—] i. e. *reach'd* not.=13:) *The allusion holds in the exchange*.] i. e. The riddle is as good when I use the name of Adam, as when I use the name of Cain.=14:)—affect the *letter*;] That is, I will practise alliteration.=15:)—claws *him with a talent*.] i. e. flatters him. =16:)—*the* tired *horse*—] The *tired* horse was the horse *adorned with ribbands*,—The famous *Bankes's horse* so often alluded to. = 17:) *Ay, sir, from one monsieur Biron*,] Shakspeare forgot himself in this passage. Jaquenetta knew nothing of Biron, and had said, just before, that the letter had been "sent to her from Don Armatho, and given to her by Costard."=18:)—*colourable colours*.] i. e. specious appearances.=19:)—certes—] i. e. certainly, in truth.=20:)—

I am toiling in a pitch;] Alluding to lady Rosaline's complexion, who is through the whole play represented as a black beauty.=21:)—*he comes in like a perjure*,] The punishment of perjury is to wear on the breast a paper expressing the crime. = 22:) *Disfigure not his* slop.] This alludes to the usual tawdry dress of Cupid, when he appeared on the stage. = 23:)—*the liver vein*,] The liver was anciently supposed to be the seat of love.=24:) *All hid, all hid*,] The children's cry at *hide and seek*. = 25:)—*amber* coted.] The word here intended, though mispelled, is *quoted*, which signifies *observed* or *regarded*, both here and in every place where it occurs in these plays; and the meaning is, that *amber itself is regarded as foul, when compared with her hair*.=26:)——*why, then* incision ‖ *Would let her out in saucers*;] It was the fashion among the young gallants of that age, to stab themselves in the arms, or elsewhere, in order to drink their mistress's health, or write her name in their blood, as a proof of their passion. = 27:) "such zeal"—Malone. = 28:) *Your eyes do make no* coaches;] Alluding to a passage in the king's sonnet: "No drop but as a *coach* doth carry thee." = 29:)—teen!] i. e. grief. = 30:) *To see a king transformed to a* gnat!] Biron is abusing the king for his sonneting like a minstrel, and compares him to a *gnat*, which always sings as it flies. = 31:)—critic *Timon*—] *Critic* and *critical* are used by our author in the same sense as *cynic* and *cynical*.=32:) *In* pruning *me?*] A bird is said to *prune* himself when he picks and sleeks his feathers. = 33:)—*a gait, a* state,] *State*, I believe, in the present instance, is opposed to gait (i. e. the motion), and signifies the act of *standing*. = 34:) "doth not"—Malone.=35:) *And beauty's* crest *becomes the heavens well*.] i. e. the very *top*, the *height* of beauty, or the utmost degree of fairness, becomes the heavens. =36:)—and *usurping hair*,] i. e. false hair. = 37:)—*some* quillets,] *Quillet* is the peculiar word applied to law-chicane.=38:)—*affection's men at arms*:] i. e. *Ye soldiers of affection*. = 39:) *The nimble spirits in the* arteries;] In the old system of physic they gave the same office to the *arteries* as is now given to the nerves. = 40:) Mr. Malone has followed this line by a hemistich "with ourselves"—for which it would be difficult to find a meaning.=41:) *Other slow arts entirely* keep *the brain*;] As we say, *keep* the house, or *keep* their bed. M. Mason. = 42:)—*the suspicious head of* theft *is stopp'd*:] i. e. a lover in pursuit of his mistress has his sense of hearing quicker than a thief (who suspects every sound he hears) in pursuit of his prey. Or, *the suspicious head of theft* may mean the *head suspicious* of theft. = 43:)—cockled—] i. e. inshelled, like the fish called a *cockle*.= 44:) *Still climbing trees in the* Hesperides?] Our author seems to have thought that the latter word was the name of the garden in which the golden apples were kept: and some of his contemporaries are chargeable with the same inaccuracy. = 45:)—*a word that loves all men*;] i. e. that is pleasing to all men.=

ACT V. =1:)—*your reasons at dinner have been*, &c.] I know not well what degree of respect Shakspeare intends to obtain for his vicar, but he has here put into his mouth a finished representation of colloquial excellence. It is very difficult to add any thing to his character of the schoolmaster's table-talk, and perhaps all the precepts of Castiglione will scarcely be found to comprehend a rule for conversation so justly delineated, so widely dilated, and so nicely limited. It may be proper just to note, that *reason* here, and in many other places, signifies *discourse*; and that *audacious* is used in a good sense for *spirited, animated, confident*. *Opinion* is the same with *obstinacy* or *opiniâtreté*. Johnson.=2:)—*without* affection,] i. e. without affectation. = 3:)—*thrasonical*.] Boastful, bragging, *from Terence*. = 4:)—*He is too* picked,] nicely drest.=5:)—*point-devise*—] A French expression for the utmost, or finical exactness.= 6:)—*a* flap-dragon.] A *flap-dragon* is a small inflammable substance, which topers swallow in a glass of wine.=7:)—*a quick* venew *of wit*:] A *venew* is the technical term for *a bout* at the fencing-school.=8:)—*the* charge-house—] perhaps, is the *free-school*.=9:)—*inward*—] i. e. confidential. =10:)—*I do beseech thee*, remember thy courtesy; *I beseech thee, apparel thy head*;] By "remember thy courtesy," I suppose Armado means—*remember that all this time thou art standing with thy hat off*. Steevens. = 11:)—*dally with my* excrement,] The author calls the beard *valour's excrement* in *The Merchant of Venice*.=12:)—*chuck*,] i. e. chicken; an ancient term of endearment. = 13:)—*if this* fadge *not*,] i. e. suit not, pass not into action. = 14:) *Via*,] An Italian exclamation, signifying *courage! come on!*=15:) —*to make his god-head* wax;] To *wax* anciently signified to *grow*. It is yet said of the moon, that she *waxes* and *wanes*.=16:)—mouse,] This was a term of endearment formerly.=17:)—*taking it* in snuff;] *Snuff* is here used equivocally for *anger*, and the *snuff of a candle*.=18:)—*a* set *of wit*—] A term from tennis. = 19:) *A pox of that jest! and beshrew all shrows!*] "*Pox* of that jest!" Mr. Theobald is scandalized at this language from a princess. But there needs no alarm—the *small-pox* only is alluded to; with which, it seems, Katharine was pitted; or, as it is quaintly expressed, "her face was full of O's." Mr. Malone reads, "I beshrew."=20:) "But, Katherine," &c. Malone.=21:) —*in by the week!*] An expression taken from hiring servants or artificers; meaning I wish I was as sure of his service for any time limited, as if I had hired him.=22:) *And make him proud to make me proud that jests!*] The meaning of this obscure line seems to be, *I would make him proud to flatter me who make a mock of his flattery*.=23:) —*spleen ridiculous*—] Is, a ridiculous *fit* of laughter.= 24:) "you"—Malone.=25:) *Beauties no richer than rich taffata*.] i. e. the taffata masks they wore to conceal themselves. = 26:) *To tread a* measure—] The *measures* were dances solemn and slow.=27:) Mr. Malone omits *do*.=28:) *Since you can* cog,] To *cog*, signifies *to falsify the dice*, and *to falsify a narrative*, or *to lye*. Johnson.=29:) Well-liking *wits*—] *Well-liking* is the same as *embonpoint*. = 30:) *No* point, *quoth I*;] *Point* in French is an adverb of negation; but if properly spoken, is not sounded like the point of a sword. A quibble, however, is intended.=31:)—*better wits have worn plain statute-caps*.] Dr. Johnson thinks this is an allusion to the statute-cap of the universities. Mr. Steevens, that it means *better wits may be found among the citizens*, who wore a kind of woollen-cap *by statute*. = 32:) *Are* angels vailing *clouds*,] i. e. letting those clouds which obscured their brightness, sink from before them. Johnson.=33:)—wassels,] *Wassels*, were meetings of rustic mirth and intemperance.=34:) *A* mean—] The *mean* in music, is the tenor. = 35:) *My lady* (*to the manner of the days*,) ‖ *In courtesy, gives undeserving praise*.] *To the manner* of the days, means according to the manner of the times. *Gives undeserving praise*, means praise to what does not deserve it. = 36:) Mr. Malone reads, "My gentle sweet." = 37:)—*my* friend;] i. e. mistress. = 38:) Three pil'd *hyperboles*,] A metaphor from the *pile* of velvet.=39:) "Spruce affection?"—Malone. = 40:) *Write, Lord have mercy on us*,] This was the inscription put upon the doors of the houses infected with the plague, to which Biron compares the love of himself and his companions; and pursuing the metaphor finds the *tokens* likewise on the ladies. The *tokens* of the plague are the first spots or discolorations, by which the infection is known to be received. Johnson. = 41:)—*you* force *not to forswear*.] *You force not* is the same with *you make no difficulty*. This is a very just observation. The crime which has been once committed, is committed again with less reluctance. Johnson.=42:)—*a* consent,] i. e. *a conspiracy*. = 43:)—*zany*,] A zany is a buffoon, a merry Andrew. = 44:)—*his cheek in* years;] *In years*, signifies, into wrinkles; but Mr. Malone reads "*jeers*," or gibes. = 45:)—*by the* squire,] From *esquierre*, French, a *rule*, or *square*. = 46:)—*Go, you are* allow'd;] i. e. you may say what you will.=47:) *You cannot* beg *us*,] That is, we are not fools, or lunatics; our next relations cannot *beg* the wardship of our persons and fortunes. = 48:) Abate *a throw at* novum;] *Novum* (or *novem*) appears to have been some game at dice.=49:) *With* libbard's *head*—] i. e. *leopard's*.=50:) —*it stands* too right.] It should be remembered, to relish this joke, that the head of Alexander was obliquely placed on his shoulders. Steevens. = 51:)—*A-jax*:] There is a conceit of *Ajax* and a *jakes*, which, paltry as it is, was used by Ben Jonson, and Camden the antiquary.=52:)—*a little o'er*-parted:] That is, the *part* or character allotted to him in this piece is too considerable. Malone.=53:)—*on a* flask.] i. e. a soldier's powder-horn.=54:) *St. George's half-cheek in a* brooch.] A *brooch* is an ornamental buckle, for fastening hat-bands, girdles, mantles, &c.=55:) *Hector was but a* Trojan—] A *Trojan* was, in the time of Shakspeare, a cant term for a *thief*.= 56:)—*of* lances—] i. e. of lance-men.= 57:) —*More* Ates,] That is, more instigation. *Ate* was the mischievous goddess that incited bloodshed.=58:)—*like a northern man*;] *Vir borealis*, a clown. = 59:)—*woolward*—] To *go woolward* was a phrase appropriated to pilgrims and penitentiaries.=60:)—*liberal*—] *Free to excess*.=61:) *In the* converse *of breath*,] Perhaps *converse* may, in this line, mean *interchange*. = 62:) *And often*, at his very loose, *decides*, &c.] *At his very loose*, may mean *at the moment of his parting*, i. e. of his *getting loose*, or away from us. = 63:)—*which fain* it would *convince*;] The words *which fain it would convince*, mean what it would wish to succeed in obtaining. = 64:) Suggested *us*—] That is, *tempted* us. = 65:)—*and thin* weeds,] i. e. clothing.=66:)—*and last* love;] Means, if it *continue* to be love. = 67:)—*cuckoo-buds*—] *Cuckoo-buds* must be wrong. I believe *cowslip-buds*, the true reading. Farmer. = 68:)—*doth* keel *the pot*.] i. e. *cool* the pot.=69:)—*the parson's* saw,] *Saw* seems anciently to have meant, not as at present, a proverb, a sentence, but the whole tenor of any instructive discourse. = 70:) *When roasted* crabs, &c.] i. e. the wild apples so called. The bowl must be supposed to be filled with ale; a toast and some spice and sugar being added, what is called *lamb's wool* is produced.=

IX. MERCHANT OF VENICE.

ACT I. =1:) It is not easy to determine the orthography of this name. In the old editions the owner of it is called—*Salanio, Salino*, and *Solanio*. Steevens.=2:) This character I have restored to the *Personæ Dramatis*. The name appears in the first folio: the description is taken from the quarto. Steevens.=3:)—*argosies*—] A name given in our author's time to ships of great burthen, probably galleons, such as the Spaniards now use in their West India trade. Johnson. In Ricaut's *Maxims of Turkish Policy*, ch. xiv. it is said, "Those vast carracks called *argosies*.

which are so much famed for the vastness of their burthen and bulk, were corruptly so denominated from *Ragosies*," i. e. ships of *Ragusa*, a city and territory on the gulf of Venice, tributary to the Porte; but the word may have derived its origin from the famous ship *Argo*. = 4:) i. e. The Venetians, who may well be said to live *on* the sea. DOUCE. Mr. Malone reads "*on* the flood." = 5:) *Plucking the grass*, &c.] By holding up the grass, or any light body that will bend by a gentle blast, the direction of the wind is found. = 6:) — *Andrew* —] The name of the ship. = 7:) Vailing *her high-top* —] i. e. lowering. = 8:) "The same." MALONE. = 9:) — *a more swelling port*, &c.] *Port*, in the present instance, comprehends the idea of expensive equipage, and external pomp of appearance. = 10:) — prest *unto it*:] *Prest* may not here signify *impress'd*, as into military service, but *ready*. *Prêt*, Fr. = 11:) — *is there the county Palatine*.] *County* and *count* in old language were synonymous = 12:) — *a* proper *man's picture*;] *Proper* is *handsome*. = 13:) — *I think, the Frenchman became his surety*,] Alluding to the constant assistance, or rather constant promises of assistance, that the French gave the Scots in their quarrels with the English. The alliance is here humorously satirized. WARBURTON. = 14:) "I wish them," &c. MALONE. = 15:) — *the* condition —] i. e. the temper, qualities. = 16:) — *the habitation which your prophet, the Nazarite, conjured the devil into*:] Perhaps there is no character through all Shakspeare, drawn with more spirit, and just discrimination, than Shylock's. His language, allusions, and ideas, are every where so appropriate to a Jew, that Shylock might be exhibited for an exemplar of that peculiar people. HENLEY. = 17:) — *the* ripe wants *of my friend*,] *Ripe wants* are wants *come to the height*, wants that can have no longer delay. = 18:) — *possess'd*,] i. e. acquainted, informed. = 19:) — *the* eanlings —] Lambs just dropt: from *ean, eniti*. = 20:) — *of* kind,] i. e. of nature. = 21:) "This thrift." MALONE. = 22:) — *my* usances:] *Use* and *usance* are both words anciently employed for *usury*, both in its favourable and unfavourable sense. But Mr. Ritson says, that *use* and *usance* mean nothing more than *interest*; and the former word is still used by country people in the same sense. = 23:) *Shylock*,] Our author, as Dr. Farmer informs me, took the name of his Jew from an old pamphlet entitled: *Caleb* Shillocke, *his Prophesie: or the Jewes Prediction*. London, printed for T. P. (Thomas Pavyer.) No date. STEEVENS. = 24:) *A* breed for barren *metal of his friend?*] A *breed*, that is interest money bred from the principal. By the epithet *barren*, the author would instruct us in the argument on which the advocates against usury went, which is this; that money is a *barren* thing, and cannot, like corn and cattle, multiply itself. And to set off the absurdity of this kind of usury, he put *breed* and *barren* in opposition. WARBURTON. = 25:) — *left in the* fearful guard, &c.] *Fearful guard*, is a guard that is not to be trusted, but gives cause of fear. To *fear* was anciently to *give* as well as *feel terrours*. JOHNSON. =

ACT II. = 1:) *To prove whose blood is reddest, his, or mine*.] To understand how the tawny prince, whose savage dignity is very well supported, means to recommend himself by this challenge, it must be remembered that *red* blood is a traditionary sign of courage: Thus Macbeth calls one of his frighted soldiers, a *lily-liver'd* boy; again, in this play, cowards are said to *have livers as white as milk*; and an effeminate and timorous man is termed a *milksop*. JOHNSON. = 2:) *Hath* fear'd *the valiant*;] i. e. *terrify'd*. To *fear* is often used, by our old writers, in this sense. = 3:) — *therefore be* advised.] Therefore be not precipitant; consider well what you are to do. *Advised* is the word opposite to *rash*. = 4:) "Blest." MALONE. = 5:) — try conclusions —] To *try conclusions* is to try experiments. = 6:) — *my* thill-horse —] *Thill* or *fill*, means the shafts of a cart or waggon. Malone reads *phill-horse*. = 7:) — *more* guarded —] i. e. more ornamented. = 8:) — *Well; if any man in Italy have a fairer* table,] *Table* is the palm of the hand extended. Launcelot congratulates himself upon his dexterity and good fortune, and in the height of his rapture inspects his hand, and congratulates himself upon the felicities in his table. = 9:) — *in peril of my life with the edge of a feather-bed*;] A cant phrase to signify the danger of marrying. = 10:) *Something too liberal*:] i. e. gross, coarse, licentious. = 11:) — *sad* ostent —] *Ostent* is a word very commonly used for *show* among the old dramatic writers. = 12:) — *your* bearing.] *Bearing* is carriage, deportment. = 13:) — — *to feed upon* ‖ *The prodigal Christian*.] Shylock forgets his resolution. In a former scene he declares he will neither *eat*, *drink*, nor *pray* with Christians. Of this circumstance the poet was aware, and meant only to heighten the malignity of the character, by making him depart from his most settled resolve, for the prosecution of his revenge. STEEVENS. = 14:) — *then it was not for nothing that my nose fell a bleeding on* Black-Monday *last*,] "*Black-Monday* is *Easter-Monday*, and was so called on this occasion: in the 34th of Edward III. (1360) the 14th of April, and the morrow after Easter-day, King Edward, with his host, lay before the city of Paris: which day was full of dark mist and hail, and so bitter cold, that many men died on their horses' backs with the cold. Wherefore, unto this day it hath been called the *Blacke-Monday*." Stowe, p. 264—6. GREY. = 15:) *The* patch —] A term for a fool. = 16:) — scarfed *bark* —] i. e. the vessel decorated with flags. = 17:) *To* rib —] i. e. inclose, as the ribs inclose the viscera. = 18:) — insculp'd *upon*:] To *insculp* is to engrave. The meaning is that the figure of the angel is raised or embossed on the coin, not engraved on it. = 19:) *I* reason'd *with a Frenchman yesterday*;] i. e. I conversed. = 20:) Slubber *not* —] To *slubber* is to do any thing carelessly, imperfectly. = 21:) *And even there, his eye being big with tears*, ‖ *Turning his face, he put his hand behind him*, &c.] So curious an observer of nature was our author, and so minutely had he traced the operation of the passions, that many passages of his works might furnish hints to painters. It is indeed surprizing that they do not study his plays with this view. In the passage before us, we have the outline of a beautiful picture. MALONE. = 22:) — embraced *heaviness* —] The heaviness which he indulges, and is fond of. = 23:) *And so have I* address'd *me*:] To *address* is to *prepare*. = 24:) — *in the force* —] i. e. the power. = 25:) — jump —] i. e. agree with. = 26:) *How much low peasantry would then be glean'd* ‖ *From the true seed of honour?*] The meaning is, *How much meanness would be found among the great, and how much greatness among the mean*. = 27:) — *I* wis,] I know. *Wissen*, German. = 28:) or, misfortune. = 29:) — regreets:] i. e. salutations. =

ACT III. = 1:) — *it was my* turquoise; *I had it of Leah, when I was a bachelor*:] A *turquoise* is a precious stone found in the veins of the mountains on the confines of Persia to the east, subject to the Tartars. As Shylock had been married long enough to have a daughter grown up, it is plain he did not value this turquoise on account of the money for which he might hope to sell it, but merely in respect of the imaginary virtues formerly ascribed to the stone. It was said of the Turkey-stone, that it faded or brightened in its colour, as the health of the wearer increased or grew less; and other superstitious qualities are imputed to it, all of which were either monitory or preservative to the wearer. = 2:) — *to* peize *the time*;] To *peize*, is to *weigh*, or *balance*; and figuratively, to *keep in suspense*, to *delay*. = 3:) *With no less presence*,] With the same *dignity of mien*. = 4:) — fancy —] i. e. *love*. = 5:) "Reply, reply," as part of the song. MALONE. = 6:) — *gracious voice*,] Pleasing, winning favour. = 7:) — approve *it* —] i. e. *justify* it. = 8:) — *valour's* excrement,] i. e. what a little higher is called the *beard* of Hercules. = 9:) — *the* guiled *shore* —] i. e. the *treacherous* shore. Shakspeare in this instance, as in many others, confounds the participles. *Guiled* stands for *guiling*. = 10:) "Paleness." MALONE. = 11:) *Fair Portia's* counterfeit?] *Counterfeit*, which is at present used only in a bad sense, anciently signified a *likeness*, a *resemblance*, without comprehending any idea of fraud. = 12:) "And happier." Malone omits *and*. = 13:) — *being* blent *together*,] i. e. *blended*. = 14:) — *you can wish none from me*:] that is, none *away from me*; none that I shall lose, if you gain it. = 15:) — *for* intermission —] *Intermission* is *pause, intervening time, delay*. = 16:) *The paper as the body* —] The expression is somewhat elliptical: "The paper *as* the body," means — the paper resembles the body, is as the body. = 17:) "Should lose." MALONE. = 18:) — cheer;] i. e. *countenance*. = 19:) "Nor rest" — MALONE. = 20:) — *so* fond —] i. e. so *foolish*. = 21:) *Unto the* tranect,] The old copies concur in this reading, which appears to be derived from *tranare*, and was probably a word current in the time of our author, though I can produce no example of it. STEEVENS. = 22:) "Withal." MALONE. = 23:) — *I promise you*, I fear you.] I fear *for* you. =

ACT IV. = 1:) — *his* envy's *reach*,] *Envy* in this place means *hatred* or *malice*. = 2:) — *remorse*,] i. e. pity. = 3:) — *apparent* —] that is, *seeming*; not real. = 4:) — *where* —] For *whereas*. = 5:) "Cannot contain," &c. — Malone reads thus: "Cannot contain their urine for affection: ‖ Masters of passion, sway it to the mood," &c. = 6:) Malone reads "a woollen bag-pipe." = 7:) — *you* question —] To *question* is to converse. = 8:) — *many a purchas'd slave*,] This argument, considered as used to the particular persons, seems conclusive. I see not how Venetians or Englishmen, while they practise the purchase and sale of slaves, can much enforce or demand the law of *doing to others as we would that they should do to us*. JOHNSON. = :9) "'tis mine." MALONE. = 10:) *Cannot* impugn *you*,] To *impugn*, is to oppose, to controvert. = 11:) *You stand* within his danger,] i. e. within his reach or control. = 12:) — — *in the course of justice, none of us* ‖ *Should see salvation*:] Portia referring the *Jew* to the Christian doctrine of salvation, and the Lord's prayer, is a little out of character. BLACKSTONE. = 13:) *Ay, for the state*; &c.] that is, the state's moiety may be commuted for a fine, but not Antonio's. MALONE. = 14:) — *thou should'st have had* ten *more*,] i. e. a jury of *twelve* men, to condemn thee to be hanged. = 15:) — *upon more* advice,] i. e. more *reflection*. =

ACT V. = 1:) "In such a night," — MALONE. = 2:) — *with* patines *of bright gold*;] A patine, from *patina*, Lat. A *patine* is the small flat dish or plate used with the chalice, in the administration of the Eucharist. In the time of popery, and probably in the following age, it was commonly made of gold. MALONE. = 3:) *Such harmony is in immortal* souls; &c.] This passage having been much misunderstood, it may be proper to add a short explanation of it. — *Such harmony*, &c. is not an explanation arising from the foregoing line — "So great is the harmony!" — but an illustration: — "Of the *same kind* is the harmony." — The whole runs thus: — *There is not one of the heavenly orbs but sings as it moves, still quiring to the cherubin. Similar to the harmony they make, is that of immortal souls*; or, (in other words,) *each of us have as perfect harmony in our souls as the harmony of the spheres, inasmuch as we have the quality of being moved by sweet sounds* (as he expresses it afterwards;) *but our gross terrestrial part, which environs us, deadens the sound, and prevents our hearing. — It*, [Doth grossly close *it* in,] I apprehend, refers to *harmony*. MALONE. = 4:) — *wake Diana with a hymn*;] Diana is the moon, who is in the next scene represented as sleeping. = 5:) — *without respect*;] Not absolutely good, but relatively good as it is modified by circumstances. = 6:) *A* tucket —] *Toccata*, Ital. a flourish on a trumpet. = 7:) *Let me give* light, &c.] There is scarcely any word with which Shakspeare so much delights to trifle as with *light*, in its various significations. JOHNSON. = 8:) — *this* breathing *courtesy*.] This verbal complimentary form, made up only of *breath*, i. e. words. = 9:) — *like cutler's poetry* —] Knives, as Sir J. Hawkins observes, were formerly inscribed, by means of *aqua fortis*, with short sentences in distich. For *posy*, Mr. Malone reads *poesy*, in his last edition, but not in his first. = 10:) — *swear by your* double *self*,] *Double* is here used in a bad sense for — *full of duplicity*. = 11:) — *for his* wealth;] For his advantage; to obtain his happiness. *Wealth* was, at that time, the term opposite to *adversity*, or *calamity*. =

X. AS YOU LIKE IT.

ACT I. = 1:) Mr. Malone reads, "As I remember, Adam, it was upon this fashion. He bequeathed me by will but a poor thousand crowns," &c. = 2:) — stays *me here at home unkept*;] We should read *stys*, i. e. keeps me like a brute. The following words — *for call you that keeping — that differs not from the stalling of an ox?* confirms this emendation. So Caliban says — "And here you *sty* me ‖ "In this hard rock." WARBURTON. *Sties* is better than *stays*, and more likely to be Shakspeare's. JOHNSON. = 3:) — *what* make you *here?*] i. e. what do you here? = 4:) — *be better employed, and* be naught awhile.] i. e. *It is better to do mischief, than to do nothing*. JOHNSON. I believe that the words *be naught awhile*, mean no more than this: "Be content to be a *cypher*, till I shall think fit to elevate you into consequence." STEEVENS. *Naught* and *nought* are frequently confounded in old English books. I once thought that the latter was here intended, in the sense affixed to it by Mr. Steevens: "Be content to be a *cypher*, &c." But the following passage in *Sweetnam*, a comedy, 1620, induces me to think that the reading of the old copy (*naught*) and Dr. Johnson's explanation are right: "— get you both in, and be *naught awhile*." The speaker is a chamber-maid, and she addresses herself to her mistress and her lover. MALONE. = 5:) "him I am." MALONE. = 6:) — *albeit, I confess, your coming before me is nearer to his* reverence.] This, probably, refers to the courtesy of distinguishing the *eldest son* of a knight, by the title of esquire. = 7:) *I am no* villain:] The word *villain* is used by the elder brother in its present meaning, for a *worthless, wicked*, or *bloody man*; by Orlando, in its original signification, for a *fellow of base extraction*. JOHNSON. = 8:) — *good leave* —] As often as this phrase occurs, it means a *ready assent*. = 9:) — *for the duke's daughter*,] i. e. the *usurping* duke's daughter. Sir T. Hanmer reads — the *new* duke's; and in the preceding speech — the *old* duke's daughter; but in my opinion unnecessarily. The ambiguous use of the word *duke* in these passages is much in our author's manner. MALONE. = 10:) — *in the forest of Arden*,] *Ardenne* is a forest of considerable extent in French Flanders, lying near the Meuse, and between Charlemont and Rocroy. = 11:) — *this* gamester:] *Gamester*, in the present instance, and some others, does not signify a man viciously addicted to games of chance, but a frolicsome person. = 12:) — *of all* sorts —] *Sorts*, in this place, means ranks and degrees of men. RITSON. = 13:) — *mock the good housewife, Fortune, from her wheel*,] The wheel of Fortune is not the *wheel* of a *housewife*. Shakspeare has confounded Fortune, whose wheel only figures uncertainty and vicissitude, with the destiny that spins the thread of life, though not indeed with a wheel. JOHNSON. = 14:) Malone reads, "who perceiveth our natural wits too dull to reason of such goddesses, and hath sent, &c." = 15:) — *you'll be* whipp'd for taxation,] *Taxation* is censure, or satire. = 16:) — *since the little wit, that fools have, was silenced*,] Shakspeare probably alludes to the use of *fools* or *jesters*, who for some ages had been allowed in all courts an unbridled liberty of censure and mockery, and about this time began to be less tolerated. JOHNSON. = 17:) — *laid on with a trowel*.] *To lay on with a trowel*, is, to do any thing strongly, and without delicacy. If a man flatters grossly, it is a common expression to say, that he *lays it on with a trowel*. M. MASON. = 18:) *You* amaze *me*,] To *amaze*, here, is not to astonish or strike with wonder, but to perplex; to confuse, so as to put out of the intended narrative. JOHNSON. = 19:) — *With* bills *on their necks, — Be it known unto all men by these presents*,] I don't think that by *bill* is meant either an instrument of war, or one of law, but merely a label or advertisement — as we say a *play-bill*, a *hand-bill*; unless these words were part of Le Beau's speech; in which case the word *bill* would be used by him to denote a weapon, and by Rosalind perverted to mean a *label*. M. MASON. = 20:) — *is there any else longs to see this broken music in his sides?*] This probably alludes to the pipe of Pan, which consisting of reeds of unequal length, and gradually lessening, bore some resemblance to the ribs of a man. M. MASON. *Broken music* either means the noise which the breaking of ribs would occasion, or the hollow sound which proceeds from a person's receiving a violent fall. DOUCE. I can offer no legitimate explanation of this passage, but may observe that another, somewhat parallel, occurs in *K. Henry V.*: "Come, your answer in *broken music*; for thy voice is music, and thy English broken." STEEVENS. = 21:) — *if you saw yourself with* your eyes, *or knew yourself with* your *judgment*,] i. e. *if you should use* your own eyes to *see*, or your own judgment to know *yourself, the fear of your adventure would counsel you*. JOHNSON. = 22:) — *that* calling,] i. e. appellation; a very unusual, if not unprecedented sense of the word. STEEVENS. = 23:) "all promise." MALONE. = 24:) — *one out of suits with fortune*;] *Out of suits with fortune*, I believe, means, turned out of her service, and stripped of her livery. STEEVENS. = 25:) *Is but a* quintain, *a mere lifeless block*.] A *quintain* was a *post* or *butt* set up for several kinds of martial exercises, against which they threw their darts and exercised their arms. But all the commentators are at variance about this word, and have illustrated their opinions with cuts, for which we must refer the reader to the new edition, 21 vols. 8vo. = 26:) — *the duke's* condition,] The word *condition* means character, temper, disposition. = 27:) "*Smaller*." MALONE. = 28:) — *by this kind of* chase,] That is, by this way of *following* the argument. *Dear* is used by Shakspeare in a double sense for *beloved*, and for *hurtful, hated, baleful*. Both senses are authorised and both drawn from etymology; but properly, *beloved* is *dear*, and *hateful* is *dere*. Rosalind uses *dearly* in the good, and Celia in the bad sense. JOHNSON. = 29:) *Why should I not? doth he not deserve well?*] Celia answers Rosalind, (who had desired her "*not to hate* Orlando, for her sake,") as if she had said — "*love* him, for my sake:" to which the former replies, "Why should I *not* [i. e. love him]?" = 30:) — *remorse*;] i. e. *compassion*. = 31:) "in the forest of Arden." MALONE. = 32:) *And with a kind of* umber *smirch my face*:] *Umber* is a dusky yellow-coloured earth, brought from Umbria in Italy. = 33:) — *curtle-ax* —] Or *cutlace*, a broad sword. = 34:) We'll *have a swashing*, &c.] A *swashing* outside is an appearance of noisy, bullying valour. *Swashing blow* is mentioned in *Romeo and Juliet*; and in *King Henry V.* the boy says: — "As young as I am, I have observed these three *swashers*;" meaning Nym, Pistol, and Bardolph. =

ACT II. = 1:) *Which, like the toad, ugly and venomous*, ‖ *Wears yet a precious jewel in his head*;] It was the current opinion in Shakspeare's time, that in the head of an old toad was to be found a stone, or pearl, to which great virtues were ascribed. Thomas Lupton, in his *First Booke of Notable Things*, 4to. bl. l. bears repeated testimony to the virtues of the "*Tode-stone*, called *Crupaudina*." In his *Seventh Booke* he instructs us how to procure it; and afterwards tells us — "You shall knowe whether the *Todestone* be the ryght and perfect stone or not. Hold the stone before a Tode, so that he may see it; and if it be a ryght and true stone, the Tode will leape towarde it; and make as though he would snatch it. He envieth so much that man should have that stone." STEEVENS. = 2:) — *with* forked heads —] i. e. with *arrows*, the points of which were *barbed*. = 3:) — in *the* needless *stream*;] The stream that wanted not such a supply of moisture. = 4:) "of country." MALONE. = 5:) — *to* cope *him* —] To encounter, or engage with him. = 6:) — *the* roynish *clown*,] *Roynish*, from *rogneux*, French. = 7:) — *quail* —] To *quail* is to *faint*, to sink into dejection. = 8:) — *O you* memory —] Shakspeare often uses *memory* for *memorial*; and Beaumont and Fletcher sometimes. = 9:) — *so* fond —] i. e. so indiscreet, so inconsiderate. = 10:) *The* bony *priser* —] The word *bonny* occurs more than once in the novel from which this play of *As You Like It* is taken. It is likewise much used by the common people in the northern counties. I believe, however, *bony* to be the true reading. MALONE. = 11:) *This is no* place,] i. e. for you. = 12:) — diverted —] turned out of the course of nature. = 13:) *Even with the* having:] Even with the *promotion* gained by service is service extinguished. JOHNSON. = 14:) — *no* cross,] A *cross* was a piece of money stamped with a *cross*. On this our author is perpetually quibbling. = 15:) "Wearing." MALONE. = 16:) — *anight* —] Thus the old copy. *Anight*, is *in the night*. The word is used by Chaucer, in *The Legende of good Women*. Our modern editors read, *o'nights*, or *o'night*. = 17:) — *batlet*,] The instrument with which washers beat their coarse clothes. JOHNSON. = 18:) — *so is all nature in love* mortal *in folly*.] This expression I do not well understand. In the middle counties, *mortal*, from *mort*, a great quantity, is used as a particle of amplification; as *mortal tall, mortal little*. Of this sense I believe Shakspeare takes advantage to produce one of his darling equivocations. Thus the meaning will be, *so is all nature in love* abounding *in folly*. JOHNSON. = 19:) *And little* recks —] i. e. heeds, cares for. = 20:) *And in my voice* —] as far as I have a voice or vote. = 21:) — *ragged*;] Our modern editors (Mr. Malone excepted) read *rugged*; but *ragged* had an-

ciently the same meaning. = 22:) — *disputable*—] For *disputatious*. = 23:) — *duedame*;] For *duedame*, Sir Thomas Hanmer, very acutely and judiciously, reads *duc ad me*, that is, *bring him to me*. Dr. Farmer thinks it is evidently a word coined *for the nonce*. = 24:) "And if he will come to me." MALONE. = 25:) — *compact of jars*,] i. e. made up of discords. = 26:) *Call me not fool, till heaven hath sent me fortune*:] *Fortuna favet fatuis*, is, as Mr. Upton observes, the saying here alluded to; or, as in Publius Syrus: "*Fortuna, nimium quem fovet, stultum facit.*" = 27:) — *only* suit;] *Suit* means *petition*, not *dress*. = 28:) — *if not*, &c.] Unless men have the prudence not to appear touched with the sarcasms of a jester, they subject themselves to his power; and the wise man will have his folly *anatomised*, that is *dissected* and *laid open*, by the *squandering glances* or *random shots* of a fool. JOHNSON. = 29:) — *for a* counter,] About the time when this play was written, the French *counters* (i. e. pieces of false money used as a means of reckoning) were brought into use in England. = 30:) — *his* bravery —] i. e. his fine clothes. = 31:) "There then: How then, what then?" &c. MALONE. = 32:) — inland *bred*,] *Inland* here, and elsewhere in this play, is the opposite to *outland*, or *upland*. Orlando means to say, that he had not been *bred among clowns*. = 33:) *And know some* nurture:] *Nurture* is *education*, breeding. = 34:) *And take* upon command —] At your own command. = 35:) *His acts being seven* ages.] I have seen, more than once, an old print, entitled *The Stage of Man's Life*, divided into seven ages. As emblematical representations of this sort were formerly stuck up, both for ornament and instruction, in the generality of houses, it is more probable that Shakspeare took his hint from thence, than from Hippocrates or Proclus, who are quoted by Mr. Malone. HENLEY. = 36:) — *and* bearded *like the pard*,] *Beards* of different *cut* were appropriated in our author's time to different characters and professions. The soldier had one fashion, the judge another, the bishop different from both, &c. = 37:) — sudden *and quick*—] Lest it should be supposed that these epithets are synonymous, it is necessary to be observed that one of the ancient senses of *sudden* is *violent*. = 38:) — modern *instances*,] *Modern* means *trite, common*. = 39:) *Thou art not so* unkind, &c.] That is, thy action is not so contrary to thy *kind*, or to human nature, as the ingratitude of man. = 40:) *Thy tooth is not so keen*, ‖ *Because thou art not seen*,] It is the opinion of the best commentators, that this can only be *tortured* into a meaning. Dr. Johnson paraphrases thus: — *Thou winter wind, thy rudeness gives the less pain*, as thou art not seen, *as thou art an enemy that dost not brave us with thy presence, and whose unkindness is therefore not aggravated by insult*. = 41:) *As friend* remember'd *not*.] *Remember'd* for *remembering*. =

ACT III. = 1:) — *an absent* argument—] An *argument* is used for the *contents* of a book, thence Shakspeare considered it as meaning the *subject*, and then used it for *subject* in yet another sense. = 2:) *Make an* extent —] "To make an *extent* of lands," is a legal phrase, from the words of a writ, (*extendi facias*,) whereby the sheriff is directed to cause certain lands to be appraised to their full extended value, before he delivers them to the person entitled under a recognizance, &c. in order that it may be certainly known how soon the debt will be paid. MALONE. = 3:) — *expediently*,] That is, *expeditiously*. = 4:) — *unexpressive*—] For *inexpressible*. = 5:) — *may complain of* good *breeding*,] *May complain of a good education*, for being so inefficient, of so little use to him. MALONE. = 6:) — *like an ill-roasted egg*,] Of this jest I do not fully comprehend the meaning. JOHNSON. Shakspeare's similes hardly ever run on four feet. MALONE. = 7:) — make incision *in thee*!] Warburton says, *to make incision* was a proverbial expression then in vogue for to make to understand. But Steevens thinks the allusion is to that common expression, of *cutting such a one for the similes*. In either case we regret the profaneness. = 8:) — *thou art* raw.] i. e. thou art ignorant, unexperienced. = 9:) — *bawd to a* bell-wether;] *Wether* and *ram* had anciently the same meaning. JOHNSON. = 10:) — *fairest* lin'd,] i. e. most fairly *delineated*. = 11:) *But the* fair—] *Fair* is beauty, complexion. = 12:) — rank *to market*.] Sir T. Hanmer reads — rate *to market*, which Mr. Malone adopts. The *hobbling* metre of these verses, (says Touchstone,) is like the *ambling, shuffling* pace of a butter woman's *horse* going to market. = 13:) — *the* earliest *fruit*—] Shakspeare seems to have had little knowledge in gardening. The *medlar* is one of the *latest* fruits, being uneatable till the end of November. STEEVENS. = 14:) *That shall* civil *sayings show*.] *Civil*, I believe, is not designedly opposed to *solitary*. It means only *grave*, or *solemn*. STEEVENS. = 15:) — *in* little *show*.] The allusion is to a miniature-portrait. The current phrase in our author's time was "painted in *little*." MALONE. = 16:) *Atalanta's* better part:] The commentators are not agreed what this lady's *better part* was: Dr. Johnson inclines to her beauty; Mr. Tollet to her virgin chastity; Dr. Farmer and Mr. Malone to her wit; Mr. Steevens sums up the evidence in these words: "after all, I believe that Atalanta's *better part*, means only — *the best part about her*, such as was most commended." = 17:) — *the touches* —] The features; *les traits*. = 18:) — *a* palm-tree:] A *palm-tree*, in the forest of *Arden*, is as much out of its place, as the *lioness* in a subsequent scene. = 19:) — *I was never so be-rhymed since Pythagoras' time, that I was an* Irish rat,] Rosalind is a very learned lady. She alludes to the Pythagorean doctrine, which teaches that souls transmigrate from one animal to another, and relates that in his time she was an *Irish rat*, and by some metrical charm was rhymed to death. JOHNSON. = 20:) — *friends to meet*;] Alluding ironically to the proverb: "Friends may meet, but mountains never greet." = 21:) — *out of all* whooping!] i. e. out of all measure, or reckoning. This appears to have been a phrase of the same import as another formerly in use, "out of all *cry*." = 22:) *Good my complexion!*] A little unmeaning exclamatory address to her beauty; in the nature of a small oath. RITSON. = 23:) — *One inch of delay more is a South-sea-off discovery*.] The old copy reads, and Mr. Malone adheres to it— *is a South-sea* of *discoverie*: which, says Mr. Henderson, is the only reading that can preserve the sense of Rosalind. A *South-sea* of *discovery*, is not as a discovery, *as* FAR OFF, but as COMPREHENSIVE as the South-sea; which, being the largest in the world, affords the widest scope for exercising curiosity. = 24:) — *speak sad brow, and true maid*.] i. e. speak with a grave countenance, and as truly as thou art a virgin; speak seriously and honestly. = 25:) *Wherein went he?*] In what manner was he clothed? How did he go dressed? = 26:) — *Garagantua's mouth*—] Rosalind requires nine questions to be answered in *one word*. Celia tells her that a word of such magnitude is too big for any mouth but that of Garagantua, the giant of Rabelais. JOHNSON. = 27:) — *to count* atomies,] *Atomies* are those minute particles discernible in a stream of sunshine that breaks into a darkened room. HENLEY. = 28:) *Cry*, holla! *to thy tongue*,] *Holla* was a term of the manége, by which the rider restrained and *stopp'd* his horse. = 29:) — *to* kill *my* heart.] A quibble between *heart* and *hart*. = 30:) — *but I answer you right* painted cloth,] This alludes to the fashion in old tapestry hangings, of mottos and moral sentences from the mouths of the figures worked or painted in them. = 31:) — *removed* —] i. e. remote, sequestered. = 32:) — in-land *man*;] is used in this play for one *civilized*, in opposition to the *rustic* of the priest. = 33:) — *a* blue *eye*:] i. e. a blueness about the eyes. = 34:) — *an* unquestionable *spirit*;] that is, a spirit *unwilling to be conversed with*. = 35:) — *your* having —] Having is possession, estate. = 36:) *Then your hose should be* ungarter'd, &c.] These seem to have been the established and characteristical marks by which the votaries of love were denoted in the time of Shakspeare. = 37:) — *point-device* —] i. e. exact, drest with finical nicety. = 38:) — *a* moonish *youth*,] i. e. *variable*. = 39:) — *Audrey*;] Is a corruption of *Etheldreda*. The saint of that name is so styled in ancient calendars. = 40:) — *as the most* capricious *poet, honest Ovid, was among the* Goths.] *Capricious* is not here humoursome, fantastical, &c. but *lascivious*. UPTON. Mr. Upton is, perhaps, too refined in his interpretation of *capricious*. Our author remembered that *caper* was the Latin for a goat, and thence chose this epithet. This, I believe, is the whole. There is a poor quibble between *goats* and *Goths*. MALONE. = 41:) — *ill-inhabited*!] i. e. ill-lodged. An unusual sense of the word. = 42:) — *it strikes a man more dead than a great* reckoning *in a little room*:] A great reckoning in a little room, implies that the entertainment was mean, and the bill extravagant. = 43:) *A* material *fool!*] A fool with *matter* in him: a fool stocked with notions. = 44:) — *I am* foul.] Not fair, or homely. = 45:) — *what though?*] What then? = 46:) — *the rascal*.] Lean, poor deer, are called rascal deer. = 47:) — *defence* —] *Defence*, as here opposed to "no skill," signifies the *art of fencing*. = 48:) — *Sir Oliver*:] He that has taken his first degree at the university, is in the academical style called *Dominus*, and in common language was heretofore termed *Sir*. The Sir Hugh Evans of Shakspeare is not a Welsh knight who hath taken orders, but only a Welsh clergyman without any regular degree from either of the Universities. See Barrington's *History of the Gwedir Family*. NICHOLS. = 49:) — *God'ild you* —] i. e. God *yield* you, God reward you. = 50:) — *his* bow,] i. e. his *yoke*. The ancient *yoke* in form resembled a *bow*. = 51:) "behind thee." MALONE. = 52:) "with thee." MALONE. = 53:) *Something browner than* Judas's:] *Judas* was constantly represented in ancient painting or tapestry, with *red hair* and *beard*. = 54:) *I'faith, his hair is of a good colour*.] There is much of nature in this petty perverseness of Rosalind: she finds fault in her lover, in hope to be contradicted, and when Celia in sportive malice too readily seconds her accusations, she contradicts herself rather than suffer her favourite to want a vindication. = 55:) — *as the touch of holy* bread.] We should read *beard*, that is, as the kiss of an holy saint or hermit, called the *kiss of charity*. This makes the comparison just and decent; the other impious and absurd. WARBURTON. = 56:) — *as concave as a* cover'd *goblet*,] i. e. hollow. = 57:) — *much* question —] i. e. conversation. = 58:) — *quite traverse, athwart*, &c.] An unexperienced lover is here compared to a *puny tilter*, to whom it was a disgrace to have his lance broken across, as it was a mark either of want of courage or address. This happened when the horse flew on one side, in the career: and hence arose the jocular proverbial phrase *of spurring the horse only on one side*. = 59:) — *of his* lover;] i. e. of his mistress. = 60:) *'Tis pretty*, sure, *and very probable*:] *Sure* for *surely*. = 61:) *The cicatrice and capable impressure* —] *Cicatrice* is here not very properly used; it is the scar of a wound. *Capable* may mean here — *perceptible*. = 62:) — *power of* fancy,] *Fancy* is here used for *love*. = 63:) — *Who might be your mother*,] It is common for the poets to express cruelty by saying, of those who commit it, that they were born of rocks,

or suckled by tigresses. JOHNSON. = 64:) "mo beauty." MALONE. = 65:) *Of nature's* sale-work:] The allusion is to the practice of mechanics, whose *work* bespoke is more elaborate than that which is made up for chance customers. = 66:) *Foul is most foul, being* foul *to be a scoffer*.] The sense is, *The ugly seem most ugly, when*, though ugly, *they are scoffers*. = 67:) — — *though all the world could see*, ‖ *None could be so abus'd in sight as he*.] Though all mankind could look on you, none could be so *deceived* as to think you beautiful but he. JOHNSON. = 68:) *Dead shepherd! now I find thy saw of might*; ‖ Who ever lov'd, that lov'd not at first sight?] The second of these lines is from Marlowe's *Hero and Leander*, 1637. = 69:) *That the old* carlot—] i. e. *peasant*, from *carl* or *churl*; probably a word of Shakspeare's coinage. = 70:) — *a* peevish *boy*:] *Peevish*, in ancient language, signifies *weak, silly*. = 71:) "He is not very tall." MALONE. =

ACT IV. = 1:) — *which is* nice;] i. e. silly, trifling. = 2:) Malone reads, "travels; which by often rumination wraps me, in a most humorous sadness." = 3:) — *disable* —] i. e. undervalue. = 4:) — *swam in a gondola*.] That is, *been at* Venice, the seat at that time of all licentiousness, where the young English gentlemen wasted their fortunes, debased their morals, and sometimes lost their religion. = 5:) — *a Rosalind of a better* leer *than you*.] i. e. of a better feature, complexion, or colour, than you. = 6:) *I will weep for nothing, like* Diana *in the fountain*,] Statues, and particularly that of *Diana*, with water conveyed through them to give the appearance of weeping figures, were anciently a frequent ornament of fountains. = 7:) — *I will laugh like a* hyen,] The bark of the hyena was anciently supposed to resemble a loud laugh. = 8:) — Make *the doors* —] This is an expression used in several of the midland counties, instead of *bar the door*. = 9:) — *Wit, whither wilt?*] This was an exclamation much in use, when any one was either talking nonsense, or usurping a greater share in conversation than justly belonged to him. = 10:) — *make her fault her husband's occasion*,] That is, represent her fault as occasioned by her husband. = 11:) — *the most* pathetical *break-promise*,] Rosalind means a lover whose falsehood would most *deeply affect* his mistress. = 12:) — *begot of* thought,] i. e. of melancholy. = 13:) The foregoing noisy scene was introduced only to fill up an interval, which is to represent two hours. This contraction of the time we might impute to poor Rosalind's impatience, but that a few minutes after we find Orlando sending his excuse. I do not see that by any probable division of the Acts this absurdity can be obviated. JOHNSON. = 14:) — *And here* much *Orlando!*] *Much!* was frequently used to indicate disdain. = 15:) "did bid me." MALONE. = 16:) — *vengeance* —] is used for *mischief*. = 17:) — *youth and* kind —] *Kind* is the old word for *nature*. = 18:) — *all that I can* make;] i. e. raise as profit from any thing. = 19:) — *I see, love hath made thee a tame* snake,] This term was, in our author's time, frequently used to express a poor contemptible fellow. = 20:) — purlieus *of this forest*,] *Purlieu*, says Manwood's *Treatise on the Forest Laws*, c. XX. "Is a certaine territorie of ground adjoyning unto the forest, meared and bounded with unmoveable marks, meeres, and boundaries: which territories of ground was also forest, and afterwards disaforested againe by the perambulations made for the severing of the new forest from the old." REED. = 21:) — *napkin*:] i. e. *handkerchief*. = 22:) *And he did* render *him* —] i. e. describe him. = 23:) — *in which* hurtling —] To *hurtle* is to move with impetuosity and tumult. = 24:) — *Cousin — Ganymede!*] Celia, in her first fright, forgets Rosalind's character and disguise, and calls out *cousin*, then recollects herself, and says Ganymede. JOHNSON. =

ACT V. = 1:) "or, to wit." MALONE. — 2:) *And you, fair sister*.] Oliver speaks to her in the character she had assumed, of a woman courted by Orlando his brother. = 3:) — clubs *cannot* part *them*.] It appears from many of our old dramas, that, in our author's time, it was a common custom, on the breaking out of a fray, to call out "*Clubs — clubs*," to *part* the combatants. = 4:) — *human as she is*,] that is, not a phantom, but the real Rosalind, without any of the danger generally conceived to attend the rites of incantation. JOHNSON. = 5:) — bid *your friends*;] i. e. *invite* your friends. = 6:) — *all* observance;] Probably an error, for *obeisance*. = 7:) — *a woman of the world*] To *go to the world*, is to be married. So, in *Much Ado About Nothing*: "Thus (says Beatrice) every one *goes to the world*, but I." = 8:) *Truly, young gentlemen*, &c.] The sense seems to be — *Though the words of the song were trifling, the music was not* (*as might have been expected*) *good enough to compensate their defect*. = 9:) *As those that fear* they hope, *and know* they *fear*.] The meaning, I think, is, *As those who fear*, — *they* even those very persons, entertain *hopes*, that their fears will not be realized; *and* yet at the same time they well *know* that there is reason for *their fears*. MALONE. = 10:) — *trod a measure*;] a very stately solemn dance. = 11:) God'ild you, *sir*;] i. e. *God yield you*, reward you. = 12:) — *according as marriage binds, and blood breaks*:] A man, by the marriage ceremony, SWEARS that *he will keep only to his wife*; when, therefore, he *leaves her for another*, BLOOD BREAKS his *matrimonial obligation*, and he is FORSWORN. HENLEY. = 13:) — *dulcet diseases*.] This word is *capriciously* used for *sayings*, though neither in its primary or figurative sense it has any relation to that word. = 14:) — *seeming*,] i. e. seemly. *Seeming* is often used by Shakspeare for becoming, or fairness of appearance. = 15:) *O, sir, we quarrel in print, by the book*:] The poet has, in this scene, rallied the mode of formal duelling, then so prevalent, with the highest humour and address: nor could he have treated it with a happier contempt, than by making his Clown so knowing in the forms and preliminaries of it. The particular book here alluded to, is a very ridiculous treatise of one Vincentio Saviolo, intitled, *Of Honour and Honourable Quarrels*, in 4to., printed by Wolf, 1594. = 16:) *Enter* Hymen,] Rosalind is imagined by the rest of the company to be brought by enchantment, and is therefore introduced by a supposed aërial being in the character of Hymen. = 17:) *If truth holds true contents*.] That is, if there be *truth in truth*, unless truth fails of veracity. = 18:) — *combine*.] Shakspeare is licentious in his use of this verb, which here only signifies to *bind*. = 19:) *To see no pastime, I*: &c.] Amidst this general festivity, the reader may be sorry to take his leave of Jaques, who appears to have no share in it, and remains behind unreconciled to society. He has, however, filled with a gloomy sensibility the space allotted to him in the play, and to the last preserves that respect which is due to him as a consistent character, and an amiable, though solitary moralist. — It may be observed, with scarce less concern, that Shakspeare has, on this occasion, forgot old Adam, the servant of Orlando, whose fidelity should have entitled him to notice at the end of the piece, as well as to that happiness which he would naturally have found, in the return of fortune to his master. = 20:) — *no bush*,] It appears formerly to have been the custom to hang a *tuft of ivy* at the door of a vintner. The practice is still observed in Warwickshire and the adjoining counties, at statute-hirings, wakes, &c. by people who sell ale at no other time. = 21:) — furnished *like a beggar*,] that is, *dressed*: so before, he was *furnished* like a huntsman. = 22:) "As please you, and I." MALONE. = 23:) — *If I were a woman*,] In this author's time, the parts of women were always performed by men or boys. = 24:) — *complexions that* liked *me*,] i. e. that I liked. =

XI. ALL'S WELL THAT ENDS WELL.

ACT I. = 1:) *Lafeu*,] We should read — *Lefeu*. STEEVENS. = 2:) *Parolles*,] I suppose we should write this name — *Paroles*, i. e. a creature made up of empty words. STEEVENS. = 3:) *Violenta* only enters once, and then she neither speaks, nor is spoken to. This name appears to be borrowed from an old metrical history, entitled *Didaco and Violenta*, 1576. STEEVENS. = 4:) — *in* ward,] Under his particular care, as my guardian, till I come to age. It is now almost forgotten in England, that the heirs of great fortunes were the king's *wards*. Whether the same practice prevailed in France, it is of no great use to enquire, for Shakspeare gives to all nations the manners of England. JOHNSON. = 5:) — *virtuous qualities*,] By *virtuous qualities* are meant qualities of good breeding and erudition, and not *moral* ones. WARBURTON. = 6:) — *they are virtues and traitors too; in her they are the better for their simpleness*;] *Her virtues are the better for their simpleness*, that is, her excellencies are the better because they are artless and open, without fraud, without design. The learned commentator has well explained *virtues*, but has not, I think, reached the force of the word *traitors*, and therefore has not shown the full extent of Shakspeare's masterly observation. *Virtues in an unclean mind are virtues and traitors too*. Estimable and useful qualities, joined with an evil disposition, give that disposition power over others, who, by admiring the virtue, are betrayed to the malevolence. *The Tatler*, mentioning the sharpers of his time, observes, that some of them are even of such elegance and knowledge that a *young man who falls into their way*, is betrayed *as much by his judgment as his passions*. JOHNSON. = 7:) — *all livelihood* —] i. e. all appearance of life. = 8:) *I do affect a sorrow, indeed, but I have it too*.] Helena has, I believe, a meaning here, that she does not wish should be understood by the countess. Her *affected* sorrow was for the death of her father; her *real* grief for the lowness of her situation, which she feared would for ever be a bar to her union with her beloved Bertram. = 9:) *If the living be enemy to the grief, the excess makes it soon mortal*.] *Lafeu* says, *excessive grief is the enemy of the living*: the countess replies, *If the living be an enemy to grief, the excess soon makes it mortal*: that is, *If the living do not indulge grief, grief destroys itself by its own excess*. By the word *mortal*, I understand *that which dies*; and Dr. Warburton [who reads — *be not enemy* —] *that which destroys*. I think that my interpretation gives a sentence more acute and more refined. Let the reader judge. JOHNSON. = 10:) *That thee may furnish*,] That may help thee with more and better qualifications. = 11:) Laf. *Farewell, pretty lady: You must* hold *the credit of your father*. ‖ Hel. *O, were that all!* — *I think not on my father*;] Would that the attention to maintain the credit of my father, (or, not to act unbecoming the daughter of such a father, — for such, perhaps, is the meaning,) were my only solicitude! I think not of him. My cares are all for Bertram. MALONE. = 12:) *In his bright* radiance *and* collateral

light, &c.] I cannot be united with him and move in the same *sphere*, but *must be comforted* at a distance by the *radiance* that shoots *on all sides* from him. JOHNSON. = 13:) *In our* heart's table;] A *table* was, in our author's time, a term for a *picture*, in which sense it is used here. = 14:) — trick *of his sweet favour:*] *Trick* is an expression taken from *drawing;* but on the present occasion may mean neither *tracing* nor *outline*, but *peculiarity.* = 15:) Cold *wisdom waiting on* superfluous *folly.*] *Cold* for naked: as *superfluous* for over-clothed. This makes the propriety of the antithesis. WARBURTON. = 16:) *And no.*] I am no more a queen than you are a monarch. = 17:) — inhibited *sin* —] i. e. forbidden. = 18:) — *Your* date *is better* —] Here is a quibble on the word *date*, which means both age, and a candied *fruit* much used in our author's time. = 19:) *A phœnix*, &c.] The eight lines following *friend*, I am persuaded is the nonsense of some foolish conceited player. WARBURTON. = 20:) — *a* traitress,] It seems that *traitress* was in that age a term of endearment. = 21:) — *christendoms*,] This word, which signifies a collective body of christianity, every place where the christian religion is embraced, is surely used with much licence on the present occasion. = 22:) *And show what we alone must think*;] And *show* by realities what we now *must only think.* = 23:) — *so thou wilt be* capable *of a courtier's counsel*,] i. e. thou wilt comprehend it. = 24:) *What power is it, which mounts my love so high;* ‖ *That makes me see, and cannot feed mine eye?*] She means, by what influence is my love directed to a person so much above me? why am I made to discern excellence, and left to long after it, without the food of hope? JOHNSON. = 25:) — *kiss like native things.*] Things formed by nature for each other. = 26:) — *Senoys* —] The *Sanesi*, as they are termed by Boccace. Painter, who translates him, calls them *Senois*. They were the people of a small republic, of which the capital was *Sienna*. The Florentines were at perpetual variance with them. STEEVENS. = 27:) — *It much* repairs *me* —] To *repair*, in these plays, generally signifies, to *renovate*. = 28:) *He had the wit*, &c.] I believe *honour* is not *dignity of birth or rank*, but *acquired reputation:* — *Your father*, says the king, *had the same airy flights of satirical wit with the young lords of the present time, but they do not what he did*, hide their unnoted *levity*, in honour, *cover petty faults with great merit.* This is an excellent observation. Jocose follies, and slight offences, are only allowed by mankind in him that over-powers them by great qualities. JOHNSON. = 29:) *His tongue obey'd* his *hand:*] We should read — *His tongue obey'd* the *hand*. That is, *the hand of his honour's clock*, showing *the true minutes when exceptions bad him speak.* = 30:) *So in approof lives not his* epitaph, ‖ *As in your royal speech.*] Mr. Heath supposes the meaning to be this: "His epitaph, or the character he left behind him, is not so well established by *the specimens he exhibited of his worth*, as by your royal report in his favour." = 31:) — — *whose judgments are* ‖ *Mere* fathers *of their garments;*] Who have no other use of their faculties, than to invent new modes of dress. = 32:) — *Steward, and* Clown.] A *clown* in Shakspeare is commonly taken for a *licensed jester*, or domestic fool. We are not to wonder that we find this character often in his plays, since fools were at that time maintained in all great families, to keep up merriment in the house. In the picture of Sir Thomas Moore's family, by Hans Holbein, the only servant represented is Patison the *fool*. This is a proof of the familiarity to which they were admitted, not by the great only, but the wise. = 33:) — *to even your content*,] To act up to your desires. = 34:) — *you lack not folly to commit* them, *and have ability enough to make such knaveries* yours.] It appears to me that the accusative *them* refers to *knaveries*, and the natural sense of the passage seems to be this: "You have folly enough to desire to commit these knaveries, and ability enough to accomplish them." M. MASON. = 35:) — *to go to the world*,] This phrase has already occurred, and signifies to be *married*. = 36:) — *Service is no heritage:*] This is a proverbial expression. = 37:) — *that* ears *my land*,] To *ear* is to *plough*. = 38:) *A prophet I, madam; and I speak the truth the next way:*] It is a superstition, which has run through all ages and people, that *natural fools* have something in them of divinity. On which account they were esteemed sacred: Travellers tell us in what esteem the Turks now hold them; nor had they less honour paid them heretofore in France, as appears from the old word *benêt*, for a *natural fool*. *Next way*, is *nearest way*. = 39:) *Was this fair face the cause*, &c.] The name of *Helen*, whom the countess has just called for, brings an old ballad on the sacking of Troy to the clown's mind. *Fond done* is *foolishly done*. = 40:) "or every," i. e. *before* every. MALONE. = 41:) — *'twould* mend *the lottery* well;] This surely is a strange kind of phrasecology. I have never met with any example of it in any of the contemporary writers; and if there were any proof that in the lotteries of queen Elizabeth's time *wheels* were employed, I should be inclined to read — lottery *wheel*. MALONE. = 42:) Clo. *That man*, &c.] Here is an allusion, violently enough forced in, to satirize the obstinacy with which the puritans refused the use of the ecclesiastical habits, which was, at that time, one principal cause of the breach of the union; and perhaps, to insinuate, that the modest purity of the surplice was sometimes a cover for pride. = 43:) — *sithence*,] i. e. *since*. = 44:) By *our remembrances* —] That is, *according to* our recollection. So we say, he is old *by* my reckoning. JOHNSON. = 45:) — — *What's the matter*, ‖ *That this distemper'd messenger of wet*, ‖ *The many-colour'd Iris, rounds thine eye?*] There is something exquisitely beautiful in this representation of that suffusion of colours which glimmers round the sight when the eye-lashes are wet with tears. HENLEY. = 46:) I care no more for,] There is a designed ambiguity: *I care no more for*, is, I care *as much for*. I wish it equally. FARMER. = 47:) — *strive* —] To *strive* is to contend. = 48:) *Your salt tears'* head.] The source, the fountain of your tears, the cause of your grief. JOHNSON. = 49:) — *in their* kind —] i. e. in their language, according to their *nature*. = 50:) — captious *and* intenible *sieve*,] Dr. Farmer supposes *captious* to be a contraction of *capacious*. Mr. Malone thinks it means *recipient*, capable of *receiving* what is put into it; and by *intenible*, incapable of holding or retaining it. = 51:) *And lack not to* lose *still:*] Helena means to say, that, like a person who pours water into a vessel full of holes, and still continues his employment, though he finds the water all lost, and the vessel empty; so, though she finds that *the waters of her love* are still *lost*, that her affection is thrown away on an object whom she thinks she never can deserve, she yet is not discouraged, but perseveres in her hopeless endeavour to accomplish her wishes. = 52:) *Whose aged honour* cites *a virtuous youth*,] i. e. whose respectable conduct in age *shows*, or *proves* that you were no less virtuous when young. = 53:) *Wish chastly, and love dearly, that your Dian* ‖ *Was both herself and love;*] i. e. Venus. Helena means to say — "If ever you wished that the deity who presides over chastity, and the queen of amorous rites, were one and the same person; or, in other words, if ever you wished for the honest and lawful completion of your chaste desires." = 54:) — *notes, whose faculties* inclusive —] Receipts in which greater *virtues* were inclosed than appeared to observation. = 55:) *Embowell'd of their doctrine*,] i. e. exhausted of their skill. =

ACT II. = 1:) "young lords." MALONE. = 2:) "my lords." MALONE. = 3:) — *and yet my heart*, &c.] i. e. in the common phrase, *I am still heart-whole;* my spirits, by not sinking under my distemper, do not acknowledge its influence. = 4:) — — *let higher Italy* ‖ (*Those 'bated, that inherit but the fall* ‖ *Of the last monarchy,*) *see*, &c.] The ancient geographers have divided Italy into the higher and the lower, the Apennine hills being a kind of natural line of partition; the side next the Adriatic was denominated the higher Italy, and the other side the lower; and the two seas followed the same terms of distinction, the Adriatic being called the upper Sea, and the Tyrrhene, or Tuscan, the lower. Now the Sennones, or Senois, with whom the Florentines are here supposed to be at war, inhabited the higher Italy, their chief town being Arminium, now called Rimini, upon the Adriatic. HANMER. Dr. Johnson says, that the sense may be this: *Let upper Italy*, where you are to exercise your valour, *see that you come to gain honour, to the* abatement, *that is, to the disgrace and depression of those* that have now lost their ancient military fame, and *inherit but the fall of the last monarchy*. To *abate* is used by Shakspeare in the original sense of *abattre*, to *depress*, to *sink*, to *deject*, to *subduc*. = 5:) — — *beware of being captives*, ‖ *Before you* serve.] The word *serve* is equivocal; the sense is, *Be not captives before* you serve in the war. = 6:) — — *and no sword worn*, ‖ *But one to* dance *with!*] It should be remembered that, in Shakspeare's time, it was usual for gentlemen to dance with swords on. Our author gave to all countries the manners of his own. = 7:) — *they wear themselves in the cap of the time, there*, do *muster true gait*, &c.] The obscurity of the passage arises from the fantastical language of a character like Parolles, whose affectation of wit urges his imagination from one allusion to another, without allowing time for his judgment to determine their congruity. The *cap of time* being the first image that occurs, *true gait*, manner of *eating, speaking*, &c. are the several ornaments which they *muster*, place, or arrange in *time's cap*. This is done *under the influence of the most received star;* that is, the person in the highest repute for setting the fashions: — and though the devil were to lead the measure or *dance* of fashion, such is their implicit submission, that even he must be followed. HENLEY. = 8:) — *lead the* measure,] i. e. the *dance*. = 9:) — *across:*] This word is used when any pass of wit miscarries. While chivalry was in vogue, breaking spears against a quintain was a favourite exercise. He who shivered the greatest number was esteemed the most adroit; but then it was to be performed exactly with the point, for if achieved by a side stroke, or *across*, it showed unskilfulness, and disgraced the practiser. = 10:) — *medicine*,] is here put for a *she-physician*. = 11:) — *dance* canary,] a kind of dance. = 12:) — *her years*, profession,] By *profession* is meant her declaration of the end and purpose of her coming. = 13:) *Than I dare blame my weakness:*] Lafeu's meaning appears to me to be this: — "That the amazement she excited in him was so great, that he could not impute it merely to his own weakness, but to the wonderful qualities of the object that occasioned it." M. MASON. = 14:) — Cressid's *uncle*,] I am like Pandarus. See *Troilus and Cressida*. = 15:) — *well found.*] i. e. of known, acknowledged, excellence. = 16:) *When miracles have by the greatest been denied.*] i. e. *disbelieved*, or *contemned*. = 17:) *Myself against the level of mine aim*;] i. e. *I am not an impostor that proclaim* one thing and design another, *that proclaim* a cure and *aim* at a fraud. = 18:) — *no worse of worst extended*,] i. e. to be so defamed

that nothing severer can be said against those who are most publicly reported to be infamous. = 19:) *And what impossibility would slay* ‖ *In common sense, sense saves another way.*] i. e. and that which, if I trusted to my reason, I should think impossible, I yet, perceiving thee to be actuated by some blessed spirit, think thee capable of effecting. MALONE. = 20:) — *in thee hath* estimate;] May be *counted* among the gifts enjoyed by thee. JOHNSON. = 21:) — *prime* —] Youth; the sprightly vigour of life. = 22:) — *in* property —] In *property* seems to be here used, with much laxity, for — *in the due performance.* = 23:) *With any* branch *or* image *of thy state:*] *Branch* refers to the *collateral* descendants of the royal blood, and *image* to the *direct* and *immediate line*. HENLEY. = 24:) *To be young again*,] The lady censures her own levity in trifling with her jester, as a ridiculous attempt to return back to youth. = 25:) *O Lord, sir*,] A ridicule on that foolish expletive of speech then in vogue at court. = 26:) — *modern* —] i. e. common, ordinary. = 27:) — *unknown* fear.] *Fear* is here an object of fear. = 28:) — authentic *fellows*,] The epithet *authentic* was in our author's time particularly applied to the learned. = 29:) *Why, your* dolphin is not *lustier:*] By *dolphin* is meant the *dauphin*, the heir apparent, and the hope of the crown of France. His title is so translated in all the old books. = 30:) — facinorous *spirit*,] *Facinorous* is wicked. = 31:) Lustic,] *Lustigh* is the Dutch word for lusty, chearful, pleasant. = 32:) *O'er whom both sovereign power and* father's *voice* —] They were his *wards* as well as his subjects. HENLEY. = 33:) — *marry, to cook*, but one!] i. e. except one. = 34:) — *bay Curtal*,] i. e. a bay, docked horse. = 35:) *My mouth no more were* broken —] A *broken mouth* is a mouth which has lost part of its teeth. JOHNSON. = 36:) *Let the* white death, &c.] The *white death* is the *chlorosis*. The pestilence that ravaged England in the reign of Edward III. was called "*the black death.*" = 37:) — the rest is mute.] i. e. I have no more to say to you. = 38:) — *ames-ace* —] i. e. the lowest chance of the dice. = 39:) *Do all they deny her?*] None of them have yet denied her, or deny her afterwards, but Bertram. The scene must be so regulated that Lafeu and Parolles talk at a distance, where they may see what passes between Helena and the lords, but not hear it, so that they know not by whom the refusal is made. JOHNSON. = 40:) *'Tis only title* —] i. e. the want of title. = 41:) *Where great* additions *swell*,] *Additions* are the titles and descriptions by which men are distinguished from each other. = 42:) — — *good alone* ‖ *Is good, without a name; vileness is so:*] The meaning is, — Good is good, independent on any worldly distinction or title: so vileness is vile, in whatever state it may appear. MALONE. = 43:) — *honour's born*,] i. e. is the *child* of honour. *Born* is here used, as *bairn* still is in the North. HENLEY. = 44:) "Honours thrive." MALONE. = 45:) — — *that canst not dream*, ‖ *We, poizing us in her defective scale*, ‖ *Shall weigh thee to the beam;*] That canst not understand, that if you and this maiden should be weighed together, and our royal favours should be thrown into her scale, (which you esteem so light,) we should make that in which you should be placed, to strike the beam. MALONE. = 46:) *Into the* staggers,] One species of the *staggers*, or the *horse's apoplexy*, is a raging impatience, which makes the animal dash himself with a destructive violence against posts or walls. To this the allusion, I suppose, is made. JOHNSON. = 47:) — — *whose ceremony* ‖ *Shall seem* expedient *on the* now-born brief, ‖ *And be perform'd to-night;*] A *brief*, in ancient language, means any short and summary writing or proceeding. The *now-born brief* is another phrase for *the contract recently and suddenly made. The ceremony of it* (says the king) *shall seem to hasten after its short preliminary, and be performed to-night*, &c. STEEVENS. The meaning of the present passage, I believe, is: Good-fortune, and the king's favour, smile on this short contract; the ceremonial part of which shall *immediately* pass — *shall follow close on the troth now plighted* between the parties, and be performed this night; the solemn feast shall be delayed to a future time. MALONE. = 48:) — *for two ordinaries*,] Whilst I sat twice with thee at table. JOHNSON. = 49:) — *taking up*;] To *take up* is to *contradict*, to *call to account*; as well as to *pick off the ground*. JOHNSON. = 50:) — *in the default*,] That is, *at a need*. = 51:) — *for doing I am past; as I will by thee, in what motion age will give me leave.*] Mr. Edwards has, I think, given the true meaning of Lafeu's words. "*I cannot do much*, says Lafeu; *doing I am* past, as I will by thee *in what motion age will give me leave*; i. e. *as I will* pass *by thee as fast as I am able:* — and he immediately goes out. It is a play on the word *past:* the conceit indeed is poor, but Shakspeare plainly meant it." MALONE. = 52:) *That hugs his* kicksy-wicksy, &c.] Sir T. Hanmer, in his Glossary, observes, that, *kicksy-wicksy* is a made word in ridicule and disdain of a wife. = 53:) *To the* dark-house,] The *dark-house* is a house made gloomy by discontent. = 54:) "But put it off *to* a compell'd restraint." MALONE. = 55:) — *probable need.*] A specious appearance of necessity. = 56:) — *a* bunting.] The *bunting* is, in feather, size, and form, so like the *sky-lark*, as to require nice attention to discover the one from the other; it also ascends and sings in the air nearly in the same manner: but it has little or no song, which gives estimation to the sky-lark. = 57:) *You have made shift to run into't*, boots *and* spurs *and all, like him that* leaped *into the* custard;] This odd allusion is not introduced without a view to satire. It was a foolery practised at city entertainments, whilst the jester or zany was in vogue, for him to jump into a large deep custard, set for the purpose. = 58:) "Will to deserve," MALONE. = 59:) *And rather* muse,] To *muse* is to *wonder*. = 60:) — *the wealth I* owe;] i. e. *I own, possess.* =

ACT III. = 1:) — *I cannot* yield,] I cannot inform you of the reasons. JOHNSON. = 2:) — *an* outward *man*,] i. e. one not in the secret of affairs. = 3:) — *the younger of our* nature,] i. e. as we say at present, *our young fellows*. = 4:) *mend the* ruff,] The tops of the boots, in our author's time, turned down, and hung loosely over the leg. The folding is what the clown means by the *ruff*. Ben Jonson calls it *ruffle;* and perhaps it should be so here. = 5:) *Can* woman *me* —] i. e. affect me suddenly and deeply, as my sex are usually affected. = 6:) *When thou canst get the ring* upon my *finger*,] i. e. when thou canst get the ring, which is on my finger, into thy possession. = 7:) *If thou engrossest all the griefs* are *thine*, &c.] This sentiment is elliptically expressed. *If thou keepest all thy sorrows to thyself*, i. e. "all the griefs *that* are thine," &c. = 8:) — — *a deal of that, too much*, ‖ *Which holds him much to have.*] That is, his vices stand him in stead. = 9:) *Not so*, &c.] The gentlemen declare that they are servants to the countess; she replies, — No otherwise than as she returns the same offices of civility. JOHNSON. = 10:) — — move *the* still-piecing *air*, ‖ *That sings with piercing*,] Warburton says the words are here oddly shuffled into nonsense; but the commentators have not succeeded in making sense of them. = 11:) — *the* ravin *lion* —] i. e. the *ravenous* or ravening lion. To *ravin* is to swallow voraciously. = 12:) *Whence honour but of danger*, &c.] The sense is, from that abode, where all the advantages that honour usually reaps from the danger it rushes upon, is only a scar in testimony of its bravery, as on the other hand, it often is the cause of losing all, even life itself. HEATH. = 13:) — *Juno*,] Alluding to the story of Hercules. = 14:) — *lack* advice —] *Advice* is *discretion* or *thought*. = 15:) *That he does* weigh *too light:*] To *weigh* here means to *value* or *esteem*. = 16:) — *those* suggestions —] *Suggestions* are *temptations*. = 17:) — *are* not *the things they go under:*] They are not the things for which their names would make them pass. = 18:) — *palmers* —] Pilgrims that visited holy places; so called from a staff, or bough of palm they were wont to carry, especially such as had visited the holy places at Jerusalem. = 19:) — for *the king*, &c.] *For*, in the present instance, signifies *because*. = 20:) — mere *the truth;*] The exact, the *entire* truth. = 21:) — *examin'd.*] That is, *questioned, doubted*. = 22:) "I write good creature." MALONE. = 23:) — *brokes* —] To *broke* is to deal with panders. A *broker*, in our author's time, meant a bawd or pimp. = 24:) — *a* hilding,] A *hilding* is a paltry, cowardly fellow. = 25:) — *he is carried into the* leaguer —] i. e. *camp*. = 26:) — *if you give him not* John Drum's entertainment,] i. e. treat him very ill; a proverbial expression of doubtful origin. = 27:) — *I would have that drum or another, or* hic jacet.] i. e. *Here lies;* — the usual beginning of epitaphs. I would (says Parolles) recover either the drum I have lost, or another belonging to the enemy; or *die in the attempt*. MALONE. = 28:) — *I will presently pen down my* dilemmas,] i. e. he will pen down his plans on the one side, and the probable obstructions he was to meet with, on the other. = 29:) Par. *I love not many* words. ‖ 1 Lord. *No more than a fish loves water.*] Here we have the origin of this boaster's name; which, without doubt, (as Mr. Steevens has observed,) ought, in strict propriety, to be written — *Paroles*. But our author certainly intended it otherwise, having made it a trisyllable: "Rust sword, cool blushes, and *Parolles* live." He probably did not know the true pronunciation. MALONE. = 30:) — *we have almost* emboss'd *him*,] To *emboss* a deer is to inclose him in a wood. = 31:) = *ere we* case *him*.] That is, before we strip him naked. = 32:) — *we have i'the wind*,] To have *one in the wind*, is enumerated as a proverbial saying by Ray. = 33:) *But I shall lose the grounds I work upon.*] i. e. by discovering herself to the count. = 34:) *Now his* important —] *Important*, here, is *importunate*. = 35:) — *the* county *wears*,] i. e. the *count*. =

ACT IV. = 1:) — *some band of strangers i'the adversary's entertainment.*] That is, *foreign troops in the enemy's pay*. = 2:) — *so we seem to know, is to know*, &c.] We must each fancy a jargon for himself, without aiming to be understood by one another, for provided we appear to understand, that will be sufficient for the success of our project. HENLEY. = 3:) — *the* instance?] The *proof*. = 4:) — *of Bajazet's* mule,] Parolles probably means, he must buy a tongue which has still to learn the use of speech, that he may run himself into no more difficulties by his loquacity. Mr. Malone reads *mute*. = 5:) i. e. the shaving of my beard. = 6:) *What is not holy, that we swear not by*,] The sense is — We never swear by what is not holy, but swear by, or take to witness, the Highest, the Divinity. The tenor of the reasoning contained in the following lines perfectly corresponds with this: If I should swear by Jove's great attributes, that I loved you dearly, would you believe my oaths, when you found by experience that I loved you ill, and was endeavouring to gain credit with you in order to seduce you to your ruin? No, surely; but you would conclude that I had no faith either in Jove or his attributes, and that my oaths were mere words of course. For that oath can certainly have no tie upon us, which we swear by him we pro-

fess to love and honour, when at the same time we give the strongest proof of our disbelief in him, by pursuing a course which we know will offend and dishonour him. HEATH.=7:) *I see, that men* make hopes, *in such* affairs,] i. e. I perceive that while our lovers are making professions of love, they entertain hopes that we shall be betrayed by our passions to yield to their desires. Mr. Malone reads, "in such *a scene.*" =8:)—*Since Frenchmen are so* braid,] i. e. *crafty* or *deceitful.*=9:)—*in his proper stream o'erflows himself.*] That is, *betrays his own secrets in his own talk* The reply shows that this is the meaning. JOHNSON. =10:) *It is not* meant damnable *in us,*] Adjectives are often used as adverbs by our author and his contemporaries. =11:)—*his* company—] i. e. his *companion.* =12:)—*bring forth this counterfeit* module;] *Module* being the *pattern* of any thing, may be here used in that sense. Bring forth this fellow, who, by *counterfeit* virtue, pretended to make himself a *pattern.* JOHNSON. =13:)—*in usurping his* spurs *so long.*] These words allude to the ceremonial degradation of a *knight.* =14:)—*that had the whole* theoric—] i. e. *theory.* =15:)—I con *him no thanks for't,*] To *con thanks* exactly answers the French *scavoir gré.* To *con* is to *know.* =16:)—*if I were to* live *this present hour,* &c.] Perhaps we should read: —if I were to live *but* this present hour. STEEVENS. =17:)—*off their* cassocks,] *Cassock* signifies a horseman's loose coat, and is used in that sense by the writers of the age of Shakspeare. =18:)—*my* conditions,] i. e. my disposition and character. Mr. Malone reads *condition.* =19:)—*intergatories:*] i. e. *interrogatories.* =20:)—*though I know, his brains are forfeit to the next tile that falls.*] In Lucian's *Contemplantes,* Mercury makes Charon remark a man that was killed by the falling of a tile upon his head, whilst he was in the act of putting off an engagement to the next day. =21:) *Half won, is match well made;* match, *and well make it;*] The meaning is, "a match well made, is half won; make your match, therefore, but make it well." =22:)—*an egg out of a cloister;*] *He will steal any thing, however trifling, from any place, however holy. Robbing the spital,* is a common phrase, of the like import. =23:)—*for a* quart d'ecu—] The fourth part of the smaller French crown; about eight-pence of our money. =24:) *Why does he ask him of me?*] This is nature. Every man is, on such occasions, more willing to hear his neighbour's character than his own. JOHNSON. =25:)—*to beguile the* supposition—] That is, *to deceive the opinion,* to make the count think me a man that *deserves well.* =26:)—*my* motive—] *Motive* for assistant, or rather for *mover.* =27:) *When* saucy—] *Saucy* may very properly signify *luxurious,* and by consequence *lascivious.* =28:)—*death and honesty*—] i. e. an honest death. =29:)—*your* impositions,] i. e. your *commands.* =30:) *Our waggon is prepar'd, and time* revives *us:*] Time *revives* us, seems to refer to the happy and speedy termination of their embarrassments. She had just before said: —"With the word, the time will bring on summer." =31:) *All's well that ends well:*] *All's well that ends well,* is one of Camden's proverbial sentences. =32:)—*still the fine's* the crown;] i. e. the end, *finis coronat.* =33:)—*whose villainous saffron*—] Here some particularities of fashionable dress are ridiculed. *Snipt taffata* needs no explanation; but *villainous saffron* alludes to a fantastic fashion, then much followed, of using *yellow starch* for their bands and ruffs. =34:)—*to* suggest—] i. e. *seduce.* =35:) *I am a woodland fellow, sir,* &c.] Shakspeare is but rarely guilty of such impious trash. And it is observable, that then he always puts that into the mouth of his *fools,* which is now grown the characteristic of the *fine gentleman.* WARBURTON. =36:)—*unhappy.*] i. e. *mischievously waggish, unlucky.* =37:)—*carbonadoed*—] i. e. scotched like a piece of meat for the gridiron. =

ACT V. =1:) *Enter a gentle* Astringer.] A *gentle astringer* is a *gentleman falconer.* The word is derived from *ostercus* or *austercus,* a goshawk; and thus, says Cowell, in his *Law Dictionary:* "We usually call a falconer, who keeps that kind of hawk, an *austringer.*"=2:) *Our means will make us means.*] Shakspeare delights much in this kind of reduplication, sometimes so as to obscure his meaning. Helena says, *they will follow with such speed as the means which they have will give them ability to exert.*=3:)—*Lavatch,*] This is an undoubted, and perhaps irremediable, corruption of some French word: or perhaps *la vache.* =4:) "mood." —MALONE. =5:)—*allow the wind.*] i. e. stand to the leeward of me. =6:)—*save your word.*] i. e. you need not ask;—here it is. =7:)—*you shall eat;*] Parolles has many of the lineaments of Falstaff, and seems to be the character which Shakspeare delighted to draw, a fellow that had more wit than virtue. Though justice required that he should be detected and exposed, yet his *vices sit so fit in him* that he is not at last suffered to starve. JOHNSON. =8:)—*esteem*—] Meaning that his esteem was lessened in its value by Bertram's misconduct; since a person who was honoured with it could be so ill-treated as Helena had been, and that with impunity. =9:)—*home.*] That is, *completely, in its full extent.* =10:) *Of* richest *eyes;*] Shakspeare means that her beauty had astonished those, who, having seen the greatest number of fair women, might be said to be the *richest* in ideas of beauty. =11:)——*the first view shall kill* ‖ *All repetition:*] *The first interview shall put an end to all recollection of the past.* Shakspeare is now hastening to the end of the play, finds his matter sufficient to fill up his remaining scenes, and therefore, as on such other occasions, contracts his dialogue and precipitates his action. Decency required that Bertram's double crime of cruelty and disobedience, joined likewise with some hypocrisy, should raise more resentment; and that though his mother might easily forgive him, his king should more pertinaciously vindicate his own authority and Helen's merit. Of all this Shakspeare could not be ignorant, but Shakspeare wanted to conclude his play. JOHNSON. =12:) *I am not a day of season,*] That is, of *uninterrupted rain;* one of those *wet days* that usually happen about the vernal equinox. =13:) *My high-repented blames,*] *High-repented blames,* are faults repented of to the height, to the utmost. =14:) *In Florence was it from a casement thrown me,*] Bertram still continues to have too little virtue to deserve Helen. He did not know indeed that it was Helen's ring, but he knew that he had it not from a window. JOHNSON. =15:)——*noble she was, and thought* ‖ *I stood* ingaged:] *Ingaged,* in the sense of *uningaged,* is a word of exactly the same formation as *inhabitable,* which is used by Shakspeare and the contemporary writers for *uninhabitable.* MALONE. =16:) *Plutus himself,* ‖ *That knows the* tinct *and* multiplying *medicine,*] Plutus, the grand alchemist, who knows the *tincture* which confers the properties of gold upon base metals, and the *matter* by which *gold* is *multiplied,* by which a small quantity of gold is made to communicate its qualities to a large mass of base metal. =17:)——*Then,* if you know ‖ That you are well acquainted with yourself, ‖ *Confess 'twas hers,*] The true meaning of this expression is, *If you know that* your faculties are so sound, as *that you have the proper consciousness of your own actions,* and are able to recollect and relate what you have done, *tell me,* &c. JOHNSON. =18:) *My fore-past proofs,* &c.] The *proofs which I have already had* are sufficient to show that my *fears* were not *vain* and irrational. I have rather been hitherto more easy than I ought, and have *unreasonably* had *too little fear.* JOHNSON. =19:) *Who hath, for four or five removes, come short,* &c.] Who hath missed the opportunity of presenting it in person to your majesty either at Marseilles, or on the road from thence to Rousillon, in consequence of having been four or five removes behind you. MALONE. =20:) *I will buy me a son-in-law in a fair, and toll* him:] i. e. I'll buy me a son-in-law as they buy a horse in a fair; *toul* him, i. e. enter him on the *toul* or *toll*-book, to prove I came honestly by him, and ascertain my title to him. Mr. Malone reads the passage thus: "I will buy me a son-in-law in a fair, and toll for this: I'll none of him." =21:)—*shall* cease,] i. e. *decease,* die. =22:)—*and rich* validity,] *Validity* means *value.* =23:) *Methought, you said,*] The poet has here forgot himself, Diana has said no such thing. BLACKSTONE. =24:) *He's* quoted—] i. e. *noted,* or *observed.* =25:) *Whose nature sickens, but to speak a truth:*] i. e. *only* to speak a truth. =26:)—*all impediments in fancy's course,* &c.] *Every thing that obstructs love is an occasion by which love is heightened. And, to conclude, her solicitation concurring with her fashionable appearance,* she got the ring. I am not certain that I have attained the true meaning of the word *modern,* which, perhaps, signifies rather *meanly pretty.* JOHNSON. =27:) *May justly* diet *me.*] May justly make me fast, by depriving me (as Desdemona says) of the rites for which I love you. =28:)—*companion*—] i. e. fellow. =29:)—*But thou art* too fine—] *Too fine,* too full of finesse, too artful. A French expression—*trop fine.* =30:)—*customer.*] i. e. a common woman. =31:) *He knows himself,* &c.] The dialogue is too long, since the audience already knew the whole transaction; nor is there any reason for puzzling the King and playing with his passions; but it was much easier than to make a pathetical interview between Helen and her husband, her mother, and the king. JOHNSON. =32:)—*exorcist*—] Shakspeare invariably uses the word *exorcist,* to imply a person who can raise spirits, not in the usual sense of one that can lay them. =33:) *Ours be your patience then, and yours our parts;*] The meaning is: Grant *us then your patience:* hear us without interruption. *And* take *our parts;* that is, support and defend us. =

XII. TAMING OF THE SHREW.

IND. =1:) *I'll pheese you,*] To *pheese* or *fease,* is to separate a twist into single threads. In the figurative sense it may well enough be taken, like *teaze,* or *toze,* for to *harass,* to *plague,* or to *beat.* Perhaps *I'll pheese you,* may be equivalent to *I'll comb your head,* a phrase vulgarly used by persons of Sly's character on like occasions.=2:)—*no* rogues:] That is, *vagrants,* no mean fellows, but gentlemen. JOHNSON. =3:)—*paucas pallabris;*] Sly, as an ignorant fellow, is purposely made to aim at languages out of his knowledge, and knock the words out of joint. The Spaniards say, *pocas palabras,* i. e. few words; as they do likewise, *Cessa,* i. e. be quiet. =4:)—*you have* burst?] To *burst* and to *break* were anciently synonymous. *Burst* is still used for *broke* in the North of England. =5:)—*Go by,* says *Jeronimy;*—*Go to thy cold bed and warm thee.*] These phrases are allusions to a fustian old play, called Hieronymo, or the Spanish Tragedy, which was the common butt of raillery to all the poets in Shakspeare's time. Mr. Malone reads "*Go* by S. Jeronimy." =6:)—*the* thirdborough.] The office of *thirdborough* is the same with that of *constable,* except in

places where there are both, in which case the former is little more than the constable's assistant. =7:) Brach *Merriman,—the poor cur is* emboss'd.] The Commentators are not agreed as to the meaning of *brach;* it is a species of hound, but of what kind, uncertain. Mr. Malone thinks that brach is a verb; and Sir T. Hanmer reads *leech* Merriman: i. e. apply some remedies to him. *Emboss'd* is a hunting term. When a deer is hard run, and foams at the mouth, he is said to be *emboss'd.* A dog also when he is strained with hard-running (especially upon hard ground,) will have his knees swelled, and then he is said to be *emboss'd:* from the French word *bosse,* which signifies a tumour. =8:) *This do, and do it* kindly,] *Kindly* means *naturally.*=9:)—*modesty.*] By *modesty* is meant *moderation,* without suffering our merriment to break into an excess. =10:)—*to accept our duty.*] It was in those times the custom of players to travel in companies, and offer their service at great houses. JOHNSON. =11:)—*take them to the* buttery,] Mr. Pope had probably these words in his thoughts, when he wrote the following passage of his preface: "—the top of the profession were then mere players, not gentlemen of the stage; they were led into the *buttery* by the steward, not placed at the lord's table, or the lady's toilette." But he seems not to have observed, that the players here introduced are *strollers:* and there is no reason to suppose that our author, Heminge, Burbage, Condelle, &c. who were licensed by King James, were treated in this manner. MALONE. At the period when this comedy was written, and for many years after, the profession of a player was scarcely allowed to be reputable. The imagined dignity of those who did not belong to itinerant companies, is, therefore, unworthy consideration. I can as easily believe that the blundering editors of the first folio were suffered to lean their hands on Queen Elizabeth's chair of state, as that they were admitted to the table of the Earl of Leicester, or the toilette of Lady Hunsdon. Like Stephen in *Every Man in his Humour,* the greatest indulgence our histrionic leaders could have expected, would have been "a trencher and a napkin in the *buttery.*" STEEVENS. =12:) "this seven." MALONE. =13:) *An* onion—] It is not unlikely that the *onion* was an expedient used by the actors of interludes. =14:)—*of* Burton-heath;—*Marian Hacket, the fat ale-wife of* Wincot,] I suspect we should read—*Barton*-heath. *Barton* and *Woodmancot,* or, as it is vulgarly pronounced, *Woncot,* are both of them in Gloucestershire, near the residence of Shakspeare's old enemy, Justice Shallow. Very probably too, this fat ale-wife might be a real character. STEEVENS. =15:)—*I am not* bestraught:] *Bestraught* seems to have been synonymous to *distraught* or distracted. =16:)—*leet,*] At the *court-leet,* or courts of the manor. =17:)—*Is not a* commonty *a Christmas gambol, or a tumbling trick?*] Thus the old copies; the modern ones read—*It is* not a *commodity,* &c. *Commonty* for comedy, &c. STEEVENS. In the old play the players themselves use the word *commodity* corruptly for a *comedy.* BLACKSTONE. =

ACT I. =1:)—*ingenious*—] It was probably written—*ingenuous* studies, but of this and a thousand such observations there is little certainty. In Cole's *Dictionary,* 1677, it is remarked—"*ingenuous* and *ingenious* are too often confounded." =2:)—*to* serve *all hopes conceiv'd,*] To fulfil the expectations of his friends. In the preceding line, Mr. Malone reads "Vicentio's son." =3:)—*Aristotle's* checks,] Tranio is here descanting on academical learning, and mentions by name six of the seven liberal sciences. I suspect this to be a mis-print, made by some copyist or compositor, for *ethics.* The sense confirms it. BLACKSTONE. =4:)—*to* quicken *you,*] i. e. *animate.* =5:) *A pretty* peat!] *Peat* or *pet* is a word of endearment from *petit, little,* as if it meant pretty little thing. =6:)—*so strange?*] That is, so odd, so different from others in your conduct. JOHNSON. =7:)—*cunning men*—] *Cunning* had not yet lost its original signification of *knowing, learned,* as may be observed in the translation of the Bible. JOHNSON. =8:)—*your* gifts—] *Gifts* for *endowments.* =9:)—*I will* wish *him to her father.*] i. e. I will *recommend* him. =10:)—*upon* advice,] i. e. on *consideration,* or *reflection.* =11:)—*Happy man be his* dole!] A proverbial expression. *Dole* is any thing dealt out or distributed, though its original meaning was the provision given away at the doors of great men's houses. STEEVENS. =12:)—*is not* rated—] Is not driven out by chiding. =13:) *Redime,* &c.] Our author had this line from *Lilly,* which I mention, that it might not be brought as an argument for his learning. JOHNSON. =14:)—*longly*—] i. e. longingly. I have met with no example of this adverb. STEEVENS. =15:)—*daughter of Agenor*—] Europa, for whose sake Jupiter transformed himself into a bull. =16:) *Basta;*] i. e. *'tis enough;* Italian and Spanish. =17:)—*I have it full.*] i. e. conceive our stratagem in its full extent, I have already planned the whole of it. =18:)—*port,*] *Port* is figure, show, appearance. =19:) Mr. Malone reads, "meaner man of Pisa." =20:)—*good and weighty.*] The division for the second Act of this play is neither marked in the folio nor quarto editions. Shakspeare seems to have meant the first Act to conclude here, where the speeches of the tinker are introduced; though they have been hitherto thrown to the end of the first Act, according to a modern and arbitrary regulation. STEEVENS. =21:)—wring *it;*] Here seems to be a quibble between *ringing* at a door, and *wringing* a man's ears. STEEVENS. =22:)—*what he* 'leges *in Latin.*] i. e. I suppose, what he *alleges* in Latin. STEEVENS. =23:)—knock me *soundly?*] Shakspeare seems to design a ridicule on this clipped and ungrammatical phraseology; which yet he has introduced in *Othello:* "I pray *talk me* of Cassio." =24:) *Where small experience grows. But in a* few,] *In a few,* means the same as *in short, in few* words. JOHNSON. =25:) (*As wealth is* burthen *of my wooing* dance,)] The *burthen* of a *dance* is an expression which I have never heard; the *burthen of his wooing song* had been more proper. JOHNSON. =26:) *Be she as foul as was Florentius' love,*] The allusion is to a story told by Gower in the first Book *De Confessione Amantis. Florent* is the name of a knight who had bound himself to marry a deformed hag, provided she taught him the solution of a riddle on which his life depended. =27:)—*aglet-baby;*] i. e. a diminutive being, not exceeding in size the tag of a point. An *aglet-baby* was a small image or head cut on the tag of a point, or lace. =28:)—*shrew'd,*] here means, having the qualities of a *shrew.* The adjective is now used only in the sense of *acute, intelligent.* =29:)—*an he begin once, he'll rail in his* rope-tricks.] *Ropery* or *rope-tricks* originally signified abusive language, without any determinate idea; such language as parrots are taught to speak. =30:)—stand *him*—] i. e. withstand, resist him. =31:)—*that she shall have no more eyes to see withal than a cat:*] It may mean, that he shall swell up her eyes with blows, till she shall seem to peep with a contracted pupil, like a cat in the light. JOHNSON. =32:) *Therefore this* order *hath Baptista* ta'en,] To *take order* is to *take measures.* =33:) *Well* seen *in music,*] *Seen* is versed, practised. =34:)—*at any hand;*] i. e. at all events. =35:)—*with* bugs.] i. e. with *bug bears.* =36:) Mr. Malone gives this speech to Biondello. =37:) *Please ye we may* contrive *this afternoon,*] *Contrive* does not signify here to *project,* but to *spend* and *wear out;* probably from *contero.* =38:)—*as* adversaries *do in* law,] By *adversaries in law,* I believe, our author means not suitors, but *barristers,* who, however warm in their opposition to each other in the courts of law, live in greater harmony and friendship in private, than perhaps those of any other of the liberal professions. Their *clients* seldom "eat and drink with their adversaries as friends." MALONE. =39:)—Fellows, *let's begone.*] *Fellows* means *fellow-servants.* Grumio and Biondello address each other, and also the disguised Lucentio. MALONE. =

ACT II. =1:)—*hilding*—] The word *hilding* or *hindeling,* is a *low wretch:* it is applied to Katharine for the coarseness of her behaviour. JOHNSON. =2:) *And, for your love to her, lead apes in hell.*] "To lead apes," was in our author's time, as at present, one of the employments of a bear-herd, who often carries about one of those animals along with his bear: but I know not how this phrase came to be applied to old maids. MALONE. That women who refused to bear children, should, after death, be condemned to the care of apes in leading-strings, might have been considered as an act of posthumous retribution. STEEVENS. =3:) *Baccare!*] A proverbial word, meaning *stand back,* or *give place.* =4:)—*this small packet of Greek and Latin books:*] In queen Elizabeth's time the young ladies of quality were usually instructed in the learned languages, if any pains were bestowed on their minds at all. Lady Jane Grey and her sisters, Queen Elizabeth, &c. are trite instances. PERCY. =5:)—*her* frets,] A fret is that stop of a musical instrument which causes or regulates the vibration of the string. JOHNSON. =6:) *And*—twangling Jack:] To *twangle* is a provincial expression, and signifies to flourish capriciously on an instrument, as performers often do after having tuned it, previous to their beginning a regular composition. =7:) *A joint-stool.*] This is a proverbial expression; "Cry you mercy, I took you for a join'd stool." See Ray's *Collection.* =8:)—*a* craven.] A *craven* is a degenerate, dispirited cock. *Craven* was a term also applied to those who in appeals of battle became recreant, and by pronouncing this word, called for quarter from their opponents; the consequence of which was they were for ever after deemed infamous. =9:) "a wild Kate to a Kate."—MALONE. =10:) *She* vied *so fast,*] *Vye* and *revye* were terms at cards, now superseded by the more modern word, *brag.* =11:)—*'tis a world to see,*] i. e. it is wonderful to see. This expression is often met with in old historians as well as dramatic writers. =12:) *A* meacock *wretch*—] i. e. a timorous, dastardly creature. =13:)—*counterpoints,*] These coverings for beds are at present called *counterpanes;* but either mode of spelling is proper. *Counterpoint* is the monkish term for a particular species of music, in which, notes of equal duration, but of different harmony, are set in opposition to each other. In like manner *counterpanes* were anciently composed of patch-work, and so contrived that every *pane* or partition in them, was contrasted with one of a different colour, though of the same dimensions. STEEVENS. =14:)—*two* galliasses,] A *galeas* or *galliass,* is a heavy low-built vessel of burthen, with both sails and oars, partaking at once of the nature of a ship and a galley. STEEVENS. =15:)—*out-vied.*] This is a term at the old game of *gleek.* When one man was *vied* upon another, he was said to be *out-vied.* =16:) *Sirrah, young* gamester,] *Gamester,* in the present instance, has no reference to gaming, and only signifies—a wag, a frolicsome character. =17:) *Yet I have faced it with a* card of ten.] That is, with the highest card, in the old simple games of our ancestors. =

ACT III. =1:) —*no* breeching *scholar* —] i. e. no schoolboy liable to corporal correction. = 2:) — *pantaloon.*] The old cully in Italian farces. =3:) *Pedascule,*] *Pedascule*, from *pedant.* =4:) — but *I be deceiv'd,*] *But*, i. e. *unless.* = 5:) — *full of* spleen;] that is, full of *humour, caprice*, and *inconstancy.* JOHNSON. =6:) Mr. Malone reads, "invite them, and," &c. =7:) "vex a very saint," — MALONE. = 8:) —*two broken* points:] i. e. two broken *tags* to the laces. = 9:) — *infected with the* fashions, — *past cure of the* fives,] *Fashions.* So called in the West of England, but by the best writers on farriery, *farcens* or *farcy. Fives.* So called in the West: *vives* elsewhere, and *avives* by the French; a distemper in horses, little differing from the strangles. GREY. = 10:) — ne'er-*legged before*,] i. e. founder'd in his fore-feet. = 11:) — *crupper of* velure,] *Velure* is *velvet. Velours*, Fr. =12:) —*stock* —] i. e. *stocking.* = 13:) — *an old hat, and* The humour of forty fancies *pricked in't for a feather*:] This was some ballad or drollery at that time, which the poet here ridicules, by making Petruchio prick it up in his foot-boy's hat for a feather. His speakers are perpetually quoting scraps and stanzas of old ballads, and often very obscurely; for, so well are they adapted to the occasion, that they seem of a piece with the rest. WARBURTON. = 14:) —*to digress*;] To deviate from my promise. = 15:) — *Quaff'd off the* muscadel,] The fashion of introducing a bowl of wine into the church at a wedding, to be drank by the bride and bridegroom, and persons present, was very anciently a constant ceremony; and, as appears from this passage, not abolished in our author's age. = 16:) *And* kiss'd *her lips* —] This also is a very ancient custom, as appears from the following rubric: "Surgant ambo, sponsus et sponsa, et accipiat sponsus pacem a sacerdote, et ferat sponsæ, *osculans eam*, et neminem alium, nec ipse, nec ipsa." *Manuale Sarum.* Paris, 1533, 4to. fol. 69. = 17:) "And I, seeing this," &c. — MALONE. = 18:) "my horse." — MALONE. =

ACT IV. = 1:) —*man so* rayed?] i. e. *bewrayed*, made dirty. = 2:) —*Jack boy! ho boy!*] is the beginning of an old round in three parts. = 3:) — *Be the jacks fair within, the jills fair without,*] i. e. Are the drinking vessels clean, and the maid servants dressed? Probably the poet meant to play upon the words *Jack* and *Jill*, which signify *two drinking measures*, as well as *men* and *maid servants.* = 4:) — *the carpets laid,*] In our author's time it was customary to cover tables with carpets. Floors, as appears from the present passage and others, were strewed with rushes. = 5:) — *bemoiled*;] i. e. *be-draggled; bemired.* =6:) — was burst;] i. e. *broken.* =7:) —*he is more* shrew *than she.*] The term *shrew* was anciently applicable to either sex. = 8:) — *their* blue coats brushed,] The dress of servants at the time. = 9:) — *garters of an* indifferent *knit*:] Perhaps by "garters of an *indifferent* knit," the author meant *parti-colour'd* garters; garters of a *different* knit. In Shakspeare's time *indifferent* was sometimes used for *different.* =10:) —*no* link *to colour Peter's hat*,] A *link* is a torch of pitch. = 11:) *Where*, &c.] A scrap of some old ballad. Ancient Pistol elsewhere quotes the same line. In an old black letter book intituled, *A gorgious Gallery of gallant Inventions*, London, 1578, 4to. is a song to the tune of *Where is the life that late I led.* = 12:) *Soud, soud*, &c.] This, I believe, is a word coined by our poet, to express the noise made by a person heated and fatigued. MALONE. = 13:) *It was the friar of orders grey*,] Dispersed through Shakspeare's plays are many little fragments of ancient ballads, the entire copies of which cannot now be recovered. Many of these being of the most beautiful and pathetic simplicity, Dr. Percy has selected some of them, and connected them together with a few supplemental stanzas; a work, which at once demonstrates his own poetical abilities, as well as his respect to the truly venerable remains of our most ancient bards. STEEVENS. =14:) *Come, Kate, and* wash,] It was the custom in our author's time, (and long before,) to wash the hands immediately before dinner and supper, as well as afterwards. As our ancestors eat with their fingers, which might not be over-clean before meals, and after them must be greasy, we cannot wonder at such repeated ablutions. STEEVENS. = 15:) —*full-gorg'd*, &c.] A hawk too much fed was never tractable. The *lure* was only a thing stuffed like that kind of bird which the hawk was designed to pursue. The use of the *lure* was to tempt him back after he had flown. =16:) —*to* man *my* haggard,] A *haggard* is a *wild-hawk; to man* a hawk is to *tame* her. =17:) *That* bate,] To *bate* is to *flutter* as a hawk does when it swoops upon its prey. = 18:) — *amid this hurly, I* intend,] *Intend* is sometimes used by our author for *pretend.* = 19:) "that mistress Bianca" — MALONE. = 20:) — *cullion*:] A term of degradation, with no very decided meaning: a despicable fellow, a fool, &c. = 21:) *An ancient* angel —] For *angel* Mr. Theobald, and after him Sir T. Hanmer and Dr. Warburton, read *engle*, or a *gull*, but *angel* may mean *messenger.* = 22:) *Master, a* mercatanté —] The old editions read *marcantant.* The Italian word *mercatanté* is frequently used in the old plays for a merchant, and therefore I have made no scruple of placing it here. STEEVENS. = 23:) *To pass* assurance —] *To pass assurance* means to make a conveyance or deed. Deeds are by law-writers called, "The common *assurances* of the realm," because thereby each man's property is *assured* to him. = 24:) *Go with me*, &c.] There is an old comedy called *Supposes*, translated from Ariosto, by George Gascoigne. Thence Shakspeare borrowed this part of the plot, (as well as some of the phraseology,) though Theobald pronounces it his own invention. There, likewise, he found the names of Petruchio and Licio. My young master and his man exchange habits, and persuade a *Scenæse*, as he is called, to personate *the father*, exactly as in this play, by the pretended danger of his coming from *Sienna* to *Ferrara*, contrary to the order of the government. = 25:) —*What, sweeting, all* amort?] This gallicism is common to many of the old plays. That is, all sunk and dispirited. =26:) *And all my pains is* sorted *to no proof*:] And all *my* labour has ended in nothing, or *proved* nothing. = 27:) —*with his* ruffling *treasure.*] i. e. *rustling.* = 28:) *Come, tailor, let us see these ornaments*;] In our poet's time, women's gowns were usually made by men. =29:) *A custard*-coffin,] A *coffin* was the ancient culinary term for the raised crust of a pie or custard. = 30:) —*censer* —] We learn from an ancient print, that these *censers* resembled in shape our modern *brasiers.* They had pierced convex covers, and stood on feet. They not only served to sweeten a barber's shop, but to keep his water warm, and dry his cloths on. =31:) — —*thou* thread, ‖ *Thou thimble*,] The tailor's trade, having an appearance of effeminacy, has always been, among the rugged English, liable to sarcasms and contempt. JOHNSON. = 32:) —*be*-mete —] i. e. be-*measure* thee. = 33:) — faced *many things.*] i. e. turned up many gowns, &c. with *facings*, &c. = 34:) —braved *many men*,] i. e. made many men *fine. Bravery* was the ancient term for elegance of dress. = 35:) —*a small* compassed cape;] A *compassed cape* is a round cape. To *compass* is *to come round.* JOHNSON. =36:) —*thy* mete-*yard*,] i. e. thy *measuring* yard. = 37:) — but *I be deceived*,] *But*, i. e. *unless.* = 38:) "ready and willing." — MALONE. = 39:) *For* curious *I cannot be with you*,] *Curious* is *scrupulous.* = 40:) *And* pass *my daughter a sufficient dower*,] To *pass* is, in this place, synonymous to *assure* or *convey*; as it sometimes occurs in the covenant of a purchase deed, that the granter has power to bargain, sell, &c. "and thereby to *pass* and convey" the premises to the grantee. = 41:) "fully made," — MALONE. =42:) *We be* affied;] i. e. *betrothed.* = 43:) *And*, happily,] *Happily*, in Shakspeare's time, signified *accidentally*, as well as *fortunately.* = 44:) — *or* moral —] i. e. the *secret purpose.* = 45:) Mr. Malone reads "expect;" i. e. wait the event. = 46:) —*cum privilegio ad imprimendum solum*:] It is scarce necessary to observe, that these are the words which commonly were put on books where an exclusive right had been granted to particular persons for printing them. REED. = 47:) — *to the church*;] i. e. go to the church, &c. = 48:) "I know it is the moon." — MALONE. = 49:) *That every thing I look on seemeth green*:] Shakspeare's observations on the phænomena of nature are very accurate. When one has sat long in the sunshine, the surrounding objects will often appear tinged with *green.* The reason is assigned by many of the writers on optics. BLACKSTONE. =

ACT V. = 1:) — *a copatain hat!*] is, I believe, a hat with a conical crown, anciently worn by well-dressed men. JOHNSON. = 2:) — *coney-catched* —] i. e. deceived, cheated. = 3:) *While counterfeit* supposes *blear'd thine eyne.*] *To blear the eye* was an ancient phrase signifying *to deceive.* =4:) *Here's* packing,] i. e. plotting, underhand contrivance. = 5:) *My cake is dough*:] A phrase generally used when any project miscarried, or rather when any disappointment was sustained, contrary to every appearance or expectation. =6:) *My* banquet —] A *banquet*, or (as it is called in some of our old books,) an *afterpast*, was a slight refection, like our modern desert, consisting of cakes, sweetmeats, and fruit. = 7:) — fears *his widow.*] To *fear*, as has been already observed, meant in our author's time both to dread, and to intimidate. The widow understands the word in the latter sense; and Petruchio tells her, he used it in the former. MALONE. = 8:) "You are very sensible," &c. MALONE. = 9:) —*that* gird,] A *gird* is a *sarcasm*, a *gibe.* = 10:) Mr. Malone omits the word *come.* = 11:) "As frosts do bite," &c. MALONE. =12:) —*our soft* conditions,] The gentle qualities of our minds. =13:) "we indeed least are." MALONE. = 14:) *Then vail your stomachs*,] i. e. abate your pride, your spirit. = 15:) — *you two* are sped.] i. e. the fate of you both is decided; for you have wives to exhibit early proofs of disobedience. = 16:) — *though you* hit the white;] To *hit the white* is a phrase borrowed from archery: the mark was commonly white. Here it alludes to the name, *Bianca*, or *white.* =

XIII. WINTER'S TALE.

ACT I. =1:) —*our entertainment*, &c.] Though we cannot give you equal entertainment, yet the consciousness of our good-will shall justify us. JOHNSON. = 2:) —*royally attornied*,] Nobly supplied by substitution of embassies, &c. JOHNSON. =3:) —*shook hands, as over a* vast; *and embraced, as it were, from the ends of opposed winds.*] Shakspeare has, more than once, taken his imagery from the prints, with which the books of his time were ornamented. If my memory do not deceive me, he had his eye on a wood-cut in Holinshed, while writing the incantation of the weird sisters in *Macbeth.* There is also an allusion to a print of

one of the Henries holding a sword adorned with crowns. In this passage he refers to a device common in the title-page of old books, of two hands extended from opposite clouds, and joined as in token of friendship over a wide waste of country. HENLEY. =4:) — physics *the subject*,] Affords a cordial to the state; has the power of assuaging the sense of misery. JOHNSON. = 5:) — — That may *blow* ‖ *No sneaping winds* —] i. e. *Oh!* that. *Sneaping*, nipping winds. = 6:) *This is put forth too truly!*] i. e. to make me say, *I had too good reason for my fears.* = 7:) —*this satisfaction* —] We had satisfactory accounts yesterday of the state of Bohemia. JOHNSON. = 8:) —*behind the* gest —] *Gest* signifies a stage, or journey. In the time of *royal progresses* the king's stages, as we may see by the journals of them in the herald's office, were called his *gests*; from the old French word *giste*, *diversorium.* = 9:) — *yet*, good-deed,] signifies, *indeed, in very deed.* =10:) —*a* jar *o'the clock* —] A *jar* is, I believe, a single repetition of the noise made by the pendulum of a clock: what children call the *ticking* of it. STEEVENS. =11:) "no, nor dream'd" — Mr. Malone omits *no.* = 12:) — —*the imposition clear'd*, ‖ *Hereditary ours.*] i. e. setting aside *original sin;* bating the imposition from the offence of our first parents, we might have boldly protested our innocence to Heaven. WARBURTON. = 13:) *Grace to boot!*] *Grace*, or Heaven *help* me! = 14:) *And* clap *thyself my love*;] She opened her hand, to *clap* the palm of it into his, as people do when they confirm a bargain. Hence the phrase —*to clap up a bargain*, i. e. make one with no other ceremony than the junction of hands. =15:) *The* mort *o'the deer*;] A lesson upon the horn at the death of the deer. =16:) *I' fecks?*] A supposed corruption of —*in faith.* Our present vulgar pronounce it —*fegs.* =17:) *Why, that's my* bawcock.] Perhaps from *beau* and *coq.* It is still said in vulgar language that such a one is a *jolly cock*, a *cock of the game.* = 18:) — *Still virginalling* —] Still playing with her fingers, as a girl playing on the *virginals.* A *virginal* is a very small kind of spinnet. Queen Elizabeth's *virginal-book* is yet in being, and many of the lessons in it have proved so difficult, as to baffle our most expert players on the harpsichord. STEEVENS. = 19:) *Thou want'st a rough* pash, *and the* shoots *that I have*,] I have lately learned that *pash* in Scotland signifies a *head.* The meaning, therefore, I suppose, is this: *You tell me*, (says Leontes to his son,) *that you are like me; that you are my calf. I am the* horned *bull: thou wantest the* rough head and the horns *of that animal, completely to resemble your father.* MALONE. = 20:) *As o'erdied blacks*,] Sir T. Hanmer understands blacks died too much, and therefore rotten. JOHNSON. = 21:) *No* bourn —] *Bourn* is boundary. = 22:) —*welkin eye*:] Blue eye; an eye of the same colour with the *welkin*, or sky. = 23:) — *my* collop!] So, in *The First Part of King Henry VI.* "God knows, thou art a *collop* of my flesh." = 24:) *Affection! thy intention stabs the center*:] *Affection* means here imagination, or perhaps more accurately "the disposition of the mind when strongly *affected* or possessed by a particular idea." =25:) —*credent*,] i. e. *credible.* =26:) *This* squash,] A *squash* is a *pea-pod*, in that state when the young peas begin to swell in it. =27:) *Will you take eggs for money?*] The meaning of this is, *will you put up affronts?* The French have a proverbial saying, *A qui vendez-vous coquilles?* i. e. whom do you design to affront? Mamillius's answer plainly proves it. Mam. *No, my Lord, I'll fight.* SMITH. = 28:) — *happy man be his* dole!] May his *dole* or *share* in life be to be a *happy man.* The expression is proverbial. *Dole* was the term for the allowance of provision given to the poor, in great families. The alms immemorially given to the poor by the Archbishops of Canterbury, is still called the *dole.* See *The History of Lambeth Palace*, p. 31, in *Bibl. Top. Brit.* NICHOLS. =29:) *Apparent* —] that is, *heir apparent*, or the next claimant. = 30:) — *the neb*,] The word is commonly pronounced and written *nib.* It signifies here the *mouth.* = 31:) *To her* allowing *husband!*] *Allowing* in old language is *approving.* MALONE. = 32:) —*a* fork'd *one.*] That is, a *horned* one; a *cuckold.* = 33:) —*it still came home.*] This is a seafaring expression, meaning, *the anchor would not take hold.* =34:) — —*made* ‖ *His business more material.*] i. e. the more you requested him to stay, the more urgent he represented that business to be which summoned him away. =35:) —*whispering*, rounding,] *To round in the ear* is to *whisper*, or *to tell secretly.* = 36:) — *gust it* —] i. e. taste it. STEEVENS. = 37:) — *lower messes*,] *Lower messes* is perhaps used as an expression to signify the *lowest degree* about the court. = 38:) — boxes *honesty behind*,] To *hox*, is to ham-string. The proper word is, to *hough*, i. e. to cut the *hough*, or ham-string. = 39:) *Whereof the execution did cry out* ‖ *Against the non-performance*,] This is one of the expressions by which Shakspeare too frequently clouds his meaning. This sounding phrase means, I think, no more than *a thing necessary to be done.* JOHNSON. = 40:) — *the* pin *and* web,] Disorders in the eye. = 41:) — *like* her *medal*,] i. e. her *portrait.* Mr. Malone reads, "*his* medal." =42:) *Make't thy* question, *and go rot?* &c.] This refers to what Camillo has just said, relative to the queen's chastity. =43:) *Could man so* blench;] To *blench* is *to start off, to shrink.* = 44:) *In whose* success *we are* gentle —] *Success* here means *succession. Gentle* is evidently opposed to *simple*; alluding to the distinction between the gentry and yeomanry. = 45:) *I am appointed Him to murder you.*] i. e. I am the person appointed by him to murder you. =46:) *To* vice —] i. e. to draw, persuade you; probably for *advise.* = 47:) i. e. Judas. = 48:) — —*whose foundation* ‖ *Is pil'd upon his faith*,] This folly which is erected on the foundation of settled *belief.* =

ACT II. =1:) "my lord?" MALONE. =2:) "sir." — Mr. Malone reads, "good sir." =3:) *In my just* censure? *in my true opinion?*] *Censure*, in the time of our author, was generally used (as in this instance) for judgment, opinion. = 4:) *Alack, for lesser knowledge!*] That is, *O that my knowledge were less.* =5:) *A spider steep'd* —] Spiders were esteemed venomous. = 6:) —hefts:] *Hefts* are heavings, what is heaved up. =7:) *He has discover'd my design, and I* ‖ *Remain* a pinch'd thing;] The sense, I think, is, He hath now discovered my design, and I am treated as a mere child's baby, a thing pinched out of clouts, a puppet for them to move and actuate as they please. HEATH. =8:) —*will* sear —] i. e. will *stigmatize* or *brand* as infamous. = 9:) *A* federary —] i. e. *confederate.* =10:) But *with her most vile principal*,] One that knows what we should be ashamed of, even if the knowledge of it rested only in her own breast and that of her paramour, without the participation of any confidant. —*But*, which is here used for *only*, renders this passage somewhat obscure. = 11:) "bold'st titles;" — MALONE. =12:) *He, who shall speak for her, is afar* off *guilty*, ‖ *But that he speaks.*] *Far* off *guilty*, signifies, *guilty in a remote degree.* But that he speaks — means, *in merely speaking.* = 13:) — — *I'll keep my stables where* ‖ *I lodge my wife*;] If Hermione prove unfaithful, I'll never trust my wife out of my sight; I'll always go in *couples* with her; and, in that respect, my house shall resemble a stable, where dogs are kept in pairs. =14:) "Then when," &c. MALONE. = 15:) —*putter-on*,] i. e. one who instigates. =16:) —*land*-damn *him*:] Mr. Steevens, after giving various opinions on this expression, says, After all these awkward struggles to obtain a meaning, we might, I think, not unsafely read — "I'd *laudanum* him, —" i. e. poison him with *laudanum.* = 17:) — — *I see't, and feel't*, ‖ *As you feel doing thus; and see withal* ‖ *The instruments that feel.*] Some stage direction seems necessary in this place; but what that direction should be, it is not easy to decide. Sir T. Haumer gives —*Laying hold of his arm:* Dr. Johnson — *striking his brows.* Mr. Henley thinks that *Leontes*, perhaps, *touches the forehead of Antigonus with his fore and middle fingers forked in imitation of a* SNAIL'S HORNS; *for these*, or imaginary horns of his own like them, *are the instruments that feel*, to which he alluded. Mr. Malone reads "but I do see't," &c. = 18:) "Relish a truth," — MALONE. = 19:) —*nought for approbation*,] *Approbation* is put for *proof.* = 20:) —*stuff'd sufficiency*:] i. e. of abilities more than enough. = 21:) *These dangerous unsafe* lunes *o' the king!*] I have no where, but in our author, observed this word adopted in our tongue, to signify *frenzy, lunacy.* But it is a mode of expression with the French — *Il y a de la* lune: (i. e. he has got the moon in his head; he is frantic.) Cotgrave. "*Lune*, folie. *Les femmes ont des* lunes *dans la tête.* Richelet." THEOBALD. =22:) —*Leave me solely*:] That is, leave me alone. = 23:) "who professes." — MALONE. = 24:) — *in* comforting *your evils*,] *Comforting* is here used in the legal sense of *comforting* and abetting in a criminal action. =25:) —*the worst about you.*] Were I the weakest of your servants, I would yet claim the combat against any accuser. =26:) *A* mankind *witch!*] i. e. masculine. =27:) —*thou art woman-tir'd*,] *Woman-tir'd*, is *peck'd* by a woman; *hen-pecked.* = 28:) —*thy crone.*] i. e. thy old worn-out woman. A *croan* is an old toothless sheep: thence an old woman. = 29:) *Unvenerable be thy hands, if thou* ‖ *Tak'st up the princess, by that* forced baseness —] Leontes had ordered Antigonus to *take up the bastard*; Paulina forbids him to touch the princess under that appellation. *Forced* is *false*, uttered with violence to truth. JOHNSON. =30:) *No yellow in't*;] *Yellow* is the colour of jealousy. = 31:) *And*, lozel,] A term of contempt, meaning *worthless, dishonest.* = 32:) —*Swear by this sword*,] It was anciently the custom to swear by the cross on the handle of a sword. = 33:) —commend *it* strangely *to some place*,] *Commit* it to some place, *as a stranger*, without more provision. =

ACT III. = 1:) *The* time *is worth the* use *on't.*] *The time is worth the use on't*, means, the time which we have spent in visiting Delos, has recompensed us for the trouble of so spending it. =2:) Even *to the guilt, or the purgation.*] The word *even* is not to be understood here as an *adverb*, but as an *adjective*, signifying *equal* or *indifferent.* =3:) —*pretence* —] is, in this place, taken for a *scheme laid*, a *design formed.* =4:) —*mine integrity*, &c.] that is, my *virtue* being accounted *wickedness*, my assertion of it will pass but for a *lie. Falsehood* means both *treachery* and *lie.* JOHNSON. = 5:) —*For life, I prize it* —] *Life* is now to me only *grief*, and as such only is considered by me: I would therefore willingly dismiss it. JOHNSON. = 6:) *'Tis a derivative from me to mine*,] This sentiment, which is probably borrowed from *Ecclesiasticus*, iii. 11, cannot be too often impressed on the female mind: "The glory of a man is from the honour of his father; and *a mother in dishonour is a reproach unto her children.*" STEEVENS. =7:) *I ne'er heard yet*, ‖ *That any of these bolder vices* wanted ‖ Less *impudence to gainsay what they did*, ‖ *Than to perform it first.*] It is apparent that according to the proper, or at least, according to the present, use of words, *less* should be *more*,

or *wanted* should be *had*. But Shakspeare is very uncertain in his use of negatives. It may be necessary once to observe, that in our language, two negatives did not originally affirm, but strengthen the negation. This mode of speech was in time changed, but, as the change was made in opposition to long custom, it proceeded gradually, and uniformity was not obtained but through an intermediate confusion. JOHNSON. =8:) *My life* stands in the level—] To be *in the level* is, *to be within the reach.* =9:) (*Those of your* fact *are so,*)] i. e. *guilt.* =10:) "For as" — Mr. Malone adds these words to the preceding line. =11:) *Starr'd most unluckily,*] i. e. born under an inauspicious planet. =12:) — strength *of* limit.] *Strength to pass the limits* of the childbed chamber. =13:) *The* flatness *of my misery;*] that is, how low, how *flat* I am laid by my calamity. JOHNSON. =14:) *Of the queen's* speed,] Of the *event* of the queen's trial: so we still say, he *sped* well or ill. JOHNSON. =15:) "to the hazard" — MALONE. =16:) — commended,] i. e. committed. =17:) *Does my deeds make the blacker?*] This vehement retraction of Leontes, accompanied with the confession of more crimes than he was suspected of, is agreeable to our daily experience of the vicissitudes of violent tempers, and the eruptions of minds oppressed with guilt. JOHNSON. =18:) *Thou would'st have poison'd good Camillo's honour,*] How should Paulina know this? No one had charged the king with this crime except himself, while Paulina was absent, attending on Hermione. The poet seems to have forgotten this. =19:) — — *though a devil* ‖ *Would have shed water out of fire, ere don't:*] i. e. a devil would have shed tears of pity o'er the damned, ere he would have committed such an action. =20:) *I am sorry for't;*] This is another instance of the sudden changes incident to vehement and ungovernable minds. =21:) *Thou art* perfect *then,*] *Perfect* is often used for *certain, well assured*, or *well informed*, by almost all our ancient writers. =22:) — *thy* character:] thy *description*; i. e. the writing afterwards discovered with Perdita. =23:) — *A boy, or* a child,] I am told, that in some of our inland counties, a *female infant*, in contradistinction to a *male one*, is still termed, among the peasantry — *a child.* STEEVENS. =24:) — flap-dragoned *it:*] i. e. swallowed it, as our ancient topers swallowed *flap-dragons.* =25:) — *a bearing-cloth* —] *A bearing-cloth* is the fine mantle or cloth with which a child is usually covered, when it is carried to the church to be baptized. PERCY. =26:) — *some changeling:*] i. e. some child left behind by the fairies in the room of one which they had stolen. =27:) *You're a* made *old man;*] i. e. your fortune's made. =28:) — *the* next *way.*] i. e. the nearest way. =29:) — *never* curst,] *Curst*, signifies *mischievous.* =

ACT IV. =1:) — *and leave the* growth *untried* ‖ *Of that wide gap;*] Our author attends more to his ideas than to his words. *The growth of the wide gap*, is somewhat irregular; but he means, *the growth*, or progression of the time which filled up the *gap* of the story between Perdita's birth and her sixteenth year. *To leave this growth untried*, is, *to leave the passages of the intermediate years unnoted and unexamined. Untried* is not, perhaps, the word which he would have chosen, but which his rhyme required. JOHNSON. =2:) *Is the* argument *of time:*] *Argument* is the same with *subject.* =3:) — *Of this* allow,] To *allow* in our author's time signified to *approve.* =4:) *It is* fifteen *years,*] We should read — *sixteen*, according to several preceding passages. =5:) — *and my profit therein,* the heaping friendships.] *Friendships* is, I believe, here used, with sufficient licence merely for *friendly offices.* MALONE. =6:) — missingly,] *Missingly*, i. e. at *intervals*, not constantly. =7:) — *some* question —] i. e. some talk. =8) *When daffodils begin to peer,* — And *Jog on, jog on, the foot-path way,*] "Two *nonsensical* songs, by the rogue Autolycus," says Dr. Burney: who subsequently observes, that "This Autolycus is the true *ancient* Minstrel, as described in the old Fabliaux." I believe, that many of our readers will push the comparison a little further, and concur with me in thinking that our *modern* minstrels of the opera, like their predecessor Autolycus, are *pickpockets* as well as singers of *nonsensical* ballads. STEEVENS. =9:) *For the red blood* reigns *in the* winter's *pale.*] The meaning is, the red, the *spring* blood now *reigns o'er* the parts lately under the *dominion of winter.* The *English pale*, the *Irish pale*, were frequent expressions in Shakspeare's time; and the words *red* and *pale* were chosen for the sake of the *antithesis.* FARMER. =10:) — *pugging tooth* —] perhaps *progging*, i. e. thievish. =11:) — *my aunts,*] *Aunt* appears to have been at this time a cant word for a *bawd.* =12:) — *wore* three-pile;] i. e. rich velvet. =13:) — *With die, and drab,*] i. e. with gaming and whoring. =14:) — *the* silly *cheat:*] Cant term for picking pockets. =15:) — *tods* —] "Every eleven wether *tods*; i. e. *will produce a tod* or twenty-eight pounds of wool: every tod yields a pound and some odd shillings; what then will the wool of fifteen hundred yield?" Mr. Malone considers *tods* as a verb. =16:) — *three-man song-men all,*] i. e. singers of catches in three parts. =17:) — means —] *Means* are tenors. =18:) — warden *pies;*] *Wardens* are a species of large pears. =19:) — *with* trol-my dames:] *Trou-madame*, French. The old English title of this game was *pigeon-holes*; as the arches in the machine through which the balls are rolled, resemble the cavities made for *pigeons* in a *dove-house.* =20:) — motion *of the prodigal son,*] i. e. the *puppet-show*, then called *motions.* A term frequently occurring in our author. =21:) — Prig, *for my life, prig:*] To *prig* is to *filch.* =22:) — hent *the stile-a:*] To *hent* the stile, is to take hold of it. =23:) — *your* extremes,] That is, the *extravagance of his conduct*, in obscuring himself "in a swain's wearing," while he "pranked her up most goddess-like." =24:) *The gracious* mark —] The *object* of all men's *notice.* =25:) — prank'd *up:*] To *prank* is to dress with ostentation, =26:) *To me, the* difference —] i. e. between his rank and hers. =27:) — — *his work, so noble,* ‖ *Vilely bound up?*] It is impossible for any man to rid his mind of his profession. The authorship of Shakspeare has supplied him with a metaphor, which, rather than he would lose it, he has put with no great propriety into the mouth of a country maid. Thinking of his own works, his mind passed naturally to the binder. I am glad that he has no hint at an editor. JOHNSON. =28:) "O but, sir," — MALONE. =29:) For *I have* —] *For*, in this place, signifies — *because that.* =30:) — *dibble* —] An instrument used by gardeners to make holes in the earth for the reception of young plants. =31:) — — *violets, dim,* ‖ *But sweeter than the lids of Juno's eyes,*] I suspect that our author mistakes Juno for Pallas, who was *the goddess of blue eyes.* Sweeter than an *eye-lid* is an odd image, but perhaps he uses *sweet* in the general sense for *delightful.* JOHNSON. =32:) — *Each your doing,* &c.] That is, your manner in each act crowns the act. =33:) — *we stand,* &c.] That is, we are now on our behaviour. =34:) — *a worthy* feeding:] I conceive *feeding* to be a *pasture*, and a *worthy feeding* to be a tract of pasturage not inconsiderable, not unworthy of my daughter's fortune. JOHNSON. =35:) *He looks like* sooth:] *Sooth* is *truth.* Obsolete. =36:) — *fadings:*] An Irish dance of this name is mentioned by Ben Jonson, in *The Irish Masque at Court.* It is called *Rinca fada*, and is still practised in some parts of Ireland: but here *fading* means the burthen of a song. =37:) — *unbraided wares?*] By *unbraided wares*, the clown means, has he any thing besides *laces* which are *braided*, and are the principal commodity sold by ballad-singing pedlers? =38:) — *caddisses,*] *Caddis* is, I believe, a narrow worsted galloon. I remember when very young to have heard it enumerated by a pedler among the articles of his pack. There is a very narrow slight serge of this name, now made in France. *Inkle* is a kind of tape also. MALONE. =39:) — *the sleeve*-hand, *and the work about the* square *on't.*] Perhaps the sleeves and bosom part of a shift. =40:) — kiln-*hole,*] *Kiln-hole* is the place into which coals are put under a stove, a copper, or a *kiln* in which lime, &c. are to be dried or burned. To watch the *kiln-hole*, or *stoking-hole*, is part of the office of female servants in farm-houses. =41:) — Clamour *your tongues,*] Perhaps the meaning is, *give one grand peal, and then have done.* "A good *clam*" (as I learn from Mr. Nichols,) in some villages is used in this sense, signifying a grand peal of all the bells at one. MALONE. =42:) — *you promised me a* tawdry lace,] *Tawdries* were a kind of necklaces worn by country wenches. =43:) — *sad* —] For *serious.* =44:) *That doth* utter —] To *utter;* to vend by retail. =45:) — *all men of hair;*] *Men of hair*, are *hairy men*, or *satyrs.* A dance of satyrs was no unusual entertainment in the middle ages. =46:) — *they call themselves* saltiers:] He means *satyrs.* =47:) — *gallimaufry* —] A confused heap of things together. =48:) — *by the* squire.] i. e. by the foot rule. *Esquierre*, Fr. =49:) Pol. *O, father, you'll know more of that hereafter.*] This is an answer to something which the shepherd is supposed to have said to Polixenes during the dance. =50:) — *straited* —] i. e. put to difficulties. =51:) — — *or the fann'd snow,* ‖ *That's* bolted, &c.] The fine sieve used by millers to separate flower from bran is called a *bolting* cloth. =52:) — *dispute his own estate?*] Perhaps for *dispute* we might read *compute:* but *dispute his estate* may be the same with *talk over his affairs.* JOHNSON. =53:) Mr. Malone reads, "shalt never see." =54:) *I was not much afeard:* &c.] The character is here finely sustained. To have made her quite astonished at the king's discovery of himself had not become her birth; and to have given her presence of mind to have made this reply to the king, had not become her education. WARBURTON. =55:) — *and by my* fancy:] It must be remembered that *fancy* in our author very often, as in this place, means *love.* =56:) *Your* discontenting *father strive to qualify,*] *Discontenting* is in our author's language the same as *discontented.* =57:) *But as the* unthought-on accident is guilty ‖ To *what we wildly do;*] *Guilty to*, though it sounds harsh to our ears, was the phraseology of the time, or at least of Shakspeare; and this is one of those passages that should caution us not to disturb his text merely because the language appears different from that now in use. MALONE. =58:) *But not* take in *the mind.*] To *take in* anciently meant to *conquer*, to *get the better of.* =59:) "— She is i'the rear our birth." MALONE. =60:) — pomander,] A *pomander* was a little ball made of perfumes and worn in the pocket, or about the neck, to prevent infection in times of plague. =61:) — *boot.*] that is, *something over and above*; or, as we now say, *something to boot.* =62:) — *is half* flayed *already.*] i. e. half *stripped* already. =63:) — *what have we twain forgot?*] This is one of our author's dramatic expedients to introduce a conversation apart, account for a sudden exit, &c. So, in *The Merry Wives of Windsor*, Dr. Caius suddenly exclaims —"*Qu' ay-j'oublié?*" — and Mrs. Quickly — "Out upon't! *what have I forgot?*" STEEVENS. =64:) "If I thought it were a piece of honesty to acquaint the king withal, I would not do't." MALONE. =65:) — *of what* having,] i. e. estate, property. =66:) — *therefore they do not* give *us the lie.*] The meaning is, they are *paid* for lying, therefore they do not *give* us the lie, they *sell* it us. =67:) — *with the manner.*]

In the fact. =68:) — *insinuate*, or toze —] To *insinuate*, and to *teaze*, or *toaze*, are opposite. The former signifies to introduce itself obliquely into a thing, and the latter to get something out that was knotted up in it. =69:) — *the hottest day* prognostication *proclaims,*] that is, *the hottest day foretold in the almanac.* =70:) — *being something gently considered,*] Means, *I having a gentlemanlike consideration given me*, i. e. a bribe, *will bring you*, &c. =

ACT V. =1:) *Or, from the all that are, took something good,*] This is a favourite thought; it is bestowed on Miranda and Rosalind. JOHNSON. =2:) — incense *me* —] i. e. *instigate* me, set me on. =3:) *Shou'd* rift —] i. e. *split.* =4:) "Stars, stars," — MALONE. =5:) Affront *his eye.*] To *affront*, is to *meet.* =6:) *Is colder than that* theme,)] i. e. than the lifeless body of Hermione, the *theme* or *subject* of your writing. — MALONE. =7:) "Once more to look on him." MALONE. =8:) — *that a king*, at *friend*,] *At* friend, perhaps means, *at friendship.* =9:) — *in* question.] i. e. *conversation.* =10:) *The odds for* high and low's *alike.*] A quibble upon the false dice so called. =11:) *Remember since you ow'd no more to time*, &c.] Recollect the period when you were of my age. =12:) — *if the* importance *were joy, or sorrow:*] *Importance* here means, the thing *imported.* =13:) — *the* affection *of nobleness,*] *Affection* here perhaps means *disposition* or *quality.* =14:) — *favour.*] i. e. *countenance, features.* =15:) — *with* clipping *her;*] i. e. *embracing* her. =16:) — *most marble there,*] i. e. those who had the hardest hearts. =17:) *Who would be thence, that has the benefit of access?*] It was, I suppose, only to spare his own labour that the poet put this whole scene into narrative, for though part of the transaction was already known to the audience, and therefore could not properly be shown again, yet the two kings might have met upon the stage, and, after the examination of the old shepherd, the young lady might have been recognised in sight of the spectators. JOHNSON. =18:) — franklins *say it,*] *Franklin* is a *freeholder*, or *yeoman*, a man above a *villain*, but not a *gentleman.* =19:) — *wrought* —] i. e. worked, agitated. =20:) *The* fixure *of her eye has* motion *in't,*] The meaning is, though the eye be fixed, [as the eye of a statue always is,] yet it seems to have motion in it: that tremulous motion, which is perceptible in the eye of a living person, how much soever one endeavour to fix it. =21:) As *we are mock'd with art.*] *As*, is used by our author here as in some other places, for "as *if.*" *With* has the force of *by.* =22:) *You precious* winners *all;*] You who by this discovery have *gained* what you desired, may join in festivity, in which I, who have lost what never can be recovered, can have no part. =23:) — — *your exultation* ‖ Partake *to every one.*] *Partake* here means *participate.* =

XIV. COMEDY OF ERRORS.

ACT I. =1:) "Syracusians," uniformly in Mr. Malone's edit. =2:) *Was wrought by nature, not by vile offence,*] All his hearers understood that the punishment he was about to undergo was in consequence of no private crime, but of the public enmity between two states, to one of which he belonged: but it was a general superstition among the ancients, that every great and sudden misfortune was the vengeance of heaven pursuing men for their secret offences. Hence the sentiment put into the mouth of the speaker was proper. By my past life (says he,) which I am going to relate, the world may understand, that my present death is according to the ordinary course of Providence, [*wrought by nature,*] and not the effects of divine vengeance overtaking me for my crimes. [*not by vile offence.*] WARBURTON. The real meaning of this passage is much less abstruse than that which Warburton attributes to it. By *nature* is meant *natural affection.* Ægeon came to Ephesus in search of his son and tells his story, in order to show that his death was in consequence of natural affection for his child, not of any criminal intention. M. MASON. =3:) "And the great care of goods at random left" — MALONE. =4:) "wished light," — MALONE. Next line, "discover'd." We have not thought it always necessary to notice these trifling variations. Many of them seem accidental, and are not to be found in Mr. Malone's first edition. =5:) *My* youngest boy, *and yet my eldest care,*] Shakspeare has here been guilty of a little forgetfulness. Ægeon had said, page 282, that the *youngest son* was that which his wife had taken care of: — "My wife, more careful for the *latter-born,* ‖ "Had fasten'd him unto a small spare mast." He himself did the same by the other; and then each fixing their eyes on whom their care was fixed, fastened themselves at either end of the mast. M. MASON. =6:) "so his case was like." — MALONE. =7:) "farthest —" MALONE. =8:) *Roaming* clean *through the bounds of Asia,*"] In the northern parts of England this word is still used instead of *quite, fully, perfectly, completely.* =9:) "if no," — MALONE. =10:) — *wend,*] i. e. go. An obsolete word. =11:) *A trusty* villain,] i. e. servant. =12:) — *confounds himself:*] i. e. destroys himself. MALONE. =13:) — — *I shall be* post *indeed;* ‖ *For she will score your fault upon my pate.*] Perhaps, before writing was a general accomplishment, a kind of rough reckoning, concerning wares issued out of a shop, was kept by chalk or notches on a *post*, till it could be entered on the books of a trader. =14:) — *bestow'd* —] i. e. stowed or lodged it. =15:) — *that merry* sconce *of yours,*] *Sconce* is head. =16:) — *o'er-raught* —] That is, *over-reached.* =17:) *They say, this town is full of cozenage;*] This was the character the ancients give of it. Hence *Ἔφεσια γραμματα* was proverbial amongst them. Thus Menander uses it, and *Ἐφεσια γραμματα*, in the same sense. WARBURTON. =18:) — liberties of sin:] By *liberties of sin*, Shakspeare perhaps means *licensed offenders*, such as mountebanks, fortune-tellers, &c. who cheat with impunity; or it may mean *sinful liberties.* =

ACT II. =1:) Adr. *There's none, but asses, will be bridled so.* ‖ Luc. *Why, headstrong liberty is* lash'd *with woe.*] Should it not rather be *leash'd*, i. e. coupled like a headstrong hound? Or perhaps the meaning of this passage may be, that those who refuse the *bridle* must bear the *lash*, and that woe is the punishment of headstrong liberty. Mr. M. Mason inclines to *leashed.* =2:) "subject" — Mr. Malone reads *subjects.* =3:) — *start some other* where?] Probably *where* has here the power of a *noun.* The sense is, *How if your husband fly off in pursuit of some other woman?* =4:) — *though she* pause:] To *pause* is to rest, to be in quiet. =5:) *They can be meek, that have* no other cause.] That is, who have *no cause to be otherwise.* =6:) *With urging* helpless *patience* —] By exhorting me to patience which *affords no help.* =7:) — fool-begg'd —] She seems to mean, by *fool begg'd patience*, that *patience* which is so near to *idiotical simplicity*, that your next relation would take advantage from it to represent you as a *fool*, and *beg* the guardianship of your fortune. =8:) — *that I could scarce* understand *them.*] i. e. that I could scarce *stand under* them. This quibble, poor as it is, seems to have been a favourite with Shakspeare. =9:) *Am I so round with you, as you with me,*] He plays upon the word *round*, which signifies *spherical*, applied to himself, and *unrestrained*, or *free* in *speech* or *action* spoken of his mistress. =10:) — *case me in leather.*] Still alluding to a football, the bladder of which is always covered with leather. =11:) *Of my* defeatures:] By *defeatures* is here meant *alteration of features* for the worse. At the end of this play the same word is used with a somewhat different signification. =12:) — *My decayed fair* —] *Fair* for *fairness.* =13:) — *poor I am but his stale.*] i. e. his *pretence.* =14:) "and no man," — MALONE. =15:) *I see, the jewel, best enamelled,* ‖ *Will' lose his beauty; and* though *gold 'bides still,* ‖ *That others touch, yet often touching will* ‖ Wear *gold; and so no man, that hath a name,* ‖ But *falsehood and corruption doth it shame.*] The sense is this: "Gold, indeed, will long bear the handling; however, often *touching* will wear even gold; just so the greatest character, though as pure as gold itself, may, in time, be injured, by the repeated attacks of falsehood and corruption." WARBURTON. =16:) *And make a common of my serious hours.*] i. e. intrude on them when you please. The allusion is to those tracts of ground destined to *common* use, which are thence called *commons.* =17:) — *know my aspect,*] i. e. study my countenance. =18:) — *and* insconce *it too;*] *A sconce* was a petty fortification. =19:) — *by fine and recovery?*] This attempt at pleasantry must have originated from our author's clerkship to an attorney. He has other jokes of the same school. STEEVENS. =20:) — *falsing.*] This word is now obsolete. Spenser and Chaucer often use the verb to *false.* Mr. Heath would read *falling.* STEEVENS. =21:) "e'en no time." MALONE. =22:) — wafts *us* —] i. e. beckons us. =23:) "or look'd, or touch'd," — MALONE. =24:) — *may'st thou* fall —] To *fall* is here a verb active. =25:) — *you are from me* exempt,] Johnson says that *exempt* means *separated, parted*; yet I think that Adriana does not use the word *exempt* in that sense, but means to say, that as he was her husband she had no power over him, and that he was privileged to do her wrong. M. MASON. =26:) — idle *moss;*] That is moss that produces no fruit, but being unfertile is useless. =27:) *And shrive you* —] That is I will *call you to confession*, and make you tell your tricks. =

ACT III. =1:) — *carkanet,*] Seems to have been a necklace, or rather chain, perhaps hanging down double from the neck. =2:) *Mome,*] A dull stupid blockhead, a stock, a post; from one of those similar words in many languages, signifying something foolish. It may also owe its original to the French word *momon*, which signifies the gaming at dice in masquerade, the custom and rule of which is, that a strict silence is to be observed; whatever sum one stakes, another covers, but not a word is to be spoken. From hence also comes our word *mum!* for silence. HAWKINS, and DOUCE. =3:) — *patch!*] i. e. fool. Alluding to the party-coloured coats worn by the licensed fools or jesters of the age. =4:) — *I owe?*] i. e. I *own*, am *owner* of. =5:) — *we shall part with neither.*] Mr. Tyrwhitt says, that in our old language, *to part*, signified *to have part.* But *part* does not signify to *share* or divide, but to *depart* or *go away*; and Balthazar means to say, that whilst debating which is best, they should go away without either. =6:) Once this,] *Once this*, may mean, *once for all, at once.* =7:) — *the doors are* made *against you.*] To *make* the door is the expression used to this day in some counties of England, instead of, *to bar the door.* =8:) "of it;" MALONE. =9:) "where it gets possession." MALONE. =10:) *And, in despight of* mirth,] Though mirth has withdrawn herself from me, and seems determined

to avoid me, yet in despight of her, and whether she will or not, I am resolved to be merry.=11:)——"shall, Antipholus, ‖Even in the spring of love, thy love-springs rot?‖ Shall love, in building, grow so ruinous?" Malone. =12:) *Being compact of credit,*] Means, *being made altogether of credulity.* =13:)—*vain,*] Is *light of tongue, not veracious.* Johnson.=14:)—*sweet* mermaid,] *Mermaid* is only another name for *syren.*=15:) *Not mad, but mated:*] I suspect there is a play upon words intended here. *Mated* signifies not only confounded, but *matched with a wife:* and Antipholus, who had been challenged as a husband by Adriana, which he cannot account for, uses the word *mated* in both these senses. M. Mason.=16:) *My sole earth's heaven, and my heaven's claim.*] When he calls the girl his *only heaven on the earth,* he utters the common cant of lovers. When he calls her *his heaven's claim,* I cannot understand him. Perhaps he means that which he asks of heaven. Johnson. Mr. Malone thinks he means "all that I claim from heaven hereafter."=17:)—sir-reverence:] a corruption of *save-reverence, salva-reverentia.* =18:) *Swart,*] i. e. black, or rather of a dark brown.=19:) "her heir."—Malone. =20:)—assured *to her;*] i. e. *affianced* to her. =21:) "If every one know us,"—Malone.=22:)—*at the Porcupine:*] It is remarkable, that throughout the old editions of Shakspeare's plays, the word *Porpentine* is used instead of *Porcupine.* I have since observed the same spelling in the plays of other ancient authors. Steevens. =

ACT IV. 1:)—*want* gilders—] A *gilder* is a coin valued from one shilling and six-pence, to two shillings. =2:) *Is growing to me*—] i. e. *accruing* to me.=3:) "And then, sir, she bears away" — Malone. =4:) — *thou* peevish *sheep,*] *Peevish is silly.* =5:) "You sent me for a rope's end as soon." Malone. =6:) "list me"—Malone.=7:)—*meteors tilting in his face?*] Alluding to those meteors in the sky, which have the appearance of lines of armies meeting in the shock.=8:) Mr. Malone, in this play, constantly reads *spight,* a word not to be found in our dictionaries. =9:) — *sere,*] That is, *dry,* withered. Johnson.=10:) *Stigmatical in making,*] That is, *marked* or *stigmatized* by nature with deformity, as a token of his vicious disposition. =11:) *Far from her nest the* lapwing, &c.] This expression seems to be proverbial—I have met with it in many of the old comic writers. Steevens. =12:) — *an* everlasting *garment*—] The sergeants, in those days, were clad in *buff,* as Dromio tells us the man was who arrested Antipholus. *Buff* is also a cant expression for a man's skin, a cóvering which lasts him as long as his life. Dromio therefore calls *buff* an *everlasting* garment: and in pursuance of this quibble on the word *buff,* he calls the sergeant, in the next scene, the "Picture of old Adam;" that is, of Adam before his fall, whilst he remained unclad. "—What, have you got the picture of old *Adam new apparelled?*" =13:) — *and narrow lands;*] *Lands* in the present instance may mean, what we now call *landing*-places at the water-side. =14:) *A hound that runs counter, and yet draws dry-foot well;*] To *run counter* is to *run backward,* by mistaking the course of the animal pursued; to *draw dry-foot* is, I believe, to pursue by the *track* or *prick of the foot;* to *run counter* and *draw dry-foot well* are, therefore, inconsistent. The jest consists in the ambiguity of the word *counter,* which means the *wrong way in the chace,* and a *prison* in London. The officer that arrested him was a sergeant of the *counter.* For the congruity of this jest with the scene of action, let our author answer. Johnson. A hound that draws *dry-foot,* means what is usually called a *blood-hound,* trained to follow men by the scent.=15:)—*poor souls to hell.*] *Hell* was the cant term for an obscure dungeon in any of our prisons. There was likewise a place of this name under the Exchequer Chamber, where the king's debtors were confined till they had "paid the uttermost farthing." Steevens. An account of the local situation of Hell may be found in the *Journals of the House of Commons,* Vol. X. p. 83. as the Commons passed through it to *King William and Queen Mary's Coronation,* and gave directions concerning it. In *Queen Elizabeth's time* the office of *Clerk of the Treasury* was situated there, as I find in *Sir James Dyer's Reports,* fol. 245. A, where mention is made of "one *Christopher Hole* Secoundary del Treasurie, et un auncient attorney and practiser in le *office del Clerke del Treasurie* al Hell." This I take to be the *Treasury* of the *Court of Common Pleas,* of which *Sir James Dyer* was *Chief Justice,* and which is now kept immediately under the Court of *Exchequer.* The *office* of the *Tally-Court* of the *Chamberlain of the Exchequer* is still there, and tallies for *many* centuries back are piled up and preserved in this office. Two or three adjacent apartments have within a few years been converted to hold the *Vouchers of the public Accounts,* which had become so numerous as to overstock the place in which they were kept at *Lincoln's Inn.* These, therefore, belong to the *Auditors of public Accounts.* Other rooms are turned into coal-cellars.—There is a *pump* still standing of excellent water, called Hell *Pump:*—And the place is to this day well known by the name of *Hell.* Vaillant. =16:) "But is in," &c.—Malone.=17:)—*was he arrested on a* band?] A bond, i. e. an obligatory writing to pay a sum of money, was anciently spelt *band.* A *band* is likewise a neckcloth. On this circumstance the humour of the passage turns. =18:) "bankrout."—Malone.=19:)—*conceit;*] i. e. fanciful conception. =20:) *What, have you got the picture of Old Adam new apparelled?*] The allusion is to Adam, in his state of innocence, going naked; and immediately after the fall, being clothed in a frock of skins. Thus he was new apparelled: and, in like manner, the sergeants of the counter were formerly clad in buff, or calf's skin, as the author humorously a little lower calls it. These jests on Adam's dress are common among our old writers. Mr. Malone reads thus, "What have you got *rid* of the picture of old Adam new apparell'd?" =21:) — *he that sets up his* rest *to do more exploits with his mace, than a* morris-*pike.*] The *rest* of a *pike* was a common term, and signified, I believe, the manner in which it was fixed to receive the rush of the enemy. A *morris-pike* was a pike used in a *morris* or a military dance, and with which great *exploits* were done, that is, great feats of dexterity were shown. Johnson. There is, I believe, no authority for Dr. Johnson's assertion, that the morris-pike was used in the Morris-dance. Swords were sometimes used upon that occasion. It certainly means the *Moorish*-pike, which was very common in the 16th century. See Grose's *History of the English Army.* Vol. I. p. 135. Douce. The phrase — *he that sets up his rest,* in this instance, signifies only, I believe, "he that *trusts*" *is confident in his expectation.* Thus, Bacon: "Sea-fights have been final to the war, but this is, when princes *set up their* rest upon the battle." Again Clarendon: "they therefore resolved to *set up their* rest upon that stake, and to go through with it, or perish." This figure of speech is certainly derived from the military exercise, as that was the only kind of *rest* which was ever *set up.* Henley. =22:)—*We'll mend our dinner* here.] i. e. by purchasing something additional in the adjoining market. Malone.=23:)—*if you do expect spoon-meat, or bespeak a long-spoon.*] i. e. "if you do expect spoon-meat, *either stay away,* or bespeak a long spoon." Mr. Malone reads, "Master, if you do expect spoon-meat or bespeak a long spoon." =24:) "parings" — Malone.=25:)—*will* pay *them all.*] i. e. serve to hit, strike, correct them all. Steevens. =26:)—*by my* long ears.] He means, that his master had lengthened his ears by frequently pulling them. Steevens. =27:)—*companion*—] A word of contempt, anciently used as we now use — *fellow.* Steevens.=28:) "Din'd at home!"—Malone.=29:) *Perdy,*] A corruption of the common French oath—*Pardieu.* Chaucer's personages are frequent in their use of it.=30:) *Certes,*] i. e. *certainly.* =31:) — *kitchen-vestal*—] Her charge being like that of the vestal virgins, to keep the fire burning. Johnson.=32:)—unhappy *strumpet!*] *Unhappy* is here used in one of the senses of *unlucky;* i. e. *mischievous.* Steevens. =33:) — *our* stuff—] i. e. our baggage. In the orders that were issued for the Royal Progresses in the last century, the king's baggage was always thus denominated. Malone. =

ACT V. =1:) — *get within him,*] i. e. close with him, grapple with him.=2:)—*take a house.*] i. e. go into a house. So, we say — a dog *takes the water.* =3:) "And much different," &c.—Malone. =4:)—*the* copy—] i. e. the theme. We still talk of setting *copies* for boys. Steevens. =5:) (Kinsman *to grim and comfortless despair;*)] *Kinsman* means *near relation.* Many words are used by Shakspeare with much greater latitude.=6:) "their heels,"—Malone.=7:)—*a* formal *man again:*] i. e. to bring him back to his senses, and the forms of sober behaviour.=8:)—sorry *execution,*] So, in *Macbeth:* "Of *sorriest* fancies your companions making." *Sorry* had anciently a stronger meaning than at present, and seems to have meant *sorrowful:* here perhaps it means *dismal.*=9:) *At your* important *letters,*] For *importunate.* =10:)—*to take* order—] i. e. to *take measures.* =11:) *Beaten the maids* a-row,] i. e. successively, one after another. =12:) "My master preaches patience to him, and the while" — Malone. =13:) *His man with scissars nicks him like a fool:*] The force of this allusion I am unable to explain with certainty. Perhaps it was once the custom to cut the hair of idiots close to their heads. There is a proverbial simile—"Like *crop* the conjurer;" which might have been ironically applied to these unfortunate beings. Steevens. There is a penalty of ten shillings in one of King Alfred's ecclesiastical laws, if one opprobriously *shave* a common man like a *fool.* Tollet. Fools, undoubtedly, were shaved and *nicked* in a particular manner, in our author's time, as is ascertained by the following passage in *The Choice of Change, containing the Triplicitie of Divinitie, Philosophie, and Poetrie,* by S. R. Gent. 4to. 1598: "Three things used by monks, which provoke other men to laugh at their follies: 1. *They are shaven and notched on the head like fooles.*" Malone. =14:) To *bestride* one in battle is an act of friendship, or assistance, frequently mentioned in these plays.=15:)—*with* harlots—] *Harlot* was a term of reproach applied to cheats among men, as well as to wantons among women.=16:)—*I am advised*—] i. e. I am not going to speak precipitately or rashly, but on reflection and consideration.=17:) "disturbed"—Malone, who considers *the effect* as making only two syllables.=18:)—*deform'd*—] For *deforming.* =19:)—*strange defeatures*—] *Defeatures* are certainly neither more nor less than *features;* as *demerits* are neither more nor less than *merits.* Time, says Ægeon, hath placed *new and strange features* in my face; i. e. given it quite a different appearance: no wonder therefore thou dost not know me. Ritson.=20:)—*my feeble key of untun'd cares?*] i. e. the weak and discordant tone of my voice, that is changed by grief. Douce. =21:) — *this*

grained *face*—] i. e. furrowed, like the *grain of wood.* =22:) *Why, here begins his* morning *story right;*] "The *morning* story" is what Ægeon tells the duke in the first scene of this play. =23:) Mr. Malone reads — "until this present hour, ‖"My heavy burthen not delivered." =24:) *After so long grief, such nativity!*] She has just said, that to her, her sons were not *born* till now. Steevens. =

XV. MACBETH.

ACT I. =1:) i. e. when the storm is over.=2:) "ere the set of sun." Malone. =3:)—*Graymalkin!*] To understand this passage, we should suppose one familiar calling with the voice of a cat, and another with the croaking of a toad, which in the north is called *paddock.*=4:) *Fair is foul, and foul is fair:*] I believe the meaning is, that *to us,* perverse and maligant as we are, *fair is foul, and foul is fair.* Johnson. =5:) "Doubtful"—Malone. =6:)—*to that,* &c.] i. e. *in addition* to that, or, to that end. =7:) *Of* kernes *and* Gallowglasses *is supplied;*] Kernes *and* Gallowglasses are light and heavy armed foot, "Hinc conjecturæ vigorem etiam adjiciunt arma quædam Hibernica, Gallicis antiquis similia, jacula nimirum peditum levis armaturæ, quos *Kernos* vocant, nec non secures & loricæ ferreæ peditum illorum gravioris armaturæ, quos *Galloglassios* appellant." *Waræi Antiq. Hiber.* cap. vi. = 8:) *And fortune, on his damned* quarrel—] *Quarrel* was formerly used for *cause,* or for *the occasion of a quarrel,* and is to be found in that sense in Holinshed's account of the story of Macbeth, who, upon the creation of the Prince of Cumberland, thought, says the historian, that he had *a just quarrel* to endeavour after the crown. The sense therefore is, *Fortune smiling on his execrable cause,* &c. Johnson.=9:) *As whence the sun* 'gins *his reflexion*—] The thought is expressed with some obscurity, but the plain meaning is this: *As the same quarter, whence the blessing of day-light arises, sometimes sends us, by a dreadful reverse, the calamities of storms and tempests; so the glorious event of Macbeth's victory, which promised us the comforts of peace, was immediately succeeded by the alarming news of the Norweyan invasion.* =10:) — flout *the sky,*] The banners may be poetically described as waving in *mockery* or *defiance* of the sky. The sense of the passage, however, collectively taken, is this: *Where the triumphant flutter of the Norweyan standards ventilates or cools the soldiers who had been heated through their efforts to secure such numerous trophies of victory.* =11:) *Till that Bellona's* bridegroom, lapp'd in proof,] *Lapt in proof,* is, defended by armour of proof. By Bellona's bridegroom we may understand Macbeth, but why, the critics have not told us. =12:) — *Saint* Colmes' inch,] *Colmes' inch,* now called *Inchcomb,* is a small island lying in the Firth of Edinburgh, with an abbey upon it, dedicated to St. Columb; called by Camden, *Inch Colm,* or *The Isle of Columba.* = 13:) "his present death," —Malone.=14:) Aroint *thee, witch!*] *Aroint,* or avaunt, be gone. Pope. =15:) — *the* rump-fed *ronyon*—] The chief cooks in noblemen's families, colleges, religious houses, hospitals, &c. anciently claimed the emoluments or kitchen fees of kidneys, fat, trotters, *rumps,* &c., which they sold to the poor. The weird sister in this scene, as an insult on the poverty of the woman who had called her *witch,* reproaches her poor abject state, as not being able to procure better provision than offals. *Ronyon* means scabby or mangy-woman. Fr. *rogneux.* =16:) — *the shipman's card.*] The card is the paper on which the winds are marked under the pilot's needle; or perhaps the *sea-chart,* so called in our author's age. =17:) *He shall live a man* forbid:] i. e. as one under a *curse,* an *interdiction.* To *bid* is originally to *pray.* As to *forbid* therefore implies to *prohibit,* in opposition to the word *bid* in its present sense, it signifies by the same kind of opposition to *curse,* when it is derived from the same word in its primitive meaning. = 18:) *The* weird *sisters, hand in hand,*] These *weird* sisters, were the *Fates* of the northern nations; the three hand-maids of Odin. *Hæ nominantur Valkyriæ, quas quodvis ad prælium Odinus mittit. Hæ viros morti destinant, et victorium gubernant. Gunna, et Rota, et Parcarum minima Skulda: per æra et maria equitant semper ad morituros eligendos; et cædes in potestate habent.* Bartholinus de Causis contemptæ à Danis adhuc Gentilibus mortis. It is for this reason that Shakspeare makes them *three;* and calls them, *Posters of the sea and land;* and intent only upon death and mischief. However, to give this part of his work the more dignity, he intermixes, with this Northern, the Greek and Roman superstitions; and puts Hecate at the head of their enchantments. And to make it still more familiar to the common audience, (which was always his point) he adds, for another ingredient, a sufficient quantity of our own country superstitions concerning witches; their beards, their cats, and their broomsticks. So that his *witch-scenes* are like the *charm* they prepare in one of them; where the ingredients are gathered from every thing *shocking* in the *natural* world, as here, from every thing *absurd* in the *moral.* But as extravagant as all this is, the play has had the power to charm and bewitch every audience, from that time to this. Warburton. The *Valkyriæ,* or *Valkyriur,* were not barely *three in number.* The learned critic might have found in, *Bartholinus,* not only *Gunna, Rota, et Skulda,* but also *Scogula, Hilda, Gondula,* and *Geiroscogula.* Bartholinus adds, that their number is yet greater, according to other writers who speak of them. They were the *cupbearers* of *Odin,* and *conductors of the dead.* They were distinguished by the *elegance of their forms;* and it would be as just to compare youth and beauty with age and deformity, as the *Valkyriæ of the North* with the *Witches of Shakspeare.* Steevens. =19:) — *thane of Glamis!*] The thaneship of *Glamis* was the ancient inheritance of Macbeth's family. The castle where they lived is still standing, and was lately the magnificent residence of the earl of Strathmore. =20:) —*thane of* Cawdor!] Dr. Johnson observes, in his *Journey to the Western Islands of Scotland,* that part of *Calder Castle,* from which Macbeth drew his second title, is still remaining. =21:) *Are ye* fantastical,] By *fantastical,* he means creatures of *fantasy* or imagination: the question is, Are these real beings before us, or are we deceived by illusions of fancy?] Johnson. =22:) *Of noble* having,] *Having, withal;*] *Rapt* is rapturously affected, *extra se raptus.* = 24:) *By Sinel's death,*] The father of Macbeth. = 25:) — *eaten of the* insane *root,*] The *insane* root is the root which makes insane, and which the commentators have not discovered. = 26:) *His wonders and his praises do contend,* ‖ *Which should be thine, or his:* &c.] i. e. private admiration of your deeds, and a desire to do them public justice by commendation, contend in his mind for pre-eminence.—Or, —There is a contest in his mind whether he should indulge his desire of publishing to the world the commendations due to your heroism, or whether he should remain in silent admiration of what no words could celebrate in proportion to its desert. =27:)—*As thick as* tale,] Meaning, that the news came as *thick* as a *tale* can *travel* with the *post.* = 28:) "Only to herald," &c. — Malone. = 29:) Mr. Malone reads,——"Whether he was combin'd‖ "With those of Norway," &c.=30:)—*trusted home,*] i. e. entirely, thoroughly relied on, or perhaps we should read *thrusted home.*=31:) *Might yet* enkindle *you*—] *Enkindle,* for to stimulate you to seek. = 32:) Two truths *are told,* &c.] How the former of these truths has been fulfilled, we are yet to learn. Macbeth could not become thane of Glamis, till after his father's decease, of which there is no mention throughout the play. If the hag only announced what Macbeth already understood to have happened, her words could scarcely claim rank as a prediction. =33:) *This supernatural* soliciting—] *Soliciting* for information. Warburton. *Soliciting* is rather, in my opinion, *incitement,* than *information.* Johnson. =34:)—*seated*—] i. e. fixed, firmly placed. =35:)—*single state of man,*] Dr. Johnson says, that the *single state of man* seems to be used by Shakspeare for an *individual,* in opposition to a *commonwealth,* or *conjunct body.* But Mr. Steevens thinks that the *single* state of Macbeth may signify his *weak* and *debile* state of mind. = 36:)——*function ‖ Is smother'd in surmise; and nothing is,* ‖ *But what is not.*] All powers of action are oppressed and crushed by one overwhelming image in the mind, and nothing is present to me but that which is really future. Of things now about me I have no perception, being intent wholly on that which has yet no existence. Johnson. = 37:) Time and the hour *runs through the roughest day.*] i. e. time and occasion will carry the thing through, and bring it to some determined point and end, let its nature be what it will. Mrs. Montague. = 38:) — *favour:*] i. e. indulgence, pardon. = 39:) — *my dull brain was* wrought—] My head was *worked, agitated,* put into commotion. = 40:) *To find the mind's* construction *in the face:*] Dr. Johnson seems to have understood the word *construction* in this place in the sense of *frame* or *structure;* but the school-term was, I believe, intended by Shakspeare. The meaning is—*We cannot construe or discover the disposition of the mind by the lineaments of the face.* Malone. = 41:) — full *of growing,*] is, exuberant, perfect, complete in thy growth. = 42:) — *hence* to Inverness,] Dr. Johnson observes, in his *Journey to the Western Islands of Scotland,* that the walls of the castle of Macbeth, at *Inverness,* are yet standing. Steevens. = 43:) *The prince of* Cumberland!] The crown of Scotland was originally not hereditary. When a successor was declared in the life-time of a king (as was often the case,) the title of *Prince of Cumberland* was immediately bestowed on him as the mark of his designation. *Cumberland* was at that time held by Scotland of the crown of England, as a fief. = 44:) — missives *from the king,*] i. e. messengers. = 45:) —— *the* golden round, ‖ *Which fate and metaphysical aid*—] The crown to which fate destines thee, and which preternatural agents *endeavour* to bestow upon thee. The *golden round* is the *diadem. Metaphysical,* which Dr. Warburton has justly observed, means something *supernatural,* seems, in our author's time, to have had no other meaning. In the *English Dictionary,* by H. C. 1655, *Metaphysics* are thus explained; "Supernatural arts." = 46:) — *The raven himself is hoarse,*] The following is, in my opinion, the sense of this passage: — *Give him tending;* the news he brings are worth the speed that made him lose his breath. [*Exit* Attendant.] 'Tis certain now — *the raven himself* is spent, is *hoarse* by croaking this very message, *the fatal entrance of Duncan under my battlements.* Lady Macbeth (for she was not yet *unsexed*) was likelier to be deterred from her design than encouraged in it by the supposed thought that the message and the prophecy (though equally secrets to the messenger and the raven) had deprived the one of speech, and added harshness to the other's note.

Unless we absurdly suppose the messenger acquainted with the hidden import of his message, *speed* alone had intercepted his breath, as *repetition* the raven's voice; though the lady considered both as organs of that destiny which hurried Duncan into her meshes. Fuseli. = 47:) — *mortal thoughts,*] This expression signifies not *the thoughts of mortals*, but *murderous, deadly*, or *destructive designs.* = 48:) — *remorse;*] *Remorse*, in ancient language, signifies pity. = 49:) *And* pall *thee*—] i. e. wrap thyself in a *pall.* To *pall*, however, in the present instance, (as Mr. Douce observes,) may simply mean — to *wrap*, to *invest.* = 50:) *That my keen* knife—] The word *knife*, which at present has a familiar undignified meaning, was anciently used to express a *sword* or *dagger.* = 51:) — *Great Glamis! worthy Cawdor!*] Shakspeare has supported the character of Lady Macbeth by repeated efforts, and never omits any opportunity of adding a trait of ferocity, or a mark of the want of human feelings to this monster of his own creation. The softer passions are more obliterated in her than in her husband, in proportion as her ambition is greater. She meets him here on his arrival from an expedition of danger, with such a salutation as would have become one of his friends or vassals; a salutation apparently fitted rather to raise his thoughts to a level with her own purposes, than to testify her joy at his return, or manifest an attachment to his person: nor does any sentiment expressive of love or softness fall from her throughout the play. While Macbeth himself, amidst the horrors of his guilt, still retains a character less fiend-like than that of his queen, talks to her with a degree of tenderness, and pours his complaints and fears into her bosom, accompanied with terms of endearment. Steevens. = 52:) *Your face, my thane, is as a book, where men* ‖ *May read*, &c.] that is, thy looks are such as will awaken men's curiosity, excite their attention, and make room for suspicion. = 53:) *To* alter favour *ever is to fear:*] *Favour* is — look, countenance. = 54:) *This castle hath a pleasant* seat;] This short dialogue between Duncan and Banquo, whilst they are approaching the gates of Macbeth's castle, has always appeared to me a striking instance of what in painting is termed *repose.* Their conversation very naturally turns upon the beauty of its situation, and the pleasantness of the air; and Banquo observing the martlets' nests in every recess of the cornice, remarks, that where those birds most breed and haunt, the air is delicate. The subject of this quiet and easy conversation gives that repose so necessary to the mind after the tumultuous bustle of the preceding scenes, and perfectly contrasts the scene of horror that immediately succeeds. It seems as if Shakspeare asked himself, What is a prince likely to say to his attendants on such an occasion? Whereas the modern writers seem, on the contrary, to be always searching for new thoughts, such as would never occur to men in the situation which is represented. — This also is frequently the practice of Homer, who, from the midst of battles and horrors, relieves and refreshes the mind of the reader, by introducing some quiet rural image, or picture of familiar domestic life. Sir J. Reynolds. = 55:) — *coigne of vantage,*] Convenient corner. Mr. Malone reads this passage thus: —— "no jutty, frieze, ‖ "Buttress, nor coin of vantage, but this bird ‖ "Hath made his pendant bed, and procreant cradle: ‖ "Where they most breed and haunt, I have observ'd, ‖ "The air is delicate." = 56:) *The love that follows us, sometime is our trouble,* ‖ *Which still we thank as love. Herein I teach you,* ‖ *How you shall bid God* yield *us* for your pains, ‖ And (thank us for your trouble.] This passage is undoubtedly obscure, and the following is the best explication of it I am able to offer: — *Marks of respect, importunately shown, are sometimes troublesome, though we are still bound to be grateful for them, as indications of sincere attachment. If you pray for us on account of the trouble we create in your house, and thank us for the molestations we bring with us, it must be on such a principle. Herein I teach you that the inconvenience you suffer, is the result of our affection; and that you are therefore to pray for us, or thank us, only as far as prayers or thanks can be deserved for kindnesses that fatigue, and honours that oppress. You are, in short, to make your acknowledgments for intended respect and love, however irksome our present mode of expressing them may have proved.* — To *bid* is here used in the Saxon sense — to *pray.* Steevens. = 57:) *We rest your* hermits.] *Hermits*, for *beadsmen.* = 58:) *Your servants ever*, &c.] The sense is: — *We, and all who belong to us, look upon our lives and fortunes not as our own properties, but as things we have received merely for your use, and for which we must be accountable, whenever you please to call us to our audit; when, like faithful stewards, we shall be ready to answer your summons, by returning you what is your own.* = 59:) *Enter — a* Sewer,] A *sewer* was an officer so called from his placing the dishes upon the table. *Asseour*, French; from *asseoir*, to place. = 60:) — *If the assassination*, &c.] Of this soliloquy the meaning is not very clear; I have never found the readers of Shakspeare agreeing about it. I understand it thus: — "If that which I am about to do, when it is once *done* and executed, were *done* and ended without any following effects, it would then be best *to do it quickly:* if the murder could terminate in itself, and restrain the regular course of consequences, if *its success* would secure *its surcease*, if, being once done *successfully*, without detection, it could *fix a period* to all vengeance and enquiry, so that *this blow* might be all that I have to do, and this anxiety all that I have to suffer; if this could be my condition, even *here* in *this world*, in this contracted period of temporal existence, on this narrow *bank* in the ocean of eternity, *I would jump the life to come*, I would venture upon the deed without care of any future state. But this is one of *those cases* in which judgment is pronounced and vengeance inflicted upon us *here* in our present life. We teach others to do as we have done, and are punished by our own example." Johnson. = 61:) *Hath borne his* faculties *so meek,*] *Faculties*, for office, exercise of power, &c. = 62:) *Enter Lady*—] The arguments by which lady Macbeth persuades her husband to commit the murder, afford a proof of Shakspeare's knowledge of human nature. She urges the excellence and dignity of courage, a glittering idea which has dazzled mankind from age to age, and animated sometimes the housebreaker, and sometimes the conqueror; but this sophism Macbeth has for ever destroyed, by distinguishing true from false fortitude in a line and a half; of which it may almost be said, that they ought to bestow immortality on the author, though all his other productions had been lost: *I dare do all that may become a man,* ‖ *Who dares do more, is none.* This topic, which has been always employed with too much success, is used in this scene, with peculiar propriety, to a soldier by a woman. Courage is the distinguishing virtue of a soldier; and the reproach of cowardice cannot be borne by any man from a woman, without great impatience. She then urges the oaths by which he had bound himself to murder Duncan; another art of sophistry by which men have sometimes deluded their consciences, and persuaded themselves what would be criminal in others is virtuous in them; this argument Shakspeare, whose plan obliged him to make Macbeth yield, has not confuted, though he might easily have shown that a former obligation could not be vacated by a latter; that obligations laid on us by a higher power, could not be overruled by obligations which we lay upon ourselves. Johnson. = 63:) —— *Would'st thou* have *that* ‖ *Which thou esteem'st the ornament of life,* ‖ And *live a coward in thine own esteem;*] *Do you wish to obtain the crown, and yet would you remain such a coward in your own eyes all your life, as to suffer your paltry fears, which whisper,* "I dare not," *to controul your noble ambition, which cries out,* "I would?" Steevens. = 64:) *Like the poor cat i'the adage?*] The adage alluded to is, *The cat loves fish, but dares not wet her feet:* "Catus amat pisces, sed non vult tingere plantas." = 65:) — *But screw your courage to the* sticking-place,] This is a metaphor from an engine formed by mechanical complication. The *sticking-place* is the *stop* which suspends its powers, till they are discharged on their proper object; as in driving piles, &c. = 66:) *Will I with wine and* wassel *so* convince, &c.] To *convince* is, in Shakspeare, to *overpower*, or *subdue.* What was anciently called *was-haile*, (as appears from Selden's notes on the ninth Song of Drayton's *Polyolbion*) was an annual custom observed in the country on the vigil of the new year; and had its beginning, as some say, from the words which Ronix, daughter of Hengist, used, when she drank to Vortigern, *loverd king was-heil;* he answering her, by direction of an interpreter, *drinc-heile.* Afterwards it appears that *was-haile*, and *drinc-heil*, were the usual phrases of quaffing among the English; but *wassel* is sometimes used for general riot, intemperance, or festivity. On the present occasion I believe it means *intemperance.* Steevens. = 67:) — *the* warder *of the brain*—] A *warder* is a guard, a sentinel. = 68:) — *the* receipt *of reason*—] i. e. the *receptacle.* = 69:) *A* limbeck *only:*] The *limbeck* is the vessel through which distilled liquors pass into the recipient. So shall it be with memory; through which every thing shall pass, and nothing remain. = 70:) —— *who shall bear the guilt* ‖ *Of our great* quell?] *Quell* is *murder*, *manquellers* being, in the old language, the term for which *murderers* is now used. = 71:) Till this instant the mind of Macbeth has been in a state of uncertainty and fluctuation. He has hitherto proved neither resolutely good, nor obstinately wicked. Though a bloody idea had arisen in his mind, after he had heard the prophecy in his favour, yet he contentedly leaves the completion of his hopes to chance. At the conclusion, however, of his interview with Duncan, he inclines to hasten the decree of fate, and quits the stage with an apparent resolution to murder his sovereign. But no sooner is the king under his roof, than, reflecting on the peculiarities of his own relative situation, he determines not to offend against the laws of hospitality, or the ties of subjection, kindred, and gratitude. His wife then assails his constancy afresh. He yields to her suggestions, and, with his integrity, his happiness is destroyed. I have enumerated these particulars, because the waverings of Macbeth have, by some critics, been regarded as unnatural and contradictory circumstances in his character; not remembering that *nemo repente fuit turpissimus*, or that (as Angelo observes "——when once our grace we have forgot, ‖ "Nothing goes right; we would, and we would not—" a passage which contains no unapt justification of the changes that happen in the conduct of Macbeth. Steevens. =

ACT II. = 1:) *Scene I.*] The place is not marked in the old edition, nor is it easy to say where this encounter can be. It is not in the *hall*, as the editors have all supposed it, for Banquo sees the sky; it is not far from the bedchamber, as the conversation shows: it must be in the inner court of the castle, which Banquo might properly cross in his way to bed. Johnson. = 2:) — *There's* husbandry *in heaven,*] *Husbandry* here means, *thrift, frugality.* = 3:) — *Merciful powers!* &c.] It is apparent from what Banquo says afterwards, that he had been solicited in a dream to attempt something in consequence of the prophecy of the witches, that his waking senses were shocked at; and Shakspeare has here most exquisitely contrasted his character with that of Macbeth. Banquo is praying against being tempted to encourage thoughts of guilt even in his sleep; while Macbeth is hurrying into temptation, and revolving in his mind every scheme, however flagitious, that may assist him to complete his purpose. The one is unwilling to sleep, lest the same phantoms should assail his resolution again, while the other is depriving himself of rest through impatience to commit the murder. = 4:) *Sent forth great largess to your* offices:] *Offices* are the rooms appropriated to servants and culinary purposes. Duncan was pleased with his entertainment, and dispensed his bounty to those who had prepared it. All the modern editors have transferred this largess to the officers of Macbeth, who would more properly have been rewarded in the field, or at their return to court. Steevens. Mr. Malone reads, *officers.* = 5:) — *shut up*—] To *shut up*, is to conclude. = 6:) *Being unprepar'd,* &c.] This is obscurely expressed. The meaning seems to be: — Being unprepared, our entertainment was necessarily *defective*, and we only had it in our power to show the king our *willingness* to *serve* him. Had we received sufficient notice of his coming, our zeal should have been more clearly manifested by our *acts.* = 7:) *If you shall cleave to my* consent, — *when 'tis,*] *Consent* for will. So that the sense of the line is, If you shall go into my measures when I have determined of them, or when the time comes that I want your assistance. Warburton. Mr. Malone thinks we should read *content*, and strengthens his opinion by various quotations. = 8:) *And on thy blade,* and dudgeon, gouts of *blood,*] Though *dudgeon* sometimes signifies a *dagger*, it more properly means *the haft*, or *handle* of a dagger, and is used for that particular sort of handle which has some ornament carved on the top of it. = 9:) —— *Now o'er the one half world* ‖ *Nature seems dead,*] That is, *over our hemisphere all action and motion seem to have ceased.* This image, which is, perhaps, the most striking that poetry can produce, has been adopted by Dryden, in his *Conquest of Mexico:* — "All things are hush'd as Nature's self lay dead, ‖ "The mountains seem to nod their drowsy head; ‖ "The little birds in dreams their songs repeat, ‖ "And sleeping flow'rs beneath the night-dews sweat. ‖ "Even lust and envy sleep!" These lines, though so well known, I have transcribed, that the contrast between them and this passage of Shakspeare may be more accurately observed. Night is described by two great poets, but one describes a night of quiet, the other of perturbation. In the night of Dryden, all the disturbers of the world are laid asleep, in that of Shakspeare, nothing but sorcery, lust, and murder, is awake. He that reads Dryden, finds himself lulled with serenity, and disposed to solitude and contemplation. He that peruses Shakspeare, looks round alarmed, and starts to find himself alone. One is the night of a lover; the other, of a murderer. Johnson. = 10:) *And take the present horror from the time,* ‖ *Which now suits with it.*] i. e. lest the noise from the stones take away from this midnight season that present horror which suits so well with what is going to be acted in it. What was the horror he means? *Silence*, than which nothing can be more horrid to the perpetrator of an atrocious design. This shows a great knowledge of human nature. Warburton. = 11:) — —*Whiles I threat, he lives;* ‖ *Words to the heat of deeds too cold breath* gives.] Here is evidently a false concord; but it must not be corrected, for it is necessary to the rhyme. Nor is this the only place in which Shakspeare has sacrificed grammar to rhyme. = 12:) —— *Had he not resembled* ‖ *My father as he slept, I had done't.*] This is very artful. For, as the poet has drawn the lady and her husband, it would be thought the act should have been done by her. It is likewise highly just; for though ambition had subdued in her all the sentiments of nature towards *present* objects, yet the likeness of one *past*, which she had been accustomed to regard with reverence, made her unnatural passions, for a moment, give way to the sentiments of instinct and humanity. Warburton. = 13:) *As they had seen me,*] i. e. *as if.* = 14:) — *the ravell'd* sleave *of care*—] *Sleave* signifies the ravell'd knotty part of the silk, which gives great trouble and embarrassment to the knitter or weaver. = 15:) Glamis *hath murder'd sleep; and therefore* Cawdor ‖ *Shall sleep no more*, Macbeth *shall sleep no more!*] This triple menace, accommodated to the different titles of Macbeth, is too quaint to be received as the natural ebullition of a guilty mind. Introduce the adjuncts of a modern nobleman in the same manner, and the fault of the passage will become yet more conspicuous; as for instance — Norfolk *hath murder'd sleep; and therefore* Surrey ‖ *Shall sleep no more*, Howard *shall sleep no more!* = 16:) *The* multitudinous *seas* incarnardine,] To *incarnardine* is to stain any thing of a flesh colour, or red. *Carnardine* is the old term for *carnation.* By multitudinous, the poet is supposed to mean seas of every denomination: or, the seas which swarm with inhabitants; or, perhaps alludes to the multitude of waves. The commentators are not agreed on this point. = 17:) "Making the green one red." — Malone. = 18:) "I would thou could'st!" — Malone. = 19:) — *he should have* old *turning the key.*] i. e. *frequent, more than enough.* = 20:) — *till the second cock:*] Cockcrowing, i. e. as Mr. Malone thinks, till three o'clock. = 21:) *For 'tis my* limited *service.*] *Limited*, for *appointed.* = 22:) "Goes the king hence to-day?" — Malone. = 23:) He does: — *he did appoint so.*] The words — *he does* — are omitted by Pope, Theobald, Hanmer, and Warburton. But perhaps Shakspeare designed Macbeth to shelter himself under an immediate falsehood, till a sudden recollection of guilt restrained his confidence, and unguardedly disposed him to qualify his assertion; as he well knew the king's journey was effectually prevented by his death. = 24:) —— *Here lay Duncan,* ‖ *His* silver *skin* lac'd *with his* golden *blood;*] It is not improbable that Shakspeare put these forc'd and unnatural metaphors into the mouth of Macbeth, as a mark of artifice and dissimulation, to show the difference between the studied language of hypocrisy, and the natural outcries of sudden passion. This whole speech, so considered, is a remarkable instance of judgment, as it consists entirely of antithesis and metaphor. Yet some of these metaphors are to be found in old plays. Johnson. = 25:) *Unmannerly* breech'd *with gore:*] According to Mr. Steevens, the expression may mean, that the daggers were covered with blood quite to their *breeches*, i. e. their *hilts*, or *handles.* The lower end of a cannon is called the *breech* of it; and it is known that both to *breech* and to *unbreech* a gun are common terms; but Dr. Farmer says that the sense is, in plain language, *Daggers filthily — in a foul manner, — sheath'd with blood,* — and has given an example where *sheaths* are called *breeches.* = 26:) "Here, where our fate, hid in an augre hole," — Malone. = 27:) —— "Nor are strong sorrow ‖ "Upon the foot of motion." Malone. = 28:) *And when we have our naked frailties hid,* ‖ *That suffer in exposure,*] i. e. *when we have clothed our half-drest bodies, which may take cold from being exposed to the air.* It is possible that, in such a cloud of words, the meaning might escape the reader. Steevens. = 29:) *In the great hand of God I stand; and, thence,* ‖ *Against the undivulg'd* pretence *I fight* ‖ *Of treasonous malice.*] *Pretence* is intention, design, a sense in which the word is often used by Shakspeare. Banquo's meaning is, — in our present state of doubt and uncertainty about this murder, I have nothing to do but to put myself under the direction of God; and relying on his support, I here declare myself an eternal enemy to this treason, and to all its *further designs that have not yet come to light.* Steevens. = 30:) —— *the near in blood,* ‖ *The nearer bloody.*] Meaning, that he suspected Macbeth to be the murderer; for he was the *nearest in blood* to the two princes, being the cousin-german of Duncan. Steevens. = 31:) *This murderous shaft that's shot,* ‖ *Hath not yet lighted;*] The design to fix the murder upon some innocent person has not yet taken effect; or, the end for which the murder was committed is not yet attained. = 32:) — *they* pretend?] i. e. *intend*, or *design.* = 33:) — *Colmes-kill;*] Or *Colm-kill*, is the famous *Iona*, one of the western isles, which Dr. Johnson visited, and describes in his Tour. It is now called *Icolmkill. Kill*, in the Erse language, signifies a *burying place.* =

ACT III. = 1:) "Sirrah, a word with you: Attend those men ‖ Our pleasure?" — Malone. = 2:) — royalty *of nature*—] *Royalty*, in the present instance, signifies *nobleness, supreme excellence.* = 3:) — *to*—] i. e. in addition to. = 4:) *For Banquo's issue have I* fil'd—] i. e. *defiled.* = 5:) — *the common enemy of man,*] It is always an entertainment to an inquisitive reader, to trace a sentiment to its original source; and therefore, though the term *enemy of man*, applied to the devil, is in itself natural and obvious, yet some may be pleased with being informed, that Shakspeare probably borrowed it from the first lines of *The Destruction of Troy;* a book which he is known to have read. This expression, however, he might have had in many other places. The word *fiend* signifies enemy. = 6:) —— *come, fate, into the list,* ‖ *And champion me to the utterance!*] This passage will be best explained by translating it into the language from whence the only word of difficulty in it is borrowed. *Que la destinée se rende en lice, et qu'elle me donne un défi* à l'outrance. A challenge or a combat *à l'outrance*, to *extremity*, was a fixed term in the law of arms, used when the combatants engaged with an *odium internecinum, an intention to destroy each other*, in opposition to trials of skill at festivals, or on other occasions, where the contest was only for reputation or a prize. The sense therefore is: *Let fate, that has foredoomed the exaltation of the sons of Banquo, enter the lists against me with the utmost animosity, in defence of its own decrees, which I will endeavour to invalidate, whatever be the danger.* Johnson. = 7:) "Now go to the door," — Malone. = 8:) —— *pass'd in* probation with you, ‖ *How you were* borne in hand; &c.] *Pass'd in probation* is, perhaps, only a bulky phrase, employed to signify — *proved.* — To *bear in hand* is, to delude by encouraging hope and holding out fair prospects, without any intention of performance. = 9:) — *Are you so* gospell'd,] Are you of that degree of precise virtue? *Gospeller* was a name of contempt given by the Papists to the Lollards, the puritans of early times, and the precursors of *protestantism.* Johnson. = 10:) Shoughs,] *Shoughs* are probably what we now call *shocks*, demiwolves, *lyciscæ;* dogs bred between wolves and dogs. = 11:) — *the* valued file—] In this speech the word *file* occurs twice. *The valued file* is the file or list where the value and peculiar qualities of every thing is set down, in contradistinction to what he immediately mentions, *the bill that writes them all alike. File*, in the second instance, is used in the same sense as in this,

and with a reference to it: *Now if you belong to any class that deserves a place in the valued* file *of man, and are not of the lowest rank, the common herd of mankind, that are not worth distinguishing from each other.* = 12:) — *in such* bloody distance,] By *bloody distance* is here meant, such a distance as mortal enemies would stand at from each other, when their quarrel must be determined by the sword. This sense seems evident from the continuation of the metaphor, where *every minute of his being* is represented as *thrusting at the nearest part where life resides.* = 13:) For *certain friends*—] *For*, in the present instance, signifies *because of.* = 14:) *Acquaint you with the* perfect spy o'the time, ‖ *The* moment *on't*;] i. e. in ancient language, "acquaint *yourselves*" with the exact time most favourable to your purposes; for such a moment must be *spied* out by you, be selected by your own attention and scrupulous observation. — *You* is ungrammatically employed, instead of *yourselves.* = 15:) — — *always thought*, ‖ *That I require a clearness*;] i. e. you must manage matters so, that throughout the whole transaction I may stand clear of suspicion. = 16:) — sorriest *fancies*—] i. e. worthless, ignoble, vile. = 17:) "without all remedy."—Malone. = 18:) — *scotch'd*—] i. e. cut slightly. = 19:) "But let the frame of things disjoint, ‖ "Both the worlds suffer."—Malone. = 20:) *In restless* ecstacy.] *Ecstacy*, for madness, or agony. = 21:) *Present him eminence*,] i. e. do him the highest honours. = 22:) — — "unsafe the while, that we ‖ Must lave." &c. — Malone. = 23:) — *nature's copy's not* eterne.] The *copy*, the *lease* by which they hold their lives from nature, has its time of termination limited. Johnson. = 24:) *The* shard-borne *beetle*,] The *shard-borne* beetle is the beetle borne along the air by its *shards* or *scaly wings.* = 25:) — *Come*, seeling *night*,] *Seeling*, i. e. blinding. It is a term in falconry. = 26:) "to their preys," &c. — Malone. = 27:) — *lated*—] i. e. belated, benighted. = 28:) — *the note of expectation*,] i. e. they who are set down in the list of guests, and expected to supper. = 29:) Fleance, &c. *escape.*] Fleance, after the assassination of his father, fled into Wales, where, by the daughter of the prince of that country, he had a son named Walter, who afterwards became Lord High Steward of Scotland, and from thence assumed the name of *Walter Steward.* From him, in a direct line, King James I. was descended; in compliment to whom our author has chosen to describe Banquo, who was equally concerned with Macbeth in the murder of Duncan, as innocent of that crime. = 30:) *Was't not the way?*] i. e. the best means we could take to evade discovery; or, perhaps, to effect our purpose. = 31:) *Our hostess keeps her state*, &c.] i. e. continues in her chair of state at the head of the table. = 32:) — trenched *gashes*—] *Trencher*, to cut. Fr. = 33:) — *the feast is* sold, &c.] The meaning is,—That which is not *given cheerfully*, cannot be called a *gift*, it is something that must be paid for. = 34:) "Here, my good lord." — Malone. = 35:) — *upon a* thought—] i. e. as speedily as thought can be exerted. = 36:) — — *O, these flaws, and starts*, ‖ (Impostors to true fear) *would well become*, &c.] Flaws are sudden gusts. Impostors *to* true fear, mean impostors when *compared with* true fear. Such is the force of the preposition *to* in this place. = 37:) *Ere human statute purg'd the* gentle weal;] The *gentle weal*, is, the *peaceable community*, the state made quiet and safe by *human statutes:* or rather that state of innocence which did not require the aid of human laws to render it quiet and secure. = 38:) — *to all, and him, we* thirst,] We *thirst*, perhaps, means we desire to drink. = 39:) *And all to all.*] i. e. all good wishes to all; such as he had named above, *love, health, and joy.* = 40:) *If trembling I* inhibit—] i. e. *forbid.* = 41:) *Can such things be*, ‖ *And* overcome *us like a summer's cloud*, ‖ *Without our special wonder?*] The meaning is, can such wonders as these *pass over* us without wonder, as a casual summer cloud passes over us? = 42:) — — *You make me strange* ‖ *Even to the disposition that I owe*,] Mr. Steevens explains these words thus: — *You prove to me that I am a stranger even to* my *own disposition, when I perceive that the very object which steals the colour from my cheek, permits it to remain in yours.* In other words — *You prove to me how false an opinion I have hitherto maintained of my own courage, when yours, on the trial, is found to exceed it.* = 43:) *Augurs, and understood* relations, &c.] Perhaps we should read, *auguries*, i. e. prognostications by means of omens and prodigies. These, together with the connection of effects with causes, being understood, (says he,) have been instrumental in divulging the most secret murders. *Magot-pie* is the original name of the bird; *magot* being the familiar appellation given to pies, of which the modern *mag* is the abbreviation. = 44:) *How say'st thou*, &c.] i. e. *What do you think of this circumstance, that Macduff denies to come at our great bidding? What do you infer from thence? What is your opinion of the matter?* The circumstance on which this question is founded, took its rise from the old history. Macbeth sent to Macduff to assist in building the castle of Dunsinane. Macduff sent workmen, &c. but did not choose to trust his person in the tyrant's power. From that time he resolved on his death. Steevens. = 45:) — *be* scann'd.] To *scan* is to examine nicely. = 46:) *You lack the* season *of all natures, sleep.*] i. e. you stand in need of the time or season of sleep, which all natures require. = 47:) "Unto a dismal and a fatal end." — Malone. = 48:) — *vaporous drop profound*;] This vaporous drop seems to have been meant for the same as the *virus lunare* of the ancients, being a foam which the moon was supposed to have shed on particular herbs, or other objects when strongly solicited by enchantment. = 49:) — *slights*,] Arts; subtle practices. = 50:) "upon his aid" — Malone. = 51:) *Free from our feasts and banquets bloody knives*;] The construction is — Free our feasts and banquets from bloody knives. = 52:) — *and receive* free *honours*,] *Free* may be either honours *freely bestowed*, not purchased by crimes; or honours *without slavery*, without dread of a tyrant. Johnson. = 53:) — the *king*,] i. e. Macbeth. = 54:) "I'll send my prayers with him." Malone. =

ACT IV. = 1:) Harper *cries:*] *Harper* may be a misspelling, or misprint for *harpy.* The word *cries* likewise seems to countenance this supposition. *Crying* is one of the technical terms appropriated to the noise made by birds of prey. = 2:) — *maw, and* gulf,] The *gulf* is the *swallow*, the *throat.* = 3:) — ravin'd *salt sea-shark*;] *Ravin'd* is glutted with prey. = 4:) Sliver'd *in the* moon's eclipse;] *Sliver* is a common word in the North, where it means *to cut a piece or a slice.* = 5:) *Nose of Turk, and Tartar's lips:*] These ingredients, in all probability, owed their introduction to the detestation in which the Turks were held, on account of the *holy wars.* So solicitous, indeed, were our neighbours, the French, (from whom most of our prejudices, as well as customs, are derived,) to keep this idea awake, that even in their military-sport of the quintain, their soldiers were accustomed to point their lances at the figure of a Saracen. Steevens. = 6:) *Add thereto a tiger's* chaudron,] *Chaudron*, i. e. *entrails.* = 7:) — *yesty waves*—] that is, *foaming*, or *frothy waves.* = 8:) *Though bladed corn be* lodg'd—] Corn, prostrated by the wind, in modern language, is said to be *lay'd*; but *lodg'd* had anciently the same meaning. = 9:) *Though castles* topple—] *Topple* is used for *tumble.* = 10:) *Of nature's* germins—] *Germins* are seeds which have begun to *germinate* or sprout. *Germen*, Lat. *Germe*, Fr. = 11:) — deftly—] i. e. with adroitness, dexterously. *Deft* is a North country word. = 12:) *An Apparition of an armed Head rises.*] The armed head represents symbolically Macbeth's head cut off and brought to Malcolm by Macduff. The bloody child is Macduff untimely ripped from his mother's womb. The child with a crown on his head, and a bough in his hand, is the royal Malcolm, who ordered his soldiers to hew them down a bough, and bear it before them to Dunsinane. = 13:) *Thou hast* harp'd—] To *harp*, is to touch on a passion as a harper touches a string. = 14:) "speak not to't." Malone. = 15:) *Who can impress the forest*;] i. e. who can command the forest to serve him like a soldier impressed. = 16:) — *what* noise—] *Noise*, in our ancient poets, is often literally synonymous for *music.* = 17:) "And thy air," — Malone. = 18:) — *to the* crack *of doom?*] i. e. the dissolution of nature. *Crack* has now a mean signification. It was anciently employed in a more exalted sense. = 19:) *That two-fold balls and treble scepter carry:*] This was intended as a compliment to King James the First, who first united the two islands and the three kingdoms under one head; whose house too was said to be descended from Banquo. = 20:) Mr. Malone omits *Ay.* = 21:) — *the* blood-bolter'd *Banquo*—] To *bolter*, in Warwickshire, signifies to *daub, dirty*, or *begrime.* = 22:) — *cheer we up his* sprights,] i. e. *spirits.* = 23:) *That trace his line.*] i. e. follow, succeed in it. Mr. Malone reads "trace him in his line." = 24:) — *natural touch:*] Natural sensibility. He is not touched with natural affection. Johnson. = 25:) *The fits o'the season.*] What is most *fitting* to be done in every conjuncture. = 26:) — — *when we are traitors*, ‖ *And do not* know *ourselves*;] When we are considered by the state as traitors, while at the same time we are *unconscious* of guilt; when we appear to others so different from what we really are, that we seem not to *know ourselves.* = 27:) — *when we* hold *rumour*—] i. e. *believe* rumour. = 28:) — *in your state of honour I am* perfect.] i. e. I am *perfectly acquainted* with your rank of honour. = 29:) *Bestride our* down-fall'n birthdom:] The allusion is to a man from whom something valuable is about to be taken by violence, and who, that he may defend it without incumbrance, lays it on the ground, and stands over it with his weapon in his hand. Our birthdom, or birthright, says he, lies on the ground; let us, like men who are to fight for what is dearest to them, not abandon it, but stand over it and defend it. This is a strong picture of obstinate resolution. = 30:) — *to* friend,] i. e. to *befriend.* = 31:) — *and wisdom*—] That is, and *'tis* wisdom. = 32:) *A good and virtuous nature may recoil*, ‖ *In an imperial charge.*] A good mind may *recede* from goodness in the execution of a *royal commission.* Johnson. = 33:) "But I shall crave your pardon;"—Malone. = 34:) *Though all things foul*, &c.] This is not very clear. The meaning, perhaps, is this: *My suspicions cannot injure you, if you be virtuous, by supposing that a traitor may put on your virtuous appearance. I do not say that your virtuous appearance proves you a traitor; for virtue must wear its proper form, though that form be counterfeited by villainy.* Johnson. = 35:) *Why in that* rawness—] Without previous provision, without due preparation, without *maturity* of counsel. = 36:) *Thy title is* affeer'd!] *Affeer'd*, a law term for confirm'd. = 37:) — — *grows with more pernicious root* ‖ *Than summer-seeding lust:*] The allusion is to plants; and the sense is, — "Avarice is a perennial weed: it has a deeper and more pernicious root than *lust*, which is a mere annual, and lasts but for a summer, when it sheds its seed and decays." Blackstone. But Mr. Malone reads, "summer-seeming." = 38:) — *foysons*, plenty — = 39:) *All these are* portable,] *Portable*, i. e. bearable. = 40:) *From over-credulous haste:*] From over-hasty credulity. = 41:) — *convinces*—] i. e. *overpowers, subdues.* = 42:) *The mere despair of surgery, he cures*;] Dr. Percy, in his notes on *The Northumberland Houshold Book*, says, "that our ancient kings even in those dark times of superstition, do not seem to have affected the cure of the king's evil. — This miraculous gift was left to be claimed by the Stuarts: our ancient Plantagenets were humbly content to cure the cramp." In this assertion, however, the learned editor of the above curious volume has been betrayed into a mistake, by relying too implicitly on the authority of Mr. Anstis. The power of curing the king's evil was claimed by many of the Plantagenets. = 43:) — a *golden stamp*, &c.] This was the coin called an *angel*, of the value of ten shillings. = 44:) *My countryman; but yet I know him not.*] Malcolm discovers Rosse to be his countryman, while he is yet at some distance from him, by his dress. This circumstance loses its propriety on our stage, as all the characters are uniformly represented in English habits. Steevens. = 45:) — *should not* latch *them.*] To *latch* any thing, is to lay hold of it. = 46:) — *fee-grief*,] A peculiar sorrow; a grief that hath a single owner. The expression is, at least to our ears, very harsh. It must be allowed that, in both the foregoing instances, the attorney has been guilty of a flat trespass on the poet. = 47:) *Were, on the* quarry *of these murder'd deer*,] *Quarry* is a term used both in *hunting* and *falconry.* In both sports it means the game after it is killed. = 48:) *At one fell* swoop?] *Swoop* is the descent of a bird of prey on his quarry. = 49:) *Cut short all* intermission;] i. e. *all pause, all intervening time.* = 50:) — — *if he 'scape*, ‖ *Heaven forgive him too!*] That is, if he escape my vengeance, let him escape that of Heaven also. =

ACT V. = 1:) *Since his majesty* went into the field,] This is one of Shakspeare's oversights. He forgot that he had shut up Macbeth in Dunsinane, and surrounded him with besiegers. = 2:) "are shut." Malone. = 3:) — *Hell is* murky!] *Murky* is *dark.* Lady Macbeth is acting over, in a dream, the business of the murder of Duncan, and encouraging her husband as when awake. She, therefore, would not have even hinted the terrors of hell to one whose conscience she saw was too much alarmed already for her purpose. She certainly imagines herself here talking to Macbeth, who, (she supposes,) had just said, *Hell is murky*, (i. e. hell is a dismal place to go to in consequence of such a deed,) and repeats his words in contempt of his cowardice. = 4:) — *you mar all with this starting.*] Alluding to the terrors of Macbeth, when the ghost broke in on the festivity of the banquet. = 5:) *My mind she has* mated,] i. e. *amated*, dismayed. = 6:) *Excite* the mortified *man.*] i. e. a *religious*, an ascetic. = 7:) — unrough *youths.*] i. e. *smooth-faced, unbearded.* = 8:) *When all that is within him does condemn* ‖ *Itself, for being there?*] That is, when all the faculties of the mind are employed in self-condemnation. = 9:) — *the* medecin—] i. e. *physician.* = 10:) "All mortal consequences have pronounced," &c. — Malone. = 11:) "upon thee." — Malone. = 12:) *Shall never* sagg *with doubt*,] To *sag*, or *swag*, is to sink down by its own weight, or by an overload. = 13:) — *loon!*] At present this word is only used in Scotland, and signifies a base fellow. = 14:) *I have liv'd long enough: my* way of life, &c.] As there is no relation between the *way of life*, and *fallen into the sear*, I am inclined to think that the *W* is only an *M* inverted, and that it was originally written: — — *my* May *of life* ‖ *I am now passed from the spring to the autumn of my days: but I am without those comforts that should succeed the sprightliness of bloom, and support me in this melancholy season.* The author has *May* in the same sense elsewhere. Johnson. This opinion, however, has been ably controverted by some of the commentators. = 15:) — *the* sear,] *Sear* is dry. = 16:) — skirr *the country round*;] To *skirr*, signifies to *scour*, to ride hastily. = 17:) — — *cast* ‖ *The water of my land*,] To *cast the water* was the phrase in use for finding out disorders by the inspection of urine. = 18:) — *arbitrate:*] i. e. *determine.* = 19:) — fell *of hair*—] My hairy part, my *capillitium. Fell* is *skin.* = 20:) "do't." — Malone. = 21:) *Till famine* cling *thee:*] *Clung*, in the Northern counties, signifies any thing that is shrivelled or shrunk up. = 22:) *Seems* bruited.] From *bruit*, Fr. To *bruit* is to report with clamour; to noise. = 23:) *As easy may'st thou the* intrenchant air—] That is, air which cannot be cut. = 24:) — palter *with us in a double sense*;] That *shuffle* with ambiguous expressions. = 25:) "And so," &c. — Malone. = 26:) — *thy* kingdom's pearl,] *Thy kingdom's pearl* means *thy kingdom's wealth*, or rather ornament. = 27:) "Hail, king of Scotland!"—Malone. =

XVI. KING JOHN.

ACT I. = 1:) — *Salisbury.*] Son to King Henry II. by Rosamond Clifford. = 2:) *In my behaviour*,] *In my behaviour* means, I think, in the words and action that I am now going to use. Malone. = 3:) — *the manage*—] i. e. conduct, administration. = 4:) *But* whe'r—] *Whe'r* for *whether.* = 5:) *He hath a* trick *of Cœur-de-lion's face*,] By a *trick*, in this place, is meant some peculiarity of look or motion. = 6:) *With that* half-face—] The poet sneers at the meagre sharp visage of the elder brother, by comparing him to a silver groat, that bore the king's face in profile, so showed but half the face: the groats of all our kings of England, and indeed all their other coins of silver, one or two only excepted, had a full face crowned; till Henry VII. at the time above-mentioned, coined groats, and half-groats, as also some shillings, with half-faces, i. e. faces in profile, as all our coin has now. = 7:) — took it *on his death*,] i. e. entertained it as his fixed opinion, when he was dying = 8:) *Lord of* thy *presence, and no land besides?*] *Lord of his presence* apparently signifies, *great in his own person*, and is used in this sense by king John in one of the following scenes. = 9:) *And I had his, sir Robert* his, *like him*;] This is obscure and ill-expressed. The meaning is — *If I had his shape, sir Robert's — as he has.* = 10:) — — *my face so thin*, ‖ *That in mine* ear *I durst not stick a* rose, ‖ *Lest men should say, Look, where* three-farthings *goes?*] In this very obscure passage our poet is anticipating the date of another silver coin; humorously to rally a thin face, eclipsed, as it were, by a full-blown *rose.* We must observe, to explain this allusion, that queen Elizabeth was the first, and indeed the only prince, who coined in England three-half-pence, and three-farthing pieces. = 11:) *And*, to *his shape*, were *heir to all this land*,] "*To* his shape," means, in *addition* to the shape he had been just describing. = 12:) I *would not be sir* Nob—] Sir *Nob* is used contemptuously for sir Robert. = 13:) "but rise more great;" — Malone. = 14:) *Arise sir Richard, and* Plantagenet.] It is a common opinion, that *Plantagenet* was the surname of the royal house of England, from the time of king Henry II., but it is, as Camden observes, in his *Remaines*, 1614, a popular mistake. Plantagenet was not a family name, but a nickname, by which a grandson of Geffrey, the first Earl of Anjou, was distinguished, from his wearing a *broom stalk* in his bonnet. But this name was never borne either by the first Earl of Anjou, or by King Henry II., the son of that earl by the Empress Maude; he being always called Henry *Fitz-Empress*; his son, Richard *Cœur-de-lion*; and the prince who is exhibited in the play before us, John *sans-terre*, or *lack-land.* Malone. = 15:) *Something about, a little from the right*, &c.] This speech, composed of allusive and proverbial sentences, is obscure. *I am*, says the sprightly knight, *your grandson*, a little *irregularly*, but every man cannot get what he wishes the legal way. He that *dares not go* about his designs *by day*, must *make his motions* in the *night*; *he*, to whom the door is shut, must climb the *window*, or leap *the hatch.* This, however, shall not depress me; for the world never inquires how any man got what he is known to possess, but allows that *to have* is *to have*, however it was *caught*, and that he *who wins, shot well*, whatever was his skill, whether the arrow fell *near* the mark, or *far* off it. Johnson. = 16:) *Good den*,] i. e. a good evening. = 17:) *'Tis too* respective, *and too sociable*, ‖ *For your* conversion.] *Respective*, is *respectful, formal. Conversion* seems to mean, his late change of condition from a private gentleman to a knight. Steevens. = 18:) *My* picked *man of countries:*] i. e. my *travell'd fop.* = 19:) — *like an* ABC-book:] An *ABC-book*, or, as they spoke and wrote it, an *absey book*, is a *catechism.* = 20:) *For he is but a bastard to the time*, &c.] He is accounted but a mean man in the present age. = 21:) Colbrand—] *Colbrand* was a Danish giant, whom Guy of Warwick discomfited in the presence of King Athelstan. = 22:) *Good leave*, &c.] *Good leave* means a *ready assent.* = 23:) *Philip?—sparrow!*] A sparrow is called Philip. = 24:) *There's toys abroad*; &c.] i. e. rumours, idle reports. = 25:) Knight, knight, *good mother*,—*Basilisco-like:*] Faulconbridge's words here carry a concealed piece of satire on a stupid drama of that age, printed in 1599, and called *Soliman and Perseda.* In this piece there is a character of a bragging cowardly knight, called Basilisco. =

ACT II. = 1:) *At our* importance—] At our *importunity.* = 2:) *To cull the plots of best advantages:*] i. e. to mark such stations as might over-awe the town. = 3:) — *expedient*—] Immediate, *expeditious.* = 4:) "the king's deceased:" — Malone. = 5:) — *scath*—] Destruction, harm. = 6:) — *underwrought*—] i. e. underworked, undermined = 7:) — *this* brief—] A *brief* is a short writing, abstract, or description. = 8:) — *an if* thou *wert his mother.*] Constance alludes to Elinor's infidelity to her husband, Lewis the Seventh, when they were in the Holy Land; on account of which he was divorced from her. She afterwards (1151) married our king Henry II. = 9:) *One that will play the devil, sir, with you*, ‖ *An 'a may catch your* hide *and you alone.*] The story is, that Austria, who killed king Richard *Cœur-de-lion*, wore, as the spoil of that prince, a lion's *hide*, which had belonged to him. = 10:) *I have but this to say*, — ‖ *That he's not only plagued for her sin, But God hath made her sin and her the plague*, &c.] The commentators have laboured hard to make out a meaning in this passage. The following by Mr. Henley seems as satisfactory as any. Young Arthur is here represented as not only suffering *from* the guilt of his grandmother; but also, by *her*, in person, she being made the very instrument of his sufferings. As he was not her *immediate*, but removed *issue* — the *second generation from her sin-conceiving womb* — it might have been expected, that the evils to which, upon her account,

he was obnoxious, would have *incidentally* befallen him; instead of his being punished for them all, by *her* immediate *infliction*.—He is not only plagued on account of her sin, according to the threatening of the commandment, but she is preserved alive to her *second generation*, to be the instrument of inflicting on her grand-child the penalty annexed to her sin; so that *he is plagued on her account*, and *with her plague*, which is, *her sin*, that is [taking, by a common figure, the cause for the consequence] the *penalty entailed upon it*. His *injury*, or *the evil* he *suffers*, her *sin brings upon him, and* HER *injury*, or, *the evil* she *inflicts*, *he suffers from* her, as the *beadle to her sin*, or *executioner of the punishment annexed to it*.=11:) *It ill beseems this presence*, to cry aim—] To *cry aim* is borrowed probably from archery, and means to incite notice, or raise attention. =12:)—*your* winking *gates*;] i. e. gates hastily closed from an apprehension of danger.=13:) *Forwearied*—] i. e. worn out, Sax.=14:) *To him that* owes *it*;] i. e. *owns* it.=15:) *'Tis not the* roundure, &c.] *Roundure* means the same as the French *rondure*, i. e. the circle.=16:)—*cannot be* censur'd:] i. e. cannot be *estimated*. Our author ought rather to have written—whose *superiority*, or whose *inequality*, cannot be censured. =17:) "roam on?"—MALONE. =18:) "mousing the flesh," &c.—MALONE. =19:) *You equal* potents,] *Potents*, for *potentates*.=20:) *King'd of our fears*;] i. e. ruled by our fears.=21:)—*these* scroyles *of Angiers*—] *Escroulles*, Fr. i. e. scabby, scrophulous fellows. =22:) *Do like the* mutines *of Jerusalem*,] The *mutines* are the *mutineers*, the seditious. =23:) *Till their* soul-fearing *clamours*—] i. e. *soul-appalling*.=24:)—*the lady* Blanch,] The lady *Blanch* was daughter to Alphonso the Ninth, king of Castile, and was niece to king John by his sister Eleanor. =25:)——*at this match*, ‖ *With swifter* spleen, &c.] Our author uses *spleen* for any violent hurry, or tumultuous speed. =26:) *Here's a* stay,] Some of the commentators think that *stay* means *a hinderer*, and others, a *supporter*, or *partizan*.=27:) *Drawn in the flattering* table *of her eye*.] *Table* is picture, or rather, the board or canvas on which any object is painted. *Tableau*, Fr. =28:)—*Volquessen*,] This is the ancient name for the country now called *the Vexin*; in Latin, *Pagus Velocassinus*. That part of it called the *Norman Vexin*, was in dispute between Philip and John. =29:)——*I am well* assur'd, ‖ *That I did so, when I was first* assur'd.] *Assur'd* is here used both in its common sense, and in an uncommon one, where it signifies *affianced, contracted*.=30:) *She is sad and* passionate—] *Passionate*, in this instance, does not signify *disposed to anger*, but *a prey to mournful sensations*.=31:)—departed *with a* part:] To *part* and to *depart* were formerly synonymous. =32:)—rounded *in the ear*—] i. e. *whispered* in the ear. =33:) Commodity, *the* bias *of the world*;] *Commodity* is interest. =34:) *But* for—] i. e. because. =

ACT III. =1:) *For I am sick, and* capable *of fears*;] i. e. I have a strong *sensibility*; I am tremblingly alive to apprehension. =2:)—*sightless*—] The poet uses *sightless* for that which we now express by *unsightly*, disagreeable to the eyes. =3:)—swart,] *Swart* is brown, inclining to black.=4:)—*prodigious*,] That is, *portentous*, so deformed as to be taken for a *foretoken of evil*. =5:) "and makes its owner stoop."—MALONE. =6:) *To me, and to the state of my great grief*, ‖ *Let kings assemble*;] In *Much Ado about Nothing*, the father of Hero, depressed by her disgrace, declares himself so subdued by grief, that a *thread may lead him*. How is it that grief, in Leonato and lady Constance, produces effects directly opposite, and yet both agreeable to nature? Sorrow softens the mind while it is yet warmed by hope, but hardens it when it is congealed by despair. Distress, while there remains any prospect of relief, is weak and flexible, but when no succour remains, is fearless and stubborn; angry alike at those that injure, and at those that do not help; careless to please where nothing can be gained, and fearless to offend when there is nothing further to be dreaded. Such was this writer's knowledge of the passions. JOHNSON. =7:) "here I and sorrows sit;"—MALONE. =8:)—*high tides*,] i. e. solemn seasons. =9:)—prodigiously *be cross'd*:] i. e. be disappointed by the production of a prodigy, a monster.=10:) *But on this day*,] that is, *except* on this day.=11:) *O* Lymoges! *O* Austria!] The propriety or impropriety of these titles, which every editor has suffered to pass unnoted, deserves a little consideration. Shakspeare has, on this occasion, followed the old play, which at once furnished him with the character of Faulconbridge, and ascribed the death of Richard I. to the duke of Austria. In the person of Austria he has conjoined the two well-known enemies of Cœur-de-lion. Leopold, duke of Austria, threw him into prison, in a former expedition [in 1193]; but the castle of Chaluz, before which he fell [in 1199] belonged to Vidomar, viscount of Limoges; and the archer who pierced his shoulder with an arrow (of which wound he died) was Bertrand de Gourdon. The editors seem hitherto to have understood *Lymoges* as being an appendage to the title of Austria, and therefore enquired no further about it. STEEVENS. =12:) *What* earthly *name to interrogatories*, ‖ *Can task the free* breath, &c.] i. e. What earthly name *subjoined* to interrogatories, can force a king to *speak* and answer them?=13:)—*a new* untrimmed *bride*.] i. e. *undressed*.=14:)—*this kind* regreet?] A *regreet* is an exchange of salutation.=15:) Is not *amiss when it is truly done*;] i. e. *that*, which you have sworn to *do amiss*, is *not amiss*, (i. e. becomes right) when it is *done truly* (that is, as he explains it, not done at all); and being *not done*, where it would be a *sin* to *do it*; the *truth* is *most done* when you *do it not*: Other parts of this speech have puzzled the commentators, who have, in turn, puzzled their readers. =16:)—*be* measures—] The *measures*, it has already been more than once observed, were a species of solemn dance in our author's time. =17:) *I* muse,] i. e. I *wonder*. =18:) Bell, book, *and* candle—] In an account of the Romish curse given by Dr. Grey, it appears that three candles were extinguished, one by one, in different parts of the execration. =19:)—*full of* gawds,] *Gawds* are any showy ornaments. =20:) "Sound one into," &c.—MALONE. =21:)—*using* conceit *alone*,] *Conceit* here, as in many other places, signifies *conception*, thought. =22:) *Remember*.] This is one of the scenes to which may be promised a lasting commendation. Art could add little to its perfection; no change in dramatic taste can injure it; and time itself can subtract nothing from its beauties. STEEVENS. =23:) "For England, cousin, go."—MALONE. =24:)—*of* convicted *sail*—] Overpowered, baffled, destroyed.=25:) *No, I* defy, &c.] To *defy* anciently signified to *refuse*. =26:) *Misery's* love, &c.] Thou, death, who art *courted* by *misery*, to come to his relief, O come to me.=27:)—modern *invocation*.] i. e. trite, common. =28:) *Bind up those tresses*;] It was necessary that Constance should be interrupted, because a passion so violent cannot be borne long. I wish the following speeches had been equally happy; but they only serve to show how difficult it is to maintain the pathetic long. JOHNSON.=29:) —*but yesterday* suspire,] i. e. *breathe*. =30:)—*a* gracious *creature born*.] *Gracious*, i. e. *graceful*.=31:)——*had you such a loss as I*, ‖ *I could give better comfort*—] This is a sentiment which great sorrow always dictates. Whoever cannot help himself casts his eyes on others for assistance, and often mistakes their inability for coldness. JOHNSON.= 32:) *There's nothing in this*, &c.] The young prince feels his defeat with more sensibility than his father. Shame operates most strongly in the earlier years; and when can disgrace be less welcome than when a man is going to his bride? JOHNSON. =33:) "sweet word's taste."—MALONE: who says that the *sweet word* is *life*. =34:) "strange actions:"—MALONE. =

ACT IV. =1:) *Northampton*.] The fact is, that Arthur was first confined at Falaise, and afterwards at Rouen, in Normandy, where he was put to death.—Our author has deviated, in this particular, from the history, and brought king John's nephew to England; but there is no circumstance, either in the original play, or in this of Shakspeare, to point out the particular castle in which he is supposed to be confined. The castle of Northampton has been mentioned, in some modern editions, as the place, merely because, in the first Act, King John *seems* to have been in that town. In the old copy there is no where any notice of place.=2:) "I would not have believ'd him; no tongue, but Hubert's." MALONE. =3:)—tarre *him on*.] i. e. stimulate, set him on. Supposed to be derived from *ταράττω*, excito. =4:)—*Go* closely *in with me*.] i. e. *secretly, privately*. =5:) *To* guard—] i. e. to *fringe*, or *lace*. =6:) *They do confound their skill in* covetousness:] i. e. not by their avarice, but in an eager emulation, an intense desire of excelling. =7:) *To sound the purposes*—] To *declare*, to *publish* the desires of all those. =8:)—*good exercise?*] In the middle ages, the whole education of princes and noble youths consisted in martial exercises, &c. These could not be easily had in a prison, where mental improvements might have been afforded as well as any where else; but this sort of education never entered into the thoughts of our active, warlike, but illiterate nobility. PERCY. =9:) *How* wildly *Euen* walks *my estate in France!*] i. e. how ill my affairs *go* in France!—The verb, to *walk*, is used with great license by old writers. =10:) *I was* amaz'd—] i. e. stunned, confounded. =11:) *And here's a prophet*,] This man was a hermit in great repute with the common people. Notwithstanding the event is said to have fallen out as he had prophesied, the poor fellow was inhumanly dragged at horses' tails through the streets of Warham, and, together with his son, who appears to have been even more innocent than his father, hanged afterwards upon a gibbet. See Holinshed's *Chronicle*, under the year 1213.=12:) *Deliver him to safety*,] That is, *Give him into safe custody*. =13:)—*five moons were seen to-night:* &c.] This incident is mentioned by few of our historians. I have met with it no where but in Matthew of Westminster and Polydore Virgil, with a small alteration. These kind of appearances were more common about that time than either before or since. GREY. =14:)——*slippers*, (*which his nimble haste* ‖ *Had falsely thrust upon* contrary *feet*,)] Dr. Johnson says, "I know not how the commentators understand this important passage, which, in Dr. Warburton's edition, is marked as eminently beautiful, and, on the whole, not without justice. But Shakspeare seems to have confounded the man's shoes with his gloves. He that is frighted or hurried may put his hand into the wrong glove, but either shoe will equally admit either foot. The author seems to be disturbed by the disorder which he describes." The commentators have produced many passages to prove the shoe, boot, &c. were right and left legged, as they are now. =15:) *It is the curse of kings*, &c.] This plainly hints at Davison's case, in the affair of Mary queen of Scots.=16:)—*advis'd* respect.] i. e.

deliberate consideration. =17:) *Quoted*—] i. e. observed, distinguished. =18:) *Hadst thou but shook thy head*, &c.] There are many touches of nature in this conference of John with Hubert. A man engaged in wickedness would keep the profit to himself, and transfer the guilt to his accomplice. These reproaches, vented against Hubert, are not the words of art or policy, but the eruptions of a mind swelling with a consciousness of a crime, and desirous of discharging its misery on another. This account of the timidity of guilt is drawn *ab ipsis recessibus mentis*, from the intimate knowledge of mankind, particularly that line in which he says, that *to have bid him tell his tale* in *express* words, would have *struck him dumb*; nothing is more certain than that bad men use all the arts of fallacy upon themselves, palliate their actions to their own minds by gentle terms, and hide themselves from their own detection in ambiguities and subterfuges. JOHNSON. =19:) "And bid," &c.—MALONE. =20:) *The dreadful motion of a* murd'rous *thought*,] Nothing can be falser than what Hubert here says in his own vindication; for we find, from a preceding scene, *the motion of a murd'rous thought had entered into him*, and that very deeply; and it was with difficulty that the tears, the entreaties, and the innocence of Arthur had diverted and suppressed it. WARBURTON. =21:) *Whose private*, &c.] i. e. whose private account of the Dauphin's affection to our cause is much more ample than the letters. =22:)—*distemper'd*—] i. e. ruffled, out of humour. =23:)—reason *now*.] To *reason*, in Shakspeare, is not so often to *argue*, as to *talk*. =24:)——*a holy vow*; ‖ *Never to taste the pleasures of the world*,] This is a copy of the vows made in the ages of superstition and chivalry. =25:)—*true defence*;] *Honest* defence; defence in a *good cause*.=26:) *Do not prove me so*; ‖ Yet, *I am none*;] Do not make me a murderer, by compelling me to kill you; I am *hitherto* not a murderer. =27:) *Like rivers of* remorse—] *Remorse* here, as almost every where in these plays, and the contemporary books, signifies *pity*.=28:) *I am* amaz'd,] i. e. *confounded*. =29:) *To tug and* scamble,] *Scamble* and *scramble* have the same meaning. =30:) *The* unowed *interest*—] i. e. the interest which has no proper owner to claim it.=31:) *The imminent decay of* wrested pomp.] i. e. *greatness obtained by violence*; or rather, greatness wrested from its possessor. =

ACT V. =1:)—*a gentle* convertite,] A *convertite* is a *convert*. =2:)—*the* precedent, &c.] i. e. the rough draught of the original treaty between the Dauphin and the English lords. =3:)—*the* spot *of this enforced cause*,)] *Spot* probably means, *stain* or *disgrace*.=4:)—clippeth *thee about*,] i. e. *embraceth*. =5:) *Between* compulsion, *and a brave respect!*] This *compulsion* was the necessity of a reformation in the state; which, according to Salisbury's opinion, (who, in his speech preceding, calls it an *enforced cause*,) could only be procured by foreign arms: and the *brave respect* was the love of his country.=6:)—*as I have* bank'd their towns?] i. e. sailed along the banks of the river.=7:) "No, no, on my soul, &c."—MALONE. =8:)—drew *this gallant head of war*,] i. e. assembled it, drew it out into the field. =9:)—*outlook*—] i. e. face down, bear down by a show of magnanimity.=10:)—*take the hatch*;] To *take the hatch*, is to *leap the hatch*. To *take a hedge* or a *ditch* is the hunter's phrase. =11:)—*in* concealed *wells*;] *Concealed wells* are wells in concealed or *obscure* situations; viz. in places *secured from public notice*.=12:)—*of your nation's crow*,] i. e. at the crowing of a cock; *gallus* meaning both a cock and a Frenchman. =13:)—*his* aiery *towers*,] An *aiery* is the nest of an eagle.=14:) *Their* neelds *to lances*,] i. e. *needles*.=15:)—*Swinstead*,] i. e. *Swineshead*.=16:)—*Richard*—] *Sir Richard Faulconbridge*;—and yet the king, a little before, (Act III. sc. ii.) calls him by his original name of *Philip*. STEEVENS. =17:) He *means*—] The Frenchman, i. e. Lewis, means, &c. =18:)——*even as a* form of wax ‖ Resolveth, &c.] This is said in allusion to the images made by witches. Holinshed observes, that it was alledged against dame Eleanor Cobham and her confederates, "that they had devised *an image of wax*, representing the king, which, by their sorcerie, by little and little consumed, intending thereby, in conclusion, to waste and destroy the king's person."=19:)—rated *treachery*,] i. e. The Dauphin has *rated* your treachery, and set upon it a *fine*, which your lives must pay. =20:)—*happy* newness, &c.] Happy innovation, that purposed the restoration of the ancient rightful government. =21:) "tattering"—MALONE. =22:)—*keep good* quarter,] i. e. keep in your allotted posts.=23:) *The king, I fear, is poison'd by a monk*:] Not one of the historians who wrote within sixty years after the death of king John, mentions this very improbable story. The tale is, that a monk, to revenge himself on the king for a saying at which he took offence, poisoned a cup of ale, and having brought it to his majesty, drank some of it himself, to induce the king to taste it, and soon afterwards expired. Thomas Wykes is the first, who relates it in his *Chronicle* as a *report*, but a more particular account may be seen in Fox's "Acts and Monuments," vol. i. According to the best accounts, John died at Newark, of a fever. =24:) "Leaves them invisible;"—MALONE.=25:)—*so* strait,] i. e. narrow, avaricious; an unusual sense of the word. =26:) *And* module *of confounded royalty*.] i. e. *model*.=27:) *Were in the washes, all unwarily*, &c.] This untoward accident really happened to king John himself. As he passed from Lynn to Lincolnshire, he lost by an inundation all his treasure, carriages, baggage, and regalia.=28:) *At Worcester must his body be interr'd*;] A stone coffin, containing the body of king John, was discovered in the cathedral church of Worcester, July 17, 1797. STEEVENS.=

XVII. KING RICHARD II.

ACT I. =1:) *Duke of* Aumerle,] *Aumerle*, or *Aumale*, is the French for what we now call *Albemarle*, which is a town in Normandy. The old historians generally use the French title. STEEVENS.=2:) Earl *Berkley*.] It ought to be *Lord* Berkley. There was no *Earl* Berkley till some ages after. STEEVENS.=3:) *Lord* Ross.] Now spelt *Roos*, one of the duke of Rutland's titles. STEEVENS.=4:) Our ancestors appear to have considered men as old, whom we should esteem middle-aged. John of Gaunt was at this time only 58 years old.=5:)—*thy oath and* band,] i. e. *bond*.=6:)—*right-drawn*—] Drawn in a right or just cause. =7:)—*inhabitable*—] That is, *not habitable, uninhabitable*.=8:)—*that can* inherit *us*, &c.] To *inherit* is no more than to *possess*, though such a use of the word may be peculiar to Shakspeare.=9:)—*for* lew'd—] *Lewd*, in our author, sometimes signifies *wicked*, and sometimes *idle*.=10:) Suggest—] i. e. prompt.=11:)—*this slander of his blood*,] i. e. reproach to the king's ancestry.=12:)—*my scepter's awe*,] The reverence due to my scepter. =13:) "no month to bleed."—MALONE.=14:)—*no boot*.] That is, *no use* in delay, or refusal.=15:)—*Lions make leopards tame*.] There is a peculiar allusion here which has not been noticed. The Norfolk crest was a golden leopard. MALONE. In the next line Mr. Malone reads "*his* spots."=16:)—atone *you*,] i. e. reconcile you.=17:) *Justice* design—] i. e. *mark out*.=18:) "Lord Marshal,"—MALONE. =19:)—*Duchess of Gloster*.] The Duchess of Gloster was Eleanor Bohun, widow of duke Thomas, son of Edward III. =20:)—*the part*—] That is, my relation of consanguinity to Gloster.=21:)—*thou dost* consent, &c.] i. e. *assent*.=22:) *A* caitiff—] *Caitiff* originally signified a *prisoner*; next *a slave*, from the condition of prisoners; then a *scoundrel*, from the qualities of a slave. =23:)—*Lord Marshal*,] Shakspeare has here committed a slight mistake. The office of lord marshal was executed on this occasion by Thomas Holland, duke of Surrey. Our author has inadvertently introduced that nobleman as a distinct person from the marshal, in the present drama. Mowbray duke of Norfolk was the earl marshal of England; but being himself one of the combatants, the duke of Surrey officiated as earl marshal for the day.=24:)—*Aumerle*.] Edward duke of Aumerle, so created by his cousin german, King Richard II., in 1397. He was the eldest son of Edward of Langley duke of Norfolk, fifth son of Edward the Third, and was killed in 1415, at the battle of Agincourt. He officiated at the lists of Coventry, as high constable of England. =25:) "As so," i. e. as you hope that heaven and your valour may defend you. MALONE. =26:)—waxen *coat*,] The object of Bolingbroke's request is, that the temper of his lance's point might as much exceed the mail of his adversary, as the iron of that mail was harder than wax. =27:) *Fall like* amazing *thunder on the casque*—] To *amaze*, in ancient language, signifies to *stun*, to *confound*. =28:) *As gentle and as jocund, as to* jest,] To *jest* sometimes signifies in old language *to play a part in a mask*.=29:)—*hath thrown his* warder—] A *warder* appears to have been a kind of truncheon carried by the person who presided at these single combats. =30:) [*And for we think the eagle-winged pride*, &c.] These five verses are omitted in some editions, and restored from the first of 1598. POPE. =31:) "The sly-slow hours"—MALONE. =32:)—*compassionate*;] for *plaintive*. =33:) (*Out part*, &c.] It is a question much debated amongst the writers of the law of nations, whether a banished man may be still tied in his allegiance to the state which sent him into exile. Tully and lord chancellor Clarendon declare for the affirmative: Hobbes and Puffendorf hold the negative. Our author, by this line, seems to be of the same opinion. WARBURTON. =34:)—*advised*—] i. e. concerted, deliberated.=35:) *Norfolk, so far*, &c.] Perhaps the author intended that Hereford, in speaking this line, should show some courtesy to Mowbray; —and the meaning may be: So much civility as an enemy has a right to, I am willing to offer to thee. =36:) *And pluck nights from me, but not lend a morrow*:] It is matter of very melancholy consideration, that all human advantages confer more power of doing evil than good. JOHNSON.=37:)—*Upon good advice*,] Upon great consideration. =38:) *A partial slander*—] That is, the *reproach* of *partiality*. This is a just picture of the struggle between principle and affection. =39:)—*the presence strew'd*;] An allusion to the ancient practice of strewing rushes over the floor of the *presence chamber*.=40:)—measure,] A *measure* was a formal court dance.=41:)—*yet a trueborn Englishman*.] Here the first Act ought to end, that between the first and second Acts there may be time for John of Gaunt to accompany his son, return, and fall sick. Then the first scene of the second Act begins with a natural conversation, interrupted by a message from John of Gaunt, by which the king is called to visit him, which visit is paid in the following scene. As the play is now divided, more time passes between the two last scenes of the first Act, than between the first Act and

the second. JOHNSON. = 42:) "Faith, none for me," i. e. none on my part. MALONE. = 43:) — *the tribute of his supple knee,*] To illustrate this phrase, it should be remembered that *courtesying*, (the act of reverence now confined to women,) was anciently practised by men. = 44:) *Expedient* —] i. e. *expeditious.* = 45:) — for *our coffers* —] i. e. because. =

ACT II. = 1:) — *the Duke of York,*] was Edmund, son of Edward III. = 2:) *Report of fashions in proud Italy;*] Our author, who gives to all nations the customs of England, and to all ages the manners of his own, has charged the times of Richard with a folly not perhaps known then, but very frequent in Shakspeare's time, and much lamented by the wisest and best of our ancestors. = 3:) *Where will doth mutiny with wit's regard.*] Where the will rebels against the notices of the understanding. = 4:) "Against infestion," — MALONE. = 5:) *Fear'd by their breed,*] i. e. by means of their breed. = 6:) *With inky* blots,] *Inky blots* are *written restrictions.* = 7:) — *rotten parchment bonds;*] Alluding to the circumstances of Richard having actually *farmed* out his royal realm. And it afterwards appears that the person who farmed the realm was the earl of Wiltshire, one of his own favourites. = 8:) — *Queen;*] Shakspeare, as Mr. Walpole suggests, has deviated from historical truth in the introduction of Richard's queen as a woman in the present piece; for Anne, his first wife, was dead before the play commences, and Isabella, his second wife, was a child at the time of his death. = 9:) — *Aumerle,*] was Edward, eldest son of Edmund duke of York, whom he succeeded in the title. He was killed at Agincourt. = 10:) — *Ross,*] was William lord *Roos*, (and so should be printed,) of Hamlake, afterwards lord treasurer to Henry IV. = 11:) — *Willoughby,*] was William lord Willoughby of Eresby, who afterwards married Joan, widow of Edmund duke of York. = 12:) *Which art* possess'd *now to depose thyself.*] *Possess'd*, in this second instance, was probably designed to mean — afflicted with madness, occasioned by the internal operation of a dæmon. = 13:) *Love they* —] That is, *let them love.* = 14:) "I do beseech" — MALONE. = 15:) — *Northumberland.*] Henry Percy, earl of Northumberland. = 16:) "What says he?" — MALONE. = 17:) — *where no venom else,*] This alludes to a tradition that St. Patrick freed the kingdom of Ireland from venomous reptiles of every kind. = 18:) *Nor the prevention of poor Bolingbroke ‖ About his marriage,*] When the duke of Hereford, after his banishment, went into France, he was honourably entertained at that court, and would have obtained in marriage the only daughter of the duke of Berry, uncle to the French king, had not Richard prevented the match. = 19:) *Accomplish'd with the number of thy hours;*] i. e. when he was of thy age. = 20:) — *deny his offer'd homage,*] that is, *refuse* to admit the *homage*, by which he is to hold his lands. = 21:) "And quite lost their hearts:" — MALONE. = 22:) *And yet we* strike *not,*] To *strike* the *sails*, is, to *contract* them when there is too much wind. = 23:) — *but* securely *perish.*] We perish with too great confidence in our security. = 24:) *And* unavoided —] for *unavoidable.* = 25:) [*The son of Richard earl of Arundel,*] ‖ *That late broke from the duke of Exeter,*] I suspect that some of these lines are transposed, as well as that the poet has made a blunder in his enumeration of persons. No copy that I have seen, will authorize me to make an alteration, though according to Holinshed, whom Shakspeare followed in great measure, more than one is necessary. STEEVENS. For the insertion of the line included within crotchets, Mr. Malone is answerable; it not being found in the old copies. = 26:) — *archbishop* late *of Canterbury,*] Thomas Arundel, archbishop of Canterbury, brother to the earl of Arundel who was beheaded in this reign, had been banished by the parliament, and afterwards deprived by the pope of his see, at the request of the king; whence he is here called, *late* of Canterbury. = 27:) Imp *out* —] As this expression frequently occurs in our author, it may not be amiss to explain the original meaning of it. When the wing feathers of a hawk were dropped, or forced out by any accident, it was usual to supply as many as were deficient. This operation was called, *to imp a hawk.* = 28:) — *gilt,*] i. e. gilding; superficial display of gold. = 29:) *Like perspectives*, &c.] The *perspectives*, here mentioned, were not pictures, but round crystal glasses, the convex surface of which was cut into faces, like those of the rose-diamond; the concave left uniformly smooth. These crystals — which were sometimes mounted on tortoise-shell box-lids, and sometimes fixed into ivory cases — if placed as here represented, would exhibit the different appearances described by the poet. The word *shadows* is here used in opposition to substance, for reflected images, and not as the dark forms of bodies, occasioned by their interception of the light that falls upon them. HENLEY. = 30:) — *might have* retir'd *his power,*] Might have *drawn it back.* A French sense. = 31:) "And all the rest of the revolted faction, traitors?" MALONE. = 32:) "the commons they are cold," — MALONE. = 33:) *Get thee to* Plashy,] The lordship of *Plashy*, was a town of the duchess of Gloster's in Essex. Its history and antiquities were published some years ago by Mr. Gough; but this work does not appear to have been consulted by the commentators. = 34:) — *untruth* —] that is, *disloyalty, treachery.* = 35:) *The king had cut off my head with my brother's.*] None of York's brothers had his head cut off, either by the king or any one else. The duke of Gloster, to whose death he probably alludes, was secretly murdered at Calais, being smothered between two beds. = 36:) "What, are there no posts," &c. — MALONE. = 37:) *Come, sister, — cousin, I would say:*] This is one of Shakspeare's touches of nature. York is talking to the queen his cousin, but the recent death of his sister is uppermost in his mind. = 38:) "Thus disorderly thrust" — MALONE. = 39:) "Gentlemen, go," &c. — MALONE. = 40:) "Will the hateful commons" — MALONE. = 41:) "gracious regent" — MALONE. = 42:) — *the* absent *time,*] i. e. *time of the king's absence.* = 43:) *But then more* why;] But, to add more questions. = 44:) *And ostentation of* despised *arms?*] The meaning of this probably — *a boastful display of arms which we despise.* = 45:) — indifferent *eye;*] i. e. with an *impartial eye.* = 46:) *To rouse his* wrongs,] i. e. *the persons who wrong him.* = 47:) — *to* sue my livery *here,*] A law phrase belonging to the feudal tenures. = 48:) *It* stands *your grace* upon, *to do him right.*] i. e. it is your interest, it is matter of consequence to you. = 49:) Mr. Malone adds "In thee" to the preceding line. = 50:) *The bay-trees*, &c.] This enumeration of prodigies is in the highest degree poetical and striking. JOHNSON. =

ACT III. = 1:) Dispark'd *my parks,*] To *dispark* is to throw down the hedges of an enclosure, or to divest a park of its name and character by destroying the inclosures, and laying it open. = 2:) *From my own windows torn my household coat,*] It was the practice when coloured glass was in use, of which there are still some remains in old seats and churches, to anneal the arms of the family in the windows of the house. = 3:) *Raz'd out my* impress, &c.] The *impress* was a *device* or *motto.* = 4:) "call they," — MALONE. = 5:) "After your late tossing" — MALONE. = 6:) "rebellion's arms." — MALONE. = 7:) *He fires the proud tops of the eastern pines,*] It is not easy to point out an image more striking and beautiful than this, in any poet whether ancient or modern. STEEVENS. = 8:) *Mine ear is open*, &c.] It seems to be the design of the poet to raise Richard to esteem in his fall, and consequently to interest the reader in his favour. He gives him only passive fortitude, the virtue of a confessor, rather than of a king. In his prosperity we saw him imperious and oppressive; but in his distress he is wise, patient, and pious. JOHNSON. = 9:) *Of double-fatal yew* —] From some of the ancient statutes it appears that every Englishman, while archery was practised, was obliged to keep in his house either a bow of *yew* or some other wood. It should seem therefore that *yews* were not only planted in church-yards to defend the churches from the wind, but on account of their use in making *bows;* while by the benefit of being secured in enclosed places, their poisonous quality was kept from doing mischief to cattle. STEEVENS. = 10:) — *there the* antic *sits,*] Here is an allusion to the *antic* or *fool* of old farces, whose chief part is to deride and disturb the graver and more splendid personages. JOHNSON. = 11:) *Tradition,*] This word seems here used for *traditional practices:* that is, *established*, or *customary homage.* = 12:) "wise men ne'er sit and wail their woes," — MALONE. = 13:) — — *I'll hate him everlastingly,* ‖ *That bids me be of comfort* —] This sentiment is drawn from nature. Nothing is more offensive to a mind convinced that its distress is without a remedy, and preparing to submit quietly to irresistible calamity, than those petty and conjectured comforts which unskilful officiousness thinks it virtue to administer. = 14:) *To* car —] i. e. to *plough* it. = 15:) *For taking so the head,*] To *take* the *head* is, to act without restraint, to take undue liberties. = 16:) — — "and oppose not myself ‖ "Against their will." — MALONE. = 17:) — *the flower of England's face;*] Dr. Warburton says, by *the flower of England's face* is meant the choicest youths of England, who shall be slaughtered in this quarrel, or have *bloody crowns. The flower of England's face*, to design her choicest youth, is a fine and noble expression, but Mr. Steevens is of opinion that *the flower of England's face*, means *England's flowery face*, the *flowery surface of England's soil.* = 18:) *With words of* sooth!] *Sooth* is *sweet* as well as *true.* In this place *sooth* means *sweetness* or softness, a signification yet retained in the verb *to sooth.* JOHNSON. = 19:) — *on their sovereign's head:*] Shakspeare is very apt to deviate from the pathetic to the ridiculous. Had the speech of Richard ended at this line, it had exhibited the natural language of submissive misery, conforming its intention to the present fortune, and calmly ending its purposes in death. JOHNSON. = 20:) — *base court* —] *Bas cour*, Fr. = 21:) *Against a change: Woe is forerun with* woe.] The poet, according to the common doctrine of prognostication, supposes dejection to forerun calamity, and a kingdom to be filled with rumours of sorrow when any great disaster is impending. The sense is, that public evils are always presignified by public pensiveness, and plaintive conversation. JOHNSON. = 22:) *Her* knots *disorder'd,*] *Knots* are figures planted in box, the lines of which frequently intersect each other. = 23:) "O, I am press'd to death, through want of speaking! ‖ Thou, old Adam's likeness, set to dress this garden, ‖ How dares thy harsh-rude," &c. — MALONE. = 24:) "Here did she fall a tear;" — MALONE. =

ACT IV. = 1:) — *Surrey,*] Thomas Holland, earl of Kent. He was brother to John Holland duke of Exeter, and was created duke of Surrey in the 21st year of king Richard the Second, 1397. = 2:) Thus pointed by Mr. Malone. "If thou deny'st it twenty times, thou liest:" = 3:)

"I task the earth," &c. — MALONE. = 4:) "'Tis very true:" — MALONE. = 5:) — *in this new world,*] In this world where I have just begun to be an actor. Surrey, a few lines above, called him *boy.* = 6:) — *nobless* —] i. e. *nobleness;* a word now obsolete, but used both by Spenser and Ben Jonson. = 7:) "O, forfend it, God," — MALONE. = 8:) "If you raise" — MALONE. = 9:) — *his* conduct.] i. e. *conductor.* = 10:) "And little look for" — MALONE. = 11:) "bend my limbs:" — MALONE. = 12:) *The favours*, &c.] The *countenances*, the *features.* = 13:) "on this side, my hand: and on that side, thine." — MALONE. = 14:) *The* emptier *ever dancing* —] This is a comparison not easily accommodated to the subject, nor very naturally introduced. The best part is this line, in which he makes the usurper the *empty* bucket. JOHNSON. = 15:) *My care is — loss of care, by old care done;*] Shakspeare often obscures his meaning by playing with sounds. Richard seems to say here, that *his cares are not made less by the increase of Bolingbroke's cares;* for this reason, that *his care is the loss of care*, — his grief is, that his regal cares are at an end, *by the cessation of the care to which he had been accustomed.* JOHNSON. = 16:) — *my balm,*] The oil of consecration. He has mentioned it before. JOHNSON. = 17:) "all duty's rites:" — MALONE. = 18:) "unbroke, that swear to thee!" — MALONE. = 19:) "look upon" — MALONE. = 20:) — *a sort* —] A *pack*, a *company.* WARBURTON. = 21:) — *haught,*] i. e. *haughty.* = 22:) Mr. Malone omits *why.* = 23:) — Conveyers *are you all,*] To *convey* is a term often used in an ill sense, and so Richard understands it here. Pistol says of *stealing*, convey *the wise it call;* and to *convey* is the word for sleight of hand, which seems to be alluded to here. *Ye are all*, says the deposed prince, *jugglers*, who rise with this nimble dexterity *by the fall of a good king.* JOHNSON. = 24:) *To* bury —] To *conceal*, to *keep secret.* = 25:) "but also to effect" — MALONE. =

ACT V. = 1:) *To Julius Cæsar's* ill-erected *tower,*] The Tower of London is traditionally said to have been the work of Julius Cæsar. By — *ill-erected*, perhaps, is meant — erected for bad purposes. = 2:) *Join not with grief,*] Do not thou unite with grief against me; do not, by thy additional sorrows, enable grief to strike me down at once. My own part of sorrow I can bear, but thy affliction will immediately destroy me. JOHNSON. = 3:) "and the king of beasts?" — MALONE. = 4:) — *to quit their grief,*] To retaliate their mournful stories. = 5:) — *Hallowmas,*] *All-hallows*, or *all-hallow-tide;* the first of November. = 6:) *Better far off, than — near, be ne'er the near'.*] The meaning is, it is better to be at a great distance, than being near each other, to find that we yet are not likely to be peaceably and happily united. = 7:) *With* painted imag'ry, *had* said *at once,*] Our author probably was thinking of the painted clothes that were hung in the streets, in the pageants that were exhibited in his own time; in which the figures sometimes had labels issuing from their mouths, containing sentences of gratulation. = 8:) *As in a theatre*, &c.] "The painting of this description (says Dryden, in his preface to *Troilus and Cressida,*) is so lively, and the words so moving, that I have scarce read any thing comparable to it, in any other language." = 9:) Aumerle *that was;*] The dukes of *Aumerle*, Surrey, and Exeter, were, by an act of Henry's first parliament, deprived of their dukedoms, but were allowed to retain their earldoms of *Rutland*, Kent, and Huntingdon. = 10:) "thou wouldest" — MALONE. = 11:) "If on the first," i. e. if your first stand only on intention. MALONE. = 12:) *Thou* sheer, *immaculate*, &c.] *Sheer* is *pellucid, transparent.* = 13:) — digressing *son.*] deviating from what is right. = 14:) — *The Beggar and the King.*] *The King and the Beggar* seems to have been an interlude or song, well known in the time of our author, who has alluded to it more than once. = 15:) — *pardonnez moy.*] That is, *excuse me*, a phrase used when any thing is civilly denied. The whole passage is such as I could well wish away. JOHNSON. = 16:) *But for our trusty brother-in-law,*] The brother-in-law was John duke of Exeter and earl of Huntingdon (own brother to king Richard II.) and who had married with the lady Elizabeth, sister of Henry Bolingbroke. = 17:) — *people this* little world;] i. e. his own frame; — "the state of man;" which in our author's *Julius Cæsar* is said to be "like to a little kingdom." = 18:) — — the word *itself* ‖ *Against the* word:] By the *word*, probably, is meant, the *holy word.* = 19:) *For now hath time made me his numb'ring clock;* ‖ *My thoughts are minutes; and, with sighs, they* jar ‖ *Their* watches *on to mine eyes, the* outward watch, &c.] It should be recollected, that there are three ways in which a clock notices the progress of time; viz. by the libration of the pendulum, the index on the dial, and the striking of the hour. To these, the king, in his comparison, severally alludes; his sighs corresponding to the jarring of the pendulum, which, at the same time that it watches or numbers the seconds, marks also their progress in minutes on the dial or outward-watch, to which the king compares his eyes; and their want of figures is supplied by a succession of tears, or, (to use an expression of Milton,) *minute drops:* his finger, by as regularly wiping these away, performs the office of the dial's point: — his clamorous groans are the sounds that tell the hour. = 20:) — *his Jack o'the clock.*] That is, I strike for him. One of these automatons is alluded to in *King Richard III.* = 21:) *Is a strange* brooch *in this all-hating world.*] i. e. is as strange and uncommon as a *brooch* which is now no longer worn. = 22:) — sometimes *master's face.*] *Sometimes* was used for *formerly*, as well as *sometime*, which the modern editors have substituted. Mr. Malone reads, "sometimes royal master's face." = 23:) — *by* jaunc-ing *Bolingbroke.*] *Jaunce* and *jaunt* were synonymous words. =

XVIII. KING HENRY IV.

PART I.

ACT I. = 1:) *Prince* John *of Lancaster.*] The persons of the drama were originally collected by Mr. Rowe, who has given the title of *Duke of Lancaster* to *Prince John*, a mistake which Shakspeare has been no where guilty of in the *first* part of this play, though in the *second* he has fallen into the same error. *King Henry IV.* was himself the last person that ever bore the title of *Duke of Lancaster.* But all his sons, (till they had peerages, as *Clarence, Bedford, Gloucester,*) were distinguished by the name of the royal house, as *John of Lancaster, Humphrey of Lancaster*, &c. and in that proper style, the present *John* (who became afterwards so illustrious by the title of *Duke of Bedford,*) is always mentioned in the play before us. STEEVENS. = 2:) *Find we a time for frighted peace to pant,* ‖ *And breathe short-winded accents of new broils* —] That is, let us soften peace to rest awhile without disturbance, that she may recover breath to prepose new wars. JOHNSON. = 3:) *No more the thirsty* Erinnys —] The fury of discord; but Mr. Malone prefers "the thirsty *entrance,*" a reading which is argued with insufferable tediousness by the commentators. = 4:) *Therefore we meet not now:*] i. e. not on that account do we now meet; — we are not now assembled, to acquaint you with our intended expedition. = 5:) — *this dear* expedience.] For *expedition.* = 6:) *And many* limits —] *Limits* for *estimates;* or perhaps, *outlines, rough sketches*, or *calculations.* = 7:) "A thousand," &c. — MALONE. = 8:) — *Archibald,*] *Archibald* Douglas, earl Douglas. = 9:) *Stain'd with the variation of each soil* —] No circumstance could have been better chosen to mark the expedition of sir Walter. It is used by Falstaff in a similar manner: "As it were to ride day and night, and not to deliberate, not to remember, not to have patience to shift me, but to *stand stained with travel.*" = 10:) Balk'd *in their own blood,*] Either *bath'd*, or *piled* together in a heap. = 11:) "Mordake earl of Fife," — MALONE. = 12:) "to so blest a son:" — MALONE. = 13:) — *the prisoners,*] Percy had an exclusive right to these prisoners, except the earl of Fife. By the law of arms, every man who had taken any captive, whose redemption did not exceed ten thousand crowns, had him clearly for himself, either to acquit or ransom, at his pleasure. = 14:) *Malevolent to you in all aspects;*] An astrological allusion. Worcester is represented as a malignant star that influenced the conduct of Hotspur. = 15:) *Which makes him* prune *himself,*] The metaphor is taken from a cock, who in his pride *prunes himself;* that is, picks off the loose feathers to smooth the rest. To *prune* and to *plume*, spoken of a bird, is the same. = 16:) *Than out of anger can be uttered.*] That is, "more is to be said than anger will suffer me to say: more than can issue from a mind disturbed like mine." = 17:) — *got with swearing* — lay by;] i. e. swearing at the passengers they robbed, *lay by your arms;* or rather, *lay by* was a phrase that then signified *stand still*, addressed to those who were preparing to rush forward. To *lay by*, is a phrase adopted from navigation, and signifies, by slackening sail to become stationary. = 18:) — *and spent with crying* — bring in:] i. e. more wine. = 19:) — *And is not a* buff jerkin *a most sweet robe of* durance?] To understand the propriety of the prince's answer, it must be remarked that the sheriff's officers were formerly clad in buff. So that when Falstaff asks, whether *his hostess is not a sweet wench*, the prince asks in return whether *it will not be a sweet thing to go to prison by running in debt to this sweet wench.* = 20:) *For obtaining of* suits?] *Suit*, spoken of one that attends at court, means a *petition;* used with respect to the hangman, means the clothes of the offender. = 21:) — a gib cat,] A *gib cat* means, *old cat*, or perhaps an *he-cat.* = 22:) — *Lincolnshire bagpipe.*] By the *drone of a Lincolnshire bagpipe*, is meant the *dull croak of a frog*, one of the native musicians of that waterish county. In the neighbourhood of Boston, in Lincolnshire, the noisy frogs are still humourously denominated "the Boston *waits.*" = 23:) — *a hare* —] The Egyptians in their hieroglyphics expressed a melancholy man by a *hare* sitting in her form. = 24:) — *the melancholy of* Moor-ditch?] It appears from Stowe's *Survey*, that a broad ditch, called Deep ditch, formerly parted the hospital from Moor-fields; and what has a more melancholy appearance than stagnant water? = 25:) — *damnable* iteration:] i. e. a wicked trick of *citation* or *recitation.* = 26:) — *have set a* match.] i. e. made an appointment. = 27:) — *if thou darest not stand*, &c.] Falstaff is quibbling on the word *royal.* The *real* or *royal* was of the value of *ten shillings.* Almost the same jest occurs in a subsequent scene. = 28:) — All-hallown *summer.*] *All-hallows* is *All-hallown-tide*, or *All-saints'* day, which is the first of November. Shakspeare's allusion is designed to ridicule an old man with youthful passions. = 29:) — *for the nonce,*] *For the nonce* is an expression in daily use amongst the

common people in Suffolk, to signify *on purpose; for the turn.* = 30:) — *reproof* —] *Reproof* is *confutation.* = 31:) — *shall I falsify men's* hopes:] To *falsify hope* is to *exceed hope*, to give much where men hoped for little. This speech is very artfully introduced to keep the prince from appearing vile in the opinion of the audience; it prepares them for his future reformation; and, what is yet more valuable, exhibits a natural picture of a great mind offering excuses to itself, and palliating those follies which it can neither justify nor forsake. = 32:) *I will from henceforth rather be myself,* ‖ *Mighty, and to be fear'd, than my condition;*] i. e. I will from henceforth rather put on the character that becomes me, and exert the resentment of an injured king, than still continue in the inactivity and mildness of my natural disposition. = 33:) "I do see" — Malone. = 34:) *The moody* frontier —] *Frontier* was anciently used for *forehead.* = 35:) *You have* good leave —] i. e. our ready assent. = 36:) *A* pouncet *box,*] A small box for musk or other perfumes then in fashion: the lid of which, being cut with open work, gave it its name; from *poinsoner,* to prick, pierce, or engrave. = 37:) *Took it in* snuff:] *Snuff* is equivocally used for anger, and a powder taken up the nose. = 38:) *To be so pester'd with a* popinjay,] i. e. a *parrot.* = 39:) — *grief* —] i. e. pain. = 40:) — *and* indent *with fears,*] i. e. *bargain* and *article* with *fears.* = 41:) — *hardiment* —] An obsolete word, signifying hardiness, bravery, stoutness. Spenser is frequent in his use of it. = 42:) — *three times did they drink,*] It is the property of wounds to excite the most impatient thirst. The poet therefore hath with exquisite propriety introduced this circumstance, which may serve to place in its proper light the dying kindness of sir Philip Sydney; who, though suffering the extremity of thirst from the agony of his own wounds, yet, notwithstanding, gave up his own draught of water to a wounded soldier. Henley. = 43:) — *his* crisp *head* —] *Crisp* is *curled.* = 44:) "Art thou not ashamed?" — Malone. = 45:) — *an eye of death,*] that is, an eye menacing death. = 46:) — *this* canker, *Bolingbroke?*] The canker-rose is the dog-rose, the flower of the cynosbaton. = 47:) — *disdain'd* —] for *disdainful.* = 48:) *But out upon this* half fac'd fellowship!] A coat is said to be *faced* when part of it, as the sleeves or bosom, is covered with something finer or more splendid than the main substance. The mantua-makers still use the word. *Half-fac'd fellowship* is then "partnership but half-adorned, partnership which yet wants half the show of dignities and honours." Johnson. = 49:) — *a world of* figures *here,*] *Figures* mean *shapes* created by Hotspur's imagination. = 50:) *And that same* sword-and-buckler *prince of Wales,*] A royster or turbulent fellow, that fought in taverns, or raised disorders in the streets, was called a swash-buckler. In this sense *sword-and-buckler* is here used. = 51:) "Why, what a wasp-tongue" — Malone. = 52:) "be granted you — My lord," — Malone. = 53:) *I speak not this in* estimation,] *Estimation* for conjecture. = 54:) — *let'st slip.*] To *let slip*, is to loose the greyhound. = 55:) — *by raising of a* head:] A *head* is a body of forces. = 56:) *The king will always,* &c.] This is a natural description of the state of mind between those that have conferred, and those that have received obligations too great to be satisfied. = 57:) *Cousin,*] This was a common address in our author's time to nephews, nieces, and grandchildren. =

ACT II. = 1:) — *Charles' wain* —] *Charles's wain* is the vulgar name given to the constellation called the Bear. It is a corruption of the *Chorles* or *Churls* wain. (Sax. ceorl, a countryman.) = 2:) — Cut's *saddle,*] *Cut* is the name of a horse in *The Witches of Lancashire,* 1634, and, probably, a common one. = 3:) — *out of all* cess.] i. e. *out of all measure:* the phrase being taken from a *cess,* tax, or subsidy. = 4:) — *as dank* —] i. e. wet, rotten. = 5:) — *bots:*] are worms in the stomach of a horse. = 6:) — *breeds fleas like a* loach.] i. e. as a loach breeds. The *loach* is a very small fish, but so exceedingly prolific, that it is seldom found without spawn in it. = 7:) — *Gadshill.*] This thief receives his title from a place on the Kentish road, where many robberies have been committed. = 8:) *At hand, quoth pick-purse.*] This is a proverbial expression often used by Green, Nashe, and other writers of the time, in whose works the cant of low conversation is preserved. = 9:) — *franklin* —] is a little gentleman, perhaps an opulent *freeholder.* Fortescue, says the editor of *The Canterbury Tales,* vol. iv. p. 202. (de L. L. Aug. c. xxix.) describes a *franklain* to be *pater familias* — *magnis ditatus possessionibus.* He is classed *with* (but *after*) the *miles* and *armiger;* and is distinguished from the *Libere tenentes* and *valeeti;* though, as it should seem, the only real distinction between him and other freeholders, consisted in the largeness of his estate. Spelman, in voce *Franklein,* quotes the following passage from Trivet's *French Chronicle.* (MSS. Bibl. R. S. n. 56.) "Thomas de Brotherton filius Edwardi I. marescallus Angliæ, apres la mort de son pere esposa la fille de *un Franchelyn* apelee Alice." The Historian did not think it worth his while even to mention the name of the Frankleian. Reed. = 10:) — *saint Nicholas' clerks,*] St. Nicholas was the patron saint of scholars; and Nicholas, or old Nick, is a cant name for the devil. Hence he equivocally calls robbers, *St. Nicholas' clerks.* = 11:) — *other* Trojans —] *Trojan* had a cant signification, and perhaps was only a more creditable term for a *thief.* = 12:) *I am joined with no foot* land-rakers, &c.] that is, with no padders, no wanderers on foot. No *long staff six-penny strikers,* — no fellows that infest the road with long staffs, and knock men down for sixpence. *None of these mad mustachio purple-hued malt-worms,* — none of those whose faces are red with drinking ale. Johnson. = 13:) — *burgo-masters, and great* oneyers;] Perhaps public *accountants.* Some read *monyers,* or *bankers.* = 14:) — *such as can* hold in; *such as will strike sooner than speak, and speak sooner than* drink, and drink, &c.] Perhaps the meaning may be, — Men who will knock the traveller down sooner than speak to him; who yet will speak to him and bid him stand, sooner than drink; (to which they are sufficiently well inclined;) and lastly, who will drink sooner than pray. = 15:) *She will, she will; justice hath* liquored *her.*] A satire on chicane in courts of justice; which supports ill men in their violations of the law, under the very cover of it. = 16:) — *as in a castle,*] Perhaps Shakspeare means, we steal with as much security as the ancient inhabitants of *castles,* who had those strong holds to fly to for protection and defence against the laws. = 17:) — *we have the receipt of* fern-seed,] The ancients, who often paid more attention to received opinions than to the evidence of their senses, believed that *fern* bore no *seed.* Our ancestors imagined that this plant produced seed which was invisible. Hence, from an extraordinary mode of reasoning, founded on the fantastic doctrine of signatures, they concluded that they who possessed the secret of wearing this seed about them would become invisible. = 18:) — *purchase,*] anciently the cant term for stolen goods. = 19:) — *four foot by the* squire —] Dr. Warburton extracts humour out of this expression; but Dr. Johnson and the other commentators think that *by the squire* means no more than by *a rule.* = 20:) — *to colt* —] is to fool, to trick; but the prince taking it in another sense, opposes it by *uncolt,* that is, *unhorse.* = 21:) — *dole,*] The portion of alms distributed at Lambeth palace gate is at this day called the *dole.* = 22:) — *gorbel-lied* —] i. e. fat and corpulent. = 23:) — *ye fat* chuffs;] This term of contempt is always applied to rich and avaricious people. = 24:) — *the* true men:] In the old plays a *true man* is always set in opposition to a *thief.* = 25:) — argument *for a week,*] *Argument* is subject matter for conversation or a drama. = 26:) *Enter Hotspur, reading a letter.*] This letter was from George Dunbar, earl of March, in Scotland. = 27:) *Of* basilisks,] A *basilisk* is a cannon of a particular kind. = 28:) *And all the* 'currents —] i. e. the *occurrences.* In old language *occurrent* was used instead of *occurrence.* = 29:) — *esperance!*] This was the motto of the Percy family. = 30:) "What say'st thou, my lady?" — Malone. = 31:) "Why, my horse, my love, my horse." — Malone. = 32:) — *mammets,*] Puppets. = 33:) — *Corinthian,*] A wencher. A cant expression, common in old plays. = 34:) — *under-skinker;*] A tapster; an under-drawer. *Skink* is *drink,* and a *skinker* is *one that serves drink at table.* = 35:) *Enter* Francis.] This scene, helped by the distraction of the drawer, and grimaces of the prince, may entertain upon the stage, but affords not much delight to the reader. The author has judiciously made it short. Johnson. = 36:) *Look* down *into the pomegranate,*] To have windows or loop-holes looking into the rooms beneath them, was anciently a general custom. = 37:) *Wilt thou rob this leathern jerkin,* &c.] The prince intends to ask the drawer whether he will rob his master, whom he denotes by many contemptuous distinctions. Johnson. = 38:) — *caddis-garter,*] *Caddis* was worsted galloon. Malone. = 39:) — *brown* bastard —] *Bastard* was a kind of sweet wine. The prince finding the waiter not able, or not willing, to understand his instigation, puzzles him with unconnected prattle, and drives him away. Johnson. = 40:) — *I am not yet of Percy's mind,*] The drawer's answer had interrupted the prince's train of discourse. He was proceeding thus: *I am now of all humours, that have showed themselves humours; — — I am not yet of Percy's mind;* that is, I am willing to indulge myself in gaiety and frolic, and try all the varieties of human life. *I am not yet of Percy's mind,* — who thinks all the time lost that is not spent in bloodshed, forgets decency and civility, and has nothing but the talk of a soldier. Johnson. = 41:) — *Rivo,*] This was perhaps the cant of the English taverns. = 42:) — *nether-stocks,*] *Nether-stocks* are *stockings.* = 43:) "sweet tale of the sons!" Malone. = 44:) Fal. *Their points being broken,* — — ‖ Poins. *Down fell their hose.*] To understand Poins's joke, the double meaning of *point* must be remembered, which signifies *the sharp end of a weapon,* and *the lace of a garment.* = 45:) — *Kendal* —] *Kendal,* in Westmoreland, is a place famous for making cloths, and dying them with several bright colours. *Kendal green* was the livery of Robert earl of Huntington and his followers, while they remained in a state of outlawry, and their leader assumed the title of Robin Hood. = 46:) — *tallow-keech,*] A *keech* of *tallow* is the fat of an ox or cow rolled up by the butcher in a round lump, in order to be carried to the chandler. It is the proper word in use now. = 47:) — *there is a noble-man — — Give him as much as will make him a* royal *man,*] Perhaps here is a kind of jest intended. He that received a *noble* was, in cant language, called a *nobleman:* in this sense the prince catches the word, and bids the landlady *give him as much as will make him a royal man,* that is, a *real,* or *royal* man, and send him away. The royal went for 10s. — the noble only for 6s. and 8d. = 48:) — *taken* with the manner,] *Taken with the manner* is a law phrase, and then in common use, to signify *taken in the fact.* = 49:) *Hot livers, and cold purses.*] That is, *drunkenness* and *poverty.* To *drink* was, in the language of

those times, to *heat the liver.* = 50:) *Bard.* Choler, *my lord, if rightly taken.* ‖ P. Hen. *No, if rightly taken,* halter.] The reader who would enter into the spirit of this repartee, must recollect the similarity of sound between *collar* and *choler,* = 51:) — *bombast?*] is the stuffing of clothes. = 52:) — *upon the cross of a* Welsh hook,] A *Welsh hook* appears to have been some instrument of the offensive kind. = 53:) — *pistol* —] Shakspeare never has any care to preserve the manners of the time. *Pistols* were not known in the age of Henry. *Pistols* were, about our author's time, eminently used by the Scots. Sir Henry Wotton somewhere makes mention of a *Scottish pistol.* But Beaumont and Fletcher are still more inexcusable. In *The Humourous Lieutenant,* they have equipped Demetrius Poliorcetes, one of the immediate successors of Alexander the Great, with the same weapon. = 54:) — *blue-caps* —] A name of ridicule given to the Scots from their *blue bonnets.* = 55:) — *you may buy land,* &c.] In former times the prosperity of the nation was known by the value of land, as now by the price of stocks. Before Henry the Seventh made it safe to serve the king regnant, it was the practice at every revolution, for the conqueror to confiscate the estates of those that opposed, and perhaps of those who did not assist him. Those, therefore, that foresaw the change of government, and thought their estates in danger, were desirous to sell them in haste for something that might be carried away. Johnson. = 56:) — *This chair shall be my* state,] A *state* is a chair with a canopy over it. = 57:) — *this cushion my crown.*] Dr. Letherland, in a MS. note, observes that the country people in Warwickshire use a *cushion* for a *crown,* at their harvest-home diversions. = 58:) — *king Cambyses'* —] The banter is here upon a play called, *A lamentable Tragedie, mixed full of pleasant Mirth, containing the Life of* Cambises, *King of Persia.* By Thomas Preston. [1570.] Theobald. = 59:) — *my leg.*] That is, my obeisance to my father. = 60:) — *tickle-brain.*] This appears to have been the nick-name of some strong liquor. = 61:) — *though the camomile,* &c.] This whole speech is supremely comic. The simile of camomile used to illustrate a contrary effect, brings to my remembrance an observation of a late writer of some merit, whom the desire of being witty has betrayed into a like thougnt. Meaning to enforce with great vehemence the mad temerity of young soldiers, he remarks, that "though Bedlam be in the road to Hogsden, it is out of the way to promotion." Johnson. = 62:) — *a micher,*] i. e. truant; A *micher,* means a lurking thief distinguished from one more daring. = 63:) — *rabbet-sucker,* &c.] is, I suppose, a *sucking rabbet.* The jest is in comparing himself to something thin and little. So a *poulterer's hare;* a hare hung up by the hind legs without a skin, is long and slender. Johnson. = 64:) — *bolting hutch* —] is the wooden receptacle into which the meal is *bolted.* Steevens. = 65:) — *that huge* bombard *of sack,*] A *bombard* is a *barrel.* = 66:) — Manningtree *ox* —] *Manning-tree* in Essex, and the neighbourhood of it, are famous for richness of pasture. The farms thereabouts are chiefly tenanted by graziers. Some ox of an unusual size was, probably, roasted there on an occasion of public festivity, or exposed for money to public show. = 67:) — *take me with you;*] that is, go no faster than I can follow. Let me know your meaning. = 68:) This speech Mr. Malone gives to prince Henry. = 69:) — *hide thee behind the arras;*] The bulk of Falstaff made him not the fittest to be concealed behind the hangings: but every poet sacrifices some thing to the scenery. If Falstaff had not been hidden, he could not have been found asleep, nor had his pockets searched. Johnson. When arras was first brought into England, it was suspended on small hooks driven into the bare walls of houses and castles. But this practice was soon discontinued; for after the damp of the stone or brickwork had been found to rot the tapestry, it was fixed on frames of wood at such a distance from the wall, as prevented the latter from being injurious to the former. In old houses, therefore, long before the time of Shakspeare, there were large spaces left between the arras and the walls, sufficient to contain even one of Falstaff's bulk. Steevens. = 70:) *The man, I do assure you, is not here;*] Every reader must regret that Shakspeare would not give himself the trouble to furnish prince Henry with some more pardonable excuse; without obliging him to have recourse to an absolute falsehood, and that too uttered under the sanction of so strong an assurance. = 71:) — *I know, his death will be a march of* twelve-score.] i. e. it will kill him to march so far as twelve-score yards. =

ACT III. = 1:) — *induction* —] that is, entrance; beginning. = 2:) *Of burning* cressets;] A *cresset* was a great light set upon a beacon, light-house, or watch-tower: from the French word *croissette,* a little cross, because the beacons had anciently crosses on the top of them. = 3:) *Diseased nature* —] The poet has here taken, from the perverseness and contrariousness of Hotspur's temper, an opportunity of raising his character, by a very rational and philosophical confutation of superstitious error. Johnson. = 4:) — *and* topples *down* —] To *topple* is to *tumble.* = 5:) *Methinks, my* moiety,] The division is here into three parts, — A *moiety* was frequently used by the writers of Shakspeare's age, as a portion of any thing, though not divided into two equal parts. = 6:) — cantle *out.*] A *cantle* is a corner, or piece of any thing. = 7:) *For I was train'd up in the English court:*] The real name of *Owen Glendower* was *Vaughan,* and he was originally a barrister of the Middle Temple. = 8:) — *the tongue* —] The English language. = 9:) — *a brazen* canstick *turn'd,*] The word *candlestick* which destroys the harmony of the line, is written *canstick* in the quartos, 1598, 1599, and 1608; and so it was pronounced. Heywood and several of the old writers, constantly spell it in this manner. = 10:) *I'll haste the writer,*] He means the writer of the articles. Mr. Malone reads "I'll in and haste," &c. = 11:) — *of the moldwarp and the ant,*] This alludes to an old prophecy, which is said to have induced Owen Glendower to take arms against king Henry. The *moldwarp* is the *mole,* so called because it renders the surface of the earth unlevel by the hillocks which it raises. = 12:) "He held me, last night," &c. — Malone. = 13:) — — *profited* ‖ *In strange concealments;*] skilled in wonderful secrets. = 14:) — *opinion,*] means here *self-opinion,* or conceit. = 15:) "One that no persuasion" — Malone. = 16:) — *a feeling disputation:*] i. e. a contest of sensibility, a reciprocation in which we engage on equal terms. = 17:) *With ravishing* division, *to her lute.*] *Divisions* were very uncommon in vocal music during the time of Shakspeare. Burney. = 18:) "She bids you on the wanton rushes lay you down," — Malone. = 19:) *Making such difference 'twixt wake and sleep,*] She will lull you by her song into soft tranquillity, in which you shall be so near to sleep as to be free from perturbation, and so much awake as to be sensible of pleasure; a state partaking of sleep and wakefulness, as the twilight of night and day. Johnson. = 20:) — *our book,*] our paper of conditions. = 21:) "And straight" — Malone. = 22:) *As* if *thou never walk'dst further than Finsbury.*] Open walks and fields near Chiswell-street, London-wall, by Moorgate; the common resort of the citizens, as appears from many of our ancient comedies. = 23:) — *velvet-guards,*] To such as have their clothes adorned with shreds of velvet, which was, I suppose, the finery of cockneys. Johnson. = 24:) — *our book's drawn;*] i. e. our articles. Every composition, whether play, ballad, or history, was called a *book,* on the registers of ancient publications. = 25:) "some private conference:" — Malone. = 26:) *Yet such extenuation let me beg,* &c.] The construction is somewhat obscure. Let me beg so much extenuation, that, *upon confutation of many false charges, I may be pardoned some that are true.* I should read *on reproof,* instead of *in reproof;* but concerning Shakspeare's particles there is no certainty. Johnson. = 27:) *Thy place in council thou hast rudely lost,*] Our author has, I believe, here been guilty of an anachronism. The prince's removal from council, in consequence of his striking the lord chief justice Gascoigne, was some years after the battle of Shrewsbury (1403.) His brother, Thomas duke of Clarence, was appointed president of the council in his room, and he was not created a duke till the 13th year of king Henry IV. (1411.) Malone. = 28:) — *loyal to possession;*] True to him that had then possession of the crown. Johnson. = 29:) — *rash bavin wits,*] *Rash,* is heady, thoughtless: *bavin* is brushwood, which, fired, burns fiercely, but is soon out. = 30:) — carded *his state;*] The metaphor seems to be taken from mingling *coarse* wool with *fine,* and *carding* them together, whereby the value of the latter is diminished. The king means, that Richard mingled and *carded* together his royal state with capering fools, &c. = 31:) *And gave his countenance, against his name,*] i. e. favoured and encouraged things that were contrary to his dignity and reputation. = 32:) *Of every beardless vain comparative:*] *Comparative* means here, one who affects wit, *a dealer in comparisons:* what Shakspeare calls, somewhere else, a *simile-monger.* = 33:) Enfeoff'd *himself to popularity:*] To *enfeoff* is a law term, signifying to invest with possession. = 34:) *Capitulate* —] i. e. make head. So, to *articulate,* in a subsequent scene, is to form articles. = 35:) — *dearest* —] *Dearest* is most fatal, most mischievous. = 36:) Lord Mortimer of Scotland *hath sent word,*] There was no such person as *lord Mortimer of Scotland;* but there was a *lord March of Scotland,* (George Dunbar,) who having quitted his own country in disgust, attached himself so warmly to the English, and did them such signal services in their wars with Scotland, that the parliament petitioned the king to bestow some reward on him. He fought on the side of Henry in this rebellion, and was the means of saving his life at the battle of Shrewsbury, as is related by Holinshed. This, no doubt, was the lord whom Shakspeare designed to represent in the act of sending friendly intelligence to the king. = 37:) *Advantage feeds* him *fat,*] i. e. feeds *himself.* = 38:) — *while I am in some* liking;] while I have some flesh, some substance. We have had *well-liking* in the same sense in a former play. Malone. = 39:) — *Thou art our admiral,* &c.] Decker, in his *Wonderful Yeare,* 1603, has the same thought. He is describing the host of a country inn: "An antiquary might have pickt rare matter out of his *nose.* — The Hamburghers offered I know not how many dollars for his companie in an East-Indian voyage, to have stoode a nightes *in the Poope of their Admirall, onely to save the charges of candles.*" = 40:) — *dame Partlet* —] *Dame Partlet* is the name of the hen in the old story-book of *Reynard the Fox:* and in Chaucer's tale of *The Cock and the Fox,* the favourite hen is called dame *Pertelote.* = 41:) — *the prince is a* Jack,] This term of contempt occurs frequently in our author. In *The Taming of the Shrew,* Katharine calls her music-master, in derision, a twangling *Jack.* = 42:) — maid Marian *may be,* &c.] *Maid Marian* is a man dressed like a woman, who attends the dancers of the morris. = 43:) — *impudent,* embossed —] *Embossed* is

swoln, puffy. = 44:) — *do it with* unwashed hands *too.*] i. e. do it immediately, or the first thing in the morning, even without staying to wash your hands. Mr. Mason thinks it means, do it without *retracting* or *repenting of it.* =

ACT IV. = 1:) — *I* defy —] To *defy* means here to *disdain.* = 2:) *But I will* beard *him.*] To *beard* is *to oppose face to face* in a hostile or daring manner. = 3:) *On any soul remov'd,*] On any *less near* to himself; on any whose interest is *remote.* = 4:) — *no* quailing —] To *quail* is to languish, to sink into dejection. = 5:) *The very* list,] The *list* is the *selvage;* figuratively, the utmost line of circumference, the utmost extent. = 6:) Where *now remains* —] *Where,* is used here for *whereas.* It is often used with that signification by our author and his contemporaries. = 7:) *A comfort of retirement* —] A support to which we may have recourse. = 8:) *The quality and* hair —] The *hair* seems to be the *complexion,* the *character.* The metaphor appears harsh to us, but, perhaps, was familiar in our author's time. We still say something is *against the hair,* as *against the grain,* i. e. against the natural tendency. = 9:) — *we of the* offering *side* —] The *offering side* may mean simply the *assailant,* in opposition to the *defendant:* and it is likewise true of him that *offers* war, or makes an invasion, that his cause ought to be kept clear from all objections. = 10:) *This absence of your father's* draws *a curtain,*] To *draw* a curtain had anciently the same meaning as to *undraw* one has at present. = 11:) *All plum'd like estridges, that* wing *the wind;* ‖ *Bated like eagles,* &c.] i. e. all dressed like the prince himself, the *ostrich-feather* being the cognizance of the prince of Wales. To *bate* is, in the style of falconry, to *beat the wing,* from the French, *battre,* that is, to flutter in preparation for flight. = 12:) *His* cuisses —] *Cuisses,* French. Armour for the thighs. = 13:) *And* witch —] for *bewitch, charm.* = 14:) — *souced gurnet.*] *Souced gurnet* is an appellation of contempt very frequently employed in the old comedies. A gurnet is a fish resembling a piper. = 15:) — *ten times more dishonourable ragged than an old faced ancient:*] *An old faced ancient,* is an old standard mended with a different colour. It should not be written in one word, as *old* and *faced* are distinct epithets. = 16:) — gyves *on;*] i. e. shackles. = 17:) — *of* Dainty:] i. e. Daventry. = 18:) — *good enough to toss;*] that is, to toss upon a pike. = 19:) "Scot that this day lives:" — MALONE. = 20:) — *such great leading,*] Such conduct, such experience in martial business. Malone reads — "such great leading as you are." = 21:) "half of himself." MALONE. = 22:) — *of our* quality,] *Quality,* in our author's time, was frequently used in the sense of *fellowship* or *occupation.* = 23:) — *of your* griefs;] That is, *grievances.* = 24:) *To sue his livery,*] This is a law phrase belonging to the feudal tenures; meaning to sue out the delivery or possession of his lands from those persons who, on the death of any of the tenants of the crown, seized their lands, till the heir *sued out his livery.* = 25:) *The* more *and less* —] i. e. the *greater* and the less. = 26:) — task'd *the whole state:*] *Task'd* is here used for *taxed;* it was once common to employ these words indiscriminately. = 27:) *This head of safety;*] This army, from which I hope for protection. = 28:) — *sealed* brief,] A *brief* is simply a letter. = 29:) — *in the first proportion,*)] Whose quota was larger than that of any other man in the confederacy. = 30:) — *rated sinew too,*] A *rated sinew* signifies a strength on which we reckoned; a help of which we made account. = 31:) "And lord Mortimer." — MALONE. =

ACT V. = 1:) — busky *hill!*] *Busky* is woody. (*Bosquet,* Fr.) Milton writes the word perhaps more properly, *bosky.* = 2:) — *to his purposes;*] That is, to the sun's, to that which the sun portends by his unusual appearance. = 3:) *Peace,* chewet, *peace.*] A *chewet,* or *chuet,* is a noisy, chattering bird, a pie. = 4:) — *the injuries of a* wanton *time;*] i. e. the injuries done by king Richard in the wantonness of prosperity. = 5:) *As that ungentle gull, the cuckoo's bird,*] The cuckoo's chicken who, being hatched and fed by the sparrow, in whose nest the cuckoo's egg was laid, grows in time able to devour her nurse. = 6:) — *we stand opposed,* &c.] We stand in opposition to you. = 7:) — *articulated,*] i. e. exhibited in articles. = 8:) — starving *for a time* —] i. e. impatiently expecting a time, &c. = 9:) — *set off his head,*] i. e. taken from his account. = 10:) — *Honour is a* mere scutcheon,] The reward of brave actions formerly was only some honourable bearing in the shields of arms bestowed upon deservers. But Falstaff having said that *honour* often came not till after death, he calls it very wittily a *scutcheon,* which is the painted heraldry borne in funeral processions; and by *mere scutcheon* is insinuated that whether alive or dead, honour was but a name. = 11:) "Suspicion all our lives shall be stuck full of eyes." — MALONE. = 12:) — *Deliver up* ‖ *My lord of* Westmoreland.] He was "impawned as a surety for the safe return" of Worcester. = 13:) *He made a blushing* cital —] Mr. Pope observes, that by *cital* is meant *taxation;* but perhaps rather *recital.* = 14:) *Of any prince, so wild, at* liberty:] Of any prince that played such pranks, and was not confined as a madman. = 15:) *Now,* — Esperance!] This was the word of battle on Percy's side, and has always been the motto of the Percy family. = 16:) *For, heaven to earth,*] i. e. one might wager heaven to earth. = 17:) Semblably *furnish'd,* &c.] i. e. in resemblance, alike. = 18:) "lend me thy sword." MALONE. = 19:) — Turk Gregory *never did such deeds in arms,*] Meaning Gregory the Seventh, called Hildebrand. This furious friar surmounted almost invincible obstacles to deprive the emperor of his right of investiture of bishops, which his predecessors had long attempted in vain. = 20:) "I pr'ythee lend me thy sword." MALONE. = 21:) — *a* carbonado *of me.*] A *carbonado* is a piece of meat cut cross-wise for the gridiron. = 22:) *O, Harry, thou hast robb'd me of my youth:*] Shakspeare has chosen to make Hotspur fall by the hand of the prince of Wales; but there is, I believe, no authority for the fact. Holinshed says, "The king slew that day with his own hand six and thirty persons of his enemies. The other [i. e. troops] of his party, encouraged by his doings, fought valiantly, and slew the lord Percy, called Henry Hotspur." Speed says Percy was killed by an unknown hand. MALONE. = 23:) — *those proud titles thou hast won of me;* &c.] Hotspur in his last moments endeavours to console himself. The glory of the prince *wounds his thoughts;* but *thought,* being dependent on *life,* must cease with it, and will soon be at an end. *Life,* on which *thought* depends, is itself of no great value, being the *fool* and sport of *time;* of *time,* which with all its dominion over sublunary things, *must* itself at last be stopped. JOHNSON. = 24:) *But let my* favours *hide thy mangled face;*] He covers his face with a scarf, to hide the ghastliness of death. = 25:) — *so* fat *a deer* —] There is in these lines a very natural mixture of the serious and ludicrous, produced by the view of Percy and Falstaff. = 26:) "On the ground." MALONE. = 27:) — *a double man:*] That is, I am not Falstaff and Percy together, though, having Percy on my back, I seem double. = 28:) "Hath shown us" — MALONE. =

XIX. KING HENRY IV.

PART II.

ACT I. = 1:) See note 1. of the First Part of this Play. STEEVENS. = 2:) *Enter* RUMOUR.] This speech of Rumour is not inelegant or unpoetical, but it is wholly useless, since we are told nothing which the first scene does not clearly and naturally discover. The only end of such prologues is to inform the audience of some facts previous to the action, of which they can have no knowledge from the persons of the drama. JOHNSON. = 3:) — *some* stratagem:] Some *stratagem* means here some great, important, or dreadful event. = 4:) — forspent —] To *forspend* is to waste, to exhaust. = 5:) — *silken* point —] A *point* is a string tagged, or lace. = 6:) — *some* hilding *fellow,*] For *hilderling,* i. e. base, degenerate. = 7:) — *like to a title leaf,*] It may not be amiss to observe, that, in the time of our poet, the title-page to an elegy, as well as every intermediate leaf, was totally black. I have several in my possession, written by Chapman, the translator of Homer, and ornamented in this manner. STEEVENS. = 8:) — *a witness'd usurpation.*] i. e. an attestation of its ravage. = 9:) *Your spirit* —] The impression upon your mind, by which you conceive the death of your son. = 10:) — *hold'st it* fear, *or sin,*] *Fear* for danger. = 11:) — *faint* quittance,] *Quittance* is return. = 12:) *'Gan vail his stomach,*] Began to fall his courage, to let his spirits sink under his fortune. From *avaler,* Fr. to cast down, or to let fall down. = 13:) — *buckle* —] Bend; yield to pressure. = 14:) — *nice* —] i. e. trifling. = 15:) *And* darkness *be the burier of the dead!*] The conclusion of this noble speech is extremely striking. There is no need to suppose it exactly philosophical; *darkness,* in poetry, may be absence of eyes, as well as privation of light. Yet we may remark, that by an ancient opinion it has been held, that if the human race, for whom the world was made, were extirpated, the whole system of sublunary nature would cease. JOHNSON. = 16:) — more, *and* less,] *More* and *less* mean *greater* and *less.* = 17:) — *to* gird *at me:*] i. e. to *gibe.* = 18:) — *mandrake,*] *Mandrake* is a root supposed to have the shape of a man; it is now counterfeited with the root of briony. = 19:) — *I was never* manned *with an* agate *till now;*] That is, I never before had an agate for my *man.* Alluding to the little figures cut in *agates,* and other hard stones, for seals; and therefore he says, *I will set you neither in gold nor silver.* = 20:) — to bear — in hand,] is, to keep in expectation. = 21:) — *if a man is* thorough *with them in honest taking up,*] That is, *if a man by taking up goods* is in their debt. To be *thorough* seems to be the same with the present phrase, — to be *in with* a tradesman. = 22:) *I bought him in* Paul's,] At that time the resort of idle people, cheats, and knights of the post. = 23:) — *Lord Chief Justice,*] This judge was Sir Wm. Gascoigne, Chief Justice of the King's Bench. = 24:) — *hunt-counter,*] *Hunt-counter* means, *base tyke,* or *worthless dog.* = 25:) *A wassel candle,* &c.] A *wassel candle* is a large candle lighted up at a feast. There is a poor quibble upon the word *wax,* which signifies increase as well as the matter of the honey-comb. = 26:) — *I cannot go, I cannot* tell:] I cannot be taken in a reckoning; I cannot pass current, as the coin called an *angel,* if good, would. = 27:) — *in these* coster-monger *times,*] In these times when the prevalence of trade has produced that meanness that rates the merit of every thing by money. JOHNSON. = 28:) — *Pregnancy* —] *Pregnancy* is readiness. = 29:) — *your wit single?*] or *small.* = 30:) — *antiquity?*] To use the word *antiquity* for old age, is not peculiar to Shakspeare. = 31:) — *you are too impatient to bear* crosses.] A quibble seems here intended. Falstaff had just asked his lordship to lend him *a thousand pound,* and he tells him in return that he is not to be entrusted with money. A *cross* is a coin so called, because stamped with a cross. = 32:) — fillip *me with a* three-man beetle.] *A three-man beetle* is an implement used for driving piles; it is made of a log of wood about eighteen or twenty inches diameter, and fourteen or fifteen inches thick, with one short and two long handles. A man at each of the long handles manages the fall of the beetle, and a third man, by the short handle, assists in raising it to strike the blow. Such an implement was, without doubt, very suitable for *filliping* so corpulent a being as Falstaff. = 33:) — prevent *my curses.*] To *prevent* means, in this place, to *anticipate.* = 34:) — *to* commodity.] i. e. *profit, self-interest.* = 35:) Consent *upon a sure foundation;*] i. e. *agree.* = 36:) — *one power against the French,*] During this rebellion of Northumberland and the archbishop, a French army of twelve thousand men landed at Milford Haven, in Wales, for the aid of Owen Glendower. STEEVENS. =

ACT II. = 1:) *Where is your* yeoman?] A bailiff's follower was, in our author's time, called a serjeant's *yeoman.* = 2:) — *an a' come but within my* vice;] *Vice* or *grasp;* a metaphor taken from a smith's vice. = 3:) — *lubbar's head* —] This is, I suppose, a colloquial corruption of the Libbard's head. JOHNSON. = 4:) — *honey suckle villain! — honey-seed rogue!*] The landlady's corruption of homicidal and homicide. = 5:) — *rampallian! — fustilarian!*] The first of these terms may mean a *ramping* riotous strumpet. *Fustilarian* is, probably, a made word, from *fusty.* = 6:) — *parcel-gilt goblet,*] A parcel-gilt goblet is a goblet gilt only on such parts of it as are embossed. = 7:) "Wheeson-week," — MALONE. = 8:) — *goodwife* Keech, *the butcher's wife,*] A *keech* is the fat of an ox rolled up by the butcher into a round lump. = 9:) — *this* sneap —] A Yorkshire word for *rebuke,* or *check.* = 10:) — *answer in the effect of your reputation,*] That is, answer in a manner suitable to your character. = 11:) — *in* water-work,] i. e. in *water colours.* = 12:) — *that bawl out the ruins of thy linen,*] I suspect we should read — *that bawl out* of *the ruins of thy linen;* i. e. his bastard children wrapt up in his old shirts. The subsequent words confirm this emendation. = 13:) — *all* ostentation *of sorrow.*] *Ostentation* is here not boastful show, but simple show. = 14:) — *proper fellow of my hands;*] A tall or proper fellow, means a good looking, well made, personable man. = 15:) — *through a red lattice,*] i. e. from an ale-house window. = 16:) *Althea dreamed,* &c.] Shakspeare is here mistaken in his mythology, and has confounded Althea's fire-brand with Hecuba's. The fire-brand of Althea was real: but Hecuba, when she was big with Paris, dreamed that she was delivered of a fire-brand that consumed the kingdom. JOHNSON. = 17:) — *the* martlemas, *your master?*] That is, the autumn, or rather the latter spring. The old fellow with juvenile passions. = 18:) — *this* wen —] This swoln excrescence of a man. = 19:) — *the answer is as ready as a* borrower's *cap;*] A man that goes to borrow money, is of all others the most complaisant; his cap is always at hand. = 20:) *I will imitate the honourable* Roman *in brevity:*] I suppose by the *honourable Roman* is intended Julius Cæsar, whose *veni, vidi, vici,* seems to be alluded to in the beginning of the letter: *I commend me to thee, I commend thee, and I leave thee.* The very words of Cæsar are afterwards quoted by Falstaff. HEATH. = 21:) — *frank?*] Frank is sty. = 22:) *Ephesians,*] Ephesian was a term in the cant of these times, perhaps, a toper. = 23:) — *What* pagan *may that be?*] *Pagan* seems to have been a cant term, implying irregularity either of birth or manners. = 24:) *Did seem* defensible:] *Defensible* does not in this place mean *capable of defence,* but *bearing strength, furnishing the means of defence;* — the passive for the active participle. = 25:) *To rain upon remembrance* —] Alluding to the plant *rosemary,* so called, and used in funerals. = 26:) The Boar's Head was near the prince's residence, a mansion called Cold-harbour, near All-hallow's church, Upper Thames-street. = 27:) — Sneak's *noise;*] *Sneak* was a street-minstrel, and therefore the drawer goes out to listen if he can hear him in the neighbour-hood. JOHNSON. = 28:) — *here will be* old utis:] *Utis,* an old word yet in use in some counties, signifying a merry festival, from the French *huit, octo.* = 29:) *When Arthur first in court* —] The entire ballad is published in the first volume of Dr. Percy's *Reliques of ancient English Poetry.* = 30:) *Sick of a* calm:] Perhaps she means to say *of a qualm.* = 31:) *You make fat* rascals,] Falstaff alludes to a phrase of the forest. *Lean* deer are called *rascal* deer. He tells her she calls him wrong, being *fat,* he cannot be a *rascal.* JOHNSON. = 32:) — *the charged* chambers —] To understand this quibble, it is necessary to say, that a *chamber* signifies not only an apartment, but a piece of ordnance. = 33:) — *rheumatic* —] *Rheumatic,* in the cant language of the times, signified capricious, humoursome. In this sense it appears to be used in many other old plays. = 34:) — *as two dry toasts;*] Which cannot meet but they grate one another. = 35:) — ancient *Pistol* —] Is the same as *ensign Pistol.* Falstaff was captain; Peto, lieutenant; and Pistol, ensign, or *ancient.* = 36:) — *there comes no* swaggerers *here.*] A *swaggerer* was a roaring, bullying, blustering, fighting fellow. = 37:) — *a* tame cheater,] Gamester and cheater were, in Shakspeare's age, synonymous terms. = 38:) — *I will bar no honest man my house, nor no* cheater:] The humour of this consists in the woman's mistaking the title of *cheater,* (which our ancestors gave to him whom we now, with better manners, call a *gamester,*) for that office of the exchequer called an *escheator,* well known to the common people of that time; and named, either corruptly or satirically, a *cheater.* = 39:) — *with two points* —] As a mark of his commission. = 40:) — *much!*] *Much* was a common expression of disdain at that time, of the same sense with that more modern one, *Marry, come up.* = 41:) — *down,* traitors!] i. e. traitors, rascals. = 42:) — *Have we not* Hiren —] A cant word for a *harlot.* = 43:) — *Cannibals,*] By a blunder for *Hannibal.* = 44:) — *feed and be fat, my fair* Calipolis:] This is a burlesque on a line in an old play *The Battle of Alcazar,* &c. printed in 1594, in which Muley Mahomet enters to his wife with lion's flesh on his sword: "Feed then, and faint not, my fair *Calypolis.*" = 45:) *Come we to full points here;* &c.] That is, shall we stop here, shall we have no further entertainment? JOHNSON. = 46:) *Sweet knight, I kiss thy* neif:] i. e. kiss thy fist. = 47:) — *Gallow-way nags?*] That is, common hacknies. = 48:) — *like a* shove-groat *shilling:*] Perhaps a piece of polished metal made use of in the play of shovel-board. *Slide-thrift,* or *shove-groat,* is one of the games prohibited by statute 33 Henry VIII. c. 9. = 49:) — nave *of a* wheel —] *Nave* and *knave* are easily reconciled, but why *nave of a wheel?* I suppose from his roundness. He was called *round man,* in contempt, before. JOHNSON. = 50:) — *the* fiery Trigon, &c.] *Trigonum igneum* is the astronomical term when the upper planets meet in a fiery sign. = 51:) — *a* kirtle *of?*] A *woman's* kirtle, or rather, upper kirtle, (as distinguished from a petticoat, which was sometimes called a kirtle,) was a long mantle which reached to the ground, with a head to it that entirely covered the face; and it was, perhaps, usually red. A half-kirtle was a similar garment, reaching only somewhat lower than the waist. = 52:) *Ha! a bastard,* &c.] The improbability of this scene is scarcely balanced by the humour. JOHNSON. = 53:) — *if you take not* the heat.] Alluding, perhaps, to the proverb, "Strike while the iron is *hot.*" = 54:) — *for suffering flesh to be eaten,* &c.] By several statutes made in the reigns of Elizabeth and James I. for the regulation and observance of fish-days, *victuallers* were expressly forbidden to utter *flesh in Lent,* and to these Falstaff alludes. =

ACT III. = 1:) "O sleep, O gentle sleep," — MALONE. = 2:) *That, with the* hurly,] *Hurly* is noise, derived from the French *hurler,* to howl, as *hurly-burly* from *hurluberlu,* Fr. = 3:) — *But which of you was by,* &c.] He refers to *King Richard II.* Act IV. sc. ii. But whether the king's or the author's memory fails him, so it was, that Warwick was not present at that conversation. Neither was the king himself present, so that he must have received information of what passed from Northumberland. His memory, indeed, is singularly treacherous, as, at the time of which he is now speaking, he had actually ascended the throne. Besides Shakspeare has mistaken the name of the present nobleman. The earldom of Warwick was at this time in the family of *Beauchamp,* and did not come into that of the *Nevils* till many years after. = 4:) — *I had no such intent,*] He means, "*I should have had* no such intent, but that necessity," &c. or Shakspeare has here also forgotten his former play, or has chosen to make Henry forget his situation at the time mentioned. He had then actually accepted the crown. = 5:) — *that* Glendower *is dead.*] *Glendower* did not die till after King Henry IV. Shakspeare was led into this error by Holinshed, who places Owen Glendower's death in the tenth year of Henry's reign. = 6:) — *by the* rood.] i. e. the *cross.* = 7:) — *swinge-bucklers* —] *Swinge-bucklers* and *swash-bucklers* were words implying rakes or rioters in the time of Shakspeare. = 8:) — *bona-robas* —] i. e. ladies of pleasure. *Bona Roba,* Ital. = 9:) — Skogan's *head* —] This was *John Scogan,* jester to king Edward IV. and not *Henry,* the poet, who lived long before, but is frequently confounded with him. Our author, no doubt, was well read in John's *Jests,* "gathered by Andrew Boarde, doctor of physic," and printed in 4to. and black letter, but without date. = 10:) — *a* crack,] This is an old Islandic word, signifying a *boy* or *child.* = 11:) — *clapped i' the clout* —] i. e. hit the white mark: *at twelve score;* i. e. of yards. = 12:) — *Master* Sure-card, *as I think.*] It is observable, that many of Shakspeare's names are invented, and characteristical. Master *Forth-right,* the tilter; Master *Shoe-tie,* the traveller; Master *Smooth,* the silkman; Mrs. *Over-done,* the bawd; Kate *Keep-down,* Jane *Night-work,* &c. *Sure-card* was used as a term for *a boon companion,* so lately as the latter end of the last century, by one of the translators of *Suetonius.* MALONE. = 13:) *Here is two more called than your number;*] *Five* only have been called, and the number required is *four.* Some name seems to have been omitted by the transcriber. The restoration of this sixth man would solve the difficulty that occurs below; for when Mouldy and Bull-calf are set aside, Falstaff, as Dr. Farmer has observed, gets but *three* recruits. Perhaps our author himself is answerable for this slight inaccuracy. MALONE. = 14:) "Stay at home till you are past service:" — MALONE. = 15:) — *the* thewes,] i. e. the muscular strength or appearance of manhood. In ancient writers this term usually implies manners, or behaviour only. = 16:) — *foeman* —] An obsolete term for an *enemy in war.* = 17:) — *caliver* —] A caliver was less and lighter than a musquet, as is evident from its being fired without a rest.

= 18:) — *traverse;*] An ancient term in military exercise. = 19:) — *I was then* sir Dagonet *in* Arthur's show,)] *Arthur's show*, here supposed to have been presented at Clement's inn, was probably an interlude, or masque, which actually existed, and was very popular in Shakspeare's age: and seems to have been compiled from Mallery's *Morte Arthur*, or the History of King Arthur, then recently published, and the favourite and most fashionable romance. But some think Arthur's show was an exhibition of archery on Mile-end green. = 20:) — *a little* quiver *fellow,*] *Quiver* is *nimble, active*, &c. = 21:) — *about* Turnbull-street:] *Turnbull* or *Turnmill-street*, is near Cow-cross, West Smithfield. = 22:) "invincible:" — Malone. = 23:) — *over*-scutched —] that is, *whipt, carted*. = 24:) — fancies, *or his* good-nights.] *Fancies* and *Good-nights* were the titles of little poems. = 25:) *And now is this* Vice's *dagger* —] By *Vice* here the poet means that droll character in the old plays equipped with ass's ears and a wooden dagger. The word *vice* is an abbreviation of *device*, but the commentators are not agreed on this *important* point. = 26:) — *beat his own* name:] that is, beat *gaunt*, a fellow so slender, that his name might have been *gaunt*. =

ACT IV. = 1:) — well-appointed —] i. e. *completely accoutred*. = 2:) — guarded *with rage,*] *Guarded* is an expression taken from dress; it means the same as *faced, turned up*. = 3:) — *graves,*] For *graves* Dr. Warburton very plausibly reads *glaives*, and is followed by Sir Thomas Hanmer. But we might perhaps as plausibly read *greaves*, i. e. armour for the legs, a kind of boots. = 4:) — *our* griefs —] i. e. our *grievances*. = 5:) — *commotion's* bitter edge?] i. e. the edge of *bitter* strife and *commotion;* the sword of rebellion. = 6:) *My brother general*, &c. — — ‖ *I make my quarrel in particular.*] The sense is this — "My brother general, the commonwealth, which ought to distribute its benefits equally, is become an enemy to those of his own house, to *brothers born*, by giving all to some, and others none; and this (says he) I make my quarrel or grievance that honours are unequally distributed;" the constant birth of male-contents, and the source of civil commotions. Warburton. Other senses have been attempted by other commentators, but none more probable. = 7:) *Construe the times to their necessities,*] that is, — Judge of what is done in these times, according to the exigencies that over-rule us. = 8:) *Either from the king*, &c.] Whether the faults of government be imputed to the *time* or the *king*, it appears not that you have, for your part, been injured either by the *king* or the *time*. = 9:) *Their armed staves in charge*, &c.] An armed staff is a lance. To be in charge, is to be fixed in the rest for the encounter. = 10:) — *their* beavers *down,*] *Beaver* meant properly that part of the helmet which let down, to enable the wearer to drink; but is confounded both here and in *Hamlet* with *visiere*, or used for *helmet* in general. = 11:) — sights *of steel,*] i. e. the perforated part of their helmets, through which they could see to direct their aim. = 12:) — *The* earl *of Hereford* —] This is a mistake of our author's. He was *duke* of Hereford. = 13:) — *substantial form;*] that is, by a pardon of due form and legal validity. = 14:) — awful *banks again,*] i. e. the proper limits of reverence. = 15:) — consist *upon,*] Perhaps the meaning is, as our conditions shall *stand upon*, shall make the foundation of the treaty. A Latin sense. = 16:) — nice,] i. e. *trivial*. = 17:) *That, were our* royal *faiths martyrs in love,*] *Royal faith* means *the faith* due to a *king*. = 18:) — picking *grievances:*] *Picking* means piddling, insignificant. = 19:) — *wipe his tables clean;*] Alluding to a table-book of slate, ivory, &c. = 20:) — *an* iron *man,*] i. e. clad in armour. = 21:) — *workings:*] i. e. labours of thought. = 22:) *You have* taken up,] To *take up* is to levy, to raise in arms. = 23:) — *in* common sense,] *Common sense* is the general sense of general danger. Johnson. = 24:) *Whose dangerous eyes may well be charm'd asleep,*] Alluding to the dragon charmed to rest by the spells of Medea. = 25:) *And so*, success *of mischief* —] *Success* for *succession*. = 26:) — *and do* allow —] i. e. *approve*. = 27:) *Against ill chances, men are ever merry;*] Thus the poet describes Romeo as feeling an *unaccustomed* degree of cheerfulness just before he hears the news of the death of Juliet. = 28:) — *let our trains*, &c.] that is, our army on each part, that we may both see those that were to have opposed us. = 29:) Fondly *brought here*, &c.] *Fondly* is *foolishly*. = 30:) *Exeunt.*] It cannot but raise some indignation to find this horrid violation of faith passed over thus slightly by the poet, without any note of censure or detestation. Johnson. = 31:) *The* heat *is past,*] That is, the violence of resentment, the eagerness of revenge. = 32:) — *cinders of the element,*] A ludicrous term for the stars. = 33:) — *stand my good lord,*] i. e. *stand my good friend*. = 34:) — *I, in my* condition,] *Condition* is, perhaps, the same with temper of mind: or it may mean, *I, in my condition*, i. e. in my place as commanding officer, who ought to represent things merely as they are, shall speak of you better than you deserve. = 35:) — *your* dukedom.] He had no *dukedom*. = 36:) — *this same young sober-blooded boy doth not love me; nor a man cannot make him laugh;*] Falstaff here speaks like a veteran in life. The young prince did not love him, and he despaired to gain his affection, for he could not make him laugh. Men only become friends by community of pleasures. He who cannot be softened into gaiety, cannot easily be melted into kindness. = 37:) — *to any* proof:] i. e. any confirmed state of manhood. The allusion is to armour hardened till it abides a certain trial. = 38:) — *apprehensive,*] i. e. quick to understand. = 39:) — *forgetive,*] *Forgetive* from *forge;* inventive, imaginative. = 40:) — *kept by a devil;*] It was anciently supposed that all the mines of gold, &c. were guarded by evil spirits. = 41:) — *till sack* commences *it,*] i. e. till sack gives it a beginning, brings it into action: or perhaps, Shakspeare alludes to the Cambridge *Commencement;* and in what follows to the Oxford *Act:* for by those different names our two universities have long distinguished the season, at which each of them gives to her respective students a complete authority *to use* those *hoards of learning* which have entitled them to their several degrees in arts, law, physic, and divinity. = 42:) — *I have him already* tempering, &c.] A very pleasant allusion to the old use of sealing with soft wax. = 43:) *Our navy is* address'd,] i. e. Our navy is ready, prepared. = 44:) — *if he be* observ'd:] i. e. if he has respectful attention shown to him. = 45:) — humorous *as winter,*] That is, changeable as the weather of a winter's day. = 46:) — *congealed in the spring of day.*] Alluding to the opinion of some philosophers, that the vapours being congealed in the air by cold, (which is most intense towards the morning,) and being afterwards rarified and let loose by the warmth of the sun, occasion those sudden and impetuous gusts of wind which are called *flaws*. Warburton. = 47:) *Mingled with venom of* suggestion,] Though their blood be inflamed by the *temptations* to which youth is peculiarly subject. = 48:) — rash *gunpowder.*] *Rash* is quick, violent, sudden. This representation of the prince is a natural picture of a young man, whose passions are yet too strong for his virtues. Johnson. = 49:) — *his* affections —] His *passions;* his *inordinate desires*. = 50:) *'Tis seldom, when the bee*, &c.] As the bee having once placed her comb in a carcase, stays by her honey, so he that has once taken pleasure in bad company, will continue to associate with those that have the art of pleasing him. Johnson. = 51:) — *in* his *particular.*] *His* is used for *its*, very frequently in the old plays. = 52:) *Hath* wrought *the* mure, &c.] i. e. the *wall*. = 53:) *The people* fear *me;*] i. e. make me afraid. = 54:) *Unfather'd heirs,*] That is, equivocal births; animals that had no animal progenitors; productions not brought forth according to the stated laws of generation. Johnson. = 55:) — *as the year* —] i. e. as *if* the year, &c. = 56:) *The river hath thrice flow'd,*] This is historically true. It happened on the 12th of October, 1411. = 57:) *Unless some* dull —] *Dull* signifies melancholy, gentle, soothing, or, *producing* dullness or heaviness; and consequently sleep. = 58:) *Set me the crown upon my pillow here.*] It is still the custom in France to place the crown on the king's pillow when he is dying. = 59:) — *the* ports —] Are the *gates* of slumber. *Ports* is the ancient military term for gates; and is yet used in this sense in Scotland. = 60:) — *homely* biggin —] A kind of cap, at present worn only by children; but so called from the cap worn by the Beguines, an order of nuns. = 61:) — *this golden* rigol —] *Rigol* means a *circle*. = 62:) — tolling —] *Tolling* is *taking toll*. = 63:) *Yield his engrossments* —] His accumulations. = 64:) — *determin'd* —] i. e. *ended;* it is still used in this sense in legal conveyances. = 65:) — *seal'd up my expectation:*] Thou hast confirmed my opinion. = 66:) — *in med'cine* portable:] There has long prevailed an opinion that a solution of gold has great medicinal virtues, and that the incorruptibility of gold might be communicated to the body impregnated with it. = 67:) — *soil* —] is spot, dirt, turpitude, reproach. = 68:) — supposed *peace:*] Counterfeited, imagined, not real. = 69:) — *all these bold* fears,] *Fear* is here used in the active sense, for that which causes *fear*. = 70:) *Changes the* mode:] *Mode* is the form or state of things. = 71:) — *for what in me was* purchas'd,] *Purchas'd*, in this place, signifies acquired by unjust and indirect methods. *Purchase*, in Shakspeare, frequently means *stolen goods*, or goods dishonestly obtained. = 72:) — *successively.*] By order of *succession*. Every usurper snatches a claim of hereditary right as soon as he can. = 73:) *To lead* out *many to the Holy Land;*] The sense is: *of those who assisted my usurpation*, some *I have cut off, and* many *I intended to lead abroad*. This journey to the Holy Land, of which the king very frequently revives the mention, had two motives, religion and policy. He durst not wear the ill-gotten crown without expiation, but in the act of expiation he contrives to make his wickedness successful. Johnson. = 74:) *How I came*, &c.] This is a true picture of a mind divided between heaven and earth. He prays for the prosperity of guilt while he deprecates its punishment. Johnson. =

ACT V. = 1:) — *those* precepts *cannot be served:*] *Precept* is a justice's warrant. To the offices which Falstaff gives Davy in the following scene, may be added that of justice's clerk. Davy has almost as many employments as Scrub in *The Stratagem*. = 2:) *Let it be* cast,] that is, *cast up, computed*. = 3:) — *bearded hermit's staves* —] He had before called him the starved justice. His want of flesh is a standing jest. = 4:) — near *their master:*] i. e. admitted to their master's confidence. = 5:) — *two actions,*)] There is something humorous in making a spendthrift compute time by the operation of an action for debt. = 6:) — *fellow that never had the ache*—] that is, a young fellow, one whose disposition to merriment time and pain have not yet impaired. = 7:) — *not the Turkish court;*] Not the court where the prince that mounts the throne puts his brothers

to death. = 8:) — *Was this* easy?] that is, was this not *grievous?* Shakspeare has *easy* in this sense elsewhere. Johnson. = 9:) *To trip the course of law,*] to defeat the process of justice; a metaphor taken from the act of tripping a runner. = 10:) *And mock your workings in a second body.*] To treat with contempt your acts executed by a representative. = 11:) — *and* propose *a son:*] i. e. image to yourself a son, contrive for a moment to think you have one. = 12:) — *in your* state,] in your regal character and office, not with the passion of a man interested, but with the impartiality of a legislator. Johnson. = 13:) — *remembrance,*] that is, *admonition*. = 14:) *My father is gone wild* —] The meaning is — My *wild* dispositions having ceased on my father's death, and being now as it were buried in his tomb, he and wildness are interred in the same grave. = 15:) — *with his* spirit sadly *I survive,*] *Sadly* is the same as soberly, seriously, gravely. *Sad* is opposed to wild. Johnson. = 16:) — *the* state *of floods,*] i. e. *dignity* of floods, or of the ocean. = 17:) — *and females dear*, &c.] This very natural character of Justice Silence is not sufficiently observed. He would scarcely speak a word before, and now there is no possibility of stopping his mouth. = 18:) — *pro-face!*] Italian from *pro faccia;* a cant term in Italy, that is, much good may it do you. = 19:) — *The heart's all.*] That is, the intention with which the entertainment is given. The humour consists in making Davy act as master of the house. Johnson. = 20:) "wife has all;" — Malone. = 21:) — *leather-coats* —] The apple commonly denominated russetine, in Devonshire, is called the *buff-coat*. = 22:) — *cavaleroes* —] This was the term by which an airy, splendid, irregular fellow was distinguished. The soldiers of king Charles were called cavaliers from the gaiety which they affected in opposition to the sour faction of the parliament. = 23:) *Do me right,*] To *do a man right*, and *to do him reason*, were formerly the usual expressions in pledging healths. He who drank a bumper, expected that a bumper should be drank to his toast. = 24:) *And dub me knight:*] It was the custom of the good fellows of Shakspeare's days to drink a very large draught of wine, and sometimes a less palatable potation, on *their knees*, to the health of their mistress. He who performed this exploit was dubb'd a *knight* for the evening. = 25:) *Samingo.*] *Samingo*, that is, *San Domingo*, as some of the commentators have rightly observed. But what is the meaning and propriety of the name here, has not yet been shown. = 26:) — *but goodman* Puff *of* Barson.] A little before, William Visor of Woncot is mentioned. Woodmancot and Barton (says Mr. Edwards's MSS.), which I suppose are these two places, and are represented to be in the neighbourhood of Justice Shallow, are both of them in Berkeley hundred in Glostershire. This, I imagine, was done to disguise the satire a little: for Sir Thomas Lucy, who, by the coat of arms he bears, must be the real Justice Shallow, lived at Charlecot, near Stratford, in Warwickshire. Steevens. = 27:) — Bezonian?] A term of reproach, frequent in the writers contemporary with our poet. *Bisognoso*, a needy person; thence metaphorically, a base scoundrel. = 28:) — — fig *me, like* ‖ *The bragging Spaniard.*] To *fig*, in Spanish, *higas dar*, is to insult by putting the thumb between the fore and middle finger. From this Spanish custom we yet say in contempt, "a fig for you." Johnson. = 29:) Fal. *What! is the old king dead?* ‖ Pist. *As* nail in door:] This proverbial expression is oftener used than understood. The *door nail* is the *nail* on which in ancient *doors* the knocker strikes. It is therefore used as a comparison to any one irrecoverably dead, one who has fallen (as Virgil says) *multâ morte*, i. e. with abundant death, such as reiteration of strokes on the head would naturally produce. = 30:) Nut-hook, &c.] *Nut-hook* seems to have been in those times a term of reproach for a catchpoll; or, as some think, a cant word for a thief, or rogue. = 31:) — *a dozen of cushions* —] that is, to stuff her out that she might counterfeit pregnancy. = 32:) — *thou thin man in a* censer!] An embossed figure in the middle of the pierced convex lid of the *censer*. = 33:) — *blue-bottle rogue!*] A name, I suppose, given to the beadle, from the colour of his livery; and an allusion to the flesh-fly so called. = 34:) — *half-kirtles.*] From the description of a *kirtle* given by the commentators, a half-kirtle should seem to be a *short cloak*. Perhaps a cloak, without sleeves, was here meant. = 35:) *More rushes*, &c.] It has been already observed, that at ceremonial entertainments, it was the custom to strew the floor with rushes. Chambers, and indeed all apartments usually inhabited, were formerly strewed in this manner. As our ancestors rarely washed their floors, disguises of uncleanliness became necessary things. = 36:) — *'Tis all in every part.*] The sentence alluded to is: — "'Tis all in all, and all in every part." And so doubtless it should be read. 'Tis a common way of expressing one's approbation of a right measure to say, *'tis all in all*. = 37:) — *most royal* imp *of fame!*] The word *imp* is perpetually used by ancient writers for progeny. = 38:) — profane:] In our author it often signifies *love of talk*, without the particular idea now given to it. = 39:) — *hence,*] i. e. henceforward, from this time, in the future. = 40:) *Not to come near our person by ten mile.*] Mr. Rowe observes, that many readers lament to see Falstaff so hardly used by his old friend. But if it be considered, that the fat knight has never uttered one sentiment of generosity, and with all his power of exciting mirth, has nothing in him that can be esteemed, no great pain will be suffered from the reflection that he is compelled to live honestly, and maintained by the king, with a promise of advancement when he shall deserve it. I think the poet more blameable for Poins, who is always represented as joining some virtues with his vices, and is therefore treated by the prince with apparent distinction, yet he does nothing in the time of action: and though after the bustle is over, he is again a favourite, at last vanishes without notice. Shakspeare certainly lost him by heedlessness, in the multiplicity of his characters, the variety of his action, and his eagerness to end the play. Johnson. This circumstance was originally mentioned by Hall, and is thus recorded by Holinshed, who was certainly Shakspeare's historian: "Immediately after that he was invested kyng, and had receyved the crowne, he determined with himselfe to putte upon him the shape of a new man, turning insolence and wildness into gravitie and sobernesse: and whereas he had passed his youth in wanton pastime and riotous misorder, with a sorte of misgoverned mates, and unthriftie playfeers, he now banished them from his presence, (not unrewarded nor yet unpreferred,) *inhibiting them upon a great payne, not once to approche, lodge, or sojourne within ten miles of his courte or mansion:* and in their places he elected and chose men of gravitie, witte, and hygh policie, by whose wise counsell he might at all times rule to his honoure: — whereas if he should have reteined the other lustie companions aboute him, he doubted least they might have allured him into such lewde and lighte partes, as with them before tyme he had youthfully used." = 41:) — *to the Fleet;*] I do not see why Falstaff is carried to the Fleet. We have never lost sight of him since his dismission from the king; he has committed no new fault, and therefore incurred no punishment; but the different agitations of fear, anger, and surprize in him and his company, made a good scene to the eye; and our author, who wanted them no longer on the stage, was glad to find this method of sweeping them away. Johnson. = 42:) This epilogue was merely occasional, and alludes to some theatrical transaction. Johnson. = 43:) — *All the* gentlewomen, &c.] The trick of influencing one part of the audience by the favour of the other, has been played already in the epilogue to *As you like it*. Johnson. = 44:) — *where, for any thing I know,* Falstaff *shall die of a sweat, unless already he be killed with your* hard opinions; *for* Oldcastle *died a* martyr, *and* this *is not the man.*] Shakspeare, I think, meant to say, that "Falstaff may perhaps die of his debaucheries in France," — (having mentioned Falstaff's *death*, he then, with his usual licence, uses the word in a metaphorical sense, adding,) — "unless he be already *killed* by *the hard* and unjust *opinions*" of those who imagined that the knight's character (like his predecessor) was intended as a ridicule on Sir John Oldcastle, the *good* Lord Cobham. This our author disclaims, reminding the audience that there can be no ground for such a supposition. I call them, (says he) *hard* and unjust *opinions* "for Sir John *Oldcastle* was no debauchee, but a protestant *martyr*, and our Falstaff *is not the man;*" i. e. is no representation of him, has no allusion whatsoever to him. Shakspeare seems to have been pained by some report that his inimitable character, like the despicable buffoon of the old play of Henry V. whose dress and figure resembled that of Falstaff, was meant to throw an imputation on the memory of Lord Cobham; which, in the reign of so zealous a friend in the Protestant cause as Elizabeth, would not have been easily pardoned at court. Our author, had he been so inclined, (which we have no ground for supposing,) was much too wise to have ever directed any ridicule at the great martyr for that cause which was so warmly espoused by his queen and patroness. The former ridiculous representations of Sir John Oldcastle on the stage were undoubtedly produced by papists, and probably often exhibited, in inferior theatres, to crowded audiences, between the years 1580 and 1590. Malone. = 45:) — *to pray for the queen.*] It was the custom of the old players at the end of the performance, to pray for their patrons. Almost all the ancient interludes I have met with conclude with some solemn prayer for the king or queen, house of commons, &c. Hence, perhaps, the *Vivant Rex et Regina*, at the bottom of our modern playbills. Steevens. =

XX. KING HENRY V.

ACT I. = 1:) *O, for a muse of fire*, &c.] This goes, says Warburton, upon the notion of the Peripatetic system, which imagines several heavens one above another; the last and highest of which was one of fire. It alludes likewise to the aspiring nature of fire, which, by its levity, at the separation of the chaos, took the highest seat of all the elements. Johnson. But these remarks are perhaps too fanciful. = 2:) — — *princes to act,* ‖ *And monarchs to behold* —] Shakspeare does not seem to set distance enough between the performers and spectators. = 3:) *Within this wooden O,*] An allusion to the theatre where this history was exhibited, being, from its *circular* form, called *The Globe*. = 4:) — *the very* casques,] The helmets. = 5:) — *imaginary* forces —] *Imaginary* for *imaginative*, or your powers of fancy. Active and passive words are by this author frequently confounded. Johnson. = 6:) *And make imaginary puissance:*] This shows that Shakspeare was fully sensible of the absurdity of showing battles on the theatre, which, indeed, is never done, but tragedy becomes farce. Nothing can be represented to the

eye, but by something like it, and *within a wooden O* nothing very like a battle can be exhibited.=7:)—*of* Canterbury,] Henry Chicheley, a Carthusian monk, recently promoted to the see of Canterbury.=8:)—*Ely.*] John Fordham, consecrated 1388; died 1426.=9:) *Never came reformation in a flood,*] Alluding to the method by which Hercules cleansed the famous stables, when he turned a river through them. Hercules still is in our author's head, when he mentions the hydra. Johnson.=10:) *The air,* &c.] This line is exquisitely beautiful.=11:) *So that the* art *and* practic *part of life*—] He discourses with so much skill on all subjects, that *the art and practice of life must be the mistress or teacher of his theoric;* that is, *that his theory must have been taught by art and practice;* which, *says he,* is strange, since he could see little of the true art or practice among his loose companions, nor ever retired to digest his practice into theory. *Art* is used by the author for *practice,* as distinguished from *science,* or *theory.* Johnson.=12:)—companies—] is here used for *companions.* It is used by other authors of Shakspeare's age in the same sense.=13:)—popularity.] i. e. *plebeian intercourse;* an unusual sense of the word.=14:)—*crescive in his faculty.*] Increasing in its proper power.=15:) *The* severals, *and* unhidden passages,] This line I suspect of corruption, though it may be fairly enough explained: the *passages* of his *titles* are the *lines* of *succession* by which his claims descend. *Unhidden* is *open, clear.* Johnson.=16:)—*task*—] keep busied with scruples and laborious disquisitions.=17:) *Or nicely charge your understanding soul*—] Take heed, lest by nice and subtle sophistry you burthen your knowing soul, or *knowingly burthen your soul,* with the guilt of advancing a false title, or of maintaining, by specious fallacies, a claim which, if shown in its native and true colours, would appear to be false.=18:)—*miscreate,*] Ill-begotten, illegitimate, spurious.=19:)—*in* approbation—] i. e. in proving and supporting that title which shall be now set up.=20:)—*gloze,*] expound, explain, and sometimes comment upon.=21:) *To* fine *his title,* &c.] To *fine* his title, is to make it *showy* or *specious* by some appearance of justice. Steevens.=22:) Convey'd *himself*—] Derived his title.=23:)—imbare *their crooked titles*—] i. e. to lay open, to display to view.=24:) *They of those* marches,] The *marches* are the borders, the limits, the confines. Hence the *lords marchers,* i. e. the lords presidents of the *marches,* &c.=25:)—*the main* intendment—] *Intendment* is here perhaps used for *intention,* which in our author's time signified *extreme exertion.* The *main intendment* may, however, mean, the *general disposition.*=26:) "at the bruit thereof."—Malone.=27:)—*fear'd*—] i. e. *frightened.*=28:)—*in one* concent;] I learn from Dr. Burney, that *concent* is connected harmony, in general, and not confined to any specific consonance. Thus, (says the same elegant and well-informed writer,) *concentio* and *concentus* are both used by Cicero for the union of voices or instruments in what we should now call a chorus, or concert. Steevens.=29:) *Setting endeavour in continual motion;* ‖ *To which is fixed, as an aim or butt,* ‖ *Obedience:*] Neither the sense nor the construction of this passage is very obvious. The construction is, *endeavour—as an aim or butt to which endeavour, obedience is fixed.* The sense is, that all endeavour is to terminate in obedience, to be subordinate to the public good and general design of government.=30:)—*and officers of sorts:*] Officers of *sorts* means officers of different degrees.=31:)—civil—] i. e. *sober, grave.*=32:)—*to* executors—] *Executors* is here used for *executioners.*=33:)—*empery,*] This word, which signifies *dominion,* is now obsolete, though formerly in general use.=34:) "a paper epitaph." Malone.=35:)—*a nimble* galliard *won;*] A *galliard* was an ancient dance, now obsolete.=36:)—*chaces.*] *Chace* is a term at tennis.=37:)—*this poor* seat *of England;*] By the *seat* of England, the king means the throne.=38:) *And therefore, living* hence,] *Living hence* means, withdrawing from the court, the place in which he is now speaking.=39:) *For* that *I have laid by*—] To qualify myself for this undertaking, I have descended from my station, and studied the arts of life in a lower character. Johnson.=40:)—*his balls to* gun-stones;] When ordnance was first used, they discharged balls, not of iron, but of stone.=

ACT II.=1:)—*the* gilt *of France,*] *Gilt,* which, in our author, generally signifies *a display of gold,* in the present instance, means *golden money.*=2:)—*while we* force a play.] To *force a play,* is to produce a play by compelling many circumstances into a narrow compass.=3:)—*and we'll be all three* sworn brothers *to France;*] The humour of *sworn brothers* should be opened a little. In the time of adventure, it was usual for two chiefs to bind themselves to share in each other's fortune, and divide their acquisitions between them. So, in the Conqueror's expedition, Robert de Oily, and Roger de Ivery, were *fratres jurati;* and Robert gave one of the honours he received to his *sworn brother* Roger. So these three scoundrels set out for France, as if they were going to make a conquest of the kingdom.=4:)—*O well-a-day, Lady, if he be not drawn now!*] This is omitted by Mr. Malone.=5:) *I am not* Barbason;] *Barbason* is the name of a dæmon mentioned in *The Merry Wives of Windsor.* The unmeaning tumour of Pistol's speech very naturally reminds Nym of the sounding nonsense uttered by *conjurors.*=6:) *Therefore* exhale.] *Exhale,* perhaps here signifies *draw,* or in Pistol's language, *hale,* or *lug out:* but more probably it means—*therefore breathe your last, or die,* a threat common enough among dramatic heroes of a higher rank than Pistol, who only expresses this idea in the fantastic language peculiar to his character.=7:) Mr. Malone's punctuation is, "for, lambkins we will live."=8:) *For which we have* in head *assembled them?*] *In head* seems synonymous with the modern military term *in force.*=9:)—*hearts* create—] Hearts *compounded* or *made up* of duty and zeal.=10:)—*more advice,*] On his return to more *coolness of mind.*=11:)—*proceeding on* distemper,] It has been just said by the king, that *it was excess of wine that set him on,* and *distemper* may therefore mean *intoxication. Distemper'd in liquor* is still a common expression.=12:)—*how shall we stretch our eye,*] If we may not *wink* at small faults, *how wide must we open our eyes* at great.=13:) *Who are the late commissioners?*] that is, as appears from the sequel, who are the persons lately appointed commissioners?=14:)—*quick*—] that is, *living.*=15:)——*though the truth of it stands off as gross* ‖ *As black from white,*] Though the truth be as apparent and visible as black and white contiguous to each other. To *stand off* is *être relevé,* to be prominent to the eye, as the strong parts of a picture.=16:)—*so grossly—that admiration,* &c.] *Palpably;* with a plain and visible connection of cause and effect, that they excited no expression of surprize.=17:)—*he, that* temper'd *thee,*] i. e. rendered thee pliable to his will.=18:)—*vasty* Tartar—] i. e. *Tartarus,* the fabled place of future punishment.=19:) *O, how hast thou with jealousy infected* ‖ *The sweetness of affiance!*] Shakspeare uses this aggravation of the guilt of treachery with great judgment. One of the worst consequences of breach of trust is the diminution of that confidence which makes the happiness of life, and the dissemination of suspicion, which is the poison of society. Johnson.=20:) *Garnish'd and deck'd in* modest complement;] *Complements,* in the age of Shakspeare, meant the same as *accomplishments* in the present one.=21:) *Not working with the* eye, *without the* ear,] The king means to say of Scroop, that he was a cautious man, who knew that *fronti nulla fides,* that a specious appearance was deceitful, and therefore did not *work with the* eye, *without the* ear, did not trust the air or look of any man till he had tried him by enquiry and conversation.=22:)—*and so finely* bolted,] *Bolted* is the same with *sifted,* and has consequently the meaning of *refined.*=23:) *Which I in sufferance heartily will rejoice,*] Cambridge means to say, *at* which prevention, or, which intended scheme that it was prevented, I shall rejoice. Shakspeare has many such elliptical expressions. The intended scheme that he alludes to, was the taking off Henry, to make room for his brother-in-law.=24:)"into desolation.—Malone.=25:)—*let me* bring *thee to Staines.*] i. e. let me *attend,* or *accompany* thee.=26:)—*an it had been any* christom *child;*] i. e. child that has wore the *chrysom,* or white cloth, put on a new baptised child.=27:)—*turning o'the tide:*] It has been a very old opinion, which Mead, *de imperio solis,* quotes, as if he believed it, that nobody dies but in the time of ebb: half the deaths in London confute the notion; but we find that it was common among the women of the poet's time. Johnson.=28:)—*cold as any stone.*] Such is the end of Falstaff, from whom Shakspeare had promised us, in his epilogue to *King Henry IV.* that we should receive more entertainment. It happened to Shakspeare, as to other writers, to have his imagination crowded with a tumultuary confusion of images, which, while they were yet unsorted and unexamined, seemed sufficient to furnish a long train of incidents, and a new variety of merriment: but which, when he was to produce them to view, shrunk suddenly from him, or could not be accommodated to his general design. That he once designed to have brought Falstaff on the scene again, we know from himself; but whether he could contrive no train of adventures suitable to his character, or could match him with no companions likely to quicken his humour, or could open no new vein of pleasantry, and was afraid to continue the same strain lest it should not find the same reception, he has here for ever discarded him, and made haste to despatch him, perhaps for the same reason for which Addison killed Sir Roger, that no other hand might attempt to exhibit him. Let meaner authors learn from this example, that it is dangerous to sell the bear which is yet not hunted; to promise to the public what they have not written. This disappointment probably inclined queen Elizabeth to command the poet to produce him once again, and to show him in love or courtship. This was, indeed, a new source of humour, and produced a new play from the former characters. Johnson.=29:)—*rheumatic;*] This word is elsewhere used by our author for peevish, or splenetic, as *scorbutico* is in Italian. Mrs. Quickly however probably means *lunatic.*=30:)—*clear thy* chrystals.] Dry thine eyes.=31:)—*so* dull *a kingdom,*] i. e. render it *callous, insensible.*=32:) *How modest in exception,*] How diffident and decent in making objections.=33:)—strain,] *lineage.*=34:) *That* haunted *us*—] To *haunt* is a word of the utmost horror, which shows that they dreaded the English as goblins and spirits.=35:)—fate *of him.*] His *fate* is what is allotted him by destiny, or what he is fated to perform.=36:)—*spend their mouths,*] that is, bark; the sportsman's term.=37:)—*memorable* line,] This genealogy; this deduction of his *lineage.*=38:) *Shall* chide *your trespass,*] To *chide* is to *resound,* to *echo.*=

ACT III.=1:)—rivage,] The *bank* or *shore.*=2:)—*to* sternage *of this navy;*] The stern being the hinder part of the ship, the meaning is, let your minds follow close after the navy. *Stern,* however, appears to have been anciently synonymous to *rudder.*=3:)—*linstock*—] The staff to which the match is fixed when ordnance is fired.=4:)—*jutty*—] The force of the verb to *jutty,* when applied to a rock projecting into the sea, is not felt by those who are unaware that this word anciently signified a mole raised to withstand the encroachment of the tide. *Jutty*-heads, in sea language, are platforms standing on piles, near the docks, and projecting without the wharfs, for the more convenient docking and undocking ships.=5:)—*his* confounded *base,*] His *worn* or *wasted* base.=6:) "you noble English."—Malone.=7:)—*argument.*] Is *matter,* or *subject.*=8:)—*like greyhounds in the* slips,] *Slips* are a contrivance of leather, to start two dogs at the same time.=9:)—*Fluellen.*] This is only the Welsh pronunciation of *Lluellyn.* Thus also *Ffloyd* instead of *Lloyd.*=10:)—*to men of* mould!] To men of *earth,* to poor mortal men.=11:)—best *men;*] that is, *bravest;* so in the next lines, *good deeds* are *brave actions.*=12:)—*the men would carry coals*] It appears that, in Shakspeare's age, *to carry coals,* was, I know not why, *to endure affronts.*=13:)—*is dight himself four yards under the* countermines:] Fluellen means, that the enemy had digged himself *counterminès* four yards under the *mines.*=14:)—*will* plow *up all,*] that is, he will *blow* up all.=15:)—*I sall* quit *you*—] That is, I shall, with your permission, *requite you,* that is, *answer you,* or interpose with my arguments, as I shall find opportunity.=16:)—*there is an end.*] It were to be wished, that the poor merriment of this dialogue had not been purchased with so much profaneness. Johnson.=17:)——*fell-feats* ‖ *Enlink'd to waste and desolation?*] All the savage practices naturally concomitant to the sack of cities.=18:) *Whiles yet the cool and temperate wind of grace* ‖ *O'erblows the filthy and contagious clouds*—] This is a very harsh metaphor. To *overblow* is to *drive away,* or to *keep off.*=19:)—*are we* addrest.] i. e. *prepared.*=20:) *Scene IV.*] This scene is mean enough, when it is read; but the grimaces of two French women, and the odd accent with which they uttered the English, made it divert upon the stage. It may be observed, that there is in it not only the French language, but the French spirit. Alice compliments the princess upon her knowledge of four words, and tells her that she pronounces like the English themselves. The princess suspects no deficiency in her instructress, nor the instructress in herself. Throughout the whole scene there may be found French servility, and French vanity. Johnson.=21:) *"may foy"*—Malone.=22:)—*our fathers'* luxury,] In this place, as in others, *luxury* means *lust.*=23:)—*savage*—] is here used in the French original sense, for *silvan, uncultivated,* the same with *wild.*=24:) *In that* nook-shotten *isle of Albion.*] *Shotten* signifies any thing *projected:* so *nook-shotten isle,* is an isle that shoots out into capes, promontories, and necks of land, the very figure of Great Britain.=25:) *A drench for* sur-rein'd *jades,*] *Sur-rein'd* means *over worked* or *ridden;* and is perhaps derived from the *reins* of the *back.*=26:)—*lavoltas high,*] A dance in which there was much turning and much capering.=27:) *With* pennons—] *Pennons* armorial were small flags, on which the arms, device, and motto of a knight were painted.=28:)—*melted snow*—] The poet has here defeated himself by passing too soon from one image to another. To bid the French rush upon the English as the torrents formed from melted snow stream from the Alps, was at once vehement and proper, but its force is destroyed by the grossness of the thought in the next line.=29:) *Of* buxom *valour,*] i. e. valour under good command, obedient to its superiors.=30:) *For he hath stol'n a* pix,] A *pix,* or little chest, (from the Latin word *pixis,* a box,) in which the consecrated *host* was used to be kept.=31:) *The* fig *of* Spain!] Mr. Steevens thinks this is an allusion to the custom of giving poisoned figs to those who were the objects either of Spanish or Italian revenge.=32:)—*a sconce,*] appears to have been some hasty, rude, inconsiderable kind of fortification.=33:)—*a beard of the* general's cut,] It appears from an old ballad inserted in a Miscellany, entitled *Le Prince d' Amour,* 8vo. 1660, that our ancestors were very curious in the fashion of their beards, and that a certain *cut* or form was appropriated to the soldier, the bishop, the judge, the clown, &c. The *spade*-beard, and perhaps the *stiletto*-beard also, was appropriated to the first of these characters. It is observable that our author's patron, Henry Earl of Southampton, who spent much of his time in camps, is drawn with the latter of these beards; and his unfortunate friend, Lord Essex, is constantly represented with the former.=34:)—*his fire's out.*] This is the last time that any sport can be made with the red face of Bardolph, which, to confess the truth, seems to have taken more hold on Shakspeare's imagination than on any other. The conception is very cold to the solitary reader, though it may be somewhat invigorated by the exhibition on the stage. This poet is always more careful about the present than the future, about his audience than his readers. Johnson.=35:) *Enter* Montjoy.] *Mont-joie* is the title of the first king at arms in France, as *Garter* is in our own country.=36:)—*by my* habit.] That is, by his herald's coat. The person of a herald being inviolable, was distinguished in those times of formality by a peculiar dress, which is likewise yet worn on particular occasions.=37:)—*upon our cue,*] in our turn. This phrase the author learned among players, and has imparted it to kings.=38:) *Without* impeachment:] i. e. hinderance. *Empêchement,* French.=39:)—*He bounds from the earth, as if his entrails were hairs;*] Alluding to the bounding of tennis-balls, which were stuffed with hair.=40:)—*your straight* trossers.] This word very frequently occurs in the old dramatic writers, and seems to mean straight breeches, or trowsers.=41:)—*'tis a* hooded valour; *and when it appears, it will* bate.] This is a poor pun, taken from the terms used in falconry. The whole sense and sarcasm depends upon the equivoque of one word, viz. *bate,* in sound, but not in orthography, answering to the term *bate* in falconry. When the hawk is *unhooded,* her first action is *baiting,* that is flapping her wings, as a preparation to her flying at the game. The hawk wants no courage, but invariably *baits* upon taking off the hood.=42:)—*peevish*—] In ancient language, signified—foolish.=

ACT IV.=1:)—stilly *sounds,*] i. e. gently, lowly.=2:)—*the other's* umber'd *face:*] *Umber'd* means here *discoloured* by the gleam of the fires. *Umber* is a dark yellow earth, brought from Umbria in Italy, which being mixed with water, produces such a dusky yellow colour as the gleam of fire by night gives to the countenance.=3:)—*over*-lusty—] i. e. over-*saucy.*=4:) *Do the low-rated English play at dice;*] i. e. do play them away at dice.=5:) Minding *true things,*] To *mind* is the same as *to call to remembrance.*=6:)"That we should 'dress, &c.—Malone.=7:) *With casted* slough, &c.] *Slough* is the skin which the serpent annually throws off, and by the change of which he is supposed to regain new vigour and fresh youth. *Legerity* is lightness, nimbleness. Johnson.=8:) *It* sorts—] i. e. it agrees.=9:)—*conditions:*] Are *qualities.* The meaning is, that objects are represented by his senses to him, as to other men by theirs. What is danger to another is danger likewise to him; and, when he feels *fear,* it is like the fear of meaner mortals.=10:)—*their children* rawly *left.*] i. e. *left young and helpless.*=11:)—native *punishment,*] That is, punishment in their native country; or, perhaps, *native punishment* is such as they were born to, if they offend.=12:)—*Every subject's duty*—] This is a very just distinction, and the whole argument is well followed, and properly concluded.=13:) *'Mass, you'll* pay *him then!*] To *pay,* in old language, meant to *thrash* or *beat;* and here signifies to bring to account, to punish.=14:)—*too* round;] i. e. too rough, too unceremonious.=15:) *Upon the king!* &c.] There is something very striking and solemn in this soliloquy, into which the king breaks immediately as soon as he is left alone. Something like this, on less occasions, every breast has felt. Reflection and seriousness rush upon the mind upon the separation of a gay company, and especially after forced and unwilling merriment. Johnson.=16:)—farced *title running,* &c.] *Farced* is *stuffed.* The tumid puffy titles with which a king's name is always introduced. This, I think, is the sense. Johnson.=17:) *Can sleep so soundly,* &c.] These lines are exquisitely pleasing. *To sweat in the eye of Phœbus,* and *to sleep in Elysium,* are expressions very poetical. Johnson.=18:)——*but*——*little wots,* ‖ *What watch the king keeps to maintain the peace,* ‖ *Whose hours the peasant best advantages.*] The sense of this passage, which is expressed with some slight obscurity, seems to be—*He little knows at the expense of how much royal vigilance, that peace, which brings most advantage to the peasant, is maintained.* To *advantage* is a verb elsewhere used by Shakspeare.=19:) *Two chantries,*] One of these monasteries was for Carthusian monks, and was called *Bethlehem;* the other was for religious men and women of the order of Saint Bridget, and was named *Sion.* They were on opposite sides of the Thames, and adjoining the royal manor of *Sheen,* now called *Richmond.*=20:) Via!—*les eaux et la terre*—] *Via* is an old hortatory exclamation, as *allons!*=21:) *And* dout *them*—] *Dout* is a word still used in Warwickshire, and signifies to *do out,* or *extinguish.*=22:)—*a* hilding *foe;*] *Hilding,* or *hinderling,* is a *low wretch.*=23:) *The tucket-sonuance,* &c.] The *tucket-sonuance* was, perhaps, the name of an introductory flourish on the trumpet, as *toccata* in Italian is the prelude of a sonata on the harpsichord, and *toccar la tromba* is to blow the trumpet.=24:) *Their* ragged curtains *poorly are let loose,*] By their *ragged curtains* are meant their colours. The idea seems to have been taken from what every man must have observed, i. e. ragged curtains put in motion by the air, when the windows of mean houses are left open.=25:) *Their horsemen sit like fixed candlesticks,* ‖ *With torch-staves in their hand:*] Grandpré alludes to the form of ancient candlesticks, which frequently represented human figures holding the sockets for the lights in their extended hands.=26:)—gimmal *bit*—] *Gimmal* is, in the western counties, a *ring;* a *gimmal bit* is therefore a *bit* of which the parts played one within another.=27:) *I stay but for my* guard;] It seems, by what follows, that *guard* in this place means rather something of ornament or of distinction, than a body of attendants. Johnson.=28:) *It* yearns *me not,*] To *yearn,* is to grieve or vex.=29:)—*of* Crispian:] The battle of Agincourt was fought upon the 25th of October, St. Crispin's day.=30:)—*with advantages,*] Old men, notwithstanding the natural forgetfulness of age, shall remember *their feats of this day,* and remember to tell them *with advantage.* Age is commonly boastful and inclined to magnify past acts and past

times. Johnson. = 31:) *From this day to the ending*—] It may be observed that we are apt to promise to ourselves a more lasting memory than the changing state of human things admits. This prediction is not verified; the feast of Crispin passes by without any mention of Agincourt. Late events obliterate the former: the civil wars have left in this nation scarcely any tradition of more ancient history. = 32:)—*gentle his condition*:] This day shall advance him to the rank of a gentleman. Johnson. King Henry V. inhibited any person but such as had a right by inheritance, or grant, to assume coats of arms, except those who fought with him at the battle of Agincourt; and, I think, these last were allowed the chief seats of honour at all feasts and public meetings. Tollet. = 33:) — *upon saint Crispin's day.*] This speech, like many others of the declamatory kind, is too long. Had it been contracted to about half the number of lines, it might have gained force, and lost none of the sentiments. Johnson. = 34:)—*mind*—] i. e. remind. =35:)—*in brass*—] i. e. in brazen plates anciently let into tombstones. = 36:) "Mark then abounding," &c. Malone. = 37:) — *warriors for the* working-day:] We are soldiers but coarsely dressed; we have not on our holiday apparel. = 38:) — *our* gilt,] i. e. golden show, superficial gilding. Obsolete. = 39:) "Quality? Callino, castore me, art thou," &c. Malone. = 40:)— *thou diest on point of* fox,] *Fox* is an old cant word for a sword. = 41:)—luxurious *mountain goat*,] *Luxurious* means *lascivious*. = 42:)—*a ton of* moys?] *Moy*, says Dr. Johnson, is a piece of money; whence *moi d'or*, or *moi* of gold; but *moy* also was a measure of corn. Which is meant here, the reader may determine. = 43:)—*and* firk *him*,] The word *firk* is so variously used by the old writers, that it is almost impossible to ascertain its precise meaning. On this occasion it may mean to *chastise*. =44:) *O* perdurable *shame!*] *Perdurable* is *lasting*. = 45:) "Let us die in fight." — Malone. = 46:) — *no* gentler—] Who has no more *gentility*. = 47:)—*raught*—] i. e. *reached*. = 48:) "With wistful," &c. — Malone. = 49:) — *the fat knight*—] This is the last time that Falstaff can make sport. The poet was loath to part with him, and has continued his memory as long as he could. = 50:)—*great sort*,] High rank. = 51:)—*quite from the answer of his degree.*] A man of such station as is not bound to hazard his person to *answer* to a challenge from one of the soldier's *low degree*. =

ACT V. = 1:) — *a mighty* whiffler—] An officer who walks first in processions, or before persons in high stations, on occasions of ceremony. The name is still retained in London, and there is an officer so called that walks before their companies at times of public solemnity. It seems a corruption from the French word *huissier*. = 2:)—*to* have *borne*, &c.] The construction is, to have his bruised helmet, &c. borne before him through the city: i. e. to order it to be borne. = 3:) *Giving full trophy*,] Transferring all the honours of conquest, all trophies, tokens, and shows, from himself to God. = 4:) — likelihood,] *Likelihood* for *similitude*. Warburton. = 5:)—*the general of our gracious empress*—] The earl of Essex, in the reign of queen Elizabeth. = 6:) *Bringing rebellion* broached—] *Spitted, transfixed*. = 7:) *To have me fold up*, &c.] Dost thou desire to have me put thee to death. = 8:) — astonished *him*.] That is, you have *stunned* him with the blow. = 9:) — *gleeking*—] i. e. *scoffing, sneering. Gleek* was a game at cards. = 10:)—*English* condition.] *Condition* is temper, disposition of mind. = 11:) *Doth fortune play the* huswife—] that is, the *jilt*. *Huswife* is here used in an ill sense. = 12:) The comic scenes of *The History of Henry the Fourth* and *Fifth* are now at an end, and all the comic personages are now dismissed. Falstaff and Mrs. Quickly are dead; Nym and Bardolph are hanged; Gadshill was lost immediately after the robbery; Poins and Peto have vanished since, one know not how; and Pistol is now beaten into obscurity. I believe every reader regrets their departure. Johnson. = 13:) *Unto this* bar—] To this *barrier*; to this place of congress. = 14:) — *deracinate*—] To *deracinate* is to force up by the roots. = 15:) — diffus'd *attire*,] *Diffused* for *extravagant*. The military habit of those times was extremely so. = 16:) —*former* favour.] Former *appearance*. = 17:) — — *we will, suddenly*, ‖ *Pass* our *accept, and peremptory answer*.] i. e. we will pass our acceptance of what we approve, and we will pass a peremptory answer to the rest. Politeness might forbid his saying, we will pass a denial, but his own dignity required more time for deliberation. = 18:)—*such a plain king*,] I know not why Shakspeare now gives the king nearly such a character as he made him formerly ridicule in Percy. This military grossness and unskilfulness in all the softer arts does not suit very well with the gaieties of his youth, with the general knowledge ascribed to him at his accession, or with the contemptuous message sent him by the Dauphin, who represents him as fitter for a ball-room than the field, and tells him that he is not *to revel into duchies*, or win provinces *with a nimble galliard*. The truth is, that the poet's matter failed him in the fifth Act, and he was glad to fill it up with whatever he could get; and not even Shakspeare can write well without a proper subject. It is a vain endeavour for the most skilful hand to cultivate barrenness, or to paint upon vacuity. Johnson. = 19:) — *no strength in* measure,] i. e. in dancing. = 20:)—*look* greenly,] i. e. like a young lover, *awkwardly*. = 21:) — *take a fellow of plain and* uncoined *constancy*;] *Uncoined* constancy signifies *real* and *true* constancy, *unrefined* and *unadorned*. Johnson. = 22:) — untempering *effect*—] The sense is, that you love me notwithstanding my face has no power to *temper*, i. e. soften you to my purpose. = 23:) — *weak* list—] i. e. slight *barrier*. = 24:) — *my* condition *is not smooth*:] *Condition* is temper. = 25:) *Pardon the frankness of my mirth*,] We have here but a mean dialogue for princes; the merriment is very gross, and the sentiments are very worthless. Johnson. = 26:) *This* moral—] that is, the application of this fable. The *moral* being the application of a fable, our author calls any application a *moral*. = 27:) Mr. Steevens, in edit. 1793, 15 vols. reads "*for* my wish." = 28:) *Our* bending *author*—] By *bending*, our author meant *unequal to the weight of his subject; and bending beneath it*. = 29:) *Mangling by starts*—] By touching only on select parts. = 30:) — *the world's best* garden—] i. e. France. =

XXI. KING HENRY VI.

PART I.

ACT I. = 1:) *Hung be the heavens with black*,] Alluding to our ancient stage-practice when a tragedy was to be expected. = 2:) "King Henry," &c. Malone. = 3:) — *the subtle-witted French*, &c.] There was a notion prevalent a long time, that life might be taken away by metrical charms. As superstition grew weaker, these charms were imagined only to have power on irrational animals. In our author's time it was supposed that the Irish could kill rats by a song. = 4:) "moisten'd eye," — Malone. = 5:) *Our isle be made a* nourish—] probably a *nurse*. = 6:) "A third thinks," &c. Malone. = 7:) — her *flowing tides*.] i. e. England's flowing tides. = 8:) — *their intermissive miseries*.] i. e. their miseries, which have had only a short intermission from Henry the Fifth's death to my coming amongst them. = 9:) *If sir John Fastolfe*, &c.] For an account of this sir John Fastolfe, see Anstis's *Treatise on the Order of the Garter*; Parkins's *Supplement to Blomfield's History of Norfolk*; Tanner's *Bibliotheca Britannica*; or Capel's notes, vol. ii. p. 221.; Sir John Fenn's *Collection of the Paston Letters*; and *Biographia Britannica*, vol. v.; an elaborate article by Mr. Gough, which none of the commentators appear to have consulted. = 10:)—*as their* hungry *prey*.] i. e. *the prey for which they are hungry*. = 11:) *England all Olivers and Rowlands bred*,] These were two of the most famous in the list of Charlemagne's twelve peers; and their exploits are rendered so ridiculously and equally extravagant by the old romances, that from thence arose that saying amongst our plain and sensible ancestors, *of giving one a Rowland for his Oliver*, to signify the matching one incredible lie with another. Warburton. Rather, to oppose one hero to another; i. e. *to give a person as good a one as he brings*. Steevens. = 12:) — *gimmals*—] A *gimmal* is a piece of jointed work, where one piece moves within another, whence it is taken at large for an *engine*. It is now by the vulgar called a *gimcrack*. = 13:) Bastard *of Orleans*,] That this in former times was not a term of reproach, see Bishop Hurd's *Letters on Chivalry and Romance*, in the third volume of his Dialogues, p. 233, who observing on circumstances of agreement between the heroic and Gothic manners, says that "Bastardy was in credit with both." One of William the Conqueror's charters begins, "*Ego Gulielmus cognomento Bastardus*." Nor was bastardy reckoned a disgrace among the ancients. See the eighth *Iliad*, in which the illegitimacy of Teucer is mentioned as a panegyric upon him, ver. 284. = 14:) — nine sibyls *of old Rome*;] There were no *nine sibyls* of Rome; but he confounds things, and mistakes this for the nine books of Sibylline oracles, brought to one of the Tarquins. = 15:) "which you may see." Malone. = 16:) Resolve *on this*:] i. e. be firmly *persuaded* of it. = 17:) "Out of a great deal," &c. Malone. = 18:) *Expect saint Martin's summer*,] That is, expect *prosperity* after *misfortune*, like fair weather at Martlemas, after winter has begun. = 19:) *Nor yet saint Philip's daughters*,] Meaning the four daughters of Philip mentioned in the *Acts*. = 20:) — *there is* conveyance.] *Conveyance* means *theft*. = 21:) Break up *the gates*,] To *break up* in Shakspeare's age was the same as to *break open*. = 22:)— tawny *coats*.] *Tawny* was a colour worn for mourning, as well as *black*; and was therefore the suitable and sober habit of any person employed in an ecclesiastical court = 23:) Piel'd *priest*,] Alluding to his shaven crown. Malone reads "Peel'd." = 24:) *Thou, that gav'st whores indulgences to sin*:] The public stews were formerly under the district of the bishop of Winchester. = 25:) *I'll* canvas *thee*—] i. e. I'll *sift* thee. = 26:) *This be Damascus, be thou cursed Cain*,] About four miles from Damascus is a high hill, reported to be the same on which Cain slew his brother Abel. = 27:) *Winchester goose*,] A strumpet, or the consequence of her love, was a Winchester goose. = 28:) *I'll call for* clubs, *if you will not away*:] This was an outcry for assistance, on any riot or quarrel in the streets. = 29:) — *stomachs*—] *Stomach* is pride, a haughty spirit of resentment. = 30:) *I myself fight not once in forty year*.] The mayor of London was not brought in to be laughed at, as is plain by his manner of interfering in the quarrel, where he all along preserves a sufficient dignity. In the line preceding these, he directs his officer, to whom, without doubt, these two lines should be given. They suit his character, and are very expressive

of the pacific temper of the city guards. Warburton. I see no reason for this change. The mayor speaks first as a magistrate, and afterwards as a citizen. Johnson. Notwithstanding Warburton's note in support of the dignity of the mayor, Shakspeare certainly meant to represent him as a poor well-meaning, simple man, for that is the character he invariably gives to his mayors. The mayor of London, in *Richard III.* is just of the same stamp. And so is the mayor of York in the Third Part of this play, where he refuses to admit Edward as king, but lets him into the city as duke of York, on which Gloster says — "A wise stout captain! and persuaded soon. ‖ "*Hast*. The good old man would fain that all were well." Such are all Shakspeare's mayors. M. Mason. = 31:) *The prince's* espials—] *Espials* are *spies*. = 32:) "Now do thou watch, for I can stay no longer." Malone. = 33:)—*so* pil'd *esteem'd*.] Mr. Malone reads — *so* vile-*esteem'd*. — *So pil'd*, may mean — *so pillag'd, so stripped of honours*; but Mr. Steevens thinks Snakspeare wrote Philistin'd; i. e. treated as Sampson was by the Philistines. = 34:) "Here, through this grate, I count each one." Malone. = 35:) — *thy cheek's side struck off!*] Camden says in his *Remaines* that the French scarce knew the use of great ordnance, till the siege of Mans in 1455, when a breach was made in the walls of that town by the English, under the conduct of this earl of Salisbury; and that he was the first English gentleman that was slain by a cannon-ball. = 36:) "and like thee, Nero." Malone. = 37:) Pucelle *or* puzzel,] *Pussel* means *a dirty wench* or a *drab*, from *puzza*, i. e. malus fætor, says Minsheu. = 38:) *Blood will I draw on thee*,] The superstition of these times taught that he that could draw the witch's blood, was free from her power. Johnson. = 39:)—*by fear*, &c.] See Hannibal's stratagem to escape by fixing bundles of lighted twigs on the horns of oxen, recorded in *Livy*, lib. xxii. c. 16. = 40:) "from the English:" — Malone. = 41:) "the bells aloud throughout," &c. — Malone. = 42:) *Than* Rhodope's,] *Rhodope* was a famous strumpet, who acquired great riches by her trade. The least, but most finished of the Egyptian pyramids was built by her. She is said afterwards to have married Psammetichus, king of Egypt. Dr. Johnson thinks that the Dauphin means to call *Joan of Arc* a strumpet, all the while he is making this loud praise of her. = 43:) — *coffer of Darius*,] When Alexander the Great took the city of Gaza, the metropolis of Syria, amidst the other spoils and wealth of Darius treasured up there, he found an exceeding rich and beautiful little chest or casket, and asked those about him what they thought fittest to be laid up in it. When they had severally delivered their opinions, he told them he esteemed nothing so worthy to be preserved in it, as Homer's *Iliad*. =

ACT II. = 1:) — *court of guard*.] The same phrase occurs again in *Othello*, *Antony and Cleopatra*, &c. and is equivalent to the modern term — *guard-room*. = 2:) — unready *so?*] *Unready* was the current word in those times for *undressed*. = 3:) — *platforms*—] i. e. *plans, schemes*. = 4:) — *where she* lies;] i. e. where she *dwells*. = 5:) — *their* censure—] i. e. their *opinion*. = 6:)—*writhled*—] i. e. *wrinkled*. = 7:) — *so* fond,] i. e. so *foolish*. = 8:) — *bruited*,] To *bruit* is to *proclaim with noise*, to *announce loudly*. = 9:) — bear him *best*,] i. e. regulate his motions most adroitly. = 10:) *I love no* colours;] *Colours* is here used ambiguously for *tints* and *deceits*. = 11:) — *well objected*;] Properly thrown in our way, justly proposed. = 12:) "faction," — Malone. = 13:) — *crestless yeomen*—] i. e. those who have no right to arms. = 14:) *He bears him on the place's privilege*,] The Temple, being a religious house, was an asylum, a place of exemption from violence, revenge, and bloodshed. Johnson. = 15:) *Corrupted, and* exempt—] *Exempt* for *excluded*. = 16:) *For your* partaker *Poole*,] *Partaker* in ancient language signifies one who *takes part* with another, an *accomplice*, a *confederate*. = 17:) *To scourge you for this* apprehension:] *Apprehension*, i. e. *opinion*. = 18:) — pursuivants *of death*,] *Pursuivants*, the *heralds* that, forerunning death, proclaim its approach. = 19:) — *as drawing to their* exigent:] *Exigent, end*. = 20:) — — the arbitrator *of despairs*, ‖ *Just death, kind* umpire—] that is, he that terminates or concludes misery. The expression is harsh, and forced. Johnson. = 21:)—late-*despised*—] i. e. *lately* despised. = 22:)—*I'll tell thee my* disease.] *Disease* seems to be here *uneasiness*, or *discontent*. = 23:) — *in this* haughty *great attempt*,] *Haughty* is *high*. = 24:) *Thou art my heir; the rest, I wish thee gather*;] The sense is — I acknowledge thee to be my heir; the consequences which may be collected from thence, I recommend it to thee to draw. = 25:) *Or make my* ill—] My *ill*, is my *ill usage*. =

ACT III. = 1:) — *put up a* bill;] i. e. *articles of accusation*, for in this sense the word *bill* was sometimes used. = 2:) *Thou bastard of my grandfather!*] The bishop of Winchester was an illegitimate son of John of Gaunt, duke of Lancaster, by Catharine Swynford, whom the duke afterwards married. = 3:) "Rome shall remedy this." — Malone. = 4:) Roam *thither then*.] *Roam* to Rome. To *roam* is supposed to be derived from the cant of vagabonds, who often pretended a pilgrimage to Rome. Johnson. = 5:) — unaccustom'd *fight*—] *Unaccustom'd* is *unseemly, indecent*. = 6:) "but to his majesty:" — Malone. = 7:) — *an* inkhorn *mate*,] A *bookman*. It was a term of reproach at the time towards men of learning, or men affecting to be learned. = 8:) "Yield, my lord protector;" — Malone. = 9:) — *hath a kindly* gird.] i. e. feels an emotion of kind *remorse*. = 10:) — reguerdon—] *Recompence, return*. = 11:) *Here enter'd Pucelle, and her* practisants;] *Practice*, in the language of that time, was *treachery*, and perhaps in the softer sense, *stratagem*. *Practisants* are therefore *confederates in stratagem*. Johnson. = 12:) *No way to that*,] that is, *no way equal to that*, no way so fit as that. Johnson. = 13:) — *the* pride *of France*.] *Pride* signifies the *haughty power*. = 14:) Mr. Malone omits *sir*. = 15:) *That stout* Pendragon,] This hero was Uther Pendragon, brother to Aurelius, and father to king Arthur. Shakspeare has imputed to Pendragon an exploit of Aurelius, who, says Holinshed, "even sicke of a flixe as he was, caused himself to be carried forth in a litter: with whose presence his people were so incouraged, that encountering with the Saxons they wan the victorie." = 16:) — *take some order*—] i. e. make some necessary dispositions. = 17:) *But be* extirped—] To *extirp* is to *root out*. = 18:) — expuls'd—] i. e. *expelled*. = 19:) — *these* haughty—] *Haughty* does not mean *violent* in this place, but *elevated, high spirited*. = 20:) *Done like a Frenchman; turn, and turn again!*] The inconstancy of the French was always the subject of satire. I have read a dissertation written to prove that the index of the wind upon our steeples was made in form of a cock, to ridicule the French for their frequent changes. Johnson. = 21:) *I do remember how my father said*,] The author of this play was not a very correct historian. Henry was but nine months old when his father died, and never saw him. = 22:) — resolved —] i. e. *confirmed* in opinion of it. = 23:) *Or been* reguerdon'd—] i. e. *rewarded*. The word was obsolete even in the time of Shakspeare. Chaucer uses it in the *Boke of Boethius*. = 24:) — *these* colours *that I wear*—] This was the badge of a *rose*, and not an officer's scarf. = 25:) *That*, who so *draws a sword, 'tis present death*;] i. e. with a *menace* in the court, or in the presence chamber. =

ACT IV. = 1:) — *such as shall* pretend—] To *pretend* is to *design*, to *intend*. = 2:) *To tear the garter from thy* craven's *leg*,] i. e. thy mean, dastardly leg. = 3:) —haughty *courage*,] *Haughty* is here in its original sense for *high*. = 4:) — *in* most *extremes*,] i. e. in *greatest* extremities. = 5:) Pretend—] To *pretend* seems to be here used in its Latin sense, i. e. to *hold out*, to *stretch forward*. It may mean, however, as in other places, to *design*. = 6:) "How say you, my lord?" Malone. = 7:) — *I am* prevented,] *Prevented* is here *anticipated*; a Latinism. = 8:) — *did* repugn *the truth*,] To *repugn* is to *resist*. = 9:) *'Tis* much,] In our author's time this phrase meant — 'Tis strange, or wonderful. = 10:) — *when* envy *breeds* unkind *division*;] *Envy* in old English writers frequently means *enmity*. *Unkind* is unnatural. = 11:) *To* rive *their dangerous artillery*—] To *rive* their artillery means only to *fire* their artillery. To *rive* is to *burst*: and a cannon, when fired, has so much the appearance of bursting, that, in the language of poetry, it may well be said to burst. We say, a cloud bursts, when it thunders. = 12:) — due *thee withal*;] To *due* is to *endue*, to *deck*, to *grace*. = 13:) — *be then in* blood:] Be in high spirits, be of true mettle. = 14:) *Not* rascal-*like*,] A *rascal* deer is the term of chase for lean poor deer. = 15:) *And I am* lowted—] i. e. treated with contempt like a *lowt*, or low country fellow. = 16:) — *are* done.] i. e. *expended, consumed*. The word is yet used in this sense in the Western counties. = 17:) — *the* vulture—] Alluding to the tale of Prometheus. = 18:) — *from bought and sold lord Talbot*;] i. e. from one utterly ruined by the treacherous practices of others. = 19:) — *ring'd about*—] Environed, encircled. = 20:) — *in* advantage *ling'ring*,] Protracting his resistance by the advantage of a strong post. = 21:) — *worthless* emulation.] In this line, *emulation* signifies merely *rivalry*, not struggle for superior excellence. = 22:) Mr. Malone omits *and*. = 23:) — *a* feast *of* death,] To a field where death will be *feasted* with slaughter. = 24:) — *unavoided*—] for *unavoidable*. = 25:) — *noble Talbot stood*.] For what reason this scene is written in rhyme, I cannot guess. If Shakspeare had not in other plays mingled his rhymes and blank verses in the same manner, I should have suspected that this dialogue had been a part of some other poem which was never finished, and that being loath to throw his labour away, he inserted it here. Johnson. = 26:) — *your regard*—] Your care of your own safety. = 27:) — — *fair* son, ‖ *Born* to eclipse, &c.] A quibble, between *son* and *sun*. = 28:) *To my* determin'd *time*—] i. e. *ended*. = 29:) On that *advantage, bought with such a shame*, ‖ (*To save a paltry life, and slay bright fame*,)] The sense is — Before young Talbot fly from his father, (in order to save his life while he destroys his character, *on*, or for the sake of, *the advantages* you mention, namely, preserving our household's name, &c. may my coward horse drop down dead! Malone. = 30:) *And* like *me to the peasant boys of France*;] To like *one to the peasants*, is, to *compare*, to *level by comparison*. = 31:) *Triumphant death, smear'd with captivity!*] that is, death stained and dishonoured with captivity. Johnson. = 32:) Tend'ring *my ruin*,] Watching me with *tenderness* in my fall. = 33:) *Thou* antic *death*,] The *fool*, or *antic* of the play, made sport by mocking the graver personages. = 34:) — *winged through the* lither *sky*,] *Lither* is *flexible* or *yielding*. = 35:)—*raging* wood,] i. e. raging *mad*. = 36:) — *in French-*

men's blood!] The return of rhyme where young Talbot is again mentioned, and in no other place, strengthens this suspicion that these verses were originally part of some other work, and were copied here only to save the trouble of composing new. Johnson. = 37:) — *of a* giglot *wench:*] *Giglot* is a *wanton*, or a *strumpet.* =

ACT V. =1:) — immanity —] i. e. *barbarity, savageness.* = 2:) *What! is my lord of Winchester install'd,* ‖ *And call'd unto a cardinal's degree!*] This argues a great forgetfulness in the poet. In the first Act, Gloster says: "I'll canvas thee in thy broad *cardinal's* hat:" and it is strange that the duke of Exeter should not know of his advancement. = 3:) *That, neither in birth,*] I would read — *for* birth. That is, thou shalt not rule me, though thy birth is legitimate, and thy authority supreme. Johnson. = 4:) "into two parties," — Malone. = 5:) — *ye charming spells, and* periapts;] Charms sowed up. *Periapts* were worn about the neck as preservatives from disease or danger. Of these, the first chapter of *St. John*'s Gospel was deemed the most efficacious. = 6:) — *monarch of the north,*] The north was always supposed to be the particular habitation of bad spirits. Milton, therefore, assembles the rebel angels in the north. Johnson. = 7:) *Where* —] i. e. *whereas.* = 8:) — vail *her lofty-plumed crest,*] i. e. *lower it.* = 9:) *Fell,* banning *hag!*] To *ban* is to *curse.* = 10:) *As plays the sun upon the glassy streams,* &c.] This comparison, made between things which seem sufficiently unlike, is intended to express the softness and delicacy of lady Margaret's beauty, which delighted, but did not dazzle; which was bright, but gave no pain by its lustre. Johnson. = 11:) — disable *not thyself;*] Do not represent thyself so weak. To *disable* the judgment of another was, in that age, the same as to destroy its credit or authority. Johnson. = 12:) — *and makes the senses* rough.] The meaning of this word is not very obvious. Sir Thomas Hanmer reads — *crouch.* = 13:) — *a* wooden *thing.*] is an awkward business, an undertaking not likely to succeed. = 14:) — *my* fancy — i. e. my *love.* = 15:) — lace,] To *face* is to carry a *false appearance:* to play the *hypocrite.* = 16:) *To send such* peevish *tokens* —] *Peevish,* for *childish.* = 17:) Mad,] i. e. *wild,* if *mad* be the word that ought to stand here, which some of the commentators doubt. = 18:) — timeless —] is *untimely.* = 19:) *Decrepit* miser!] *Miser* has no relation to avarice in this passage, but simply means a miserable creature. = 20:) — *that thou wilt be so* obstacle!] A vulgar corruption of *obstinate,* which I think has oddly lasted since our author's time till now. Johnson. = 21:) *No,* misconceiv'd!] i. e. No, ye *misconceivers,* ye who mistake me and my qualities. = 22:) — — *till mischief, and despair,* ‖ *Drive you to break your necks, or hang yourselves!*] Perhaps Shakspeare intended to remark, in this execration, the frequency of suicide among the English, which has been commonly imputed to the gloominess of their air. Johnson. = 23:) — remorse —] i. e. *compassion, pity.* = 24:) — baleful *enemies.*] *Baleful* is *sorrowful;* but it had anciently the same meaning as *baneful.* = 25:) — *with a* coronet;] *Coronet* is here used for a *crown.* = 26:) — *upon comparison?*] Do you stand to compare your present state, a state which you have neither right or power to maintain, with the terms which we offer? = 27:) *Of* benefit —] *Benefit* is here a term of law. Be content to live as the *beneficiary* of our king. Johnson. = 28:) *So am I driven,*] This simile is somewhat obscure: he seems to mean, that as a ship is driven against the tide by the wind, so he is driven by love against the current of his interest. Johnson. = 29:) — *at a* triumph —] A *triumph,* in the age of Shakspeare, signified a public exhibition, such as a *mask,* a *revel,* &c. = 30:) — *by attorneyship;*] By the intervention of another man's choice; or the discretional agency of another. = 31:) "bringeth bliss," — Malone. = 32:) *If you do* censure *me,* &c.] To *censure* is here simply to *judge. If in judging me you consider the past frailties of your own youth.* = 33:) — *ruminate my* grief.] *Grief* in the first line is taken generally for *pain* or *uneasiness;* in the second specially for *sorrow.* =

XXII. KING HENRY VI.

PART II.

ACT I. =1:) *As by your high,* &c.] It is apparent that this play begins where the former ends, and continues the series of transactions of which it presupposes the first part already known. This is a sufficient proof that the second and third parts were not written without dependance on the first, though they were printed as containing a complete period of history. Johnson. = 2:) *The mutual conference* —] I am the bolder to address you, having already familiarized you to my imagination. Johnson. = 3:) — *mine* alder-liefest *sovereign,*] *Alder-liefest* is a corruption of the German word *aller-liebste,* beloved above all things, dearest of all. = 4:) *This peroration with such circumstance?*] This speech crowded with so many instances of aggravation. Johnson. = 5:) *And are the cities,* &c.] The indignation of Warwick is natural, and I wish it had been better expressed; there is a kind of jingle intended in *wounds* and *words.* Johnson. = 6:) — *the prince's heart of Calydon.*] According to the fable, Meleager's life was to continue only so long as a certain firebrand should last. His mother Althea having thrown it into the fire, he expired in great torments. = 7:) — ill-nurtur'd —] *Ill-nurtur'd,* is *ill-educated.* = 8:) Whereas —] *Whereas* is the same as *where;* and seems to be brought into use only on account of its being a dissyllable. = 9:) — *sir John!*] A title frequently bestowed on the clergy. = 10:) — *A crafty knave does need no broker;*] This is a proverbial sentence. = 11:) *Sort how it will,*] Let the issue be what it will. = 12:) — *in the quill.*] Perhaps our supplications *in the quill,* or *in quill,* means no more than our *written* or *penn'd* supplications. = 13:) *That my* master *was?*] Peter supposes that the queen had asked, whether the duke of York had said that his *master* (for so he understands the pronoun *he* in her speech) was rightful heir to the crown. = 14:) — *this late complaint* —] that is, the complaint of Peter the armourer's man against his master, for saying that York was the rightful king. Johnson. = 15:) — *his censure;*] Through all these plays *censure* is used in an indifferent sense, simply for judgment or opinion. = 16:) "her fume needs no spurs." Malone. = 17:) *By these ten bones,* &c.] We have just heard a duchess threaten *to set her ten commandments* in the face of a queen. The jests in this play turn rather too much on the enumeration of fingers. This adjuration is, however, very ancient. = 18:) These two lines spoken by K. Henry, are omitted by Mr. Malone. = 19:) — *our* exorcisms?] The word *exorcise,* and its derivatives, are used by Shakspeare in an uncommon sense. In all other writers it means to lay spirits, but in these plays it invariably means to raise them. = 20:) — ban-dogs *howl,*] A *ban-dog* is a *village-dog,* or *mastiff,* which was formerly called a *band-dog,* per syncopen *bandog.* = 21:) — *That I had said and done!*] It was anciently believed that spirits, who were raised by incantations, remained above ground, and answered questions with reluctance. See both Lucan and Statius. = 22:) *Tell me,* &c.] Yet these two words were not in the paper read by Bolingbroke, which York has now in his hand; nor are they in the original play. Here we have a species of inaccuracy peculiar to Shakspeare, of which he has been guilty in other places. =

ACT II. =1:) — *for flying at the brook,*] The falconer's term for hawking at water-fowl. = 2:) — *are* fain —] *Fain,* in this place, signifies *fond.* = 3:) — — *thine eyes and thoughts* ‖ Beat on *a crown,*] To *beat* is a term in falconry, signifying to *flutter.* = 4:) — *my* fence *shall fail.*] *Fence* is the art of *defence.* = 5:) — *crying, A* miracle! This scene is founded on a story which Sir Thomas More has related, and which he says was communicated to him by his father. The impostor's name is not mentioned, but he was detected by Humphrey duke of Gloster, and in the manner here represented. = 6:) "sit there," — Malone. = 7:) "all our names," — Malone. = 8:) "it is impossible." — Malone. = 9:) — *A* sort — — lewdly *bent,*] *Lewdly,* in this place, and in some others, does not signify *wantonly,* but *wickedly. A sort* is a *company.* = 10:) *Your lady is* forthcoming —] that is, Your lady is *in custody.* = 11:) Steevens and Malone sometimes spell this name Edmond and sometimes Edmund. They have afforded us no canon of accuracy in this case; and our readers will probably not think one necessary. = 12:) — *private plot,*] Sequestered spot of ground. = 13:) *Sorrow would solace, and mine age would ease.*] that is, sorrow would have, sorrow requires, solace, and age requires ease. = 14:) *This staff of honour* raught:] *Raught* is the ancient preterite of the verb *reach,* and is frequently used by Spenser. = 15:) — *worse bested,*] In a worse plight. = 16:) — *with a sand-bag fastened to it;*] As, according to the old laws of duels, knights were to fight with the lance and sword; so those of inferior rank fought with an ebon staff or battoon, to the farther end of which was fixed a bag crammed hard with sand. Mr. Sympson, in his notes on Ben Jonson, observes, that a passage in St. Chrysostom very clearly proves the great antiquity of this practice. = 17:) — *a cup of charneco.*] A common name for a sort of sweet wine, made at a village so called near Lisbon. = 18:) *For, by his death, we do perceive his guilt:*] According to the ancient usage of the duel, the vanquished person not only lost his life but his reputation, and his death was always regarded as a certain evidence of his guilt. = 19:) Uncath —] i. e. *scarcely,* or not *easily.* = 20:) — envious —] i. e. *malicious.* = 21:) *Mail'd up in shame,*] Wrapped up, bundled up in disgrace; alluding to the sheet of penance. = 22:) — *deep-fet* —] i. e. deep-*fetched.* = 23:) — *any* scathe,] *Scathe,* is harm, or mischief. = 24:) *Thy greatest help is quiet,*] The poet has not endeavoured to raise much compassion for the duchess, who indeed suffers but what she had deserved. Johnson. = 25:) — *the world may laugh again:*] that is, the world may look again favourably upon me. Johnson. = 26:) — conduct *of my shame!*] i. e. *conductor.* = 27:) — *I long to see my prison.*] This impatience of a high spirit is very natural. It is not so dreadful to be imprisoned, as it is desirable in a state of disgrace to be sheltered from the scorn of gazers. Johnson. =

ACT III. =1:) *I* muse,] i. e. *wonder.* = 2:) "how peremptory." — Malone. = 3:) *Me seemeth* —] that is, it seemeth to me; a word more grammatical than *methinks,* which has, I know not how, intruded into its place. Johnson. = 4:) —

collect —] i. e. *assemble* by *observation.* = 5:) *If it be* fond,] i. e. *weak, foolish.* = 6:) — *your grace's tale.*] Suffolk uses *highness* and *grace* promiscuously to the queen. *Majesty* was not the settled title till the time of king James the first. Johnson. = 7:) *Yet, by* reputing *of his high descent,*] *Reputing of his high descent, is valuing himself upon it.* = 8:) — *this* gear —] *Gear* was a general word for things or matters. = 9:) "Well, Suffolk's duke, thou, &c." Malone. = 10:) — *these faults are* easy,] *Easy* is an adjective used adverbially. = 11:) — accuse —] i. e. *accusation.* = 12:) — liefest —] is *dearest.* Johnson. = 13:) This line is omitted by Mr. Malone, without any reason assigned, and we therefore conjecture, that the omission is an error of the press. = 14:) Free *lords,* &c.] By this she means (as may be seen by the sequel) you who are not bound up to such precise regards of religion as is the king; but are men of the world, and know how to live. = 15:) — in *a flowering bank,*] i. e. in the flowers growing on a bank. = 16:) *No; let him die, in that he is a fox,* ‖ *By nature prov'd an enemy to the flock,* ‖ *Before his chaps be stain'd with crimson blood;* ‖ *As Humphrey, prov'd by reasons, to my liege.*] The meaning of the speaker is not hard to be discovered, but his expression is very much perplexed. He means that the fox may be lawfully killed, as being known to be by nature an enemy to sheep, even before he has actually killed them; so Humphrey may be properly destroyed, as being proved by arguments to be the king's enemy, before he has committed any actual crime. Some may be tempted to read *treasons* for *reasons,* but the drift of the argument is to show that there may be *reasons* to kill him before any *treason* has broken out. Johnson. = 17:) — — *for that is good deceit* ‖ *Which* mates *him first, that first intends deceit.*] *Mates* him, means *confounds* him; from *amatir* or *mater,* Fr. = 18:) — *I will be his priest.*] I will be the attendant on his last scene; I will be the last man whom he will see. = 19:) — *and censure well the deed,*] that is, approve the deed, judge the deed good. = 20:) *It skills not* —] It is of no importance. = 21:) — expedient *stop!*] i. e. *expeditious.* = 22:) — *mad-bred* flaw.] *Flaw* is a sudden violent gust of wind. = 23:) — *a troop of* kernes;] *Kernes* were light-armed Irish foot-soldiers. = 24:) — *a wild* Morisco,] A Moor in a military dance, now called morris, that is, a Moorish dance. = 25:) — *right now* —] Just now, even now. = 26:) *Be woe for me,*] that is, let not woe be to thee for Gloster, but for me. = 27:) *The splitting rocks,* &c.] The sense seems to be this: — The rocks hid themselves in the sands, which sunk to receive them into their bosom. Steevens. = 28:) *Might in thy palace* perish *Margaret.*] The verb *perish* is here used actively. = 29:) *His father's acts, commenc'd in burning Troy?*] The poet here is unquestionably alluding to Virgil (*Æneid I.*); but he strangely blends facts with fiction. In the first place, it was Cupid in the semblance of Ascanius, who sat in Dido's lap, and was fondled by her. But then it was not Cupid who related to her the process of Troy's destruction; but it was Æneas himself who related this history. = 30:) *For seeing him, I see my life in death.*] i. e. *I see my life destroyed or endangered by his death.* = 31:) *Oft have I seen a* timely-*parted* ghost, &c.] All that is true of the body of a dead man is here said by Warwick of the soul. I would read: *Oft have I seen a timely-parted* corse, —But of two common words, how or why was one changed for the other? I believe the transcriber thought that the epithet *timely-parted* could not be used of the body, but that, as in *Hamlet,* there is mention of *peace-parted souls,* so here *timely-parted* must have the same substantive. He removed one imaginary difficulty, and made many real. If the soul is parted from the body, the body is likewise parted from the soul. I cannot but stop a moment to observe, that this horrible description is scarcely the work of any pen but Shakspeare's. Johnson. = 32:) *His hands* abroad *display'd,*] i. e. the fingers being widely distended. = 33:) *The* mortal worm —] i. e. the *fatal,* the *deadly* worm. = 34:) — *how* quaint *an orator* —] *Quaint* for *dextrous, artificial.* = 35:) — *a sort* —] Is a *company.* = 36:) *He shall not breathe infection in this air* —] that is, he shall not contaminate this air with his infected breath. = 37:) *Would curses kill, as doth the mandrake's groan,*] The fabulous accounts of the plant called a *mandrake* give it an inferior degree of animal life, and relate, that when it is torn from the ground it groans, and that this groan being certainly fatal to him that is offering such unwelcome violence, the practice of those who gather mandrakes is to tie one end of a string to the plant, and the other to a dog, upon whom the fatal groan discharges its maligniţy. = 38:) — — *murdering* basilisks! ‖ — — lizards' *stings!*] It has been said of the *basilisk* that it has the power of destroying by a single glance of the eye. A *lizard* has no sting, but is quite inoffensive. = 39:) *You bade me ban, and will you bid me leave?*] This inconsistency is very common in real life. Those who are vexed to impatience, are angry to see others less disturbed than themselves, but when others begin to rave, they immediately see in them what they could not find in themselves, the deformity and folly of useless rage. Johnson. = 40:) *That thou might'st think upon these by the seal,* ‖ *Through whom a thousand sighs,* &c.] That by the impression of my kiss for ever remaining on thy hand thou mightest think on those lips through which a thousand sighs will be breathed for thee. = 41:) *Where,*] In the preambles of almost all the statutes made during the first twenty years of queen Elizabeth's reign, the word *where* is employed instead of *whereas.* It is so used here. = 42:) "cor'sive," — Malone. = 43:) *I'll have an Iris* —] Iris was the messenger of Juno. = 44:) *Exeunt.*] This is one of the scenes which have been applauded by the critics, and which will continue to be admired when prejudices shall cease, and bigotry give way to impartial examination. These are beauties that rise out of nature and of truth; the superficial reader cannot miss them, the profound can image nothing beyond them. Johnson. =

ACT IV. =1:) *The gaudy,* blabbing, *and* remorseful *day* —] The epithet *blabbing,* applied to the day by a man about to commit murder, is exquisitely beautiful. Guilt is afraid of light, considers darkness as a natural shelter, and makes night the confidante of those actions which cannot be trusted to the *tell-tale day.* Johnson. = 2:) — — *the jades* ‖ *That drag the tragic melancholy night;* ‖ *Who with their drowsy, slow, and flagging wings* ‖ *Clip dead men's graves,*] The wings of the jades that drag night appears an unnatural image, till it is remembered that the chariot of the night is supposed, by Shakspeare, to be drawn by dragons. = 3:) — *a* jaded *groom.*] *Jaded* groom may mean a groom whom all men treat with contempt; as worthless as the most paltry kind of horse; or a groom who has hitherto been treated with no greater ceremony than a horse. = 4:) — *abortive pride:*] Pride that has had birth too soon, pride issuing before its time. = 5:) — *to* affy —] To *affy* is to betroth in marriage. = 6:) *Being captain of a* pinnace,] A *pinnace* did not anciently signify, as at present, a man of war's boat, but a ship of small burthen. = 7:) "*Pene gelidus,*" &c. Malone. = 8:) — *bezonians:*] *Bisognoso,* is a mean low man. = 9:) *A Roman sworder,* &c.] i. e. Herennius a centurion, and Popilius Laenas, tribune of the soldiers. = 10:) *Pompey the great:*] The poet seems to have confounded the story of Pompey with some other. = 11:) — *since gentlemen* came up.] Thus we familiarly say — a fashion *comes up.* = 12:) — a cade *of herrings.*] that is, a barrel of herrings. = 13:) — *our enemies shall fall before us,*] He alludes to his name *Cade,* from *cado,* Lat. *to fall.* He has too much learning for his character. Johnson. = 14:) — *furred pack,*] A wallet or knapsack of skin with the hair outward. = 15:) — *the* field *is honourable;*] Perhaps a quibble between *field* in its heraldic, and in its common acceptation, was designed. = 16:) — *but the* cage.] A cage was formerly a term for a prison. We yet talk of jail-*birds.* = 17:) — *for his coat is of* proof.] A quibble between two senses of the word; one as being able to resist, the other as being *well-tried,* that is, *long worn.* = 18:) — the three-hooped *pot shall have ten* hoops;] A hoop was a measure. = 19:) — *there shall be no money;*] To mend the world by banishing money is an old contrivance of those who did not consider that the quarrels and mischiefs which arise from money, as the sign or ticket of riches, must, if money were to cease, arise immediately from riches themselves, and could never be at an end till every man was contented with his own share of the goods of life. = 20:) — *obligations,*] that is, *bonds.* = 21:) *They use to write it on the top of letters;*] i. e. of letters missive, and such like public acts. See Mabillon's *Diplomata.* = 22:) — *I pass not;*] I pay them no regard. = 23:) "lacking one, a week." Malone. = 24:) *Rul'd, like a wandering planet,*] Predominated irresistibly over my passions, as the planets over the lives of those that are born under their influence. = 25:) — *one and twenty* fifteens,] A *fifteen* was the fifteenth part of all the moveables or personal property of each subject. = 26:) — *thou* say, *thou serge,*] *Say* was the old word for *silk;* on this depends the series of degradation, from *say* to *serge,* from *serge* to *buckram.* = 27:) — *printing to be used;*] Shakspeare is a little too early with this accusation. = 28:) — *because they could not read, thou hast hanged them;*] that is, they were hanged because they could not claim the benefit of clergy. = 29:) — *Thou dost ride on a* foot-cloth,] A *foot-cloth* was a kind of housing, which covered the body of the horse, and almost reached the ground. It was sometimes made of velvet, and bordered with gold lace. = 30:) — *to let thy horse wear a cloak,*] This is a reproach truly characteristical. Nothing gives so much offence to the lower ranks of mankind, as the sight of superfluities merely ostentatious. = 31:) — for *watching* —] that is, in consequence of watching. = 32:) "the help of a hatchet." Malone. = 33:) *These hands are free from guiltless blood-shedding,*] *Guiltless* is not an epithet to *blood-shedding,* but to *blood.* These hands are free from shedding *guiltless* or *innocent* blood. = 34:) — *he shall die, an it be but for pleading so well for his life.*] This sentiment is not merely designed as an expression of ferocious triumph, but to mark the eternal enmity which the vulgar bear to those of more liberal education and superior rank. The vulgar are always ready to depreciate the talents which they behold with envy, and insult the eminence which they despair to reach. Steevens. = 35:) — *a* familiar *under his tongue;*] A *familiar* is a dæmon who was supposed to attend at call. = 36:) — *sir James Cromer,*] It was *William Crowmer,* sheriff of Kent, whom Cade put to death. Lord Say and he had been previously sent to the Tower, and both, or at least the former, convicted of treason, at Cade's mock commission of oyer and terminer at Guildhall. = 37:) — *take up commodities upon our* bills?] Perhaps this is an equivoque alluding to the *brown bills,* or *halberds,* with which the commons were anciently armed. = 38:) *Of* gallow-glasses, *and stout* kernes,] These were two orders of foot-soldiers among the Irish. = 39:) "calm" — Malone. = 40:)

Kent. *Iden's Garden.*] This Iden was the new sheriff of Kent, who had followed Cade from Rochester. = 41:) — *but for a* sallet, *my* brain-pan, &c.] A quibble from *salut*, Fr.; as an helmet keeps the head safe. = 42:) "As for words," — MALONE. = 43:) *How much thou wrong'st me,*] that is, in supposing that I am proud of my victory. = 44:) *So wish I, I might thrust thy soul to hell,* &c.] Not to dwell upon the wickedness of this horrid wish, with which Iden debases his character, the whole speech is wild and confused. To draw a man by the heels, headlong, is somewhat difficult; nor can I discover how the dunghill would be his grave, if his trunk were left to be fed upon by crows. These I conceive not to be the faults of corruption but negligence, and therefore do not attempt correction. JOHNSON. =

ACT V. = 1:) — balance *it.*] that is, *balance my hand.* = 2:) *Call hither to the stake my two brave bears,* — — ‖ *Bid Salisbury, and Warwick, come* —] The Nevils, earls of Warwick, had a *bear and ragged staff* for their cognizance. = 3:) — *being* suffer'd —] Being suffer'd to approach to the bear's fell paw. Such may be the meaning. I am not, however, sure, but the poet meant, being in a state of *sufferance* or pain. MALONE. = 4:) — burgonet,] Is a *helmet.* = 5:) *Foul* stigmatic,] A *stigmatic* is one on whom nature has set a mark of deformity, a stigma. A *stigmatic* originally and properly signified a person who has been branded with a hot iron for some crime. = 6:) *A dreadful lay!*] A dreadful wager; a tremendous stake. = 7:) *Dies.*] Our author, in making Clifford fall by the hand of York, has departed from the truth of history; a practice not uncommon to him when he does his utmost to make his characters considerable. This circumstance, however, serves to prepare the reader or spectator for the vengeance afterwards taken by Clifford's son on York and Rutland. It is remarkable, that at the beginning of the third part of this historical play, the poet has forgot this occurrence, and there represents Clifford's death as it really happened. = 8:) *And the* premised *flames* —] *Premised*, for sent before their time. The sense is, let the flames reserved for the last day be sent now. = 9:) *To* cease!] Is to *stop*, a verb active. = 10:) — *to* achieve —] Is, to *obtain.* = 11:) *The silver livery of* advised *age;*] *Advised* is *wise, experienced*, or *cautious, considerate.* = 12:) *As wild Medea,* &c.] When Medea fled with Jason from Colchos, she murdered her brother Absyrtus, and cut his body into several pieces, that her father might be prevented for some time from pursuing her. = 13:) An allusion to Jourdain's prophecy in Act I. Sc. IV. = 14:) — *all our present* parts.] i. e. *party.* TYRWHITT. = 15:) — brush *of time;*] i. e. the gradual detrition of time. = 16:) — *gallant in the* brow *of youth,*] The *brow of youth* is the *height* of youth, as the *brow* of a hill is its summit. = 17:) *Three times bestrid him,*] that is, three times I saw him fallen, and, striding over him, defended him till he recovered. = 18:) *Well, lords, we have not got that which we have:*] i. e. we have not secured, we are not sure of retaining, that which we have acquired. = 19:) *Being* opposites *of such* repairing *nature.*] Being enemies that are likely so soon to rally and recover themselves from this defeat. =

XXIII. KING HENRY VI.

PART III.

ACT I. = 1:) *Third Part of King Henry VI.*] This play is only divided from the former for the convenience of exhibition; for the series of action is continued without interruption, nor are any two scenes of any play more closely connected than the first scene of this play with the last of the former. JOHNSON. = 2:) — *if Warwick shake his bells.*] The allusion is to falconry. The hawks had sometimes little bells hung upon them, perhaps to *dare* the birds; that is, to fright them from rising. = 3:) "Patience is for poltroons, such as he." — MALONE. = 4:) — sith —] i. e. *since.* = 5:) Mr. Malone omits *But.* = 6:) — *prejudicial to his* crown?] i. e. to the prerogative of the crown. = 7:) "hear but one word;" — MALONE. = 8:) *They seek revenge,*] They go away, not because they doubt the justice of this determination, but because they have been conquered, and seek to be revenged. They are not influenced by principle, but passion. = 9:) — *I'll to my castle.*] Sandal Castle, near Wakefield, in Yorkshire. = 10:) — bewray —] i. e. *betray, discover.* = 11:) "Rather than have made" — MALONE. = 12:) *What is it, but to make thy sepulchre,*] The queen's reproach is founded on a position long received among politicians, that the loss of a king's power is soon followed by loss of life. = 13:) Tire *on the flesh of me,*] To *tire* is to fasten, to fix the talons, from the French *tirer;* or rather, to *peck.* = 14:) — *those three lords* —] that is, of Northumberland, Westmoreland, and Clifford, who had left him in disgust. = 15:) *An oath is of no moment,*] The obligation of an oath is here eluded by very despicable sophistry. A lawful magistrate alone has the power to exact an oath, but the oath derives no part of its force from the magistrate. The plea against the obligation of an oath obliging to maintain an usurper, taken from the unlawfulness of the oath itself in the foregoing play, was rational and just. = 16:) *The queen, with all,* &c.] I know not whether the author intended any moral instruction, but he that reads this has a striking admonition against that precipitancy by which men often use unlawful means to do that which a little delay would put honestly in their power. Had York staid but a few moments, he had saved his cause from the stain of perjury. JOHNSON. = The whole, however, is a violation of historic truth. = 17:) *Whose father* —] i. e. the father of which brat, namely the duke of York. = 18:) *We* bodg'd *again;*] i. e. *we boggled, made bad or bungling work of our attempt to rally.* = 19:) — *noontide prick.*] Or, noontide point on the dial. = 20:) *It is war's* prize —] It is the estimation of people at war; the settled opinion. = 21:) *That raught* —] i. e. that *reach'd.* The ancient preterite and participle passive of *reach.* = 22:) — *this* napkin —] A *napkin* is a handkerchief. = 23:) *And will you* pale —] i. e. *impale, encircle with a crown.* = 24:) — *to do him dead.*] To kill him. = 25:) — *the* type —] i. e. the distinguishing mark; an obsolete use of the word. = 26:) *'Tis* government, *that makes them seem divine;*] *Government*, in the language of that time, signified evenness of temper, and decency of manners. JOHNSON. = 27:) — *septentrion.*] i. e. the *north. Septentrio*, Lat. =

ACT II. = 1:) *Methought, he* bore him —] i. e. *he demeaned himself.* = 2:) *And takes her farewell of the glorious sun!*] Aurora takes for a time her farewell of the sun, when she dismisses him to his diurnal course. = 3:) — *the* racking *clouds,*] i. e. the clouds in rapid, tumultuary motion. = 4:) — *blazing by our* meeds,] *Meed* here means *merit.* = 5:) *O, speak no more!*] The generous tenderness of Edward, and savage fortitude of Richard, are well distinguished by their different reception of their father's death. JOHNSON. = 6:) — *the hope of Troy* —] Hector. = 7:) — haught *Northumberland,*] i. e. *high spirited*, or *haughty.* = 8:) *Why then it sorts,*] Why then things are as they should be. = 9:) — fondly —] i. e. *foolishly.* = 10:) — — *did'st thou never hear,* — ‖ *That things ill got had ever bad success?* &c.] The proverb quoted by his majesty on this occasion, seems to militate directly against his own argument, and shows that things ill got might have good success. M. MASON. = 11:) *Whose father,* &c.] Alluding to a common proverb: "Happy the child whose father went to the devil." = 12:) *Darraign* —] that is, *range* your host, put your host in order. = 13:) — *I am resolv'd,*] It is my firm persuasion; I am no longer in doubt. = 14:) *(As if a* channel *should be call'd the sea,)*] A *channel*, in our author's time, signified what we now call a *kennel.* = 15:) *To let thy tongue detect* —] To show thy meanness of birth by the indecency of language with which thou railest at my deformity. JOHNSON. = 16:) *A wisp of straw* —] An instrument of correction that might disgrace, but not hurt her. A wisp was also the punishment for a scold. = 17:) *To make this shameless* callet —] *Callet*, a lewd woman, a drab, perhaps so called from the French *calote*, which was a sort of headdress worn by country girls. = 18:) — Menelaus;] i. e. a cuckold. = 19:) — — *we saw our sunshine made thy spring,* ‖ *And that thy summer bred us no increase,*] When we saw that by favouring thee we made thee grow in fortune, but that we received no advantage from thy fortune flourishing by our favour, we then resolved to destroy thee, and determined to try some other means, though our first efforts have failed. = 20:) *A Field of Battle,* &c.] We should read *near* Towton. Shakspeare has here, perhaps intentionally, thrown three different actions into one. = 21:) *And* look upon,] And are mere spectators. = 22:) *Beseeching* Thee,] that is, beseeching the divine power. = 23:) — quailing —] i. e. *sinking into dejection.* = 24:) Foreslow *no longer,*] To *fore-slow* is to be dilatory, to loiter. = 25:) — *methinks, it were a happy life,*] This speech is mournful and soft, exquisitely suited to the character of the king, and makes a pleasing interchange, by affording, amidst the tumult and horror of the battle, an unexpected glimpse of rural innocence and pastoral tranquillity. JOHNSON. = 26:) *Enter a* Son, &c.] These two horrible incidents are selected to show the innumerable calamities of civil war. JOHNSON. In the battle of Constantine and Maxentius, by Raphael, the second of these incidents is introduced on a similar occasion. = 27:) *And let our hearts, and eyes, like civil war,* ‖ *Be blind with tears, and break o'erchargʼd with grief.*] The meaning is here inaccurately expressed. The king intends to say that the state of their *hearts and eyes* shall be like that of the kingdom in a *civil war*, all shall be destroyed by power formed within themselves. JOHNSON. = 28:) *What* stratagems,] *Stratragem* is used by Shakspeare not merely to express the events and surprises of war. — The word means in this place some *dreadful event.* = 29:) *O boy, thy father gave thee life too soon,* &c.] Of the various meanings given to these two lines, the following seems the most probable. Had the son been younger, he would have been precluded from the levy that brought him into the field; and had the father recognised him before the mortal blow, it would not have been too late to have saved him from death. HENLEY. = 30:) Take on *with me,*] To *take on* is a phrase still in use among the vulgar, and signifies — *to persist in clamorous lamentation.* = 31:) Misthink —] i. e. *think ill, unfavourably.* = 32:) *And so* obsequious *will thy father be.*] *Obsequious* is here careful of osbequies, or of funeral rites. = 33:) — *like life and death's* departing.] *Departing* for *separation.* = 34:) — eager *words.*] Sour words; words of asperity. = 35:) — *too ominous.*] Alluding, perhaps, to the deaths of Thomas of Woodstock, and Humphrey, dukes of Gloster. =

ACT III. = 1:) — *brake* —] A *brake* anciently signified a *thicket.* = 2:) — *this* laund —] *Laund* means the same as *lawn;* a plain extended between woods. = 3:) *O Margaret,* &c.] The piety of Henry scarce interests us more for his misfortunes, than this his constant solicitude for the welfare of his deceitful queen. STEEVENS. = 4:) *Widow, we will consider* —] This is a very lively and spritely dialogue; the reciprocation is quicker than is common in Shakspeare. JOHNSON. = 5:) — good leave *have you;*] *Good leave*, are words implying *readiness of assent.* = 6:) — *the* sadness —] i. e. the seriousness = 7:) "for she looks very sad." MALONE. = 8:) — *unlick'd bear-whelp,*] It was an opinion which, in spite of its absurdity, prevailed long, that the bear brings forth only shapeless lumps of animated flesh, which she licks into the form of bears. It is now well known that the whelps of the bear are produced in the same state with those of other creatures. = 9:) — — *to o'erbear such* ‖ *As are of better person than myself,*] Richard speaks here the language of nature. Whoever is stigmatized with deformity has a constant source of envy in his mind, and would counterbalance by some other superiority those advantages which hee feels himself to want. Bacon remarks that the deformed are commonly daring; and it is almost proverbially observed that they are ill-natured. The truth is, that the deformed, like all other men, are displeased with inferiority, and endeavour to gain ground by good or bad means, as they are virtuous or corrupt. JOHNSON. = 10:) — *that Henry was unfortunate.*] He means, that Henry was unsuccessful in war, having lost his dominions in France, &c. = 11:) *Exempt from envy, but not from disdain,*] Envy is always supposed to have some fascinating or blasting power; and to be out of the reach of envy is therefore a privilege belonging only to great excellence. I know not well why *envy* is mentioned here, or whose *envy* can be meant; but the meaning is, that his love is superior to *envy*, and can feel no blast from the lady's *disdain.* Or that, if Bona refuse to *quit* or *requite* his pain, his love may turn to *disdain*, though the consciousness of his own merit will exempt him from the pangs of *envy.* JOHNSON. I believe *envy* is in this place, as in many others, put for *malice* or *hatred.* His situation places him above these, though it cannot secure him from female disdain. STEEVENS. = 12:) *You have a father able* —] This seems ironical. The poverty of Margaret's father is a very frequent topic of reproach. = 13:) *Thy sly conveyance,*] Conveyance, is *juggling*, and thence is taken for artifice and fraud = 14:) — *to* sooth *your forgery and his,*] To soften it, to make it more endurable: or perhaps, to sooth us, and to prevent our being exasperated by your forgery and his. MALONE. = 15:) — *guerdon'd* —] i. e. rewarded. = 16:) — *go fear thy king* —] That is, *fright* thy king. = 17:) — *to put armour on.*] It was once no unusual thing for queens themselves to appear in armour at the head of their forces. The suit which Elizabeth wore, when she rode through the lines at Tilbury to encourage the troops, on the approach of the armada, may be still seen in the Tower. = 18:) — *thy reward;*] Here we are to suppose that, according to ancient custom, Warwick makes a present to the herald or messenger, whom the original copies call — a *post.* = 19:) — *to make a* stale,] i. e. *stalking-horse, pretence.* =

ACT IV. = 1:) *Why, knows not Montague, that of itself,* ‖ *England is safe, if true within itself?*] Neither the lapse of two centuries, nor any circumstance which has occurred during that eventful period, has in any degree shook the credit of this observation, or impaired the confidence of the public in the truth of it. "England is and will be still safe, if true within itself." = 2:) — *with the seas,*] This has been the advice of every man who in any age understood and favoured the interest of England. = 3:) — *you would not have bestow'd the heir* —] it must be remembered, that till the Restoration, the heiresses of great estates were in the wardship of the king, who in their minority gave them up to plunder, and afterwards matched them to his favourites. I know not when liberty gained more than by the abolition of the court of wards. JOHNSON. = 4:) — *I was not ignoble of descent,*] Her father was sir Richard Widville, knight, afterwards earl of Rivers; her mother, Jaqueline, duchess-dowager of Bedford, who was daughter to Peter of Luxemburgh, earl of Saint Paul, and widow of John duke of Bedford, brother to King Henry V. = 5:) — *she was there* in place.] This expression, signifying, she was there *present*, occurs frequently in old English writers. *En place*, a Gallicism. = 6:) — *are done,*] i. e. are consumed, thrown off. The word is often used in this sense by the writers of our author's age. = 7:) "welcome, sweet Clarence;" — MALONE. = 8:) — the Thracian *fatal* steeds;] We are told by some of the writers on the Trojan story, that the capture of these horses was one of the necessary preliminaries to the fate of Troy. = 9:) *Then, for his mind, be Edward England's king:*] That is, in his mind; as far as his own mind goes. = 10:) — *few men rightly* temper *with the stars:*] I suppose the meaning is, that few men conform their *temper* to their destiny; which King Henry did, when finding himself unfortunate he gave the management of public affairs to more prosperous hands. JOHNSON. = 11:) — *in place.*] i. e. here present. = 12:) *This pretty lad* —] He was afterwards Henry VII.; a man who put an end to the civil war of the two houses, but no otherwise remarkable for virtue. Shakspeare knew his trade. Henry VII. was grandfather to queen Elizabeth, and the king from whom James inherited. JOHNSON. = 13:) — attended *him* —] i. e. waited for him. = 14:) *The good old man would fain that all were well,*] The mayor is willing we should enter, so he may not be blamed. = 15:) *The* bruit —] i. e. noise, report. = 16:) — *my* meed —] *Meed* signifies here merit. = 17:) *The sun shines hot,* &c.] The allusion is to a well-known proverb — "Make *hay* while the sun shines." =

ACT V. = 1:) *I'll do thee* service —] i. e. enroll myself among thy dependants. Cowell informs us, that *servitium* is "that *service* which the tenant, by reason of his fee, oweth unto his lord." = 2:) *The king was* slily *finger'd from the* deck!] A pack of cards was anciently termed *a deck of cards*, or *a pair of cards*, and this is still in use in some parts. = 3:) Two of thy name, both *dukes of Somerset,* ‖ *Have sold their lives unto the house of York;*] The first of these noblemen was Edmund, slain at the battle of Saint Alban's, 1455. The second was Henry his son, beheaded after the battle of Hexham, 1463. The present duke Edmund, brother to Henry, was taken prisoner at Tewksbury, 1471, and there beheaded, his brother John losing his life in the same fight. = 4:) — *to lime the stones* —] that is, to *cement* the stones. Lime makes mortar. = 5:) — *so blunt,*] Stupid, insensible of paternal fondness. = 6:) — passing *traitor,*] Eminent, egregious; traitorous beyond the common track of treason. = 7:) — *a* bug, *that fear'd us all.*] *Bug* is a bugbear, a terrific being. = 8:) *My parks,* &c.] This mention of his *parks* and *manors* diminishes the pathetic effect of the foregoing lines. = 9:) *Which sounded like a* cannon *in a vault,*] Mr. Steevens thinks *clamour*, which is in the old play, the proper word, and adds, "The indistinct gabble of undertakers, while they adjust a coffin in a family *vault*, will abundantly illustrate the preceding simile. Such a peculiar hubbub of inarticulate sounds might have attracted our author's notice: it has too often forced itself on mine." = 10:) *My tears* gainsay;] To *gainsay* is to unsay, to deny, to contradict. = 11:) — *to Hammes' castle* —] A castle in Picardy, where Oxford was confined for many years. = 12:) *Let Æsop,* &c.] The prince calls Richard, for his crookedness, *Æsop;* and the poet, following nature, makes Richard highly incensed at the reproach. = 13:) — the *likeness of this railer here.*] That thou resemblest thy railing mother. = 14:) — *with* words?] i. e. dispute, contention. = 15:) *'Twas sin before,*] She alludes to the desertion of Clarence. = 16:) — *hapless* male —] The word *male* is here used in a very uncommon sense, not for the male of the female, but for the male parent: the sweet bird is evidently his son prince Edward. = 17:) *Which now mistrust no parcel of my fear;*] Who suspect no part of what my fears presage. = 18:) *The raven* rook'd *her* —] To *rook*, or rather to *ruck*, is a north-country word, signifying to *squat down*, or *lodge* on any thing. = 19:) *But I will* sort *a pitchy day for thee:*] But I will choose out an hour whose gloom shall be as fatal to you. To *sort* is to *select.* = 20:) *Work thou the way,* &c.] He speaks this line, first *touching* his *head*, and then *looking* on his *hand.* = 21:) *Thanks, noble Clarence; worthy brother, thanks.*] In my copy of the second folio, which had belonged to king Charles the first, his majesty has erased. — *Cla.* and written *King* in its stead. — Shakspeare, therefore, in the catalogue of his restorers, may boast of a royal name. STEEVENS. = 22:) *With stately* triumphs,] *Triumphs* are public shows. =

XXIV. KING RICHARD III.

ACT I. = 1:) — *this sun of York;*] Alluding to the cognizance of Edward IV. which was *a sun*, in memory of the *three suns*, which are said to have appeared at the battle which he gained over the Lancastrians at Mortimer's Cross. = 2:) — *delightful* measures.] A *measure* was, strictly speaking, a court dance of a stately turn, though the word is sometimes employed to express dances in general. = 3:) — barbed *steeds,*] i. e. steeds caparisoned in a warlike manner. *Barbed*, however, may be no more than a corruption of *barded.* Equus *bardatus*, in the Latin of the middle ages, was a horse adorned with military trappings. = 4:) *He* capers —] War *capers.* This is poetical, though a little harsh; if it be York that capers, the antecedent is at such a distance, that it is almost forgotten. = 5:) *Cheated of feature by* dissembling *nature,*] By *dissembling* is not meant *hypocritical* nature, that pretends one thing, and does another; but nature that puts together things of a dissimilar kind, as a brave soul and a deformed body. *Feature* is used here, as in other pieces of the same age, for *beauty* in general. = 6:) *And therefore, since I cannot prove a lover,*] Shakspeare very diligently inculcates, that the wickedness of Richard proceeded from his deformity, from the envy that rose at the comparison of his own person with others, and which incited him to disturb the pleasures that he could not partake. JOHNSON. = 7:) — inductions *dangerous,*] Preparations for mischief. The *induction* is preparatory to the action of the play. = 8:) — *toys* —] Fancies, freaks of imagination. = 9:) *The jealous o'er-worn widow, and herself,*] That is the queen and Shore. = 10:) "And that the queen's," &c. — MALONE. = 11:) — *the queen's* abjects,] The most ser-

vile of her subjects, who must of course obey all her commands. = 12:) — lie *for you:*] i. e. be *imprisoned* in your stead. To *lie* was anciently to *reside*, as appears by many instances in these volumes. = 13:) — *should be* mew'd,] A *mew* was the place of confinement where a hawk was kept till he had moulted. = 14:) — *an evil diet* —] i. e. a bad regimen. = 15:) — obsequiously *lament* —] *Obsequious*, in this instance, means *funereal*. = 16:) — *key-cold* —] A key, on account of the coldness of the metal of which it is composed, was anciently employed to stop any slight bleeding. The epithet is common to many old writers. = 17:) — *to his* unhappiness!] i. e. disposition to mischief. = 18:) — pattern *of thy butcheries:*] *Pattern* is *instance*, or *example*. = 19:) — — *see! dead Henry's wounds ‖ Open their congeal'd mouths, and bleed afresh!*] It is a tradition very generally received, that the murdered body bleeds on the touch of the murderer. This was so much believed by Sir Kenelm Digby, that he has endeavoured to explain the reason. = 20:) *Vouchsafe*, diffus'd *infection of a man*,] *Diffus'd infection of a man* may mean, thou that art as dangerous as a pestilence, that infects the air by its diffusion. *Diffus'd* may, however, mean *irregular*. = 21:) "In thy foul throat," &c. — Malone. = 22:) *That laid their guilt* —] The crime of my brothers. He has just charged the murder of lady Anne's husband upon Edward. = 23:) — *a* slower *method*;] As *quick* was used for *spritely*, so *slower* was put for *serious*. = 24:) "No, when," &c. — Malone. = 25:) *But 'twas thy beauty* —] Shakspeare countenances the observation, that no woman can ever be offended with the mention of her beauty. Johnson. = 26:) "Then never man was true." — Malone. = 27:) — Crosby-*place:*] A house near Bishopsgate-street, belonging to the duke of Gloster, now Crosby-square, where part of the house is yet remaining. = 28:) "Sirs, take up the corse." — Malone. = 29:) "all the world to nothing, ah!" — Malone. = 30:) — *a beggarly* denier,] *A denier* is the twelfth part of a French sous, and appears to have been the usual request of a *beggar*. = 31:) — *to* warn *them* —] i. e. to *summon*. = 32:) — — *speak fair, ‖ Smile in men's faces, smooth, deceive, and cog, ‖ Duck with* French *nods and apish courtesy*,] An importation of artificial manners seems to have afforded our ancient poets a never-failing topic of invective. = 33:) — *with* lewd *complaints.*] *Lewd*, in the present instance, signifies *rude, ignorant*; from the Anglo-Saxon, *laewede*, a *laic*. Chaucer often uses the word *lewd*, both for a *laic* and an *ignorant* person. = 34:) *Since every* Jack *became a gentleman*,] This proverbial expression at once demonstrates the origin of the term *Jack* so often used by Shakspeare. It means one of the very lowest class of people, among whom this name is of the most common and familiar kind. = 35:) "while many fair promotions" — Malone. = 36:) "To be thus taunted, scorn'd, and baited at:" — Malone. = 37:) — *my* pains —] My *labours*, my *toils*. = 38:) — *royalize* —] i. e. to make royal. = 39:) "Yea," — Malone. = 40:) — Margaret's *battle* —] is — Margaret's *army*. = 41:) *which you have* pill'd *from me:*] To *pill* is to *pillage*. = 42:) *Ah*, gentle *villain*,] *Gentle* appears to be taken in its common acceptation, but to be used ironically. = 43:) — *what* mak'st *thou in my sight?*] An obsolete expression for — *what* dost *thou in my sight*. = 44:) — *hath* plagu'd *thy bloody deed*.] To *plague*, in ancient language, is to *punish*. = 45:) — *by surfeit die your king!*] Alluding to his luxurious life. = 46:) — *elvish*-mark'd,] The common people in Scotland, (as we learn from Kelly's *Proverbs*,) have still an aversion to those who have any natural defect or redundancy, as thinking them *mark'd* out for mischief. = 47:) — *rooting hog!*] The expression is fine, alluding (in memory of her young son) to the ravage which hogs make, with the finest flowers, in gardens; and intimating that Elizabeth was to expect no other treatment for her sons. Warburton. = 48:) *The slave of nature*,] The expression is strong and noble, and alludes to the ancient custom of masters branding their profligate slaves; by which it is insinuated that his misshapen person was the mark that nature had set upon him to stigmatize his ill conditions. = 49:) — *bottled spider*,] A spider is called bottled, because, like other insects, he has a middle slender, and a belly protuberant. Richard's form and venom made her liken him to a spider. = 50:) *Witness my son*, &c.] Her distress cannot prevent her quibbling. It may be here remarked, that the introduction of Margaret in this place is against all historical evidence. She was ransomed and sent to France soon after Tewksbury fight, and there passed the remainder of her wretched life. = 51:) *Your* aiery *buildeth in our* aiery's *nest:*] An *aiery* is a hawk's or an eagle's nest. = 52:) *He is* frank'd *up to fatting for his pains*;] A *frank* is an old English word for a *hog-sty* or *pen*. 'Tis possible he uses this metaphor to Clarence, in allusion to the crest of the family of York, which was a *boar*. = 53:) — *done* scath *to us.*] *Scath* is *harm, mischief*. = 54:) Mr. Malone omits *upon*. = 55:) *Your eyes drop mill-stones, when fools' eyes drop tears:*] This, I believe, is a proverbial expression. Steevens. = 56:) — *faithful man*,] Not an infidel. = 57:) — unvalued *jewels*,] *Unvalued* is here used for *invaluable*. = 58:) — *within my panting* bulk,] *Bulk* is often used by Shakspeare and his contemporaries for *body*. = 59:) "Show him our commission;" — Malone. = 60:) "my charge to you." — Malone. = 61:) "my holy humour," &c. — Malone. = 62:) *Spoke like a* tall *fellow*,] The meaning of *tall*, in old English, is *stout, daring, fearless*, and *strong*. = 63:) — *the* costard —] i. e. the *head*; a name adopted from an apple shaped like a man's head. = 64:) — *we'll* reason —] We'll *talk*. = 65:) *What lawful* quest —] *Quest* is *inquest* or *jury*. = 66:) "— as you hope to have redemption," — Malone. = 67:) — *dear* —] This is a word of mere enforcement, and very frequently occurs, with different shades of meaning, in our author. = 68:) "Why, sirs, he sends," &c. — Malone. = 69:) "this sin" — Malone. = 70:) — *springing*, — *Plantagenet*,] Blooming Plantagenet; a prince in the *spring* of life. = 71:) — *novice*,] *Youth*; one yet *new* to the world. =

ACT II. = 1:) "And now in peace," &c. — Malone. = 2:) Dissemble *not your hatred*,] i. e. do not *gloss* it over. = 3:) "but not in blood," — Malone. = 4:) *The forfeit*,] He means the *remission* of the forfeit. = 5:) *Have I a tongue to doom my brother's death*,] This lamentation is very tender and pathetic. The recollection of the good qualities of the dead is very natural, and no less naturally does the king endeavour to communicate the crime to others. = 6:) — *My pretty* cousins,] The duchess is here addressing her grand-children, but *cousin* was the term used in Shakspeare's time, by uncles to nephews and nieces, grandfathers to grandchildren, &c. It seems to have been used instead of our *kinsman*, and *kinswoman*, and to have supplied the place of both. = 7:) Incapable *and shallow innocents*,] *Incapable* is *unintelligent*. = 8:) — *his* images:] The *children* by whom he was represented. = 9:) For *it requires* —] i. e. *because*. = 10:) Both Steevens and Malone place *Aside* at the end of the preceding line, but surely it belongs to the third, if not to the whole speech. = 11:) — *your* censures —] To *censure* formerly meant to *deliver an opinion*. = 12:) *As* index *to the story* —] i. e. preparatory — by way of prelude. = 13:) "Yes, that the king is dead." Malone. = 14:) *You cannot* reason *almost* —] To *reason* is to *converse*. = 15:) "Last night, I hear, they lay at Northampton; ‖ At Stony-Stratford will they be to-night." Malone. In both readings, historical truth is violated. = 16:) — been remember'd,] *To be remember'd* is, in Shakspeare, to have one's memory quick, to have one's thoughts about one. = 17:) *A* parlous *boy:*] *Parlous* is *keen, shrewd*. = 18:) — *awless* —] Not producing awe, nor reverenced. To *jut upon* is to *encroach*. =

ACT III. = 1:) — *to your* chamber.] London was anciently called *Camera regis*. This title it began to have immediately after the Norman conquest. = 2:) *Too* ceremonious, *and* traditional:] *Ceremonious* for *superstitious; traditional* for *adherent to old customs*. = 3:) *Weigh it but with the* grossness *of* this *age*,] That is, compare the act of seizing him with the *gross* and licentious practices of *these times*, it will not be considered as a violation of sanctuary, for you may give such reasons as men are used to admit. = 4:) *As 'twere* retail'd *to all posterity*,] *Retailed* means handed down from one to another. = 5:) *Thus, like the formal* vice, Iniquity, ‖ *I moralize two meanings in one word.*] The *Vice* of the old moralities was a buffoon character, whose chief employment was to make the audience laugh, and one of the modes by which he effected his purpose was by double meanings, or playing upon words. In these moral representations, *Fraud*, Iniquity, *Covetousness*, *Luxury, Gluttony, Vanity*, &c. were frequently introduced. The *formal* Vice perhaps means, the *shrewd*, the *sensible* Vice. = 6:) — *lightly* —] Commonly, in ordinary course. = 7:) — *dread lord*;] The original of this epithet applied to kings has been much disputed. In some of our old statutes the king is called *Rex metuendissimus*. Johnson. = 8:) *Too* late *he died*,] i. e. too lately, the loss is too fresh in our memory. = 9:) "I pray you, uncle, give me," &c. — Malone. = 10:) *I weigh it lightly*, &c.] i. e. I should still esteem it but a trifling gift, were it heavier, or perhaps, I'd *weigh it lightly*, — — i. e. I could manage it, though it were heavier. = 11:) "My lord, will't please," — Malone. = 12:) "Why, what should you fear?" — Malone. = 13:) *Was not* incensed —] i. e. *incited* or *suggested*. = 14:) — *capable*;] here, as in many other places in these plays, means intelligent, quick of apprehension. = 15:) Mr. Malone omits "*gentle*." = 16:) — divided *councils*,] That is, a *private consultation, separate* from the known and public council. = 17:) "from the lord Stanley." — Malone. = 18:) "these tedious" — Malone. = 19:) — *the* boar *had* rased *off his helm:*] By the *boar*, throughout this scene, is meant Gloster, who was called the *boar*, or the *hog*, from his having a *boar* for his cognizance, and one of the supporters of his coat of arms. Steevens. = 20:) *His* honour,] This was the usual address to noblemen in Shakspeare's time. = 21:) — *wanting instance:*] That is, *wanting* some *example* or *act of malevolence*, by which they may be justified: or which, perhaps, is nearer to the true meaning, wanting any *immediate* ground or reason. Johnson. = 22:) "and" is omitted by Mr. Malone. = 23:) — *the holy* rood,] i. e. the cross. = 24:) "dear as you do yours;" — Malone. = 25:) — *I* misdoubt;] i. e. suspect it of danger. = 26:) *They, for their truth*,] That is, with respect to their *honesty*. = 27:) — *exercise*;] For attending him in private to hear his confession; or, perhaps it means only religious exhortation or lecture. = 28:) — shriving work *in hand.*] *Shriving work* is *confession*. = 29:) — *the hour of death is* expiate.] Perhaps, *fully completed*, and *ended*. = 30:) — *and wants but nomination.*] i. e. the only thing wanting, is appointment of a particular day for the ceremony. = 31:) — *inward* —] i. e. intimate, confidential. = 32:) *Had you not come upon your* cue,] This expression is borrowed from the

theatre. The *cue*, *queue*, or *tail* of a speech, consists of the last words, which are the token for an entrance or answer. To *come on the cue*, therefore, is to come at the proper time. = 33:) Here Mr. Malone interposes, "*Hast*. I thank your grace." = 34:) *I saw good strawberries* —] The reason why the bishop was despatched on this errand, is not clearer in Holinshed, from whom Shakspeare adopted the circumstances, than in this scene, where it is introduced. = 35:) *There's some* conceit *or other* —] i. e. *pleasant idea* or *fancy*. = 36:) Mr. Malone adds, "*Stan*. I pray God he be not, I say." = 37:) *Three times to-day my* foot-cloth *horse did* stumble,] To *stumble* was anciently esteemed a bad omen. The *housings* of a horse, and sometimes a horse himself, were anciently denominated a *foot-cloth*. = 38:) Intending *deep suspicion:*] i. e. pretending. = 39:) "harmless" — Malone. = 40:) — *his conversation* —] i. e. familiar intercourse. The phrase *criminal conversation*, is yet in daily use. = 41:) "lustful eye," — Malone. = 42:) — *to* Baynard's castle;] It was originally built by Baynard, a nobleman, who (according to Stowe's account) came in with the conqueror. This edifice, which stood in Thames-street, has long been pulled down, though parts of its strong foundation are still visible at low water. The site of it is now a timber-yard. = 43:) — *to doctor Shaw*.] Shaw and Penker were two popular preachers. — Instead of a pamphlet being published by the secretary of the Treasury, to furnish the advocates for the administration of the day, with plausible topics of argument on great political measures, (the established mode of the present time,) formerly it was customary to publish the court creed from the pulpit at Saint Paul's Cross. As Richard now employed Dr. Shaw to support his claim to the crown, so, about fifteen years before, the great earl of Warwick employed his chaplain Dr. Goddard to convince the people that Henry VI. ought to be restored, and that Edward IV. was an usurper. Malone. = 44:) *The precedent* —] The original draft from which the engrossment was made. = 45:) — *seen in thought*.] That is, seen in silence, without notice or detection. = 46:) "breathing stones," — Malone. = 47:) — intend *some fear*;] Perhaps, *pretend*; though *intend* will stand in the sense of giving attention. Johnson. = 48:) *As I can say* nay *to thee*, &c.] i. e. *if* (says Richard) *you speak for them as plausibly as I in my own person, or my own purposes, shall seem to deny your suit, there is no doubt but we shall bring all to a happy issue*. = 49:) — *day-bed*,] i. e. a couch, or sofa. = 50:) — *to engross* —] to fatten, to pamper = 51:) — *God defend, his grace should say us nay!*] This pious and courtly mayor was Edmund Shaw, brother to Dr. Shaw, whom Richard had employed to prove his title to the crown, from the pulpit at Saint Paul's Cross. = 52:) *And almost* shoulder'd *in the swallowing gulf* —] *Shoulder'd* has the same meaning as *rudely thrust into*. = 53:) *Which to* recure,] To *recure* is to *recover*. = 54:) (*And much I need to help you*,] And I *want much* of the ability requisite to give you help, if help were needed. = 55:) — *are* nice *and trivial*,] *Nice* is generally used by Shakspeare in the sense of *minute, trifling*, of *petty import*. = 56:) — *loath'd* bigamy;] *Bigamy*, by a canon of the council of Lyons, A. D. 1274, (adopted in England by a statute in 4 Edw. I.) was made unlawful and infamous. It differed from *polygamy*, or having two wives at once: as it consisted in either marrying two virgins successively, or once marrying a widow. = 57:) — *effeminate* remorse,] i. e. *pity*. = 58:) "and you sage," &c. — Malone. =

ACT IV. = 1:) *Were red-hot steel, to sear me to the brain!*] She seems to allude to the ancient mode of punishing a regicide, or any other egregious criminal, viz. by placing a crown of iron, heated red-hot, upon his head. = 2:) *But with his timorous dreams* —] 'Tis recorded by Polydore Virgil, that Richard was frequently disturbed by terrible dreams: this is therefore no fiction. = 3:) *And each hour's joy wreck'd with a week of* teen.] *Teen* is *sorrow*. = 4:) — *now do I* play the touch, To *play the touch* is to *represent the touch-stone*. = 5:) — *ace, he gnaws his lip*.] Several of our ancient historians observe, that this was an accustomed action of Richard, whether he was pensive or angry. = 6:) *And* unrespective *boys*;] *Unrespective* is inattentive to consequences, *inconsiderate*. = 7:) — *close exploit* —] is secret act. = 8:) — witty —] In this place signifies *judicious* or *cunning*. A *wit* was not at this time employed to signify *a man of fancy*, but was used for *wisdom* or *judgment*. = 9:) *I will* take order *for her keeping close*,] i. e. I will *take measures* that shall oblige her to keep close. = 10:) — *it stands me much upon*,] i. e. it is of the utmost consequence to my designs. = 11:) — deal *upon:*] i. e. *act upon*. We should now say — deal *with*; but the other was the phraseology of our author's time. = 12:) *Well, let it strike*.] This seems to have been a proverbial sentence. = 13:) *Because that, like a Jack*,] An image, like those at St. Dunstan's church in Fleet Street, and at the market-houses at several towns in this kingdom, was usually called a *Jack of the clock-house*. = 14:) *To Brecknock*,] To the castle of Brecknock in Wales, where the duke of Buckingham's estate lay. = 15:) — *the* Bretagne *Richmond* —] He thus denominates Richmond, because after the battle of Tewksbury he had taken refuge in the court of Francis II. duke of Bretagne, where by the procurement of king Edward IV. he was kept a long time in a kind of honourable custody. = 16:) — — *fearful commenting ‖ Is leaden servitor* —] Timorous thought and cautious disquisition are the dull attendants on delay. = 17:) — *dire* induction —] *Induction* is preface, introduction, first part. It is so used by Sackville in our author's time. = 18:) — *say, that* right *for* right —] Margaret now perhaps means to say, The right of me, an injured mother, whose son was slain at Tewksbury, has now operated as powerfully as that right which the death of Rutland gave you to divine justice, and has destroyed your children in their turn. = 19:) *When didst thou sleep*, &c.] That is, When, before the present occasion, didst thou ever sleep during the commission of such an action? = 20:) — *sciniory*.] For *seniority*. Johnson. = 21:) "I had a Henry," — Malone. = 22:) — *her* pew-fellow —] *Pew-fellow* seems to be *companion*. = 23:) *Young York he is but* boot,] *Boot* is that which is thrown in to mend a purchase. = 24:) *The flattering* index *of a direful* pageant,] *Pageants* are dumb shows, and the poet meant to allude to one of these, the index of which promised a happier conclusion. The pageants then displayed on public occasions were generally preceded by a brief account of the order in which the characters were to walk. These indexes were distributed among the spectators, that they might understand the meaning of such allegorical stuff as was usually exhibited. The index of every book was anciently placed before the beginning of it. = 25:) — — *a garish flag, ‖ To be the aim of every dangerous shot*;] Alluding to the dangerous situation of those persons to whose care the standards of armies were entrusted. Steevens. = 26:) Decline *all this*,] i. e. run through all this from first to last. = 27:) — *that* ow'd *that crown*,] i. e. that *possessed* it. = 28:) — *a* touch *of your* condition,] A *spice* or *particle* of your *temper* or *disposition*. = 29:) *Tetchy* —] Is touchy, peevish, fretful, ill-tempered. = 30:) *That ever* grac'd *me* —] To *grace* seems here to mean the same as to *bless*, to make happy. So, *gracious* is kind, and *graces* are favours. Johnson. = 31:) — *Humphrey Hour*,] I believe nothing more than a quibble was meant. In our poet's twentieth Sonnet we find a similar conceit; a quibble between *hues* (colours) and *Hughes*, (formerly spelt *Hewes*) the person addressed. Malone. = 32:) *Shame serves thy life*,] To *serve* is to *accompany*, servants being near the persons of their masters. = 33:) *Stay, madam*,] On this dialogue 'tis not necessary to bestow much criticism; part of it is ridiculous, and the whole improbable. Johnson. I cannot agree with Dr. Johnson's opinion. I see nothing ridiculous in any part of this dialogue; and with respect to probability, it was not unnatural that Richard, who by his art and wheedling tongue had prevailed on lady Anne to marry him in her heart's extremest grief, should hope to persuade an ambitious, and, as he thought her, a wicked woman, to consent to his marriage with her daughter, which would make her a queen, and aggrandize her family. M. Mason. = 34:) *All* unavoided, &c.] i. e. *unavoidable*. = 35:) — still *use* —] i. e. *constant* use. = 36:) *The high imperial* type —] *Type* is exhibition, show, display, or perhaps, *emblem*. = 37:) *Canst thou* demise —] To *demise* is *to grant*, from *demittere*, to devolve a right from one to another. = 38:) "I, even I; what think, &c." Malone. = = 39:) "but hate thee," — Malone. = 40:) — bid *like sorrow*.] *Bid* is in the past tense from *bide*. = 41:) *To whom I will* retail *my conquest won*,] To *retail* is to hand down from one to another. Richard, in the present instance, means to say he will *transmit* the benefit of his victories to Elizabeth. = 42:) — *which the king's King forbids*.] Alluding to the prohibition in the Levitical law. = 43:) "by heaven," — Malone. = 44:) — *changing — woman!*] Such was the real character of this queen dowager, who would have married her daughter to king Richard, and did all in her power to alienate the marquis of Dorset, her son, from the earl of Richmond. = 45:) *Some light-foot friend*, &c.] Richard's precipitation and confusion is in this scene very happily represented by inconsistent orders, and sudden variations of opinion. Johnson. = 46:) — *more competitors* —] That is, more opponents to us, or rather, *associates* with them. = 47:) — they *must be told*.] This was the language of Shakspeare's time, when the word *news* was often considered as plural. = 48:) — *while we reason here*,] i. e. while we *talk* here. = 49:) — *Sir Christopher Urswick*.] The person, who is called Sir Christopher here, and who has been styled so in the *Dramatis Personæ* of all the impressions, was Christopher Urswick, a bachelor in divinity, and chaplain to the countess of Richmond, who had intermarried with the lord Stanley. This priest, the history tells us, frequently went backwards and forwards, unsuspected, on messages betwixt the countess of Richmond, and her husband, and the young earl of Richmond, whilst he was preparing to make his descent on England. He was afterwards almoner to king Henry VII., and retired to Hackney, where he died in 1521. =

ACT V. = 1:) *Is the determin'd* respite *of my wrongs*.] Hanmer has rightly explained it, the time to which the punishment of his wrongs was *respited*. *Wrongs* in this line means *wrongs* done, or injurious practices. = 2:) Lies *now* —] i. e. sojourns. = 3:) — *sound direction:*] True judgment; tried military skill. = 4:) Limit —] i. e. appoint. = 5:) — *keeps his regiment*;] i. e. remains with it. = 6:) — make *some good* means —] i. e. adopt some convenient measure. = 7:) *It's* nine *o'clock*.] I think, we ought to read — *six instead of nine*, as in the quarto edition. A supper at so late an hour as *nine* o'clock, in the year 1485, would have been a prodigy. Steevens. Mr. Malone reads *six*, and "*full* supper time." = 8:) — *Give me a* watch:] A *watch* has many significations, but I should believe that it means in this place

not a sentinel, which would be regularly placed at the king's tent; nor an instrument to measure time, which was not used in that age; but a watch-light, a candle to burn by him; the light that afterwards *burnt blue*. JOHNSON. = 9:) *Look that my* staves —] *Staves* are the wood of the lances. = 10:) — *the* melancholy *lord Northumberland?*] Richard calls him *melancholy*, because he did not join heartily in his cause. = 11:) *Cock-shut time*,] i. e. twilight. = 12:) "So, I am satisfied." — MALONE. = 13:) "Set it down." — MALONE. = 14:) "Ratcliff, bid my," &c. — MALONE. A reading which he censured in his first edition. = 15:) — *by attorney*,] By deputation. = 16:) — *mortal*-staring *war*.] I suppose, by *mortal-staring war* is meant — *war that looks big*, or *stares fatally on its victims*. STEEVENS. = 17:) *I, as I may*, — — ‖ *With best advantage will deceive the time*,] I will take the best opportunity to elude the dangers of this conjuncture. = 18:) — peise *me down to-morrow*,] To *peize*, *prophecy'd thou should'st be king*,] The prophecy, to which this allusion is made, is uttered in one of the parts of *Henry the Sixth*. = 20:) *And* fall *thy edgeless sword*;] *Fall*, in the present instance, is a verb active, signifying *to drop*, or *let fall*. = 21:) *I died for* hope,] i. e. I died for wishing well to you. = 22:) *Give me another horse*,] There is in this, as in many of our author's speeches of passion, something very trifling, and something very striking. Richard's debate, whether he should quarrel with himself, is too long continued, but the subsequent exaggeration of his crimes is truly tragical. JOHNSON. = 23:) "Alack! I love myself." — MALONE. = 24:) *Of England's chair*,] England's *chair*, means England's *throne*. = 25:) — quit —] i. e. requite. = 26:) — *the ransom of my bold attempt* —] The *fine* paid by me in atonement for my rashness shall be my dead corse. = 27:) *God, and Saint George!*] *Saint George* was the common cry of the English soldiers when they charged the enemy. = 28:) — brav'd *the east* —] i. e. made it splendid. = 29:) Mr. Malone omits *ourself*. = 30:) *This, and Saint George to boot!*] His protection over and above. = 31:) — Dickon *thy master*, &c.] *Dickon* is the ancient familiarization of *Richard*. In the words — *bought and sold*, there is somewhat proverbial. = 32:) *A* sort *of vagabonds*,] i. e. a *company*, a *collection*. = 33:) "adventures" — MALONE. = 34:) "bring to you unrest;" — MALONE. = 35:) *Amaze the* welkin *with your broken staves!*] That is, *fright the skies with the shivers of your lances*. JOHNSON. = 36:) "Off with his son," &c. — MALONE. = 37:) Mr. Malone omits *first*. = 38:) Abate *the edge* —] To *abate*, is to lower, depress, subdue. = 39:) — *reduce* —] i. e. bring back; an obsolete sense of the word. =

XXV. KING HENRY VIII.

ACT I. = 1:) — — *such a show* ‖ *As fool and fight is*,] This is not the only passage in which Shakspeare has discovered his conviction of the impropriety of battles represented on the stage. He knew that five or six men with swords, gave a very unsatisfactory idea of an army, and therefore, without much care to excuse his former practice, he allows that a theatrical fight would destroy all *opinion of truth*, and *leave* him *never an understanding friend*. *Magnis ingeniis et multa nihilominus habituris simplex convenit erroris confessio*. Yet I know not whether the coronation shown in this play may not be liable to all that can be objected against a battle. JOHNSON. = 2:) (*To make that only true we now intend*,)] To *intend*, in our author, has sometimes the same meaning as to *pretend*, but this line is somewhat obscure. = 3:) — *Guynes and Arde*:] Guynes then belonged to the English, and Arde to the French; they are towns in Picardy, and the valley of Ardren lay between them. *Arde* is *Ardres*, but both Hall and Holinshed write it as Shakspeare does. = 4:) *All* cliquant,] All *glittering*, all *shining*. Clarendon uses this word in his description of the Spanish *Juego de Toros*. = 5:) *Durst wag his tongue in* censure.] *Censure* for determination, of which had the noblest appearance. = 6:) *That Bevis was believ'd*.] The old romantic legend of Bevis of Southampton. = 7:) — *the tract of every thing*, &c.] The course of these triumphs and pleasures, however well related, must lose in the description part of that spirit and energy which were expressed in the real action. = 8:) — — *the office did* ‖ *Distinctly his full function*.] The commission for regulating this festivity was well executed, and gave exactly to every particular person and action the proper place. JOHNSON. = 9:) — *element* —] No initiation, no previous practices. *Elements* are the first principles of things, or rudiments of knowledge. The word is here applied, not without a *catachresis*, to a used like the French *fier* for *proud*, unless we suppose an allusion to the mimical ferocity of the combatants in the tilt. JOHNSON. = 11:) *That such a* keech —] A *keech* is a solid lump or mass. A cake of wax or tallow formed in a mould, is called yet in some places, a *keech*. There may, perhaps, be a singular propriety in this term of contempt. *Wolsey* was the son of a *butcher*, and in *The Second Part of King Henry IV*. a butcher's wife is called — Goody *Keech*. = 12:) — *the file* —] That is, *the list*. = 13:) *Must fetch him in he* papers.] He *papers*, a verb; his own letter, by his own single authority, and without the concurrence of the council, must fetch him in whom he papers down. = 14:) — — *What did this vanity*, ‖ *But minister*, &c.] What effect had this pompous show, but the production of a wretched conclusion. JOHNSON. = 15:) *The ambassador is* silenc'd?] I understand this of the French ambassador residing in England, who, by being refused an audience, may be said to be *silenc'd*. JOHNSON. = 16:) *A* proper *title of a peace*;] A fine name of a peace. Ironically. JOHNSON. = 17:) *Our reverend cardinal carried*.] *To carry a business* was at this time a current phrase for to conduct or manage it. = 18:) — *butcher's cur* —] Wolsey is said to have been the son of a butcher. = 19:) — — *A beggar's book* ‖ *Out-worths a noble's blood*.] That is, the literary qualifications of a bookish beggar are more prized than the high descent of hereditary greatness. This is a contemptuous exclamation very naturally put into the mouth of one of the ancient, unlettered, martial nobility. JOHNSON. = 20:) *He* bores *me with some trick*:] He stabs or wounds me by some artifice or fiction. = 21:) — *from a mouth of honour* —] I will crush this base-born fellow, by the due influence of my rank, or say that all distinction of persons is at an end. JOHNSON. = 22:) — *sincere motions*,)] Honest indignation. = 23:) — suggests —] *Suggests*, for excites. = 24:) — — *he were* ‖ *Something* mistaken *in't*.] That is, that he were something different from what he is *taken* or supposed by you to be. = 25:) — *practice*.] i. e. unfair stratagem. = 26:) "de la Car," — MALONE. = 27:) — *my life is* spann'd *already*:] *My time is measured, the length of my life is now determined*. = 28:) — *and the best* heart *of it*,] *Heart* is not here taken for the great organ of circulation and life, but, in a common and popular sense, for the most valuable or precious part. = 29:) — *stood i'the* level —] To stand in the *level* of a gun is to stand in a *line with its mouth*, so as to be hit by the shot. = 30:) — *front but in that file* —] i. e. I am merely on a level with the rest, and step in the same line with them. = 31:) *You know no more than others:* &c.] That is, you know no more than other counsellors, but you are the person who frame those things which are afterwards proposed, and known equally by all. = 32:) — *tractable obedience*, &c.] i. e. Things are now in such a situation, that resentment and indignation predominate in every man's breast over duty and allegiance. = 33:) *There is no primer* business.] No matter of state more urgent. = 34:) — — "If I am ‖ Traduced by ignorant tongues," &c. — MALONE. = 35:) *We must not* stint —] To *stint* is here to *stop*, to *retard*. = 36:) *To* cope —] To engage with, to encounter. The word is still used in some counties. = 37:) — once *weak ones*,] *Once* is here used for *sometime*, or *at one time or other*. = 38:) — *or not* allow'd;] Not approved. = 39:) — — *what worst, as oft*, ‖ *Hitting a grosser quality*,] The worst actions of great men are commended by the vulgar, as more accommodated to the grossness of their notions. JOHNSON. = 40:) *From every tree*, lop,] *Lop* is a substantive, and signifies the *branches*. = 41:) *And* never *seek for aid* out of himself.] Beyond the treasures of his own mind. = 42:) *The duke being at the Rose*, &c.] This house was purchased about the year 1561, by Richard Hill, sometime master of the Merchant Tailors' company, and is now the Merchant Tailors' school, in Suffolk-lane. = 43:) — *so* rank?] *Rank* weeds, are weeds grown up to great height and strength. *What*, says the king, *was he advanced to this pitch?* JOHNSON. = 44:) — *by day and night*,] This, I believe, was a phrase anciently signifying — *at all times, every way, completely*. The king's words, however, by some critics have been considered as an adjuration. I do not pretend to have determined the exact force of them. STEEVENS. = 45:) *Is it possible, the* spells *of France should juggle* ‖ *Men into such strange* mysteries?] i. e. those *fantastic manners* and *fashions* of the French, which had operated as *spells* or *enchantments*. = 46:) *A fit or two o'the face*;] A fit of the face is what we now term a *grimace*, an artificial cast of the countenance. = 47:) *A* springhalt —] The *stringhalt*, or *springhalt*, is a disease incident to horses, which gives them a convulsive motion in their paces. = 48:) — — *leave these remnants* ‖ *Of fool, and* feather,] An allusion to the feathers which were formerly worn by fools in their caps. = 49:) — blister'd *breeches*,] i. e. breeches puff'd, swell'd out like *blisters*. The modern editors read — *bolster'd* breeches, which has the same meaning. = 50:) "Hold" — MALONE: but *held* in his first edition. = 51:) — *My barge stays*;] The speaker is now in the king's palace at *Bridewell*, from which he is proceeding by water to York-place, (cardinal Wolsey's house) now Whitehall. = 52:) — Chambers *discharged*.] A *chamber* is a gun which stands erect on its breech. Such are used only on occasions of rejoicing, and are so contrived as to carry great charges, and thereby to make a noise more than proportioned to their bulk. They are called *chambers*, because they are mere *chambers* to lodge powder; a *chamber* being the technical term for that cavity in a piece of ordnance which contains the combustibles. Some of them are still fired in the Park, and at the places opposite to the parliament-house when the king goes thither. = 53:) — *take it*.] That is, take the chief place. = 54:) — *unhappily*.] That is, *unluckily, mischievously*. = 55:) *I were unmannerly, to take you out*, ‖ *And not to kiss you*.] A kiss was anciently the established fee of a lady's partner. =

ACT II. = 1:) "To have brought," — MALONE. = 2:) — — *no black envy* ‖ *Shall* make *my grave*.] Shakspeare, by this expression, meant no more than to make the duke say, *No action expressive of* malice *shall conclude my life*. The

sense will then be, (whether quaintly or poetically expressed, let the reader determine) *no malicious action* shall close my grave, i. e. *attend the conclusion of my existence*, or *terminate my life*; the last action of it *shall not be uncharitable*. STEEVENS. = 3:) *strong faith* —] Is great fidelity. = 4:) *Into what* pitch *he please*.] The mass must be fashioned into *pitch* or *height*, as well as into particular form. The meaning is, that the cardinal can, as he pleases, make high or low. = 5:) — — *have great care* ‖ *I be not found a talker*.] I take the meaning to be, *Let care be taken that my promise be performed, that my professions of welcome be not found empty talk*. JOHNSON. = 6:) — so sick *though*,] That is, *so sick* as he is proud. = 7:) "one have at him." — MALONE. = 8:) *Have their free voices*;] The construction is, have *sent* their free voices; the word *sent*, which occurs in the next line, being understood here. = 9:) *Kept him a foreign man still*;] Kept him out of the king's presence, employed in foreign embassies. = 10:) *To give her the avaunt!*] To send her away contemptuously; to pronounce against her a sentence of ejection. = 11:) *Yet, if that* quarrel, *fortune*,] Perhaps for *quarreller*. = 12:) — *stranger now again*.] Again an alien; not only no longer queen, but no longer an Englishwoman. JOHNSON. = 13:) — *our best* having.] That is, our best *possession*. = 14:) — *cheveril* —] Is kid skin, soft leather. = 15:) — *Pluck* off *a little*; &c.] i. e. let us still further divest preferment of its glare, let us descend yet lower, and more upon a level with your own quality. = 16:) *More than my* all *is nothing*; &c.] More than my all is nothing, *for* my prayers and wishes are of no value, and yet prayers and wishes are all I have to return. = 17:) *I shall not fail*, &c.] I shall not omit to strengthen, by my commendation, the opinion which the king has formed. = 18:) — *is it bitter?* forty pence, *no*.] *Forty pence* was, in those days, the proverbial expression of a small wager, or a small sum. Money was then reckoned by *pounds, marks*, and *nobles*. = 19:) *For all the* mud *in Egypt*:] The fertility of Egypt is derived from the *mud* and slime of the Nile. = 20:) — *Sennet*,] Dr. Burney (whose *General History of Music* has been so highly and deservedly applauded) undertook to trace the etymology, and discover the certain meaning of this term, but without success. Mr. Malone thinks it was no more than a flourish, or sounding. = 21:) — *pillars*;] *Pillars* were some of the ensigns of dignity carried before cardinals. = 22:) — *and make my* challenge,] *Challenge* is here a law term. The criminal, when he refuses a juryman, says — *I* challenge *him*. *Abhor* and *refuse* are also law terms. = 23:) — *gainsay* —] i. e. deny. = 24:) *You* sign *your place and calling*,] To *sign* here is to *show*, to *denote*. By your outward meekness and humility, you *show* that you are of an holy order, but, &c. = 25:) — *could speak thee out*,)] had tongues capable of speaking *out* thy merits; i. e. of doing them extensive justice. = 26:) — — *although not there* ‖ At once *and fully satisfied*,)] The sense, which is encumbered with words, is no more than this — I must be *loosed*, though when so *loosed*, I shall not be *satisfied* fully and *at once*; that is, I shall not be *immediately* satisfied. JOHNSON. = 27:) "that might" — MALONE. = 28:) *The passages* made *toward it*:] i. e. *closed*, or *fastened*. = 29:) — — hulling *in* ‖ *The wild sea* —] That is, floating without guidance; tossed here and there. =

ACT III. = 1:) *Wait in the* presence.] i. e. in *the presence chamber*. = 2:) *Envy and base opinion set against them*,] I would be glad that my conduct were in some public trial confronted with mine enemies, that envy and corrupt judgment might try their utmost power against me. JOHNSON. = 3:) *For her sake that I have been*, &c.] For the sake of that royalty which I have heretofore possessed. = 4:) — *superstitious to him?*] That is, served him with superstitious attention; done more than was required. = 5:) *If I have* us'd *myself* —] i. e. behaved myself. = 6:) *And* force them —] *Force* is *enforce, urge*. = 7:) — *contrary proceedings* —] Private practices opposite to his public procedure. = 8:) *Trace the conjunction!*] To *trace*, is to *follow*. = 9:) *In it be* memoriz'd.] To *memorize* is to make memorable. = 10:) *He is return'd, in his opinions*;] *Cranmer*, says Suffolk, *is returned in his opinions*, i. e. with the same sentiments which he entertained before he went abroad, *which* (sentiments) *have satisfied the king, together with all the famous colleges* referred to on the occasion — Or perhaps the passage (as Mr. Tyrwhitt observes) may mean — *He is return'd* in effect, having sent *his opinions*, i. e. the opinions of divines, &c. collected by him. = 11:) *Yet*, fil'd *with my abilities*:] My endeavours, though less than my desires, have *fil'd*, that is, have gone an equal pace with my abilities. = 12:) — *notwithstanding that your bond of duty*,] Besides the general bond of duty, by which you are obliged to *be a loyal and obedient subject*, you owe a *particular* devotion of yourself to me, as your *particular* benefactor. = 13:) — *that am, have, and will be*.] Perhaps the meaning is, *that*, or, *such a man*, I am, have *been*, and will *ever* be. = 14:) — *against the* chiding *flood*,] i. e. the *resounding flood*. = 15:) *To* Asher-*house*,] *Asher* was the ancient name of *Esher*. = 16:) — *my lord of Winchester's*,] Shakspeare forgot that Wolsey was himself bishop of Winchester, unless he meant to say, you must confine yourself to that house which you possess as bishop of Winchester. Asher, near Hampton-Court, was one of the houses belonging to that bishoprick. = 17:) "That in the way," &c. — MALONE. = 18:) *To be thus jaded* —] To be abused and ill treated, like a worthless horse: or perhaps to be ridden by a priest; — to have him mounted above us. = 19:) *And* dare *us with his cap, like* larks.] It is well known that the hat of a cardinal is scarlet; and that one of the methods of *daring* larks was by small mirrors fastened on scarlet cloth, which engaged the attention of these birds while the fowler drew his net over them. = 20:) *Worse than the* sacring bell,] The little bell which is rung to give notice of the *Host* approaching when it is carried in procession, as also in other offices of the Romish church, is called the *sacring* or *consecration* bell; from the French word, *sacrer*. = 21:) *Your holy hat to be stamp'd on the king's coin*.] This was certainly one of the articles exhibited against Wolsey, but rather with a view to swell the catalogue, than from any serious cause of accusation; inasmuch as the archbishops Cranmer, Bainbrigge, and Warnham, were indulged with the same privilege. = 22:) — *to the* mere *undoing* —] *Mere* is absolute. = 23:) — *of a* præmunire,] It is almost unnecessary to observe that *præmunire* is a barbarous word used instead of *præmonere*. = 24:) — *and their* ruin,] *Their ruin* is their displeasure, producing the downfall and *ruin* of him on whom it lights. = 25:) — *in open*,] i. e. *in a place exposed on all sides to view*. = 26:) — *make* use —] i. e. make interest. = 27:) *Had I but serv'd my God*, &c.] This sentence was really uttered by Wolsey. But it was a strange sentence for him to utter, who was disgraced for the basest treachery to his king in the affair of the divorce: but it shows how naturally men endeavour to palliate their crimes even to themselves. =

ACT IV. = 1:) "So are you." — MALONE. = 2:) — this *day* —] i. e. *such a day as this*, a coronation day. = 3:) — *the* late *marriage* —] i. e. the marriage *lately* considered as a valid one. = 4:) Mr. Malone omits *And*. = 5:) "and" is omitted by Mr. Malone. = 6:) — *like rams* —] That is, like battering rams. = 7:) "But, what follow'd?" — MALONE. = 8:) *Scene II*.] This scene is above any other part of Shakspeare's tragedies, and perhaps above any scene of any other poet, tender and pathetic, without gods, or furies, or poisons, or precipices, without the help of romantic circumstances, without improbable sallies of poetical lamentation, and without any throes of tumultuous misery. JOHNSON. = 9:) — — *he stepp'd before me*, happily, ‖ *For my example*.] *Happily* means, on this occasion, fortunately. = 10:) — *with easy roads*,] i. e. by short stages. = 11:) *Of an unbounded* stomach,] i. e. of unbounded *pride* or *haughtiness*. = 12:) — — *one, that by* suggestion ‖ Ty'd *all the kingdom*:] i. e. he was a man of an unbounded stomach, or pride, ranking himself with princes, and by suggestion to the king and the pope, he *ty'd*, i. e. limited, circumscribed, and set bounds to the liberties and properties of all persons in the kingdom. = 13:) *The* model *of our chaste loves*,] *Model* is *image*, or *representative*. =

ACT V. = 1:) — *at* primero —] *Primero* and *Primavista*, two games at cards, H. I. *Primera, Primavista*. La *Primiere*, G. prime, f. *Prime veue*. *Primum*, et primum *visum*, that is, first, and first seen: because he that can show such an order of cards first, wins the game. *Minsheu's Guide into Tongues*, col. 575. = 2:) *Some touch of your late business:*] Some hint of the business that keeps you awake so late. = 3:) — *mine own way*;] Mine own opinion in religion. = 4:) *Stands in the gap and* trade *of more preferments*,] *Trade* is the *practised method*, the *general course*. = 5:) — — *I have* ‖ lucens'd *the lords o'the council, that he is*, &c. ‖ *A most arch heretic*,] This passage, according to the old elliptical mode of writing, may mean — I have incens'd the lords of the council, *for* that he is, i. e. because. = 6:) — broken *with the king*;] They have broken silence: told their minds to the king. = 7:) *He be* convented.] *Convented* is *summoned, convened*. = 8:) "Would not," &c. — MALONE. = 9:) — *You a brother of us*, &c.] You being one of the council, it is necessary to imprison you, that the witnesses against you may not be deterred. = 10:) — *indurance*,] i. e. confinement, or perhaps, *delay, procrastination*. = 11:) *I weigh not*,] i. e. have no value for. = 12:) — *and* not ever —] *Not ever* is an uncommon expression, and does not mean *never*, but *not always*. = 13:) — Ween *you of better luck*,] To *ween* is to *think*, to *imagine*. Though now obsolete, the word was common to all our ancient writers. = 14:) — *at a Window above*,] The suspicious vigilance of our ancestors contrived windows which overlooked the insides of chapels, halls, kitchens, passages, &c. Some of these convenient peepholes, may still be found in colleges, and such ancient houses as have not suffered from the reformations of modern architecture. = 15:) *They had* parted, &c.] We should now say — *They had* shared, &c. i. e. had so much honesty among them. = 16:) — *draw the curtain close*;] i. e. the curtain of the balcony, or upper stage, where the king now is. = 17:) — — *and* capable ‖ Of our flesh, *few are angels*: &c.] If this passage means any thing, it may mean, *few are perfect, while they remain in their mortal capacity*; i. e. while they are capable [in a condition] of being invested with flesh. — Mr. Malone reads thus: "In our own natures, frail, incapable: ‖ Of our flesh," &c. = 18:) *The upper Germany*, &c.] Alluding to the heresy of Thomas Muntzer, which sprung up in Saxony in the years 1521 and 1522. = 19:) — *a* single *heart*,] A heart void of duplicity or

guile. = 20:) — *your painted gloss*, &c.] Those that understand you, under this *painted gloss*, this fair outside, discover your empty talk and your fal-e reasoning. = 21:) *This is the* king's ring.] It seems to have been a custom, begun probably in the dark ages, before literature was generally diffused, and before the regal power experienced the restraints of law, for every monarch to have a ring, the temporary possession of which invested the holder with the same authority as the owner himself could exercise. The production of it was sufficient to suspend the execution of the law; it procured indemnity for offences committed, and imposed acquiescence and submission on whatever was done under its authority. Instances abound in the history of almost every nation. = 22:) *Than but once think* his *place becomes thee not.*] Who dares to suppose that the place or situation in which he is, is not suitable to thee also? who supposes that thou art not as fit for the office of a privy counsellor as he is? = 23:) *You must be godfather,*] Our prelates formerly were often employed on the like occasions. Cranmer was godfather to Edward VI.; archbishop Warham to Henry's eldest son by queen Katharine: and the bishop of Winchester to Henry himself. = 24:) — *you'd spare your spoons;*] It was the custom, long before the time of Shakspeare, for the sponsors at christenings to offer gilt spoons as a present to the child. These spoons were called *apostle spoons*, because the figures of the apostles were carved on the tops of the handles. Such as were at once opulent and generous, gave the whole twelve; those who were either more moderately rich or liberal, escaped at the expence of the four evangelists; or even sometimes contented themselves with presenting one spoon only, which exhibited the figure of any saint, in honour of whom the child received its name. = 25:) — *Paris-garden?*] This celebrated bear-garden on the bankside was so called from *Robert de Paris*, who had a house and garden there in the time of King Richard II. = 26:) — *gaping.*] i. e. *shouting* or *roaring;* a sense which this word has now almost lost. = 27:) — sir Guy, *nor* Colbrand,] Of *Guy of Warwick* every one has heard. *Colbrand* was the Danish giant, whom Guy subdued at Winchester. Their combat is very elaborately described by Drayton, in his *Polyolbion*. = 28:) — *Moorfields to muster in?*] The train-bands of the city were exercised in Moorfields. = 29:) — *he should be a* brazier *by his face,*] A *brazier* signifies a man that manufactures brass, and a reservoir for charcoal occasionally heated to convey warmth. Both these senses are understood. JOHNSON. = 30:) — *The* fire-drake —] A *fire-drake* is both a serpent, anciently called a *brenning-drake*, or *diasps*, and a name formerly given to a *Will o'the Wisp*, or *ignis fatuus*. A *fire-drake* was likewise an artificial *fire-work*. = 31:) — *till her pink'd* porringer *fell off her head,*] Her *pink'd porringer* is her pink'd cap, which looked as if it had been moulded on a porringer. = 32:) — *the* meteor —] The fire-drake, the brazier. = 33:) — *who cried out* clubs!] *Clubs!* was the outcry for assistance, upon any quarrel or tumult in the streets. = 34:) — *loose* shot,] i. e. loose or random *shooters*. = 35:) — *the* work:] A term of fortification. STEEVENS. = 36:) — *the* Tribulation *of* Tower hill, *or the* limbs *of* Lime-house,] Alliteration has given rise to many cant expressions, consisting of words *paired* together. Here we have cant names for the inhabitants of those places, who were notorious puritans, coined for the humour of the alliteration. In the mean time it must not be forgotten, that "precious *limbs*" was a common phrase of contempt for the puritans. = 37:) — *in* Limbo *Patrum,*] He means, in confinement. In *limbo*, continues to be a cant phrase, in the same sense, at this day. The *Limbus Patrum* is, properly, the place where the old fathers and patriarchs are supposed to be waiting for the resurrection. = 38:) — running banquet *of two beadles,*] A public whipping. A *banquet*, in ancient language, did not signify either dinner or supper, but the desert after each of them. = 39:) — *here ye lie baiting of* bumbards,] A *bumbard* is an *ale-barrel;* to *bait bumbards* is to *tipple*, to *lie at the spigot*. = 40:) — *I'll* pick *you o'er the pales else.*] To *pick* is to pitch. = 41:) *The Palace.*] At Greenwich, where this procession was made from the church of the Friars. = 42:) — *standing-bowls* —] i. e. bowls elevated on feet or pedestals. = 43:) *Heaven, from thy endless goodness*, &c.] These words are not the invention of the poet, having been pronounced at the christening of Elizabeth. = 44:) [*Nor shall this peace sleep with her:* &c.] These lines, to the interruption by the king, seem to have been inserted at some revisal of the play, after the accession of king James. If the passage, included in crotches, be left out, diction, and continuity of sentiments: but, by the interposition of the new lines, he first celebrates Elizabeth's successor, and then wishes he did not know that she was to die; first rejoices at the consequence, and then laments the cause. Our author was at once politic and idle; he resolved to flatter James, but neglected to reduce the whole speech to propriety; or perhaps intended that the lines inserted should be spoken in the action, and omitted in the publication, if any publication was ever in his thoughts. Mr. Theobald has made the same observation. JOHNSON. = 45:) — *such a one we show'd them;*] In the character of Katharine. JOHNSON. = 46:) — *If they smile*, &c.] Though it is very difficult to decide whether short pieces be genuine or spurious, yet I cannot restrain myself from expressing my suspicion that neither the Prologue nor Epilogue to this play is the work of Shakspeare; *non vultus, non color* It appears to me very likely that they were supplied by a friendship or officiousness of Jonson, whose manner they will be perhaps found exactly to resemble. There is yet another supposition possible: the Prologue and Epilogue may have been written after Shakspeare's departure from the stage, upon some accidental rivival of the play, and there will then be reason for imagining that the writer, whoever he was, intended no great kindness to him, this play being recommended by a subtle and covert censure of his other works. There is, in Shakspeare, so much of *fool and fight;* "—— the fellow, ‖ "In a long motley coat, guarded with yellow," appears so often in his drama, that I think it not very likely that he would have animadverted so severely on himself. All this, however, must be received as very dubious, since we know not the exact date of this or the other plays, and cannot tell how our author might have changed his practice or opinions. =

XXVI. TROILUS AND CRESSIDA.

ACT I. = 1:) *The princes* orgulous,] *Orgulous*, i. e. proud, disdainful. *Orgueilleux*, Fr. = 2:) — fulfilling *bolts,*] To *fulfill*, in this place, means to fill till there be no room for more. In this sense it is now obsolete. = 3:) Sperr *up the sons of Troy.*] To *sperre*, or *spar*, from the old Teutonic word *speren*, signifies to *shut up*, *defend* by *bars*, &c. = 4:) *A prologue arm'd,*] I come here to speak the prologue, and come in armour; not defying the audience, in confidence of either the author's or actor's abilities, but merely in a character suited to the subject, in a dress of war, before a warlike play. = 5:) — *the* vaunt —] i. e. the *avant*, what went before. = 6:) — *my* varlet,] This word anciently signified a servant or footman to a knight or warrior. = 7:) — *fonder* —] i. e. more weak, or foolish. = 8:) *Doth lesser* blench —] To *blench* is to shrink, start, or fly off. = 9:) —— *and* spirit *of sense ‖ Hard as the palm of ploughman!*] *In comparison with* Cressida's *hand*, says he, *the spirit of sense*, the utmost degree, the most exquisite power of sensibility, which implies a soft hand, since the sense of touching, as Scaliger says in his *Exercitations*, resides chiefly in the fingers, is hard as the callous and insensible palm of the ploughman. = 10:) — *she has the mends* —] *She may make the best of a bad bargain.* This is a proverbial saying. = 11:) — *sorts,*] i. e. fits, suits, is congruous. = 12:) — *husbandry in war,*] *Husbandry* means economical prudence. Troilus alludes to Hector's early rising. = 13:) — *their particular additions;*] Their peculiar and characteristic qualities or denominations. = 14:) — *that his valour is* crushed into folly,] To be *crushed into folly*, is to be *confused* and mingled with *folly*, so as that they make one mass together. = 15:) — *against the hair:*] Is a phrase equivalent to another now in use — *against the grain.* The French say — *à contrepoil.* = 16:) — *a merry Greek,*] *Græcari*, among the Romans, signified to play the reveller. The expression occurs in many old English books. = 17:) — *compassed window,*] The *compassed window* is the same as the *bow window*. = 18:) — *so old a* lifter?] The word *lifter* is used for a *thief*. We still call a person who plunders shops, a *shop-lifter*. *Hliftus*, in the Gothic language, signifies a *thief*. = 19:) — *that it* passed.] i. e. that it went beyond bounds. = 20:) — *the* rich *shall have more.*] The allusion is to the word *noddy*, which, as now, did, in our author's time, and long before, signify *a silly fellow*, and may, by its etymology, signify likewise *full of nods*. Cressida means that *a* nodoy *shall have more nods*. Of such remarks as these is a comment to consist! JOHNSON. = 21:) — *no* date *in the pye,*] To account for the introduction of this quibble, it should be remembered that *dates* were an ingredient in ancient pastry of almost every kind. = 22:) — *at what* ward *you* lie.] A metaphor from the art of defence. = 23:) *Achievement is command; ungain'd, beseech:*] The meaning of this obscure line seems to be — "Men, after possession, become our commanders: before it, they are our suppliants." = 24:) — *my heart's* content —] *Content* for *capacity*, or perhaps for *consent*. = 25:) — *affin'd* —] i. e. joined by affinity. = 26:) — *Nestor shall* apply —] Perhaps Nestor means, that he will *attend particularly to*, and consider, Agamemnon's latest words. = 27:) — *by the* brize,] The *brize* is the *gad* or *horse-fly*. = 28:) *And flies fled under shade,*] i. e. And flies *are* fled under shade. = 29:) — *the thing of courage,*] It is said of the tiger, that in storms and high winds he rages and roars most furiously. = 30:) *Returns to* chiding —] *Chiding* is noisy, clamorous. = 31:) —— *speeches, — which were such, ‖ As Agamemnon and the hand of Greece ‖ Should hold up high in brass; and such again, ‖ As venerable Nestor*, hatch'd in silver, ‖ *Should* with a bond of air —— ‖ —— *knit all the Greekish ears ‖ To his experience'd tongue,*] Ulysses begins his oration with praising those who had spoken before him, and marks the characteristic excellencies of their different eloquence, — strength, and sweetness, which he expresses by the different metals on which he recommends them to be engraven for the instruction of posterity. The speech of Agamemnon is such that it ought to be engraven in brass, and the tablet held up by him on the one side, and Greece on the other, to show the union of their opinion. And Nestor ought to be exhibited in silver, uniting all his audience in one mind by his soft and gentle elocution. Brass is the common emblem of strength, and silver of gentleness. We call a soft voice a *silver* voice, and a persuasive tongue, a *silver* tongue. To *hatch* is a term of art for a particular method of *engraving*. *Hacher*, to cut, Fr. JOHNSON. The commentators differ in some respects from this explanation. = 32:) — *expect* —] *Expect* for *expectation*. = 33:) *The specialty of rule* —] The particular rights of supreme authority. = 34:) *When that the general is not* like *the hive,*] The meaning is, — *When the general is not* to the army *like the hive* to the bees, the repository of the stock of every individual, that to which each particular resorts with whatever he has collected for the good of the whole, *what honey is expected?* what hope of advantage? The sense is clear, the expression is confused. JOHNSON. = 35:) — *the planets, and this* center,] By *this center*, Ulysses means the earth itself, not the center of the earth. According to the system of Ptolemy, the earth is the center round which the planets move. = 36:) — *deracinate* —] i. e. force up by the roots. = 37:) — *brotherhoods in cities,*] Corporations, companies, *confraternities*. = 38:) — dividable *shores,*] i. e. divided. = 39:) — mere —] *Mere* is absolute. = 40:) *That by a pace* —] That goes backward *step by step*. = 41:) —— *with a purpose ‖ It hath to climb.*] With a design in each man to aggrandize himself, by slighting his immediate superior. = 42:) — *bloodless emulation:*] An emulation not vigorous and active, but malignant and sluggish. = 43:) — *our* power —] i. e. our army. = 44:) *Thy* topless *deputation* —] *Topless* is that which has nothing *topping* or *overtopping* it; supreme; sovereign. = 45:) *'Twixt his stretch'd footing and the* scaffoldage,] The galleries of the theatre, in the time of our author, were sometimes termed *the scaffolds*. = 46:) — *o'erwrested seeming* —] i. e. wrested beyond the truth. = 47:) — *unsquar'd,*] i. e. unadapted to their subject, as stones are unfitted to the purposes of architecture, while they are yet *unsquar'd*. = 48:) —— *as near as the extremest ends ‖ Of* parallels:] The *parallels* to which the allusion seems to be made, are the parallels on a map. As like as east to west. = 49:) —— *bears his head ‖ In such a rein,*] That is, holds up his head as haughtily. We still say of a girl, *she bridles*. = 50:) — *whose gall coins slanders like a mint,*)] i. e. as fast as a mint coins *money*. = 51:) *How* rank *soever rounded in with danger.*] A *rank weed* is a *high weed*. = 52:) — *by measure* —] i. e. "*by means* of their observant toil." = 53:) *A stranger to those most imperial looks* —] And yet this was the seventh year of the war. Shakspeare, who so wonderfully preserves character, usually confounds the customs of all nations, and probably supposed that the ancients (like the heroes of chivalry) fought with beavers to their helmets. So, in the fourth Act of this play Nestor says to Hector: "But this thy countenance, still lock'd in steel, ‖ "I never saw till now." Shakspeare might have adopted this error from the wooden cuts to ancient books, or from the illuminators of manuscripts, who never seem to have entertained the least idea of habits, manners, or customs more ancient than their own. There are books in the British Museum of the age of King Henry VI.; and in these the heroes of ancient Greece are represented in the very dresses worn at the time when the books received their decorations. = 54:) — *they have galls*, &c.] This is not very intelligible, but perhaps the speaker meant to say, that *when they have the accord of Jove on their side, nothing is so courageous as the Trojans*. = 55:) "rollows" — MALONE, and so in Steevens' last edition, but, I suspect, erroneously. C. = 56:) — *long-continued truce* —] Of this long *truce* there has been no notice taken; in this very Act it is said, that *Ajax coped Hector yesterday in the battle*. Here we have another proof of Shakspeare's falling into inconsistencies, by sometimes adhering to, and sometimes deserting, his original. = 57:) — *more than* in confession,] *Confession* for *profession*. = 58:) *And in my* vauntbrace —] An armour for the arm, *avantbras*. = 59:) *Be you my time*, &c.] i. e. be you to my present purpose what time is in respect of all other schemes, viz. a ripener and bringer of them to maturity. = 60:) *And, in the publication, make no* strain,] i. e. make no difficulty, no doubt. = 61:) — *scantling* —] that is, a *measure, proportion*. The carpenter cuts his wood to a certain *scantling*. = 62:) — *small pricks* —] Small *points compared* with the volumes, or perhaps indexes, which were, in Shakspeare's time, often *prefixed* to books. = 63:) — *our main opinion* —] is, our general estimation or character. = 64:) *The* sort —] i. e. the lot. = 65:) — *under our* opinion —] Here again *opinion* means character. = 66:) *Must* tarre *the mastiffs on,*] *Tarre*, an old English word, signifying to provoke or urge on. =

ACT II. = 1:) *Act II.*] This play is not divided into Acts in any of the original editions. = 2:) *Cobloaf!*] A crusty, uneven, gibbous loaf, is in some counties called by this name. = 3:) — pun *thee into shivers* —] *Pun* is in the midland counties the vulgar and colloquial word for — *pound*. = 4:) *Thou stool for a witch!*] In one way of trying a *witch*, they used to place her on a chair or stool, with her legs tied across, that all the weight of her body might rest upon her seat; and by that means, after some time, the circulation of the blood would be much stopped, and her sitting would be as painful as the wooden horse. GREY. = 5:) — *an* assinego —] A *he-ass*. = 6:) — *thou art bought and sold* —] This was a proverbial expression. = 7:) — *If thou* use *to beat me,*] i. e. if thou continue to beat me, or make a practice of beating me. = 8:) — *his* pia mater, &c.] The *pia mater* is a membrane that protects the substance of the brain. = 9:) — *is beaten* voluntary;] i. e. voluntarily. Shakspeare often uses adjectives adverbially. = 10:) — *when Achilles'* brach *bids me,*] The commentators are not agreed on the meaning of this word, some referring it to a species of dog, and some to an ornament called a *broche*, or *brooch*. = 11:) — *many thousand* dismes,] *Disme*, Fr. is the tithe, the tenth. = 12:) *The* past-*proportion of his infinite?*] i. e. *that greatness to which no measure bears any proportion*. = 13:) —— *reason and* respect ‖ *Make livers pale*, &c.] *Respect* is caution, a regard to consequences. = 14:) *And the will dotes, that is* attributive —] i. e. *the will dotes that attributes* or gives *the qualities which it affects;* that first causes excellence, and then admires it. = 15:) — *unrespective* sieve,] that is, unto a *common voider*. = 16:) *Your breath with full* consent —] Your breaths all blowing together; your unanimous approbation. = 17:) *And, for an old aunt,*] Priam's sister, Hesione, whom Hercules, being enraged at Priam's breach of faith, gave to Telamon, who by her had Ajax. = 18:) *And do a deed that fortune* never *did,*] i. e. act with more inconstancy and caprice than ever did fortune. = 19:) *Our* fire-brand *brother*, &c.] Hecuba, when pregnant with Paris, dreamed she should be delivered of a burning torch. = 20:) — *distaste* —] Corrupt; change to a worse state. = 21:) *To make it gracious.*] i. e. to set it off; to show it to advantage. = 22:) — convince *of levity* —] This word, which our author frequently employs in the obsolete sense of — to *overpower*, *subdue*, seems, in the present instance, to signify — *convict*, or subject to the charge of levity. = 23:) — *your full* consent —] Your unanimous approbation. = 24:) *Have* gloz'd,] Have *commented*. = 25:) — *Aristotle* —] Let it be remembered, as often as Shakspeare's anachronisms occur, that errors in computing time were very frequent in those ancient romances which seem to have formed the greater part of his library. = 26:) — of *partial indulgence* —] i. e. *through* partial indulgence. = 27:) — *benumbed wills,*] That is, inflexible, immoveable, no longer obedient to superior direction. = 28:) *Is this, in way of truth;*] Though considering *truth* and *justice* in this question, this is my opinion; yet as a question of honour, I think on it as you. JOHNSON. = 29:) — *the performance of our heaving spleens,*] the execution of spirit and resentment. = 30:) — canonize *us:*] The hope of being *registered as a saint*, is rather out of its place at the Trojan war. = 31:) — *emulation* —] that is, envy, factious contention. *Emulation* is now never used in an ill sense; but Shakspeare meant to employ it so. = 32:) — *the* serpentine *craft of thy* Caduceus;] The wand of Mercury is wreathed with *serpents*. = 33:) — *without drawing their massy irons,*] That is, *without drawing the swords to cut their web*. They use no means but those of violence. JOHNSON. = 34:) *Let thy* blood *be thy direction* —] Thy *blood* means, thy passions; thy natural propensities. = 35:) — decline —] Deduce the question from the first case to the last. = 36:) *He* shent *our messengers;*] i. e. rebuked, rated. = 37:) — *noble state,*] i. e. *the stately train of attending nobles whom you bring with you*. = 38:) — *breath.*] *Breath*, in the present instance, stands for *breathing*, i. e. exercise. = 39:) — tend *the savage* strangeness —] i. e. shyness, distant behaviour. To *tend*, is to *attend upon*. = 40:) — *underwrite* —] To *subscribe*, in Shakspeare, is to *obey*. = 41:) — *in an* observing *kind* —] i. e. in a mode religiously attentive. = 42:) — allowance *give* —] *Allowance* is *approbation*. = 43:) — *the* death-tokens *of it* —] Alluding to the decisive spots appearing on those infected by the plague. = 44:) — *with his own* seam;] *Swine-seam*, in the North, is *hog's-lard*. = 45:) *That were to enlard*, &c.] This is only the well-known proverb — *Grease a fat sow*, &c. in a more stately dress. = 46:) — *I'll* pash *him* —] i. e. strike him with violence. = 47:) — pheeze *his pride:*] To *pheeze* is to *comb* or *curry*. = 48:) *Not for the worth* —] Not for the value of all for which we are fighting. = 49:) "He will be the" — MALONE. = 50:) — *force him* —] i. e. stuff him. *Farcir*, Fr. = 51:) *He is not* emulous,] *Emulous*, in this instance, and perhaps in some others, may well enough be supposed to signify — *jealous of higher authority*. = 52:) — *that shall* palter —] That shall juggle with us, or fly from his engagements. = 53:) *Bull-bearing Milo his* addition *yield* —] i. e. yield his *titles*, his celebrity for strength. *Addition*, in legal language, is the title given to each party, showing his degree, occupation, &c. as esquire, gentleman, yeoman, merchant, &c. Our author here, as usual, pays no regard to chronology. Milo of Croton lived long after the Trojan war. = 54:) — *like a* bourn,] A *bourn* is a boundary, and sometimes a rivulet dividing one place from another. =

ACT III. = 1:) — *in* fits.]) i. e. now and then, by fits; or perhaps a quibble is intended. A *fit* was a part or division of a song, sometimes a strain in music, and sometimes a measure in dancing. = 2:) — *you are* wide;] i. e. wide of your mark; a common exclamation when an archer missed his aim. = 3:) "To-day," — STEEVENS, edit. 1793, 15 vol. = 4:) — *i'the* fills.] That is, in the shafts. *Fill* is a provincial word used in some counties for *thills*, the shafts of a cart or waggon. = 5:) — *So, so; rub on, and* kiss *the* mistress.] The allusion is to *bowling*. What we now call *the jack*, seems, in Shakspeare's time, to have been termed the *mistress*. A bowl that kisses *the jack*, or *mistress*, is in the most advantageous situation. *Rub on* is a term at the same game. = 6:) — *The falcon* as the *tercel,*] Pandarus means, that he'll match his niece against her lover for any bett. The *tercel* is the *male* hawk; by the *falcon* we generally under-

stand the *female.* = 7:) — *his* addition *shall be humble.*] We will give him no high or pompous titles. JOHNSON. = 8:) — *what* envy *can say worst, shall be a* mock for his truth;] i. e. shall be *only* a mock for his truth. Even malice (for such is the meaning of the word *envy*) shall not be able to impeach his truth, or attack him in any other way, except by ridiculing him for his constancy. = 9:) *Might be* affronted *with the match* —] I wish "my integrity might be met and matched with such equality and force of pure unmingled love." JOHNSON. = 10:) *And simpler than the infancy of truth.*] This is fine; and means, "Ere truth, to defend itself against deceit in the commerce of the world, had, out of necessity, learned worldly policy." = 11:) — *compare,*] i. e. comparison. = 12:) *As* truth's authentic author *to be cited,*] Troilus shall *crown the verse,* as a man *to be cited as the authentic author of truth,* as one whose protestations were true to a proverb. = 13:) — crown *up* —] i. e. conclude it. = 14:) — *such a* wrest —] *Wrest* is an instrument for tuning the harp by *drawing up* the strings. = 15:) *In most accepted* pain.] i. e. *Her presence,* says Calchas, *shall strike off,* or recompense *the service I have done,* even in those *labours* which were *most accepted.* JOHNSON. = 16:) "riches, and favour," — MALONE. = 17:) — *how dearly ever* parted,] *However excellently endowed,* with however *dear* or precious *parts* enriched or adorned. = 18:) — *in his circumstance,*] In the detail or circumduction of his argument. = 19:) *The unknown Ajax.*] Ajax, who has abilities, which were never brought into view or use. JOHNSON. = 20:) *And* give *to dust, that is a little gilt,* ‖ *More laud than* gilt *o'er-dusted.*] *Dust a little gilt* means, ordinary performances ostentatiously displayed and magnified by the favour of friends and that admiration of novelty which prefers "newborn gawds" to "things past." *Gilt o'er-dusted* means, splendid actions of preceding ages, the remembrance of which is weakened by time. = 21:) *Made emulous* missions —] This means the descent of deities to combat on either side; an idea which Shakspeare very probably adopted from Chapman's translation of Homer. In the fifth Book, Diomed wounds Mars, who on his return to heaven is rated by Jupiter for having interfered in the battle. This disobedience is the *faction* which I suppose Ulysses would describe. STEEVENS. = 22:) — *one of Priam's daughters.*] Polyxena, in the act of marrying whom, he was afterwards killed by Paris. = 23:) — — (*which whom relation* ‖ *Durst never meddle*) —] There is a secret administration of affairs, which no *history* was ever able to discover. JOHNSON. = 24:) *Omission to do,* &c.] By *neglecting* our duty we *commission* or enable that danger of *dishonour,* which could not reach us before to lay hold upon us. JOHNSON. = 25:) — *with a politic regard,*] With a *sly look.* = 26:) — *to make* catlings *on.*] A *catling* signifies a small lute-string made of *catgut.* = 27:) — *the more* capable *creature.*] The more *intelligent* creature. =

ACT IV. = 1:) *During all* question —] *Question* means intercourse, interchange of conversation. = 2:) *His purpose meets you;*] I bring you his meaning and his orders. JOHNSON. = 3:) — *a flat* tamed *piece;*] i. e. a piece of wine out of which the spirit is all flown. = 4:) *Both merits pois'd,* &c.] The sense appears to be this: the merits of either are sunk in value, because the contest between them is only for a strumpet. = 5:) "capocchio!" — MALONE. = 6:) Mr. Malone gives part of this dialogue as prose. = 7:) — *matter is so* rash:] My business is so *hasty* and so abrupt. = 8:) *I know no* touch *of consanguinity;*] Touch of consanguinity is *sense or feeling of relationship.* = 9:) — *great morning;*] *Grand jour;* a Gallicism. = 10:) — consign'd *kisses* —] *Consign'd* means *sealed;* from *consigno,* Lat. = 11:) Distasted *with the salt of* broken *tears.*] i. e. of tears to which we are not permitted to give full vent, being interrupted and suddenly torn from each other. The poet was probably thinking of *broken* sobs, or *broken* slumbers. = 12:) — *what wicked* deem —] *Deem* (a word now obsolete) signifies, *opinion, surmise.* = 13:) *For I will throw my glove to death* —] That is, I will *challenge* death himself in defence of thy fidelity. = 14:) — *the high* lavolt,] The *lavolta* was a dance. = 15:) — *catch mere simplicity;*] The meaning, I think, is, *while others,* by their art, gain high estimation, I, by honesty, obtain a plain simple approbation. JOHNSON. = 16:) *At the* port,] The *port* is the *gate.* = 17:) — possess *thee what she is.*] I will *make thee fully understand.* This sense of the word *possess* is frequent in our author. = 18:) — *my* lust:] *Lust* is *inclination, will.* = 19:) "I tell thee, Diomed," — MALONE. = 20:) — *in* appointment —] *Appointment* is preparation = 21:) — *bias cheek* —] Swelling out like the bias of a bowl. The idea is taken from the puffy cheeks of the winds, as represented in ancient prints, maps, &c. = 22:) *I'll make my match to live,*] Perhaps this means — *I'll lay my life.* = 23:) — *motive* —] *Motive,* for *part that contributes to motion.* = 24:) *That give* a coasting *welcome ere it comes,*] A *coasting welcome,* is a conciliatory welcome; that makes silent *advances* before the tongue has uttered a word. = 25:) — *sluttish spoils of opportunity,*] Corrupt wenches, of whose chastity every opportunity may make a prey. JOHNSON. = 26:) *Valour and pride* excel *themselves in Hector;*] Shakspeare's thought is not exactly deduced. Nicety of expression is not his character. The meaning is plain: "Valour (says Æneas) is in Hector greater than valour in other men, and pride in Hector is less than pride in other men. So that Hector is distinguished by the excellence of having pride less than other pride, and valour more than other valour." JOHNSON. = 27:) *This Ajax is half made of Hector's blood:*] Ajax and Hector were cousin-germans. = 28:) — *a* breath;] i. e. a breathing, a slight exercise of arms. = 29:) — *stints* —] i. e. stops. = 30:) — *deedless in his tongue;*] i. e. no boaster of his own deeds. = 31:) — *an* impair *thought* —] A thought unsuitable to the dignity of his character. = 32:) — — *Hector* — — *subscribes* —] that is, *yields, gives way.* = 33:) — *thus translate him to me.*] Thus *explain his character.* = 34:) *My* sacred *aunt,*] It is remarkable that the Greeks give to the uncle the title of Sacred, θειος. And this circumstance may tend to establish the opinion, that this play was not the entire composition of Shakspeare, to whom the Grecism before us was probably unknown. = 35:) *A great* addition —] i. e. denomination. = 36:) *Not Neoptolemus* —] My opinion is, that by Neoptolemus the author meant Achilles himself; and remembering that the son was Pyrrhus Neoptolemus, considered Neoptolemus as the *nomen gentilitium,* and thought the father was likewise Achilles Neoptolemus. JOHNSON. = 37:) — *most* imperious —] *Imperious* and *imperial* had formerly the same signification. = 38:) — *the* untraded *oath;*] A singular oath not in common use. = 39:) — *the declin'd;*] The *declin'd* is the *fallen.* = 40:) — *thy grandsire,*] Laomedon. = 41:) *And* quoted *joint by joint.*] To *quote* is to observe. = 42:) — *that* stithied *Mars his helm,*] A *stith* is an *anvil,* and from hence the verb *stithied* is formed. = 43:) — — *the general state, I fear,* ‖ *Can scarce entreat you to be odd with him.*] Ajax treats Achilles with contempt, and means to insinuate that he was afraid of fighting with Hector. "You may every day (says he) have enough of Hector, if you choose it; but I believe the whole state of Greece will scarcely prevail on you to engage with him." = 44:) — pelting *wars,*] i. e. petty, inconsiderable ones. = 45:) — convive —] To *convive* is to *feast.* = 46:) *Beat loud the* tabourines,] *Tabourines* are small drums. =

ACT V. = 1:) *The surgeon's box,*] In this answer Thersites quibbles upon the word *tent.* = 2:) *Well said,* Adversity!] *Adversity,* in this instance, signifies *contrariety.* The reply of Thersites has been studiously *adverse* to the drift of the question urged by Patroclus. = 3:) — *thou idle immaterial skein of* sleive *silk,*] All the terms used by Thersites of Patroclus, are emblematically expressive of flexibility, compliance, and mean officiousness. = 4:) *Finch egg!*] A finch's egg is remarkable gaudy; but of such terms of reproach it is difficult to pronounce the true signification. = 5:) — *a* fitchew,] i. e. a *polecat.* = 6:) — *spirits and fires!*] This Thersites speaks upon the first sight of the distant lights. = 7:) "sweet lord Menelaus." MALONE. = 8:) — *he will spend his mouth, and promise, like Brabler the hound;*] If a hound *gives his mouth,* and is not upon the scent of the game, he is by sportsmen called a *babler* or *brabler.* = 9:) — *prodigious,*] i. e. portentous, ominous. = 10:) — *her* cliff;] that is, her *key. Clef,* French. = 11:) — *palter.*] i. e. shuffle, behave with duplicity. = 12:) — *keep this* sleeve.] The custom of wearing a lady's *sleeve* for a favour, is of ancient date, but the sleeve given in the present instance was the sleeve of *Troilus.* It may be supposed to be an ornamented cuff, such, perhaps, as was worn by some of our young nobility at a tilt, in Shakspeare's age. = 13:) "It is no matter," — MALONE. = 14:) *By all Diana's waiting-women yonder,*] i. e. the stars which she points to. = 15:) *I cannot conjure, Trojan.*] that is, I cannot raise spirits in the form of Cressida. = 16:) — for *womanhood!*] i. e. for the sake of womanhood. = 17:) *To stubborn* critics —] *Critic* has here, probably, the signification of *cynic.* = 18:) *If there be rule in* unity *itself,*] If it be true that one individual cannot be two distinct persons. = 19:) — — *where reason can revolt* ‖ *Without perdition, and loss assume all reason* ‖ *Without revolt;*] The words *loss* and *perdition* are used in their common sense, but they mean the *loss* or *perdition* of *reason.* = 20:) — *a thing inseparate* —] i. e. the plighted troth of lovers. Troilus considers it *inseparable,* or at least that it ought never to be broken. = 21:) — *knot, five-finger-tied,*] A knot tied by giving her hand to Diomed. = 22:) *May worthy Troilus* —] Can Troilus really feel, on this occasion, half of what he utters? A question suitable to the calm of Ulysses. JOHNSON. = 23:) — *concupy.*] A cant word, formed by our author from *concupiscence.* = 24:) — *and wear a* castle *on thy head!*] i. e. defend thy head with armour of more than common security. = 25:) — dear *petition,*] *Dear,* on this occasion, seems to mean, *important, consequential.* = 26:) — *peevish* —] i. e. foolish. = 27:) *It is the purpose,*] The mad prophetess speaks here with all the coolness and judgment of a skilful casuist. "The essence of a lawful vow, is a lawful purpose, and the vow of which the end is wrong, must not be regarded as cogent." JOHNSON. = 28:) — dear *man* —] *Valuable* man. = 29:) *Which better fits a lion,*] The traditions and stories of the darker ages abounded with examples of the lion's generosity. Upon the supposition that these acts of clemency were true, Troilus reasons not improperly, that to spare against reason, by mere instinct of pity, became rather a generous beast than a wise man. = 30:) *You bid them rise, and live.*] Shakspeare seems not to have studied the Homeric character of Hector, whose disposition was by no means inclined to clemency. = 31:) — *with fiery* truncheon —] We have here but a modern Mars. Antiquity acknowledges no such ensign of command as a *truncheon.* The spirit of the passage, however, is such as might

atone for a greater impropriety. = 32:) — *shame respect;*] i. e. disgrace the respect I owe you, by acting in opposition to your commands. = 33:) — *cursed,*] i. e. under the influence of a malediction, such as mischievous beings have been supposed to pronounce upon those who had offended them. STEEVENS. = 34:) "of a sleeveless," &c. — MALONE. = 35:) — *to proclaim barbarism,*] To set up the authority of ignorance, to declare that they will be governed by policy no longer. = 36:) — *waving his* beam,] i. e. his lance like a weaver's beam, as Goliath's spear is described. = 37:) — *pashed* —] i. e. bruised, crushed. = 38:) — *scaled sculls* —] *Sculls* are great numbers of fishes swimming together. *Scaled* means here dispersed, put to flight. = 39:) — *the mower's* swath:] *Swath* is the quantity of grass cut down by a single stroke of the mower's scythe. = 40:) — *boy-queller,*] i. e. murderer of a boy. = 41:) — *I will not* look upon.] That is, (as we should now speak,) I will not be a *looker-on.* = 42:) — *you* cogging *Greeks;*] This epithet has no particular propriety in this place, but the author had heard of *Græcia mendax.* JOHNSON. Surely the epithet had propriety, in respect of Diomedes at least, who had defrauded him of his mistress. Troilus bestows it on both, *unius ob culpam.* A fraudulent man, as I am told, is still called, in the North, *a gainful Greek.* Cicero bears witness to this character of the ancient Greeks: "Testimoniorum religionem et fidem nunquam ista natio coluit." Again: "Græcorum ingenia ad fallendum parata sunt." STEEVENS. = 43:) — carry *him;*] i. e. prevail over him. = 44:) *I'll* frush *it,*] The word *frush* I never found elsewhere, nor understand it. Sir T. Hanmer explains it, to *break* or *bruize.* JOHNSON. = 45:) — execute *your arms.*] To *execute their arms* is to employ them; to put them to use. = 46:) *And,* stickler-*like,*] *Sticklers* are arbitrators, judges, or, as called in some places, sidesmen. At every wrestling in Cornwall, before the *games* begin, a certain number of *sticklers* are chosen, who regulate the proceedings, and determine every dispute. *Stickler* (*stickle-er*) is immediately from the verb *stickle,* to interfere, to take part with, to busy one's self in any matter. = 47:) — *pight* —] i. e. pitched, fixed. The obsolete preterite and participle passive of to *pitch.* = 48:) — — *with comfort go:* ‖ *Hope of revenge shall hide our inward woe.*] This couplet affords a full and natural close of the play; and though I once thought differently, I must now declare my firm belief that Shakspeare designed it should end here, and that what follows is either a subsequent and injudicious restoration from the elder drama, mentioned in the Prelim. Remarks, page LII, or the nonsense of some wretched buffoon, who represented Pandarus. When the hero of the scene was not only alive, but on the stage, our author would scarce have trusted the conclusion of his piece to a subordinate character, whom he had uniformly held up to detestation. It is still less probable that he should have wound up his story with a stupid outrage to decency, and a deliberate insult on his audience. — But in several other parts of this drama I cannot persuade myself that I have been reading Shakspeare. STEEVENS. =

XXVII. TIMON OF ATHENS.

ACT I. = 1:) *Phrynia,*] (or, as this name should have been written by Shakspeare, *Phryne,*) was an Athenian courtezan so exquisitely beautiful, that when her judges were proceeding to condemn her for numerous and enormous offences, a sight of her bosom (which, as we learn from Quintilian, had been artfully denuded by her advocate,) disarmed the court of its severity and secured her life from the sentence of the law. STEEVENS. = 2:) — breath'd, *as it were,*] *Breathed* is *inured by constant practice;* so trained as not to be wearied. To *breathe* a horse, is to exercise him for the course. JOHNSON. = 3:) *He* passes.] i. e. exceeds, goes beyond common bounds. = 4:) — *touch the estimate:*] Come up to the price. = 5:) *When we for recompense,* &c.] We must here suppose the poet busy in reading in his own work; and that these three lines are the introduction of the poem addressed to Timon, which he afterwards gives the painter an account of. WARBURTON. = 6:) — — *and, like the current, flies* ‖ *Each bound it* chafes.] This jumble of incongruous images seems to have been designed, and put into the mouth of the poetaster, that the reader might appreciate his talents: his language therefore should not be considered in the abstract. = 7:) Mr. Malone omits *And.* = 8:) — *artificial* strife —] *Strife* is the contest of art with nature. = 9:) *Halts not particularly.*] My design does not stop at any single character. JOHNSON. = 10:) *In a wide sea of wax:*] Anciently they wrote upon waxen tables with an iron style. = 11:) — *no* levell'd *malice,* &c.] To *level* is to *aim,* to point the shot at a mark. Shakspeare's meaning is, my poem is not a satire written with any particular view, or *levelled* at any single person; I fly like an eagle into the general expanse of life, and leave not, by any private mischief, the trace of my passage. = 12:) *I'll unbolt* —] I'll open, I'll explain. JOHNSON. = 13:) — *glass-fac'd flatterer* —] That shows in his look, as by reflection, the looks of his patron. JOHNSON. = 14:) — *rank'd with all deserts,*] *Cover'd with ranks* of all kinds of men. JOHNSON. = 15:) *To* propagate *their states:*] To advance or improve their various conditions of life. JOHNSON. = 16:) — *conceiv'd to scope.*] Properly imagined, appositely, to the purpose. JOHNSON. = 17:) *In our* condition,] *Condition* for art. = 18:) *Rain* sacrificial *whisperings* —] i. e. whisperings of officious servility, the *incense* of the worshipping parasite to the patron as to a god. = 19:) — — *through him* ‖ Drink *the free air.*] That is, breathe only with his permission. = 20:) *A thousand moral paintings I can show,*] Shakspeare seems to intend in this dialogue to express some competition between the two great arts of imitation. Whatever the poet declares himself to have shown, the painter thinks he could have shown better. = 21:) "blows of fortune's" — MALONE. = 22:) — *mean eyes* —] i. e. inferior spectators. = 23:) Mr. Malone omits *to him.* = 24:) — *your honour!*] The common address to a lord in our author's time was *your honour,* which was indifferently used with your lordship. = 25:) *Therefore he will be, Timon:*] The thought is closely expressed, and obscure: but this seems the meaning: "If the man be honest, my lord, for that reason he will be so in this; and not endeavour at the injustice of gaining my daughter without my consent." WARBURTON. = 26:) — — *Never may* ‖ *That state or fortune fall into my keeping,* ‖ *Which is not* ow'd *to you!*] The meaning is, let me never henceforth consider any thing that I possess, but as *owed* or due to you; held for your service, and at your disposal. JOHNSON. = 27:) — unclew *me quite.*] To *unclew* is to *unwind* a ball of thread. To *unclew* a man, is to draw out the whole mass of his fortunes. = 28:) *Are prized by their masters:*] are rated according to the esteem in which their possessor is held. JOHNSON. = 29:) "the wearing it." MALONE. = 30:) "Stay thou for thy good morrow;" — MALONE. = 31:) *When thou art Timon's dog,*] Apemantus means to say, that Timon is not to receive a gentle good morrow from him till that shall happen which never will happen; till Timon is transformed to the shape of his dog, and his knavish followers become honest men. Stay for thy good morrow, says he, till I be gentle, which will happen at the same time when thou art Timon's dog, &c. i. e. never. = 32:) *Not so well as plain-dealing,*] Alluding to the proverb: "Plain dealing is a *jewel,* but they that use it die beggars." = 33:) — *all of companionship.*] This expression does not mean barely that they all belong to one company, but that *they are all such as Alcibiades honours with his acquaintance, and sets on a level with himself.* = 34:) — — *The strain of man's bred out* ‖ *Into baboon and monkey.*] Man is exhausted and degenerated; his *strain* or lineage is worn down into a monkey. JOHNSON. = 35:) — *no* meed,] *Meed,* which in general signifies reward or recompense, in this place seems to mean *desert.* = 36:) *All use of quittance.*] i. e. all the customary returns made in discharge of obligations. = 37:) "it hath pleas'd the gods to remember" — MALONE. = 38:) — *Faults that are rich, are fair.*] The faults of rich persons, and which contribute to the increase of riches, wear a plausible appearance, and as the world goes are thought fair, but they are faults notwithstanding. = 39:) Mr. Malone omits *that.* = 40:) "thine apperil," — MALONE. = 41:) *I scorn thy meat; 'twould choke me, for I should* ‖ *Ne'er flatter thee.*] The meaning is, — I could not swallow thy meat, for I could not pay for it with flattery; and what was given me with an ill-will would stick in my throat. JOHNSON. = 42:) — — *so many dip their meat* ‖ *In one man's blood;*] The allusion is to a pack of hounds trained to pursuit by being gratified with the blood of an animal which they kill, and the wonder is that the animal on which they are feeding *cheers them* to the chase. JOHNSON. = 43:) *My lord, in heart;*] That is, *my lord's health with sincerity.* = 44:) A corruption of *dit* for *do it.* = 45:) — *for ever perfect.*] Arrived at the perfection of happiness. = 46:) — *that* charitable *title* —] *Charitable* signifies, dear, endearing. = 47:) — *I confirm you.*] I fix your characters firmly in my own mind. = 48:) — *O joy, e'en made away ere it can be born!*] Tears being the effect both of joy and grief, supplied our author with an opportunity of conceit, which he seldom fails to indulge. Timon, weeping with a kind of tender pleasure, cries out, *O joy, e'en made away,* destroyed, turned to tears, before *it can be born,* before it can be fully possessed. JOHNSON. = 49:) *Like madness is the glory of this life,* ‖ *As this pomp shows to a little oil, and root.*] Apemantus means to say, that the glory of this life was *just as much madness* in the eye of reason, as the pomp appeared to be, when compared to the frugal repast of a philosopher. = 50:) — *of their friends' gift?*] Given them by their friends. = 51:) — *mine own device;*] The mask appears to have been designed by Timon, to surprize his guests. = 52:) — even *at the best.*] i. e. "You have conceived the fairest of us." = 53:) — *he'd be* cross'd *then, an he could.*] i. e. he will then too late wish that it were possible to undo what he had done: he will in vain lament that I did not [*cross* or] *thwart* him in his career of prodigality. = 54:) — *had not eyes behind;*] To see the miseries that are following her. JOHNSON. = 55:) — *for his mind.*] For nobleness of soul. JOHNSON. = 56:) — — *to* ‖ Advance *this jewel;*] To prefer it; to raise it to honour by wearing it. JOHNSON. = 57:) "O, I beseech you," — MALONE. = 58:) *All to* you.] i. e. all good wishes, or all happiness to you. = 59:) *Serving of* becks,] *Beck* means a salutation made with the head. To *serve a beck* is to offer a salutation. = 60:) *Wilt give away thyself in* paper *shortly:*] i. e. be ruined by his securities entered into. = 61:) *Thy heaven* —] By his *heaven* he means *good advice;* the only thing by which he could be saved. =

ACT II. = 1:) — — *no reason* ‖ *Can* found *his state in safety.*] *Reason* cannot find his fortune to have any *safe* or

solid *foundation.* = 2:) — *be not* ceas'd —] i. e. stopped. = 3:) All nestling birds, in quite an unfledged state, are so called in Cheshire, and, perhaps, elsewhere. = 4:) — — *Never mind ‖ Was to be so unwise, to be so kind.*] Nothing can be worse, or more obscurely expressed; and all for the sake of a wretched rhyme. But of this mode of expression conversation affords many examples: "I was always to be blamed, whatever happened." "I am in the lottery, but I was always to draw blanks." = 5:) *Good even,*] *Good even,* or, as it is sometimes less accurately written, *Good den,* was the usual salutation from *noon,* the moment that good morrow became improper. = 6:) — *we'll forth again,*] i. e. to hunting, from which diversion, we find by Flavius's speech, he was just returned. It may be here observed, that in our author's time it was the custom to hunt as well after dinner as before. = 7:) *That with your other noble parts you'll suit,*] i. e. that you will behave on this occasion in a manner consistent with your other noble qualities. = 8:) "date-broken bonds," — Malone. = 9:) *Enter* Apemantus *and a* Fool.] I suspect some scene to be lost, in which the entrance of the fool, and the page that follows him, was prepared by some introductory dialogue, in which the audience was informed that they were the fool and page of Phrynia, Timandra, or some other courtezan, upon the knowledge of which depends the greater part of the ensuing jocularity. Johnson. = 10:) — *made* your *minister,*] The construction is: — *And made that unaptness your minister.* = 11:) *Return* so much,] He does not mean *so great* a sum, but a certain sum, as it might happen to be. Our author frequently uses this kind of expression. = 12:) "My lov'd lord," — Malone. = 13:) *Though you hear now, (too late!) yet now's a time,*] i. e. Though I tell you this at too late a period, perhaps, for the information to be of any service to you, yet late as it is, it is necessary that you should be acquainted with it. It is evident, that the steward had very little hope of assistance from his master's friends. = 14:) — — *and at length ‖* How goes *our reckoning?*] How will you be able to subsist in the time intervening between the payment of the present demands (which your whole substance will hardly satisfy) and the claim of future dues, for which you have no fund whatsoever; and finally on the settlement of all accounts in what a wretched plight will you be? = 15:) — *our* offices —] i. e. the apartments allotted to culinary purposes, the reception of domestics, &c. = 16:) — *a wasteful cock,*] Of the various explanations of the commentators, the following appears most intelligible. *A wasteful cock* is what we now call a *waste pipe;* a pipe which is continually running, and thereby prevents the overflow of cisterns, and other reservoirs, by carrying off their superfluous water. This circumstance served to keep the idea of Timon's unceasing prodigality in the mind of the steward, while its remoteness from the scenes of luxury within the house, was favourable to meditation. = 17:) *No villainous bounty yet hath pass'd my heart; ‖ Unwisely, not ignobly, have I given.*] Every reader must rejoice in this circumstance of comfort which presents itself to Timon, who, although beggar'd through want of prudence, consoles himself with reflection that his ruin was not brought on by the pursuit of guilty pleasures. Steevens. = 18:) *And try the* argument —] The licentiousness of our author forces us often upon far-fetch'd expositions. *Arguments* may mean *contents,* as the *arguments* of a book; or *evidences* and *proofs.* Johnson. = 19:) — *crown'd,*] i. e. dignified, adorned, made respectable. = 20:) Mr. Malone omits *ho!* = 21:) "Lord Lucullus?" — Mr. Malone omits *lord.* = 22:) — *I knew it the most* general *way,*)] *General* is not speedy, but *compendious,* the way to try many at a time. = 23:) — *at fall,*] i. e. *at an ebb.* = 24:) — *intending* —] is *regarding, turning their notice* to other things. Johnson. = 25:) — *and these* hard fractions,] Flavius, by *fractions,* means *broken* hints, *interrupted* sentences, *abrupt* remarks. = 26:) — *half-caps,*] A *half-cap* is a *cap* slightly moved. = 27:) — *ingeniously* —] *Ingenious* was anciently used instead of *ingenuous.* = 28:) — *free* —] is *liberal,* not parsimonious. =

ACT III. = 1:) — *very* respectively —] i. e. respectfully. = 2:) — honesty *is his;*] *Honesty* here means *liberality.* = 3:) — *three* solidares —] I believe this coin is from the mint of the poet. Steevens. = 4:) *And we alive, that liv'd?*] i. e. And we who were alive then, alive now. As much as to say, *in so short a time.* = 5:) *It* turns *in less than two nights?*] Alluding to the *turning* or accescence of milk. Johnson. = 6:) — *passion!*] i. e. suffering. = 7:) *Unto his* honour,] The modern editors read — Unto *this hour,* which seems preferable. = 8:) — his *hour!*] i. e. the hour of sickness. *His* for *its.* = 9:) *We know him for no less,*] To *know,* in the present, and several other instances, is used by our author for *— to acknowledge.* = 10:) *If his occasion were not* virtuous,] i. e. if he did not want it for a good use. = 11:) — *half* so faithfully.] *Faithfully* for fervently. = 12:) — *in respect of his,*] *In respect of his* fortune: what Lucius denies to Timon is in proportion to what Lucius possesses, less than the usual alms given by good men to beggars. Johnson. = 13:) *I would have put my wealth into* donation, ‖ *And the best half should have* return'd *to him,*] i. e. the best half of my wealth should have been the *reply* I would have made to Timon: I would have *answered* his requisition with the best half of what I am worth. = 14:) *They have all been* touch'd,] That is, *tried,* alluding to the *touchstone.* = 15:) — — *His friends, like physicians, ‖* Thrive, *give him over;*] i. e. "His friends, like physicians, thrive by his bounty and fees, and either *relinquish, and forsake him,* or give his case up as desperate." = 16:) — *such a courage* —] Such an ardour, such an eager desire. = 17:) *The devil knew* not *what he did, when he made man politic; he* crossed *himself by't: and I cannot think, but, in the end, the villainies of man will set him* clear.] Of the various conjectures on this passage, the following seems most probable: — *The devil did not know what he was about* [how much his reputation for wickedness would be diminished] *when he made man crafty and interested; he thwarted himself by it;* [by thus raising up rivals to contend with him in iniquity, and at length to surpass him;] *and I cannot but think that at last the enormities of mankind will rise to such a height,* as *to make even Satan himself, in comparison, appear* (what he would least of all wish to be) *spotless and innocent.* Malone. = 18:) — *keep his house.*] i. e. keep within doors for fear of duns. = 19:) *I am weary of this charge,*] That is, of this *commission,* of this *employment.* = *) *Else, surely,* his *had equall'd.*] The meaning of this passage may be, *Your master, it seems, had more confidence in lord Timon than mine, otherwise his* (i. e. my master's) *debt* (i. e. the money due to him from Timon) *would certainly have been as great as your master's* (i. e. as the money which Timon owes to your master); that is, my master being as rich as yours, could and would have advanced Timon as large a sum as your master has advanced him, if he (my master) had thought it prudent to do so. = 20:) "If 'twill not serve," — Malone. = 21:) *Enter* Servilius.] It may be observed that Shakspeare has unskilfully filled his Greek story with Roman names. Johnson. = 22:) "Derive much," — Malone; who prints this speech as prose. = 23:) *Knock me down with 'em:*] Timon quibbles. They present their written *bills;* he catches at the word, and alludes to the *bills* or battle-axes, which the ancient soldiery carried, and were still used by the watch in Shakspeare's time. = 24:) "Ullorxa all:" — Malone; who does not explain the meaning of this strange word. = 25:) — *setting his* fate *aside,*] i. e. putting this action of his, which was pre-determined by fate, out of the question. = 26:) *And with such sober and* unnoted *passion ‖ He did* behave *his anger, ere 'twas spent,* &c.] The sense of this passage, (however perversely expressed on account of rhyme,) may be this: "He managed his anger with such sober and unnoted *passion* [i. e. *suffering,* forbearance,] before *it* was spent, [i. e. before that disposition to endure the insult he had received, was exhausted,] that it seemed as if he had been only engaged in supporting an argument he had advanced in conversation. = 27:) — *You undergo too* strict *a paradox,*] You undertake a paradox too *hard.* = 28:) — *that man can* breathe;] i. e. can *utter.* = 29:) — — *what* make we ‖ *Abroad?*] *What do we,* or *what have we to do in the field?* = 30:) "the fellow," — Malone. = 31:) — *sin's extremest* gust;] *Gust* means *rashness.* The allusion may be to a sudden *gust of wind.* So we say, it was done in a sudden *gust* of passion. = 32:) — *by* mercy, *'tis most just.*] i. e. *I call* mercy *herself* to witness, that defensive violence is just. Johnson. = 33:) — *I should prove so* base,] *Base* for dishonoured. = 34:) *And,* not *to swell* our *spirit,*] i. e. *not to put ourselves into any tumour of rage,* take our definitive resolution. = 35:) Mr. Malone omits *ha!* = 36:) *Upon that were my thoughts* tiring,] A hawk, I think, is said to *tire,* when she amuses herself with pecking a pheasant's wing, or any thing that puts her in mind of prey. To *tire* upon a thing, is therefore, to be *idly employed upon it.* Johnson. = 37:) — *your parative* for the *positive* degree. = 38:) *Here's a noble feast* toward.] i. e. in a state of readiness. = 39:) — *the common* lag —] The *fag*-end of a web of cloth is, in some places, called the *lag*-end. = 40:) *Is your* perfection.] Your *perfection is the highest of your excellence.* = 41:) — *time's flies,*] Flies of a season. Johnson. = 42:) — *minute-jacks,*] A *minute-jack* is what was called formerly a *Jack of the clock house;* an image whose office was the same as one of those at St. Dunstan's church, in Fleet-street. = 43:) — *the infinite malady* —] Every kind of disease incident to man and beast. =

ACT IV. = 1:) — *general filths* —] i. e. common sewers. = 2:) — confounding *contraries,*] i. e. contrarieties whose nature it is to *waste* or *destroy* each other. = 3:) — yet *confusion* —] Sir Thomas Hanmer reads, *let* confusion. = 4:) — *liberty* —] *Liberty* is here used for *libertinism.* = 5:) — multiplying *banns!*] i. e. accumulated curses. *Multiplying* for *multiplied:* the *active* participle with a *passive* signification. = 6:) *Enter* Flavius,] Nothing contributes more to the exaltation of Timon's character than the zeal and fidelity of his servants. Nothing but real virtue can be honoured by domestics; nothing but impartial kindness can gain affection from dependants. = 7:) — *O, the* fierce *wretchedness* —] *Fierce* is here used for *hasty, precipitate.* = 8:) — *Strange, unusual* blood.] *Strange, unusual blood,* may mean strange, unusual disposition. = 9:) — *below thy sister's orb* —] that is, the moon's, this *sublunary* world. = 10:) — — *Not nature, ‖ To whom all sores lay siege, can bear great fortune, ‖ But by contempt of nature.*] Mr. M. Mason observes, that this passage "but by the addition of a single letter may be rendered clearly intelligible; by merely reading *natures* instead of *nature.*" The meaning will then be — "Not even beings reduced to the utmost extremity of wretchedness, can

bear good fortune, without contemning their fellow-creatures." = 11:) "deny't that lord;" — Malone. = 12:) — *for every* grize *of fortune* —] *Grize* for step or degree. = 13:) — fang *mankind!*] i. e. seize, gripe. = 14:) — *no idle votarist.*] No insincere or inconstant supplicant. *Gold* will not serve me instead of *roots.* = 15:) — *you* clear heavens!] This may mean either *ye cloudless skies,* or *ye deities exempt from guilt.* = 16:) *To the* April *day again.*] The *April day* does not relate to *the widow,* but to the other *diseased female,* who is represented as the *outcast of an hospital.* She it is whom gold *embalms and spices* to the *April day again:* i. e. gold restores her to all the *freshness and sweetness* of youth. = 17:) *Do thy right nature.*] Lie in the earth where nature laid thee. = 18:) — *Thou'rt quick,*] Thou hast life and motion in thee. = 19:) — — *If ‖ Thou wilt not promise,* &c.] that is, however thou may'st act, since thou art a man, hated man, I wish thee evil. = 20:) "But set them down" — Malone. = 21:) — *bastard,*] An allusion to the tale of Œdipus. = 22:) *Swear against objects;*] *Against objects* is, against objects of charity and compassion. = 23:) *I'll trust to your conditions:*] I will trust to your inclinations, or rather *vocations.* = 24:) *Nor sound his* quillets *shrilly:*] *Quillets* are subtilties. = 25:) — hoar *the flamen,*] This may mean, — Give the flamen the *hoary leprosy.* = 26:) — *that his particular to* foresee.] The metaphor is apparently incongruous, but the sense is good. To *foresee his particular,* is to *provide for his private advantage,* for which *he leaves the right scent of public good.* = 27:) *And ditches* grave *you all!*] To *grave* is to entomb. The word is now obsolete, though sometimes used by Shakspeare and his contemporary authors. = 28:) *Whose — infinite breast,*] means *whose boundless surface.* = 29:) — *eyeless venom'd worm,*] The serpent, which we, from the smallness of his eyes, call *the blindworm,* and the Latins, *cæcilia.* = 30:) — *below* crisp *heaven* —] i. e. curled, bent, hollow. = 31:) *Dry up thy* marrows, *vines, and plough-torn leas;*] The sense is this: *O, nature! cease* to *produce men, ensear thy womb;* but if thou wilt continue to produce them, at least cease to pamper them: *dry up thy marrows,* on which they fatten with *unctuous morsels,* thy *vines,* which give them *liquorish draughts,* and thy *plow-torn leas.* = 32:) — *the* cunning of a carper.] i. e. the insidious art of a critic. = 33:) *What! a* knave *too?*] Timon had just called Apemantus *fool,* in consequence of what he had known of him by former acquaintance; but when Apemantus tells him that he comes to *vex him,* Timon determines that to *vex* is either *the office of a villain or a fool;* that *to vex by design* is *villainy, to vex without design is folly.* He then properly asks Apemantus whether he takes delight in *vexing,* and when he answers, *yes,* Timon replies, — *What! a knave too?* I before ouly knew thee to be a *fool,* but now I find thee likewise a *knave.* Johnson. = 34:) — *is crown'd before:*] Arrives sooner at *high wish;* that is, at the *completion of its wishes.* Johnson. = 35:) *Worse than the worst, content.*] Best states contentless have a wretched being, a being worse than that of the worst states that are content. Johnson. = 36:) — *by his breath,*] By his *breath* means in our author's language, by his *voice* or *speech,* and so in fact by his sentence. Shakspeare frequently uses the word in this sense. It has been twice used in this play. = 37:) *Hadst thou, like us,*] There is in this speech a sullen haughtiness, and malignant dignity, suitable at once to the lord and the manhater. The impatience with which he bears to have his luxury reproached by one that never had luxury within his reach, is natural and graceful. Johnson. = 38:) — *first* swath,] From infancy. *Swath* is the dress of a newborn child. = 39:) — passive drugs *of it* —] or *drudges.* = 40:) — *precepts of respect,*] "The icy precepts of *respect*" mean the cold admonitions of *cautious prudence,* that deliberately weighs the consequences of every action. = 41:) — *than I could frame employment;*] i. e. frame employment *for.* Shakspeare frequently writes thus. = 42:) *Thou hadst been a* knave, *and flatterer.*] Dryden has quoted two verses of Virgil to show how well he could have written satires. Shakspeare has here given a specimen of the same power by a line bitter beyond all bitterness, in which Timon tells Apemantus, that he had not virtue enough for the vices which he condemns. I have heard Mr. Burke commend the subtilty of discrimination with which Shakspeare distinguishes the present character of Timon from that of Apemantus, whom to vulgar eyes he would now resemble. Johnson. = 43:) — *for too much* curiosity;] i. e. for too much finical delicacy. = 44:) — *the unicorn,* &c.] The account given of the unicorn is this: that he and the lion being enemies by nature, as soon as the lion sees the unicorn he betakes himself to a tree: the unicorn in his fury, and with all the swiftness of his course, running at him, sticks his horn fast in the tree, and then the lion falls upon him and kills him. = 45:) — *were* remotion;] i. e. removal from place to place; or perhaps, *remoteness.* = 46:) *Thou art the cap,* &c.] The *top,* the *principal.* The remaining dialogue has more malignity than wit. Johnson. = 47:) — *O thou* touch *of hearts!*] *Touch,* for *touchstone.* = 48:) *In* limited *professions.*] Regular, orderly professions. = 49:) — *by a* composture —] i. e. composition, compost. = 50:) *What an alteration of honour has ‖ Desperate want made!*] *An alteration of honour,* is an *alteration* of an *honourable state* to a state of disgrace. = 51:) *How* rarely *does it meet* —] How curiously; how happily. = 52:) *When man was* wish'd —] i. e. *recommended.* = 53:) *Grant, I may ever love, and rather* woo ‖ *Those that would mischief me, than those that* do!] It is plain, that in this whole speech *friends* and *enemies* are taken only for those who *profess friendship* and *profess enmity;* for the *friend* is supposed not to be more kind, but more dangerous than the *enemy.* The sense is, *Let me rather woo or caress those that* would *mischief, that* profess to mean me mischief, *than those* that really *do* me *mischief, under false professions of kindness.* The Spaniards, I think, have this proverb: *Defend me from my friends, and from my enemies I will defend myself.* This proverb is a sufficient comment on the passage. Johnson. = 54:) "Thou'rt a man," — Malone. = 55:) — *It almost turns ‖ My dangerous nature* wild.] To *turn wild,* is *to distract.* An appearance so unexpected, says Timon, *almost turns my savageness* to distraction. = 56:) "You perpetual," &c. — Malone. = 57:) — *from men;*] Away from human habitations. = 58:) "Debts wither them to nothing:" — Malone. =

ACT V. = 1:) — *the deed* of saying *is quite out of use.*] *The* doing *of that which we have* said *we would do, the accomplishment and performance of our promise, is, except among the lower classes of mankind, quite out of use.* = 2:) — *a* counterfeit —] A *portrait* was so called in our author's time. = 3:) — *a* made-up *villain.*] That is, a villain that adopts qualities and characters not properly belonging to him; a hypocrite; or a *made-up* villain may mean, a *complete,* a *finished* villain. = 4:) — *in a* draught,] That is, in the *jakes.* = 5:) — *with one* consent *of love,*] With one united voice of affection. = 6:) — *sorrowed* render,] *Render* is *confession.* = 7:) *Than their offence can weigh down by the dram;*] The speaker means, a recompense that shall more than counterpoise their offences, though weighed with the most scrupulous exactness. = 8:) Allow'd *with absolute power,*] *Allowed* is *licensed, privileged, uncontrolled.* = 9:) *There's not a* whittle —] A *whittle* is still in the midland counties the common name for a pocket clasp knife, such as children use. Chaucer speaks of a Sheffield *thwittell.* = 10:) — *My long sickness* —] The disease of life begins to promise me a period. = 11:) — *bruit* —] i. e. report, rumour. = 12:) — *in the sequence of degree,*] Methodically, from highest to lowest. = 13:) "Whom once" — Malone. = 14:) — embossed *froth* —] *Embossed* froth, is swollen froth; from *bosse,* Fr. a tumour. = 15:) *In our* dear *peril.*] *Dear,* in Shakspeare's language, is *dire, dreadful,* but may, in the present instance, signify *immediate,* or *imminent.* = 16:) *I cannot read;* &c.] There is something elaborately unskilful in the contrivance of sending a soldier, who cannot read, to take the epitaph in wax, only that it may close the play by being read with more solemnity in the last scene. Johnson. = 17:) — travers'd *arms,*] Arms across. = 18:) — *the time is* flush,] A bird is *flush* when his feathers are grown, and he can leave the nest. *Flush* is *mature.* = 19:) *Shame, that they wanted* cunning, *in excess ‖ Hath broke their hearts.*] Shame in excess, (i. e. extremity of shame) that they wanted cunning, (i. e. that they were not wise enough not to banish you) hath broke their hearts. = 20:) — *not square,*] Not regular, not equitable. = 21:) "altogether." Malone. = 22:) — uncharged *ports;*] *uncharged* means *unattacked.* = 23:) — — *to* atone *your fears ‖ With my more noble meaning,*] i. e. to *reconcile* them to it. = 24:) — — not a man ‖ *Shall pass his quarter,*] Not a soldier shall quit his station, or be let loose upon you; and, if any commits violence, he shall answer it regularly to the law. = 25:) — *our* brain's *flow,*] *Our brain's flow* is *our tears.* = 26:) — *leech.*] i. e. physician. =

XXVIII. CORIOLANUS.

ACT I. = 1:) 1 Cit. *We are accounted* poor *citizens; the patricians,* good:] *Good* is here used in the *mercantile* sense. = 2:) — *but they think, we are too dear:*] They think that the charge of maintaining us is more than we are worth. = 3:) *Let us revenge this with our* pikes, *ere we become* rakes:] It is plain that, in our author's time, we had the proverb, *as lean as a rake.* Of this proverb the original is obscure. *Rake* now signifies a *dissolute man,* a man worn out with disease and debauchery. But the signification is, I think, much more modern than the proverb. *Rækel,* in Islandic, is said to mean a *cur-dog,* and this was probably the first use among us of the word *rake: as lean as a rake* is, therefore, as lean as a dog too worthless to be fed. = 4:) — — *I will venture ‖ To* scale't *a little more.*] To *scale* is to *disperse.* The word is still used in the North. The sense of the old reading is, Though some of you have heard the story, I will spread it yet wider, and diffuse it among the rest. = 5:) — disgrace *with a tale:*] *Disgraces* are *hardships, injuries.* = 6:) — where *the other instruments* —] *Where* for *whereas* = 7:) — *participate,*] Here means *participant,* or *participating.* = 8:) *Which ne'er came from the lungs,*] With a smile not indicating pleasure, but contempt. = 9:) — *even so most* fitly —] i. e. exactly. = 10:) — *the* cranks *and offices of man,*] *Cranks* are *windings.* = 11:) *The one side must have* bale.] *Bale* is an old Saxon word, for *misery* or *calamity.* = 12:) — — *Your virtue is, ‖ To make him worthy, whose offence subdues him, ‖ And curse that justice did it.*] i. e. Your virtue is to speak well of him whom his own offences have subjected to justice; and to rail at those laws by which he whom you praise was pu-

nished. = 13:) — *their* ruth,] i. e. their pity, compassion. Fairfax and Spenser often use the word. Hence the adjective — *ruth*less which is still current. = 14:) — *I'd make a quarry* —] Mr. Steevens asserts, that *quarry* means *game* pursued or killed, and supports that opinion by a passage in Massinger's *Guardian:* and from thence, perhaps, the word was used to express a heap of slaughtered persons. = 15:) — pick *my lance.*] i. e. *pitch* it. = 16:) — *the heart of* generosity,] To give the final blow to the *nobles. Generosity* is *high birth.* = 17:) *Shouting their emulation.*] *Emulation*, in the present instance, perhaps, signifies *faction. Shouting their emulation*, may mean, *expressing the triumph of their faction by shouts. Emulation*, in our author, is sometimes used in an unfavourable sense, and not to imply an honest contest for superior excellence. = 18:) *For insurrection's arguing.*] For insurgents to debate upon. = 19:) *Right worthy* you *priority.*] You *being* right worthy of precedence. = 20:) *Your valour puts well forth:*] That is, You have in this mutiny shown fair blossoms of valour. = 21:) — to gird —] To *sneer*, to *gibe*. = 22:) *The present wars devour him: he is grown* ‖ *Too proud to be so valiant.*] *He is grown too proud to be so valiant*, may signify, his pride is such as not to deserve the accompaniment of so much valour. = 23:) *Of his* demerits *rob Cominius.*] *Merits* and *demerits* had anciently the same meaning. = 24:) *More than in singularity*, &c.] After what fashion, *beside that in which his own singularity of disposition invests him*, he goes into the field. = 25:) "whatever have been" — Malone. = 26:) *To* take *in many towns,*] *To take in* is here, as in many other places, *to subdue.* = 27:) — *when youth with comeliness* plucked all gaze his *way*;] i. e. attracted the attention of every one towards him. = 28:) — *brows bound with oak.*] The crown given by the Romans to him that saved the life of a citizen, which was accounted more honourable than any other. = 29:) *With his* mail'd *hand then wiping,*] i. e. his hand covered or armed with mail. = 30:) — *A fine spot,*] This expression, (whatever may be the precise meaning of it,) is still in use among the vulgar; "You have made *a fine spot* of work of it," being a common phrase of reproach to those who have brought themselves into a scrape. = 31:) — mammocked *it!*] To *mammock* is to cut to pieces, or to tear. = 32:) *A* crack, *madam.*] *Crack* signifies a *boy child.* = 33:) — fielded *friends!*] i. e. our friends who are in the field of battle. = 34:) *Who, sensible,*] *Sensible* is here, having *sensation.* = 35:) "O, 'tis Marcius:" — Malone. = 36:) — confound *an hour,*] *Confound* is here used not in its common acceptation, but in the sense of — *to expend.* Conterere tempus. = 37:) "every meaner man." — Malone. = 38:) *Ransoming him, or* pitying,] i. e. *remitting his ransom.* = 39:) *And that you not* delay *the present;*] *Delay*, for let slip. = 40:) "select from all:" — Malone. = 41:) *Those* centuries —] i. e. companies consisting each of a hundred men. = 42:) *That was the* whip *of your bragg'd progeny,*] *Whip* might anciently be used, as *crack* is now, to denote any thing peculiarly boasted of; as — the *crack* house in the county — the *crack* boy of a school, &c. Modern phraseology, perhaps, has only passed from the *whip* to the *crack* of it. Steevens. = 43:) — — *you have sham'd me* ‖ *In your* condemned *seconds.*] i. e. *You have, to my shame, sent me help, which I must* condemn *as intrusive, instead of applauding it as necessary.* = 44:) *And, gladly quak'd,*] i. e. thrown into grateful trepidation. = 45:) *Here is the steed, we the caparison:*] This is an odd encomium. The meaning is, *this man performed the action, and we only filled up the show.* Johnson. = 46:) — *a character to extol* —] A privilege to praise her own son. = 47:) *He that hath but effected his good will,* ‖ *Hath* overta'en *mine* act.] That is, has done as much as I have done, inasmuch as my ardour to serve the state is such that I have never been able to effect all that I wish'd. = 48:) *Should they not,*] That is, *not be remembered.* = 49:) *To* undercrest *your good* addition, ‖ *To the fairness of my power.*] I understand the meaning to be, to illustrate this honourable distinction you have conferred on me by fresh deservings to the extent of my power. To *undercrest*, I should guess, signifies properly, to wear beneath the crest as a part of a coat of arms. The name or title now given seems to be considered as the crest; the promised future achievements as the future additions to that coat. Heath. = 50:) *The best,*] The *chief* men of Corioli. = 51:) — *with whom we may* articulate,] i. e. *enter into articles.* = 52:) — *I'll* potch *at him some way;*] Mr. Heath reads — *poach*; but *potch*, to which the objection is made as no English word, is used in the midland counties for a *rough, violent push.* = 53:) — — *for him* ‖ *Shall fly out of itself;*] To mischief him, my vasson. = 54:) — — *nor sleep, nor sanctuary*, &c. ‖ Embarquements *all of fury*, &c.] The word, in the old copy, is spelt *embarquements*, and, as Cotgrave says, meant not only an *embarkation*, but an *embargoing. The rotten privilege and custom* that follow, seem to favour this explanation, and therefore the old reading may well enough stand, as an *embargo* is undoubtedly an *impediment.* Steevens. = 55:) *At home,* upon *my brother's guard,*] In my own house, with my brother posted to protect him. = 56:) — *attended* —] i. e. waited for. = 57:) (*'Tis south the city* mills,)] Mr. Tyrwhitt would read for mills, *a mile*, but Mr. Steevens observes that Shakspeare is seldom careful about such little improprieties. *Coriolanus* speaks of *our divines*, and *Menenius* of *graves in the holy churchyard.* It is said afterwards, that Coriolanus talks like a *knell*; and *drums*, and *Hob*, and *Dick*, are with as little attention to time or place, introduced in this tragedy. =

ACT II. = 1:) "poor in," — Malone. = 2:) — *towards the napes of your necks,*] With allusion to the fable, which says, that every man has a bag hanging before him, in which he puts his neighbour's faults, and another behind him, in which he stows his own. Johnson. = 3:) — *one that converses more*, &c.] Rather a late lier down than an early riser. Johnson. = 4:) — bisson *conspectuities* —] *Bisson*, blind. = 5:) — *for poor knaves' caps and legs;*] That is, for their obeisance showed by bowing to you. = 6:) — *you wear out a good*, &c.] It appears from this whole speech that Shakspeare mistook the office of *præfectus urbis* for the tribune's office. = 7:) — possessed *of this?*] *Possessed*, in our author's language, is fully informed. = 8:) *Which being advanc'd, declines;*] Volumnia, in her boasting strain, says, that her son to kill his enemy, has nothing to do but to lift his hand up and let it fall. Johnson. = 9:) *My gracious silence, hail!*] i. e. "My *beauteous* silence," or my "silent grace." *Gracious* seems to have had the same meaning formerly that *graceful* has at this day. = 10:) *Into a* rapture —] *Rapture*, a common term at that time used for a fit, simply. So, *to be rap'd*, signified, *to be in a fit.* = 11:) — *the kitchen* malkin —] *Malkin* is properly the diminutive of *Mal* (Mary); as *Wilkin, Tomkin*, &c. In Scotland, pronounced *Maukin*; it signifies a *hare. Grey malkin* (corruptly *grimalkin*) is a cat. The *kitchen malkin* is just the same as the *kitchen Madge* or *Bess:* the scullion. Ritson. = 12:) *Her richest* lockram, &c.] *Lockram*, was some kind of cheap linen. = 13:) — *her* reechy *neck,*] *Reechy* is greasy, sweaty. = 14:) — seld-shown *flamens* —] i. e. priests who *seldom* exhibit themselves to public view. *Seld* is often used by ancient writers for seldom. = 15:) — *a* vulgar *station:*] i. e. a common standing-place, such as is distinguished by no particular convenience. = 16:) *From where he should begin, and end;*] Our author means, though he has expressed himself most licentiously, he cannot carry his honours temperately from where he should begin *to where he should end.* The word *transport* includes the ending as well as the beginning. He cannot begin to carry his honours, and conclude his journey, *from* the spot *where he should begin, and* to the spot where he should *end.* = 17:) *As he is* proud *to do't.*] *Proud to do*, is the same as, *proud of doing. As* means here, as *that.* = 18:) *The* napless *vesture* —] By *napless*, Shakspeare means *threadbare.* = 19:) *It shall be to him then, as our good* wills;] The word — *wills* is here a verb; and as our *"good wills"* means, "as our advantage" requires. = 20:) — suggest *the people,*] i. e. *prompt* them. = 21:) — *to his power,*] i. e. as far as his power goes, to the utmost of it. = 22:) — *their* provand —] So the old copy, and rightly, though all the modern editors read *provender.* = 23:) *Matrons flung their gloves* — ‖ *Ladies — their scarfs* —] Here our author has attributed some of the customs of his own age to a people who were wholly unacquainted with them. Few men of fashion in his time appeared at a tournament without a lady's favour upon his arm: and sometimes when a nobleman had tilted with uncommon grace and agility, some of the fair spectators used to *fling a scarf* or glove "upon him as he pass'd." Mr. Malone reads "flung gloves." = 24:) — *he waved* —] That is, *he would have waved indifferently.* = 25:) — *their* opposite.] That is, their adversary. = 26:) — *as those* —] That is, as the ascent of those. = 27:) — *supple and courteous to the people*, bonnetted, &c.] *Bonnetter*, Fr. is to pull off one's cap. So, in the academic style, to *cap* a fellow, is to take off the cap to him. = 28:) "to have" — Malone. = 29:) — — *and make us think,* ‖ *Rather our state's defective for requital,* ‖ *Than we to stretch it out.*] i. e. Rather say that our means are too defective to afford an adequate reward for his services, than suppose our wishes to stretch out those means are defective. = 30:) *Your loving motion toward the common body,*] Your kind interposition with the common people. = 31:) *That's off, that's off;*] That is, that is nothing to the purpose. = 32:) — *how can he flatter,*] The reasoning of Menenius is this: How can he be expected to practise flattery to others, who abhors it so much, that he cannot hear it even when offered to himself? = 33:) *When Tarquin made a head for Rome,*] When Tarquin, who had been expelled, *raised a power* to recover Rome. = 34:) — *his Amazonian* chin —] i. e. his chin on which there was no beard. = 35:) *And struck him on his knee:*] This does not mean that he gave Tarquin a blow on the knee, but gave him such a blow as occasioned him *to fall on his knee.* = 36:) *When he might act the woman in the scene,*] It has been more than once mentioned, that the parts of women were, in Shakspeare's time, represented by the most smooth-faced young men to be found among the players. But here is a great anachronism. There were no theatres at Rome for the exhibition of plays for about two hundred and fifty years after the death of Coriolanus. = 37:) *He lurch'd all swords o'the garland.*] To *lurch*, in Shakspeare's time, signified to win a maiden set at cards, &c. "To lurch all swords of the garland," therefore was, to gain from all other warriors the wreath of victory, with ease, and incontestable superiority. = 38:) "as weeds before" — Malone. = 39:) — — *every motion* ‖ *Was timed with dying cries:*] The cries of the slaughtered regularly followed his motion, as music and a dancer accompany each other. = 40:) *The mortal gate* —] The gate that was made the scene

of death. = 41:) *He cannot but with measure fit the honours* —] That is, no honour will be too great for him; he will show a mind equal to any elevation. = 42:) *Than* misery —] *Misery* for avarice; because a *miser* signifies avaricious. = 43:) Mr. Malone omits *for.* = 44:) *Your honour with* your *form.*] *Your* form, may mean the form which custom prescribes *to you.* = 45:) *We recommend to you, tribunes of the people,* ‖ *Our purpose to them;*] We entreat you, tribunes of the people, to recommend and enforce to the plebeians, what we propose to them for their approbation; namely, the appointment of Coriolanus to the consulship. = 46:) "for once we stood up," &c. — Malone. = 47:) *I would they would forget me, like the virtues* ‖ *Which our divines lose by them.*] i. e. I wish they would forget me as they do those virtuous precepts, which the divines preach up to them, and lose by them, as it were, by their neglecting the practice. = 48:) *I will not* seal *your knowledge* —] I will not strengthen or complete your knowledge. The seal is that which gives authenticity to a writing. = 49:) Mr. Malone omits *then.* = 50:) — *ignorant to see't?*] *Were you* ignorant *to see it*, is, did you want knowledge to discern it? = 51:) *Would think upon you* —] Would retain a grateful remembrance of you, &c. = 52:) — *free contempt,*] That is, with contempt open and unrestrained. = 53:) — *Enforce his pride.*] Object his pride, and enforce the objection. = 54:) — *his present* portance,] i. e. carriage. = 55:) "Most gibingly," — Malone. = 56:) "twice censor." — Malone. = 57:) *Scaling his present bearing with his past,*] That is, *weighing* his past and present behaviour. = 58:) — *by our* putting on:] i. e. incitation. = 59:) — *observe and answer* ‖ *The vantage of his anger.*] Mark, catch, and improve the opportunity, which his hasty anger will afford us. =

ACT III. = 1:) *On* safe-guard *he came to me;*] i. e. with a convoy, a guard appointed to protect him. = 2:) — prank *them in authority,*] *Plume, deck, dignify* themselves. = 3:) — — *This* palt'ring ‖ *Becomes not Rome;*] That is, this trick of dissimulation; this shuffling. = 4:) — *rub, laid falsely*, &c.] *Falsely* for *treacherously.* = 5:) — — *let them* ‖ *Regard me as I do not flatter, and* ‖ *Therein behold themselves:*] Let them look in the mirror which I hold up to them, a mirror which does not flatter, and see themselves. Johnson. = 6:) *The* cockle *of rebellion,*] *Cockle* is a weed which grows up with the corn. = 7:) — *meazels,*] *Mesell* is used in *Pierce Plowman's Vision*, for a *leper.* = 8:) — *minnows?*] A *minnow* is one of the smallest river fish, called in some counties a *pink.* = 9:) *'Twas from the canon.*] Was contrary to the established rule; it was a form of speech to which he has no right; but Mr. Mason thinks these words imply the very reverse. = 10:) *Then vail your* ignorance:] *If this man has power, let the* ignorance *that gave it him* vail *or bow down before him.* = 11:) *You are plebeians,* ‖ *If they be senators: and they are no less,* ‖ *When, both your voices blended, the greatest taste* ‖ *Most palates theirs.*] Perhaps the meaning is, the plebeians are no less than senators, when, the voices of the senate and the people being blended together, the predominant state of the compound smacks more of the populace than the senate. = 12:) *They would not* thread *the gates:*] That is, *pass* them. We yet say, to *thread* an alley. = 13:) — *could never be the* native —] *Native* is here not natural birth, but *natural parent*, or *cause of birth.* Johnson. = 14:) — *this bosom* multiplied —] This *multitudinous* bosom; the bosom of that great monster, the people. = 15:) *More than you* doubt *the change of't;*] To *doubt* is to *fear.* The meaning is, You whose zeal predominates over your terrors; you who do not so much fear the danger of violent measures, as wish the good to which they are necessary, the preservation of the original constitution of our government. = 16:) *To* jump *a body* —] Thus the old copy. To *jump* anciently signified to *jolt*, to give a rude concussion to any thing. *To jump a body* may therefore mean, *to put it into a violent agitation or commotion* = 17:) *One time will owe another.*] The meaning seems to be, One time will compensate for another. Our time of triumph will come hereafter: time will be in our debt, will *owe* us a good turn, for our present disgrace. Let us trust to futurity. = 18:) *Before the tag return?*] The lowest and most despicable of the populace are still denominated by those a little above them, *Tag, rag, and bobtail* = 19:) "Sir, sir," — Malone. = 20:) *Towards her* deserved *children* —] *Deserved*, for *deserving.* = 21:) *This is clean* kam.] i. e. Awry. So Cotgrave interprets, *Tout va à contrepoil, All goes clean kam.* Hence a *cambrel* for a crooked stick, or the bend in a horse's hinder leg. The Welsh word for *crooked is kam.* = 22:) Merely *awry:*] i. e. absolutely. = 23:) Mr. Malone places a full point here, yet allows that an interrogation is implied. = 24:) *I muse,*] that is, *I wonder, I am at a loss.* = 25:) — *my ordinance* —] My *rank.* = 26:) *You are too absolute;* ‖ *Though therein you can never be too noble,* ‖ *But when extremities speak.*] Except in cases of urgent necessity, when your resolute and noble spirit, however commendable at other times, ought to yield to the occasion. = 27:) *Why* force *you* —] Why *urge* you. = 28:) "prompts you," — Malone. = 29:) — — *bastards, and syllables* ‖ *Of no* allowance, *to your bosom's truth.*] I read: "*Of no* alliance;" therefore *bastards.* Yet *allowance* may well enough stand, as meaning *legal right, established rank*, or *settled authority.* Johnson. = 30:) *Than to* take in *a town* —] To subdue or destroy. = 31:) — *our general lowts* —] Our *common clowns.* = 32:) — *that* want —] The *want* of their loves. = 33:) Mr. Malone omits *all.* = 34:) — *my* unbarb'd *sconce?*] *Unbarbed sconce* is *untrimmed* or *unshaven head.* = 35:) — *single* plot —] i. e. piece, portion; applied to a piece of earth, and here elegantly transferred to the body, carcase. = 36:) *Which quired with my drum,*] Which *played in concert* with my drum. = 37:) *Tent in my cheeks;*] To *tent* is *to take up residence.* = 38:) — — *let* ‖ *Thy mother rather feel thy pride, than fear* ‖ *Thy dangerous stoutness;*] This is obscure. Perhaps, she means: — Go, do thy worst; let me rather feel the *utmost* extremity that thy pride can bring upon us, than live thus in fear of thy dangerous obstinacy. Johnson. = 39:) — *owe* —] i. e. own. = 40:) — *envy* —] i. e. malice, hatred. = 41:) — — *and to have his* worth ‖ *Of contradiction:*] He has been used to have his *worth*, or (as we should now say) his *pennyworth* of contradiction; his full quota, or proportion. = 42:) — — *which looks* ‖ *With us to break his neck.*] The tribune seems to mean — The sentiments of Coriolanus's heart are our coadjutors, and look to have their share in promoting his destruction. = 43:) — *Will bear the knave by the volume.*] i. e. would bear being called a knave as often as would fill out a volume. = 44:) *Rather than* envy *you.*] Rather than impart ill will to you. = 45:) — *season'd office,*] All *office established* and *settled* by time, and made familiar to the people by long use. = 46:) — *clutch'd* —] i. e. grasp'd. = 47:) "To the rock; to the rock with him!" — Malone. = 48:) *Envied* against *the people,*] i. e. behaved with signs of hatred to the people. = 49:) "And it shall be so." — Malone. = 50:) *My dear wife's estimate,*] I love my country beyond the rate at which I *value my dear wife.* = 51:) *You common* cry *of curs!*] *Cry* here signifies a *troop* or *pack.* = 52:) *Have the power still* ‖ *To banish your defenders; till, at length,* ‖ *Your ignorance, (which finds not, till it feels,)* &c.] Still retain the power of banishing your defenders, till your undiscerning folly, which can foresee no consequences, leave none in the city but yourselves, who are always labouring your own destruction. It is remarkable, that, among the political maxims of the speculative Harrington, there is one which he might have borrowed from this speech. *The people*, says he, *cannot see, but they can feel.* It is not much to the honour of the people, that they have the same character of stupidity from their enemy and their friend. Such was the power of our author's mind, that he looked through life in all its relations private and civil. Johnson. = 53:) Abated *captives,*] *Abated* is dejected, subdued, depressed in spirit. =

ACT IV. = 1:) "extremities was" — Malone. = 2:) — — *fortune's blows,* ‖ *When most struck home, being gentle wounded, craves* ‖ *A noble cunning;*] This is the ancient and authentic reading. The sense is, when fortune strikes her hardest blows, to be wounded, and yet continue calm, requires a generous policy. He calls this calmness *cunning*, because it is the effect of reflection and philosophy. Perhaps the first emotions of nature are nearly uniform, and one man differs from another in the powers of endurance, as he is better regulated by precept and instruction. "They bore as heroes, but they felt as men." Johnson. = 3:) *'Tis fond* —] i. e. 'tis foolish. = 4:) — *cautelous* —] *Cautelous*, in the present instance, signifies — *insidious.* = 5:) *My* first *son,*] *First*, i. e. noblest, and most eminent of men. = 6:) *More than a wild* exposture —] I know not whether the word *exposture* be found in any other author. If not, I should incline to read *exposure.* Malone. = 7:) *My friends of noble touch,*] i. e. of true metal unallayed. Metaphor from trying gold on the touchstone. = 8:) *Had'st thou foxship* —] Had'st thou, fool as thou art, mean cunning enough to banish Coriolanus? = 9:) — *but your favour is well* appeared *by your tongue.*] i. e. Your favour is fully *manifested*, or *rendered apparent*, by your tongue. = 10:) — *already in the entertainment,*] That is, though not actually encamped, yet already in *pay.* To *entertain* an army is to take them into pay. = 11:) *In being* Coriolanus.] i. e. in having derived that surname from the sack of Corioli. = 12:) — *that he gives entrance to such* companions?] *Companion* was formerly used in the same sense as we now use the word *fellow.* = 13:) — *a good* memory,] *Memory* for *memorial.* = 14:) *A heart of* wreak *in thee,*] A heart of resentment. = 15:) — — *maims* ‖ *Of shame* —] That is, disgraceful diminution of territory. = 16:) — — *with the spleen* ‖ *Of all the* under fiends.] Shakspeare, by imputing a stronger degree of inveteracy to subordinate fiends, seems to intimate, and very justly, that malice of revenge is more predominant in the lower than the upper classes of society. This circumstance is repeatedly exemplified in the conduct of Jack Cade and other heroes of the mob. Steevens. = 17:) *And* scar'd *the moon* —] that is, *frightened.* But Mr. Malone reads *scarr'd.* = 18:) — *Here I* clip —] To *clip* is, to embrace. = 19:) — — *Thou hast beat me out* ‖ *Twelve several times,*] *Out* here means, *full, complete.* = 20:) "no other quarrel" — Malone. = 21:) — *sanctifies himself with's hand,*] Perhaps the allusion is (however out of place) to the degree of sanctity anciently supposed to be derived from touching the corporal relic of a saint or a martyr. = 22:) — *He'll* — — sowle *the* —] Skinner says this word is derived from *sow*, i. e. *to take hold of a person by the ears, as a dog seizes one of these animals.* = 23:) — *his passage polled.*] That is, *bared, cleared.* = 24:) — *full of* vent.] Full of *rumour*, full of materials for *discourse.* = 25:) — *mulled,*] i. e. softened and dispirited, as wine is when burnt and sweetened. = 26:) *His remedies are tame i'the present*

peace—] i. e. *ineffectual* in times of peace like these. = 27:) "Coriolanus is not," &c.—Malone. = 28:)——*affecting one sole throne,* ‖ *Without assistance.*] That is, without *assessors;* without any other suffrage. = 29:) — stood for *Rome,*] i. e. stood up in its defence. = 30:) — reason *with the fellow,*] That is, have some *talk* with him. In this sense Shakspeare often uses the word. = 31:) "come in,"—Malone. = 32:)——*some news is come,* ‖ *That turns their countenances.*] i. e. that renders their aspect *sour.* = 33:)—*can no more* atone,] To *atone,* in the active sense, is to *reconcile,* and is so used by our author. To *atone* here, is in the neutral sense, to *come to reconciliation.* To *atone* is to *unite.* = 34:) *Upon the voice of* occupation,] *Occupation* = 35:) *As Hercules,* &c.] A ludicrous allusion to the apples of the Hesperides. = 36:) *Do* smilingly *revolt;*] To *revolt smilingly* is to revolt with signs of pleasure, or with marks of contempt. = 37:)—*you and your* cry!] Alluding to a pack of hounds. So in *Hamlet,* a company of players are contemptuously called a *cry* of players. = 38:) *As is the* osprey—] *Osprey* a kind of eagle, *ossifraga.* = 39:)——*whether 'twas pride,* ‖ *Which out of daily fortune ever taints* ‖ *The happy man; whether,* &c.] Aufidius assigns three probable reasons of the miscarriage of Coriolanus; pride, which easily follows an uninterrupted train of success; unskilfulness to regulate the consequences of his own victories; a stubborn uniformity of nature, which could not make the proper transition from the *casque* or *helmet* to the *cushion* or *chair of civil authority;* but acted with the same despotism in peace as in war. = 40:) (*As he hath spices of them all, not all,*] i. e. not all complete, not all *in their full extent.* = 41:)——*he has a merit,* ‖ *To choke it in the utterance.*] He has a merit, for no other purpose than to destroy it by boasting it. = 42:) "founder,"—Malone. =

ACT V. = 1:)—*coy'd*—] i. e. condescended unwillingly, with reserve. = 2:)—*that have* rack'd—] To *rack* means to *harass by exactions.* = 3:)—*memory!*] *for* memorial. = 4:) Mr. Malone omits the personal pronoun *I.* = 5:) *He was not taken well; he had not din'd:* &c.] This observation is not only from nature, and finely expressed, but admirably befits the mouth of one, who in the beginning of the play had told us, that he loved convivial doings. = 6:) *I tell you, he does sit in gold:*] He is enthroned in all the pomp and pride of imperial splendour. = 7:) *Bound with an oath, to yield to his conditions;*] *What he would do,* i. e. the conditions on which he offered to return, he sent in writing after Cominius, intending that he should have carried them to Menenius. *What he would not,* i. e. his resolution of *neither dismissing his soldiers,* nor *capitulating* with *Rome's mechanics,* in case the terms he prescribed should be refused, he bound himself by an oath to maintain. If these conditions were admitted, the oath of course, being grounded on that proviso, must *yield to them,* and be cancelled. = 8:)—lots *to blanks,*] A *lot* here is a prize. = 9:) *For I have ever* verified *my friends,* ‖ *with all the size that* verity, &c.] To *verify,* is *to establish by testimony.* One may say with propriety, *he brought false witnesses* to verify *his title.* Shakspeare considered the word with his usual laxity, as importing rather *testimony than truth,* and only meant to say, *I* bore witness *to my friends with all the size that verity would suffer.* = 10:)—*upon a* subtle *ground,*] *Subtle* means *smooth, level,* perhaps, *deceitful.* = 11:)——*and in his praise* ‖ *Have, almost,* stamp'd *the* leasing:] i. e. given the *sanction* of truth to my very *exaggerations.* = 12:)—easy *groans*—] i. e. slight, inconsiderable. = 13:)—*a decayed* dotant—] Thus the old copy. Modern editors have read—*dotard.* = 14:)—*a* Jack guardant—] This term is equivalent to one still in use—a *Jack in office;* i. e. one who is as proud of his petty consequence as an excise-man. = 15:)——*Though I owe* ‖ *My revenge properly,*] Though I have a *peculiar right* in revenge, in the power of forgiveness the Volscians are conjoined. = 16:)—for *I lov'd thee,*] i. e. because. = 17:)—*how we are* shent—] i. e. *shamed, disgraced,* made *ashamed of ourselves.* Mr. Malone says, rebuked, reprimanded. Cole, in his *Latin Dict.* 1679, renders to *shend, increpo.* It is so used by many of our old writers. = 18:)—*by himself,*] i. e. by his own hands. = 19:)——*how plainly* ‖ *I have borne this business.*] That is, *how openly, how remotely* from artifice or concealment. = 20:) *The sorrow, that delivers us thus chang'd,* ‖ *Makes you think so.*] Virgilia makes a voluntary misinterpretation of her husband's words. He says, *These eyes are not the same,* meaning that he saw things with *other eyes,* or other *dispositions.* She lays hold on the word *eyes,* to turn his attention on their present appearance. Johnson. = 21:) *Now by the jealous queen of heaven,*] That is, *by Juno.* = 22:)—*on the* hungry *beach*—] The *hungry* beach is the *sterile unprolific* beach. = 23:) "curdled"—Malone. = 24:) *Like a great sea-mark, standing every* flaw,] That is, every *gust,* every *storm.* = 25:) *That, if* you fail *in our request,*] That is, if you fail to grant us our request; if you are found *failing* or deficient in love to your country, and affection to your friends, when our request shall have been made to you, the blame, &c. = 26:) *These wars* determine:] i. e. conclude, end. = 27:)—*the fine strains*—] The niceties, the refinements. = 28:) *And yet to* charge *thy sulphur*—] The meaning of the passage is, To threaten much, and yet be merciful. = 29:) *Like one i'the stocks.*] Keeps me in a state of ignominy talking to no purpose. = 30:) *Does reason our petition*—] Does *argue for* us and our petition. = 31:) "*say*" is omitted by Mr. Malone, who considers *heard* as a dissyllable. = 32:)—*a former fortune.*] i. e. restore myself to my former credit and power. = 33:) *To have a temple built you:*] Plutarch informs us, that a temple dedicated to the *Fortune of the Ladies,* was built on this occasion by order of the senate. = 34:)—*stay* upon *execution.*] i. e. stay but *for* it. = 35:) *He sits in his* state, &c.] His *state* means his *chair of state.* = 36:) *He* wag'd *me with his countenance,*] This is obscure. The meaning, I think, is, he *prescribed* to me with an air of authority, and gave me *his countenance* for *my wages;* thought me sufficiently rewarded with good looks. Johnson. = 37:) *For which my sinews shall be stretch'd*—] This is the point on which I will attack him with my utmost abilities. = 38:)——*answering us* ‖ *With our own charge;*] That is, *rewarding us with our own expences;* making the cost of war its recompence. = 39:) *For certain drops of salt,*] For certain tears. = 40:) Auf. *No more.*] By these words Aufidius does not mean to put a stop to the altercation; but to tell Coriolanus that he was *no more* than a "boy of tears." = 41:)——*his fame* folds in ‖ *This orb o'the earth.*] His fame overspreads the world. = 42:)—judicious *hearing.*] Perhaps *judicious,* in the present instance, signifies *judicial;* such a hearing as is allowed to criminals in courts of judicature. Thus imperious is used by our author for *imperial.* = 43:)——*that ever* herald ‖ *Did follow to his urn.*] This allusion is to a custom unknown, I believe, to the ancients, but observed in the public funerals of English princes, at the conclusion of which a herald proclaims the style of the deceased. Steevens. = 44:)—*a noble* memory.] *Memory* for *memorial.* =

XXIX. JULIUS CÆSAR.

ACT I. = 1:) *See,* whe'r—] *whether.* = 2:)—*deck'd with* ceremonies.] *Ceremonies* are honorary *ornaments;* tokens of respect. = 3:) This person was not *Decius,* but *Decimus Brutus.* The poet (as Voltaire has done since) confounds the characters of *Marcus* and *Decimus. Decimus Brutus* was the most cherished by *Cæsar* of all his friends, while *Marcus* kept aloof, and declined so large a share of his favours and honours, as the other had constantly accepted. = 4:) *Sennet.*] I have been informed that *sennet* is derived from *senneste,* an antiquated French tune formerly used in the army; but the dictionaries which I have consulted exhibit no such word. It may be a corruption from *sonata,* Ital. Steevens. = 5:)—strange *a hand*—] *Strange,* is *alien, unfamiliar,* such as might become a stranger. = 6:)—*passions of some* difference,] With a fluctuation of discordant opinions and desires. = 7:)—*your* passion;] i. e. the nature of the feelings from which you are now *suffering.* = 8:) *To stale with ordinary oaths my love,* &c.] To invite *every new protester* to my affection by the *stale* or allurement of *customary* oaths. = 9:)—*feeble temper*—] i. e. temperament, constitution. = 10:) *There was a* Brutus *once,*] i. e. *Lucius Junius Brutus.* = 11:)—aim;] i. e. *guess.* = 12:)—chew *upon ferret*—] A ferret has red eyes. = 14:)—*no true man.*] No honest man. = 15:)—*a man of any occupation,*] Had I been a mechanic, one of the plebeians to whom he offered his throat. = 16:) *Thy honourable metal may be wrought* ‖ *From that it is dispos'd:*] The best *metal* or *temper* may be worked into qualities contrary to its original constitution. = 17:)—*doth bear me hard:*] i. e. has an unfavourable opinion of me. = 18:) *If I were Brutus now, and he were Cassius,* ‖ *He should not* humour *me.*] The meaning, I think, is this: *Cæsar loves Brutus, but if Brutus and I were to change places, his love should not humour me,* should not take hold of my affection, so as to make me forget my principles. Johnson. = 19:)—Brought *you Cæsar home?*] Did you attend Cæsar home? = 20:)—sway *of earth*—] The whole weight or *momentum* of this globe. = 21:) "gaz'd"—Malone. = 22:) Clean *from the purpose*—] *Clean,* is altogether, entirely. = 23:)—*thunder-stone:*] A stone fabulously supposed to be discharged by thunder. = 24:) *Why birds, and beasts, from quality and kind;* &c.] that is, Why they *deviate* from quality and nature. = 25:)—*and children* calculate:] *Calculate* here signifies to foretel or prophesy. = 26:)—prodigious *grown,*] *Prodigious* is *portentous.* = 27:) *Have* thewes *and limbs*—] *Thewes* is an obsolete word implying *nerves* or *muscular strength.* = 28:) *My* answer *must be made:*] I shall be called to account, and must *answer* as for seditious words. = 29:)—*Hold my hand:*] is the same as, *Here's my hand.* = 30:) *Be* factious *for redress*—] *Factious* seems here to mean *active.* = 31:) *Is* favour'd,] To *favour* is to *resemble;* but Mr. Malone reads "In favours," which was suggested by Dr. Johnson, i. e. in looks, appearances, &c. =

ACT II. = 1:) Remorse *from power:*] *Remorse* is *pity, tenderness.* = 2:)—common proof,] *Common proof* means a matter proved by common *experience.* = 3:)—base degrees—] *Low steps.* = 4:)—*as his kind,*] e. i. *like the rest of his species.* = 5:) Mr. Malone omits *then.* = 6:) "state of a man,"—Malone. = 7:)—*any mark of favour.*] Any distinction of countenance. = 8:) *For if thou* path, *with native semblance on,*] If thou *walk* in thy true form. = 9:) *No, not*

an oath: If not *the* face *of men,* &c.] Dr. Warburton would read *fate of men;* but his elaborate emendation is, I think, erroneous. *The* face *of men* is the *countenance,* the *regard,* the *esteem* of the public; in other terms, *honour* and *reputation;* or *the face of men* may mean the dejected look of the people. Johnson. = 10:) *Till each man drop by lottery.*] Perhaps the poet alluded to the custom of *decimation,* i. e. the selection by *lot* of every tenth soldier, in a general mutiny, for punishment. = 11:) *And will not* palter?] And will not *shuffle* or *fly* from his engagements? = 12:)—*cautelous,*] Is here *cautious,* sometimes *insidious.* = 13:) *The* even *virtue of our enterprize,*] The calm, equable, temperate spirit that actuates us. = 14:)—*opinion,*] i. e. character. = 15:)—*and* envy *afterwards:*] *Envy* is here, as almost always in Shakspeare's plays, *malice.* = 16:)—*take thought,*] that is, *turn* melancholy. = 17:)—*company.*] *Company* is here used in a disreputable sense. = 18:) *Quite from the main opinion he held once* ‖ *Of fantasy, of dreams, and ceremonies:*] *Main opinion,* is nothing more than *leading, fixed, predominant opinion. Fantasy* was in our author's time commonly used for *imagination. Ceremonies* means omens or signs deduced from sacrifices, or other *ceremonial* rites. = 19:) *That unicorns may be betray'd with trees,* ‖ *And bears with glasses, elephants with holes,*] Unicorns are said to have been taken by one who, running behind a tree, eluded the violent push the animal was making at him, so that his horn spent its force on the trunk, and stuck fast, detaining the beast till he was despatched by the hunter. *Bears* are reported to have been surprised by means of a *mirror,* which they would gaze on, affording their pursuers an opportunity of taking the surer aim. *Elephants* were seduced into pitfalls, lightly covered with hurdles and turf, on which a proper bait to tempt them, was exposed. = 20:)—by *him;*] that is, by his house. = 21:) *Let not our looks*—] Let not our faces *put on,* that is, *wear* or *show* our designs. = 22:)—*on your* condition,] On your temper; the disposition of your mind. = 23:) *Thou, like an* exorcist,] Here, and in all other places where the word occurs in Shakspeare, to *exorcise* means to raise spirits, not to lay them; and perhaps he is singular in his acceptation of it. = 24:) *Cæsar, I never stood on* ceremonies,] i. e. never paid a ceremonious or superstitious regard to prodigies or omens. = 25:) *The noise of battle* hurtled *in the air,*] To *hurtle* is to clash, or move with violence and noise. = 26:) "do neigh,"—Malone. = 27:)—*in shame of cowardice:*] The ancients did not place courage but wisdom in the heart. Johnson. = 28:) "statue,"—Malone. = 29:) "warnings and portents,"—Malone. = 30:) *For* tinctures, stains, relics, *and cognizance.*] This speech, which is intentionally pompous, is somewhat confused. There are two allusions; one to coats armorial, to which princes make additions, are give new *tinctures,* and new marks of *cognizance;* the other to martyrs, whose relics are preserved with veneration. But Messrs. Malone and Steevens think that *tinctures* has no relation to heraldry, but means merely handkerchiefs, or other linen, *tinged* with blood. At the execution of several of our ancient nobility, martyrs, &c. we are told that handkerchiefs were tinctured with their blood, and preserved as affectionate or salutary memorials of the deceased. = 31:) *And reason,* &c.] And reason, or propriety of conduct and language, is subordinate to my love. = 32:)—*emulation.*] Here, as on many other occasions, this word is used in an unfavourable sense, somewhat like—factious, envious, or malicious rivalry. = 33:)—*the fates with traitors do* contrive.] The fates *join with* traitors in *contriving* thy destruction. =

ACT III. = 1:) *He is* address'd:] i. e. he is ready. = 2:) *And turn* pre-ordinance,] *Pre-ordinance,* for ordinance already established. = 3:)—*apprehensive;*] i. e. *intelligent,* capable of *apprehending.* = 4:) *Unshak'd* of *motion:*] i. e. Unshak'd *by* suit or solicitation. = 5:) *Go to the pulpit, Brutus.*] We have now taken leave of Casca. Shakspeare for once knew that he had a sufficient number of heroes on his hands, and was glad to lose an individual in the croud. It may be added, that the singularity of Casca's manners would have appeared to little advantage amidst the succeeding varieties of tumult and war. Steevens. = 6:) *Nor to no Roman else:*] This use of two negatives, not to make an affirmative, but to deny more strongly, is common to Chaucer, Spenser, and other of our ancient writers. Dr. Hicks observes, that in the Saxon, even *four* negatives are sometimes conjoined, and still preserves a negative signification. = 7:) *Stoop then, and* wash,] To *wash* does not mean here to *cleanse,* but to *wash over,* as we say, *washed with gold;* for Cassius means that they should steep their hands in the blood of Cæsar. = 8:)—*who else is rank:*] Who else may be supposed to have *overtopped* his equals, and *grown too high* for the public safety. = 9:) *Our arms, in* strength *of malice,*] i. e. *To you* (says Brutus) *our swords have leaden points: our arms, strong in the deed of malice, they have just performed, and our hearts united like those of brothers in the action, are yet open to receive you with all possible regard.* = 10:)—*crimson'd in thy* lethe.] *Lethe* is used by many of the old translators of novels, for *death.* = 11:)—*in the tide of times.*] that is, in the course of times. = 12:)—*let* slip—] This is a term belonging to the chase. *Slips* were contrivances of leather by which greyhounds were restrained till the necessary moment of their dismission. By the *dogs of war,* as Mr. Tollet has observed, Shakspeare probably meant *fire, sword,* and *famine.* = 13:)—*as I slew my best lover*—] This term, which cannot but sound disgustingly to modern ears, as here applied, Mr. Malone considers as the language of Shakspeare's time; but this opinion, from the want of contemporary examples to confirm it, may admit of a doubt. = 14:) *And none so poor*—] The meanest man is now too high to do reverence to Cæsar. = 15:)—*their* napkins—] i. e. their handkerchiefs. *Napkin* is the Northern term for *handkerchief,* and is still used in this sense in Scotland. = 16:) *For Brutus, as you know, was* Cæsar's angel:] This title of endearment is more than once introduced in Sidney's *Arcadia.* = 17:) *Which all the while ran blood,*] The image seems to be, that the blood of Cæsar flew upon the statue, and trickled down it. = 18:) *The* dint *of pity:*] is the *impression* of pity. = 19:) "Neither writ," &c. Malone. = 20:)—*seventy-five* drachmas.] A drachma was a Greek coin, the same as the Roman *denier,* of the value of four sesterces, 7d. ob. = 21:)—*things unluckily charge my fantasy:*] i. e. circumstances oppress my fantasy with an ill-omened weight. =

ACT IV. = 1:) *Upon condition Publius shall not live,*] Mr. Upton has sufficiently proved that the poet made a mistake as to this character mentioned by Lepidus; Lucius, not Publius, was the person meant, who was uncle by the mother's side to Mark Antony: and in consequence of this, he concludes that Shakspeare wrote: *You are his* sister's son, *Mark Antony.* The mistake, however, is more like the mistake of the author, than of his transcriber or printer. Steevens. = 2:)—damn *him.*] i. e. *condemn* him. = 3:)—*a* property.] i. e. as a thing quite at our disposal, and to be treated as we please. = 4:) "our means stretch'd to the utmost;"—Malone. = 5:)—*at the* stake,] An allusion to bear-baiting. = 6:)—*your* griefs—] i. e. your *grievances.* = 7:) "do you the like." Malone. = 8:)—*every* nice *offence*—] i. e. *small, trifling* offence. = 9:) *What* villain *touch'd his body, that did stab,* ‖ *And not for justice?*] This question is far from implying that any of those who touch'd Cæsar's body were villains. On the contrary, it is an indirect way of asserting that there was not one man among them who was base enough to stab him for any cause but that of justice. Malone. = 10:) "bait not me," &c. Malone. = 11:) *To hedge me in;*] That is, to limit my authority by your direction or censure. = 12:) *To make conditions.*] That is, to know on what terms it is fit to confer the offices which are at my disposal. = 13:) Bru. *I do not, till you* practise *them on me.*] The meaning is this: I do not look for your faults, I only see them, and mention them with vehemence, when you force them into my notice, *by practising them on me.* Johnson. = 14:) *If that thou* be'st a Roman, *take it forth;*] I think he means only, that he is so far from avarice, when the cause of his country requires liberality, that if any man would wish for his heart, he would not need enforce his desire any otherwise, than by showing that he was a Roman. Johnson. = 15:)—chides,] i. e. *clamorous, scolds.* = 16:) *What should the wars do with these* jigging *fools?*] i. e. with these silly *poets.* A *jig* signified, in our author's time, a metrical composition, as well as a dance. = 17:) Companion,] *Companion* is used as a term of reproach in many of the old plays; as we at present say—*fellow.* = 18:)—*once,*] i. e. at some time or other. = 19:)—*in* art—] That is, in *theory.* = 20:)—*thy leaden* mace—] A *mace* is the ancient term for a sceptre. =

ACT V. = 1:)—warn *us*—] To *warn* is to *summon.* = 2:) "O you flatterers!" Malone. = 3:) Defiance, *traitors,* hurl *we*—] *Hurl* is peculiarly expressive. The challenger in judicial combats was said to *hurl* down his gage, when he threw his glove down as a pledge that he would make good his charge against his adversary. = 4:)—*our* former *ensign*—] *Former* is *foremost.* = 5:) *The very last time we shall speak together:* ‖ *What are you then determined to do?*] i. e. I am resolved in such a case to kill myself. What are you determined of? = 6:)—*of that philosophy,*] There is certainly an apparent contradiction between the sentiments which Brutus expresses in this, and in his subsequent speech; but there is no real inconsistency. Brutus had laid down to himself as a principle, to abide every chance and extremity of war; but when Cassius reminds him of the disgrace of being led in triumph through the streets of Rome, he acknowledges that to be a trial which he could not endure. Nothing is more natural than this. We lay down a system of conduct for ourselves, but occurrences may happen that will force us to depart from it. = 7:)—*arming myself with patience,* &c.] Dr. Warburton thinks, that in this speech something is lost; but there needed only a parenthesis to clear it. The construction is this: I am determined to act according to that philosophy which directed me to blame the suicide of Cato; arming myself with patience, &c. Johnson. = 8:) "give it thee?"—Malone. = 9:)—*being Cato's son.*] i. e. worthy of him. = 10:) "shall I do," &c.—Malone. = 11:) Mr. Malone omits *thee.* = 12:) *That thou hast prov'd Lucilius' saying true.*] See p. 673. = 13:)—entertain *them.*] i. e. receive them into my service. = 14:) *Ay, if Messala will* prefer *me to you*] To *prefer* seems to have been the established phrase for *recommending a servant.* = 15:) "Good Messala."—Malone. =

XXX. ANTONY AND CLEOPATRA.

ACT I. =1:) —*reneges*—] Renounces. = 2:) *The* triple *pillar* —] *Triple* is here used improperly for *third*, or *one of three*. One of the *triumvirs*, one of the three masters of the world. = 3:) — *bourn* —] Bound or limit. = 4:) — *The sum.*] Be brief, *sum* thy business in a few words. = 5:) — *Nay, hear* them,] i. e. the *news*. This word, in Shakspeare's time, was considered as plural. = 6:) *Take in*, &c.] i. e. subdue, conquer. = 7:) *Where's Fulvia's* process?] *Process* here means *summons*. = 8:) — *to sweet*,] To know. = 9:) *Now, for the love of Love, and* her *soft hours*,] For the love of Love, means, for the sake of the queen of love. = 10:) *Let's not* confound *the time* —] i. e. let us not consume the time. = 11:) *No messenger; but thine and all alone*, &c.] Cleopatra has said, "Call in the messengers;" and afterwards, "Hear the ambassadors." Talk not to me, says Antony, of messengers; I am now wholly thine, and you and I unattended will to-night wander through the streets. = 12:) *That he* approves *the common liar*,] Fame. That he *proves* the common liar, fame, in his case, to be a true reporter. = 13:) — change *his horns with garlands!*] i. e. be a triumphant cuckold; a cuckold who will consider his state as an honourable one. Mr. Malone, and some other of the commentators, think the word should be *charge*. = 14:) — *to whom Herod of Jewry may do homage:*] Herod paid homage to the Romans, to procure the grant of the kingdom of Judea: but I believe there is an allusion here to the theatrical character of this monarch, and to a proverbial expression founded on it. *Herod* was always one of the personages in the mysteries of our early stage, on which he was constantly represented as a fierce, haughty, blustering tyrant, so that *Herod of Jewry* became a common proverb, expressive of turbulence and rage. Thus, Hamlet says of a ranting player, that he "*out-herods Herod.*" And, in this tragedy, Alexas tells Cleopatra, that "not even *Herod of Jewry* dare look upon her when she is angry;" i. e. not even a man as fierce as *Herod*. According to this explanation, the sense of the present passage will be — Charmian wishes for a son who may arrive at such power and dominion that the proudest and fiercest monarchs of the earth may be brought under his yoke. Steevens. = 15:) — *I love long life better than figs.*] This is a proverbial expression. = 16:) *Then, belike, my children shall* have no names:] If I have already had the best of my fortune, then I suppose *I shall never name children*, that is, I am never to be married. However, tell me the truth, tell me, *how many boys and wenches?* = 17:) *If every of your wishes had a womb,* ‖ *And* fertile *every wish, a million.*] If every one of your wishes, says the soothsayer, had a womb, and each womb-invested wish were likewise *fertile*, you then would have a million of children. = 18:) "Here, at your service." Malone. = 19:) Extended *Asia from Euphrates;*] To *extend*, is a term used for to *seize*. = 20:) *When our quick* winds *lie still;*] The sense is, that man, not agitated by censure, like soil not ventilated by *quick winds*, produces more evil than good. This is Dr. Johnson's opinion, but the expression has been controverted at great length by all the commentators. Mr. Malone reads "quick *minds*." = 21:) — — *the present pleasure,* ‖ *By* revolution lowering, *does become* ‖ *The* opposite *of itself:*] I believe *revolution* means change of circumstances. This sense appears to remove every difficulty from the passage. — *The pleasure of to-day, by revolutions of events and change of circumstances, often loses all its value to us, and becomes to morrow a pain.* Steevens. = 22:) *The hand* could *pluck her back*, &c.] The verb *could* has a peculiar signification in this place; it does not denote *power* but *inclination*. The sense is, *the hand that drove her off would now willingly pluck her back again.* = 23:) — *poorer moment:*] For less reason; upon meaner motives. = 24:) *The cause of our* expedience —] *Expedience* for expedition. = 25:) *And get her* love *to part.*] i. e. *and prevail on her love to consent to our separation.* = 26:) — *more urgent touches,*] Things that touch me more sensibly, more pressing motives. = 27:) — *the courser's hair*, &c.] Alludes to an old idle notion that the hair of a horse dropt into corrupted water, will turn to an animal. = 28:) *I did not send you;*] You must go as if you came without my order or knowledge. = 29:) — *in our* brows' bent;] i. e. in the arch of our eyebrows. = 30:) — *a race of heaven:*] i. e. had a smack or flavour of heaven. = 31:) — *should* safe *my going*,] i. e. should render my going not dangerous, not likely to produce any mischief to you. = 32:) *It does from childishness:* — *Can Fulvia die?*] i. e. though age has not exempted me from folly, I am not so childish, as to have apprehensions from a rival that is no more. And is Fulvia dead indeed? = 33:) *The* garboils *she awak'd;*] i. e. the commotion she occasioned. The word is derived from the old French *garbouil*, which Cotgreave explains by *hurlyburly, great stir.* = 34:) *O most false love!* ‖ *Where be the sacred vials thou should'st fill* ‖ *With sorrowful water?*] Alluding to the lachrymatory vials, or bottles of tears, which the Romans sometimes put into the urn of a friend. = 35:) *So Antony loves.*] i. e. uncertain as the state of my health is the love of Antony. = 36:) — *to Egypt:*] To me, the queen of Egypt. = 37:) — Herculean *Roman* —] Antony traced his descent from *Anton*, a son of *Hercules*. = 38:) *O, my oblivion is a very Antony,* ‖ *And I am all forgotten.*] Cleopatra has something to say, which seems to be suppressed by sorrow; and after many attempts to produce her meaning, she cries out: *O, this oblivious memory of mine is as false and treacherous to me as Antony is, and I forget every thing. Oblivion*, is boldly used for *a memory apt to be deceitful.* = 39:) *But that your royalty* ‖ *Holds idleness your subject, I should take you* ‖ *For idleness itself.*] i. e. But that I know you to be a queen, and that your royalty holds idleness in subjection to you, exalting you far above its influence, I should suppose you to be the very genius of idleness itself. = 40:) *Since my* becomings *kill me,*] There is somewhat of obscurity in this expression; perhaps she may mean — That conduct which, in my own *opinion*, becomes me, as often as it appears ungraceful to you, is a shock to my sensibility. = 41:) "Sit laurel victory!" — Malone. = 42:) *One great competitor:*] *Competitor* means here, as it does wherever the word occurs in Shakspeare, *associate* or *partner*. = 43:) — *purchas'd;*] Procured by his own fault or endeavour. = 44:) *So great weight in his lightness.*] The word *light* is one of Shakspeare's favourite play-things. The sense is — His trifling levity throws so much burden upon us. = 45:) *Call on him for't:*] *Call on him*, is *visit him.* Says Cæsar — If Antony followed his debaucheries at a time of leisure, I should leave him to be punished by their natural consequences, by *surfeits* and *dry bones*. Johnson. = 46:) *The* discontents *repair*,] That is, the *malecontents*. = 47:) — lackeying *the varying tide*,] i. e. floating backwards and forwards with the variation of the tide, like a page, or *lackey*, at his master's heels. = 48:) — *which they* ear —] *To ear*, is to *plough*. = 49:) *Lack blood to think on't*,] Turn pale at the thought of it. = 50:) — *and* flush *youth* —] *Flush* youth is youth ripened to manhood; *youth* whose blood is at the flow. = 51:) — *thy lascivious* wassels.] *Wassel* is here put for intemperance in general. = 52:) — *gilded puddle* —] There is frequently observable on the surface of stagnant pools that have remained long undisturbed, a reddish gold coloured slime; to this appearance the poet here refers. = 53:) *I knew it for my* bond.] That is, to be my bounden duty. = 54:) — *mandragora.*] A plant of which the infusion was supposed to procure sleep. = 55:) "O, 'tis treason!" — Malone. = 56:) *And* burgonet *of men.*] A *burgonet* is a kind of *helmet*. = 57:) — *Broad-fronted Cæsar,*] In allusion to Cæsar's baldness. = 58:) — — *that great medicine hath* ‖ *With his tinct gilded thee.*] Alluding to the philosopher's stone, which, by its touch, converts base metal into gold. The alchemists call the matter, whatever it be, by which they perform transmutation, a *medicine*. Johnson. = 59:) — termagant *steed*,] *Termagant* means *furious;* but Mr. Malone reads *arm-gaunt*, or worn thin and lean in war. = 60:) — *so* thick?] i. e. in such quick succession. = 61:) — *unpeople Egypt.*] By sending out messengers. =

ACT II. = 1:) "all the charms," &c. — Malone. = 2:) — *thy* wan'd *lip!*] Shakspeare's orthography [or that of his ignorant publishers] often adds a *d* at the end of a word. Thus, *vile* is (in the old editions) every where spelt *vild*. *Laund* is given instead of *lawn;* why not therefore *wan'd* for *wan* here. If this however should not be accepted, suppose we read with the addition only of an apostrophe, *wan'd;* i. e. *waned*, decline, gone off from its perfection; comparing Cleopatra's beauty to the moon past the full. Percy. = 3:) *That sleep and feeding may prorogue* his honour, ‖ *Even* till *a lethe'd dulness.*] i. e. *to* a lethe'd dulness. *Till* was sometimes used instead of *to*. To *prorogue his honour*, &c. means *to delay his sense of honour from exerting itself till he is become habitually sluggish.* = 4:) — — *since he went from Egypt, 'tis* ‖ *A space for further travel.*] i. e. since he quitted Egypt, a space of time has elapsed in which a longer journey might have been performed than from Egypt to Rome. = 5:) — don'd *his helm* —] To *don* is to *do on*, to put on. = 6:) — *Egypt's* widow —] Julius Cæsar had married her to young Ptolemy, who was afterwards drowned. = 7:) *I cannot* hope, &c.] To *hope*, means to *expect*. = 8:) — *square* —] That is, *quarrel*. = 9:) — — *It only stands* ‖ *Our lives upon*, &c.] i. e. to exert our utmost force, is the only *consequential* way of securing our lives. = 10:) This play is not divided into Acts by the author or first editors, and therefore the present division may be altered at pleasure. I think the first Act may be commodiously continued to this place, and the second Act opened with the interview of the chief persons, and a change of the state of action. Yet it must be confessed that it is of small importance, where these unconnected and desultory scenes are interrupted. Johnson. = 11:) *Were I the wearer of Antonius' beard,* ‖ *I would not shav't to-day.*] I believe he means, *I would meet him undressed, without show of respect.* Johnson. = 12:) *If we* compose *well here,*] i. e. if we come to a lucky *composition*, agreement. = 13:) *Nor curstness grow to the matter.*] Let not *ill humour* be added to the real *subject* of our difference. = 14:) *Did* practise *on my state,*] To *practise*, means to employ unwarrantable arts or stratagems. = 15:) — *question*] i. e. my theme or subject of conversation. = 16:) — — *their contestation* ‖ *Was* theme *for you, you were the word of war.*] *Was theme for you*, probably, means only, *was proposed as an example for you to follow on a yet more extensive plan;* as *themes* are given for a writer to dilate upon; but this is much contested. = 17:) — *true* reports,] *Reports* for *reporters*. = 18:) — *'frouted* —] i. e. *opposed*. = 19:) *I would you had her spirit in such another:*] Antony means to say, I wish you had the spirit of Fulvia, embodied in such another woman as her; I wish you were married to such another spirited woman; and then

you would find, that though you can govern the third part of the world, the management of such a woman is not an easy matter. = 20:) *I told him of myself;*] i. e. told him the condition I was in, when he had his last audience. = 21:) *The honour's* sacred —] The meaning appears to be this: — "Cæsar accuses Antony of a breach of honour in denying to send him aid when he required it, which was contrary to his oath. Antony says, in his defence, that he did not deny his aid, but, in the midst of dissipation, neglected to send it: that having now brought his forces to join him against Pompey, he had redeemed that error; and that therefore the honour which Cæsar talked of, was *now* sacred and inviolate, supposing that he had been somewhat deficient before, in the performance of that engagement." — The adverb *now* refers to *is*, not to *talks on;* and the line should be pointed thus: *Thus honours sacred that he talks on, now,* ‖ *Supposing that I lack'd it.* M. Mason. = 22:) — — *nor my power* ‖ *Work without it:*] Nor my greatness work without mine honesty. = 23:) "'Tis noble spoken." — Malone. = 24:) *The* griefs —] i. e. grievances. = 25:) — *to* atone *you.*] i. e. reconcile you. = 26:) — *your considerate stone.*] Mr. Tollet explains the passage in question thus: "I will henceforth seem senseless as a stone, however I may observe and consider your words and actions." = 27:) "would be tales," — Malone. = 28:) *Lest my remembrance suffer ill report;*] Lest I be thought too willing to forget benefits, I must barely return him thanks, and then I will defy him. = 29:) *Of us*, &c.] In the language of Shakspeare's time, means — *by us*. = 30:) "Where lies he?" — Malone. = 31:) — *be* square *to her.*] i. e. if report *quadrates* with her, or suits with her merits. = 32:) *And what they undid, did.*] The wind of the fans seemed to give a new colour to Cleopatra's cheeks, which they were employed to cool; and *what they undid*, i. e. that warmth which they were intended to diminish or allay, *they did*, i. e. they seemed to produce. = 33:) — *tended her i'the eyes,*] Perhaps this expression may signify that the attendants on Cleopatra looked observantly into her eyes, to catch her meaning, without giving her the trouble of verbal explanation; or only means, they performed their duty in the sight of their mistress. = 34:) *And made their bends* adornings:] The plain sense, says Mr. Steevens, of this contested passage seems to be — that these ladies rendered that homage which their assumed characters obliged them to pay to their queen, a circumstance ornamental to themselves. Each inclined her person so gracefully, that the very act of humiliation was an improvement of her own beauty. = 35:) *That yarely frame the office.*] i. e. readily and dexterously perform the task they undertake. = 36:) — *when she is* riggish.] i. e. wanton. = 37:) *A* blessed lottery —] *Lottery* for *allotment.* = 38:) *I see't in* ‖ *My* motion,] i. e. the divinitory agitation; but Mr. Theobald reads, with some probability, I see it in my *notion*. = 39:) — *his quails* —] The ancients used to match quails as we match cocks. = 40:) — inhoop'd, *at odds.*] *Inhoop'd* is *inclosed, confined*, that they may fight. = 41:) — *at mount* —] i. e. Mount *Misenum*. = 42:) — *music*, moody *food* —] *Moody*, in this instance, means *melancholy*. Cotgrave explains *moody*, by the French words, *morne* and *triste*. = 43:) — *let us to* billiards:] This is one of the numerous anachronisms there are found in these plays. = 44:) *Not like a* formal *man.*] i. e. a man *in form*, i. e. *shape*. You should come in the *form* of a fury, and not in the *form* of a man. = 45:) — — *it does allay* ‖ *The good precedence;*] i. e. abates the good quality of what is already reported. = 46:) *These hands do lack nobility, that they strike* ‖ *A meaner than myself;*] Perhaps here was intended an indirect censure of queen Elizabeth, for her unprincely and unfeminine treatment of the amiable Earl of Essex. The play was probably not produced till after her death, when a stroke at her proud and passionate demeanour to her courtiers and maids of honour (for her majesty used to chastise *them* too) might be safely hazarded. In a subsequent part of this scene there is (as Dr. Grey has observed) an evident allusion to Elizabeth's enquiries concerning the person of her rival, Mary, queen of Scots. Malone. = 47:) — *were* submerg'd,] *Submerg'd* is whelmed under water. = 48:) "Thou art not what thou'rt sure of." — Malone. = 49:) — *the* feature *of Octavia.*] By *feature* seems to be meant the cast and make of her face. *Feature*, however, anciently appears to have signified *beauty* in general. = 50:) *Let him for ever go:*] She is now talking in broken sentences, not of the messenger, but of Antony. Johnson. = 51:) *Thou canst not fear us,*] Thou canst not affright us with thy numerous navy. = 52:) *At land, indeed,* ‖ *Thou dost o'ercount me of my father's house;*] At land, indeed, thou dost exceed me in possessions, having added to thy own my father's house. *O'ercount* seems to be used equivocally, and Pompey perhaps meant so insinuate that Antony not only *out-numbered*, but had *over-reached*, him. = 53:) *But, since the cuckoo builds not for himself*, &c.] Since, like the cuckoo, that seizes the nests of other birds, you have invaded a house which you could not build, keep it while you can. = 54:) — *this is from the present.*)] i. e. foreign to the object of our present discussion. = 55:) *What* counts *harsh fortune* casts, &c.] Metaphor from making marks or lines in casting accounts in arithmetic. = 56:) — *You and I have known, sir.*] i. e. been acquainted. = 57:) — *conversation.*] i. e. behaviour, manner of acting in common life. = 58:) — *with a* Banquet.] A banquet, in our author's time, frequently signified what we now call a dessert; and from the following dialogue the word must here be understood in that sense. = 59:) — *Some o' their* plants —] *Plants*, besides its common meaning, is here used for the *foot*, from the Latin. = 60:) *They have made him drink* alms-drink.] A phrase, amongst good fellows, to signify that liquor of another's share which his companion drinks to ease him. But it satirically alludes to Cæsar and Antony's admitting him into the triumvirate, in order to take off from themselves the load of envy. = 61:) — *a partizan* —] A pike. = 62:) — *the mean,*] i. e. the middle. = 63:) *Or* foizon, *follow:*] *Foizon* is a French word signifying plenty, abundance. = 64:) — *I have heard, the Ptolemies'* pyramises *are very goodly things;*] *Pyramis* for *pyramid* was in common use in our author's time. From this word Shakspeare formed the English plural, *pyramises*, to mark the indistinct pronunciation of a man nearly intoxicated, whose tongue is now beginning to "split what it speaks." = 65:) — *or sky* inclips,] i. e. embraces. = 66:) — *competitors,*] i. e. confederates, partners. = 67:) — *thy* pall'd *fortunes* —] *Palled* is *vapid*, past its time of excellence; *palled* wine, is wine that has lost its original sprightliness. Johnson. = 68:) — *Strike the vessels,*] i. e. *chink the vessels one against the other, as a mark of our unanimity in drinking*, as we now say, *chink glasses*. = 69:) *The holding every man shall* bear,] To *bear* the burden, or, as it is here called, the *holding* of a song, is the phrase at this day. = 70:) — *with* pink *eyne:*] Dr. Johnson, in his *Dictionary*, says a *pink eye* is a small eye, and quotes this passage for his authority. *Pink eyne*, however, may be *red eyes:* eyes inflamed with drinking, are very well appropriated to Bacchus. =

ACT III. = 1:) — *Thy Pacorus, Orodes,*] *Pacorus* was the son of *Orodes*, king of Parthia. = 2:) "Better to leave," &c. — Malone. = 3:) *That without which a soldier, and his sword,* ‖ *Grants scarce distinction.*] *Grant*, for afford. It is badly and obscurely expressed; but the sense is this: *Thou hast that, Ventidius, which if thou didst want, there would be no distinction between thee and thy sword. You would be both equally cutting and senseless.* Mr. Malone reads "without the which," and adds *that* to the preceding line. = 4:) — *Arabian bird!*] The phœnix. = 5:) *They are his* shards, *and he their beetle.*] i. e. They are the *wings* that raise this *heavy lumpish insect* from the ground. = 6:) — *as my furthest* band —] As I will venture the greatest pledge of security, on the trial of thy conduct. *Band* and *bond* in our author's time, were synonymous. = 7:) — *therein* curious,] i. e. scrupulous. = 8:) *The* elements *be kind*, &c.] This is obscure. It seems to mean, *May the different* elements *of the body, or principles of life, maintain such proportion and harmony as may keep you cheerful.* = 9:) — *were he a horse;*] A horse is said to have *a cloud in his face*, when he has a black or dark-coloured spot in his forehead between his eyes. This gives him a sour look, and being supposed to indicate an ill temper, is of course regarded as a great blemish. = 10:) — *did* confound —] To *confound* is to destroy. = 11:) *Is she as tall as me?* &c. &c. &c.] This scene (says Dr. Grey) is a manifest allusion to the questions put by queen Elizabeth to sir James Melvil, concerning his mistress the queen of Scots. But Melvil's Memoirs were not printed until 1683. = 12:) — *her* station —] *Station*, in this instance, means *the act of standing*. = 13:) "ner forehead as low" — Malone. = 14:) — *so I* harry'd *him.*] To *harry*, is *to use roughly, harass, subdue;* or literally, to *hunt*. Hence the word *harrier*. King James threatened the Puritans that "he would *harry* them out of the land." = 15:) Mr. Malone omits the *O*. = 16:) *Or did it* from his teeth.] Whether this means, as we now say, *in spite of his teeth*, or that he spoke through his teeth, so as to be purposely indistinct, is uncertain. = 17:) Mr. Malone omits *and*. = 18:) — *Wars 'twixt you twain would be*, &c.] The sense is, that war between Cæsar and Antony would engage the world between them, and that the slaughter would be great in so extensive a commotion. = 19:) — *rivality;*] Equal rank. = 20:) — *upon his own* appeal,] To *appeal*, in Shakspeare, is to *accuse;* Cæsar seized Lepidus without any other proof than Cæsar's accusation. = 21:) — *More, Domitius;*] I have something *more* to tell you, which I might have told at first, and delay'd my news. Antony requires your presence. = 22:) *The* ostent *of our love*,] for — ostentation, which Mr. Malone uses. = 23:) — *potent* regiment —] *Regiment*, is *government, authority;* he puts his *power* and his empire into the hands of a false woman. = 24:) — forspoke *my being* —] To *forspeak*, is to *contradict*, to *speak against*, as *forbid* is to order negatively. = 25:) "if not denounced against us," &c.] — Malone. = 26:) — merely *lost;*] i. e. entirely, absolutely lost. = 27:) *And* take in *Toryne?*] To *take in*, is to gain by conquest. = 28:) For *he dares us* —] i. e. *because* he dares us. Mr. Malone reads "For that he dares us." = 29:) "muliters," — Malone, the old spelling of *muleteers*. = 30:) *Strange, that his* power *should be.*] It is strange that his *forces* should be there. = 31:) — *my Thetis!*] Antony may address Cleopatra by the name of this sea-nymph, because she had just promised him assistance in his naval expedition; or perhaps in allusion to her voyage down the Cydnus, when she appeared like *Thetis*, surrounded by the Nereids. = 32:) — — *but his whole action grows* ‖ *Not in the power on't:*] i. e. His whole conduct in the war is not founded upon that which is his greatest strength, (namely, his *land-force*,) but on the caprice of a woman, who wishes that he should fight by sea. = 33:) Carries *beyond belief.*] Perhaps this phrase is from archery. = 34:) — *distractions,*] Detachments, separate bo-

dies. = 35:) Mr. Malone omits *for*. = 36:) — *and* throes *forth*,] i. e. emits as in parturition. = 37:) — *this* jump,] i. e. hazard. = 38:) *The Antoniad*, &c.] Which Plutarch says, was the name of Cleopatra's ship. = 39:) *The greater* cantle—] A piece or lump, or rather a *corner*. Cæsar, in this play, mentions the *three-nook'd world*. Of this triangular world every triumvir had a corner. = 40:) — *token'd* —] Spotted. The death of those visited by the plague was certain, when particular eruptions appeared on the skin; and these were called *God's tokens*. = 41:) — *Yon'* ribald-rid *nag* —] i. e. You strumpet, who is common to every wanton fellow. = 42:) *The* brize *upon her*,] The *brize* is the *gad-fly*. = 43:) "on't," omitted by Mr. Malone. = 44:) — *being* loof'd,] To *loof* is to bring a ship close to the wind. = 45:) *The wounded* chance *of Antony*,] i. e. *the broken fortunes of Antony*. = 46:) — *so* lated *in the world*,] Alluding to a benighted traveller. = 47:) — *I have lost command*,] i. e. I *entreat* you to leave me, because I have lost all power to *command* your absence. = 48:) — — *He, at Philippi, kept* ‖ *His sword even like a dancer*;] i. e. Cæsar never offered to draw his sword, but kept it in the scabbard, like one who dances with a sword on, which was formerly the custom in England = 49:) — — *he alone* ‖ Dealt on *lieutenantry*,] i. e. *fought by proxy*, made war by his lieutenants, or *on* the strength of his lieutenants. = 50:) *He is* unqualitied —] Perhaps, *unqualified* signifies *unmanned* in general, *disarmed of his usual faculties*. = 51:) — *death will seize her*; but —] *But* has here, as once before in this play, the force of *except*, or *unless*. = 52:) *How I convey my shame* —] How, by looking another way, I withdraw my ignominy from your sight. = 53:) — *tied by the strings*,] That is, by the *heart-string*. = 54:) — *his schoolmaster*:] The name of this person was *Euphronius*. He was schoolmaster to Antony's *children* by Cleopatra. = 55:) — — *as petty to his ends*, ‖ *As is the morn-dew on the myrtle-leaf* ‖ *To* his *grand sea*.] *His grand sea* may mean his *full tide of prosperity*; or it may mean the sea from which the dew-drop is exhaled. Shakspeare might have considered the sea as the source of dews as well as rain. *His* is used instead of *its*. = 56:) — *circle of the Ptolemies* —] The diadem; the ensign of royalty. = 57:) — *friend*,] i. e. paramour. = 58:) — *how Antony becomes his flaw*;] That is, how Antony conforms himself to this breach of his fortune. = 59:) "What though" — Malone. = 60:) *Have* nick'd *his captainship*;] i. e. set the mark of folly on it. = 61:) — — *he being* ‖ *The* mered *question*:] *Mered* is, I suspect, a word of our author's formation, from *mere*: he being the sole, the entire subject or occasion of the war. Malone. = 62:) — — *his gay* comparisons *apart*, ‖ *And answer me* declin'd,] I require of Cæsar not to depend on that superiority which the *comparison* of our different fortunes may exhibit to him, but to answer me man to man, in this *decline* of my age or power. Johnson. = 63:) — *be* stag'd *to the show*,] that is, *exhibited, like conflicting gladiators, to the public gaze*. = 64:) — — *are* ‖ *A* parcel *of their fortunes*;] i. e. as we should say at present, *are of a piece with them*. = 65:) — *to* square.] i. e. to *quarrel*. = 66:) *Tell him, from his* all-obeying *breath*, &c.] *All-obeying* breath is, in Shakspeare's language, breath which *all obey*. *Obeying* for *obeyed*. So, *inexpressive* for *inexpressible, delighted* for *delighting*, &c.] = 67:) — *Give me grace* —] Grant me the favour. = 68:) — *the* fullest *man*,] The most complete and perfect. = 69:) *Like boys unto a* muss,] i. e. a scramble. = 70:) — *a gem of women*,] Beautiful horses, rich garments, &c. in Chapman's translations, are frequently spoken of as *gems*. "A *jewel* of a man," is a phrase still in use among the vulgar. = 71:) *By one that looks on* feeders?] A *feeder*, or an *eater*, was anciently the term of reproach for a *servant*. *One who looks on feeders*, is one who throws away her regard on *servants*, such as Antony would represent Thyreus to be. = 72:) Luxuriously *pick'd out*:] *Luxuriously* means *wantonly*. = 73:) *The horned herd!*] It is not without pity and indignation that the reader of this great poet meets so often with this low jest, which is too much a favourite to be left out of either mirth or fury. = 74:) — *to* quit *me*:] To *repay* me this insult; to *requite* me. = 75:) *With one that tics his points?*] i. e. with a menial attendant. *Points* were laces with metal tags, with which the old trunkhose were fastened. = 76:) — *as it* determines,] That is, as the hailstone dissolves. = 77:) — *The next Cæsarion smite*;] Cæsarion was Cleopatra's son by Julius Cæsar. = 78:) — *and* fleet,] *Float* and *fleet* were synonymous. = 79:) *I and my sword will* earn our *chronicle*;] I and my sword will do such acts as shall deserve to be recorded. = 80:) *Were* nice *and lucky*,] *Nice* is *trifling*. = 81:) — gaudy *night*:] This is still an epithet bestowed on feast days in the colleges of either university. *Gaudy*, or Grand days in the inns of court, are four in the year, Ascension day, Midsummer day, All-saints day, and Candlemas day. "The etymology of the word," says Blount, in his *Dictionary*, "may be taken from Judge Gawdy, who (as some affirm) was the first institutor of those days, or rather from *gaudium*, because (to say truth) they are days of *joy*, as bringing good cheer to the hungry students. In colleges they are most commonly called *Gawdy*, in inns of court *Grand days*, and in some other places they are called *Collar days*." Days of good cheer, in some of the foreign universities, are called *Gaudeamus* days. =

ACT IV. = 1:) *Make boot of* —] Take advantage of. = 2:) "See it done." Malone. = 3:) — *Take all*.] Let the survivor take all. No composition, victory or death. = 4:) — — *or if*, ‖ *A mangled shadow*:] *Or if* you see me more, you will see me *a mangled shadow*, only the external form of what I was. = 5:) *And the gods* yield you *for't!*] i. e. *reward you*. = 6:) — *onion-ey'd*;] I have my eyes as full of tears as if they had been fretted by onions. = 7:) Ant. *Ho, ho, ho!*] i. e. *stop*, or *desist*. Antony desires his followers to cease weeping. = 8:) "For I spake," &c. — Malone. = 9:) *It signs well*, &c.] i. e. it is a good sign, it bodes well. = 10:) Mr. Malone omits *my*. = 11:) Briefly, *sir*.] That is, *quickly*, sir. = 12:) *To* doff't —] To *doff* is to *do off*, to put off. = 13:) *More* tight *at this, than thou*:] *Tight* is *handy, adroit*. = 14:) "Despatch: — Enobarbus!" Malone. = 15:) *Our will is, Antony be took alive*;] It is observable with what judgment Shakspeare draws the character of Octavius. Antony was his hero; so the other was not to shine: yet being an historical character, there was a necessity to draw him *like*. But the ancient historians, his flatterers, had delivered him down so fair, that he seems ready cut and dried for a hero. Amidst these difficulties Shakspeare has extricated himself with great address. He has admitted all those great strokes of his character as he found them, and yet has made him a very unamiable character, deceitful, mean-spirited, narrow-minded, proud, and revengeful. Warburton. = 16:) Mr. Malone omits *that*. = 17:) *And feel I am so most*.] i. e. I am *pre-eminently* the *first*, the *greatest* villain of the earth. To *stand alone*, is still used in that sense, where any one towers above his competitors. *And feel I am so most*, must signify, *I feel or know it myself, more than any other person can or does feel it*. Reed. = 18:) — *This* blows *my heart*:] *This generosity*, (says Enobarbus,) swells *my heart*, so that it will quickly break, *if thought break it not, a swifter mean*. = 19:) — *but* thought *will do't, I feel*.] *Thought*, in this passage, as in many others, signifies *melancholy*. = 20:) — *and our* oppression —] i. e. the force by which we are oppressed or overpowered. = 21:) — clip *your wives*,] To *clip* is to embrace. = 22:) *To this great fairy* —] Mr. Upton has well observed, that *fairy*, which Dr. Warburton and Sir T. Hanmer explain by *inchantress*, comprises the idea of power and beauty. Johnson. = 23:) — *proof of* harness —] i. e. armour of proof. *Harnois*, Fr. *Arnese*, Ital. = 24:) *The world's great* snare —] i. e. the war. = 25:) "our younger brown;" — Malone. = 26:) *Get goal for goal of youth*.] At all plays of barriers, the boundary is called a *goal*; to *win a goal*, is to be a superior in a contest of activity. = 27:) *Bear our hack'd targets like the men that* owe *them*:] i. e. hack'd as much as the men to whom they belong; or perhaps, *Bear our hack'd targets* with spirit and exultation, such as becomes the brave warriors that *own* them. = 28:) — *tabourines*;] A *tabourin* was a small drum. It is often mentioned in our ancient romances. = 29:) — *the court of guard*:] i. e. the guard-room, the place where the guard musters. The same expression occurs again in *Othello*. = 30:) "list him." — Malone. = 31:) — disponge *upon me*;] i. e. discharge, as a *sponge*, when squeezed, discharges the moisture it had imbibed. Steevens. = 32:) — *Throw my heart* —] The pathetic of Shakspeare too often ends in the ridiculous. It is painful to find the gloomy dignity of this noble scene destroyed by the intrusion of a conceit so far-fetched and unaffecting. Johnson. = 33:) "sleep." Malone. = 34:) *The hand of death hath* raught *him*.] *Raught* is the ancient preterite of the verb to *reach*. = 35:) *Hark, the drums* ‖ Demurely —] *Demurely* for solemnly. = 36:) For "further on," Mr. Malone reads, or rather substitutes, "Let's seek a spot," &c. = 37:) *Where their* appointment *we may best discover*, ‖ *And look on their* endeavour.] i. e. where we may best discover their *numbers*, and see their *motions*. = 38:) But *being charg'd, we will be still by land*, ‖ *Which, as I take't, we shall*;] i. e. unless we be charg'd we will remain quiet at land, which quiet I suppose we shall keep. *But being charg'd* was a phrase of that time, equivalent to *unless we be*. = 39:) Triple-turn'd *whore!*] She first belonged to Julius Cæsar, then to Antony, and now, as he supposes, to Augustus. It is not likely that in recollecting her turnings, Antony should not have that in contemplation which gave him most offence. = 40:) — *this* grave *charm*,] By *this* grave *charm*, is meant, *this sublime, this majestic beauty*; or rather, this *deadly*, or *destructive piece of witchcraft*. = 41:) — *was my* crownet, *my chief end*,] i. e. last purpose, probably from *finis coronat opus*. = 42:) *Like a right* gipsy, *hath, at* fast and loose, ‖ *Beguil'd me*, &c.] There is a kind of pun in this passage, arising from the corruption of the word *Ægyptian* into *gipsy*. The old law-books term such persons as ramble about the country, and pretend skill in palmistry and fortune-telling, *Ægyptians*. *Fast and loose* is a term to signify a cheating game, of which the following is a description. A leathern belt is made up into a number of intricate folds, and placed edgewise upon a table. One of the folds is made to resemble the middle of the girdle, so that whoever should thrust a skewer into it would think he held it fast to the table; whereas, when he has so done, the person with whom he plays may take hold of both ends, and draw it away. This trick is now known to the common people, by the name of *pricking at the belt or girdle*, and perhaps was practised by the gipsies in the time of Shakspeare. Sir J. Hawkins. = 43:) — *to the very* heart *of loss*.] To the utmost loss possible. = 44:) — — *most monster-like, be shown* ‖ *For* poor'st diminutives, to dolts;] i. e. shown *as monsters are*, not only *for the smallest piece of money*, but *to the most stupid and vulgar spectators*. Mr. Malone reads "for doits," i. e. farthings. = 45:) *Let me lodge*

Lichas on the horns o'the moon;] This image our poet may have taken from Seneca's *Hercules*, who says Lichas being launched into the air, sprinkled the clouds with his blood; or more probably from Golding's version of Ovid's *Metamorphoses*. = 46:) *Than Telamon for his shield*;] i. e. than *Ajax Telamon* for the armour of *Achilles*, the most valuable part of which was the shield. *The boar of Thessaly* was the boar killed by *Meleager*. = 47:) *Was never so* emboss'd.] A hunting term; when a deer is hard run, and foams at the mouth, he is said to be *imbost*. = 48:) *They are black vesper's pageants*.] The beauty both of the expression and the illusion is lost, unless we recollect the frequency and the nature of these shows in Shakspeare's age. = 49:) *The rack dislimns*;] i. e. the fleeting away of the clouds destroys the picture. = 50:) "Unarm, Eros;" — Malone. = 51:) — *thy continent*.] i. e. the thing that contains thee. = 52:) — Seal *then, and all is done*.] Metaphor taken from civil contracts, where, when all is agreed on, the sealing completes the contract; so he hath determined to die, and nothing remained but to give the stroke. = 53:) — *pleach'd arms*,] Arms folded in each other. = 54:) *His* corrigible *neck*,] *Corrigible* for *corrected*, and afterwards *penetrative* for *penetrating*. = 55:) *His baseness that ensued?*] The poor conquered wretch that followed. Johnson. = 56:) — *the* worship *of the whole world* —] The *worship* is the *dignity*, the *authority*. = 57:) Mr. Malone omits *yet*. = 58:) *She had* dispos'd *with Cæsar*,] To *dispose*, in this instance, perhaps signifies *to make terms, to settle matters*. = 59:) "Woe, woe are we," &c. Malone. = 60:) "O sun," — Malone. = 61:) — *darkling* —] i. e. without light. = 62:) In this passage, says Mr. Steevens, for the sake of somewhat like metre, one word has been omitted and others transposed. Mr. Malone arranges the passage thus: — — "O Antony, Antony, Antony, ‖ "Help, Charmian, help, Iras, help; help, friends ‖ "Below," &c. = 63:) *Be* brooch'd *with me*;] *Be brooch'd*, i. e. *adorn'd*. A *brooch* was an ornament formerly worn in the hat. = 64:) — *still conclusion*,] Sedate determination; silent coolness of resolution. = 65:) *Here's sport, indeed!*] Cleopatra, perhaps, by this affected levity, this phrase which has no determined signification, only wishes to inspire Antony with cheerfulness, and encourage those who are engaged in the melancholy task of drawing him up into the monument. = 66:) — *into* heaviness,] *Heaviness* is here used equivocally for *sorrow* and *weight*. = 67:) *Quicken with kissing*;] That is, *Revive by my kiss*. = 68:) *The soldier's pole* —] He at whom the soldiers pointed, as at a pageant held high for observation. = 69:) — *the meanest* chares.] i. e. task-work. Hence our term *chare-woman*. =

ACT V. = 1:) *Being so* frustrate,] *Frustrate*, for *frustrated*, was the language of Shakspeare's time. = 2:) — *thus to us?*] i. e. with a drawn and bloody sword in thy hand. = 3:) — — but *it is a tidings* ‖ *To wash the eyes of kings*.] That is, *May the gods rebuke me*, if this be not *tidings to make kings weep*. Mr. Malone omits *a*. = 4:) — — *But we do* lance ‖ *Diseases in our bodies*:] When we have any bodily complaint, that is curable by scarifying, we use the lancet; and if we neglect to do so, we are destroyed by it. Antony was to me a disease; and by his being cut off, I am made whole. We could not both have lived in the world together. Malone. = 5:) — his *thoughts* —] *His* is here used for *its*. = 6:) *Our equalness to this*.] That is, *should have made us*, in our equality of fortune, disagree *to* a pitch like this, that one of us must die. = 7:) — *fortune's knave*,] The *servant* of fortune. = 8:) — *And it is great*, &c.] The difficulty of the passage, if any difficulty there be, arises only from this, that the act of suicide, and the state which is the effect of suicide, are confounded. Voluntary death, says she, is an act *which bolts up change*; it produces a state, *Which sleeps, and never palates more the dung*, ‖ *The beggar's nurse and Cæsar's*. Which has no longer need of the gross and terrene sustenance, in the use of which Cæsar and the beggar are on a level. The speech is abrupt, but perturbation in such a state is surely natural. Johnson. = 9:) — *that* will pray in aid *for kindness*,] *Praying in aid* is a term used for a petition made in a court of justice for the calling in of help from another that hath an interest in the cause in question. = 10:) — — *send him* ‖ *The greatness he has got*.] i. e. her crown which he has won. = 11:) *Worth many babes and beggars!*] Why, death, wilt thou not rather seize a queen, than employ thy force upon *babes* and *beggars?* = 12:) — *will once be necessary*,] *Once* may mean *sometimes*. = 13:) Mr. Malone omits *as*. = 14:) — — *his rear'd arm* ‖ *Crested the world*:] Alluding to some of the old crests in heraldry, where a raised arm on a wreath was mounted on the helmet. = 15:) *As* plates —] Mr. Steevens justly interprets *plates* to mean silver money. It is a term in heraldry. The balls or roundels in an escutcheon of arms, according to their different colours, have different names. If *gules*, or red, they are called *torteauxes*; if *or*, or yellow, *bezants*; if *argent*, or white, *plates*, which are buttons of silver without any impression, but only prepared for the stamp. = 16:) *To* vie *strange forms* —] To *vie* was a term at cards. = 17:) — — *yet, to imagine* ‖ *An Antony, were nature's* piece *'gainst fancy*, ‖ *Condemning shadows quite*.] The word *piece* is a term appropriated to works of art. Here nature and fancy produce each their *piece*, and the *piece* done by nature had the preference. Antony was in reality *past the size of dreaming*; he was more by *nature* than *fancy* could present in sleep. = 18:) *I cannot* project —] i. e. I cannot shape or form my cause, &c. = 19:) — *seel my lips*,] It means, close up my lips as effectually as the eyes of a hawk are closed. To *seel* hawks was the technical term. = 20:) *O rarely base!*] i. e. base in an uncommon degree. = 21:) Parcel *the sum of my disgraces by* —] The meaning either is, "that this fellow should add one more parcel or *item* to the sum of my disgraces, namely, his own malice;" or, "that this fellow should *tot up* the sum of my disgraces, and add his own malice to the account." = 22:) — modern *friends* —] *Modern* means here, as it generally does in these plays, *common* or *ordinary*. = 23:) With *one* —] *With*, in the present instance, has the power of *by*. = 24:) *Through the ashes of my* chance:) Or *fortune*. The meaning is, Begone, or I shall exert that royal spirit which I had in my prosperity, in spite of the imbecility of my present weak condition. = 25:) *We answer others' merits* —] As *demerits* was often used, in Shakspeare's time, as synonymous to *merit*, so merit might have been used in the sense which we now affix to *demerit*; or the meaning may be only, — we are called to account, and to answer in our own names for *acts*, with which others, rather than we, *deserve* to be charged. = 26:) — *and* scald *rhymers* —] *Scald* was a word of contempt, implying poverty, disease, and filth. = 27:) — *the* quick *comedians* —] The lively, inventive, *quick*-witted comedians. = 28:) — *boy my greatness* —] The parts of women were acted on the stage by boys. = 29:) "What poor," &c. — Malone. = 30:) — *now the* fleeting *moon* —] *Fleeting* is inconstant. = 31:) — *the pretty* worm *of Nilus* —] *Worm* is the Teutonic word for *serpent*; we have the *blind-worm* and *slow-worm* still in our language, and the Norwegians call an enormous monster, seen sometimes in the Northern ocean, the *sea-worm*. = 32:) — *will do his kind*.] The serpent will act according to his nature. = 33:) *Yare, yare*,] i. e. make haste, be nimble, be ready. = 34:) *Have I the aspick in my lips?*] are my lips poison'd by the aspick, that my kiss has destroy'd thee? = 35:) — *Dost fall?*] Iras must be supposed to have applied an asp to her arm while her mistress was settling her dress, or I know not why she should fall so soon. Steevens. = 36:) *He'll make demand of her*;] He will enquire of her concerning me, and kiss her for giving him intelligence. = 37:) "Come, thou mortal wretch," &c. — Malone. = 38:) — — *ass* ‖ Unpolicied!] i. e. an ass *without more policy* than to leave the means of death within my reach, and thereby deprive his triumph of its noblest decoration. = 39:) — *Downy windows, close*;] Charmian, in saying this must be conceived to close Cleopatra's eyes; one of the first ceremonies performed toward a dead body. = 40:) — *and then* play.] i. e. play her part in this tragic scene by destroying herself: or she may mean, that having performed her last office for her mistress, she will accept the permission given her before, to "*play* till doomsday." = 41:) — *something* blown:] The flesh is somewhat *puffed* or *swoln*. = 42:) *She hath pursu'd* conclusions *infinite* —] To *pursue conclusions*, is to *try experiments*. = 43:) — *shall* clip —] i. e. infold. = 44:) — — *their story is* ‖ *No less in pity, than his glory*, &c.] i. e. the narrative of such events demands not less compassion for the sufferers, than glory on the part of him who brought on their sufferings. =

XXXI. CYMBELINE.

ACT I. = 1:) *You do not meet a man, but* frowns: *our* bloods ‖ *No more obey the heavens, than our courtiers*; ‖ *Still* seem, *as does the king's*.] This passage is so difficult, that commentators may differ concerning it without animosity or shame. I am now to tell my opinion, which is, that the lines stand as they were originally written, and that a paraphrase, such as the licentious and abrupt expressions of our author too frequently require, will make emendation unnecessary. *We do not meet a man but frowns; our bloods* — our countenances, which, in popular speech, are said to be regulated by the temper of the blood, — *no more obey* the laws of *heaven*, — which direct us to appear what we really are, — *than our courtiers*: — that is, than the *bloods of our courtiers*; but our bloods, like theirs, — *still seem as doth the king's*. Johnson. Mr. Malone reads "— — than our courtiers ‖ Still seem," &c. = 2:) *You speak him* far.] i. e. you *praise him extensively*. = 3:) — *Tenantius*,] was the father of Cymbeline, and nephew of Cassibelan, being the younger son of his elder brother Lud, king of the southern part of Britain; on whose death Cassibelan was admitted king. Cassibelan repulsed the Romans on their first attack, but being vanquished by Julius Cæsar on his second invasion of Britain, he agreed to pay an annual tribute to Rome. After his death, Tenantius, Lud's younger son (his elder brother Androgeus having fled to Rome) was established on the throne, of which they had been unjustly deprived by their uncle. According to some authorities, Tenantius quietly paid the tribute stipulated by Cassibelan; according to others, he refused to pay it, and warred with the Romans. Shakspeare supposes the latter to be the truth. = 4:) — — *Liv'd in court*, ‖ (*Which rare it is to do.*) *most prais'd, most lov'd*:] This encomium is high and artful. To be at once in any great degree *loved* and *praised*, is truly *rare*. Johnson. = 5:) *A glass that* feated *them*;] *A glass that* formed *them*; a model by the contemplation and inspection of which they formed their manners. *Feat* Min-

sheu interprets, fine, neat, brave. = 6:) — to *his mistress*,] means — *as* to his mistress. = 7:) "the gentleman," the queen, &c. STEEVENS, edit. 1793. = 8:) (*Always reserv'd my holy duty*,)] I say I do not fear my father, so far as I may say it without breach of duty. = 9:) i. e. he gives me a valuable consideration in new kindness (purchasing, as it were, the wrong I have done him,) in order to renew our amity, and make us friends again. MALONE. = 10:) *And* sear *up* —] i. e. close up. = 11:) *While sense can keep it on!*] i. e. *while sense can maintain its operations; while sense continues to have its usual power.* To *keep on* signifies to continue in a state of action. = 12:) — *a* manacle —] A *manacle* properly means what we now call a *hand-cuff*. = 13:) — — *a* touch *more rare* ‖ *Subdues all pangs, all fears*.] i. e. *a more exquisite feeling; a superior sensation*. = 14:) — *a* puttock.] A *puttock* is a mean degenerate species of hawk, too worthless to deserve training. = 15:) — — *overbuys me* ‖ *Almost the sum he pays*.] So small is my value, and so great is his, that in the purchase he has made (for which he paid himself), for much the greater part, and nearly the whole, of what he has given, he has nothing in return. The most minute portion of his worth would be too high a price for the wife he has acquired. = 16:) — *your best* advice] i. e. consideration, reflection. = 17:) — *her beauty and her brain go not together:*] I believe the lord means to speak a sentence, "Sir, as I told you always, beauty and brain go not together." JOHNSON. = 18:) — *she's a good sign, but I have seen small reflection of her wit.*] She has a fair outside, a specious appearance, but not wit. But to understand the whole force of Shakspeare's idea, it should be remembered, that anciently almost every *sign* had a motto, or some attempt at a witticism underneath it. = 19:) — — *'twere a paper lost*, ‖ *As offer'd mercy is*.] Perhaps the meaning is, that the loss of that paper would prove as fatal to her, as the loss of a pardon to a condemned criminal. = 20:) — *next* vantage.] Next *opportunity*. = 21:) — *encounter me with orisons*,] i. e. meet me with reciprocal prayer. = 22:) — makes *him* —] *Makes* him, means *forms* him. = 23:) — *words him*, — — *a great deal from the matter*.] Makes the description of him very distant from the truth. = 24:) — *under her colours*,] Under her banner; by her influence. = 25:) "less quality." MALONE. = 26:) — *I did* atone, &c.] To *atone* signifies in this place to *reconcile*. = 27:) — *upon* importance *of so slight and trivial a nature*.] *Importance* is here, as elsewhere in Shakspeare, importunity, instigation. = 28:) — *rather shunned to go even with what I heard*, &c.] i. e. *he rather studied to avoid conducting himself by the opinions of other people, than to be guided by their experience*. = 29:) — confounded *one the other*,] To *confound*, in our author's time, signified — to *destroy*. = 30:) — *which may, without contradiction*,] Which, undoubtedly, may be publicly told. = 31:) — *though I profess*, &c.] Posthumus means to bestow the most exalted praise on Imogen, a praise the more valuable as it was the result of reason, not of amorous dotage. I make my avowal, says he, in the character of her adorer, not of her possessor. — I speak of her as a being I reverence, not as a beauty whom I enjoy. — I rather profess to describe her with the devotion of a worshipper, than the raptures of a lover. = 32:) — *to* convince —] *Convince* for *overcome*. = 33:) — *abused* —] *Deceived*. = 34:) — *approbation* —] Proof. = 35:) "I wonder." — MALONE. = 36:) *Other conclusions?*] Other *experiments*. = 37:) — *quench*;] i. e grow cool. = 38:) — *to shift his being*,] To change his abode. = 39:) — *that leans?*] That *inclines* towards its fall. = 40:) *Think what a* chance *thou* changest *on*;] i. e. think with what a fair prospect of mending your fortunes you now change your present service. = 41:) *Of* liegers *for her sweet*;] A *lieger* ambassador is one that resides in a foreign court to promote his master's interest. = 42:) "your trust." — MALONE. = 43:) — — *he* ‖ *Is* strange *and peevish*.] He is a foreigner and easily fretted: but *strange* may signify *shy* or *backward:* and *peevish* anciently meant weak, silly. = 44:) "account his," — MALONE. = 45:) *What both you spur and stop*.] What it is that at once incites you to speak, and restrains you from it. JOHNSON. = 46:) — *to an* empery,] *Empery* is a word signifying sovereign command; now obsolete. = 47:) *With* tomboys,] We still call a masculine, a forward girl, *tomboy*. = 48:) — *hir'd with that self-exhibition*, &c.] *Gross strumpets*, hired with the *very pension* which you allow your husband. = 49:) "of a false report;" — MALONE. = 50:) — *being strange*,] i. e. being a stranger. =

ACT II. = 1:) — *kissed the jack upon an up-cast*,] He is describing his fate at bowls. The *jack* is the small bowl at which the others are aimed. He who is nearest to it wins. *To kiss the jack* is a state of great advantage. = 2:) — *every* companion —] The use of *companion* was the same as of *fellow* now. It was a word of contempt. = 3:) — *press the* rushes,] It was the custom in the time of our author to strew chambers with rushes, as we now cover them with carpets. = 4:) *Under these* windows:] i. e. her *eyelids*. = 5:) — — *like the crimson drops* ‖ *I'the bottom of a cowslip*.] This simile contains the smallest out of a thousand proofs that Shakspeare was an observer of nature, though, in this instance, no very accurate describer of it, for the drops alluded to are of a deep yellow. STEEVENS. = 6:) — *you* dragons *of the night!*] The task of drawing the chariot of night was assigned to dragons, on account of their supposed watchfulness. = 7:) *His steeds to water at those springs* ‖ *On chalic'd flowers that lies*;] i. e. the morning sun dries up the dew which lies in the cups of flowers: The cup of a flower is called *calix*, whence *chalice*. = 8:) *And winking* Mary-buds *begin* ‖ *To ope their golden eyes*;] The *marigold* is supposed to shut itself up at sun-set. = 9:) — *I will* consider *your music the better:*] i. e. I will pay you more amply for it. = 10:) *To orderly* solicits;] i. e. regular courtship, courtship after the established fashion. = 11:) *And towards himself his goodness forespent on us* ‖ *We must extend our notice*.] That is, we must extend towards himself our notice *of* his goodness heretofore shown to us. Our author has many similar ellipses. = 12:) — false *themselves*,] Perhaps, in this instance, *false* is not an *adjective*, but a *verb*. = 13:) — *so* verbal:] Is, so *verbose*, so full of talk. = 14:) *The contract*, &c.] Here Shakspeare has not preserved, with his common nicety, the uniformity of character. The speech of Cloten is rough and harsh, but certainly not the talk of one — "Who can't take two from twenty, for his heart, ‖ "And leave eighteen — —." His argument is just and well enforced, and its prevalence is allowed throughout all civil nations: as for rudeness, he seems not to be much undermatched. JOHNSON. = 15:) — *in* self-figured *knot*;] A *self-figured knot* is a knot formed by yourself. = 16:) *A* hilding *for a livery*,] A low fellow, only fit to wear a livery, and serve as a lacquey. = 17:) — — *if 'twere made* ‖ Comparative *for your virtues*,] If it were considered as a *compensation adequate* to your virtues, to be styled, &c. = 18:) *I am* sprighted *with a fool*;] i. e. I am haunted by a fool, as by a *spright*. = 19:) (*Statist* —] i. e. Statesman. = 20:) *To their* approvers,] i. e. To those who try them. = 21:) *And Cydnus swell'd above the banks, or for* ‖ *The press of boats, or pride:*] Iachimo's language is such as a skilful villain would naturally use, a mixture of airy triumph and serious deposition. His gaiety shows his seriousness to be without anxiety, and his seriousness proves his gaiety to be without art. = 22:) *So likely to report themselves:*] So near to speech. The Italians call a portrait, when the likeness is remarkable, *a speaking picture*. = 23:) *Was as another nature*, dumb;] The meaning is this: The *sculptor* was as *nature*, but as *nature dumb*; he gave every thing that nature gives, but *breath* and *motion*. In *breath* is included *speech*. = 24:) — — *nicely* ‖ *Depending on their* brands.] Here seems to be a kind of tautology. *Brands* may be a part of the *andirons*, on which the wood for the fire was supported, as the upper part, in which was a kind of rack to carry a spit, is more properly termed the andiron. These irons, on which the wood lies across, generally called *dogs*, are here termed *brands*. = 25:) *This is her honour!* — ‖ *Let it be granted you have seen all this*, &c.] The expression is ironical. Iachimo relates many particulars, to which Posthumus answers with impatience: "This is her honour!" — — That is, And the attainment of this knowledge is to pass for the corruption of her honour. JOHNSON. = 26:) *The* cognizance —] The badge; the token; the visible proof. = 27:) — pervert *the present wrath* —] For *avert*. = 28:) "We are all bastards;" — MALONE. =

ACT III. = 1:) — *thine uncle*,] Cassibelan was great uncle to Cymbeline, who was son to Tenantius, the nephew of Cassibelan. = 2:) (*O, giglot fortune!*)] O false and inconstant fortune! *A giglot* was a strumpet. = 3:) — *against all* colour,] Without any pretence of right. = 4:) "Mulmutius made our laws." MALONE. = 5:) — *keep* at utterance;] Means to keep at the extremity of defiance. *Combat à outrance* is a desperate fight, that must conclude with the life of one of the combatants. = 6:) — *I am perfect*,] I am well informed. = 7:) — — *What false Italian* ‖ (*As poisonous-tongue'd, as handed*,)] About Shakspeare's time the practice of poisoning was very common in Italy, and the suspicion of Italian poisons yet more common. = 8:) — take in *some virtue*.] To *take in* a town, is to *conquer* it. = 9:) *Thy mind to her is now as low*,] That is, thy mind *compared* to her is now as low, as thy condition was, compared to hers. = 10:) *Art thou a* feodary *for this act*,] *Feodary* means, here, a *confederate*, or *accomplice*. = 11:) *I am ignorant in what I am commanded*.] i. e. I am unpractised in the arts of murder. = 12:) *For it doth* physic *love*;] That is, grief for absence keeps love in health and vigour. = 13:) — *speak thick*,] i. e. croud one word on another, as fast as possible. = 14:) *Why should excuse be born or e'er begot?*] Why should I contrive an excuse, before the act is done, for which excuse will be necessary. = 15:) *A* franklin's *housewife*.] A *franklin* is literally a *freeholder*, with a small estate, neither *villain* nor *vassal*. = 16:) — *may* jet —] i. e. strut, walk proudly. = 17:) — *their impious turbands on*,] The idea of a *giant* was, among the readers of romances, who were almost all the readers of those times, always confounded with that of a Saracen. = 18:) This *service is not service*, &c.] In war it is not sufficient to do duty well; the advantage rises not from the act, but the acceptance of the act. = 19:) *The* sharded *beetle* —] i. e. the beetle whose wings are enclosed within two dry *husks* or *shards*. = 20:) — *attending for a* check;] *Check* may mean, in this place, a *reproof*; but I rather think it signifies *command, controul*. Thus, in *Troilus and Cressida*, the restrictions of Aristotle are called Aristotle's *checks*. STEEVENS. = 21:) — *than doing nothing for a* babe;] As it was once the custom in England for favourites at court to beg the wardship of *infants* who were born to great riches, our author may allude to it on this occasion. Frequent complaints were made that *nothing was done* towards the education of these

neglected orphans. = 22:) — *no life* to *ours*.] i. e. *compared* with ours. = 23:) *To stride a limit*.] To overpass his bound. = 24:) *What should we speak of*,] This dread of an old age, unsupplied with matter for discourse and meditation, is a sentiment natural and noble. No state can be more destitute than that of him, who, when the delights of sense forsake him, has no pleasures of the mind. JOHNSON. = 25:) — *I stole these babes*;] Shakspeare seems to intend Belarius for a good character, yet he makes him forget the injury which he has done to the young princes, whom he has robbed of a kingdom only to rob their father of heirs. — The latter part of this soliloquy is very inartificial, there being no particular reason why Belarius should now tell to himself what he could not know better by telling it. JOHNSON. = 26:) — *haviour* —] This word, as often as it occurs in Shakspeare, should not be printed as an abbreviation of *behaviour*. *Haviour* was a word commonly used in his time. = 27:) — *drug-damn'd* —] This is another allusion to Italian poisons. = 28:) — *states*,] Persons of highest rank. = 29:) *Whose* mother *was her* painting,] *Some jay of Italy*, made by art; the creature, not of nature, but of painting. In this sense *painting* may not be improperly termed her *mother*. = 30:) *And, for I am* richer *than to* hang by the walls, ‖ *I must be ripp'd:*] To *hang by the walls*, does not mean, to be converted into *hangings for a room*, but to be *hung up*, as useless among the neglected contents of a *wardrobe*. = 31:) *Wilt lay the leaven on all proper men;* &c.] i. e. says Mr. Upton, "wilt infect and corrupt their good name, (like sour dough that leaveneth the whole mass,) and wilt render them suspected." = 32:) *That* cravens *my weak hand*.] i. e. makes me a coward. = 33:) *That now thou* tir'st *on*,] A hawk is said to *tire* upon that which she pecks; from *tirer*, French. = 34:) *To be unbent*,] To have thy bow unbent, alluding to a hunter. = 35:) "into" — MALONE. = 36:) *As quarrellous as the* weasel:] This character of the *weasel* is not warranted by naturalists. *Weasels*, however, were formerly kept in houses instead of cats, for the purpose of killing vermin. = 37:) *Wherein you are* happy,] i. e. wherein you are *accomplished*. = 38:) — *Your means abroad*, &c.] As for your subsistence abroad, you may rely on me. = 39:) — — *This attempt* ‖ *I'm soldier to*,] i. e. I am equal to this attempt; I have enough of *ardour* to undertake it. = 40:) — — *May* ‖ *This night* forestall *him of the coming day!*] i. e. may his grief this night prevent him from ever seeing another day, by an anticipated and premature destruction! = 41:) *And that she hath all courtly parts more exquisite* ‖ *Than lady, ladies, woman*;] *She has all courtly parts*, says he, *more exquisite than* any *lady*, than all *ladies*, than all *womankind*. = 42:) *To him that is* most true.] Pisanio, notwithstanding his master's letter, commanding the murder of Imogen, considers him as *true*, supposing, as he has already said to her, that Posthumus was abused by some villain, equally an enemy to them both. = 43:) *If any thing that's* civil,] *Civil*, for human creature. = 44:) — *woodman*,] A *woodman*, in its common acceptation (as in the present instance) signifies a *hunter*. = 45:) — *'tis our* match:] i. e. our compact. = 46:) "resty sloth" — MALONE. = 47:) Mr. Malone omits *sir*. = 48:) *I am fallen* in *this offence*.] *In*, according to the ancient mode of writing, is here used instead of *into*. = 49:) He *wrings* at some distress.] i. e. writhes with anguish. = 50:) *That* nothing gift *of* differing *multitudes*,)] The poet must mean, that court, that obsequious adoration, which the shifting vulgar pay to the great, is a tribute of no price or value. = 51:) — — *and to you the tribunes*, ‖ *For this immediate levy, he commands* ‖ *His absolute commission*.] He *commands* the commission to be given to you. So we say, I *ordered* the materials to the workmen. =

ACT IV. = 1:) — *for* —] i. e. because. = 2:) — *in single* oppositions:] In single combat. = 3:) — *imperseverant* —] *Imperseverant* may mean no more than *perseverant*, like *imbosomed*, *impassioned*, *immasked*. = 4:) *Stick to your* journal *course: the breach of custom* ‖ *Is breach of all*.] Keep your *daily* course uninterrupted; if the stated plan of life is once broken, nothing follows but confusion. = 5:) *The* imperious *seas* —] *Imperious* was used by Shakspeare for *imperial*. = 6:) *I could not* stir *him:*] Not *move* him to tell his story. = 7:) — gentle, *but unfortunate*;] *Gentle*, is *well-born*, of birth above the vulgar. = 8:) *Mingle their* spurs *together*.] *Spurs* are the longest and largest leading roots of trees. = 9:) *It is great morning*.] A Gallicism. *Grand jour*. = 10:) *Yield, rustic mountaineer*.] I believe, upon examination, the character of Cloten will not prove a very consistent one. Act I. sc. iv. the lords who are conversing with him on the subject of his rencontre with Posthumus, represent the latter as having neither put forth his strength or courage, but still advancing forwards to the prince, who retired before him; yet at this his last appearance, we see him fighting gallantly, and falling by the hand of Guiderius. The same persons afterwards speak of him as of a mere ass or idiot; and yet, Act III. sc. i. he returns one of the noblest and most reasonable answers to the Roman envoy: and the rest of his conversation on the same occasion, though *it may lack form a little*, by no means resembles the language of folly. He behaves with proper dignity and civility at parting with Lucius, and yet is ridiculous and brutal in his treatment of Imogen. Belarius describes him as not having sense enough to know what fear is (which he defines as being sometimes the effect of judgment;) and yet he forms very artful schemes for gaining the affection of his mistress, by means of her attendants; to get her person into his power afterwards; and seems to be no less acquainted with the character of his father, and the ascendancy the queen maintained over his uxorious weakness. We find Cloten, in short, represented at once as brave and dastardly, civil and brutish, sagacious and foolish, without that subtilty of distinction, and those shades of gradation between sense and folly, virtue and vice, which constitute the excellence of such mixed characters as Polonius in *Hamlet*, and the Nurse in *Romeo* and *Juliet*. STEEVENS. = 11:) — — *the snatches in his voice*, ‖ *And burst of speaking*,] This is one of our author's strokes of observation. An abrupt and tumultuous utterance very frequently accompanies a confused and cloudy understanding. = 12:) "the cure of fear:" — MALONE. = 13:) *I am* perfect, *what:*] I am *well informed*, what. = 14:) — *take us in*,] i. e. conquer, or subdue us. = 15:) For *we do fear the law?*] *For* is here used in the sense of *because*. = 16:) *Did make my way long forth*.] Fidele's sickness made my *walk forth* from the cave *tedious*. = 17:) — *To gain his colour*,] i. e. to restore him to the bloom of health, to recall the colour of it into his cheeks. = 18:) — *lamenting* toys,] *Toys* formerly signified freaks, or frolics. = 19:) — *what coast thy sluggish* crare —] A *crare* is a small trading vessel, called in the Latin of middle ages, *crayera*. = 20:) *Stark*,] i. e. stiff. = 21:) — clouted *brogues* —] are shoes strengthened with *clout* or *hob*-nails. In some parts of England, thin plates of iron called *clouts*, are likewise fixed to the shoes of ploughmen and other rustics. *Brog* is the Irish word for a kind of shoe peculiar to that kingdom. = 22:) The *ruddock* is the *red-breast*, and is so called by Chaucer and Spenser. = 23:) *To* winter-ground *thy corse*.] To *winter-ground* a plant, is to protect it from the inclemency of the winter-season, by straw, dung, &c. laid over it. This precaution is commonly taken in respect of tender trees of flowers, such as Arviragus, who loved Fidele, represents her to be. = 24:) *He was* paid *for that*:] *Paid* is for *punished*. = 25:) — — reverence, ‖ (*That angel of the world*,)] *Reverence* or due regard to subordination, is the power that keeps peace and order in the world. = 26:) *Consign to* thee,] Perhaps *to consign to thee*, is *to seal the same contract* with thee, i. e. add their names to thine upon the register of death. = 27:) *No* exorciser *harm thee!*] Shakspeare invariably uses the word *exorciser* to express a person who can raise spirits, not one who lays them. = 28:) *'Ods pittikins!*] This diminutive adjuration is derived from *God's my pity*, which likewise occurs in *Cymbeline*. = 29:) — *his* Jovial *face* —] *Jovial* face signifies in this place, such a face as belongs to Jove. It is frequently used in the same sense by other old dramatic writers. = 30:) — *that* irregulous *devil*,] *Irregulous* (if there be such a word) must mean lawless, licentious, out of rule, *jura negans sibi nata*. = 31:) — *the main-top!*] i. e. the top of the mainmast. = 32:) — *'tis* pregnant, pregnant!] i. e. 'tis a ready, apposite conclusion. = 33:) *Sienna's brother*.] i. e. (as I suppose Shakspeare to have meant) brother to the prince of Sienna; but, unluckily, *Sienna* was a republic. STEEVENS. = 34:) "Fidele, sir." MALONE. = 35:) — *these poor pickaxes* —] Meaning her fingers. = 36:) — *arm him*.] That is, *Take him up in your arms*. = 37:) *I am* amaz'd *with matter*.] i. e. confounded by a variety of business. = 38:) *Your preparation can* affront, &c.] Your forces are able to *face* such an army as we hear the enemy will bring against us. = 39:) — *to the note o'the king*,] I will so distinguish myself, the king shall remark my valour. = 40:) — *revolts* —] i. e. revolters. = 41:) — — *a* reuder ‖ *Where we have liv'd*;] An account of our place of abode. This dialogue is a just representation of the superfluous caution of an old man. = 42:) — *their* quarter'd *fires*,] *Quarter'd fires*, probably means no more than *fires in the respective quarters* of the Roman army. =

ACT V. = 1:) — *bloody Handkerchief*.] The bloody token of Imogen's death, which Pisanio in the foregoing Act determined to send. = 2:) *Yea, bloody cloth*, &c.] This is a soliloquy of nature, uttered when the effervescence of a mind agitated and perturbed spontaneously and inadvertently discharges itself in words. The speech throughout all its tenor, if the last conceit be excepted, seems to issue warm from the heart. He first condemns his own violence, then tries to disburden himself by imputing part of the crime to Pisanio; he next soothes his mind to an artificial and momentary tranquillity, by trying to think that he has been only an instrument of the gods for the happiness of Imogen. He is now grown reasonable enough to determine, that having done so much evil, he will do no more; that he will not fight against the country which he has already injured; but as life is not longer supportable, he will die in a just cause, and die with the obscurity of a man who does not think himself worthy to be remembered. JOHNSON. = 3:) — *to put on* —] Is to *incite*, to *instigate*. = 4:) *And make them* dread it *to the doers' thrift*.] Of the various meanings assigned by the commentators, the following appears the most intelligible: — "Some you snatch from hence for little faults; others you suffer to heap ills on ills, and afterwards make them dread their having done so, to the eternal welfare of the doers." The whole speech is in a religious strain. — *Thrift* signifies a *state of prosperity*. It is not the commission of the crimes that is supposed to be for the doer's thrift, but his dreading them afterwards, and of course re-

penting, which ensures his salvation. = 5:) — *this* carl,] *Carl* or *churl*, (ceopl, *Sax.*) is a clown or husbandman. = 6:) *The country* base,] i. e. a rustic game called *prison-bars*, vulgarly *prison-base*. = 7:) — *for preservation cas'd, or* shame,)] *Shame* for modesty. = 8:) — *bugs* —] Terrors. = 9:) *Nay, do not wonder at it:*] Posthumus first bids him not wonder, then tells him in another mode of reproach, that wonder is all that he was made for. = 10:) — *I, in mine own woe, charm'd,*] Alluding to the common superstition of *charms* being powerful enough to keep men unhurt in battle. It was derived from our Saxon ancestors, and so is common to us with the Germans, who are above all other people given to this superstition. = 11:) — *great the* answer *be* —] *Answer*, as once in this play before, is *retaliation*. = 12:) — *a* silly *habit*,] *Silly* is *simple* or *rustic*. = 13:) *That gave the* affront *with them.*] That is, that turned their faces to the enemy. = 14:) *Enter* Cymbeline, &c.] This is the only instance in these plays of the business of the scene being entirely performed in dumb show. The direction must have proceeded from the players, as it is perfectly unnecessary, and our author has elsewhere [in *Hamlet*] expressed his contempt of such mummery. Ritson. = 15:) *Solemn Music*, &c.] It is the universal opinion that this vision, masque, and prophecy, were the interpolation of the players. One would think that, Shakspeare's style being too refined for his audiences, the managers had employed some playwright of the *old school* to regale them with a touch of "King Cambyses' vein." The margin would be too honourable a place for so impertinent an interpolation. = 16:) *And to become the* geck —] *A geck* is a fool. = 17:) — *to* foot *us:*] i. e. to grasp us in his pounces. = 18:) — *sorry that you* have paid *too much, and sorry that you* are paid *too much*;] i. e. sorry that you *have paid* too much out of your pocket, and sorry that you *are paid*, or *subdued*, too much by the liquor. = 19:) — *being* drawn *of heaviness:*] *Drawn* is *embowelled, exenterated*. — So in common language a fowl is said to be *drawn*, when its intestines are taken out. = 20:) — *jump the after-enquiry* —] That is, *venture* at it without thought. = 21:) — *I never saw one so prone.*] i. e. forward. = 22:) *Scene V.*] Let those who talk so confidently about the skill of Shakspeare's contemporary, Jonson, point out the conclusion of any one of his plays which is wrought with more artifice, and yet a less degree of dramatic violence than this. In the scene before us, all the surviving characters are assembled; and at the expense of whatever incongruity the former events may have been produced, perhaps little can be discovered on this occasion to offend the most scrupulous advocate for regularity: and, I think, as little is found wanting to satisfy the spectator by a catastrophe which is intricate without confusion, and not more rich in ornament than in nature. Steevens. = 23:) — *bore in hand* to love —] i. e. insidiously taught to depend on her love. = 24:) *So feat*,] So ready; so dexterous in waiting. = 25:) *His* favour *is familiar* —] I am acquainted with his countenance. = 26:) *I know not why*, nor *wherefore*, ‖ To *say, live, boy*:] I know not what should induce me to say, live, boy. = 27:) Quail *to remember*,] To *quail*, is to sink into dejection. = 28:) — *as* Dian —] i. e. as if Dian. = 29:) — *averring notes* —] Such marks of the chamber and pictures, as *averred* or confirmed my report. = 30:) *Some upright* justicer!] *Justicer* is used by Shakspeare thrice in *King Lear*. The most ancient law books have *justicers* of the peace, as frequently as *justices* of the peace. = 31:) — *and she herself.*] That is, — she was not only *the temple of virtue*, but *virtue herself*. = 32:) — *these staggers* —] This wild and delirious perturbation. *Staggers* is the horse's apoplexy. = 33:) *Think, that you are upon a rock*;] In this speech, or in the answer, there is little meaning. Perhaps, she would say, — Consider such another act as equally fatal to me with precipitation from a rock, and now let me see whether you will repeat it. = 34:) — *a* dollard —] In this place means a person stupidly unconcerned. = 35:) *Your pleasure was my* mere *offence*, &c.] My crime, my punishment, and all the treason that I committed, originated in, and were founded on, your caprice only. = 36:) *Thou weep'st, and speak'st.*] "Thy tears give testimony to the sincerity of thy relation; and I have the less reason to be incredulous, because the actions which you have done within my knowledge are more incredible than the story which you relate." The king reasons very justly. Johnson. = 37:) — fierce *abridgement* —] *Fierce* is *vehement, rapid*. = 38:) — — *which* ‖ *Distinction should be rich in.*] i. e. which ought to be rendered distinct by a liberal amplitude of narrative. = 39:) *And your three motives to the battle*,] That is, though strangely expressed, the motives of you three for engaging in the battle. = 40:) — spritely *shows* —] are groups of sprites, ghostly appearances. = 41:) *Make no* collection *of it*;] A collection is a corollary, a consequence deduced from premises. =

XXXII. TITUS ANDRONICUS.

ACT I. = 1:) — *my* successive *title* —] i. e. my title to the succession. = 2:) "chastis'd with his arms." — Malone. = 3:) *Thou great defender of this Capitol*,] Jupiter, to whom the Capitol was sacred. = 4:) *To hover on the dreadful shore of Styx!*] Here we have one of the numerous classical notions that are scattered with a pedantic profusion through this piece. Malone. = 5:) *Nor we disturb'd with prodigies on earth.*] It was supposed by the ancients, that the ghosts of unburied people appeared to their friends and relations, to solicit the rites of funeral. = 6:) Patient *yourself*, &c.] *Patient* is here a verb. = 7:) "here in rest," — Malone. = 8:) *And fame's eternal date, for virtue's praise!*] To *outlive* an *eternal date* is, though not philosophical, yet poetical sense. He wishes that her life may be longer than his, and her praise longer than fame. Johnson. = 9:) *That hath aspir'd to Solon's happiness*,] The maxim of Solon here alluded to is, that no man can be pronounced to be happy before his death. = 10:) — don *this robe*,] i. e. *do on* this robe, put it on. = 11:) In Mr. Steevens' edition, 15 vol. 1793, the following line occurs here, which is omitted in the subsequent editions: "And led my country's strength successfully." = 12:) *Titus, thou shalt* obtain *and* ask *the empery.*] Here is rather too much of the ὕστερον πρότερον. = 13:) Lav. *Not I, my lord*;] It was pity to part a couple who seem to have corresponded in disposition so exactly as Saturninus and Lavinia. Saturninus, who has just promised to espouse her, already wishes he were to choose again; and she, who was engaged to Bassianus, (whom she afterwards marries,) expresses no reluctance when her father gives her to Saturninus. Her subsequent raillery to Tamora is of so coarse a nature, that if her tongue had been all she was condemned to lose, perhaps the author (whoever he was) might have escaped censure on the score of poetic justice. Steevens. = 14:) Mr. Malone omits *of*. = 15:) — *changing* piece —] Spoken of Lavinia. *Piece* was then, as it is now, used personally as a word of contempt. = 16:) *To* ruffle *in the commonwealth of Rome.*] A *ruffler* was a kind of cheating bully; and is so called in a statute made for the punishment of vagabonds in the 27th year of King Henry VIII. Hence, perhaps, this sense of the verb, to *ruffle*. *Rufflers* are likewise enumerated among other vagabonds, by Holinshed, Vol. I. p. 183. = 17:) *I am not* bid —] i. e. invited. = 18:) — *play'd your prize*;] A technical term in the ancient fencing-school. =

ACT II. = 1:) "this nymph," — Malone. = 2:) *Clubs, clubs!*] This was the usual outcry for assistance, when any riot in the street happened. = 3:) — *to steal a* shive,] A *shive* is a *slice*. = 4:) "yet worn" — Mr. Malone omits *yet*, and makes a dissyllable of *worn*. Mr. Steevens very properly says, "Let him who can read *worn* as a dissyllable, read it so." = 5:) *To* square *for this?*] To *square* is to *quarrel*. = 6:) — *by* kind —] That is, by *nature*, which is the old signification of *kind*. = 7:) — *with her* sacred *wit*,] *Sacred* here signifies *accursed*; a Latinism. = 8:) — file *our engines with advice*,] i. e. remove all impediments from our designs by advice. The allusion is to the operation of the file, which, by conferring smoothness, facilitates the motion of the wheels which compose an engine or piece of machinery. = 9:) — *to* inherit *it.*] To *inherit* formerly signified to possess. = 10:) — *for their* unrest,] *Unrest*, for disquiet, is a word frequently used by the old writers. = 11:) *That have their alms*, &c.] This is obscure. It seems to mean only they who are to come at this gold of the empress are to suffer by it. = 12:) — — *as is a nurse's song* ‖ *Of* lullaby, *to bring her babe asleep.*] Dr. Johnson, in his Dictionary, says, "It is observable that the nurses call sleep *by, by*; *lullaby* is therefore *lull to sleep*." But to *lull* originally signified to *sleep*. *To compose to sleep by a pleasing sound* is a secondary sense retained after its primitive import became obsolete. The verbs to *loll* and *lollop* evidently spring from the same root. And *by* meant *house*; go to *by* is to go to house or cradle. The common compliment at parting, good *by* is good *house, may your house prosper*; and Selby, the archbishop of York's palace, is great *house*. So that *lullaby* implies literally *sleep in house*, i. e. the *cradle*. Holt White. = 13:) *Should* drive —] i. e. fly with impetuosity at him. = 14:) — swarth *Cimmerian* —] *Swarth* is *black*. Tho Moor is called Cimmerian, from the affinity of blackness to darkness. = 15:) "but with" — Malone. = 16:) — *urchins*,] i. e. hedgehogs. = 17:) *Should straight fall mad, or else die suddenly.*] This is said in fabulous physiology, of those that hear the groan of the mandrake torn up. = 18:) *And with that* painted hope *braves your mightiness:*] *Painted hope* is only *specious hope*, or ground of confidence more plausible than solid. Johnson. = 19:) "object hurt" — Malone. = 20:) "who it is;" — Malone. = 21:) *A precious ring*,] There is supposed to be a gem called a carbuncle, which emits not reflected but native light. Mr. Boyle believes the reality of its existence. Johnson. = 22:) — *timeless* —] i. e. untimely. = 23:) "scrowl." — Malone. = 24:) *If I do dream, 'would all my wealth would wake me!*] If this be a dream, I would give all my possessions to be delivered from it by waking. Johnson. = 25:) Mr. Malone omits *withal*. = 26:) — *Thracian poet's* —] Orpheus. =

ACT III. = 1:) "good tribunes," — Malone. = 2:) "Why, 'tis no matter, man: or if they did mark, ‖ They would not pity me, yet plead I must, ‖ All bootless unto them." Malone. = 3:) "aged" — Malone, in his last edition. = 4:) "her true tears" — Malone. = 5:) — *as* limbo *is from bliss!*] The *Limbus patrum*, as it was called, is a place that the schoolmen supposed to be in the neighbourhood of hell, where the souls of the patriarchs were detained, and those good men

who died before our Saviour's resurrection. Milton gives the name of *Limbo* to his Paradise of Fools. Reed. = 6:) — mesh'd *upon her cheeks:*] A very coarse allusion to brewing. = 7:) — *by* still *practice*,] By *constant* or *continual* practice. = 8:) — *a father and* mother?] *Mother* perhaps should be omitted, as the following line speaks only in the singular number, and Titus most probably confines his thoughts to the sufferings of a father. Steevens. = 9:) *Ah*, sirrah!] This was formerly not a disrespectful expression. Poins uses the same address to the prince of Wales. =

ACT IV. = 1:) — *how she* quotes *the leaves.*] To *quote* is to observe. = 2:) *Magne Dominator poli*, &c.] *Magne Regnator Deum*, &c. is the exclamation of Hippolytus when Phædra discovered the secret of her incestuous passion in Seneca's tragedy. Steevens. = 3:) *And swear with me*, — *as with the woful* feere,] *Feere* signifies a *companion*, and here metaphorically a *husband*. = 4:) *And with a* gad *of steel* —] A *gad*, from the Saxon, ȝab, i. e. the point of a spear, is used here for some similar pointed instrument. = 5:) *Gramercy*,] i. e. *grand mercy*; *great thanks*. = 6:) Mr. Malone omits one of these *outs*. = 7:) *I'll* broach *the tadpole* —] A *broach* is a *spit*. I'll *spit* the tadpole. = 8:) — *for this foul* escape.] This foul illegitimate child. = 9:) — *ignomy.*] i. e. ignominy. = 10:) — *another* leer:] *Leer* is complexion, or hue. = 11:) *Go* pack *with him*,] *Pack* here seems to have the meaning of *make a bargain*. Or it may mean, as in the phrase of modern gamesters, to act collusively, or to contrive insidiously. = 12:) "catch her" — Malone. = 13:) *Yet* wrung *with wrongs*,] To *wring* a horse is to press or strain his back. = 14:) — *to* wreak —] i. e. revenge. = 15:) "loose you" — Malone. = 16:) "even with the law," — Malone. = 17:) — imperious, *like thy name.*] *Imperious* was formerly used for *imperial*. Malone. = 18:) — stint *their melody:*] i. e. *stop* their melody. = 19:) — honey-stalks *to sheep*;] *Honey-stalks* are clover-flowers, which contain a sweet juice. It is common for black cattle to overcharge themselves with clover, and die, but not for sheep. =

ACT V. = 1:) — *scath*,] i. e. harm. = 2:) *To gaze upon a ruinous monastery*;] Shakspeare has so perpetually offended against chronology in all his plays, that no very conclusive argument can be deduced from the particular absurdity of these anachronisms, relative to the authenticity of *Titus Andronicus*. And yet the *ruined monastery*, the *popish tricks*, &c. that Aaron talks of, and especially the French salutation from the mouth of Titus, are altogether so very much out of place, that I cannot persuade myself even our hasty poet could have been guilty of their insertion, or would have permitted them to remain, had he corrected the performance for another. Steevens. = 3:) *This is the pearl that pleas'd your empress' eye*;] Alluding to the proverb, "A black man is a pearl in a fair woman's eye." = 4:) — luxurious *woman!*] i. e. *lascivious* woman. = 5:) *As true a dog as ever fought at head.*] An allusion to bull-dogs, whose generosity and courage are always shown by meeting the bull in front, and seizing his nose. = 6:) *Bring down the devil*;] It appears from these words, that the audience were entertained with part of the apparatus of an execution, and that Aaron was mounted on a ladder, as ready to be turned off. Steevens. = 7:) "Are them thy, &c." — Malone. = 8:) *And of the paste a* coffin —] A *coffin* is the term of art for the cavity of a raised pye. = 9:) — *her own* increase.] i. e. her own *produce*. = 10:) *And ours, with* thine,] And our *content* runs parallel with thine, be the consequence of our coming to Rome what it may. = 11:) — *break the parle*;] That is, *begin* the parley. We yet say, he *breaks* his mind. = 12:) — *and* basely cozen'd —] i. e. and *he* basely cozened. = 13:) — *to see him fasten'd in the earth.*] That *justice* and *cookery* may go hand in hand to the conclusion of this play, in Ravenscroft's alteration of it, Aaron is at once *racked* and *roasted* on the stage. =

XXXIII. PERICLES, PRINCE OF TYRE.

ACT I. = 1:) *Pentapolis.*] This is an imaginary city, and its name might have been borrowed from some romance. We meet indeed in history with *Pentapolitana regio*, a country in Africa, consisting of *five cities*; and from thence perhaps some novelist furnished the sounding title of *Pentapolis*, which occurs likewise in the 37th chapter of *Kyng Appolyn of Tyre*, 1510, as well as in Gower, the *Gesta Romanorum*, and Twine's translation from it. It should not, however be concealed, that *Pentapolis* is also found in an ancient map of the world, MS. in the Cotton Library, British Museum, Tiberius, B. V. That the reader may know through how many regions the scene of this drama is dispersed, it is necessary to observe that *Antioch* was the metropolis of Syria; *Tyre*, a city of Phœnicia in Asia; *Tharsus*, the metropolis of Cilicia, a country of Asia Minor; *Mitylene*, the capital of Lesbos, an island in the Ægian Sea; and *Ephesus*, the capital of Ionia, a country of the Lesser Asia. Steevens. = 2:) "that old" — Malone. = 3:) *It hath been sung at festivals*, ‖ *On ember-eves, and holy-ales*;] i. e. says Dr. Farmer, *church-ales*. = 4:) "The purpose is to make men glorious; ‖ *Et bonum quo antiquius*, &c." Malone. = 5:) "This Antioch then, Antiochus the great, ‖ Built up: This city, for his chiefest seat." Malone. = 6:) — *unto him took a* pheere,] This word, which is frequently used by our old poets, signifies a *mate* or companion. = 7:) — full *of face*,] i. e. completely, exuberantly beautiful. = 8:) "Bad child, worse father, &c." — Malone. = 9:) — account *no sin*,] *Account* for *accounted*. = 10:) — *thither* frame,] i. e. shape or direct their course thither. = 11:) *As you grim looks do testify.*] Gower must be supposed here to point to the heads of those unfortunate wights, which, he tells us, in his poem, were fixed on the gate of the palace at Antioch. = 12:) — — *and* testy wrath ‖ *Could never be her mild companion.*] i. e. the *companion of her mildness*. = 13:) *A* countless *glory*,] i. e. her face, like the firmament, invites you to a blaze of beauties too numerous to be counted. Mr. Malone reads "*her* countless glory." = 14:) — *all thy whole* heap *must die.*] i. e. thy whole mass must be destroyed. There seems to have been an opposition intended. *Thy whole heap*, thy body, must suffer for the offence of a *part*, thine *eye*. The word *bulk*, like *heap*, in the present passage, was used for *body* by Shakspeare and his contemporaries. = 15:) — *like to them, to what I must:*] that is, — to prepare this body for that state to which I must *come*. = 16:) *Who know the world, see heaven, but feeling woe*, &c.] The meaning may be — *I will act as sick men do: who having had experience of the pleasures of the world, and only a visionary and distant prospect of heaven*, have neglected the latter for the former; *but* at length *feeling themselves decaying, grasp no longer at temporal pleasures, but prepare calmly for futurity.* = 17:) "I wait the sharpest blow, ‖ *Ant.* Scorning advice. — Read," &c. — Malone. = 18:) Sharp *physic* is *the last:*] i. e. the intimation in the last line. = 19:) *For he's no man on whom perfections wait*,] means no more than — *he's no honest man*, that knowing, &c. = 20:) — *to make man* —] i. e. to produce *for* man, &c. = 21:) *The breath is gone, and the sore eyes see clear:* ‖ *To stop the air would hurt them.*] Pericles means, by this similitude, to show the danger of revealing the crimes of princes; for as they feel themselves hurt by the publication of their shame, they will, of course, prevent a repetition of it, by destroying the person who divulged it. = 22:) Copp'd *hills* —] i. e. rising to a top or head. *Copped* Hall, in Essex, was so named from the lofty pavilion on the roof of the old house, which has been since pulled down. The upper tire of masonry that covers a wall is still called the *copping* or *coping*. Highcrowned hats were anciently called copatain hats. Steevens. = 23:) "throng'd" — Malone. = 24:) *Your expression misinterpreting*,] Your expression of the riddle being a mistaken one; not interpreting it rightly. = 25:) Where —] *Where*, in this place, has the power of *whereas*. = 26:) — *Thaliard.*] This name is somewhat corrupted from Thaliarch, i. e. Thaliarchus. = 27:) "Let your," &c. — Malone. = 28:) "Why should this charge," &c. — Malone. = 29:) — *and cares it be not done.*] And *makes provision* that it may not be done. = 30:) "Who wants no more," &c. — Malone. = 31:) *To which that* breath —] i. e. the breath of flattery. = 32:) *When signior Sooth* —] A near kinsman of this gentleman is mentioned in *The Winter's Tale:* "— and his pond fish'd by his next neighbour, by *sir Smile*, his neighbour." = 33:) *That kings should* let *their ears hear their faults hid!*] Heaven forbid, that kings should stop their ears, and so prevent them from hearing their secret faults! — To *let* formerly signified to *hinder*. = 34:) "Are arms to princes, and bring joys to subjects." Malone. = 35:) *Seem'd not to strike, but* smooth:] To *smooth* formerly signified to *flatter*, but in this place means to *stroke*. = 36:) — *to* grieve them.] That is, to lament their fate. = 37:) *But in our* orbs —] i. e. in our different *spheres*. = 38:) — *this truth shall ne'er* convince,] Overcome. = 39:) "the king's seas must please," Malone; who adds, "i. e. must do their pleasure, must treat him as they will." = 40:) "unseen with mischief's eyes," — Malone. = 41:) "too sound" — Malone. = 42:) — *so* jetted —] To *jet* is to strut, or walk proudly. = 43:) "who not us'd to hunger's savour," — Malone. Mr. Steevens has remarked that many of the various readings of this play (and perhaps the same may be said of others) are exchanges of one kind of nonsense for another. = 44:) — *their* power,] By *power* is meant *forces*. = 45:) Whereas *no glory's* —] *Whereas*, it has been already observed, was anciently used for *where*. = 46:) *Thou speak'st like* him's *untutor'd to repeat*,] The sense is — *Deluded by the pacific appearance of this navy, you talk like one, who has never learned the common adage*, "that the fairest outsides are most to be suspected." = 47:) "But bring they what they will, and what they can, what need we fear?" — Malone. = 48:) — *if he on peace consist*;] If he *stands* on peace. =

ACT II. = 1:) "That will prove," &c. — Malone. = 2:) *I'll show you those* —] I will now exhibit to you persons, who, after suffering small and temporary evils, will at length be blessed with happiness. = 3:) *The good in* conversation —] *Conversation* is conduct, behaviour. Gower means to say — The good prince (on whom I bestow my best wishes) is still engaged at Tharsus, where every man, &c. = 4:) *Thinks all is writ he spoken can:*] Pays as much respect to whatever Pericles says, as if it were holy *writ*. = 5:) "to make it glorious:" — Malone. = 6:) — *forth*, &c.] i. e. thoroughly, from beginning to end. But Mr. Malone

reads, "for though he strive," &c. = 7:) — *what shall be next,* ‖ *Pardon old Gower; this long's the text.*] The meaning of this may be — *Excuse old Gower from telling you what follows. The very text to it has proved of too considerable length already.* = 8:) — *with a* wannion.] A phrase of which the meaning is obvious, though I cannot explain the word at the end of it. It is common in many of our old plays. Steevens. *Wannion* may be a corruption of *vengeance* which is now in use on similar occasions. = 9:) — *when I saw the* porpus, *how he bounced and tumbled?*] Malone considers this prognostic as arising merely from the superstition of the sailors: but captain Cook, in his second voyage to the South Seas, mentions the playing of *porpusses* round the ship as a certain sign of a violent gale of wind. = 10:) "throng'd up," — Malone. = 11:) For *I am a man,*] *For* is *because.* Mr. Malone reads, "For that I am," &c. = 12:) — *flap-jacks*;] In some counties a *flap-jack* signifies an apple-puff; but anciently it seems to have meant a *pancake.* = 13:) Some of these speeches are arranged in prose by Mr. Malone. The difference is not worth pointing out. = 14:) "Were my fortunes" — Malone. = 15:) "I could wish" — Malone. = 16:) — bots *on't,*] The *bots* are the worms that breed in horses. = 17:) *And, though it was mine own,*] i. e. And *I thank you,* though it was my own. = 18:) — *this* brace:)] The *brace* is the armour for the arm. = 19:) "The which the gods" — Malone. = 20:) "have given it again:" — Malone. = 21:) "in his will." — Malone. = 22:) — *his* biding —] i. e. *holds its being,* or place, there. = 23:) — *a pair of* bases.] *Bases* appear to have been a kind of loose *breeches;* or, as Mr. Archdeacon Nares thinks, a kind of embroidered mantle which hung down from the middle to about the knees or lower, and worn by knights on horseback. See his "Glossary," 4to. 1822. = 24:) — *the* triumph?] A *triumph,* in the language of Shakspeare's time, signified any public *show,* such as a *mask,* or *revel,* &c. = 25:) *Return them, we are ready*;] i. e. return them notice, that we are ready, &c. = 26:) "my royal father," — Malone. = 27:) *The* word, *Lux tua vita mihi.*] What we now call the *motto,* was sometimes termed the *word* or *mot* by our old writers. *Le mot,* French. = 28:) — *Più per dulzura que per fuerza.*] That is, *more by sweetness than by force.* The author should have written *Mas* per dulzura, &c. *Più* in Italian, signifies *more;* but, I believe, there is no such Spanish word. Malone. = 29:) "He seems to be a stranger; but his present ‖ Is a wither'd branch, that's only green at top;" — Malone. = 30:) — *the* whipstock,] i. e. the carter's whip. = 31:) *The outward habit by the inward man.*] i. e. that makes us scan the inward man by the outward habit. This kind of inversion was formerly very common. = 32:) "You are princes and my guests." Malone. = 33:) *These cates* resist me, she *not thought upon.*] i. e. go against my stomach. Mr. Steevens would read, however, — be *not thought upon.* = 34:) — — *and princes, not doing so,* ‖ *Are like to gnats, which make a sound, but kill'd* ‖ Are wonder'd at.] i. e. when they are found to be such small insignificant animals, after making so great a noise. = 35:) *Therefore to make's* entrance —] By his *entrance,* I believe, is meant his present *trance,* the *reverie* in which he is supposed to be sitting. Steevens. But Mr. Malone arranges the words thus: "Therefore to make his entrance more sweet, ‖ Here say we drink this standing-bowl of wine to him." = 36:) — *this* standing-bowl *of wine to him.*] A *standing-bowl* was a bowl resting on a foot. = 37:) *Even* in your armours, *as you are* address'd,] As you are accoutered, prepared for combat. = 38:) *So, this was well ask'd, 'twas so well perform'd.*] i. e. the excellence of this exhibition has justified the solicitation by which it was obtained. = 39:) *See, not a man,* &c.] To what this charge of partiality was designed to conduct, we do not learn; for it appears to have no influence over the rest of the dialogue. = 40:) *And be* resolv'd, *he lives to govern us,*] *Resolv'd* is satisfied, free from doubt. = 41:) *Whose death's, indeed,* the strongest in our censure:] i. e. the most probable in our opinion. = 42:) "the seat," — Malone. = 43:) *This by the eye of Cynthia hath she vow'd,*] It were to be wished that Simonides (who is represented as a blameless character) had hit on some more ingenuous expedient for the dismission of these wooers. Here he tells them as a solemn truth, what he knows to be a fiction of his own. = 44:) — *get you to bed.*] I cannot dismiss the foregoing scene, till I have expressed the most supreme contempt of it. Such another gross, nonsensical dialogue, would be sought for in vain among the earliest and rudest efforts of the British theatre. It is impossible not to wish that the *knights* had horsewhipped *Simonides,* and that *Pericles* had kicked him off the stage. Steevens. =

ACT III. = 1:) *With your fine fancies quaintly* eche;] i. e. eke out. = 2:) — *the Lords kneel to the former.*] The Lords kneel to Pericles, because they are now, for the first time, informed by this letter that he is king of Tyre. By the death of Antiochus and his daughter, Pericles has also succeeded to the throne of Antioch, in consequence of having rightly interpreted the riddle proposed to him. = 3:) *By many a* dearn *and painful* perch, &c.] *Dearn* signifies *lonely, solitary.* A *perch* is a measure of five yards and a half. = 4:) *By the four opposing* coignes,] By the four opposite *corner-stones* that unite and bind together the great fabric of the world. = 5:) *Can* stead *the quest.*] i. e. help, befriend, or assist the search. = 6:) "t'oppress;" — Malone. = 7:) "Come not home in twice six moons, ‖ He obedient to their dooms," — Malone. = 8:) — — *half the flood* ‖ *Hath their keel cut*;] They have made half their voyage with a favourable wind. = 9:) — *well-a-near!*] This exclamation is equivalent to *well-a-day,* and is still used in Yorkshire. = 10:) *I nill relate,*] The *further* consequences of this storm I shall not describe. = 11:) *Which might not what by me is told.*] i. e. which might not *conveniently convey* what by me is told, &c. What ensues may conveniently be exhibited in action; but action could not well have displayed all the events that I have now related. = 12:) *In your imagination hold* ‖ *This stage, the ship, upon whose deck* ‖ *The sea-tost,* &c.] It is clear from these lines, that when the play was originally performed, no attempt was made to exhibit either a sea or a ship. The ensuing scene and some others must have suffered considerably in the representation, from the poverty of the stage apparatus in the time of our author. For *prince* Mr. Malone reads *Pericles,* a trisyllable which the metre does not admit. = 13:) — — *who, if it had* ‖ Conceit,] If it had *thought.* = 14:) Vie *honour with* yourselves.] The meaning is, *In this particular you might learn from us a more honourable conduct.* But Mr. Malone reads, "Use honour with you." = 15:) *Quiet and gentle thy* conditions!] *Conditions* anciently meant *qualities;* dispositions of mind. = 16:) — *as* chiding *a nativity,*] i. e. as noisy a one. = 17:) *Thy loss is more than can thy* portage *quit,*] i. e. thou hast already lost more (by the death of thy mother) than thy safe arrival at the port of life can counterbalance, with all to boot that we can give thee. = 18:) — *I do not fear the* flaw;] i. e. the blast. = 19:) *Slack the* bolins *there*;] *Bowlines* are ropes by which the sails of a ship are governed when the wind is unfavourable. They are slackened when it is high. = 20:) *And* aye-*remaining lamps,* &c.] Instead *of a monument erected above thy bones,* and *perpetual lamps to burn near them, the spouting-whale shall oppress thee with his weight, and the mass of waters shall roll with low heavy murmur over thy head.* = 21:) *The very* principals *did seem to rend,* ‖ *And all to* topple;] The *principals* are the strongest rafters in the roof of a building. The word *topple* means *tumble.* = 22:) *'Tis not our* husbandry.] *Husbandry* here signifies economical prudence. = 23:) *Virtue and* cunning —] *Cunning* means here *knowledge.* = 24:) *To please the* fool *and* death.] Mr. Malone says, that the *Fool* and *Death* were principal personages in the old moralities; but Mr. Steevens thinks this more than doubtful, yet allows that they occurred in dances. = 25:) In Mr. Malone's first edition this passage stands thus: *Cer.* "Set it down; let us ‖ Look upon it." In his second edition: *Cer.* "Set it down; let's look on it." = 26:) — *mundane* —] i. e. worldly. = 27:) "Fear not, my lord, but think ‖ Your grace," &c. — Malone. = 28:) "teach me to it," — Malone. = 29:) — mask'd *Neptune,*] i. e. insidious waves that wear a treacherous smile. = 30:) *Where you may 'bide until your* date expire.] Until you die. =

ACT IV. = 1:) "Imagine Pericles arriv'd at Tyre, ‖ Welcom'd and settled to his own desire. ‖ His woful queen leave at Ephesus, ‖ Unto Diana there a votaress." Malone. = 2:) *Which makes* her *both the* heart *and place* ‖ *Of general wonder.*] Such an education as rendered her the *center* and *situation* of general wonder. = 3:) — — *oft the wrack* ‖ *Of* earned *praise,*] Praise that has been well deserved. = 4:) *Be't when she weav'd the* sleided *silk* —] *Sleided* silk is untwisted silk, prepared to be used in the weaver's *sley* or *slay.* = 5:) *That still* records *with moan*;] To *record* anciently signified to *sing.* = 6:) Vail *to her mistress Diav*;] To *vail* is to bow, to do homage. = 7:) *With* absolute *Marina:*] i. e. highly accomplished, perfect. = 8:) *The* pregnant *instrument of wrath* —] *Pregnant,* in this instance, means *prepared, instructed;* or perhaps, *ready.* = 9:) Prest *for this blow.*] *Prest* is *ready; prêt,* Fr. = 10:) "shall as a carpet," — Malone. = 11:) Whirring *me from my friends.*] *Whirring* or *whirrying* had formerly the same meaning. A bird that flies with a quick motion, accompanied with noise, is said to *whirr* away. = 12:) — *your* favour's *changed* —] i. e. countenance, look. = 13:) — *ere the sea mar it,* &c.] i. e. ere the sea mar your walk upon the shore by the coming in of the tide, walk there with Leonine. We see plainly by the circumstance of the pirates, that Marina, when seized upon, was walking on the sea-shore; and Shakspeare was not likely to reflect that there is little or no tide in the Mediterranean. Charlemont. = 14:) "And it pierces and sharpens the stomach." Malone. = 15:) *With more than foreign heart.*] With the same warmth of affection as if I was his countrywoman. = 16:) *Our paragon to all reports,*] Our fair charge, whose beauty was once *equal to* all that fame said of it. = 17:) *Wash'd off a* canvas-climber:] A *canvas*-climber is one who climbs the mast, to furl, or unfurl, the *canvas* or *sails.* Mr. Malone concludes Marina's speech at "deck," and places the rest of it at the end of Marina's next speech. = 18:) Mr. Malone omits *speedily.* = 19:) "roguing thieves" — Malone. = 20:) *Therefore let's have fresh ones, whate'er we pay for them. If there be not a conscience to be us'd in every trade, we shall never prosper.*] The sentiments incident to vicious professions suffer little change within a century and a half. = 21:) — *the commodity* wages *not with the danger*;] i. e. is not equal to it. = 22:) — *I have gone* thorough —] i. e. I have bid a high price for her, *gone far* in my attempt to purchase her. = 23:) — *that she may not be* raw *in her entertainment.*] Unripe, unskilful. = 24:) "For to seek," &c. —

Malone. = 25:) — *that* cowers *i'the hams?*] To *cower* is to sink by bending the hams. = 26:) — *he offered to cut a caper at the proclamation; but he made a groan at it, and swore he would see her to-morrow.*] If there were no other proof of Shakspeare's hand in this piece, this admirable stroke of humour would furnish decisive evidence of it. Malone. = 27:) — *we should lodge them with this sign.*] If a traveller from every part of the globe were to assemble in Mitylene, they would all resort to this house, while we had such a sign to it as this virgin. = 28:) — *a* mere *profit.*] i. e. an absolute, a certain profit. = 29:) — *thunder shall not so awake the beds of eels,*] Thunder is not supposed to have an effect on fish in general, but on eels only, which are roused by it from the mud, and are therefore more easily taken. = 30:) *Becoming well thy* feat:] *Feat,* i. e. of a piece with the rest of thy exploit. = 31:) "at night;" — Malone. = 32:) *Unless you play the* impious *innocent,*] She calls him, an *impious* simpleton, because such a discovery would touch the life of one of his own family, his wife. An *innocent* was formerly a common appellation for an idiot. = 33:) "coward a spirit." Malone. = 34:) — — *a* malkin, ‖ *Not worth the* time of day.] A *malkin* is a coarse wench. *Not worth the time of day,* is, not worth a *good day,* or *good morrow;* undeserving the most common and usual salutation. = 35:) *It* greets me,] Perhaps *it greets me,* may mean, *it pleases me,* c'est à mon gré. If *greet* be used in its ordinary sense of *saluting* or *meeting with congratulation,* it is surely a very harsh phrase. = 36:) — — "doth with thine angel's face ‖ Seize with thine eagle's talons." Malone. = 37:) Making, (*to take* your *imagination,*) ‖ *From bourn to bourn,*] *Making,* &c. is travelling (with the hope of engaging your attention) from one division or boundary of the world to another; i. e. we hope to interest you by the variety of our scene, and the different countries through which we pursue our story. = 38:) — *for true* old *woe*;] i. e. for such tears as were shed when, the world being in its infancy, dissimulation was unknown. All poetical writers are willing to persuade themselves that sincerity expired with the first ages. = 39:) *A* tempest, *which his* mortal vessel *tears,*] What is here called his *mortal vessel,* (i. e. his body,) is styled by Cleopatra her *mortal house.* = 40:) — *Now please you wit* —] Now be pleased to *know.* = 41:) — (*and swears she'll never* stint,)] She'll never *cease.* = 42:) "while our scene must play" — Malone. = 43:) *Now, the gods* to-bless *your honour!*] This use of *to* in composition with verbs (as Mr. Tyrwhitt remarks) is very common in Gower and Chaucer. = 44:) *Were you* a gamester, &c.] A *gamester* was formerly used to signify a *wanton.* = 45:) — *Some more*; — *be sage.*] Lysimachus says this with a sneer. — *Proceed with your fine moral discourse.* = 46:) — *under the* cope,] i. e. under the *cope* or *covering* of heaven. = 47:) — *my dish of chastity* with rosemary and bays!] Anciently many dishes were served up with this garniture, during the season of Christmas. The bawd means to call her a piece of ostentatious virtue. = 48:) — — *to every* coystrel ‖ *That hither comes enquiring for his* tib;] To every mean or drunken fellow that comes to enquire for a girl. *Coystrel* is properly a wine-vessel. *Tib* is a contraction of *Tabitha,* probably it was formerly a cant name for a strumpet. = 49:) *As hath been* belch'd on by infected lungs.] Marina, who is designed for a character of juvenile innocence, appears much too knowing in the impurities of a brothel; nor are her expressions more chastised than her ideas. Steevens. = 50:) "For that which thou professest, a baboon, could he speak, ‖ Would own a name too dear. That the gods ‖ Would safely from this place deliver me," &c. Malone. =

ACT V. = 1:) — *and with her* neeld *composes* —] *Neeld* for *needle.* = 2:) *Her* inkle,] *Inkle,* anciently signified a particular kind of *crewel* or *worsted* with which ladies worked flowers, &c. = 3:) *In your* supposing *once more put your* sight;] Once more put your sight under the guidance of your imagination. = 4:) *Where, what is done in action, more, if might,*] *Where all that may be displayed in action, shall be exhibited; and more should be shown, if our stage would permit.* The poet seems to be aware of the difficulty of representing the ensuing scene. = 5:) *But to* prorogue *his grief.*] To lengthen or *prolong* his grief. = 6:) — *one* mortal *night,*] *Mortal* is here used for *pernicious, destructive.* = 7:) — *through his* deafen'd *parts,*] i. e. his ears. = 8:) "She is all happy as the fairest of all, ‖ And, with her fellow maids, is now upon ‖ The leafy shelter," — Malone. = 9:) — *Exit* Lord, *in the Barge of* Lysimachus.] It may seem strange that a fable should have been chosen to form a drama upon, in which the greater part of the business of the last act should be transacted at sea: and wherein it should even be necessary to produce two vessels on the scene at the same time. But the customs and exhibitions of the modern stage give this objection to the play before us a greater weight than it really has. It appears, that, when *Pericles* was originally performed, the theatres were furnished with no such apparatus as by any stretch of the imagination could be supposed to present either a sea, or a ship; and that the audience were contented to behold vessels sailing in and out of port, in their *mind's eye* only. This licence being once granted to the poet, the lord, in the instance now before us, walked off the stage, and returned again in a few minutes, leading in Marina, withbited before such indulgent spectators, was not more incommodious in the representation than any other would have been. Malone. = 10:) *Is't not a goodly presence?*] Is she not beautiful in her form? = 11:) "prosperous and artificial feat" — Malone. = 12:) "like a comet:" — Malone. = 13:) — *and* aukward *casualties* —] *Aukward* is adverse. = 14:) *You make more rich to* owe?] To *owe* in ancient language is to *possess.* The meaning of the compliment is: These endowments, however valuable in themselves, are heightened by being in your possession. They acquire additional grace from their owner. Steevens. = 15:) — — *a palace* ‖ *For the* crown'd *truth to dwell in*:] It is observable that our poet, when he means to represent any quality of the mind as eminently perfect, furnishes the imaginary being whom he personifies with a crown. = 16:) — — *and smiling* ‖ Extremity *out of act.*] By her beauty and patient meekness disarming Calamity, and preventing her from using her uplifted sword. = 17:) *No* motion?] i. e. no puppet dress'd up to deceive me. = 18:) *I will believe you by the* syllable, &c.] i. e. I will believe every word you say. = 19:) "drawn to do't," — Malone. = 20:) *Though doubts did ever sleep.*] i. e. *though nothing ever happened to awake a scruple or doubt concerning your veracity.* = 21:) — — "tell me now ‖ My drowned queen's name (as in the rest you said ‖ Thou hast been godlike perfect,) the heir of kingdoms, ‖ And a mother like to Pericles thy father." Malone. = 22:) *And give them repetition to the* life.] i. e. Repeat your misfortunes so feelingly and so exactly, that the language of your narration may imitate to the life the transactions you relate. = 23:) — *goddess* argentine,] That is, regent of the *silver* moon. = 24:) — blown *sails*;] i. e. swollen. = 25:) "then dumb." Malone. = 26:) *Till* he *had done his sacrifice,*] That is, till Pericles had done his sacrifice. = 27:) *The* interim, *pray you,* all confound.] To *confound* here signifies to *consume.* = 28:) *That he can hither come so soon,* ‖ *Is by your fancy's thankful* boon.] *Thankful boon* may signify — *the licence you grant us in return for the pleasure we have afforded you in the course of the play;* or, *the boon for which we thank you.* But Mr. Malone reads "thankful doom." = 29:) — — *who, O goddess,* ‖ *Wears yet* thy silver livery.] i. e. her white robe of innocence, as being yet under the protection of the goddess of chastity. = 30:) — *to my* sense —] *Sense* is here used for *sensual passion.* = 31:) — — *supposed dead,* ‖ *And drown'd.*] *Drown'd,* in this instance, does not signify suffocated by water, but overwhelmed in it. = 32:) — *the fair-betrothed* —] i. e. fairly contracted, honourably affianced. = 33:) *In Antioch,*] i. e. *Antiochus.* =

XXXIV. KING LEAR.

ACT I. = 1:) — *in the division of the kingdom,*] There is something of obscurity or inaccuracy in this preparatory scene. The king has already divided his kingdom, and yet when he enters he examines his daughters, to discover in what proportions he should divide it. Perhaps Kent and Gloster only were privy to his design, which he still kept in his own hands, to be changed or performed as subsequent reasons should determine him. Johnson. = 2:) — *that* curiosity *in neither* —] *Curiosity* is scrupulousness, or captiousness. = 3:) — *of either's* moiety.] The strict sense of the word *moiety* is *half, one of two equal parts:* but Shakspeare commonly uses it for *any part* or *division.* = 4:) — *being so* proper.] i. e. handsome. = 5:) — some year *elder than this,*] i. e. *about a year.* = 6:) — *express our* darker *purpose.*] That is, we have already made known in some measure our desire of parting the kingdom; we will now discover what has not been told before, the reasons by which we shall regulate the partition. This interpretation will justify or palliate the exordial dialogue. Johnson. = 7:) — *and 'tis our* fast *intent* —] Our determined resolution. = 8:) — *constant will* —] *Constant* is *firm, determined. Constant will* is the *certa voluntas* of Virgil. = 9:) *Beyond all manner of so much* —] Beyond all assignable quantity. I love you beyond limits, and cannot say it is *so much,* for how much soever I should name, it would be yet more. = 10:) — that *I profess,* &c.] *In that,* i. e. *inasmuch as,* I profess myself, &c. = 11:) *Which the most precious* square *of sense possesses*;] Perhaps *square* means only *compass, comprehension;* or, the full complement of all the senses. = 12:) *No less in space, validity,*] *Validity,* for worth, value; not for integrity, or good title. = 13:) *Strive to be* interess'd;] To *interest* and to *interesse,* are not, perhaps, different spellings of the same verb, but are two distinct words though of the same import; the one being derived from the Latin, the other from the French *interesser.* = 14:) "will come" — Malone. = 15:) — *generation* —] i. e. his children. = 16:) — *all the* additions *to a king*;] All the titles belonging to a king. = 17:) — *execution of the rest.*] *All the other business.* = 18:) *Reverbs* —] This is, perhaps, a word of the poet's own making, meaning the same as *reverberates.* = 19:) *The true* blank *of thine eye.*] The *blank* is the *white* or exact mark at which the arrow is shot. *See better,* says Kent, *and keep me always in your view.* = 20:) (*Which nor our nature nor our place can bear,*) ‖ *Our potency* made good,] i. e. *They to whom I have yielded my power and authority, yielding me the ability to dispense it in this instance, take thy reward.* = 21:) — *by Jupiter,*] Shakspeare makes his Lear too much a mythologist: he

had Hecate and Apollo before. JOHNSON. = 22:) *He'll shape his old course*—] He will follow his old maxims; he will continue to act upon the same principles. = 23:) — quest *of love?*] *Quest of love* is *amorous expedition.* The term originated from Romance. A quest was the expedition in which a knight was engaged. = 24:) — *seeming* —] is *beautyful*, or rather, *specious.* = 25:) — owes,] i. e. *is possessed of.* = 26:) *Election makes* not up *on such conditions.*] *Election comes not to a decision;* in the same sense as when we say, "I have *made up* my mind on that subject." = 27:) — — *or your fore-*vouch'd affection ‖ *Fall* into taint:] Either her offence *must be* monstrous, or, if she has not committed any such offence, the affection which you always professed to have for her *must be tainted* and *decayed*, and is now without reason alienated from her. = 28:) (*If* for *I want*, &c.] If this be my offence, that I want the glib and oily art, &c. = 29:) "It is no more but this?" — MALONE. = 30:) — *with* respects,] i. e. with cautious and prudential considerations. = 31:) — *from the entire point.*] Single, unmixed with other considerations. = 32:) *Thou losest here,*] *Here* and *where* have the power of nouns. Thou losest this residence to find a better residence in another place. = 33:) — plaited *cunning* —] i. e. *complicated, involved*, cunning. = 34:) — *of long-engrafted* condition,] i. e. of *qualities* of mind, confirmed by long habit. = 35:) — *let us* hit —] i. e. let us *agree.* = 36:) — *i'the heat.*] i. e. we must *strike while the iron's hot.* = 37:) *Thou, nature, art my goddess;*] Edmund calls *nature* his goddess, for the same reason that we call a bastard a *natural* son; one, who according to the law of nature, is the child of his father, but according to those of civil society, is *nullius filius.* = 38:) *Stand in the* plague *of custom;*] Wherefore should I acquiesce, submit tamely to the plagues and injustice of custom? = 39:) *The* curiosity *of nations* —] i. e. the idle, nice distinctions of the world. = 40:) — *to* deprive *me,*] To *deprive* was, in our author's time, synonymous to *disinherit.* = 41:) — subscrib'd *his power!*] To *subscribe* in Shakspeare, is to *yield* or *surrender.* = 42:) — *exhibition!*] is *allowance.* The term is yet used in the universities. = 43:) — *All this done* ‖ *Upon the gad!*] i. e. is done suddenly, or, as before, while the *iron is hot.* A *gad* is an *iron bar.* = 44:) — *idle and fond* —] Weak and foolish. = 45:) — where, *if you* —] *Where*, for *whereas.* = 46:) — *to your* honour,] It has been already observed that this was the usual mode of address to a lord in Shakspeare's time. = 47:) — *pretence* —] *Pretence* is design, purpose. = 48:) — *I would* unstate *myself, to be in a due resolution.*] i. e. he would give all he possessed to be certain of the truth; for that is the meaning of the words *to be in a due resolution.* = 49:) — convey *the business* —] To *convey* is to *carry through;* in this place it is to *manage artfully:* we say of a juggler, that he has a clean *conveyance.* = 50:) — *the wisdom of nature* —] that is, though natural philosophy can give account of eclipses, yet we feel their consequences. = 51:) — *and treachers,*] for *treacherous.* = 52:) — *O, these eclipses do portend these divisions!* fa, sol, la, mi.] The commentators, not being musicians, have regarded this passage perhaps as unintelligible nonsense, and therefore left it as they found it, without bestowing a single conjecture on its meaning and import. Shakspeare however shows by the context that he was well acquainted with the property of these syllables in solmization, which imply a series of sounds so unnatural, that ancient musicians prohibited their use. The monkish writers on music say, *mi contra fa est diabolus:* the interval *fa mi*, including a *tritonus*, or sharp 4th, consisting of three tones, without the intervention of a semi-tone, expressed in the modern scale by the letters F G A B, would form a musical phrase extremely disagreeable to the ear. Edmund, speaking of eclipses as portents and prodigies, compares the dislocation of events, *the times being out of joint*, to the unnatural and offensive sounds, *fa, sol, la, mi.* DR. BURNEY. = 53:) *Old fools are babes again; and must be us'd* ‖ *With checks, as flatteries, — when they are seen abus'd.*] i. e. when old fools will not yield to the appliances of persuasion, harsh treatment must be employed to compel their submission. When *flatteries are seen to be abus'd* by them, *checks must be used*, as the only means left to subdue them. = 54:) *That can my speech* diffuse,] To *diffuse* speech, signifies to *disorder* it, and so to *disguise* it. = 55:) — *to* converse *with him that is wise, and* says *little;*] To *converse* signifies immediately and properly to *keep company*, not to *discourse* or *talk.* = 56:) — *and to eat no fish.*] In queen Elizabeth's time the Papists were esteemed, and with good reason, enemies to the government. Hence the proverbial phrase of, *He's an honest man, and eats no fish;* to signify he's a friend to the government and a Protestant. = 57:) — *jealous curiosity,*] *Punctilious jealousy.* = 58:) — *a very* pretence —] *Pretence* in Shakspeare generally signifies *design.* = 59:) *Since my young lady's going into France, sir, the fool hath much pined away.*] This is an endearing circumstance in the fool's character, and creates such an interest in his favour, as his wit alone might have failed to procure for him. STEEVENS. = 60:) — *all my* living,] *Living* in Shakspeare's time signified estate, or property. = 61:) — *Lady, the* brach,] *Brach* is a bitch of the hunting kind. = 62:) *Lend less than thou owest,*] That is, *do not lend all that thou hast.* To *owe*, in old English, is *to possess.* = 63:) *Learn more than thou* trowest,] To *trow*, is an old word which signifies to *believe.* = 64:) — *if I had a* monopoly *out, they would have part on't:*] A satire on the gross abuses of monopolies at that time; and the corruption and avarice of the courtiers, who commonly went shares with the patentee. = 65:) *Fools had ne'er less grace in a year;*] There never was a time when fools were less in favour; and the reason is, that they were never so little wanted, for wise men now supply their place. Such I think is the meaning. JOHNSON. = 66:) — *that frontlet* —] A *frontlet* was a forehead-cloth, used formerly by ladies at night to render that part smooth. Lear, I suppose, means to say, that Goneril's brow was as completely covered by a frown, as it would be by a frontlet. MALONE. = 67:) *That's a sheal'd peascod.*] i. e. now a mere husk, which contains nothing. The outside of a king remains, but all the intrinsic parts of royalty are gone: he has nothing to give. = 68:) — *put it on* —] i. e. promote, push it forward. = 69:) *By your* allowance;] By your *approbation.* = 70:) — *were left* darkling.] Shakspeare's fools are certainly copied from the life. The originals whom he copied were no doubt men of quick parts; lively and sarcastic. Though they were licensed to say any thing, it was still necessary to prevent giving offence, that every thing they said should have a playful air; we may suppose therefore that they had a custom of taking off the edge of too sharp a speech by covering it hastily with the end of an old song, or any glib nonsense that came into the mind. I know no other way of accounting for the incoherent words with which Shakspeare often finishes this fool's speeches. Sir JOSHUA REYNOLDS. = 71:) — *for by the marks of sovereignty, knowledge and reason,* &c.] Were I to judge from the marks of sovereignty, of knowledge, or reason, I should be induced to think I had daughters, yet that must be a false persuasion; — It cannot be. = 72:) Which *they will make an obedient father.*] *Which*, is on this occasion used with two deviations from present language. It is referred, contrary to the rules of grammarians, to the pronoun *I*, and is employed, according to a mode now obsolete, for *whom*, the accusative case of *who.* = 73:) — *o'the* favour —] i. e. of the complexion. = 74:) — *still* depend,] *Depend*, for continue in service. = 75:) *Than the sea-monster!*] Mr. Upton observes, that the sea-monster is the *hippopotamus*, the hieroglyphical symbol of impiety and ingratitude. = 76:) — *like an* engine,] By an engine is meant the *rack.* = 77:) — *from her* derogate *body* —] *Derogate* for *degraded, blasted.* = 78:) — cadent *tears* —] i. e. falling tears. = 79:) *Turn all her mother's* pains, and benefits,] Her maternal cares and good offices. = 80:) *The* untented *woundings* —] *Untented* wounds, means wounds in their worst state, not having a *tent* in them to digest them: and may possibly signify here such as will not admit of having a tent put into them for that purpose. = 81:) *At point,*] Completely armed, and consequently ready at appointment or command on the slightest notice. = 82:) "trust too far:" — MALONE. = 83:) — *compact it more.*] Unite one circumstance with another, so as to make a consistent account. = 84:) — *more* attask'd —] *To be at task*, is to be liable to *reprehension and correction.* = 85:) — there *before you.*] He means the town of Gloster. = 86:) — *thy other daughter will use thee* kindly:] The *fool* uses the word *kindly* here in two senses: it means *affectionately*, and like the rest of her *kind.* = 87:) *I did her wrong:*] He is musing on Cordelia. = 88:) *To take it again perforce!*] The subject of Lear's meditation is the resumption of that moiety of the kingdom which he had given to Goneril. =

ACT II. = 1:) — queazy *question,*] *Queazy*, means *delicate, unsettled*, what requires to be handled nicely. = 2:) Advise *yourself.*] i. e. consider, recollect yourself. = 3:) — *gasted* —] Frighted. = 4:) — *arch* —] i. e. *chief*; a word now used only in composition, as *arch-angel, arch duke.* = 5:) *And found him* pight *to do it, with* curst *speech* —] *Pight* is *pitched*, fixed, settled. *Curst* is severe, harsh, vehemently angry. = 6:) *My very* character,)] i. e. my very handwriting. = 7:) — — *of my land,* — — ‖ *To make thee capable.*] i. e. capable of succeeding to my land. = 8:) *He did* bewray *his* practice;] i. e. *discover, betray. Practice* is always used by Shakspeare for *insidious mischief.* = 9:) — *of some* poize,] i. e. of some weight or moment. = 10:) — *from our home;*] Not at home, elsewhere. = 11:) — *action-taking knave;*] i. e. a fellow, who, if you beat him, would bring an action for the assault. = 12:) — *addition.*] i. e. titles. These titles were probably familiar in Shakspeare's time among the lower classes, although their meaning be now lost. The conjectures of the annotators have been but idly employed on them. = 13:) — *vanity the puppet's part,*] Alluding to the old *moralities*, in which vanity, iniquity, and other vices, were personified. = 14:) — *neat slave,*] You finical rascal. = 15:) — *this unbolted villain* —] *Unbolted* mortar is mortar made of unsifted lime, and therefore to break the lumps it is necessary to tread it by men in wooden shoes. This *unbolted* villain is therefore this coarse rascal. = 16:) *Which are too* intrinse —] for *intrinsecate.* = 17:) — *and turn their* halcyon beaks, &c.] The *halcyon* is the bird otherwise called the *king-fisher.* The vulgar opinion was, that this bird, if hung up, would *vary* with the wind, and by that means show from what point it blew. = 18:) — *epileptic visage!*] The frighted countenance of a man ready to fall in a fit. = 19:) — *Camelot.*] Was the place where the romances say king Arthur kept his court in the West; so this alludes to some proverbial speech in those romances. = 20:) — likes *me not.*] i. e. pleases me not. = 21:) — — *constrains the* garb, ‖ *Quite from his nature:*] Forces his

outside or his *appearance* to something totally *different from* his natural disposition. = 22:) *On* flickering *Phœbus' front.*] To *flicker* is to *flutter;* like the motion of a *flame.* = 23:) — *though I should win your displeasure to entreat me to it.*] Though I should win you, displeased as you now are, to like me so well as to entreat me to be a knave. JOHNSON. = 24:) "I never gave him any:" — MALONE. = 25:) — *fleshment* —] A young soldier is said to flesh his sword, the first time he draws blood with it. *Fleshment*, therefore, is here metaphorically applied to the first act of service, which Kent, in his new capacity, had performed for his master. = 26:) "Here again." — MALONE. = 27:) *But Ajax is their* fool.] i. e. is a fool to them. = 28:) It should be remembered, that formerly in great houses, as still in some colleges, there were moveable *stocks* for the correction of the servants. FARMER. = 29:) *Good king, that must approve the common* saw! &c.] The *saw* alluded to, is in Heywood's *Dialogues on Proverbs*, "In your running from him to me, *ye runne* ‖ *Out of God's blessing into the warme sunne.*" = 30:) — *elf all my hair in knots;*] Hair thus knotted, was vulgarly supposed to be the work of *elves* and fairies in the night. = 31:) *Of Bedlam beggars,*] These were a species of beggars, such as had been in Bedlam, and when partly recovered and allowed to go out, were licensed to beg. Edgar borrows his dress from them, and the phrases of *Poor Tom, Poor Tom is a-cold.* = 32:) — *wooden pricks,*] i. e. skewers. = 33:) *Poor* pelting *villages,*] Beggarly or petty. = 34:) — *lunatic* bans,] To *ban*, is to curse. = 35:) — *Poor* Turlygood! *poor Tom!*] For *Turlupin.* In the fourteenth century there was a new species of gipsies, called *Turlupins, a fraternity of naked beggars*, which ran up and down Europe. = 36:) — *he wears* cruel *garters!*] Probably a quibble was here intended. *Crewel* signifies *worsted*, of which stockings, garters, night-caps, &c. are made. = 37:) — *wooden* nether-stocks.] *Nether-stocks* is the old word for *stockings. Breeches* were at that time called "men's *overstockes.*" = 38:) *To do upon respect such violent outrage:*] To be so *grossly deficient in respect.* = 39:) — *spite of* intermission,] i. e. *without pause, without suffering time to intervene.* = 40:) *They summon'd up their* meiny,] *Meiny*, i. e. people; from *mesne*, a house. *Mesnie*, a family, Fr. = 41:) — *dolours* —] Quibble between *dolours* and *dollars.* = 42:) *O, how this* mother, &c.] *Lear* here affects to pass off the swelling of his heart, ready to burst with grief and indignation, for the disease called the *Mother*, or *Hysterica passio*, which, in our author's time, was not thought peculiar to women only. = 43:) — *this* remotion —] From their own house to that of the earl of Gloster. = 44:) *Is* practice *only.*] *Practice* is, in Shakspeare, and other old writers, used commonly in an ill sense for *unlawful artifice.* = 45:) — i'the paste —] The *paste*, or *crust of a pie*, in Shakspeare's time, was called a *coffin.* = 46:) — scant *her duty.*] i. e. be deficient in her duty, but the expression is inaccurate. = 47:) — *the house?*] The order of families, duties of relation. = 48:) *Age is* unnecessary:] i. e. old age has few wants, or it may mean that *old people are useless.* = 49:) "mood is on." — MALONE. = 50:) *Thy* tender-hefted *nature* —] *Hefted* seems to mean the same as *heaved. Tender-hefted*, i. e. whose bosom is agitated by tender passions. = 51:) — *to scant my* sizes,] To contract my allowances or proportions settled. *Sizes* are certain portions of bread, beer, or other victuals, which in public societies are set down to the account of particular persons: a word still used in colleges. = 52:) Allow *obedience,*] Allow sometimes signifies *approve.* = 53:) — *that indiscretion* finds,] Or *thinks.* = 54:) — *less* advancement.] A still worse or more disgraceful situation. = 55:) — *being weak*, seem *so.*] Since *you are weak*, be content to think yourself weak. = 56:) — *and* sumpter —] *Sumpter* is a horse that carries necessaries on a journey, though sometimes used for the case to carry them in. = 57:) — embossed *carbuncle,*] *Embossed* is, *swelling, protuberant.* = 58:) "'Tis his own blame; hath put himself," &c. — MALONE. =

ACT III. = 1:) — *the* cub drawn *bear* —] i. e. *whose dugs are drawn dry by its young.* For no animals leave their dens by night but for prey. = 2:) — *the warrant of my* art,] On the strength of my *skill* in physiognomy. = 3:) *Either in* snuffs *and* packings —] *Snuffs* are dislikes, and *packings* underhand contrivances. = 4:) — *are but* furnishings;] Or *samples.* = 5:) — *have secret* feet —] i. e. secret *footing.* = 6:) — *thought-executing* —] Doing execution with rapidity equal to thought. = 7:) *Vaunt couriers* —] *Avant couriers*, Fr. This phrase is not unfamiliar to other writers of Shakspeare's time. It originally meant the foremost scouts of an army. = 8:) — *court holy-water* —] Proverbial for *fair words.* = 9:) *You owe me no* subscription;] *Subscription* for obedience. = 10:) — *Gallow* —] signifies to scare or frighten. = 11:) — *concealing* continents,] *Continent* stands for that which *contains* or *incloses.* = 12:) *These dreadful* summoners *grace.*] *Summoners* are here the *officers* that summon offenders before a proper tribunal. = 13:) "gave you all," — MALONE. = 14:) — *Bless thy five wits!*] So the five senses were called by our old writers. = 15:) — *taking!*] To *take* is to blast, or strike with malignant influence. = 16:) — *pelican daughters.*] The young pelican is fabled to suck the mother's blood. = 17:) — *wore gloves in my cap,*] i. e. his mistress's favours: which was the fashion of that time. = 18:) — *light of ear,*] *Credulous of evil*, ready to receive malicious reports. = 19:) — *web and the pin,*] Diseases of the eye. = 20:) *Saint Withold,* &c.] i. e. Saint Withold traversing the *wold* or *downs*, met the night-mare; he obliged her to *alight* from those persons whom she rides, and *plight her troth* to do no more mischief. This is taken from a story of him in his legend. *Ninefold* means her nine familiars. = 21:) — *the wall-newt, and the* water;] i. e. the water-*newt.* = 22:) — *whipped from* tything *to* tything,] A *tything* is a division of a place, a district; the same in the country, as a ward in the city. In the Saxon times every hundred was divided into *tythings.* = 23:) Modo *he's call'd, and* Mahu.] The names of pretended spirits. = 24:) Child *Rowland* —] The word *child* (however it came to have this sense) is often applied to *knights*, &c. in old historical songs and romances. = 25:) — *Pray,* innocent,] Perhaps he is here addressing the *fool. Fools* were anciently called *innocents.* = 26:) "whizzing" — MALONE. = 27:) *Come o'er the* bourn,] A *bourn* in the north signifies a *rivulet* or *brook.* = 28:) — *brach, or lym;* &c.] Names of particular sorts of dogs. = 29:) — *you will say, they are Persian attire;*] Alluding, perhaps, to Clytus refusing the Persian robes offered him by Alexander. = 30:) — *jree things,*] States clear from distress. = 31:) *Mark the high noises;*] Attend to the great events that are approaching, and make thyself known when that *false opinion* now prevailing against thee shall, in consequence of *just proof* of thy integrity, revoke its erroneous sentence. = 32:) — *and thyself* bewray,] i. e. *discover.* = 33:) — *my lord of Gloster.*] Meaning Edmund, newly invested with his father's titles. The steward, speaking immediately after, mentions the old earl by the same title. = 34:) *Hot* questrists *after him,*] A *questrist* is one who goes in search or *quest* of another. = 35:) *Though well we may not* pass *upon his life* ‖ — — *yet our power* ‖ *Shall do a* courtesy *to our wrath,*] *To do a courtesy* is to gratify, to comply with. *To pass*, is to pass a judicial sentence. = 36:) — *corky arms.*] Dry, withered, husky arms. = 37:) *Will quicken,*] i. e. quicken into life. = 38:) — *my hospitable* favours —] *Favours* means the same as *features*, i. e the different parts of which a face is composed. = 39:) "at peril" — MALONE. = 40:) — *the course.*] The running of the dogs upon me. = 41:) — *subscrib'd:*] Yielded, submitted to the necessity of the occasion. = 42:) — *the* overture *of thy treasons* —] *Overture* is here used for an opening or discovery. It was he who first laid thy treasons *open* to us. = 43:) — *the old course of death,*] that is, *die a natural death.* =

ACT IV. = 1:) — — *World, world, O world!* ‖ *But that thy strange mutations make us hate thee,*] O world! if reverses of fortune and changes such as I now see and feel, from ease and affluence to poverty and misery, did not show us the little value of life, we should never submit with any kind of resignation to the weight of years, and its necessary consequence, infirmity and death. MALONE. = 2:) *Our* mean *secures us;*] *Mean* is here a substantive, and signifies *a middle state.* Mr. Malone reads, "Our means secure us." = 3:) — *I cannot* daub *it* —] i. e. disguise. = 4:) *That* slaves *your ordinance*, &c.] The language of Shakspeare is very licentious, and his words have often meanings remote from the proper and original use. To *slave* or *beslave* another is to *treat him with terms of indignity:* in a kindred sense, to *slave the ordinance*, may be, to *slight* or *ridicule* it. JOHNSON. *To slave an ordinance*, is to treat it as a *slave*, to make it subject to us, instead of acting in obedience to it. = 5:) — — *Our wishes*, on the way, ‖ *May prove effects.*] What we wish, before our march is at an end, may be brought to happen, i. e. the murder or despatch of her husband. = 6:) *Decline your head:* &c.] She bids him decline his head, that she might give him a kiss (the steward being present), and that it might appear only to him as a whisper. = 7:) *I have been worth the whistle.*] Goneril's meaning seems to be — *There was a time when you would have thought me worth the calling to you;* reproaching him for not having summoned her to consult with on the present critical occasion. = 8:) *She that herself will sliver and disbranch* ‖ *From her* material *sap,*] She who breaks the bonds of filial duty, and becomes wholly alienated from her father, must wither and perish, like a branch separated from that *sap* which supplies it with nourishment, and gives life to the *matter* of which it is composed. = 9:) — *amongst them* fell'd *him dead:*] i. e. *they* fell'd. = 10:) "better May:" — MALONE. = 11:) *Made she no* verbal question?] Means only, did she enter into no conversation with you? In this sense our poet frequently uses the word *question*, and not simply as the act of *interrogation.* = 12:) *Let pity not be believed!*] i. e. let not such a thing as pity be supposed to exist! = 13:) — *clamour moisten'd:*] that is, *her out-cries were accompanied with tears.* = 14:) — *govern our* conditions;] i. e. regulate our *dispositions.* = 15:) — *some* dear *cause* —] Some *important* business. = 16:) — *fumiter,*] i. e. *fumitory.* = 17:) — *harlocks,*] A typographical error for *charlock*, or wild mustard. = 18:) — *the means to lead it.*] The reason which should guide it. = 19:) — *important* —] For *importunate.* = 20:) *No* blown *ambition* —] No inflated, no swelling pride. = 21:) *His* nighted *life;*] i. e. his life made dark as night, by the extinction of his eyes. = 22:) *She gave strange* œiliads,] *Œillade*, Fr. a cast, or significant glance of the eye. = 23:) — *I do advise you, take this* note:] *Note* means in this place not a *letter*, but a *remark.* Therefore *observe* what I am saying. = 24:) — *her cock;*] Her cock-boat. = 25:) — — *when life itself* ‖ *Yields to the theft:*] When life is willing to be destroyed. = 26:)

Thus might he pass *indeed:*] Thus might he *die* in reality. = 27:) *Had'st thou been aught but* gossomer,] *Gossomore*, the white and cobweb-like exhalations that fly about in hot sunny weather. = 28:) — *chalky* bourn:] *Bourn* seems here to signify a *hill*. Its common signification is a *brook*. But in Milton and Shakspeare it means only a *boundary*, and here certainly means "this chalky boundary of England, towards France." = 29:) *Horns* wnelk'd,] *Whelk'd*, signifies *varied with protuberances;* or twisted, convolved. = 30:) — *the* clearest *gods,*] The purest; the most free from evil. = 31:) *That fellow handles his bow like a* crow-keeper:] In several counties, to this day, they call a stuffed figure, representing a man, and armed with a bow and arrow, set up to fright the crows from the fruit and corn, a *crow-keeper*, as well as a *scare-crow*. = 32:) — *the* brown bills.] A *bill* was a kind of battle-axe, affixed to a long staff. = 33:) — *O, well-flown,* bird! — i'the clout, &c.] Lear is here raving of *archery*, and shooting at *buts*, as is plain by the words *i'the clout*, that is, the *white* mark they set up and aim at; hence the phrase, to *hit the white*. = 34:) *The* trick *of that voice* —] *Trick* is a word frequently used for the *air, or that peculiarity in a face, voice, or gesture, which distinguishes it from others*. = 35:) But *to the girdle*, &c.] *But* is here used for *only*. = 36:) — *Dost thou* squiny *at me?*] To *squiny* is to look asquint. = 37:) — *I'll able 'em:*] An old phrase signifying to qualify, or uphold them. = 38:) — *a man of* salt,] *A man of salt is a man of tears*. = 39:) *Then there's life in it.*] The case is not yet desperate. = 40:) — — *the main descry* ‖ *Stands on the hourly thought.*] The *main* body is *expected* to be *descry'd* every hour. The expression is harsh. = 41:) — *my worser spirit* —] Perhaps, *my evil genius*. = 42:) "made lame" — Malone. = 43:) *Briefly thyself remember:*] i. e. quickly recollect the past offences of thy life, and recommend thyself to heaven. = 44:) — *go your gait,*] *Gang your gait* is a common expression in the north. = 45:) — *che vor'ye,*] *I warn you*. Edgar counterfeits the western dialect. = 46:) — *your* costard —] *Costard*, i. e. head. = 47:) — *my* bat —] i. e. club, or staff. = 48:) — *no matter vor your* foins.] To *foin* is to make what we call a *thrust* in fencing. Shakspeare often uses the word. = 49:) *O undistinguish'd space of woman's will!*] *O undistinguishing licentiousness of a woman's inclinations!* = 50:) *Thee I'll* rake *up, the post* unsanctified, &c.] I'll *cover* thee. In Staffordshire, to *rake* the fire, is to cover it with fuel for the night. The epithet, *unsanctified*, refers to his want of burial in *consecrated* ground. = 51:) *Be better suited:*] i. e. be better dressed. = 52:) *These weeds are* memories —] i. e. memorials, remembrancers. = 53:) — *my* made intent:] An intent *made*, is an intent *formed*. = 54:) *Of this* child-changed *father!*] i. e. changed to a child by his years and wrongs; or changed by his children. = 55:) — — *to watch* (*poor* perdu!) ‖ *With this thin helm?*] The allusion is to the forlorn hope in an army, which are put upon desperate adventures, and called in French *enfans perdus*. With this thin helm?] i. e. bare-headed. = 56:) *To make him* even *o'er the time he has lost.*] i. e. to reconcile it to his apprehension. =

ACT V. = 1:) — *his* constant *pleasure.*] His settled resolution. = 2:) — forefended *place?*] i. e. *prohibited, forbidden*. = 3:) *That thought abuses you.*] That thought imposes on you. = 4:) *Not* bolds *the king;*] i. e. *emboldens* him to assert his former title. = 5:) — *make oppose.*] Compel to oppose us. = 6:) *Sir, you speak nobly.*] This reply must be understood ironically. = 7:) *And* machination *ceases.*] i. e. all designs against your life will have an end. = 8:) — *greet the time.*] i. e. be ready to meet the occasion. = 9:) — *carry out my side,*] Edmund means, hardly shall I be able *to make my party good;* to maintain my cause. = 10:) *Ripeness is all:*] i. e. to be *ready, prepared*, is all. = 11:) — *to* censure *them.*] i. e. to pass sentence or judgment on them. = 12:) *The* goujeers —] The *goujeers*, i. e. *Morbus Gallicus*. = 13:) — *flesh and fell,*] Flesh and skin. = 14:) *Will not bear question;*] *Question*, here, as in many other places, signifies *discourse, conversation*. = 15:) *And turn our* impress'd *lances in our eyes* —] i. e. turn the *launcemen* whom we have hired by giving them *press*-money. = 16:) *Requires a fitter place.*] i. e. the determination of the question what shall be done with Cordelia and her father, should be reserved for greater privacy. = 17:) *The which* immediacy —] *Immediacy* is close and immediate connexion with me, and direct authority from me. = 18:) *The let-alone lies not in your good will.*] Whether he shall not or shall, depends not on your choice. = 19:) — *thy single* virtue;] i. e. *valour;* a Roman sense of the word. = 20:) *Behold, it is the privilege of mine honours,* ‖ *My oath, and my profession;*] The *privilege* of this *oath* means the privilege gained by taking the oath administered in the regular initiation of a knight professed. = 21:) — 'say *of breeding breathes,*] *Say* is sample, a taste. = 22:) Where *they shall rest for ever.*] *To that place*, where they shall rest for ever; i. e. thy heart. = 23:) "I know't." Malone. = 24:) *This would have seem'd a period*, &c.] The sense may probably be this: *This would have seemed a period to such as love not sorrow;* but — *another*, i. e. but I must add *another*, i. e. another period, another kind of conclusion to my story, such as will increase the horrors of what has been already told. = 25:) "threw me on my father:" — Malone. = 26:) "she hath confess'd it." Malone. = 27:) *This judgment*, &c.] If Shakspeare had studied Aristotle all his life, he would not perhaps have been able to mark with more precision the distinct operations of *terror* and *pity*. Tyrwhitt. = 28:) *That she* fordid *herself.*] To *fordo* signifies to *destroy*. = 29:) Kent. *Is this the promis'd end?* ‖ Edg. *Or image of that horror?*] By the *promised end* Kent does not mean that conclusion which the state of their affairs seemed to promise, but the end of the world. = 30:) *Fall, and cease!*] Albany is looking with attention on the pains employed by Lear to recover his child, and knows to what miseries he must survive, when he finds them to be ineffectual. Having these images present to his eyes and imagination, he cries out, *Rather fall, and cease to be, at once, than continue in existence only to be wretched*. = 31:) *If fortune brag of two she lov'd and hated,* ‖ *One of them we behold.*] i. e. if Fortune, to display the plenitude of her power, should brag of two persons, one of whom she had highly elevated, and the other she had wofully depressed, we now behold the latter. = 32:) — *of difference and decay,*] *Decay* for *misfortunes*. = 33:) *Nor no man else;*] Kent means, *I welcome! No*, nor no man else. = 34:) — *this* great decay *may come,*] This *great decay* is Lear, *this piece of decay'd royalty*, this *ruin'd majesty*. = 35:) *With boot.*] With advantage, with increase. = 36:) *And my poor fool is hang'd!*] This is an expression of tenderness for his dead Cordelia, (not his fool, as some have thought,) on whose lips he is still intent, and dies away while he is searching there for indications of life. *Poor fool*, in the age of Shakspeare, was an expression of endearment. = 37:) *Pray you, undo this button:*] The Rev. Dr. J. Warton judiciously observes, that the swelling and heaving of the heart is described by *this* most expressive circumstance. =

XXXV. ROMEO AND JULIET.

ACT I. = 1:) This prologue, after the first copy was published in 1597, received several alterations, both in respect of correctness and versification. In the folio it is omitted. — The play was originally performed by *the Right Hon. the Lord of Hunsdon his servants*. In the first of king James I. was made an act of parliament for some restraint or limitation of noblemen in the protection of players, or of players under their sanction. Steevens. Under the word Prologue, in the copy of 1599, is printed *Chorus*, which I suppose meant only that the prologue was to be spoken by the same person who personated the chorus at the end of the first act. The original prologue, in the quarto of 1597, stands thus: "Two household frends, alike in dignitie, ‖ "In faire Verona, where we lay our scene, ‖ "From civil broyles broke into enmitie, ‖ "Whose civill warre makes civill handes uncleane. ‖ "From forth the fatall loynes of these two foes ‖ "A paire of starre-crost lover tooke their life; ‖ "Whose misadventures, piteous overthrowes, ‖ "(Through the continuing of their fathers' strife, ‖ "And death-markt passage of their parents' rage,) ‖ "Is now the two howres traffique of our stage. ‖ "The which, if you with patient eares attend, ‖ "What here we want, wee'll studie to amend." Malone. = 2:) — *we'll not carry coals.*] A phrase formerly used to signify *the bearing injuries*. = 3:) — *poor John.*] is hake, dried, and salted. = 4:) — *here comes* two *of the house of the Montagues.*] It should be observed, that the partizans of the Montague family wore a token in their hats, in order to distinguish them from their enemies, the Capulets. Hence, throughout this play, they are known at a distance. = 5:) Clubs, *bills*, &c.] When an affray arose in the streets, *clubs* was the usual exclamation. = 6:) — mis-temper'd *weapons* —] *are angry weapons*. = 7:) "to the same." Malone. = 8:) — *to his wilt!*] i. e. that the *blind god* should yet be able to direct his arrows at those whom he wishes to hit, that he should wound whomever he *wills*, or desires to wound. = 9:) *Why, such is love's transgression.*] Such is the consequence of unskilful and mistaken kindness. = 10:) *Tell me in* sadness,] that is, *gravely*, or *seriously*. = 11:) *And, in strong proof*, &c.] As this play was written in the reign of queen Elizabeth, I cannot help regarding these speeches of Romeo as an oblique compliment to her majesty, who was not liable to be displeased at hearing her chastity praised after she was suspected to have lost it, or her beauty commended in the 67th year of her age, though she never possessed any when she was young. Her declaration, that she would continue unmarried, increases the probability of the present supposition. Steevens. = 12:) — *wisely too fair*, &c.] There is in her too much sanctimonious wisdom united with beauty, which induces her to continue chaste with the hopes of attaining heavenly bliss. = 13:) *To call hers, exquisite, in question more:*] More into talk; to make her unparalleled beauty more the subject of thought and conversation. = 14:) These *happy masks*, &c.] i. e. the masks worn by female spectators of the play. = 15:) *What doth her beauty* serve,] i. e. what end does it answer. = 16:) *She is the hopeful lady of my earth;*] This is a Gallicism: *Fille de terre* is the French phrase for an *heiress*. = 17:) *My will to her consent is but a part:*] *To*, in this instance, signifies *in comparison with, in proportion to*. = 18:) Inherit *at my house;*] To *inherit*, in the language of Shakspeare's age, is to *possess*. = 19:) *Your* plantain *leaf is excellent for that.*] The plantain leaf is a blood-stauncher, and was formerly applied to green wounds. = 20:) — crush *a cup of wine.*] This cant expression seems to have been once common among

low people. We still say, in cant language — *to crack a bottle*. = 21:) *Your* lady's love —] *Your lady's love* is the love you bear to your lady. = 22:) — *to my* teen —] To my sorrow. = 23:) *Nay, I do* bear a brain:] That is, I have a perfect remembrance or recollection. = 24:) — *it stinted,*] i. e. it stopped, it forbore from weeping. = 25:) — *a man of* wax.] Well made, as if he had been modelled in wax. = 26:) — *the margin of his eyes.*] The comments on ancient books were always printed in the margin. = 27:) *The fish lives in the sea;* &c.] i. e. is not yet caught. = 28:) *The date is out of such prolixity:*] Introductory speeches are out of date or fashion. = 29:) *We'll measure them a* measure,] i. e. a dance. = 30:) *Give me a torch,*] A *torch-bearer* seems to have been a constant appendage on every troop of masks, and was not reckoned a degrading office. = 31:) — *doth* quote *deformities?*] To *quote* is to observe. = 32:) *Tickle the senseless* rushes *with their heels;*] It has been already observed, that it was anciently the custom to strew rooms with *rushes*, before carpets were in use. = 33:) *I'll be a candle-holder, and look on,* — ‖ *The game was ne'er so fair, and I am done.*] An allusion to an old proverbial saying, which advises to give over when the game is at the fairest. = 34:) *She is the* fairies' *midwife;*] I apprehend, and with no violence of interpretation, that by "the fairies' midwife," the poet means, *the midwife among the fairies*, because it was her peculiar employment to steal the newborn babe in the night, and to leave another in its place. The poet here uses her *general* appellation, and character, which yet has so far a proper reference to the present train of fiction, as that her illusions were practised on persons in bed or asleep; for she not only haunted women in childbed, but was likewise the incubus or night-mare. Shakspeare, by employing her here, alludes at large to her midnight pranks performed on sleepers: but denominates her from the most notorious one, of her personating the drowsy midwife, who was insensibly carried away into some distant water, and substituting a new birth in the bed or cradle. It would clear the appellation to read the *fairy midwife*. The poet avails himself of Mab's appropriate province, by giving her this nocturnal agency. T. Warton. = 35:) — *of little* atomies —] An obsolete substitute for *atoms*. = 36:) *And then dreams he of* smelling out a suit: &c.] In our author's time, a court solicitation was called, simply, a *suit*, and a process, a *suit at law*, to distinguish it from the other. = 37:) *Spanish blades,*] A sword is called a toledo, from the excellence of the Toletan steel. = 38:) *And* bakes *the elf-locks*, &c.] This was a common superstition; and seems to have had its rise from the horrid disease called the Plica Polonica. = 39:) — *court-cupboard,*] The *court-cupboard* perhaps served the purpose of what we call at present the *side-board*. The use which now is made of those *cupboards* is to display at public festivals the *flaggons, cans, cups, beakers*, and other antique silver vessels of the company, some of which, (with the names of the donors inscribed on them,) are remarkably large. = 40:) — *save me a piece of* marchpane;] *Marchpanes* were composed of filberts, almonds, pistachoes, pine-kernels, and sugar of roses, with a small proportion of flour. = 41:) *A hall! a hall!*] An exclamation signifying *make room*. = 42:) — *turn the tables up,*] Before this phrase is generally intelligible, it should be observed that ancient tables were flat leaves, joined by hinges, and placed on tressels. When they were to be removed, they were therefore *turned up*. = 43:) "It seems she hangs upon," &c. — Malone. = 44:) — *to* scath *you;*] i. e. to do you an injury. = 45:) — *You are a* princox; *go:*] A *princox* is a coxcomb, or a spoiled child. = 46:) "unworthiest" — Malone. = 47:) [Kissing *her.*] Our poet here, without doubt, copied from the mode of his own time; and kissing a lady in a public assembly, we may conclude, was not thought indecorous. = 48:) — towards.] *Towards* is ready at hand. = 49:) *That* fair,] *Fair*, it has been already observed, was formerly used as a substantive, and was synonymous to beauty. Mr. Malone reads "*for* which love groan'd *for*." =

ACT II. = 1:) "pronounce but —" Malone. = 2:) *When king Cophetua*, &c.] Alluding to an old ballad preserved in the first volume of Dr. Percy's *Reliques of ancient English Poetry*. = 3:) "he stirreth not," — Malone. = 4:) *The ape is dead,*] This phrase appears to have been frequently applied to young men, in our author's time, without any reference to the mimickry of that animal. It was an expression of tenderness, like *poor fool*. = 5:) *By her* high *forehead,*] A high forehead was in Shakspeare's time thought eminently beautiful. = 6:) — *the* humorous *night:*] means humid, the moist *dewy* night. = 7:) Mr. Malone has thought proper to add two indecent lines here, which all other editors have omitted. = 8:) He *jests at scars,*] Mercutio, whose jests he overheard; or perhaps it is an allusion to his having conceived himself so armed with the love of Rosaline, that no other beauty could make any impression on him. = 9:) *Be not her maid,*] Be not a votary to the moon, to Diana. = 10:) — *no* let —] i. e. no stop or hinderance. = 11:) *And, but thou love me,*] And so thou do but love me. Or it may mean, *unless* thou love me. = 12:) — cunning *to be strange.*] *To be strange*, is to put on affected coldness, to appear shy. = 13:) *To lure this* tassel-gentle *back again!*] The *tassel* or *tiercel* (for so it should be spelt) is the male of the *gos-hawk;* so called, because it is a *tierce* or *third* less than the female. This is equally true of all birds of prey. = 14:) "Madam!" Malone. = 15:) *And* flecked *darkness* —] *Flecked* is spotted, dappled, streaked, or variegated. = 16:) "From forth day's path and Titan's fiery wheels:" — Malone. = 17:) — *powerful grace,*] Efficacious virtue. = 18:) — *to the earth* —] i. e. to the inhabitants of the earth. = 19:) — *with that part* —] i. e. with the part which smells; with the olfactory nerves. = 20:) — *I stand on* sudden haste.] i. e. it is of the utmost consequence for me to be hasty. = 21:) — *the very* pin *of his heart cleft with the blind bowboy's* butt-*shaft:*] The allusion is to archery. The clout or white mark at which the arrows are directed, was fastened by a black *pin* placed in the center of it. To hit this was the highest ambition of every marksman. = 22:) *More than prince of cats,*] *Tybert*, the name given to the *cat*, in the story-book of *Reynard the Fox*. = 23:) — *a gentleman of the very first house,* — *of the first and second cause:*] i. e. a gentleman of the first rank, of the first eminence among these duellists; and one who understands the whole science of quarrelling, and will tell you of the *first cause*, and the *second cause*, for which a man is to fight. = 24:) — *the hay!*] All the terms of the modern fencing-school were originally Italian; the rapier, or small thrusting-sword, being first used in Italy. The *hay* is the word *hai*, you *have* it, used when a thrust reaches the antagonist, from which our fencers, on the same occasion, without knowing, I suppose, any reason for it, cry out *ha!* = 25:) — *your French* slop.] *Slops* are large loose *breeches* or *trowsers*, worn at present only by sailors. = 26:) *The* slip, *sir, the* slip:] In our author's time there was a counterfeit piece of money distinguished by the name of a *slip*. = 27:) — *then is my pump well flowered.*] It was the custom to wear ribbons in the shoes formed into the shape of roses, or of any other flowers. = 28:) *O* single-soled *jest,*] i. e. slight, unsolid, feeble. = 29:) — *if thy wits run the* wild-goose chase.] One kind of horse-race, which resembled the flight of *wild-geese*, was formerly known by this name. Two horses were started together; and which ever rider could get the lead, the other was obliged to follow him over whatever ground the foremost jockey chose to go. That horse which could distance the other, won the race. = 30:) — *bitter* sweeting; Is an apple of that name. = 31:) — *a wit of* cheverel,] *Cheverel* is soft leather for gloves. = 32:) *My fan, Peter.*] The business of *Peter* carrying the *nurse's fan*, seems ridiculous according to modern manners; but such was formerly the practice. = 33:) *God ye good den,*] i. e. God give you a good even. = 34:) — *lady, lady, lady.*] The burthen of an old song. = 35:) — *what saucy* merchant *was this*, &c.] The term *merchant*, which was, and even now is, frequently applied to the lowest sort of dealers, seems anciently to have been used on these familiar occasions in contradistinction to *gentleman;* signifying that the person showed by his behaviour he was a low fellow. The term *chap*, i. e. *chapman*, a word of the same import with *merchant* in its less respectable sense, is still in common use among the vulgar, as a general denomination for any person of whom they mean to speak with freedom or disrespect. = 36:) — *of his* ropery?] *Ropery* was anciently used in the same sense as *roguery* is now. = 37:) — *none of his* skains-mates:] A *skein* or *skain* was either a knife or *a short dagger*. By *skains-mates* the nurse means none of his loose companions who frequent the fencing-school with him, where we may suppose the exercise of this weapon was taught. = 38:) — *like a tackled stair:*] Like stairs of rope in the tackle of a ship. = 39:) — top-gallant *of my joy* —] The *top-gallant* is the highest extremity of the mast of a ship. = 40:) *Too swift arrives* —] He that travels too fast is as long before he comes to the end of his journey, as he that travels slow. Precipitation produces mishap. = 41:) *A lover may bestride the* gossomers —] The *gossomer* is the long white filament which flies in the air in summer. = 42:) Conceit,] *Conceit* here means imagination. =

ACT III. = 1:) *The day is hot,*] It is observed, that, in Italy, almost all assassinations are committed during the heat of summer. = 2:) *A la* stoccata —] *Stoccata* is the Italian term for a thrust or stab with a rapier. = 3:) — *Will you pluck your sword out of his* pilcher *by the ears?*] We should read *pilche*, which signifies a cloke or coat of skins, meaning the scabbard. = 4:) *This day's black fate on more days doth depend;*] This day's unhappy destiny *hangs over* the days yet to come. There will yet be more mischief. = 5:) — respective *lenity,*] Cool, considerate gentleness. = 6:) — *be my* conduct *now!*] *Conduct* for *conductor*. = 7:) — *as thou art true,*] As thou art *just* and *upright*. = 8:) *How* nice —] How *slight*, how *unimportant*, how *petty*. = 9:) *Affection makes him* false,] The charge of falsehood on Benvolio, though produced at hazard, is very just. The author, who seems to intend the character of Benvolio as good, meant perhaps to show, how the best minds, in a state of faction and discord, are detorted to criminal partiality. Johnson. = 10:) *Spread thy close curtain, love-performing night!* ‖ *That* run-away's *eyes may wink;* &c.] Juliet first wishes for the absence of the sun, and then invokes the night to spread its curtain close around the world: *Spread thy close curtain, love performing night!* Next, recollecting that the night would seem short to her, she speaks of it as of a *run-away*, whose flight she would wish to retard, and whose eyes she would blind, lest they should make discoveries. = 11:) — *Come*, civil *night,*] *Civil* is *grave, decently solemn*. = 12:) *Hood my* unmann'd *blood* bating *in*

my cheeks,] These are terms of falconry. An *unmanned* hawk is one that is not brought to endure company. *Bating,* (not *baiting,* as it has hitherto been printed,) is flattering with the wings as striving to fly away. = 13:) "upón" — Malone. = 14:) — *the garish sun.*] *Garish* is gaudy, showy. = 15:) — *say thou but I,*] In Shakspeare's time the affirmative particle *ay* was usually written *I,* and here it is necessary to retain the old spelling. = 16:) *God save the mark!*] This proverbial exclamation occurs again, with equal obscurity, in *Othello,* Act I. sc. I. = 17:) — *what tongue shall* smooth *thy name,*] To *smooth,* in ancient language, is to *stroke,* to *caress,* to *fondle.* = 18:) *Hath stain ten thousand Tybalts.*] That is, is worse than the loss of ten thousand Tybalts. = 19:) *Which* modern *lamentation,* &c.] i. e. *trite, common.* = 20:) "then banished," — Malone. = 21:) *This is* dear *mercy,*] The old copies read *mere* mercy, which in ancient language signifies *absolute* mercy. = 22:) — *More* validity, ‖ *More honourable state, more* courtship *lives* ‖ *In carrion flies, than Romeo:*] *Validity* seems here to mean *worth* or *dignity.* By *courtship,* the author seems to mean, the state of a lover; that dalliance, in which he who *courts* or woos a lady is sometimes indulged. = 23:) *Let me* dispute *with thee of thy estate.*] i. e. talk over thy affairs. = 24:) *Like powder in a skill less soldier's flask,* &c.] To understand the force of this allusion, it should be remembered that the ancient English soldiers, using *match*-locks, instead of locks with flints as at present, were obliged to carry a lighted *match* hanging at their belts, very near to the wooden *flask* in which they kept their powder. = 25:) *And thou dismember'd with thine own defence.*] And thou torn to pieces with thine own weapons. = 26:) — *here stands all your state;*] The whole of your fortune depends on this. = 27:) — mew'd *up* —] This is a phrase from falconry. A *mew* was a place of confinement for hawks. = 28:) *Sir Paris, I will make a* desperate *tender* —] *Desperate* means only *bold, adventurous,* as if he had said in the vulgar phrase, *I will speak a* bold *word,* and venture *to promise you my daughter.* = 29:) Nightly *she sings on yon pomegranate tree:*] This is not merely a poetical supposition. It is observed of the nightingale, that, if undisturbed, she sits and sings upon the same tree for many weeks together. = 30:) — *the pale reflex* —] The appearance of a cloud opposed to the moon. = 31:) *I have more* care *to stay* —] *Care* for *inclination.* = 32:) — *sweet* division;] *Division* seems to have been the technical phrase for the pauses or parts of a musical composition. = 33:) *Hunting thee hence with* hunts-up *to the day.*] The *hunts-up* was the name of the tune anciently played to wake the hunters, and collect them together. But a *huntsup* also signified a morning *song* to a new-married woman, the day after her marriage, and is used here in that sense. = 34:) *That is renown'd for faith?*] This Romeo, so *renown'd for faith,* was but the day before dying for love of another woman: yet this is natural. Romeo was the darling object of Juliet's love, and Romeo was, of course, to have every excellence. = 35:) — procures *her hither?*] *Procures* for *brings.* = 36:) *Ay, madam, from,* &c.] Juliet's equivocations are rather too artful for a mind disturbed by the loss of a new lover. Johnson. = 37:) — *in happy time,*] *A la bonne heure.* This phrase was interjected, when the hearer was not quite so well pleased as the speaker. = 38:) *The county Paris,*] Paris, though in one place called *earl,* is most commonly styled the *countie* in this play. Shakspeare seems to have preferred, for some reason or other, the *Italian comte* to our *count:* perhaps he took it from the old English novel, from which he is said to have taken his plot: and in which Paris is first styled *a young earle,* and afterwards *counte, countee, county;* according to the unsettled orthography of the time. = 39:) *I think it best you married with the county.*] The character of the nurse exhibits a just picture of those whose actions have no principles for their foundation. She has been unfaithful to the trust reposed in her by Capulet, and is ready to embrace any expedient that offers, to avert the consequences of her first infidelity. Steevens. =

Act IV. = 1:) *And I am nothing slow,* &c.] *His haste shall not be abated by my slowness.* = 2:) *Or shall I come to you at* evening mass?] Juliet means *vespers.* There is no such thing as *evening mass.* = 3:) *Shall be the label to another deed,*] The seals of deeds in our author's time were not impressed on the parchment itself on which the deed was written, but were appended on distinct slips or labels affixed to the deed. = 4:) *Shall play the umpire;*] That is, this knife shall decide the struggle between me and my distresses. = 5:) — commission *of thy years and art* —] *Commission* is for *authority* or *power.* = 6:) *If no unconstant toy,* &c.] If no *fickle freak,* no *light caprice,* no *change of fancy,* hinder the performance. = 7:) "Give me, give me! O tell me not of fear." — Malone. = 8:) — *go hire me* twenty *cunning* cooks.] *Twenty cooks* for *half a dozen guests!* Either Capulet has altered his mind strangely, or our author forgot what he had just made him tell us. See. p. 821. = 9:) — *from* shrift —] i. e. from confession. = 10:) — *gadding?*] The primitive sense of this word was to straggle from house to house, and collect money, under pretence of singing carols to the blessed Virgin. = 11:) — *becomed love* —] *Becomed* for *becoming:* one participle for the other; a frequent practice with our author. = 12:) *For I have need,* &c.] Juliet plays most of her pranks under the appearance of religion: perhaps Shakspeare meant to punish her hypocrisy. Johnson. = 13:) — *green in earth,*] i. e. fresh in earth, newly buried. = 14:) *Lies* fest'ring —] To *fester* is to corrupt. = 15:) — *is it not like, that I,*] This speech is confused, and inconsequential, according to the disorder of Juliet's mind. = 16:) — *be* distraught,] *Distraught* is distracted. = 17:) *They call for dates and quinces in the* pastry.] i. e. in the room where paste was made. So *laundry, spicery,* &c. = 18:) *The* curfew *bell* —] The *curfew bell* is universally rung at *eight* or *nine* o'clock at night; generally according to the season. The term is here used with peculiar impropriety, as it is not believed that *any* bell was ever rung so early as *three* in the morning. The derivation of *curfeu* is well known, but it is a mere vulgar error that the institution was a badge of slavery imposed by the Norman Conqueror. To *put out the fire* became necessary only because it was time to go to bed: And if the *curfeu* commanded all fires to be extinguished, the morning bell ordered them to be lighted again. In short, the ringing of those two bells was a manifest and essential service to people who had scarcely any other means of measuring their time. Ritson. = 19:) — *a* mouse-hunt *in your time;*] In Norfolk, and many other parts of England, the cant term for a weasel is — a *mouse-hunt.* The intrigues of this animal, like those of the cat kind, are usually carried on during the night. This circumstance will account for the appellation which Lady Capulet allows her husband to have *formerly* deserved. = 20:) Mr. Malone omits this second *dead!* = 21:) — *O, play me some merry* dump,] A *dump* anciently signified *some kind of dance,* as well as *sorrow.* But on this occasion it means a mournful song. *Dumps* were heavy mournful tunes; possibly indeed *any sort* of movements were once so called, as we sometimes meet with a *merry dump.* Hence *doleful dumps,* deep sorrow, or grievous affliction, as in the verses above, and in the less ancient ballad of *Chevy Chase.* It is still said of a person uncommonly sad, that he is in the *dumps.* = 22:) *No money, on my faith; but the* gleek: *I will give you the* minstrel.] Shakspeare's pun has here remained unnoticed. A *Gleekman* or *Gligman,* as Dr. Percy has shown, signified a *minstrel.* The word *gleek* here signifies *scorn;* and is borrowed from the old game so called. = 23:) — *Simon* Catling?] A *catling* was a small lute-string made of *cat-gut.* = 24:) — *Hugh Rebeck?*] The fiddler is so called from an instrument with three strings, which is mentioned by several of the old writers. *Rebec, rebecquin.* =

Act V. = 1:) *Act V.*] The Acts are here properly enough divided, nor did any better distribution than the editors have already made occur to me in the perusal of this play; yet it may not be improper to remark, that in the first folio, and I suppose the foregoing editions are in the same state, there is no division of the Acts, and therefore some future editor may try, whether any improvement can be made, by reducing them to a length more equal, or interrupting the action at more proper intervals. Johnson. = 2:) *If I may trust the flattering* eye *of sleep,*] By *the eye of sleep* Shakspeare perhaps means the visual power, which a man asleep is enabled, by the aid of imagination, to exercise; or perhaps the eye of the *god of sleep.* = 3:) *My* bosom's lord —] These three lines are very gay and pleasing. But why does Shakspeare give Romeo this involuntary cheerfulness just before the extremity of unhappiness? Perhaps to show the vanity of trusting to those uncertain and casual exaltations or depressions, which many consider as certain foretokens of good and evil. Johnson. = 4:) *An alligator stuff'd,*] I was many years ago assured, that formerly, when an apothecary first engaged with his druggist, he was gratuitously furnished by him with these articles of show, which were then imported for that use only. I have met with the alligator, tortoise, &c. hanging up in the shop of an ancient apothecary at Limehouse, as well as in places more remote from our metropolis. See Hogarth's *Marriage Alamode,* Plate III. — It may be remarked, however, that the apothecaries dismissed their alligators, &c. some time before the physicians were willing to part with their amber headed canes and solemn periwigs. Steevens. = 5:) An if *a man,* &c.] This phraseology, which means simply — *If,* was not unfrequent in Shakspeare's time and before. = 6:) *One of our order, to associate me,*] Each friar has always a companion assigned him by the superior when he asks leave to go out; and thus they are a check upon each other. = 7:) — *was not* nice,] i. e. was not written on a trivial or idle subject. = 8:) — *dear employment:*] That is, *action of importance.* Gems were supposed to have great powers and virtues. = 9:) *I do* defy *thy conjurations,*] Paris conceived Romeo to have burst open the monument for no other purpose than to do *some villainous shame* on the dead bodies, such as witches are reported to have practised; and therefore tells him he defies him, and the magic arts which he suspects he is preparing to use. But perhaps the true meaning here is, "*I refuse to do as thou conjurest me to do,* i. e. *to depart.*" = 10:) *A grave? O, no; a* lantern,] A *lantern* may not, in this instance, signify an enclosure for a lighted candle, but a *louvre,* or what in ancient records is styled *lanternium,* i. e. a spacious round or octagonal turret full of windows, by means of which cathedrals, and sometimes halls, are illuminated. = 11:) — *presence* —] A *presence* is a *public* room. = 12:) — *by a dead man interr'd.*] Romeo being now determined to put an end to his life, considers himself as already dead. =

13:) — — *O, how may I ‖ Call this a lightning?*] Romeo had, just before, been in high spirits, a symptom, which he observes, was sometimes called a *lightning* before death: but how, says he, (for no situation can exempt Shakspeare's characters from the vice of punning) can I term this *sad* and *gloomy* prospect a *lightning?* = 14:) *A dateless bargain to* engrossing *death!*] *Engrossing* seems to be used here in its clerical sense. = 15:) *Come, bitter* conduct,] *Conduct* for *conductor.* = 16:) *Have my old feet* stumbled *at graves?*] This accident was reckoned ominous. = 17:) *Who is it,* &c.] To *consort,* is to keep company with. = 18:) *I dreamt my master and another fought,*] This is one of the touches of nature that would have escaped the hand of any painter less attentive to it than Shakspeare. What happens to a person while he is under the manifest influence of fear, will seem to him, when he is recovered from it, like a dream. Homer, book 8th, represents Rhesus dying fast asleep, and as it were beholding his enemy in a dream plunging a sword into his bosom. Eustathius and Dacier both applaud this image as very natural; for a man in such a condition, says Mr. Pope, awakes no further than to see confusedly what environs him, and to think it not a reality, but a vision. = 19:) *This dagger hath mista'en, — for, lo! his house ‖ Is empty on the back of Montague, — ‖ And* it *mis-sheathed in my daughter's bosom.*] Shakspeare quaintly represents the dagger as having mistaken its place, and "*it* mis-sheathed," i. e. "mis-sheathed *itself*" in the bosom of Juliet. It appears that the *dagger* was anciently worn *behind the back.* = 20:) *I will be brief,*] It is much to be lamented, that the poet did not conclude the dialogue with the action, and avoid a narrative of events which the audience already knew. Johnson. = 21:) *Have lost a brace of kinsmen:*] Mercutio and Paris: Mercutio is expressly called the prince's kinsman in Act III. sc. iv.; and that Paris also was the prince's kinsman, may be inferred from other passages. = 22:) *Some shall be pardon'd, and some punished:*] This line has reference to the novel from which the fable is taken. Here we read that Juliet's female attendant was banished for concealing the marriage; Romeo's servant set at liberty because he had only acted in obedience to his master's orders; the apothecary taken, tortured, condemned, and hanged; while friar Laurence was permitted to retire to a hermitage in the neighbourhood of Verona, where he ended his life in penitence and tranquillity. Steevens. =

XXXVI. HAMLET, PRINCE OF DENMARK.

Act I. = 1:) *Hamlet,*] i. e. *Amleth.* The *h* transferred from the end to the beginning of the name. Steevens. = 2:) — *me:*] i. e. *me* who am already on the watch, and have a right to demand the watch-word. = 3:) *The* rivals *of my watch,*] *Rivals* for partners. = 4:) — approve *our eyes,*] He may make good the testimony of our eyes; be assured by his own experience of the truth of that which *we* have related, in *consequence of having been eye-witnesses to it.* To *approve,* in Shakspeare's age, signified to *make good,* or establish. = 5:) *Thou art a scholar, speak to it, Horatio.*] It has always been a vulgar notion that spirits and supernatural beings can only be spoken to with propriety or effect by persons of learning. = 6:) — *it* harrows *me,* &c.] To *harrow* is to conquer, to subdue. The word is of Saxon origin. = 7:) — *sledded* —] A *sled,* or *sledge,* is a carriage without wheels, made use of in the cold countries. = 8:) *He smote the sledded* Polack *on the ice.*] He speaks of a prince of Poland whom he slew in battle. *Polack* was, in that age, the term for an inhabitant of Poland. Mr. Malone reads *Polacks.* = 9:) — jump *at this dead hour,*] *Jump* and *just* were synonymous in the time of Shakspeare. = 10:) *In what particular thought to work,*] i. e. what particular train of thinking to follow. = 11:) — *gross and scope* —] General thoughts, and tendency at large. = 12:) *Why such* impress *of shipwrights,*] *Impress* signifies here the act of retaining shipwrights by giving them what was called *prest* money (from *prêt,* Fr.) for holding themselves in *readiness* to be employed. = 13:) — — *as, by* the same co-mart, ‖ *And carriage of the article design'd,*] *Co-mart* is supposed to mean a *joint bargain,* a word perhaps of our poet's coinage. *Carriage* is *import: design'd,* is *formed, drawn up between them.* = 14:) *Of unimproved,* &c.] *Full of unimproved mettle,* is full of spirit not regulated or guided by knowledge or experience. = 15:) Shark'd *up a list,* &c.] Picked up without distinction, as the *shark*-fish collects his prey. = 16:) *That hath a* stomach *in't:*] *Stomach,* in the time of our author, was used for *constancy, resolution.* = 17:) — *romage* —] Commonly written — *rummage.* It is not, however, certain that the word *romage* has been properly explained. *Romage,* on shipboard, must have signified a scrupulous examination into the state of the vessel and its stores. Respecting landservice, the same term implied a strict inquiry into the kingdom, that means of defence might be supplied where they were wanted. *Rummage,* is properly explained by Johnson in his dictionary, as it is at present daily used, — to search for any thing. = 18:) [*I think,* &c.] These lines, confined within crotchets, throughout this play, and some others which we have not noticed, are omitted in the folio edition of 1623. The omissions leave the play sometimes better, and sometimes worse, and seem made only for the sake of abbreviation. Johnson. = 19:) *Well may it sort,*] The cause and effect are proportionate and suitable. = 20:) — *the* question *of these wars.*] The theme or subject. = 21:) — palmy *state of Rome,*] *Palmy* for *victorious.* = 22:) *As, stars, with trains of fire and dews of blood, ‖ Disasters in the sun;*] This passage is not in the folio. By the quartos therefore our imperfect text is supplied; for an intermediate verse being evidently lost, it were idle to attempt a union that never was intended. I have therefore signified the supposed deficiency by a vacant space. Malone. = 23:) — *and the moist star,* &c.] i. e. the moon. = 24:) *And even* —] Not only such prodigies have been seen in Rome, but the elements have shown our countrymen like forerunners and foretokens of violent events. = 25:) *And* prologue *to the* omen *coming on,*] i. e. the approaching dreadful and portentous event. = 26:) If *thou hast any* sound,] The speech of Horatio to the spectre is very elegant and noble, and congruous to the common traditions of the causes of apparitions. Johnson. = 27:) *Whether in sea,* &c.] According to the pneumatology of that time, every element was inhabited by its peculiar order of spirits, who had dispositions different, according to their various places of abode. The meaning therefore is, that all *spirits extravagant,* wandering out of their element, whether aerial spirits visiting earth, or earthly spirits ranging the air, return to their station, to their proper limits in which they are *confined.* = 28:) — erring *spirit* —] *Erring* is here used in the sense of *wandering.* = 29:) *No fairy* takes,] No fairy *strikes* with lameness or diseases. This sense of *take* is frequent in this author. = 30:) Colleagued *with this dream of his advantage,*] This imaginary advantage, which Fortinbras hoped to derive from the unsettled state of the kingdom. = 31:) — — *to suppress ‖ His further* gait *herein;*] *Gate* or *gait* is here used in the northern sense, for *proceeding, passage;* from the A.-S. verb *gae.* A *gate* for a path, passage, or street, is still current in the north. = 32:) — *more than the scope* —] More is comprized in the general design of these articles, which you may explain in a more diffused and dilated style. = 33:) — dilated *articles,* &c.] i. e. the articles when dilated. = 34:) Ham. *A little more than* kin, *and less than* kind.] *A little more than kin,* is a little more than a common relation. The king was certainly something *less than kind,* by having betrayed the mother of Hamlet into an indecent and incestuous marriage, and obtained the crown by means which he suspects to be unjustifiable. = 35:) — *vailed lids* —] With lowering eyes, cast down eyes. = 36:) — obsequious *sorrow:*] *Obsequious* is here from *obsequies,* or *funeral ceremonies.* = 37:) *In obstinate* condolement,] *Condolement,* for *sorrow.* = 38:) — *a will most* incorrect —] i. e. *ill-regulated,* not sufficiently regulated by a sense of duty and submission to the dispensations of Providence. = 39:) *To* reason *most absurd;*] *Reason* is here used in its common sense, for the *faculty* by which we form conclusions from arguments. = 40:) *And, with no less* nobility *of love,*] Eminence and distinction of love. = 41:) — *bend you to remain* —] i. e. subdue your inclination to go from hence, and remain, &c. = 42:) *No jocund health,*] The king's intemperance is very strongly impressed; every thing that happens to him gives him occasion to drink. = 43:) — *the king's* rouse —] i. e. the king's draught of jollity. = 44:) — resolve *itself into a dew!*] *Resolve* means the same as *dissolve.* = 45:) — *merely.*] Is *entirely, absolutely.* = 46:) Hyperion *to a satyr:*] Hyperion or Apollo is represented in all the ancient statues, &c. as exquisitely beautiful, the satyrs hideously ugly. = 47:) *That he* might not beteem —] i. e. *permit,* or *suffer.* = 48:) — *I'll change that name* —] I'll be your servant, you shall be my friend. = 49:) — *what make you* —] A familiar phrase for *what are you doing.* = 50:) — *the funeral bak'd meats* —] It was anciently the general custom to give a cold entertainment to mourners at a funeral. In distant counties this practice is continued among the yeomanry. = 51:) — dearest *foe in heaven,*] *Dearest* is *most immediate, consequential, important.* = 52:) Season *your admiration* —] that is, *temper* it. = 53:) *With an* attent *ear;*] *Attent* for *attentive.* = 54:) *In the dead* waist *and middle of the night,*] This strange phrascology seems to have been common in the time of Shakspeare. By *waist* is meant nothing more than *middle.* = 55:) — *with the act of* fear,] *Fear* was the cause, the active cause that *distill'd* them by the force of operation which we strictly call *act* in voluntary, and *power* in involuntary *agents,* but popularly call *act* in both. Johnson. = 56:) — *wore his* beaver up.] Though *beaver* properly signified that part of the helmet which was *let down,* to enable the wearer to drink, Shakspeare always uses the word as denoting that part of the helmet, which, when raised up, exposed the face of the wearer: and such was the popular signification of the word in his time. = 57:) *The* perfume and suppliance *of a minute;*] i. e. what was supplied to us for a minute; or, perhaps, an amusement to fill up a vacant moment, and render it agreeable. = 58:) *In* thews,] i. e. in sinews, muscular strength. = 59:) *And now no soil, nor* cautel, *doth besmirch ‖ The* virtue *of his will:*] From *cautela,* which signifies only a *prudent foresight,* or caution; but, passing through French hands, it lost its innocence, and now signifies *fraud, deceit.* The *virtue of his will* means, his *virtuous intentions.* = 60:) — *unmaster'd* —] i. e. *licentious.* = 61:) — *keep you in the rear,* &c.] That is, do not advance so far as your affection would lead you. = 62:) *The* chariest *maid* —] *Chary* is cautious. = 63:) — recks *not his own* read.] That is, heeds not his own lessons. = 64:) —

the shoulder of your sail,] This is a common sea phrase. = 65:) *Look thou* character.] i. e. write, strongly infix. = 66:) *But do not dull thy palm with entertainment* ‖ *Of each new-hatch'd, unfledg'd comrade.*] The literal sense is, *Do not make thy palm callous by shaking every man by the hand.* The figurative meaning may be, *Do not by promiscuous conversation make thy mind insensible to the difference of characters.* Johnson. = 67:) — *each man's* censure,] *Censure* is opinion. = 68:) *Are most select and generous,* chief *in that.*] i. e. the nobility of France are select and generous above all other nations, and chiefly in the point of apparel; the richness and elegance of their dress. Mr. Malone reads, "Are of a most select and generous chief, in that." = 69:) — *of* husbandry.] i. e. of thrift; œconomical prudence. = 70:) — *my blessing* season *this in thee!*] Infix it in such a manner as that it never may wear out. = 71:) — *servants* tend.] i. e. your servants are waiting for you. = 72:) — *yourself shall keep the key of it.*] i. e. your counsels are as sure of remaining locked up in my memory, as if yourself carried the key of it. = 73:) Unsifted—] *Unsifted* for *untried. Untried* signifies either not *tempted,* or not *refined; unsifted* signifies the *latter* only, though the sense requires the *former.* = 74:) — Tender *yourself more dearly;*] To *tender* is to regard with affection. = 75:) — fashion *you may call it;*] She uses *fashion* for *manner,* and he for a *transient practice.* = 76:) *Set your* entreatments—] i. e. the objects of *entreaty;* the favours for which lovers sue. = 77:) *Do not believe his* vows: *for they are* brokers—] A *broker* in old English meant a *bawd* or *pimp.* = 78:) *Breathing like sanctified and pious* bonds,] i. e. bonds or engagements of love. = 79:) — *an* eager *air.*] That is, a sharp air, *aigre,* Fr. = 80:) — *takes his* rouse,] A *rouse* is a large dose of liquor, a debauch. = 81:) *Keeps* wassel,] i. e. devotes the night to jollity. = 82:) — *the swaggering* up-spring—] The blustering upstart. = 83:) *This* heavy-headed *revel,* east *and* west,] This heavy-headed revel makes us traduced east and west, and taxed of other nations. = 84:) *The pith and marrow of our attribute.*] The most valuable part of the praise that would be otherwise attributed to us. = 85:) — *complexion,*] i. e. humour; as sanguine, melancholy, phlegmatic, &c. = 86:) — — *that too much* o'er-leavens ‖ *The form of* plausive *manners;*] That intermingles too much with their manners; infects and *corrupts* them. *Plausive,* in our poet's age signified gracious, pleasing, popular. = 87:) — *fortune's* star,] The word *star* in the text signifies a *scar* of that appearance. It is a term of *farriery:* the *white star* or mark so common on the forehead of a dark coloured horse, is usually produced by making a *scar* on the place. Ritson. = 88:) *As infinite as man may* undergo,)] As large as can be accumulated upon man. = 89:) — often dout,] To *dout,* signified in Shakspeare's time, and yet signifies in Devonshire and other western counties, to *do out,* to efface, to extinguish. The commentators, however, have not made sense of this passage, which Malone gives thus, equally unintelligibly: — — "The dram of eale ‖ Doth all the noble substance of a doubt, ‖ To his own scandal." = 90:) — questionable *shape,*] *Questionable* means here *propitious to conversation, easy and willing to be conversed with.* = 91:) — — *tell,* ‖ *Why thy canoniz'd bones, hearsed in death,* ‖ *Have burst their cerements!*] Hamlet, amazed, at an apparition, which, though in all ages credited, has in all ages been considered as the most wonderful and most dreadful operation of supernatural agency, enquires of the spectre, in the most emphatic terms, why he breaks the order of nature, by returning from the dead; this he asks in a very confused circumlocution, confounding in his fright the soul and body. Why, says he, have *thy bones,* which with due ceremonies have been entombed *in death,* in the common state of departed mortals, *burst* the folds in which they were embalmed? Why has the tomb, in which we saw thee quietly laid, opened his mouth, that mouth which, by its weight and stability, seemed closed for ever? The whole sentence is this: *Why dost thou appear, whom we know to be dead?* Johnson. = 92:) — *in cómplete steel,*] It is probable, that Shakspeare introduced his ghost in armour, that it might appear more solemn by such a discrimination from the other characters; though it was really the custom of the Danish kings to be buried in that manner. = 93:) — *to shake our* disposition,] *Disposition,* for *frame.* = 94:) — *a more* removed *ground:*] i. e. *remote.* = 95:) — *pin's fee;*] The value of a pin. = 96:) *That* beetles *o'er his base*—] That *hangs o'er* his base, like what is called a *beetle brow.* A verb probably of our author's coinage. = 97:) — deprive *your* sovereignty *of reason,*] i. e. your ruling power of reason. When poets wish to invest any quality or virtue with uncommon splendour, they do it by some allusion to regal eminence. = 98:) — *puts* toys *of desperation,*] *Toys,* for *whims.* = 99:) — *that* lets *me:*] To *let* among our old authors signifies to prevent, to hinder. It is still a word current in the law, and to be found in almost all leases. = 100:) *And duller should'st thou be than the fat weed* ‖ *That rots itself in ease on Lethe wharf,*] Shakspeare, apparently through ignorance, makes Roman Catholics of these Pagan Danes; and here gives a description of purgatory; but yet mixes it with the Pagan fable of Lethe's wharf. Mr. Malone reads "roots itself." = 101:) — *mine* orchard,] *Orchard* for *garden.* = 102:) *With juice of cursed* hebenon *in a vial,*] The word here used was more probably designed by a *metathesis,* either of the poet or transcriber, for *henebon,* that is, *henbane;* of which the most common kind (*hyoscyamus niger*) is certainly *narcotic,* and perhaps, if taken in a considerable quantity, might prove poisonous. = 103:) — *at once* despatch'd:] *Despatch'd,* for *bereft.* = 104:) *Unhousel'd, disappointed, unanel'd;*] *Unhousel'd* is without having received the sacrament. *Disappointed,* as Dr. Johnson observes, "is the same as *unappointed,* and may be properly explained *unprepared.* A man well furnished with things necessary for an enterprize, was said to be well *appointed.*" *Unanel'd* is without extreme unction. = 105:) — *pale his uneffectual fire:*] Fire that is no longer seen when the light of morning approaches. = 106:) — *this distracted globe.*] i. e. in this head confused with thought. = 107:) *My* tables,] *Table-books* in the time of our author appear to have been used by all ranks of people. In the church they were filled with short notes of the sermon, and at the theatre with the sparkling sentences of the play. = 108:) — *Now to my word;*] Hamlet alludes to the *watch-word* given every day in military service, which at this time he says is, *Adieu, adieu! remember me.* = 109:) — *come, bird, come.*] This is the call which falconers use to their hawk in the air, when they would have him come down to them. = 110:) "This not to do, swear;" — Malone. = 111:) *Rest, rest, perturbed spirit!*] The skill displayed in Shakspeare's management of his ghost, is too considerable to be overlooked. He has rivetted our attention to it by a succession of forcible circumstances: — by the previous report of the terrified centinels, — by the solemnity of the hour at which the phantom walks, — by its martial stride and discriminating armour, visible only *per incertam lunam,* by the glimpses of the moon, — by its long taciturnity, — by its preparation to speak, when interrupted by the morning cock, — by its mysterious reserve throughout its first scene with Hamlet, — by his resolute departure with it, and the subsequent anxiety of his attendants, — by its conducting him to a solitary angle of the platform, — by its voice from beneath the earth, — and by its unexpected burst on us in the closet. Hamlet's late interview with the spectre, must in particular be regarded as a stroke of dramatic artifice. The phantom might have told his story in the presence of the officers and Horatio, and yet have rendered itself as inaudible to them, as afterwards to the queen. But suspense was our poet's object; and never was it more effectually created, than in the present instance. Six times has the royal semblance appeared, but till now has been withheld from speaking. For this event we have waited with impatient curiosity, unaccompanied by lassitude, or remitted attention. The ghost in this tragedy, is allowed to be the genuine product of Shakspeare's strong imagination. When he afterwards avails himself of traditional phantoms, as in *Julius Cæsar* and *King Richard III.,* they are but efficacious pageants; nay, the apparition of Banquo is a mute exhibitor. Perhaps our poet despaired to equal the vigour of his early conceptions on the subject of preternatural beings, and therefore allotted them no further eminence in his dramas; or was unwilling to diminish the power of his principal shade, by an injudicious repetition of congenial images. Steevens. =

ACT II. = 1:) — *Danskers* —] *Danske* is the ancient name of Denmark. = 2:) — another *scandal* —] i. e. a very different and more scandalous failing, namely, habitual incontinency. = 3:) *That's not my meaning:*] That is not what I mean when I permit you to accuse him of drabbing. = 4:) *A* savageness —] *Savageness* for *wildness.* = 5:) *Of general assault.*] i. e. such as youth in general is liable to. = 6:) — prenominate *crimes,*] i. e. crimes already named. = 7:) — in *yourself.*] *In your own person,* not by spies. = 8:) — *Ungarter'd, and down-gyved to his ancle;*] *Down-gyved* means hanging down like the loose cincture which confines the fetters round the ancles. = 9:) — *all his* bulk,] i. e. all his body. = 10:) "help," — Malone. = 11:) — foredoes *itself,*] To *foredo* is to destroy. = 12:) *I had not* quoted *him:*] i. e. observed him. = 13:) — *it is as proper to our age,* &c.] This is not the remark of a weak man. The vice of age is too much suspicion. Men long accustomed to the wiles of life *cast* commonly *beyond themselves,* let their cunning go farther than reason can attend it. This is always the fault of a little mind, made artful by long commerce with the world. Johnson. = 14:) *This must be known; which, being kept close, might move* ‖ *More grief to hide, than hate to utter love.*] i. e. this must be made known to the king, for (being kept secret) the hiding Hamlet's love might occasion more mischief to us from him and the queen, than the uttering or revealing of it will occasion hate and resentment from Hamlet. = 15:) *To show us so much* gentry,] *Gentry,* for *complaisance.* = 16:) *For the supply,* &c.] That the hope which your arrival has raised may be completed by the desired effect. Johnson. = 17:) — *in the full* bent,] *The full bent,* is *the utmost extremity of exertion.* The allusion is to a bow bent as far as it will go. = 18:) — *the* trail *of policy* —] The *trail* is *the course of an animal pursued by the scent.* = 19:) — *the fruit* —] The *desert* after the meat. = 20:) — *borne in hand,*] i. e. deceived, imposed on. = 21:) *To give the assay* —] To *take the assay* was a technical expression, originally applied to those who tasted wine for princes and great men. = 22:) *My liege, and madam,* to expostulate —] To *expostulate,* for *to enquire* or *discuss.* Warburton makes the character of Polonius, a character only of manners, discriminated by properties superficial, accidental, and acquired. The poet intended a nobler delineation of a mixed character of manners and of

nature. Polonius is a man bred in courts, exercised in business, stored with observation, confident in his knowledge, proud of his eloquence, and declining into dotage. His mode of oratory is truly represented as designed to ridicule the practice of those times, of prefaces that made no introduction, and of method that embarrassed rather than explained. This part of his character is accidental, the rest is natural. Such a man is positive and confident, because he knows that his mind was once strong, and knows not that it is become weak. Such a man excels in general principles, but fails in the particular application. He is knowing in retrospect, and ignorant in foresight. While he depends upon his memory, and can draw from his repositories of knowledge, he utters weighty sentences, and gives useful counsel; but as the mind in its enfeebled state cannot be kept long busy and intent, the old man is subject to sudden dereliction of his faculties, he loses the order of his ideas, and entangles himself in his own thoughts, till he recovers the leading principle, and falls again into his former train. This idea of dotage encroaching upon wisdom, will solve all the phænomena of the character of Polonius. Johnson. = 23:) — *more above,*] is, *moreover, besides.* = 24:) *If I had play'd the desk, or table-book;* ‖ *Or given my heart a working, mute and dumb;* ‖ *Or look'd upon this love with idle sight;* ‖ *What might you think?*] i. e. if either I had conveyed intelligence between them, and been the confident of their amours [*play'd the desk, or table-book*]; or had connived at it, only observed them in secret, without acquainting my daughter with my discovery [*giving my heart a mute and dumb working*]; or lastly, been negligent in observing the intrigue, and overlooked it [*look'd upon this love with idle sight*]; or concealed it; what would you have thought of me? = 25:) "prescripts gave her," — Malone. = 26:) *Which done,* she took *the fruits of my advice;*] She took the *fruits* of advice when she obeyed advice, the advice was then made *fruitful.* = 27:) *I'll* board *him*—] i. e. accost, address him. = 28:) "should be" — Malone. = 29:) *How* pregnant, &c.] *Pregnant* is ready, dexterous, apt. = 30:) *Rosencrantz* —] There was an ambassador of that name in England about the time when this play was written. = 31:) *Then are our beggars, bodies;*] Shakspeare seems here to design a ridicule of those declamations against wealth and greatness, that seem to make happiness consist in poverty. = 32:) — *too dear, a halfpenny.*] i. e. a halfpenny too dear: they are worth nothing. = 33:) *Nay, then I have an eye of you;*] An *eye of you* means, I have a glimpse of your meaning. = 34:) "faculty!" — Malone. = 35:) — lenten *entertainment* —] i. e. sparing, like the entertainments given in *Lent.* = 36:) — *we* coted *them on the way;*] To *cote* is *to overtake.* = 37:) — *the lady shall say her mind,* &c.] The lady shall mar the measure of the verse, rather than not express herself freely or fully. = 38:) *How chances it, they* travel?] To *travel* in Shakspeare's time was the technical word, for which we have substituted to *stroll.* = 39:) — *an aiery of children,* &c.] Relating to the playhouses then contending, the *Bankside,* the *Fortune,* &c. played by the children of his majesty's chapel. = 40:) — *little* eyases, *that cry out on the top of question,*] Little *eyases;* i. e. young nestlings, creatures just out of the egg. The meaning seems to allude to boys who ask a common question in the highest note of the voice, and declaim in common conversation. = 41:) — *escoted?*] Paid. From the French *escot,* a shot or reckoning. = 42:) — *Will they pursue the* quality *no longer than they can sing?*] Will they follow the *profession* of players no longer than they keep the voices of boys, and sing in the choir? = 43:) — *their writers do them wrong,* &c.] I should have been very much surprised if I had *not* found Ben Jonson among the writers here alluded to. Steevens. = 44:) — *to* tarre *them on to controversy:*] To provoke any animal to rage, is *to tarre him.* The word is said to come from the Greek word ταράσσω. = 45:) — Hercules *and his load too.*] The allusion may be to the *Globe* playhouse on the Bankside, the sign of which was *Hercules carrying the globe.* = 46:) *It is not very strange: for my uncle* —] I do not wonder that the new players have so suddenly risen to reputation, my uncle supplies another example of the facility with which honour is conferred upon new claimants. Johnson. = 47:) — *in little.*] i. e. in miniature. = 48:) — *let me* comply, &c.] To *comply* is apparently used in the sense of — to *compliment.* = 49:) — *I know a hawk from a handsaw.*] A proverbial speech. = 50:) — *For the law of* writ,] *Writ,* for *writing, composition.* = 51:) Why, *As by lot, God wot,* — &c.] The old song from which these quotations are taken has a place in Dr. Percy's *Reliques of ancient English Poetry.* = 52:) — *the* pious chanson —] The *pious chansons* were a kind of *Christmas carols,* containing some scriptural history thrown into loose rhymes, and sung about the streets by the common people when they went at that season to solicit alms. Hamlet is here repeating some scraps from a song of this kind, and when Polonius enquires what follows them, he refers him to the *first row* (i. e. division) of one of these, to obtain the information he wanted. = 53:) — *my abridgment* —] He calls the players afterwards *the brief chronicles of the times;* but I think he now means only *those who will shorten my talk.* Johnson. = 54:) — *thy face is* valanced —] i. e. fringed with a beard. The valance is the fringes or drapery hanging round the tester of a bed. = 55:) — *to* beard *me* —] To *beard,* anciently signified to *set at defiance.* = 56:) — *by the altitude of a* chopine.] A *chioppine* is a high shoe, or rather, a clog, worn by the Italians. = 57:) — *be not cracked within the ring.*] That is, *cracked too much for use.* This is said to a young player who acted the parts of women. = 58:) — caviare *to the* general:] *Caviare* is a Russian delicacy made of the roe of the sturgeon. The *general,* the common people. = 59:) — *cried in the top of mine,*] *Were higher than mine.* = 60:) — *indite* the author of *affection;*] i. e. convict the author of being a fantastical *affected* writer. = 61:) — *an* honest *method,*] *Honest,* for *chaste.* = 62:) *Now is he total gules;*] *Gules* is a term in the barbarous jargon peculiar to heraldry, and signifies *red.* = 63:) — *trick'd* —] i. e. smeared, painted. An heraldic term. = 64:) — *the* mobled *queen* —] *Mobled* or *mabled* signifies *veiled;* or according to Johnson, *huddled, grossly covered.* = 65:) *With* bisson *rheum;*] *Bisson* or *beesen,* i. e. blind. A word still in use in some parts of the north of England. = 66:) — *the cue for passion,*] The *hint,* the *direction.* This phrase is theatrical, and occurs at least a dozen times in our author's plays. = 67:) *Like* John a-dreams,] *John a-dreams,* i. e. *of dreams,* means only *John the dreamer;* a nickname for any ignorant silly fellow. = 68:) — unpregnant *of my cause,*] *Not quickened with a new desire of vengeance; not teeming with revenge.* = 69:) *A damn'd* defeat *was made.*] *Defeat,* for destruction. = 70:) — *kindless* —] *Unnatural.* = 71:) — *About my brains!*] *Wits, to your work. Brain,* go *about* the present business. = 72:) — *tent him* —] Search his wounds. = 73:) — *if he do* blench,] If he *shrink,* or start. = 74:) *More* relative *than this:*] *More nearly related, closely connected.* =

ACT III. = 1:) — o'er-raught *on the way:*] *O'er-raught* is *over-reached,* that is, *over-took.* = 2:) Affront *Ophelia:*] To *affront,* is only to *meet directly.* = 3:) — *espials*) —] i. e. spies. = 4:) *'Tis too much prov'd,*] It is found by too frequent experience. = 5:) — *more ugly to the thing that helps it,*] That is, *compared with* the thing that helps it. = 6:) — *shuffled off this mortal* coil,] i. e. turmoil, bustle. = 7:) — *There's the* respect,] i. e. the consideration. = 8:) — *the whips and scorns* of time,] It may be remarked, that Hamlet, in his enumeration of miseries, forgets, whether properly or not, that he is a prince, and mentions many evils to which inferior stations only are exposed. Johnson. = 9:) — — *might his* quietus *make* ‖ *With a bare* bodkin?] The first expression probably alluded to the writ of discharge, which was formerly granted to those barons and knights who personally attended the king on any foreign expedition; and were therefore exempted from the claims of scutage, or a tax on every knight's fee. This discharge was called a *quietus.* A *bodkin* was the ancient term for a *small dagger.* = 10:) — *Nymph, in thy orisons,* &c.] This is a touch of nature. Hamlet, at the sight of Ophelia, does not immediately recollect that he is to personate madness, but makes her an address grave and solemn, such as the foregoing meditation excited in his thoughts. Johnson. = 11:) "your honesty should" — Malone. = 12:) — *into* his *likeness;*] The modern editors read *its* likeness; but the text is right. Shakspeare and his contemporaries frequently use the personal for the neutral pronoun. = 13:) — *with more offences at my beck, than I have thoughts* to put them in,] *To put a thing into thought,* is *to think on it.* = 14:) — *make your wantonness your ignorance:*] You mistake by *wanton* affectation, and pretend to mistake by *ignorance.* = 15:) — *the mould of form,*] The model by whom all endeavoured to form themselves. Johnson. = 16:) — *with* ecstasy:] The word *ecstasy* was anciently used to signify some degree of alienation of mind. = 17:) — *be* round *with him;*] Reprimand him with freedom. = 18:) — periwig-*pated* —] This is a ridicule on the quantity of false hair worn in Shakspeare's time; for wigs were not in common use till the reign of Charles II. = 19:) — *the groundlings;*] In our early play-houses the pit had neither floor nor benches. Hence the term of *groundlings* for those who frequented it. = 20:) — *Termagant;*] *Termagaunt* (says Dr. Percy) is the name given in the old romances to the god of the *Sarazens;* in which he is constantly linked with *Mahound,* or *Mohammed.* = 21:) — *out-herods* Herod:] The character of *Herod,* in the ancient mysteries, was always a violent one. = 22:) — *pressure.*] Resemblance as in a *print.* = 23:) — *the censure of which one,*] The meaning is, "the censure of *one of* which." = 24:) — *in your* allowance,] In your approbation. = 25:) — *speak no more than is set down for them:*] The clown very often addressed the audience, in the middle of the play, and entered into a contest of raillery and sarcasm with such of the audience as chose to engage with him. It is to this absurd practice that Shakspeare alludes. = 26:) — *the* pregnant *hinges of the knee,*] I believe the sense of *pregnant* in this place, is, *quick, ready, prompt.* Johnson. = 27:) *Whose blood and judgment* —] According to the doctrine of the four humours, *desire* and *confidence* were seated in the blood, and *judgment* in the phlegm, and the due mixture of the humours made a perfect character. Johnson. = 28:) — *Vulcan's* stithy.] *Stithy* is a smith's anvil. = 29:) — *nor mine now.*] A man's words, says the proverb, are his own no longer than he keeps them unspoken. = 30:) — *at* Ophelia's *Feet.*] To lie at the feet of a mistress during any dramatic representation, seems to have been a common act of gallantry. = 31:) — *Nay, then let the devil wear black,* for *I'll have a suit of* sables.] Nay then, says Hamlet, if my father be so long dead as you say, let the devil wear black; as for me, so far from wearing a mourn-

ing dress, I'll wear the most costly and magnificent suit that can be procured: *a suit trimmed with sables*; which in our poet's time was the richest dress worn in England. = 32:) — *suffer not thinking on, with the hobby-horse:*] Amongst the country May-games, there was an hobby-horse, which, when the puritanical humour of those times opposed and discredited these games, was brougat by the poets and ballad-makers as an instance of the ridiculous zeal of the sectaries; from these ballads Hamlet quotes a line or two. Warburton. = 33:) — *The dumb Show follows.*] And appears to contain every circumstance of the murder of Hamlet's father. Now there is no apparent reason why the usurper should not be as much affected by this mute representation of his crimes, as he is afterwards when the same action is accompanied by words. = 34:) *Marry, this is* miching mallecho; *it means mischief.*] The word *miching* is daily used in the west of England for *playing truant*, or sculking about in private for *some sinister purpose;* and *malicho*, inaccurately written for *malheco*, signifies *mischief!* so that *miching malicho* is *mischief* on the *watch for opportunity.* = 35:) — *Be not you ashamed to show*, &c.] The conversation of Hamlet with Ophelia, which cannot fail to disgust every modern reader, is probably such as was peculiar to the young and fashionable of the age of Shakspeare, which was, by no means, the age of delicacy. The poet is, however, blameable: for extravagance of thought, not indecency of expression, is the characteristic of madness, at least of such madness as should be represented on the scene. Steevens. = 36:) — *cart* —] A chariot was anciently so called. = 37:) — *sheen*,] Splendour, lustre. Johnson. = 38:) — operant *powers* —] *Operant* is active. = 39:) *The* instances,] The *motives*. = 40:) — *what to ourselves is debt*:] The performance of a resolution, in which only the *resolver* is interested, is a debt only to himself which he may therefore remit at pleasure. = 41:) *Their own* enactures *with themselves destroy*:] What grief or joy *enact* or determine in their violence, is revoked in their abatement. *Enactures* is the word in the quarto; all the modern editions have *enactors*. Johnson. = 42:) *An* anchor's *cheer in prison be my scope!*] May my whole liberty and enjoyment be to live on hermit's fare in a prison. *Anchor* is for *anchoret*. Johnson. = 43:) *The mouse-trap.*] He calls it the *mouse-trap*, because it is — "— — the thing ‖ In which he'll *catch* the conscience of the king." = 44:) *Would not this, sir, and a forest of* feathers, &c.] It appears from Decker's *Gul's Hornbrooke*, that feathers were much worn on the stage in Shakspeare's time. = 45:) — turn Turk *with me*,] This means to change condition fantastically. = 46:) — Provencial *roses on my* razed *shoes*,] *Provencial*, or (with the French ç) *Provençal*. He means roses of *Provence*, a beautiful species of rose, much cultivated; but Mr. Malone reads *Provincial*, from Provins in France. *Razed* shoes may mean *slashed* shoes, i. e. with cuts or openings in them. The poet might have written *raised shoes*, i. e. shoes with *high heels;* such as by adding to the stature, are supposed to increase the dignity of a player. = 47:) — *a* cry *of players*,] Allusion to a pack of hounds, which was once called a *cry* of hounds. = 48:) Ham. *A whole one*, l.] The actors in our author's time had not annual salaries as at present. The whole receipts of each theatre were divided into shares, of which the proprietors of the theatre, or *house-keepers*, as they were called, had some; and each actor had one or more shares, or part of a share, according to his merit. = 49:) — *O* Damon *dear*,] Hamlet calls Horatio by this name, in allusion to the celebrated friendship between *Damon* and *Pythias*. = 50:) *Why then, belike*,] Hamlet was going on to draw the consequence, when the courtiers entered. Johnson. = 51:) — *he likes it not*, perdy.] *Perdy* is the corruption of *par Dieu*, and is not uncommon in the old plays. = 52:) *With drink, sir?*] Hamlet takes particular care that his uncle's love of drink shall not be forgotten. = 53:) — *further trade* —] Further business; further dealing. = 54:) — *by these pickers*, &c.] By these hands. = 55:) — *the proverb is something musty.*] The remainder of this old proverb is — "*While grass doth growe, the silly horse he starves.*" Hamlet means to intimate, that whilst he is waiting for the succession to the tirone of Denmark, he may himself be taken off by death. = 56:) — *Recorders.*] i. e. a kind of flute, or flagelet. = 57:) — *To withdraw with you*:] Here Mr. Malone adds the following stage direction: [*Taking Guildenstern aside.*] But these obscure words may refer to some gesture which Guildenstern had used, and which, at first, was interpreted by Hamlet into a signal for him to attend the speaker into another room. "To withdraw with you?" (says he) Is that your meaning? But finding his friends continue to move mysteriously about him, he adds, with some resentment, a question more easily intelligible. Steevens. = 58:) — *ventages* —] The holes of a flute. = 59:) — *They fool me to the top of my bent.*] They compel me to play the fool, till I can endure it no longer. = 60:) — *be* shent,] To *shend*, is to reprove harshly, to treat with rough language. = 61:) *To give them seals* —] i. e. put them in execution. = 62:) *Out of his* lunes.] i. e. his *madness, frenzy*. Mr. Malone reads *lunacies*. = 63:) *Behind the arras I'll convey myself*,] The arras hangings in Shakspeare's time, were hung at such a distance from the walls, that a person might easily stand behind them unperceived. = 64:) — *of* vantage.] By some opportunity of secret observation. = 65:) *Though inclination be as sharp as* will;] What the king means to say, is, "That though he was not only *willing* to pray, but strongly *inclined* to it, yet his intention was defeated by his guilt." = 66:) *May one be pardon'd, and retain the* offence?] He that does not amend what can be amended, *retains* his *offence*. The king kept the crown from the right heir. Johnson. = 67:) *Yet what can it, when one* can not *repent?*] *What can* repentance *do for a man that cannot be* penitent, for a man who has only part of penitence, distress of conscience, without the other part, resolution of amendment? Johnson. = 68:) O limed *soul*;] This alludes to *bird-lime*. = 69:) — *That would be scann'd:*] i. e. that should be considered, estimated. = 70:) *Up, sword; and know thou a more horrid* hent:] To *hent* is used by Shakspeare for to *seize*, to *catch*, to *lay hold on*. *Hent* is, therefore, *hold*, or *seizure*. *Lay hold on* him, sword, at a more horrid time. = 71:) *As hell, whereto it goes.*] This speech, in which Hamlet, represented as a virtuous character, is not content with taking blood for blood, but contrives damnation for the man that he would punish, is too horrible to be read or to be uttered. Johnson. This speech of Hamlet's, as Johnson observes, is horrible indeed; yet some moral may be extracted from it, as all his subsequent calamities were owing to this savage refinement of revenge. M. Mason. = 72:) — *I'll silence me e'en here.*] i. e. *I'll use no more words*. = 73:) Queen. *As kill a king!*] This exclamation may be considered as some hint that the queen had no hand in the murder of Hamlet's father. = 74:) — *from the body of* contraction —] *Contraction* for *marriage contract*. = 75:) — *and thunders in the* index?] Bullokar in his *Expositor* 8vo. 1616, defines an *Index* by "A *table* in a booke." The *table* was almost always *prefixed* to the books of our poet's age. Indexes, in the sense in which we now understand the word, were very uncommon. = 76:) *Look here, upon this picture, and on this*;] It is evident from the following words, "*A station*, like the herald Mercury," &c. that these pictures which are introduced as miniatures on the stage, were meant for wholelengths, being part of the furniture of the queen's closet. = 77:) *A* station *like the herald* Mercury, &c.] *Station*, in this instance, does not mean *the spot where any one is placed*, but *the act of standing*. = 78:) — *batten* —] i. e. to grow fat. *Bat* is an ancient word for *increase*. = 79:) — — *Sense, sure, you have,* ‖ *Else, could you not* have motion:] *Sense* is sometimes used by Shakspeare for sensation or *sensual appetite:* as *motion* is the effect produced by the impulse of nature. = 80:) — *at* hoodman-blind?] Probably the same as *blindman's-buff*. = *) *Could not so* mope.] i. e. could not exhibit such marks of stupidity. = 81:) *If thou canst* mutine, &c.] To *mutine*, was the ancient term, signifying to rise in *mutiny*. = 82:) — *grained* —] Died in grain, or pernaps, indented. = 83:) *As will not* leave *their tinct.*] To *leave* is to part with, give up, resign. = 84:) — enseamed *bed*;] i. e. *greasy* bed. = 85:) — *vice of kings*:] A low mimic of kings. The vice is the fool of a farce; from whence the modern *punch* is descended. = 86:) *A king* ‖ *Of shreds and patches*:] This is said, pursuing the idea of the *vice of kings*. The *vice* was dressed as a fool, in a coat of party-coloured patches. = 87:) — *laps'd in time and passion*,] That, having suffer'd *time* to *slip*, and *passion* to *cool*, *let's go*, &c. = 88:) Conceit *in weakest bodies* —] *Conceit* for *imagination*. = 89:) — *like life in* excrements,] Not only the hair of animals having neither life nor sensation was called an *excrement*, but the feathers of birds had the same appellation. = 90:) *Would make them* capable.] *Capable* here signifies *intelligent*; endued with understanding. = 91:) *My stern* effects:] *Effects* for actions; deeds *effected*. = 92:) — *do not spread the compost*, &c.] Do not, by any new indulgence, heighten your former offences. = 93:) — *curb* —] That is, *bend* and *truckle*; Fr. *courber*. = 94:) *To punish me with this, and this with me*,] To punish me by making me the instrument of this man's death, and to punish this man by my hand. = 95:) *Let the* bloat *king* —] This again hints at his intemperance. He had already drank himself into a dropsy. Blackstone. = 96:) — *his* mouse;] *Mouse* was once a term of endearment. = 97:) — reechy *kisses*,] *Reechy* is smoky. The author meant to convey a coarse idea, and was not very scrupulous in his choice of an epithet. = 98:) — *a* gib,] *Gib* was a common name for a cat. = 99:) *To try conclusions*,] i. e. experiments. = 100:) *I must to England*;] Shakspeare does not inform us how Hamlet came to know that he was to be sent to England. Rosencrantz and Guildenstern were made acquainted with the king's intentions for the first time in the very last scene; and they do not appear to have had any communication with the prince since that time. = 101:) — *adders* fang'd,] That is, adders with their *fangs* or *poisonous teeth*, undrawn. = 102:) *Hoist*, &c.] *Hoist* for *hoised*; as *past* for *passed*. = 103:) *When in* one line *two crafts directly meet.*] Still alluding to a *countermine*. = 104:) *Come, sir, to draw toward an end with you:*] Shakspeare has been unfortunate in his management of the story of this play, the most striking circumstances of which arise so early in its formation, as not to leave him room for a conclusion suitable to the importance of its beginning. After this last interview with the ghost, the character of Hamlet has lost all its consequence. Steevens. =

ACT IV. = 1:) *Act IV.*] This play is printed in the old editions without any separation of the Acts. The division is modern and arbitrary; and is here not very happy, for the pause is made at a time when there is more continuity of action than in almost any other of the scenes. Johnson.

= 2:) "and cries," — Malone. = 3:) — *out of* haunt,] i. e. out of company. = 4:) *Among a* mineral —] *Minerals* are *mines*. = 5:) — *cannon to his* blank,] The *blank* was the white mark at which shot or arrows were directed. = 6:) — *like an* ape,] i. e. as an ape does an apple. = 7:) — *Hide fox*, &c.] There is a play among children, called *Hide fox, and all after*. = 8:) — *go a* progress —] Alluding to the royal journeys of state always styled *progresses*; a familiar idea to those who, like our author, lived during the reigns of queen Elizabeth and king James I. = 9:) — *the wind at* help,] i. e. at hand, ready. = 10:) — *thou may'st not coldly* set —] i. e. set at nought. = 11:) *Howe'er my haps*,] i. e. whatever befall me. = 12:) — *in his eye*,] i. e. in his presence. The phrase appears to have been formularly. = 13:) — *chief good, and market of his time*, &c.] If his highest good, and *that for which he sells his time*, be to sleep and feed. = 14:) — *large* discourse,] Such latitude of comprehension, such power of reviewing the past, and anticipating the future. = 15:) — *some* craven *scruple* —] Some cowardly scruple. = 16:) — — *Rightly to be great*, ‖ *Is, not to stir without*, &c.] *But then, honour is an argument, or subject of debate, sufficiently* great, *and* when honour is at stake, we must *find cause of quarrel in a straw*. = 17:) — *a plot* —] A piece, or portion. = 18:) — *continent*,] *Continent*, in our author, means that which comprehends or encloses. = 19:) *Spurns* enviously *at straws*;] *Envy* is much oftener put by our poet (and those of his time) for direct *aversion*, than for *malignity conceived at the sight of another's excellence or happiness*. = 20:) — *to* collection;] i. e. to deduce consequences from such premises; or, as Mr. M. Mason observes, "endeavour to collect some meaning from them." = 21:) — *they* aim *at it*,] To *aim* is to guess. = 22:) *Though nothing sure, yet much* unhappily.] i. e. though her meaning cannot be certainly collected, yet there is enough to put a mischievous interpretation to it. = 23:) — *to some great* amiss:] Shakspeare is not singular in his use of this word as a substantive. Each *toy* is, each trifle. = 24:) *How should I your true love*, &c.] There is no part of this play, in its representation on the stage, more pathetic than this scene; which, I suppose, proceeds from the utter insensibility Ophelia has to her own misfortunes. A great sensibility, or none at all, seems to produce the same effect. In the latter the audience supply what she wants, and with the former they sympathize. Sir J. Reynolds. = 25:) *By his cockle hat and staff*, ‖ *And his sandal shoon.*] This is the description of a pilgrim. While this kind of devotion was in favour, love-intrigues were carried on under that mask. Hence the old ballads and novels made pilgrimages the subjects of their plots. The cockle-shell hat was one of the essential badges of this vocation: for the chief places of devotion being beyond sea, or on the coasts, the pilgrims were accustomed to put cockle-shells upon their hats, to denote the intention or performance of their devotion. = 26:) Larded —] The expression is taken from cookery. = 27:) *Well*, God'ield *you!*] i. e. Heaven reward you! = 28:) — *the owl was a baker's daughter.*] This was a legendary story. — Our Saviour being refused bread by the *daughter of a baker*, is described as punishing her by turning her into an *owl*. = 29:) — don'd *his clothes*,] To *don* is to *do on*, to put on; as *doff* is to *do off*, put off. = **) *And* dupp'd *the chamber door*;] To *dup* is to *do up*; to lift the latch. = 30:) *By* Gis,] Probably the contraction of some saint's name. = 31:) — *by* Saint Charity,] *Saint Charity* is a saint among the Roman Catholics. = 32:) *By* cock,] This is a corruption of the sacred name. = 33:) — *but* greenly,] But *unskilfully*; with *greenness*; that is, without *maturity* of judgment. = 34:) *In* hugger-mugger *to inter him*:] All the modern editions that I have consulted, give it: *In* private *to inter him*; — That the words now replaced are better, I do not undertake to prove; it is sufficient that they are Shakspeare's: if phraseology is to be changed as words grow uncouth by disuse, or gross by vulgarity, the history of every language will be lost; we shall no longer have the words of any author; and, as these alterations will be often unskilfully made, we shall in time have very little of his meaning. Johnson. = 35:) *Like to a* murdering piece,] The small cannon, which are, or were used in the forecastle, half-deck, or steerage of a ship of war, were within the last century called *murdering-pieces*. = 36:) — *my* Switzers?] In many of our old plays, the guards attendant on kings are called *Switzers*, and that without any regard to the country where the scene lies, because the Swiss, in the time of our poet, as at present, were hired to fight the battles of other nations. = 37:) *The ocean, overpeering of his* list,] The lists are the barriers which the spectators of a tournament must not pass. In this place, it signifies *boundary*, i. e. the shore. = 38:) *O, this is counter*,] Hounds run *counter* when they trace the trail backwards. = 39:) — unsmirched *brow* —] i. e. clean, not defiled. = 40:) — *to your judgment* 'pear,] For *appear*. = 41:) *Nature is* fine *in love: and, where 'tis fine,* ‖ *It sends some precious instance of itself* ‖ *After the thing it loves.*] *Love* (says Laërtes) is the passion by which *nature is most* exalted and *refined;* and as substances, *refined* and subtilised, easily obey any impulse, or follow any attraction, some part of nature, so purified and *refined*, flies off after the attracting object, after the thing it loves. = 42:) — *O, how the* wheel *becomes it!* &c.] The *wheel* means the *burthen of the song*, which she had just repeated, and as such was formerly used. But Mr. Malone thinks that *wheel* is here used in its ordinary sense, and that these words allude to the occupation of the girl who is supposed to sing the song alluded to by Ophelia. = 43:) *There's rosemary, that's for remembrance*;] *Rosemary* was anciently supposed to strengthen the memory, and was not only carried at funerals, but worn at weddings. = 44:) — *you may wear your rue* with a difference.] This seems to refer to the rules of heraldry, where the younger brothers of a family bear the same arms *with a difference*, or mark of distinction. There may, however, be somewhat more implied here than is expressed. *You, madam*, (says Ophelia to the queen) *may call your* rue *by its Sunday name*, herb of grace, *and so wear it with a difference to distinguish it from mine, which can never be any thing but merely* rue, i. e. *sorrow*. Steevens. = 45:) Thought *and affliction*,] *Thought* here, as in many other places, signifies melancholy. = 46:) *God 'a mercy on his soul!* ‖ *And of all christian souls!*] This is the common conclusion to many of the ancient monumental inscriptions. = 47:) *No trophy, sword, nor hatchment, o'er his bones.*] It was the custom, in the times of our author, to hang a sword over the grave of a knight, and it is uniformly kept up to this day. Not only the sword, but the helmet, gauntlet, spurs, and tabard (i. e. a coat whereon the armorial ensigns were anciently depicted, from whence the term *coat of armour*,) are hung over the grave of every knight. = 48:) — *for the* bore *of the matter.*] The *bore* is the caliber of a gun, or the capacity of the barrel. *The matter* (says Hamlet) *would carry heavier words*. = 49:) — *the general gender* —] The *common race* of the people. = 50:) Work *like the spring*, &c.] The allusion here is to the quality still ascribed to the dropping-well at Knaresborough in Yorkshire. = 51:) — *if praises may go back again*,] If I may praise what has been, but is now to be found no more. = 52:) *As* checking *at his voyage*,] i. e. objecting to. The phrase is from falconry. = 53:) *Of the unworthiest* siege.] Of the lowest rank. *Siege*, for *seat, place*. = 54:) Importing *health and graveness*.] i. e. *implying, denoting*. = 55:) — *in your defence*,] That is, in the *science of* defence. = 56:) — *the* scrimers —] The *fencers*. From *escrimeur*, Fr.; a fencer. = 57:) — *love is* begun *by time*;] This is obscure. The meaning may be, *love* is not innate in us, and co-essential to our nature, but begins at a certain time from some external cause, and being always subject to the operations of time, suffers change and diminution. Johnson. = 58:) — *passages of proof*,] In transactions of daily experience. = 59:) *And then this* should *is like a spendthrift* sigh, ‖ *That hurts by easing.*] A *spendthrift sigh* is a *sigh* that makes an unnecessary waste of the vital flame. It is a notion very prevalent, that *sighs* impair the strength, and wear out the animal powers. Johnson. = 60:) *A sword* unbated,] i. e. not blunted as foils are. = 61:) — *a pass of* practice,] *Practice* is often by Shakspeare, and other writers, taken for an *insidious stratagem*, or *privy* treason, a sense not incongruous to this passage, where yet it may mean a *thrust for exercise;* or perhaps, a favourite pass, one he has well practised in. = 62:) *It may be death.*] It is a matter of surprise, that no one of Shakspeare's numerous and able commentators has remarked, with proper warmth and detestation, the villainous assassin-like treachery of Laërtes in this horrid plot. There is the more occasion that he should be here pointed out an object of abhorrence, as he is a character we are, in some preceding parts of the play, led to respect and admire. Ritson. = 63:) *May fit us to our shape*:] May *enable* us to *assume proper characters*, and to act our part. = 64:) — *blast in proof.*] A metaphor taken from the trying or proving fire-arms or cannon, which often *blast* or *burst* in the *proof*. = 65:) — *I'll have* preferr'd him —] i. e. presented to him. = 66:) *If he by chance escape your venom'd* stuck,] i. e. your venom'd thrust. *Stuck* was a term of the fencing school. = 67:) — *liberal* —] *Liberal* is free-spoken, licentious in language. = 68:) *As one* incapable *of her own distress*,] As one having no *understanding* or knowledge of her danger. = 69:) *The* woman *will be out.*] i. e. tears will flow. =

ACT V. = 1:) — *make her grave* straight:] i. e. immediately. = 2:) — *an act hath three branches; it is, to act, to do, and to perform:*] Ridicule on scholastic divisions, without distinction; and of distinctions without difference. Warburton. = 3:) — *their* even *christian.*] An old English expression for fellow-christian. = 4:) *In youth, when I did love*, &c.] The three stanzas, sung here by the grave-digger, are extracted, with a slight variation, from a little poem, called *The aged Lover renounceth Love*, written by Henry Howard, earl of Surrey, but it has been since attributed to lord Vaux; and Mr. T. Warton says, that there is in the British Museum a copy of Vaux's poem, beginning, *I lothe that I did love*, with the title, "A dyttie or sonet made by the lord Vaus, in the time of the noble queue Marye, representing the image of death." The entire song is published by Dr. Percy, in the first volume of his *Reliques of Ancient English Poetry*. = 5:) — *to play at* loggats *with them?*] This is a game played in several parts of England even at this time. A stake is fixed into the ground; those who play, throw *loggats* or pins of wood at it, and he that is nearest the stake wins. = 6:) — *quiddits*, &c.] i. e. subtilties. = 7:) — *his* quillets,] *Quillets* are nice and frivolous distinctions. = 8:) — *the sconce* —] i. e. the head. = 9:) — *his* double vouchers, &c.] A recovery with *double voucher* is the one usually suffered, and is so denominated from *two* persons (the latter of whom is always the common cryer,

or some such inferior person,) being successively *voucher*, or called upon, to warrant the tenant's title. Both *fines* and *recoveries* are fictions of law, used to convert an estate tail into a fee simple. *Statutes* are (not acts of parliament, but,) *statutes-merchant* and *staple*, particular modes of *recognizance* or acknowledgment for securing *debts*, which thereby become a charge upon the party's land. *Statutes* and *recognizances* are constantly mentioned together in the covenants of a purchase deed. = 10:) — assurance *in that*.] A quibble is intended. Deeds, which are usually written on parchment, are called the common *assurances* of the kingdom. = 11:) — *by the* card,] i. e. we must speak with the same precision and accuracy as is observed in marking the true distances of coasts, the heights, courses, &c. in a sea-*chart*, which in our poet's time was called a *card*. = 12:) — *the age is grown so* picked,] So *smart*, so *sharp*, says Sir T. Hanmer, very properly; but there was, I think, about that time, a *picked* shoe, that is, *a shoe with a long pointed toe*, in fashion, to which the allusion seems likewise to be made. *Every man now is smart; and every man now is a man of fashion.* JOHNSON. = 13:) — *that young Hamlet was born:*] By this scene it appears that Hamlet was then thirty years old, and knew Yorick well, who had been dead twenty-two years. And yet in the beginning of the play he is spoken of as a *very young* man, one that designed to go back to school, i. e. to the university of Wittenberg. The poet in the fifth Act had forgot what he wrote in the first. BLACKSTONE. = 14:) — *to this* favour—] i. e. to this countenance or complexion. = 15:) — *winter's* flaw!] Winter's *blast*. = 16:) — *maimed rites!*] Imperfect obsequies. = 17:) Fordo *its own life*.] To *fordo* is to undo, to destroy. = 18:) — *some estate:*] Some person of high rank. = 19:) *Shards*,] i. e. broken pots or tiles, called *pot-sherds*, *tile-sherds*. = 20:) — *allow'd her virgin crants*,] Evidently corrupted from *chants*, which is the true word. = 21:) *To sing a* requiem,] A *requiem*, is a mass performed in Popish churches for the rest of the soul of a person deceased. = 22:) *Woul't drink up* Esil?] This is understood by some of the commentators to mean a river so called, or to mean only *vinegar*. = 23:) *When that her golden couplets are* disclos'd,] To *disclose* was anciently used for to *hatch*. = 24:) — mutines *in the bilboes*.] *Mutines*, the French word for seditious or disobedient fellows in the army or fleet. The *bilboes* is a bar of iron with fetters annexed to it, by which mutinous or disorderly sailors were anciently linked together. The word is derived from *Bilboa*, a place in Spain, where instruments of steel were fabricated in the utmost perfection. To understand Shakspeare's allusion completely, it should be known, that as these fetters connect the legs of the offenders very close together, their attempts to rest must be as fruitless as those of Hamlet, in whose mind *there was a kind of fighting that would not let him sleep*. Every motion of one must disturb his partner in confinement. The *bilboes* are still shown in the Tower of London, among the other spoils of the Spanish armada. = 25:) — — *Rashly*, ‖ *And prais'd be rashness for it*, — *Let us know*, ‖ *Our indiscretion sometimes serves us well*, ‖ *When*, &c.] Hamlet, delivering an account of his escape, begins with saying — That he *rashly* — and then is carried into a reflection upon the weakness of human wisdom. I rashly — praised be rashness for it — *Let us* not think these events casual, but *let us know*, that is, *take notice and remember*, that we sometimes succeed by *indiscretion* when we *fail* by *deep plots*, and infer the perpetual superintendance and *agency* of the *Divinity*. The observation is just, and will be allowed by every human being, who shall reflect on the course of his own life. JOHNSON. = 26:) *With ho! such bugs and goblins in my life*,] With *such causes of terror*, rising from my character and designs. = 27:) — *no leisure* bated,] Without any *abatement* or intermission of time. = 28:) Or *I could make* —] Or in old English signified *before*. = 29:) — *as our* statists *do*,] *A statist* is a *statesman*. Most of the great men of Shakspeare's times, whose autographs have been preserved, wrote very bad hands; their secretaries very neat ones. = 30:) — *yeoman's service:*] The meaning is, *this yeomanly qualification was a most useful servant, or yeoman, to me*; i. e. did me eminent service. The ancient *yeomen* were famous for their military valour. = 31:) *As peace should still her wheaten garland wear*, ‖ *And stand a* comma *'tween their amities*;] The expression of our author is, like many of his phrases, sufficiently constrained and affected, but it is not incapable of explanation. The *comma* is the note of *connection* and continuity of sentences; the *period* is the note of *abruption* and disjunction. Shakspeare had it perhaps in his mind to write, — That unless England complied with the mandate, *war should put a* period *to their amity*; he altered his mode of diction, and thought that, in an opposite sense, he might put, that *peace should stand a* comma *between their amities*. This is not an easy style; but is it not the style of Shakspeare? JOHNSON. = 32:) *Not* shriving *time allow'd*.] i. e. without time for confession of their sins: another proof of Hamlet's christian-like disposition. = 33:) — *the* model *of that Danish seat:*] The *model* is in old language the *copy*. = 34:) — *by their own* insinuation —] By their having insinuated or thrust themselves into the employment. = 35:) *To quit him* —] To requite him; to pay him his due. = 36:) — *I'll* count *his favours:*] *I will make account* of them, i. e. *reckon upon them*, *value them*. = 37:) — *Dost know this* water-fly?] A *water-fly* skips up and down upon the surface of the water, without any apparent purpose or reason, and is thence the proper emblem of a busy trifler. = 38:) — *'Tis a chough*;] A kind of jackdaw. = 39:) *Nay, good my lord*; for my ease, *in good faith*.] This seems to have been the affected phrase of the time. = 40:) — *full of most excellent differences*,] Full of *distinguishing* excellencies. = 41:) — *the card or calendar of gentry*,] The general preceptor of elegance; the *card* by which a gentleman is to direct his course; *the calendar* by which he is to choose his time, that what he does may be both excellent and seasonable. JOHNSON. = 42:) — *for you shall find in him the continent of what part a gentleman would see*.] *You shall find him containing* and comprising every *quality* which a *gentleman* would desire to *contemplate* for imitation. = 43:) *Sir, his definement*, &c.] This is designed as a specimen, and ridicule of the court jargon amongst the *precieux* of that time. The sense in English is, "Sir, he suffers nothing in your account of him, though to enumerate his good qualities particularly would be endless; yet when we had done our best, it would still come short of him. However, in strictness of truth, he is a great genius, and of a character so rarely to be met with, that to find any thing like him we must look into his mirrour, and his imitators will appear no more than his shadows." = 44:) — *if you did, it would not much* approve *me*;] If you knew I was not ignorant, your esteem would not much advance my reputation. To *approve*, is to *recommend to approbation*. = 45:) — *in his meed* —] In his excellence. = 46:) — *impawned*,] Wagered and staked. = 47:) — *hangers*,] Under this term were comprehended four graduated straps, &c. that hung down in a belt on each side of its receptacle for the sword. = 48:) — *you must be edified by the* margent,] Dr. Warburton very properly observes, that in the old books the gloss or comment was usually printed on the margent of the leaf. = 49:) — *more* german —] More *a-kin*. = 50:) *The king, sir, hath laid*,] As three or four complete pages would scarcely hold the remarks already printed, together with those which have lately been communicated to me in MS. on this very unimportant passage, I shall avoid both partiality and tediousness, by the omission of them all. I therefore leave the conditions of this wager to be adjusted by the members of Brookes's or the Jockey-Club at Newmarket, who on such subjects may prove the most enlightened commentators, and most successfully bestir themselves in the cold unpoetic dabble of calculation. STEEVENS. = 51:) *He did* comply —] For compliment. = 52:) — outward *habit of encounter*;] i. e. exterior politeness of address; in allusion to Osric's last speech. = 53:) — *a kind of yesty collection, which carries them through and through the most* fond *and winnowed opinions*;] The meaning is, "these men have got the cant of the day, a superficial readiness of slight and cursory conversation, a kind of frothy collection of fashionable prattle, which yet carries them through the most select and approving judgments. This airy facility of talk sometimes imposes upon wise men." = 54:) — *gentle entertainment* —] Mild and temperate conversation. = 55:) *I shall win at* the odds.] I shall succeed with the advantage that I am allowed. = 56:) — *a kind of* gain-giving,] the same as *misgiving*. = 57:) *If your mind dislike any thing, obey it:*] With these presages of future evils arising in the mind, the poet has fore-run many events which are to happen at the conclusions of his plays; and sometimes so particularly, that even the circumstances of calamity are minutely hinted at, as in the instance of Juliet, who tells her lover from the window, that he appears *like one dead in the bottom of a tomb*. The supposition that the genius of the mind gave an alarm before approaching dissolution, is a very ancient one, and perhaps can never be totally driven out: yet it must be allowed the merit of adding beauty to poetry, however injurious it may sometimes prove to the weak and superstitious. STEEVENS. = 58:) — *Since no man, of aught he leaves, knows, what is't to leave betimes?*] The meaning may be, "It is true, that, by death, we lose all the goods of life; yet seeing this loss is no otherwise an evil than as we are sensible of it, and since death removes all sense of it, what matters it how soon we lose them? Therefore, come what will, I am prepared." = 59:) *Give me your pardon, sir:*] I wish Hamlet had made some other defence; it is unsuitable to the character of a good or a brave man, to shelter himself in falsehood. JOHNSON. = 60:) "with sore distraction." — MALONE. = 61:) *I am satisfied in* nature, &c.] This was a piece of satire on fantastical honour. Though *nature* is satisfied, yet he will ask advice of older men of the sword, whether *artificial honour* ought to be contented with Hamlet's submission. = 62:) *But since he's better'd, we have therefore* odds.] These *odds* were *twelve* to *nine* in favour of Hamlet, by Laërtes giving him *three*. = 63:) — *the* stoups *of wine* —] A *stoup* is a kind of *flagon*. = 64:) *And in the cup an* union —] A species of pearl. = 65:) — *this* pearl *is thine*;] Under pretence of throwing a *pearl* into the cup, the king may be supposed to drop some poisonous drug into the wine. Hamlet seems to suspect this, when he afterwards discovers the effects of the poison, and tauntingly asks him, — "Is the union here?" = 66:) *The queen* carouses —] i. e. (in humbler language) drinks good luck to you. = 67:) — *you make a* wanton *of me*.] You trifle with me as if you were playing with a child. = 68:) "mine own" — MALONE. = 69:) — *Is the* union *here*?] It should seem from this line, and Laërtes' next speech, that Hamlet here forces the expiring king to drink some of the poisoned cup, and that he dies while it is at his lips. = 70:) *That are but*

mutes or audience to this act,] That are either *auditors* of this *catastrophe*, or at most only *mute performers*, that fill the stage without any part in the action. = 71:) — (*as this* fell sergeant,] A *sergeant* is a bailiff, or sheriff's officer. = 72:) *The potent poison quite* o'er-crows —] Alluding to a victorious cock exulting over his conquered antagonist. = 73:) — *the* occurrents,] i. e. incidents. = 74:) *Which have* solicited,] *Solicited* for *excited*. = 75:) *This quarry* cries on *havock!*] To *cry on*, was to *exclaim against*. I suppose, when unfair sportsmen destroyed more *quarry* or *game* than was reasonable, the censure was to cry, *havock*. JOHNSON. = 76:) *What* feast *is toward in thine eternal cell*,] An allusion to the *choæ*, or *feasts of the dead*, which were anciently celebrated at Athens, and are mentioned by Plutarch in *The Life of Antonius*. = 77:) — *his mouth*,] i. e. the king's. = 78:) *Of* carnal, *bloody, and unnatural acts*;] Of sanguinary and unnatural acts, to which the perpetrator was instigated by concupiscence, or, to use our poet's own words, by "*carnal* stings." The speaker alludes to the murder of old Hamlet by his brother, previous to his incestuous union with Gertrude. = 79:) *Of deaths* put on —] i. e. instigated, produced. = 80:) — *some rights* of memory *in this kingdom*,] Some rights, which are remembered in this kingdom. =

XXXVII. OTHELLO, THE MOOR OF VENICE.

ACT I. = 1:) Though the rank which Montano held in Cyprus cannot be exactly ascertained, yet, from many circumstances, we are sure he had not the powers with which Othello was subsequently invested. Perhaps we do not receive any one of the *Personæ Dramatis* to Shakspeare's plays, as it was originally drawn up by himself. These appendages are wanting to all the quartos, and are very rarely given in the folio. At the end of this play, however, the following enumeration of persons occurs: "The names of the actors. — Othello, *the Moore*. — Brabantio, *Father to Desdemona*. — Cassio, *an Honourable Lieutenant*. — Iago, *a Villaine*. — Rodorigo, *a gull'd Gentleman*. — *Duke of Venice*. — *Senators*. — Montano, *Governour of Cyprus*. — *Gentlemen of Cyprus*. — Lodovico, *and* Gratiano, *two noble Venetians*. — *Saylors*. — *Clowne*. — Desdemona, *Wife to Othello*. — Æmilia, *Wife to Iago*. — Bianca, *a Curtezan*." STEEVENS. = 2:) *Oft* capp'd *to him*:] To *cap* is to salute by taking off the cap. It is still an academic phrase. M. MASON. = 3:) — *a bombast* circumstance,] *Circumstance* signifies *circumlocution*. = 4:) — *certes*,] i. e. certainly, in truth. Obsolete. = 5:) *A fellow almost damn'd in a fair wife*;] This passage has been much contested. We adopt Mr. Steevens' explanation. That Cassio was *married* is not sufficiently implied in the words, a *fellow almost damn'd in a fair wife*, since they mean, according to Iago's licentious manner of expressing himself, no more than a man *very near being married*. This seems to have been the case in respect of Cassio. = 6:) — *theoric*,] *Theoric*, for *theory*. = 7:) *Wherein the toged* consuls —] The *rulers of the state*, or civil governours. By *toged* perhaps is meant *peaceable*, in opposition to the *warlike* qualifications of which he had been speaking. He might have formed the word in allusion to the Latin adage, — *Cedant arma togæ*. = 8:) — *must be* be-lee'd *and* calm'd —] Terms of navigation. = 9:) — *this* counter-caster;] It was anciently the practice to reckon up sums with *counters*. = 10:) — *bless the mark!*)] Kelly, in his comments on Scots proverbs, observes, that the Scots, when they compare person to person, use this exclamation. = 11:) — *by letter*,] *By recommendation* from powerful friends. = 12:) *Whether I in any just term am* affin'd —] *Do I stand* within *any such* terms *of propinquity*, or *relation to the Moor, as that it is my duty to love him?* = 13:) — *honest* knaves:] *Knave* is here for *servant*, but with a sly mixture of contempt. = 14:) *In compliment* extern,] In that which I do only for an outward show of civility. = 15:) "For doves" — MALONE. = 16:) *What a* full fortune *does the thick-lips* owe,] *Full fortune*, is, a complete piece of good fortune. To *owe*, is to *possess*. = 17:) — *is* burst,] i. e. broken. = 18:) — distempering *draughts*,] To be distempered with liquor, was, in Shakspeare's age, the phrase for intoxication. = 19:) — — *this is Venice*; ‖ *My house is not a* grange.] That is, "you are in a populous city, not in a *lone house*, where a robbery might easily be committed." *Grange* is strictly and properly the farm of a monastery, where the religious reposited their corn. *Grangia*, Lat. from *granum*. But in Lincolnshire, and in other northern counties, they call every lone house, or farm which stands solitary, a *grange*. = 20:) — *your* nephews *neigh to you:*] *Nephew*, in this instance, has the power of the Latin word *nepos*, and signifies a grandson, or any lineal descendant, however remote. = 21:) — gennets *for germans*.] A *jennet* is a Spanish horse. = 22:) *At this* odd-even *and dull watch o'the night*,] By this singular expression, — "this *odd-even* of the night," — our poet appears to have meant, that it was just approaching to, or just past, that it was doubtful whether at that moment it stood at the point of midnight, or at some other less equal division of the twenty-four hours; which a few minutes either before or after midnight would be. = 23:) — *and your* allowance,] i. e. done with your *approbation*. = 24:) *That*, from *the sense of all civility*,] That is, *in opposition to*, or *departing from*, the sense of all civility. = 25:) *In an* extravagant —] For *wandering*. = 26:) — *some* check,] Some rebuke. = 27:) — cast *him*;] That is, *dismiss* him; *reject* him. = 28:) "sagittar the raised" — MALONE. = 29:) *And what's to come of my* despised *time*,] *Despised time*, is *time of no value*. = 30:) "Is there not charms," — MALONE. = 31:) — stuff *o'the* conscience,] This expression to common readers appears harsh. *Stuff* of the *conscience* is, *substance* or *essence* of the conscience. *Stuff* is a word of great force in the Teutonic languages. The elements are called in Dutch, *hoefd stoffen*, or *head stuffs*. JOHNSON. = 32:) — *the* magnifico —] "The chief men of Venice are by a peculiar name called *magnifici*, i. e. *magnificoes*." = 33:) — *men of royal* siege;] Men who have sat upon royal *thrones*. *Siege* is used for *seat* by other authors. = 34:) — *and my* demerits —] *Demerits* has the same meaning in our author, and many others of that age, as *merits*. = 35:) *May speak*, unbonneted,] Mr. Fuseli (and who is better acquainted with the sense and spirit of our author?) explains this contested passage as follows: "*I am his equal or superior in rank; and were it not so, such are my demerits, that*, unbonneted, *without the addition of patrician or senatorial dignity, they may speak to as proud a fortune*," &c. = 36:) — *unhoused* —] Free from *domestic* cares. A thought natural to an adventurer. = 37:) "haste, post-haste" — MALONE. = 38:) — *three several* quests,] *Quests* are, on this occasion, searches. = 39:) — *a land* carack;] A *carack* is a ship of great bulk, and commonly of great value; perhaps what we now call a *galleon*. = 40:) — *be* advis'd;] That is, be *cool*; be *cautious*; be *discreet*. = 41:) *The wealthy* curled *darlings of our nation*,] *Curled* is *elegantly and ostentatiously dressed*. = 42:) *Of such a thing as thou*; to fear, *not to delight*.] To *fear*, in the present instance, may mean — to *terrify*. = 43:) *That waken* motion:] Excite desires. = 44:) *Bond-slaves, and* pagans,] i. e. if this Moor is now suffered to escape with impunity, it will be such an encouragement to his black countrymen, that we may expect to see all the first offices of our state filled up by the *pagans* and *bond slaves* of Africa. = 45:) *There is no* composition —] for *consistency, concordancy*. = 46:) — *where the* aim *reports*,] Where conjecture or suspicion tells the tale. = 47:) *By no* assay *of reason*;] Bring it to the *test*, examine it by reason as we examine metals by the *assay*, it will be found counterfeit by all trials. = 48:) — *with more facile* question —] That is, he may carry it with less dispute, with less opposition. = 49:) — *warlike* brace,] State of defence. To arm was called to *brace on* the armour. = 50:) *To wake, and* wage,] To *wage* here, as in many other places in Shakspeare, signifies to fight, to combat. = 51:) — *wish him* —] i. e. recommend, desire him. = 52:) *Stood in your action*.] Were the man exposed to your *charge* or *accusation*. = 53:) *The very* head *and* front *of my offending* —] The *main*, the *whole*, unextenuated. = 54:) *Their* dearest *action* —] i. e. their most important action. = 55:) "I won his daughter." MALONE. = 56:) — *overt test*,] Open proofs, external evidence. = 57:) *Of* modern *seeming*,] Weak show of slight appearance. = 58:) — *the* sagittary,] The *sagittary* means the sign of the fictitious creature so called, i. e. an animal compounded of man and horse, and armed with a bow and quiver. = 59:) *And* portance —] And *behaviour*. = 60:) — *antres* —] *Caves* and *dens*. = 61:) — — *men whose heads* ‖ *Do grow beneath their shoulders*.] Of these men there is an account in the interpolated travels of Maundeville, a book of that time. Raleigh also has given an account of men whose heads do grow beneath their shoulders, in his *Description of Guiana*, published in 1596, a book that without doubt Shakspeare had read. = 62:) *But not* intentively:] i. e. with *attention to all its parts*. = 63:) *Let me speak like yourself*;] i. e. let me speak as yourself would speak, were you not too much heated with passion. = 64:) — *as a* grise,] *Grize* from *degrees*. A *grize* is a step. = 65:) *But the free comfort which from thence he hears:*] But the moral precepts of consolation, which are liberally bestowed on occasion of the sentence. JOHNSON. = 66:) *But words are words; I never yet did hear*, ‖ *That the bruis'd heart was* pierced *through the ear*.] These moral precepts, says Brabantio, may perhaps be founded in wisdom, but they are of no avail. Words after all are but words; and I never yet heard that consolatory speeches could *reach* and *penetrate* the afflicted heart, through the medium of the ear. = 67:) — *to* slubber *the gloss of your new fortunes* —] To *slubber*, on this occasion, is to *obscure*. = 68:) — *thrice-driven bed of down:*] A *driven* bed, is a bed for which the feathers are selected, by *driving* with a fan, which separates the light from the heavy. = 69:) — *I do* agnize —] i. e. acknowledge, confess, avow. = 70:) *I crave fit disposition for my wife*; ‖ *Due* reference *of place, and exhibition*; &c.] I desire, that proper *disposition* be made for my wife, that she may have *precedency* and *revenue*, accommodation and *company*, suitable to her rank. *Exhibition* is allowance. = 71:) — *a charter in your voice*,] Let your favour *privilege* me. = 72:) *My downright* violence and storm *of fortunes* —] *Violence* is not *violence suffered*, but *violence acted*. Breach of common rules and obligations. = 73:) *Even to*, &c.] *Quality* here means *profession*. "I am so much enamoured of Othello, that I am even willing to endure all the inconveniences incident to a *military life*, and to attend him to the wars." = 74:) *I saw Othello's visage in his mind*;] It must raise no wonder, that I loved a man of an appearance so little engaging; I saw his face only in his mind; the great-

ness of his character reconciled me to his form. = 75:) "disjunct" — MALONE. = 76:) — *defend*, &c.] To *defend*, is to forbid. = 77:) *My speculative and* active *instruments*,] *Speculative instruments*, in Shakspeare's language, are the *eyes*; and *active instruments*, the *hands and feet*. = 78:) *If virtue no* delighted *beauty lack*,] The meaning probably is, if virtue comprehends every thing in itself, then your virtuous son-in-law of course is beautiful: he has that beauty which delights every one. *Delighted* for *delighting*. = 79:) — *best advantage*.] Fairest opportunity. = 80:) — *a Guinea-hen*,] A *Guinea-hen* was anciently the cant term for a prostitute. = 81:) — *a* sect,] A *sect* is what the more modern gardeners call a *cutting*. = 82:) — defeat *thy* favour *with an usurped beard*;] *Favour* here means that combination of features which gives the face its distinguishing character. *Defeat*, from *defaire*, in French, signifies to unmake, decompose, or give a different appearance to, either by taking away something, or adding. = 83:) — *an answerable* sequestration —] for *separation*. = 84:) — *betwixt an* erring *barbarian* —] i. e. wandering. = 85:) — *Traverse*;] This was an ancient military word of command. = 86:) — *as if for surety*.] That is, "I will act as if I were certain of the fact." = 87:) — *He* holds *me well*;] i. e. esteems me. =

ACT II. = 1:) "haven" — MALONE. = 2:) *And quench the* guards *of the ever-*fixed *pole*:] Alluding to the star *Arctophylax*. = 3:) *Like a* full *soldier*.] Like a *complete* soldier. = 4:) *Of very expert and approv'd allowance*;] *Expert and approv'd expertness* This mode of expression is not unfrequent in Shakspeare. = 5:) *Therefore my hopes, not surfeited to death*, ‖ *Stand in bold cure*.] Presumptuous hopes, which have no foundation in probability, may poetically be said to surfeit themselves to death, or forward their own dissolution. To *stand in bold cure*, is to erect themselves in confidence of being fulfilled. = 6:) *And in the* essential *vesture of creation*, ‖ *Does bear all excellency*.] The author seems to use *essential* for *existent, real*. She excels the praises of invention, says he, and in *real* qualities, with which *creation* has *invested* her, *bears all excellency*. = 7:) *Their* mortal *natures*,] i. e. their *deadly, destructive* natures. = 8:) *Saints in your injuries*, &c.] When you have a mind to do injuries, you put on an air of sanctity. = 9:) — *critical*.] That is, *censorious*. = 10:) — *one, that, in the authority of her merit, did justly* put on *the vouch of very malice itself?*] The sense is this, one that was so conscious of her own merit, and of the authority her character had with every one, that she durst venture to call upon malice itself to vouch for her. = 11:) — *profane* —] Gross of language, of expression broad and brutal = 12:) — liberal *counsellor?*] *Liberal* for *licentious*. = 13:) — *I will* gyve —] i. e. catch, shackle. = 14:) — *to play the sir in*.] That is, to show your good breeding and gallantry. = 15:) — *well kissed!* an *excellent courtesy!*] Spoken when Cassio kisses his hand, and Desdemona courtsies. = 16:) — well desir'd *in Cyprus*,] i. e. much solicited by invitation. = 17:) *I prattle out of fashion*,] Out of method, without any settled order of discourse. = 18:) — *the court of guard*:] i. e. the place where the guard musters. = 19:) — *green minds* —] Minds unripe, minds not yet fully formed. = 20:) — *condition*.] Qualities, disposition of mind = 21:) — *tainting* —] Throwing a slur upon his discipline. = 22:) — sudden *in choler*;] *Sudden*, is precipitately violent. = 23:) — *whose* qualification *shall come*, &c.] Whose resentment shall not be so *qualified* or *tempered*, as to be *well tasted*, as not to retain *some bitterness*. The phrase is harsh, at least to our ears. = 24:) — *to* prefer *them*;] i. e. to *advance* them. = 25:) *If this poor* trash *of Venice, whom I* trash —] To *trash*, is still a hunter's phrase, and signifies to fasten a weight on the neck of a dog, when his speed is superior to that of his companions. = 26:) — *in the* rank *garb*.] i. e. *grossly, without mincing the matter*. = 27:) *Knavery's plain face is never seen*,] An honest man acts upon a plan, and forecasts his designs; but a knave depends upon temporary and local opportunities, and never knows his own purpose, but at the time of execution. JOHNSON. = 28:) — mere —] *Mere* in this place signifies *entire*. = 29:) — *All* offices *are open*;] i. e. all rooms, or places, in the castle, at which refreshments are prepared, or served out. = 30:) *Our general* cast us —] *Cast* us, means dismissed us, or *got rid of our company*. = 31:) — *craftily qualified* —] Slily mixed with water. = 32:) *The very elements* —] As quarrelsome as the *discordia semina rerum*; as quick in opposition as fire and water. = 33:) *If consequence do but approve my* dream,] Every scheme subsisting only in the imagination may be termed a *dream*. = 34:) — *given me a* rouse, &c.] A *rouse* appears to be a quantity of liquor rather too large. = 35:) — *I'll* do you justice.] i. e. drink as much as you do. = 36:) *King* Stephen, &c.] These stanzas are taken from an old song, which the reader will find recovered and preserved in Percy's *Relicks of Ancient Poetry*. = 37:) — *a* worthy peer,] A *worthy peer* is a *worthy lord*, a title frequently bestowed upon *kings* in our old romances. = 38:) — *town*.] Sorry fellow, paltry wretch. = 39:) *He'll watch the* horologe *a double set*, &c.] If he have no drink, he'll keep awake while the clock strikes two rounds, or four-and-twenty hours. = 40:) — *ingraft infirmity*:] An infirmity *rooted, settled* in his constitution. = 41:) — *into a twiggen bottle*.] i. e. a *wickered bottle*. = 42:) — *he dies*.] i. e. he shall die. But Mr. Malone reads thus: "Zounds, I bleed still, I am hurt to the death." = 43:) "carve forth his," &c. MALONE. = 44:) *From her* propriety.] From her regular and *proper state*. = 45:) *In quarter*,] i. e. on our station. = 46:) — *you are thus forgot?*] i. e. you have thus forgot yourself. = 47:) — *self-charity* —] Care of one's self. = 48:) *And passion, having my best judgment* collied,] Othello means, that passion has discoloured his judgment. To *colly*, anciently signified to *besmut, to blacken as with coal*. = 49:) — *he that is* approv'd —] He that is convicted by proof, of having been engaged in this offence. = 50:) "court of guard" — MALONE. = 51:) *If partially* affin'd,] *Affin'd* is bound by proximity of relationship; but here it means related by nearness of office. = 52:) — *cast in his mood*,] Ejected in his anger. = 53:) — *and* speak parrot?] A phrase signifying to act foolishly and childishly. = 54:) — *any* lay —] i. e. any bet, any wager. = 55:) *Probal* —] There may be such a contraction of the word *probable*, but I have not met with it in any other book. Yet abbreviations as violent occur in our ancient writers, and especially in the works of Churchyard. STEEVENS. = 56:) *The* inclining *Desdemona* —] i. e. *compliant*. = 57:) — — *as fruitful* ‖ *As the free elements*.] Liberal, bountiful, as the elements, out of which all things are produced. = 58:) — parallel *course*,] i. e. course level and even with his design. = 59:) *When devils will their blackest sins* put on, ‖ *They do* suggest —] When devils mean to *instigate* men to commit the most atrocious crimes. = 60:) *That she* repeals —] That is, *recalls* him. = 61:) — *bring him* jump —] i. e. *just at the time when*. =

ACT III. = 1:) — *and bid — good morrow, general*.] It is the usual practice of the *waits*, or nocturnal minstrels, in several towns in the north of England, after playing a tune or two, to cry, "Good-morrow, maister Such-a-one, good-morrow, dame," adding the hour, and state of the weather. It should seem to have prevailed at Stratford-upon-Avon. They formerly used *hautboys*, which are the wind-instruments here meant. RITSON. = 2:) *For* your displeasure;] i. e. the displeasure you have incurred from Othello. = 3:) *I'll watch him tame*,] Hawks and other birds are tamed by keeping them from sleep, to which management Shakspeare alludes. = 4:) *His present reconciliation* take;] To *take his reconciliation*, may be to accept the submission which he makes in order to be reconciled. = 5:) — *and not in* cunning,] *Cunning*, for *knowledge*. = 6:) — — *the wars must make examples* ‖ *Out of* their best,)] The severity of military discipline must not spare the *best men* of their army, when their punishment may afford a wholesome *example*. = 7:) — *so* mammering *on*.] To hesitate, to stand in suspense. = 8:) "and so many a time," — MALONE. = 9:) — *full of* poize —] i. e. of *weight*. = 10:) *Excellent* wretch!] The meaning of the word *wretch* is not generally understood. It is now, in some parts of England, a term of the softest and fondest tenderness. It expresses the utmost degree of amiableness, joined with an idea which perhaps all tenderness includes, of feebleness, softness, and want of protection. = 11:) "Honest? aye, honest." — MALONE. = 12:) *They are* close denotements, *working from the heart*, ‖ *That passion cannot rule*.] i. e. indications, or discoveries, not openly revealed, but involuntarily working from the heart, which cannot rule and suppress its feelings. = 13:) "Why, then, I think Cassio's an honest man." MALONE. = 14:) — *to that all slaves are* free to.] I am not bound to do that *which* even slaves are *not bound* to do. = 15:) — conjects,] To *conject*, i. e. to *conjecture*, is a word used by other writers. = 16:) — — *which doth* mock ‖ *The meat it feeds on*:] i. e. loaths that which nourishes and sustains it. But Mr. Malone reads, — — "*which doth* make ‖ *The meat it feeds on*:" Implying that its suspicions are unreal and groundless, which is the very contrary to what he would here make his general think. = 17:) *But riches, fineless*,] Unbounded, endless, unnumbered. = 18:) *To such* exsufflicate —] Whether our poet had any authority for the word *exsufflicate*, which I think is used in the sense of *swollen*, and appears to have been formed from *sufflatus*, I am unable to ascertain: but I have not thought it safe to substitute for it another word equally unauthorised. MALONE. Mr. Nares explains it by *contemptible, abominable*. = 19:) — — *blown surmises*, ‖ *Matching thy inference*.] That is, — such as you have mentioned in describing the torments of jealously. = 20:) *Where virtue is, these are* more *virtuous*:] An action in itself indifferent, grows *virtuous* by its end and application. = 21:) *Out of* self bounty —] *Self-bounty* for inherent generosity. = 22:) *And, when she seem'd* —] This and the following argument of Iago ought to be deeply impressed on every reader. Deceit and falsehood, whatever conveniences they may for a time promise or produce, are, in the sum of life, obstacles to happiness. Those, who profit by the cheat, distrust the deceiver, and the act by which kindness is sought, puts an end to confidence. The same objection may be made with a lower degree of strength against the imprudent generosity of disproportionate marriages. When the first heat of passion is over, it is easily succeeded by suspicion, and the same violence of inclination, which caused one irregularity, may stimulate to another; and those who have shewn, that their passions are too powerful for their prudence, will, with very slight appearances against them, be censured, as not very likely to restrain them by their virtue. JOHNSON. = 23:) *To* seel *her father's eyes up, close as* oak,] The *oak* is the most *close-grained* wood of general use in England.

Close as oak, means *close as the grain of oak*. To *seel* is an expression from falconry. = 24:) *To grosser* issues,] *Issues*, for *conclusions*. = 25:) — *a* will *most rank*,] *Will*, is for wilfulness. It is so used by Ascham. A *rank will*, is *self-will* overgrown and exuberant. = 26:) *You shall by that perceive him and his* means:] You shall discover whether he thinks his best *means*, his most powerful *interest*, is by the solicitation of your lady. = 27:) — *strain his* entertainment —] Press hard his re-admission to his pay and office. *Entertainment* was the military term for admission of soldiers. = 28:) *Fear not my government*.] Do not distrust my ability to contain my passion. = 29:) — *with a* learned *spirit*,] The construction is, He knows with a learned spirit all qualities of human dealings. = 30:) — *If I do prove her* haggard,] A *haggard* hawk, is a *wild hawk*, a *hawk unreclaimed* or *irreclaimable*. = 31:) *Though that her* jesses *were my dear heart-strings*,] *Jesses* are short straps of leather tied about the foot of a hawk, by which she is held on the fist. = 32:) *I'd whistle her off, and let her down the wind*, ‖ *To prey at fortune*.] The falconers always let fly the hawk against the wind; if she flies with the wind behind her, she seldom returns. If therefore a hawk was for any reason to be dismissed, she was *let down the wind*, and from that time shifted for herself, and *preyed at fortune*. = 33:) — *chamberers* —] i. e. men of intrigue. = 34:) — *forked plague* —] In allusion to a *barbed* or *forked* arrow, which, once infixed, cannot be extracted. But perhaps the *forked plague* is the cuckold's horns. = 35:) — *I'll have the work* ta'en out,] That is, copied. Her first thoughts are, to have a copy made of it for her husband, and restore the original to Desdemona. But the sudden coming in of Iago, in a surly humour, makes her alter her resolution, to please him. = 36:) — *to the advantage*, &c.] I being *opportunely* here, took it up. = 37:) *Be not you* known of't;] i. e. seem as if you knew nothing of the matter. = 38:) — *nor* mandragora,] The *mandragoras* or *mandrake* has a soporific quality, and the ancients used it when they wanted an opiate of the most powerful kind. = 39:) *Which thou* ow'dst *yesterday*.] To *owe* is, in our author, oftener to *possess*, than *to be indebted*, and such is its meaning here. = 40:) Pioneers *and all*.] That is, the most abject and vilest of the camp. Pioneers were generally degraded soldiers, appointed to the office of pioneer, as a punishment for misbehaviour. = 41:) — *abandon all* remorse;] All tenderness of nature, all pity; in which sense the word was frequently used in Shakspeare's time. = 42:) *Were they as* prime *as goats*,] *Prime* is *prompt*. = 43:) *Give me a* living *reason* —] *Living*, for speaking, manifest, actual proof. Mr. Malone reads "that she's disloyal." = 44:) — *a foregone* conclusion;] A *conclusion* in Shakspeare's time meant an experiment or trial. = 45:) — hearted *throne*,] *Hearted* throne, is the heart on which thou wast *enthroned*. = 46:) — *swell, bosom*, &c.] i. e. *swell*, because the fraught is of poison. = 47:) — *a* capable —] *Capable* perhaps signifies ample, capacious. = 48:) *The* execution —] i. e. *employment* or *exercise*. = 49:) — — *let him command*, ‖ *And to obey shall be in me remorse*, ‖ *What bloody* work soever.] Iago devotes himself to wronged Othello, and says, *Let him command whatever bloody business*, and in me it shall be an act, not of cruelty, but *of tenderness, to obey him:* not of malice to others, but of *tenderness* for him. = 50:) — and *by* them answer.] i. e. and by them, *when answered*, form my own answer to you. The quaintness of the expression is in character. = 51:) — *cruzadoes*.] A Portuguese coin, in value three shillings sterling. So called from the cross stamped upon it. = 52:) — exercise *devout*;] *Exercise* was the religious term. = 53:) — *salt and* sullen *rheum* —] *Sullen*, that is, a *rheum obstinately troublesome*. = 54:) *And it was died in* mummy, &c.] The balsamic liquor running from *mummies* was formerly celebrated for its anti-epileptic virtues. We are now wise enough to know, that the qualities ascribed to it are all imaginary; and yet this fanciful medicine still holds a place in the principal shops where drugs are sold; and it is still much coveted by painters, as a transparent brown colour that throws a warmth into their shadows. = 55:) — *rash?*] Is *vehement, violent*. = 56:) *And* shut *myself up in some other course*, ‖ *To fortune's alms*.] Being discarded from the military line, he purposes to *confine* or *shut himself up*, as he formerly had, within the limits of a new profession. = 57:) — *in* favour,] In *look*, in *countenance*. = 58:) — *within the blank of his displeasure*,] Within the *shot* of his anger. = 59:) *I have seen the cannon*, ‖ *When it hath blown*, &c.] In Iago's speech something is suppressed. He means to say, I have seen his ranks blown into the air, and his own brother puff'd from his side, — *and mean while have seen him cool and unruffled*. And can he now be angry? = 60:) — *some unhatch'd practice*,] Some treason that has not taken effect. = 61:) *For let our finger ache, and it* indues —] I believe it should be rather, subdues *our other healthful members to a sense of pain*. JOHNSON. = 62:) — *the* bridal.] i. e. the nuptial feast: a Saxon word. = 63:) — (*unhandsome* warrior *as I am*) —] *Unhandsome warrior*, is evidently *unfair assailant*. = 64:) — *in a more* continuate *time*,] A more *continuate* time is time *less interrupted*, time which I can call more my own. = 65:) *Take me this work out*.] The meaning is not, "Pick out the work, and leave the ground plain;" but, "Copy this work in another handkerchief." = 66:) "Go to, woman." — MALONE. = 67:) — *I must be circumstanc'd*.] Rather I must give way to circumstances. =

ACT IV. = 1:) *It is hypocrisy against the devil*:] *Hypocrisy against the devil* means hypocrisy to cheat the devil. As common hypocrites cheat men, by seeming good, and yet living wickedly, these men would cheat the devil, by giving him flattering hopes, and at last avoiding the crime which he thinks them ready to commit. JOHNSON. = 2:) *Boding to* all,] The raven was thought to be a constant attendant on a house, in which there was infection. = 3:) *Convinced or* supplied *them*,] Dr. Farmer is of opinion that *supplied* has here the same meaning as supplicated. But Mr. Steevens says, that *supplied* is the old spelling of *supplied*, i. e. softened. = 4:) — *To confess, and be hanged* —] This is a proverbial saying. = 5:) — *without some* instruction.] Othello alludes to Cassio's dream, which had been invented and told him by Iago. When many confused and very interesting ideas pour in upon the mind all at once, and with such rapidity that it has not time to shape or digest them, if it does not relieve itself by tears, (which we know it often does, whether for joy or grief,) it produces stupefaction and fainting. Othello, in broken sentences and single words, all of which have a reference to the cause of his jealousy, shows, that all the proofs are present at once to his mind, which so overpowers it, that he falls into a trance, the natural consequence. SIR J. REYNOLDS. = 6:) — *in those* unproper *beds*,] *Unproper*, for *common*. = 7:) — *in a* secure *couch*,] In a couch in which he is lulled into a false security and confidence in his wife's virtue. = 8:) — list.] *List*, or *lists*, is *barriers, bounds*. Keep your temper, says Iago, within the *bounds of patience*. = 9:) — encave *yourself*,] Hide yourself in a private place. = 10:) *And his* unbookish *jealousy* —] *Unbookish*, for *ignorant*. = 11:) *Do you triumph*, Roman? *do you* triumph?] Othello calls him *Roman* ironically. *Triumph*, which was a Roman ceremony, brought Roman into his thoughts. *What*, (says he,) *you are now* triumphing *as great as a Roman?* JOHNSON. = 12:) — *a* customer!] A common woman, one that invites custom. = 13:) *Have you scored me?*] Have you made my reckoning? have you settled the term of my life? The old quarto reads — *stored* me? Have you disposed of me? have you laid me up? = 14:) — *fitchew!*] A pole-cat. = 15:) — *No, my heart is turned to stone; I strike it, and it hurts my hand*.] This thought, as often as it occurs to Shakspeare, is sure to be received, and as often counteracts his *pathos*. = 16:) — *And then, of so gentle a* condition!] i. e. of so sweet a disposition. = 17:) — *atone them*,] Make them *one*; reconcile them. = 18:) *If that the earth could teem*, &c.] Shakspeare here alludes to the fabulous accounts of crocodiles. Each tear (says Othello) which falls from the false Desdemona would generate a crocodile; the most deceitful of all animals, and whose own tears are proverbially fallacious. = 19:) *Each drop she* falls —] To *fall* is here a verb active. = 20:) — *garner'd up my heart*;] That is, *treasured* up: the *garner* and the *fountain* are improperly conjoined. = 21:) — *turn thy complexion there!* &c.] At such an object do thou, *patience*, thyself *change colour*; at this do thou, even thou, *rosy cherub* as thou art, *look as grim as hell*. = 22:) — *upon his* callet.] *Callet* is a lewd woman; so called (says Dr. Grey) from the French *calote*, which was a sort of headdress worn by country girls. = 23:) — *such* companions —] *Companion*, in the time of Shakspeare, was used as a word of contempt, in the same sense as *fellow* is at this day. = 24:) *Speak within door*.] Do not clamour so as to be heard beyond the house. = 25:) — *the seamy side without*,] That is, *inside out*. = 26:) — *and* acquittance;] *Acquittance* is requital. = 27:) — *devise* engines *for my life*.] To *devise engines*, seems to mean, to contrive racks, tortures, &c. = 28:) — *and he, she lov'd, prov'd mad*,] *Mad*, in the present instance, ought to mean — *inconstant*. = 29:) — — *I have much* to do, ‖ *But to go hang my head* —] I have much *ado to do any thing* but hang my head. = 30:) *The poor soul*, &c.] This song, in two parts, is printed in Dr. Percy's collection of old ballads; the lines preserved here differ somewhat from the copy discovered by the ingenious collector. = 31:) *I call'd my love, false love*;] This couplet is not in the ballad, which is the complaint, not of a woman forsaken, but of a man rejected. These lines were properly added when it was accommodated to a woman. = 32:) — *for a* joint-ring;] Anciently a common token among lovers. = 33:) *To the vantage*,] i. e. to boot, over and above. = 34:) — *our former having* —] Our former allowance of expence. = 35:) "us so." MALONE. =

ACT V. = 1:) *I have rubb'd this young* quat *almost to the sense*, ‖ *And he grows angry*.] This is a passage much controverted among the editors. A *quat* in the midland counties is a *pimple*, which by rubbing is made to smart, or is *rubbed to sense*. Roderigo is called a quat by the same mode of speech, as a low fellow is now termed in low language a *scab*. *To rub to the sense*, is *to rub to the quick*. JOHNSON. = 2:) — *that I* bobb'd *from him*,] That I *fool'd* him out of. A *bob* formerly signified a mock, or jeer. = 3:) — *in the leg*,] Iago maims Cassio in the *leg*, in consequence of what he had just heard him say, from which he supposed that his body was defended by some secret armour. = 4:) Forth *of my heart*, &c.] *Forth* signifies both *out* and *from*. = 5:) — *no passage?*] No passengers? nobody going by? = 6:) — *a heavy night*:] A *thick cloudy* night, in which an ambush may be commodiously laid. = 7:) — *whose noise is this, that cries on murder?*] Such was the phraseology of Shak-

speare's age. = 8:) "good gentlewoman." — MALONE. = 9:) — *or* fordoes *me quite.*] To *fordo*, is to undo, to ruin, to destroy. = 10:) *It is the cause, it is the cause, my soul,* — ‖ *Let me not name it* —] The abruptness of this soliloquy makes it obscure. The meaning, I think, is this: — I am here (says Othello in his mind) overwhelmed with horror. What is the reason of this perturbation? Is it want of resolution to do justice? Is it the dread of shedding blood? No; it is not the action that shocks me, but *it is the cause, it is the cause, my soul; let me not name it to you, ye chaste stars! it is the cause.* JOHNSON. = 11:) *Put out the light, and then put out the light:*] This is one of the passages in which, by a modern regulation, our poet's words have obtained a meaning, which in my opinion was not in his thoughts. Mr. Upton was the first person who introduced the *conceit* in this line, which has been adopted since his book appeared, by pointing it thus: *Put out the light, and then — Put out the light!* &c. I entirely agree with Dr. Farmer, that this regulation gives a spirit to this passage that was not intended. The poet, I think, meant merely to say, — "I will now put out the lighted taper which I hold, and then put out the light *of life*;" and this introduces his subsequent reflection and comparison, just as aptly, as supposing the latter words of the line to be used in the same sense as in the beginning of it, which cannot be done without destroying that equivoque and play of words of which Shakspeare was so fond MALONE. = 12:) — *I would not kill thy soul.*] *Othello* appears to have been a favourite of his author; for he has bestowed on him that piety which he had refused to *Hamlet*. = 13:) *A murder, which I thought a sacrifice:*] This line is difficult. *Thou hast hardened my heart, und makest me* kill thee with the rage of a *murderer*, when *I thought to have sacrificed thee* to justice with the calmness of a priest striking a victim. I am glad that I have ended my revisal of this dreadful scene. It is not to be endured. JOHNSON. = 14:) — *hath* ta'en order *for't.*] i. e. has *taken measures*. = 15:) *It is too late.*] After this speech of Othello, the elder quarto adds an invocation from Desdemona, consisting only of the sacred name thrice repeated. As this must be supposed to have been uttered while she is yet struggling with death, an editor may be excused from inserting such a circumstance of supererogatory horror, especially as it is found in but one of the ancient copies. This alteration was probably made in consequence of the statute of the 3d of James I. c. 21. which lays a penalty for the profane use of the name of God, &c. in stage-plays, interludes, May-games, &c. Such a statute was necessary; for not only the ancient moralities, but the plays (those of Chapman in particular) abound with the most wanton and shocking repetitions of a name which never ought to be mentioned in such an irreverent manner on the stage. = 16:) *She turn'd to* folly, *and she was a whore.*] *Folly* signifies here *depravity of mind.* = 17:) — *false as water.*] As water that will support no weight, nor keep any impression. = 18:) — villainy *hath made mocks with love!*] *Villainy* hath taken advantage *to play upon* the weakness of a violent passion. = 19:) *Thou hast not half the power to do me harm,* ‖ *As I have to be hurt.*] She means to say, — *I have in this cause power to endure more than thou hast power to inflict.* = 20:) *I thought so* then;] i. e. at the instant when she gave Desdemona's handkerchief to Iago; for even *then* Emilia appears to have suspected it was sought after for no honest purpose, and therefore asks her husband — "What will you do with it?" &c. = 21:) *No, I will speak as* liberal —] *Liberal* is free, under no control. = 22:) *Are there no stones in heaven,* ‖ *But what serve for the thunder?*] Shakspeare might mean, does heaven reserve its thunder only to make a noise? has it no implements of mischief to punish as well as terrify? = 23:) — *the* ice-brook's *temper;*] This *ice-brook* was the *brook* or *rivulet* called *Salo* (now Xalon,) near *Bilbilis* in Celtiberia. In this the Spaniards plunged all their swords and other weapons while hot from the forge; and to the *icy* qualities of the waters they were indebted for their stubborn temper. = 24:) — *towards his feet;*] To see if, according to the common opinion, his feet be cloven. = 25:) — *in the practice* —] In the *snare*, by the stratagem. = 26:) — — *of one, whose hand,* ‖ *Like the base* Judean, *threw a pearl away,* ‖ *Richer than all his tribe;*] The commentators are at variance on this passage, some considering it as an allusion to the story of Herod and Mariamne, and others to that of a Jew who threw away a pearl of great worth, because he could not get his price for it. We shall subjoin a remark of Mr. Steevens, which vindicates the propriety of an edition like the present. Either we are partial to discoveries which we make for ourselves, or the spirit of controversy is contagious; for it usually happens that each possessor of an ancient copy of our author is led to assert the superiority of all such readings as have not been exhibited in the notes, or received into the text of the last edition. On this account our present republication*) (and more especially in the celebrated plays) affords a greater number of these diversities than were ever before obtruded on the public. A time however may arrive, when a complete body of variations being printed, our readers may luxuriate in an ample feast of *thats* and *whiches;* and thenceforward it may be prophesied, that *all will unite in a wish that the selection had been made by an editor, rather than submitted to their own labour and sagacity.* = 27:) *O Spartan dog,*] The dogs of Spartan race were reckoned among those of the most fierce and savage kind. = 28:) — *the* censure —] i. e. the sentence. =

*) The edition of 1803 in 21 volumes.

NOTES
TO THE
MISCELLANEOUS POEMS.

I. VENUS AND ADONIS.

= *) — *hopeful expectation.*] Lord Southampton was but twenty years old when this poem was dedicated to him by Shakspeare, who was then twenty-seven. MALONE. = 1:) — *the field's* chief *flower,*] So the quarto 1593. Modern editions have — *sweet* flower. MALONE. = 2:) Nature *that made thee, with herself at* strife,] With this contest between *art* and *nature*, &c. I believe every reader will be surfeited before he has gone through the following poems. The lines under the print of Noah Bridges, engraved by Faithorne, have the same thought: "Faithorne, with *nature* at a noble *strife*," &c. It occurs likewise in Timon of Athens. STEEVENS. We have in a subsequent passage a contest between *art* and *nature*, but here surely there is none. I must also observe that there is scarcely a book of Shakspeare's age, whether in prose or verse, in which this *surfeiting* comparison (as it has been called,) may not be found. MALONE. = 3:) — *her* 'miss;] That is, her *misbehaviour*. FARMER. So, in Lily's Woman in the Moon, 1597: "Pale be my looks, to witness my *amiss*." The same substantive is used in the 35th Sonnet. Again, in Hamlet: "Each toy seems prologue to some great *amiss*." MALONE. = 4:) — *she* murders *with a kiss.*] Thus the original copy of 1593, and the edition of 1596. So, in King Richard III.: "Come, cousin, canst thou quake, and change thy colour? ‖ "*Murder thy breath* in middle of a word?" The subsequent copies have *smothers.* MALONE. = 5:) Tires *with her beak on feathers, flesh, and bone,*] To *tire* is to *peck*. So, in Decker's Match Me in London, a comedy, 1631: "— — the vulture *tires* ‖ "Upon the eagle's heart." = 6:) *Forc'd to* content,] I once thought that the meaning of the latter words was, tocontent or satisfy Venus; to endure her kisses. So, in Hamlet: "— — it doth much *content* me to hear him so inclin'd.'. But I now believe that the interpretation given by Mr. Steevens is the true one. *Content* is a substantive, and means *acquiescence*. The modern editions read — *consent*. MALONE. It is plain that Venus was not *so* easily *contented. Forc'd to content*, I believe, means that Adonis was *forced to content himself* in a situation from which he had no means of escaping. Thus Cassio in Othello: "So shall I clothe me in a *forc'd content*." STEEVENS. = 7:) — *to a river that is* rank,] Full, abounding in the quantity of its waters. So, in Julius Cæsar: "Who else must be let blood, who else is *rank?*" Again more appositely in King John: "We will untread the steps of damned flight, ‖ "And, like a 'bated and retired *flood*, ‖ "Leaving our *rankness* and irregular course, ‖ "Stoop low within those bounds we have o'erlook'd." MALONE. = 8:) *Her* best *is better'd* —] This is the reading of the original quarto, 1593. That of 1636, and the modern editions, read — *breast*. MALONE. = 9:) *Mine eyes are* grey,] What we now call *blue* eyes, were in Shakspeare's time called *grey* eyes, and were considered as eminently

beautiful. MALONE. = 10:) *Things* growing to themselves *are growth's abuse:*] Alluding to twinn'd cherries, apples, peaches, &c. which accidentally grow into each other. Thus our author says, King Henry VIII. and Francis I. embraced "as they *grew together*." STEEVENS. Shakspeare, I think, meant to say no more than this; "that those things which grow only to [or for] themselves," without producing any fruit, or benefiting mankind, do not answer the purpose for which they were intended. Thus, in a subsequent passage: "So in *thyself thyself* art made away." Again, in our author's 95th Sonnet: "The summer's flower is to the summer sweet, ‖ "Though *to itself* it only *live and die*." Again, more appositely in the present poem: "Poor flower! quoth she, this was thy father's guise, — ‖ "For every little grief to wet his eyes; ‖ "*To grow unto himself* was his desire, ‖ "And so 'tis thine —." MALONE. = 11:) *Upon the earth's* increase —] i. e. upon the produce of the earth. MALONE. = 12:) — *life were done,*] i. e. expended, consumed. So, in Timon of Athens: "Now Lord Timon's happy hours are *done* and past." MALONE. = 13:) — unkind.] That is, unnatural. *Kind* and *nature* were formerly synonymous. MALONE. = 14:) — *her* intendments —] i. e. intentions. Thus, in Every Man in his Humour: "— but I, spying his *intendment*, discharg'd my petronel into his bosom." STEEVENS. = 15:) *Upon his* compass'd *crest* —] *Compass'd* is *arch'd*. "A compass'd ceiling" is a phrase yet in use. MALONE. So, in Troilus and Cressida: "— she came to him the other day into the *compass'd* window," i. e. 'the *bow* window.' STEEVENS. = 16:) *To* bid *the wind* a base *he now prepares,*] To "bid the wind a base," is to 'challenge the wind to a contest for superiority.' *Base* is a rustic game, sometimes termed *prison-base;* properly *prison bars*. It is mentioned by our author in Cymbeline: — "lads more like to *run the country base*, &c. Again, in The Two Gentlemen of Verona: "Indeed I *bid the base* for Protheus." MALONE. = 17:) *And* whe'r *he run, or fly, they know not whether;*] *Whe'r* for *whether*. So, in King John: "Now shame upon thee, *whe'r* he does or no." Again, in a poem in praise of Ladie P —, Epitathes, Epigrammes, &c. by G. Turberville, 1567: "I doubt *where* Paris would have chose ‖ "Dame Venus for the best." MALONE. = 18:) *He* vails *his tail,*] To *vail*, in old language, is to *lower*. MALONE. = 19:) *But when the heart's* attorney *once is mute,* ‖ *The* client *breaks*, &c.] So, in King Richard III.: "Why should calamity be full of *words?* ‖ "Windy *attorneys* to their *client* woes —." STEEVENS. The *heart's attorney* is the *tongue*, which undertakes and pleads for it. MALONE. = 20:) — *had* his *acts* —] *His* for *its*. So, in Hamlet: "— — the dram of base ‖ "Doth all the noble substance of worth dout ‖ "To *his* own scandal." MALONE. = 21:) — *thy heart my wound;*] i. e. thy heart wounded as mine is. MALONE. = 22:) — *soft sighs can never* grave it:] Engrave it, i. e. make an impression on it. STEEVENS. = 23:) *My love to love is love but to disgrace it;*] My inclination towards love is only a desire to render it contemptible. — The sense is almost lost in the jingle of words. MALONE. = 24:) — *foul flaws* —] i. e. violent blasts of wind. STEEVENS. = 25:) — — *their* verdure *still endure,* ‖ *To drive* infection *from the dangerous year!*] I have somewhere read, that in rooms where plants are kept in a growing state, the air is never unwholesome. STEEVENS. The poet evidently alludes to a practice of his own age, when it was customary, in time of the plague, to strew the rooms of every house with rue and other strong smelling herbs, to prevent infection. MALONE. = 26:) — *for fear of* slips,] i. e. of *counterfeit* money. See note on Romeo and Juliet, Act II. Sc. IV.: "— — What *counterfeit* did I give you? ‖ "*Mer.* The *slip*, sir, the *slip*," &c. STEEVENS. = 27:) *Measure my* strangeness —] i. e. my bashfulness, my coyness. MALONE. = 28:) *Look, the world's* comforter,] i. e. the *sun*. So in Timon of Athens: "Thou *sun*, that *comfort'st*, burn!" Again, in a subsequent stanza: "Love *comforteth*, like *sunshine*." MALONE. = 29:) — *whose* leave —] i. e. whose licentiousness. STEEVENS. = 30:) — *Love's* master,] i. e. the master of Venus, the *Queen* of love. So, in The Two Gentlemen of Verona: "Let Love, being light, be drowned if *she* sink." Again, p. 200. l. 16: "She's Love, she loves," &c. MALONE. = 31:) *As those poor birds that* helpless berries *saw:*] *Helpless berries* are berries that afford no *help*, i. e. nourishment. STEEVENS. I once thought that a different meaning was intended to be conveyed; but I now believe, Mr. Steevens is right. So, in The Comedy of Errors: "So thou — ‖ "With urging *helpless* patience would'st relieve me." MALONE. = 32:) *Like to a* mortal *butcher,*] *Mortal*, for *deadly*. So, in Othello: "And you, ye *mortal* engines," &c. MALONE. = 33:) — *bate-breeding*, &c.] So, in The Merry Wives of Windsor, Mrs. Quickly observes that John Rugby is "no tell-tale, no *breed-bate*." *Bate* is an obsolete word signifying *strife, contention*. STEEVENS. = 34:) — *love's tender spring,*] I once thought that *love's tender spring* meant, *printemps d'amour*. So, in Tarquin and Lucrece: "Unruly blasts wait on the *tender spring*." Again, in the present poem: "*Love's* gentle *spring* doth always fresh remain —." But I am now of opinion that *spring* is used here, as in other places, for a young shoot or plant, or rather, the tender *bud* of growing love. So, in The Comedy of Errors: "Even in the spring of love, thy *love-springs* rot." MALONE. "This *canker*, that *eats up* love's tender spring." So, in Romeo and Juliet: "Full soon the *canker* death *eats up* that plant." STEEVENS. = 35:) *The many musits through the which he goes,*] *Musits* are said by the lexicographers to be *the places through which the hare goes for relief*. The modern editions read *umfits*. "Three things," says the author of the Choice of Change, 1585, "are hard to be found: "A hare without a *muse;* ‖ "A fenne without a sluse. ‖ "A whore without a skuse." Coles, in his English Dictionary, 1677, renders "the *muse* of a hare," by "Arctus leporis per super transitus; leporis lacuna." So, in Ram Alley, 1611: "— — we can find ‖ "Yr wildest paths yr turnings and returns ‖ "Yr traces squats, the *mussers*, forms, and holes." MALONE. A *muset* is a gap in a hedge. See Cotgrave's explanation of the French word *Trouée*. STEEVENS. = 36:) — *keep,*] i. e. dwell. This word, which was formerly common in this sense, is now almost obsolete. It is still, however, commonly used at Oxford and Cambridge. MALONE. = 37:) *And sometime* sorteth *with a herd of deer;*] *Sorteth* means *accompanies*, consorts with. *Sort* anciently signified a *troop*, or *company*. MALONE. = 38:) *Rich preys make* true *men thieves;*] *True men*, in the language of Shakspeare's time, meant *honest men;* and the expression was thus frequently used in opposition to *thieves*. This passage furnishes a signal proof of what I have had frequent occasion to observe, the great value of first editions, every re-impression producing many corruptions. In the 16mo. of 1596, we here find — "Rich preys make *rich* men thieves;" a corruption which has been followed in the subsequent copies. The true reading I have recovered from the original quarto 1593. MALONE. = 39:) — *die* forsworn.] i. e. having broken her oath of virginity. STEEVENS. = 40:) — *and frenzies* wood,] *Wood*, in old language, is *frantic*. So in King Henry VI. Part I.: "How the young whelp of Talbot's, raging *wood*, ‖ "Did flesh his puny sword in Frenchman's blood." MALONE. = 41:) — *thaw'd, and* done,] *Done* was formerly used in the sense of *wasted, consumed, destroyed*. So, in King Henry VI. Part I.: "And now they meet, where both their lives are *done*." In the West of England it still retains the same meaning. MALONE. = 42:) — *the dark lawnd* —] So the original copy of 1593, and the edition of 1596. *Lawnd* and *lawn* were in old language synonymous. The 16mo. of 1600 has — *lawnes*, which in the modern editions became *lanes*. MALONE. = 43:) — *she* coasteth *to the cry.*] i. e. she advanceth. So, in Troilus and Cressida: "O these encounterers, so glib of tongue, ‖ "That give a *coasting* welcome, ere it come!" MALONE. = 44:) — mortal *vigour,*] *Deadly* strength. MALONE. = 45:) *She* vail'd *her eye-lids,*] She *lowered* or *closed* her eye-lids. So, in Hamlet: "Do not for ever with thy *vailed lids* ‖ "Seek for thy noble father in the dust." MALONE. = 46:) *With death she humbly doth* insinuate;] To *insinuate* meant formerly, to *sooth*, to *flatter*. To *insinuate with* was the phraseology of Shakspeare's time. So, in Twelfth Night: "Desire him not to *flatter with* his lord." MALONE. = 47:) — *because he would not* fear *him;*] Because he would not terrify him. So, in King Henry VI. Part II.: "For Warwick was a bug that *fear'd* us all." MALONE. = 48:) — *this is* my *spite,*] This is done purposely to vex and distress *me*. MALONE. = 49:) — *to tread the* measures;] To dance. *The measures* was a very stately dance, and therefore was peculiarly suited to elders, if they engaged at all in such kind of amusement. MALONE. =

II. TARQUIN AND LUCRECE.

= 1:) — *all* in post,] So, in Painter's Novel: — "Let us take our horse to prove which of oure wives doth surmount. Whereuppon they roode to Rome *in post*." MALONE. = 2:) *Where mortal* stars,] i. e. eyes. Our author has the same allusion in A Midsummer-Night's Dream: "— — who more engilds the night, ‖ "Than all yon firy o's and *eyes* of light." Again, in Romeo and Juliet: "At my poor house look to behold this night ‖ "*Earth-treading stars*, that make dark heaven light." MALONE. = 3:) — *which in his liver* glows.] Thus the quarto 1594. Some of the modern editions have *grows*. — The liver was formerly supposed to be the seat of love. MALONE. = 4:) *Thy hasty spring still* blasts, *and ne'er grows old!*] Like a too early spring, which is frequently checked by *blights*, and never produces any ripened or wholesome fruit, the irregular forwardness of an unlawful passion never gives any solid or permanent satisfaction. So, in a subsequent stanza: "Unruly *blasts* wait on the tender *spring*." Again, in Hamlet: "For Hamlet, and the trifling of his favour, ‖ "Hold it a fashion and a toy of blood; ‖ "A violet in the *youth of primy* nature, ‖ "*Forward*, not *permanent; sweet*, not *lasting;* ‖ "The perfume and suppliance of a minute: ‖ "No more." Again, in King Richard III.: "*Short summers* lightly have a *forward spring*." *Blasts* is here a neutral verb; it is used by Sir W. Raleigh in the same manner, in his poem entitled the Farewell: "Tell age, it daily wasteth; ‖ "Tell honour, how it alters; ‖ "Tell beauty, that it *blasteth*," &c. In Venus and Adonis we find nearly the same sentiment: "Love's gentle spring doth always fresh remain; ‖ "Lust's winter comes ere summer half be done." MALONE. = 5:) *Virtue would stain that* o'er *with silver white.*] The original edition exhibits this line thus: "Virtue would stain that *ore* with silver white." *Ore* might certainly have been intended for *o'er*, (as it is printed in the text,) the word *over*, when contracted, having been formerly written *ore*. But in this way the passage is not reducible to grammar. Virtue would stain *that*, i. e. *blushes*, o'er with silver white. — The word intended was, perhaps,

or, i. e. gold, to which the poet compares the deep colour of a *blush*. Thus in Hamlet we find *ore* used by our author manifestly in the sense of *or* or *gold:* "O'er whom his very madness, like some *ore* ‖ "Among a mineral of metals base, ‖ "Shows itself pure." The terms of heraldry in the next stanza seem to favour this supposition: and the opposition between *or* and the *silver* white of virtue is entirely in Shakspeare's manner. So, afterwards: "Which virtue gave the *golden* age, to gild ‖ "Their *silver* cheeks —." MALONE. Shakspeare delights in opposing the colours of *gold* and *silver* to each other. So, in Macbeth: "His *silver* skin lac'd with his *golden* blood." We meet with a description, allied to the present one, in Much Ado About Nothing: "—— I have mark'd ‖ "A thousand *blushing* apparitions ‖ "To start into her face; a thousand *innocent* shames ‖ "In angel *whiteness* bear away those *blushes*." STEEVENS. = 6:) — *in that white* intituled,] I suppose he means, 'that consists in that whiteness, or takes its *title* from it.' STEEVENS. Our author has the same phrase in his 37th Sonnet: "For whether beauty, birth, or wealth, or wit, ‖ "Or any of these all, or all, or more, ‖ "*Intitled* in their parts, do crowned sit —." MALONE. = 7:) *Therefore that* praise *which Collatine doth* owe,] *Praise* here signifies *the object of praise*, i. e. Lucretia. *To owe* in old language means *to possess*. MALONE. = 8:) *Nor could she* moralize *his wanton sight*,] To *moralize* here signifies to *interpret*, to investigate the latent meaning of his looks. So, in Much Ado About Nothing: "You have some *moral* in this Benedictus." Again, in The Taming of the Shrew: "—— and has left me here to expound the meaning or *moral* of his signs and tokens." MALONE. = 9:) Intending *weariness with heavy spright*;] *Intending* is *pretending*. MALONE. = 10:) *So that in vent'ring* ill,] Thus the old copy. The modern editions read: "So that in vent'ring *all* ——." But there is no need of change. "In venturing ill," means, 'from an *evil* spirit of *adventure*,' which prompts us to covet what we are not possessed of.' MALONE. = 11:) — *himself* confounds,] i. e. destroys. MALONE. = 12:) — *soft* fancy's *slave!*] *Fancy*, for *love* or *affection*. So, in A Midsummer-Night's Dream: "Wishes and tears, poor *fancy's* followers." MALONE. = 13:) *Then my* digression —] My deviation from virtue. So, in Love's Labour's Lost: "I will have that subject newly writ o'er, that I may example my *digression* by some mighty precedent." MALONE. Again, in Romeo and Juliet: "Thy noble shape is but a form in wax, ‖ "*Digressing* from the valour of a man." STEEVENS. = 14:) —— *the scandal will survive*, ‖ *And be an eye-sore in my golden coat*; ‖ *Some* loathsome dash *the herald will contrive*,] In the books of heraldry a particular mark of disgrace is mentioned, by which the escutcheons of those persons were anciently distinguished, who "discourteously *used* a widow, maid, or wife, *against her will*." There were likewise formerly marks of disgrace for him that "revoked a challenge, or went from his word; for him who fled from his colours," &c. In the present instance our author seems to allude to the mark first mentioned. MALONE. "Some *loathsome dash* the herald will contrive." So, in King John: "To look into the *blots* and stains of right." Again, in Drayton's Epistle from Queen Isabel to King Richard II.: "No bastard's *mark* doth blot my conquering shield." This distinction, whatever it was, was called in ancient heraldry a *blot* or difference. STEEVENS. = 15:) *Who fears a sentence, or an old man's saw*, ‖ *Shall by a* painted cloth *be kept in awe*.] In the old tapestries or *painted cloths* many moral sentences were wrought. So, in If This Be not a Good Play, the Devil is in't, by Decker, 1612: "What *says* the prodigal child in the *painted cloth?*" MALONE.. = 16:) — *to have him heard*;] That is, to discover him; to proclaim his approach. MALONE. = 17:) *He takes it from the* rushes *where it lies*;] The apartments in England being strewed with rushes in our author's time, he has given Lucretia's chamber the same covering. The contemporary poets, however, were equally inattentive to propriety. Thus Marlowe in his Hero and Leander: "She fearing on the *rushes* to be flung, ‖ "Striv'd with redoubled *strength*." MALONE. = 18:) *To add a* more *rejoicing to the* prime,] That is, a *greater* rejoicing. So, in King Richard II.: "To make a *more* requital of your loves." The *prime* is the *spring*. MALONE. = 19:) *And him by* oath *they truly honoured*.] Alluding to the ancient practice of swearing domestics into service. So, in Cymbeline: "Her *servants* are all *sworn* and honourable." STEEVENS. The *matrimonial* oath was, I believe, alone in our author's thoughts. MALONE. = 20:) *And* in *his will his wilful eye he* tired.] This may mean — 'He glutted his lustful eye in the imagination of what he had resolved to do.' To *tire* is a term in falconry. So, in Heywood's Rape of Lucrece: "Must with keen fang *tire* upon thy flesh." Perhaps we should read — "And *on* his will," &c. STEEVENS. = 21:) Tender *my suit*:] *Cherish, regard* my suit. So, in Hamlet: "*Tender* yourself more dearly." MALONE. = 22:) *Worse than a* slavish wipe,] More disgraceful than the brand with which slaves were marked. MALONE. = 23:) — *or birth-hour's* blot:] So, in King John: "If thou that bid'st me be content, wert grim, ‖ "Ugly and slanderous to thy *mother's womb*, ‖ "Full of unpleasing *blots*, and sightless stains, — ‖ "Patch'd with foul moles and eye-offending marks, ‖ "I would not care." Again, in A Midsummer-Night's Dream: "And the *blots* of nature's hand, ‖ "Shall not in their issue stand; ‖ "Never mole, hair-lip, nor scar, ‖ "Nor mark prodigious —." It appears that in Shakspeare's time the arms of bastards were distinguished by some kind of *blot*. Thus, in the play above quoted: "To look into the *blots* and stains of *right*." But in the passage now before us, those corporal blemishes with which children are sometimes born, seem alone to have been in our author's contemplation. MALONE. = 24:) *Like a white hind* under *the* grype's *sharp claws*,] So, in King Richard III.: "Ah me! I see the ruin of my house; ‖ "*The tyger now hath seiz'd the gentle hind*." All the modern editions read: "—— *beneath* the *gripe's* sharp claws." The quarto, 1594, has: "Like a white hinde *under* the *grype's* sharp claws —." The *gryphon* was meant, which in our author's time was usually written *grype*, or *gripe*. MALONE. The *gripe* is properly the *griffin*. See Cotgrave's Dictionary, and Mr. Reed's improved edition of Dodsley's Old Plays, vol. i. p. 124, where *gripe* seems to be used for *vulture:* "—— Ixion's wheele, ‖ "Or cruell *gripe* to gnaw my growing harte." *Ferrex and Porrex*. It was also a term in the hermetic art. Thus, in Ben Jonson's Alchemist: "—— let the water in glass E be filter'd, ‖ "And put into the *gripe's* egg." As *griffe* is the French word for a claw, perhaps anciently those birds which are remarkable for *griping* their prey in their talons, were occasionally called *gripes*." STEEVENS. = 25:) — *his vulture* folly,] *Folly* is used here, as it is in the sacred writings, for *depravity of mind*. So also, in Othello: "She turn'd to *folly*, and she was a whore." MALONE. = 26:) — *pretended*;] i. e. proposed to thyself. So, in Macbeth: "—— Alas the day! ‖ "What good could they *pretend?*" STEEVENS. = 27:) *Soft pity enters at an* iron gate.] Meaning, I suppose, the *gates of a prison*. STEEVENS. = 28:) *Then kings' misdeeds cannot be* hid in clay.] The memory of the ill actions of kings will remain even after their death. So, in the Paradise of Dainty Devises, 1580: "Mine owne good father, thou art gone; thine ears are *stopp'd* with *clay*." Again, in Kendal's Flowers of Epigrams, 1577: "The *corps* clapt fast in clotted *clay*, ‖ "That here *engrav'd* doth lie." MALONE. = 29:) — pattern'd *by thy fault*,] Taking thy fault for a pattern or example. So, in the Legend of Lord Hastings, Mirrour for Magistrates, 1587: "By this my *pattern*, all ye peers, beware." MALONE. = 30:) *Not to seducing lust, thy rash* relier;] Thus the first copy. The edition of 1616 has — thy rash *reply*. Dr. Sewel, without authority, reads: "Not to seducing lust's *outrageous fire*." MALONE.. = 31:) — *love's* coy touch,] i. e. the delicate, the respectful approach of love. STEEVENS. = 32:) *O, that* prone *lust*, &c.] Thus the first quarto. The edition of 1600, instead of *prone*, has *proud*. That of 1616, and the modern copies, *foul*. *Prone* is *headstrong, forward, prompt*. In Measure for Measure it is used in somewhat a similar sense: "—— in her youth ‖ "There is a *prone* and speechless dialect." MALONE. Thus, more appositely, in Cymbeline: "Unless a man would marry a gallows, and beget young gibbets, I never saw one so *prone*." STEEVENS. = 33:) *For* day, *quoth she*, night-scapes *doth open lay*;] So, in King Henry VI. Part II.: "The gaudy, *blabbing*, and remorseful day." STEEVENS. A passage in The Winter's Tale may serve to ascertain the meaning of *night-scapes* here; "Mercy on's, a barne! a very pretty barne! — Sure some *scape:* though I am not very bookish, I can read waiting-gentlewoman in the *scape*." *Escapium* is a barbarous Latin word, signifying what comes by chance or accident. MALONE. = 34:) Black *stage for tragedies* —] In our author's time, I believe, the stage was hung with black, when tragedies were performed. The hanging however was, I suppose, no more than one piece of black baize placed at the back of the stage, in the room of the tapestry which was the common decoration when comedies were acted. MALONE. = 35:) — *noon-tide prick*;] So, in King Henry VI. Part III.: "And made an evening at the noon-tide *prick*." i. e. the *point* of noon. Again, in Damon and Pythias, 1571: "It *pricketh* fast upon noon." STEEVENS. Again, in Acolastus his After-witte, 1600: "Scarce had the sun attain'd his noon-tide *prick*." MALONE. = 36:) — (*as he is but* night's child,)] The wicked, in scriptural language, are called the *children of darkness*. STEEVENS. = 37:) *Her twinkling* handmaids —] That is, *the stars*. So, in Troilus and Cressida: "By all Diana's *waiting-women* yonder, ‖ "And by herself, I will not tell you whose." MALONE. = 38:) — *may read the* mot *afar*,] The *motto*, or *word*, as it was sometimes formerly called. So, in Pericles, Prince of Tyre, 1609: "The *word*, lux tua vita mihi." Again, in the title of Nashe's Have With You to Saffron Walden, 1596: "—— The *mott* or pœsie, instead of *omne tulit punctum, pacis fiducia nunquam*." The modern editors read unintelligibly: "—— may read the *mote* afar." MALONE. = 39:) *Thy* smoothing *titles to a* ragged *name*;] Thy *flattering* titles. So, in King Lear: "—— Such smiling rogues as these —— ‖ "—— *smooth* every passion ‖ "That in the nature of their lords rebels. Again, in Pericles, Prince of Tyre, 1609: "—— The sinful father ‖ "Seem'd not to strike, but *smooth*." The edition of 1616, and all afterwards, read without authority: "Thy *smoth'ring* titles —." A *ragged* name means a *contemptible, ignominious* name. MALONE. = 40:) Advice *is sporting while infection breeds*;] While infection is spreading, the grave rulers of the state, that ought to guard against its further progress, are careless and inattentive. — *Advice* was formerly used for *knowledge* and *deliberation*. So, in The Two Gentlemen of Verona: "How shall I dote on her with more *advice*, ‖ "That thus without *advice* begin to love her?" MALONE. This idea was probably suggested to Shakspeare by the rapid progress of the *plague* in London. STEEVENS = 41:) — *and thou art well* appay'd —] *Appay'd*, is *pleased*. The word is now obsolete. MALONE.

= 42:) — *copesmate* —] i. e. companion. So, in Hubbard's Tale: "Till that the foe his *copesmate* he had found." STEEVENS. = 43:) *To* wrong *the wronger till he render right*;] To *punish* by the *compunctious visiting of conscience* the person who has done an injury to another, till he has made compensation. The *wrong* done in this instance by Time must be understood in the sense of *damnum sine injuria*; and in this light serves to illustrate and support Mr. Tyrwhitt's explanation of a passage in Julius Cæsar, even supposing that it stood as Ben Jonson has maliciously represented it: — "Know, Cæsar, doth not *wrong*, but with *just cause*," &c. Dr. Farmer very elegantly would read: "To *wring* the wronger till he render right." MALONE. = 44:) *To ruinate proud buildings with* thy hours,] As we have here no invocation to *time*, I suspect the two last words of this line to be corrupted, and would read: "To ruinate proud buildings with *their bowers*." STEEVENS. *Hours* is surely the true reading. In the preceding address to *Opportunity* the same words are employed: "Wrath, envy, treason, rape, and murder's rages, ‖ "*Thy* heinous *hours* wait on them as their pages." So, in our author's 19th Sonnet: "Devouring *Time* — ‖ "O, carve not *with thy hours* my love's fair brow." Again, in Davison's Poems, 1621: "*Time's* young *howres* attend her still." "To ruinate proud buildings with thy hours" — is, to destroy buildings by thy slow and unperceived progress. It were easy to read — with *his* hours; but the poet having made Lucretia address Time personally in the two preceding stanzas, and again a little lower — "Why work'st *thou* mischief in thy pilgrimage —." probably was here inattentive, and is himself answerable for the present inaccuracy. MALONE. = 45:) *To dry the old oak's sap, and* cherish springs;] The last two words, if they make any sense, it is such as is directly contrary to the sentiment here advanced; which is concerning the *decays*, and not the *repairs*, of time. The poet certainly wrote: "To dry the old oak's sap, and *tarish* springs;" i. e. to dry up springs, from the French *tarir*, or *tarissement, exarefacere, exsiccatio:* these words being peculiarly applied to springs or rivers. WARBURTON. Dr. Johnson thinks Shakspeare wrote: "—— and *perish* springs;" And Dr. Farmer has produced from the Maid's Tragedy a passage in which the word *perish* is used in an active sense. If change were necessary, that word might perhaps have as good a claim to admission as any other; but I know not why the text has been suspected of corruption. The operations of Time, here described, are not all uniform; nor has the poet confined himself solely to its *destructive* qualities. In some of the instances mentioned, its *progress* only is adverted to. Thus we are told, his glory is — "To wake the morn, and sentinel the night — ‖ "And turn the giddy round of fortune's wheel." In others, its salutary effects are pointed out: "To cheer the ploughman with increaseful crops, — ‖ "To unmask falsehood, and bring truth to light, — ‖ "To wrong the wronger till he render right." Where then is the difficulty of the present line, even supposing that we understand the word *springs* in its common acceptation? It is the office of Time (says Lucretia) to dry up the sap of the oak, and to furnish springs with a perpetual supply; to deprive the one of that moisture which she liberally bestows upon the other. In the next stanza the employment of Time is equally various and discordant: "To make the child a man, the man a child —" to advance the infant to the maturity of man, and to reduce the aged to the imbecility of childhood. By *springs* however may be understood (as has been observed by Mr. Tollett) the *shoots* or buds of young trees; and then the meaning will be, — It is the office of Time, on the one hand, to destroy the ancient oak, by drying up its sap; on the other, to *cherish* young *plants*, and to bring them to maturity. So, in our author's 15th Sonnet: "When I perceive that men, as *plants*, increase, ‖ "*Cheered* and check'd even by the self-same sky —." I believe this to be the true sense of the passage. *Springs* has this signification in many ancient English books; and the word is again used in the same sense in The Comedy of Errors: "Even in the spring of love thy love-*springs* rot." Again, in Venus and Adonis: "This canker, that eats up love's tender *spring*." MALONE. In Holinshed's Description of England, both the contested words in the latter part of the verse, occur. "We have manie woods, forrests, and parks, which *cherish* trees abundantlie, beside infinit numbers of hedge-rowes, groves, and *springs*, that are mainteined," &c. TOLLET. = 46:) *To spoil antiquities of hammer'd steel*.] The poet was here, I believe, thinking of the costly monuments erected in honour of our ancient kings and some of the nobility, which were frequently made of iron, or copper, wrought with great nicety; many of which had probably even in his time begun to decay. There are some of these monuments yet to be seen in Westminster-abbey, and other old cathedrals. MALONE. = 47:) *As slanderous* death's-man, &c.] i. e. executioner. So, in one of our author's plays: "—— he's dead; I am only sorry ‖ "He had no other *death's-man*." STEEVENS. = 48:) Out, *idle words*,] Thus the quarto. The octavo 1607, has *our* idle words, — which has been followed by that of 1616. Dr. Sewel reads without authority: *O*, idle words —. *Out* is an exclamation of abhorrence or contempt yet used in the north. = 49:) *For me, I* force *not argument a straw*,] I do not *value* or *esteem* argument. So, in The Tragicall Hystory of Romeus and Juliet, 1562: "But when he, many monthes, hopeless of his recure. ‖ "Had served her, who *forced* not what paynes he did endure —." Again, in Love's Labour's Lost: "Your oath broke once, you *force* not to forswear." MALONE. = 50:) *A* badge *of fame to slander's* livery;] In our author's time the servants of the nobility all wore silver *badges* on their *liveries*, on which the arms of their masters were engraved. MALONE. = 51:) *While thou on Tereus descant'st*, better skill.] Philomel, the daughter of Pandion king of Athens, was ravish'd by Tereus, the husband of her sister Progne. — According to the fable, she was turned into a nightingale, Tereus into a lapwing, and Progne into a swallow. There seems to be something wanting to complete the sense: — *with* better skill, — but this will not suit the metre. In a preceding line, however, the preposition *with*, though equally wanting to complete the sense, is omitted, as here: "For day hath nought to do what's done by night." All the copies have: "While thou on Tereus *descants* better skill." This kind of error (*descants* for *descant'st*) occurs in almost every page of our author's plays. MALONE. Perhaps the author wrote, (I say *perhaps*, for in Shakspeare's licentious grammar nothing is very certain): "—— I'll hum on Tarquin's *ill*, ‖ "While thou on Tereus' descant'st better *still*." STEEVENS. = 52:) Who, *if* it *wink*,] Shakspeare seldom attends to the last antecedent. The construction is — 'Which *heart*, if the *eye* wink, shall fall,' &c. MALONE. = 53:) *When life is sham'd, and death* reproaches *debtor*.] *Reproaches* is here, I think, the Saxon genitive case: — When death is the debtor of *reproach*. So, in A Midsummer-Night's Dream: "I do wander every where ‖ "Swifter than the *moones* sphere." She debates whether she should not rather destroy herself than live; life being disgraceful in consequence of her violation, and her death being a *debt* which she *owes* to the *reproach* of her conscience. MALONE. We need not look for a *Saxon* genitive here: the genitive of *reproach* cannot be pronounced without an additional syllable. BOSWELL. = 54:) *The homely* villein *court'sies to her low*;] *Villein* has here its ancient legal signification; that of a *slave*. The term *court'sy* was formerly applied to men as well as to women. MALONE. = 55:) — *this* pattern *of the* worn out age —] This example of ancient simplicity and virtue. So, in King Richard III.: "Behold this *pattern* of thy butcheries." See also note 29. We meet with nearly the same expression in our author's 68th Sonnet: "Thus is his cheek the *map of days out-worn*." MALONE. So, in As You Like It: "—— how well in thee appears ‖ "The constant service of the *antique world*." STEEVENS. = 56:) *Before* the which *is* drawn —] That is, before Troy. MALONE. *Drawn*, in this instance, does not signify *delineated*, but *drawn out into the field*, as armies are. So, in King Henry IV.: "He cannot *draw his power* these fourteen days." STEEVENS. = 57:) *For Helen's rape* —] *Rape* is used by all our old poets in the sense of *raptus*, or carrying away by force. It sometimes also signifies the person forcibly carried away. MALONE. = 58:) — *deep regard and smiling government*.] Profound wisdom, and the complacency arising from the passions being under the command of reason. The former word [regard] has already occurred more than once in the same sense. MALONE. = 59:) *Another, smother'd, seems to* pelt *and swear*;] To *pelt* meant, I think, to be clamorous, as men are in a passion. So, in an old collection of tales, entitled Wits, Fits, and Fancies, 1614: "The young man, all in a *pelting* chafe —." MALONE. = 60:) *Conceit deceitful, so compact, so* kind,] An artful delineation, so nicely and *naturally* executed. *Kind* and nature, in old language, were synonymous. MALONE. = 61:) *To break upon the galled shore, and* than —] *Than* for *then*. This licence of changing the termination of words is sometimes used by our ancient poets, in imitation of the Italian writers. Thus Daniel, in his Cleopatra, 1594: "And now wilt yield thy streames ‖ "A prey to other *reames*;" i. e. realms. Again, in his Complaint of Rosamond, 1592: "When cleaner thoughts my weakness 'gan *upbray*, ‖ "Against myself, and shame did force me say —." Again, in Hall's Satires, 1599: "As frozen dunghills in a winter's morne, ‖ "That voyd of vapours seemed all *beforne*, ‖ "Soone as the sun," &c. Again, ibid.: "His bonnet vail'd, or ever he could thinke, ‖ "The unruly winde blowes off his *periwinke*." Again, in Godrey of Bulloigne, translated by Fairfax, 1600: "Time was, (for each one hath his doting time, ‖ "These silver locks were golden tresses *than*,) ‖ "That countrie life I hated as a crime, ‖ "And from the forests sweet contentment ran." Again, in Drayton's Mortimeriados, sign. Q 1. 4to. 1596: "Out of whose top the fresh springs trembling downe, ‖ "Duly keep time with their harmonious *sowne*." Again, in Songes and Sonnetes by the earle of Surrey and others, edit. 1567, f. 81: "—— half the paine had never man ‖ "Which had this woful Troyan *than*." Many other instances of the same kind might be added. See the next note. MALONE. *Reames*, in the first instance produced, is only the French *royaumes* affectedly anglicized. STEEVENS. In Daniel's time the French word was usually written *royaulme*. MALONE. = 62:) *To find a face where all distress is* stell'd.] Thus the quarto, and all the subsequent copies. — In our author's twenty-fourth Sonnet we find these lines: "Mine eye hath play'd the *painter*, and hath *steel'd* ‖ "Thy beauty's form in table of my heart." This therefore I suppose to have been the word intended here, which the poet altered for the sake of rhyme. So before — *hild* for *held*, and *than* for *then*. He might, however, have written: "—— where all distress is *spell'd*." i. e. *written*. So, in The Comedy of Errors: "And careful hours with time's deformed hand ‖ "Have *written* strange defeatures in my face." MA-

LONE. = 63:) — *the public plague of many* mo?] *Mo* for *more*. The word is now obsolete. MALONE. = 64:) *Here manly Hector faints, here* Troilus swounds;] In the play of Troilus and Cressida, his name is frequently introduced in the same manner as here, as a dissyllable. The mere English reader still pronounces the word as, I believe, Shakspeare did. *Swounds* is *swoons*. *Swoon* is constantly written *sound* or *swound* in the old copies of our author's plays; and from this stanza it is probable that the word was anciently pronounced as it is here written. So also Drayton in his Mortimeriados, 4to. no date: "Thus with the pangs out of this traunce areysed, ‖ "As water sometime wakeneth from a *swound*, — ‖ "As when the bloud is cold, we feele the wound." MALONE. = 65:) *So sober-sad, so weary, and so mild*, ‖ (*As if with grief or travail he had fainted*,) ‖ *To me came Tarquin* armed; *so beguil'd* ‖ *With outward honesty*,] "To me came Tarquin with the same armour of hypocrisy that Sinon wore." The old copy reads: "To me came Tarquin armed *to* beguild ‖ "With outward honesty," &c. *To* must, I think, have been a misprint for *so*. *Beguil'd* is *beguiling*. Our author frequently confounds the active and passive participle. Thus, in Othello, *delighted* for *delighting*: "If virtue no *delighted* beauty lack—" MALONE. I think the reading proposed is right; and would point thus: "To me came Tarquin armed; so beguil'd ‖ "With outward honesty, but yet," &c. *So beguil'd* is *so cover'd, so masked with fraud*, i. e. like Sinon. Thus in The Merchant of Venice, Act III. Sc. II.: "Thus ornament is but the *guiled shore* ‖ "To a most dangerous sea." STEEVENS. = 66:) *For every tear he* falls,] He lets fall. So, in Othello: "Each *tear* she *falls* would prove a crocodile." MALONE. A similar thought occurs in Troilus and Cressida: "*For every false drop in her bawdy veins*, ‖ "A Grecian's life hath sunk; for every scruple ‖ "In her contaminated carrion weight, ‖ "*A Trojan hath been slain*." STEEVENS. = 67:) *These* water-galls *in her dim element*—] The *water-gall* is some appearance attendant on the rainbow. The word is current among the shepherds on Salisbury plain. STEEVENS. = 68:) *And then in* key-cold *Lucrece' bleeding stream*—] This epithet is frequently used by our author and his contemporaries. So, in King Richard III.: "Poor *key-cold* figure of a holy king." MALONE. = 69:) *The Romans* plausibly—] That is, *with acclamations*. To express the same meaning, we should now say, *plausively*: but the other was the phraseology of Shakspeare's age. So, in Stowe's Chronicle, p. 1426, edit. 1605: "This change was very *plausible* or well pleasing to the nobility and gentry." Bullokar in his English Expositor, 8vo. 1616, interprets *plausible* thus: "That which greatly pleaseth, or *rejoiceth*." MALONE. *Plausibly* may mean, *with expressions of applause*. *Plausibilis*, Lat. STEEVENS. =

So, in the Comedy of Errors: "That never words were *musick* to thine *ear*." *Hear* has been printed instead of *ear* in the Taming of the Shrew; or at least the modern editors have supposed so. MALONE. = 4:) — *like a* makeless *wife*;] As a widow bewails her lost husband. *Make* and *mate* were formerly synonymous. So, in Kyng Appolyn of Tyre, 1510: "Certes, madam, I sholde have great joy yfe ye had such a prynce to your *make*." Again, in The Tragicall Hystory of Romeus and Juliet, 1562: "Betwixt the armes of me, thy perfect-loving *make*." MALONE. = 5:) — *for store*,] i. e. to be preserved for *use*. MALONE. = 6:) *Save breed, to brave him*,] Except children, whose youth may set the scythe of Time at defiance, and render thy own death less painful. MALONE. = 7:) *Which* husbandry *in honour might uphold*—] *Husbandry* is generally used by Shakspeare for *economical prudence*. So, in King Henry V.: "For our bad neighbours make us early stirrers, ‖ "Which is both healthful and good *husbandry*." MALONE. = 8:) *By* oft *predict*—] Dr. Sewel reads — By *aught* predict; but the text is right. — So, in the Birth of Merlin, 1662: "How much the *oft* report of this bless'd hermit ‖ "Hath won on my desires!" MALONE. The old reading may be the true one. "By oft predict" may mean — 'By what is most *frequently* prognosticated.' STEEVENS. = 9:) *If from thyself* to store *thou would'st convert*:] If thou would'st change thy single state, and beget a numerous progeny. So, before: "Let those whom nature hath not made for *store*." Again, in Romeo and Juliet: "O, she is rich in beauty; only poor, ‖ "That when she dies, with beauty dies her *store*." MALONE. = 10:) *So should the* lines *of life*—] This appears to me obscure. Perhaps the poet wrote — "the *lives* of life:" i. e. 'children.' MALONE. The "lines of life" perhaps are 'living pictures,' viz. children. ANON. This explanation is very plausible. Shakspeare has again used *line* with a reference to painting in All's Well That Ends Well: "And every *line* and trick of his sweet favour." MALONE. = 11:) — *my* pupil *pen*,] This expression may be considered as a slight proof that the poems before us were our author's earliest compositions. STEEVENS. = 12:) *To give away yourself, keeps yourself still*;] To produce likenesses of yourself, (that is, children,) will be the means of preserving your memory. MALONE. = 13:) *Sometime too hot the* eye of heaven, &c.] That is, the sun. So, in Romeo and Juliet: "Now, ere the *sun* advance his *burning eye*—" Again, in King Richard II.: "——when the searching *eye of heaven* is hid ‖ "Behind the globe, and lights the lower world." Again, in Tarquin and Lucrece: "*The eye of heaven* is out." MALONE. = 14:) *Nor lose possession of that* fair *thou* owest;] Of that beauty thou possessest. *Fair* was, in our author's time, used as a substantive. To *owe* in old language is to *possess*. MALONE. = 15:) — *the* master-mistress *of my passion*;] It is impossible to read this fulsome panegyric, addressed to a male object, without an equal mixture of disgust and indignation. We may remark also, that the same phrase employed by Shakspeare to denote the height of encomium, is used by Dryden to express the extreme of reproach: "That woman, but more daub'd; or, if a man, ‖ "Corrupted to a woman; thy *man-mistress*." *Don Sebastian*. Let me be just, however, to our author, who has made a proper use of the term *male varlet*, in Troilus and Cressida. See that play, Act V. Sc. I. STEEVENS. Some part of this indignation might perhaps have been abated, if it had been considered that such addresses to men, however indelicate, were customary in our author's time, and neither imported criminality, nor were esteemed indecorous. To regulate our judgment of Shakspeare's poems by the modes of modern times, is surely as unreasonable as to try his plays by the rules of Aristotle. *Master-mistress* does not perhaps mean *man*-mistress, but *sovereign* mistress. See Mr. Tyrwhitt's note on the 165th verse of the Canterbury Tales, vol. iv. p. 197. MALONE. = 16:) *A man in* hue *all* hues *in his controlling*,] This line is thus exhibited in the old copy: "A man in hew all *Hews* in his controlling." *Hews* was the old mode of spelling *hues* (colours), and also *Hughes*, the proper name. MALONE. = 17:) *But since she* prick'd *thee out*, &c.] To *prick* is to *nominate* by a puncture or mark. So, in Julius Cæsar: "These many then shall die, their names are *prick'd*." Again, in King Henry IV. Part II.: "Shall I *prick* him, Sir John? — I have given a wrong explanation of this phrase elsewhere. STEEVENS. = 18:) *Making a* couplement—] That is, an union. So, in Love's Labour's Lost: "I wish you the peace of mind, most royal *couplement*." I formerly thought this word was of our author's invention, but I have lately found it in Spenser's Faery Queene: "Allide with bands of mutual *couplement*." MALONE. = 19:) *That heaven's air in this huge* rondure *hems*.] *Rondure* is a *round*. *Rondeur*, Fr. The word is again used by our author in King Henry V.: "'Tis not the *roundure* of your old-fac'd walls." MALONE. = 20:) — *in death's* dateless *night*,] Shakspeare generally uses the word *dateless* for *endless*; having no certain time of *expiration*. So, in Romeo and Juliet: "——seal with a righteous kiss ‖ "A *dateless* bargain to engrossing death." MALONE. = 21:) *The* region *cloud*—] i. e. the clouds of this *region* or country. So, in Hamlet: "I should have fatted all the *region* kites ‖ "With this slave's offal." STEEVENS. = 22:) *Excusing* thy *sins more than* thy *sins are*:] The old copy here also has *their* twice, instead of *thy*. The latter words of this line, whichever reading we adopt, are not very intelligible. MALONE. "Excusing thy sins more than thy sins are," I believe, means only this: 'Making the excuse more than proportioned to the offence.' STEEVENS.

III. SONNETS.

= 1:) —— *this glutton be*, ‖ *To eat the world's due*, by the *grave and thee*.] The ancient editors of Shakspeare's works, deserve at least the praise of impartiality. If they have occasionally corrupted his noblest sentiments, they have likewise depraved his most miserable conceits; as, perhaps, in this instance. I read (piteous constraint, to read such stuff at all!) "——this glutton be; ‖ "To eat the world's due, *be thy* grave and thee." i. e. be at once thyself, and thy grave. The letters that form the two words were probably transposed. I did not think the late Mr. Rich had such example for the contrivance of making Harlequin jump down his own throat. STEEVENS. I do not believe there is any corruption in the text. Mankind being daily thinned by the grave, the world could not subsist if the places of those who are taken off by death were not filled up by the birth of children. Hence Shakspeare considers the propagation of the species as *the world's due*, as a right to which it is entitled, and which it may demand from every individual. The sentiment in the lines before us, it must be owned, is quaintly expressed; but the obscurity arises chiefly, I think, from the awkward collocation of the words for the sake of the rhyme. The meaning seems to me to be this. — '*Pity the world*, which is daily depopulated by the grave, and beget children, in order to supply the loss; or, if you do not fulfil this duty, acknowledge, that as a glutton swallows and consumes more than is sufficient for his own support, so you (who by the course of nature must die, and by your own remissness are likely to die childless) thus "living and dying in single blessedness," consume and destroy *the world's due*; to the desolation of which you will doubly contribute; 1. by thy death; 2. by thy dying childless.' Our author's plays, as well as the poems now before us, affording a sufficient number of conceits, it is rather hard that he should be answerable for such as can only be obtained through the medium of alteration; that he should be ridiculed not only for what he has, *but* for what he has *not* written. MALONE. = 2:) ——*whose* un-ear'd womb ‖ Disdains the *tillage* of thy *husbandry*?] Thus, in Measure for Measure: "——her plenteous *womb* ‖ "Expresseth his full *tilth* and *husbandry*." STEEVENS. *Un-ear'd* is *unploughed*. MALONE. = 3:) *Music to hear*, &c.] O Thou, whom to hear, is music, why, &c. I have sometimes thought Shakspeare might have written — Music to *ear*, &c. i. e. thou, whose every accent is music to *the ear*.

= 23:) *For to thy sensual fault I bring* in sense,] Thus the quarto. The line appears to me unintelligible. Might we read: "For to thy sensual fault I bring *incense*—." A jingle was evidently intended; but if this word was occasionally accented on the last syllable, (as perhaps it might formerly have been,) it would afford it as well as the reading of the old copy. Many words that are now accented on an early syllable, had formerly their accent on one more remote. Thus, in A Midsummer-Night's Dream: "It stands as an edict in destiny." Again, in Hamlet: "Did slay this Fortinbras, who by a seal'd compact—." Again, in Measure for Measure: "This is the hand, which with a vow'd contract—." Again, in King Henry V.: "'Tis no sinister, nor no aukward claim—." Again, in Locrine, a tragedy, 1595: "Nor my exile can move you to revenge." Again, in our author's 50th Sonnet: "As if by some instinct the wretch did find—." Again, in the 128th Sonnet: "Do I envy those jacks that nimble leap—." Again, in Tarquin and Lucrece: "With pure aspects did him peculiar duties." Again, ibid.: "If in thy hope thou dar'st do such outrage." Again, ibid.: "But her fore sight could not forestall their will." Again in Troilus and Cressida: "Peaceful commerce from dividable shores." Dryden has concluded a line with the same word, which to our ears sounds as oddly as *incense* would: "Instructed ships shall sail to quick commerce." MALONE. I believe the old reading to be the true one. The passage, divested of its jingle, seems designed to express this meaning. — 'Towards thy exculpation, I bring in the aid of my soundest faculties, my keenest perception, my utmost strength of reason, my *sense*.' I think I can venture to affirm that no English writer, either ancient or modern, serious or burlesque, ever accented the substantive *incense* on the last syllable. STEEVENS. = 24:) *Though in our lives a* separable spite,] A cruel fate, that *spitefully separates* us from each other. *Separable* for *separating*. MALONE. = 25:) *So I, made lame by fortune's* dearest *spite*,] *Dearest* is *most operative*. So, in Hamlet: "'Would I had met my *dearest* foe in heaven." A late editor, Mr. Capell, grounding himself on this line, and another in the 89th Sonnet, "Speak of my *lameness*, and I straight will halt,—" conjectured that Shakspeare was literally lame: but the expression appears to have been only figurative. So again, in Coriolanus: "——I cannot help it now, ‖ "Unless by using means I *lame* the foot ‖ "Of our design." Again, in As You Like It: "Which I did store to be my foster-nurse, ‖ "When service should in my old limbs lie *lame*." In the 89th Sonnet the poet speaks of his friends imputing a fault to him of which he was not guilty, and yet, he says, he would acknowledge it: so, (he adds,) were he to be described as lame, however untruly, yet rather than his friend should appear in the wrong, he would immediately halt. If Shakspeare was in truth lame, he had it not in his power to *halt occasionally* for this or any other purpose. The defect must have been fixed and permanent. The context in the verses before us in like manner refutes this notion. If the words are to be understood literally, we must then suppose that our admired poet was also *poor* and *despised*, for neither of which suppositions there is the smallest ground. MALONE. "—— *made lame by fortune's* dearest spite." So, in King Lear: "A most poor man, *made tame to fortune's* blows." STEEVENS. = 26:) *Entitled in thy parts do* crowned *sit*,] This is a favourite expression of Shakspeare. So, in King Henry IV. Part I.: "And on thy eyelids *crown* the god of sleep." Again, in Twelfth Night: 'It yields a very echo to the seat ‖ "Where love is *throned*." Again, in Timon of Athens: "And in some sort these wants of mine are *crown'd*, ‖ "That I account them blessings." *Entitled* means, I think, *ennobled*. The old copy reads — in *their* parts. The same error, as has been already observed, has happened in many other places. MALONE. "Entitled in thy parts—." So, with equal obscurity, in Tarquin and Lucrece: "But beauty, *in that white intituled*, ‖ "From Venus' doves doth challenge that fair field." I suppose he means, 'that beauty *takes its title* from that fairness or white.' STEEVENS. = 27:) *If I lose thee, my loss is my* love's *gain*,] If I lose thee, my *mistress* gains by my loss. MALONE. = 28:) — *so much of* earth and water wrought,] i. e. being so thoroughly compounded of these two ponderous elements. Thus, in Antony and Cleopatra: "—— I am air and fire, my other *elements* ‖ "I give to *baser life*." STEEVENS. Again, in King Henry V.: "He is pure air and fire; and the *dull elements of earth and water* never appear in him." MALONE. = 29:) *To* 'cide this *title is impanelled*—] To *'cide*, for to *decide*. The old copy reads — *side*. MALONE. = 30:) *Shall neigh (no dull flesh) in his firy race*;] The expression is here so uncouth, that I strongly suspect this line to be corrupt. Perhaps we should read: "Shall neigh *to* dull flesh, in his firy race." Desire, in the ardour of impatience, shall call to the sluggish animal, (the horse) to proceed with swifter motion. MALONE. Perhaps this passage is only obscured by the awkward situation of the words *no dull flesh*. The sense may be this: 'Therefore desire, being *no dull* piece of horse-*flesh*, but composed of the most perfect love, shall neigh as he proceeds in his hot career.' "A good piece of horse-*flesh*" is a term still current in the stable. Such a profusion of words, and only to tell us that our author's passion was impetuous, though his horse was slow! STEEVENS. = 31:) *Therefore are* feasts *so solemn and so rare*, ‖ *Since* seldom coming, *in the long year set*, ‖ *Like stones of worth*, &c.] So, in King Henry IV. Part I.: "If all the year were playing *holidays*, ‖ "To sport would be as tedious as to work; ‖ "But, when they *seldom come*, they wish'd-for come; ‖ "And nothing pleaseth but rare accidents." Again, ibidem: "—— my state, ‖ "*Seldom*, but sumptuous, shewed like a *feast*, ‖ "And won by *rareness* much solemnity." MALONE. "——*feasts* so solemn and so rare." He means the four *festivals* of the year. STEEVENS. = 32:) *Or* captain *jewels in the* carcanet.] Jewels of superior worth. So, in Timon of Athens: "The ass more *captain* than the lion, and the fellow ‖ "Loaden with irons, wiser than the judge." Again, in the 66th Sonnet: "And captive Good attending *captain* Ill." The carcanet was an ornament worn round the neck. MALONE. = 33:) *The other* as your bounty, &c.] The *foizon*, or plentiful season, that is, the autumn, is the emblem of your bounty. So, in The Tempest: "How does my *bounteous* sister [Ceres]?" Again, in Antony and Cleopatra: "—— For his *bounty*, ‖ "There was no winter in't; an *autumn* 'twas, ‖ "That grew the more by reaping." MALONE. = 34:) — *the* world-without-end *hour*,] The tedious hour, that seems as if it would never end. So, in Love's Labour's Lost: "—— a time, methinks, too short ‖ "To make a *world-without-end* bargain in." i. e. an everlasting bargain. MALONE. = 35:) Show me your image in some antique book, ‖ *Since mind at first in* character *was done*!] Would that I could read a description of you in the earliest manuscript that appeared *after the first use of letters*. That this is the meaning appears clearly from the next line: "That I might see what the old world could *say*." Again: "—— the *wits* of former days," &c. We yet use the word *character* in the same sense. MALONE. This may allude to the ancient custom of inserting real portraits among the ornaments of illuminated manuscripts, with inscriptions under them. STEEVENS. = 36:) *Nativity once in the* main *of light*,] In the *great body* of light. So, the *main* of waters. MALONE. = 37:) *And* delves *the* parallels *in beauty's brow*;] Renders what was before even and smooth, rough and uneven. So, in the second Sonnet: "When forty winters shall besiege thy *brow*, ‖ "And *dig* deep *trenches* in thy *beauty's* field." Again, in the 19th Sonnet: "—— Swift footed time, ‖ "O carve not with thy hours my love's fair brow, ‖ "Nor draw no line there with thine antique pen." Our author uses the word *parallel* in the same sense in Othello: "——How am I then a villain, ‖ "To counsel Cassio to this *parallel* course?" MALONE. = 38:) *O fearful meditation! where, alack!* ‖ "*Shall time's best jewel from time's* chest *lie hid?*] I once thought Shakspeare might have written — from time's *quest*, but am now convinced that the old reading is right. "Time's best jewel" is the person addressed, who, the author feared, would not be able to escape the devastation of time, but would fall a pray, however beautiful, to his all-subduing power. So, in his 48th Sonnet: "—— *thou*, to whom my *jewels* trifles are, ‖ "Thee have I not lock'd up in any *chest*, ‖ "Save where thou art not, though I feel thou art." This allusion is a favourite one of Shakspeare, for he has introduced it in several places. Thus again, in King Richard II.: "A *jewel* in a ten-times-barr'd-up *chest* ‖ "Is — a bold spirit in a loyal breast." Again, in Tarquin and Lucrece: "She wakes her heart by beating on her breast, ‖ "And bids it leap from thence, where it may find ‖ "Some purer *chest*, to close so pure a mind." Again, in King John: "They found him dead, and thrown into the street, ‖ "An empty *casket*, where the *jewel* of life ‖ "By some damn'd villain was robb'd and ta'en away!" A similar conceit is found in an Epitaph on Prince Henry, eldest son of King James I. written in 1613: "Within this marble *casket* lies ‖ "A matchless *jewel* of rich price; ‖ "Whom nature, in the world's disdain, ‖ "But shrew'd, and then put up again." The *chest of Time* is the repository where he lays up the most rare and curious productions of nature; one of which the poet esteemed his friend. ——vobis male sit, malæ tenebræ ‖ Orci, quæ omnia bella devoratis. *Catul*. MALONE. Time's *chest* is the repository into which he is poetically supposed to throw those things which he designs to be forgotten. Thus, in Troilus and Cressida: "*Time* hath, my lord, a *wallet* at his back, ‖ "Wherein he puts alms for oblivion." Again, in Sonnet LII.: "So is the *time* that keeps you, as my *chest*." The thief who evades pursuit, may be said with propriety to *lie hid from justice*, or from *confinement*. STEEVENS. = 39:) *And* lace *itself with his society*?] i. e. embellish itself. So, in Romeo and Juliet: "——what envious streaks ‖ "Do *lace* the severing clouds—." STEEVENS. = 40:) *Before the* golden tresses *of the dead*, ‖ The right of sepulchres, *were shorn away*, ‖ *To live a second life on* second head;] Our author has again inveighed against this practice in The Merchant of Venice: "So are those crisped snaky *golden locks*, ‖ "Which make such wanton gambols with the wind, ‖ "Upon supposed fairness, often known ‖ "To be the dowry of a *second head*, ‖ "*The skull that bred them in the sepulchre*." Again, in Timon of Athens: "——thatch your poor thin *roofs* ‖ "With *burdens of the death*." So, in Swetnam Arraigned by Women, a comedy, 1620: "——She'll instruct them how ‖ "——to use, ‖ "The mysteries, painting, curling, powd'ring, ‖ "And with strange *periwigs*, pin-knots, borderings, ‖ "To deck them up, like to a vintner's bush, ‖ "For man to gaze at on a midsummer-night." In our author's time, the false hair usually worn, perhaps in compliment to the queen, was of a sandy colour. Hence the epithet *golden*. See Hentzner's Account of Queen Elizabeth. MALONE. = 41:) *The* solve *is this*,] This is the *solution*. The quarto reads: "The *solye* is this—." I have not found the

word now placed in the text, in any author: but have inserted it rather than print what appears to me unintelligible. We meet with a similar sentiment in the 102d Sonnet: "—— sweets grown common lose their dear delight." The modern editions read: "The *toil* is this—." MALONE. I believe we should read: "The *sole* is this—." i. e. here the *only* explanation lies; this is *all*. STEEVENS. = 42:) *The* ornament *of beauty is* suspect,] *Suspicion* or slander is a constant attendant on beauty, and adds new lustre to it. *Suspect* is used as a substantive in King Henry VI. Part II. Again, by Middleton in A Mad World my Masters, a comedy, 1608: "And poize her words i'the ballance of *suspect*." MALONE. = 43:) Thy *worth the greater*, being woo'd of time;] The old copy here, as in many other places, reads corruptly — *Their* worth, &c. I strongly suspect the latter words of this line also to be corrupt. What idea does *worth* woo'd of [that is, *by*] time, present? — Perhaps the poet means, that however slandered his friend may be at present, his *worth* shall be celebrated in all *future* time. MALONE. Perhaps we are to disentangle the transposition of the passage, thus: 'So thou be good, slander, being woo'd of time, doth but approve thy worth the greater,' i. e. if you are virtuous, slander, being the favourite of the age, only stamps the stronger mark of approbation on your merit. I have already shewn, on the authority of Ben Jonson, that "*of time*" means, *of the* then *present one*. STEEVENS. Might we not read — being *wood of time?* taking *wood* for an epithet applied to *slander*, signifying *frantic*, doing mischief at random. Shakspeare often uses this old word. So, in Venus and Adonis: "Life-poisoning pestilence, and frenzies *wood*." I am far from being satisfied with this conjecture, but can make no sense of the words as they are printed. C. = 44:) — clean starved *for a look*;] That is, *wholly* starved. So, in Julius Cæsar: "*Clean* from the purpose of the things themselves." MALONE. So, in The Comedy of Errors: "While I at home *starve for a* merry *look*." STEEVENS. = 45:) *Or gluttoning on all, or all away*.] That is, either feeding on various dishes, or having nothing on my board, — *all* being *away*. MALONE. Perhaps, *or all away*, may signify, *or away with all!* i. e. I either devour like a glutton what is within my reach, or *command all provisions to be removed out of my sight*. STEEVENS. = 46:) — *in a* noted *weed*,] i. e. in a dress by which it is always *known*, as those persons are who always wear the same colours. STEEVENS. = 47:) *Of* mouthed *graves*—] That is, of *all-devouring* graves. Thus, in King Richard III.: "—— in the *swallowing* gulph ‖ "Of dark forgetfulness and deep oblivion." Again, in Venus and Adonis: "What is thy body but a *swallowing grave?*" MALONE. = 48:) *Knowing a* better spirit *doth use your name*,] *Spirit* is here, as in many other places, used as a monosyllable. Curiosity will naturally endeavour to find out who this *better spirit* was, to whom even Shakspeare acknowledges himself inferior. There was certainly no poet in his own time with whom he needed to have feared a comparison; but these Sonnets being probably written when his name was but little known, and at a time when Spenser was in the zenith of his reputation, I imagine he was the person here alluded to. MALONE. = 49:) *And therefore have I* slept *in your report*,] And therefore I have not sounded your praises. MALONE. The same phrase occurs in King Henry VIII.: "—— Heaven will one day open ‖ "The king's eyes, that so long have *slept* upon ‖ "This bold, bad man." Again, in King Henry IV. Part I.: "—— hung their eyelids down ‖ "*Slept* in his face." STEEVENS. = 50:) *When others would give life, and bring a tomb*.] When others endeavour to celebrate your character, while, in fact, they disgrace it by the meanness of their composition. MALONE. = 51:) *Being* fond on *praise, which makes your praises worse*.] i. e. being fond of such panegyric as debases what is praiseworthy in you, instead of exalting it. *On* in ancient books is often printed for *of*. It may mean, "behaving foolishly *on* receiving praise." STEEVENS. *Fond on* was certainly used by Shakspeare for *fond of*. So, in Twelfth Night: "—— my master loves her dearly; ‖ "And I, poor monster, *fond* as much *on* him." Again, in Holland's translation of Suetonius, folio, 1606, p. 21: "He was *enamoured* also *upon* queenes." MALONE. = 52:) — fil'd *up his line*,] i. e. polish'd it. So, in Ben Jonson's Verses on Shakspeare: "In his well-torned and true-*filed* lines." STEEVENS. = 53:) *I will acquaintance* strangle,] I will *put an end* to our familiarity. This expression is again used by Shakspeare in Twelfth Night: "—— it is the baseness of thy fear ‖ "That makes thee *strangle* thy propriety." Again, in King Henry VIII.: "—— he has *strangled* ‖ "His language in his tears." Again, in The Winter's Tale: "*Strangle* such thoughts as these with any thing, ‖ "That you behold the while." Again, more appositely in Antony and Cleopatra: "You shall find the band that seems to tie their friendship together, shall be the very *strangler* of their *amity*." So also Daniel, in his Cleopatra, 1594: "Rocks *strangle* up thy waves, ‖ "Stop cataracts thy fall!" MALONE. This uncouth phrase seems to have been a favourite with Shakspeare, who uses it again in Macbeth: "—— night *strangles* the travelling lamp." STEEVENS. = 54:) *Both grace and faults are lov'd of* more and less:] By great and small. So, in King Henry IV. Part I.: "The *more and less* came in," &c. MALONE. = 55:) *If like a lamb he could his looks* translate!] If he could change his natural look, and assume the innocent visage of the lamb. So, in Timon of Athens: "—— to present slaves and servants ‖ "*Translates* his rivals." MALONE. = 56:) *And yet this time* remov'd!] This time in which I was *remote* or absent from thee. So, in Measure for Measure: "He ever lov'd the life *remov'd*." Again, in King Henry IV. Part I.: "—— nor did he think it meet ‖ "To lay so dangerous and dear a trust ‖ "On any soul *remov'd*." MALONE. = 57:) *The* teeming autumn, *big with rich* increase, ‖ *Bearing the wanton burden of the* prime,] So, in A Midsummer-Night's Dream: "—— The *spring*, the summer, ‖ "The *childing autumn*, angry winter, change ‖ "Their wonted livries; and the 'mazed world ‖ "By their *increase* now knows not which is which." The *prime* is the *spring*. *Increase* is the *produce of the earth*. MALONE. = 58:) *Could make me any* summer's story *tell*,] By a *summer's story* Shakspeare seems to have meant some *gay fiction*. Thus, his comedy founded on the adventures of the king and queen of the fairies, he calls A *Midsummer*-Night's Dream. On the other hand, in The Winter's Tale he tells us, "a *sad tale's* best for *winter*." So also, in Cymbeline: "—— if it be *summer* news, ‖ "Smile to it before: if winterly, thou need'st ‖ "But keep that countenance still." MALONE. = 59:) *The lily I condemned* for *thy hand*,] I condemned the lily for presuming to emulate the whiteness of thy hand. MALONE. = 60:) *So thou* prevent'st his scythe, &c.] i. e. so by anticipation thou hinderest the destructive effects of his weapons. STEEVENS. = 61:) —— *and death to me* subscribes, ‖ *Since, spite of him, I'll live in this poor rhyme*, ‖ *While he insults o'er dull and speechless tribes*.] To *subscribe*, is to *acknowledge as a superior, to obey*. So, in Troilus and Cressida: "For Hector in his blaze of wrath *subscribes* ‖ "To tender objects." MALONE. So, in Dr. Young's Busiris: "Like *death*, a solitary king I'll reign, ‖ "*O'er silent subjects* and a desert plain." STEEVENS. = 62:) — *in love's fresh* case—] By the *case* of *love* the poet means his own compositions. MALONE. = 63:) *And made myself a* motley *to the view*,] Appeared like a fool (of whom the dress was formerly a *motley* coat). MALONE. = 64:) Gor'd *mine own thoughts*,] I know not whether this be a quaintness, or a corruption. STEEVENS. The text is probably not corrupt, for our author has employed the same word in Troilus and Cressida: "My fame is shrewdly *gor'd*." The meaning seems to be, 'I have *wounded* my own thoughts; I have acted contrary to what I knew to be right.' MALONE. We meet with the same expression in Hamlet: "Till by some elder masters, of known honour, ‖ "I have a voice and precedent of peace, ‖ "To keep my name *ungor'd*." BOSWELL. = 65:) *These* blenches *gave my heart another youth*,] These starts or aberrations from rectitude. So, in Hamlet: "—— I'll observe his looks; ‖ "I'll tent him to the quick; if he but *blench*, ‖ "I know my course." MALONE. = 66:) *Than public means, which public manners breeds*.] The author seems here to lament his being reduced to the necessity of appearing on the stage, or writing for the theatre. MALONE. See the Preliminary Remarks. BOSWELL. = 67:) *Potions of* eysell, *'gainst my strong* infection;] *Eysell* is *vinegar*. So, in A Mery Geste of the Frere and the Boye: "God that dyed for us all, ‖ "And dranke both *eysell* and gall." STEEVENS. Vinegar is esteemed very efficacious in preventing the communication of the plague and other contagious distempers. MALONE. = 68:) *For what care I who calls me well or ill*, ‖ *So you* o'er-green *my bad, my good* allow?] I am indifferent to the opinion of the world, if you do but throw a friendly veil over my faults, and approve of my virtues. The allusion seems to be either to the practice of covering a bare coarse piece of ground with fresh *green*-sward, or to that of planting ivy or jessamine to conceal an unsightly building. To *allow*, in ancient language, is to *approve*. MALONE. I would read: "—— o'er *grieve* my bad," i. e. I care not what is said of me, so that you *compassionate* my failings, and approve my virtues. STEEVENS. = 69:) *That my steel'd* sense or *changes, right or wrong*.] It appears from the next line but one, that *sense* is here used for *senses*. We might better read: "—— *e'er* changes, right or wrong." MALONE. "None else to me, nor I to none alive, ‖ "That my steel'd sense or changes, right or wrong." The meaning of this purblind and obscure stuff seems to be — 'You are the only person who has power to change my stubborn resolution, *either* to what is right, or to what is wrong.' STEEVENS. = 70:) —— *that my* adder's sense ‖ *To* critic *and to flatterer stopped are*.] That my ears are equally *deaf* to the *snarling censurer*, and the flattering encomiast. *Critic* for *cynic*. So, in Love's Labour's Lost: "And *critic* Timon laugh at idle toys." Our author again alludes to the deafness of the adder in Troilus and Cressida: "—— ears more *deaf* than *adders* to the voice ‖ "Of any true decision." MALONE. = 71:) *That all the world besides methinks* they are *dead*.] The quarto has — "That all the world besides methinks *y'are* dead." *Y'are* was, I suppose, an abbreviation for *they are* or *th' are*. Such unpleasing contractions are often found in our old poets. MALONE. The sense is this, — 'I pay no regard to the sentiments of mankind; and observe how I account for this my indifference. I think so much of you, that I have no leisure to be anxious about the opinions of others. I proceed as if the world, yourself excepted, were no more. STEEVENS. = 72:) *Doth* part *his function*,] That is, *partly* performs his office. MALONE. = 73:) — *which it doth* latch;] The old copy reads — it doth *lack*. The corresponding rhyme shows that what I have now substituted was the author's word. To *latch* formerly signified to *lay hold of*. So, in Macbeth: "—— But I have words, ‖ "That should be howl'd out in the desert air, ‖ "Where hearing should not *latch* them." MALONE. = 74:) *The most sweet* favour,] *Favour* is *countenance*. MALONE. = 75:) — *what with* his gust *is 'greeing*,] That is, what is pleasing to the *taste* of my *mind*. MALONE. = 76:) *How have mine* eyes *out of their* spheres *been* fitted, ‖ *In the distraction of this madding fever?*] How have mine eyes been convulsed during the frantic *fits* of my feverous love! So, in Macbeth: "Then comes my *fit* again; I had else been perfect, ‖ "Whole as the marble," &c. The participle *fitted*, is not, I believe, used by any other author, in the sense in which it is here employed. In A Midsummer-Night's Dream, the same image is presented: "Made me compare with Hermia's *sphery eyne*." MALONE. We meet in Hamlet the same image as here: "Make thy two *eyes*, like stars, *start from their spheres*." STEEVENS. = 77:) — *bevel*;] i. e. crooked; a term used only, I believe, by masons and joiners. STEEVENS. = 78:) *That poor* retention *could not so much hold*,] *That poor retention* is the table-book given to him by his friend, incapable of *retaining*, or rather of containing, so much as the *tablet of the brain*. MALONE. = 79:) *That it nor* grows *with heat, nor drowns with showers*.] Though a building may be *drown'd*, i. e. deluged by rain, it can hardly *grow* under the influence of *heat*. I would read *glows*. STEEVENS. Our poet frequently starts from one idea to another. Though he had compared his affection to a building, he seems to have deserved that thought; and here, perhaps, meant to allude to the progress of vegetation, and the accidents that retard it. So, in the 15th Sonnet: "When I perceive, that every thing that *grows*, ‖ "Holds in perfection but a little moment, — ‖ "When I perceive that *men* as *plants* increase, ‖ "*Cheared* and *check'd* even by the self-same *sky*." &c. MALONE. = 80:) *Which is not* mix'd with seconds,] I am just informed by an old lady, that *seconds* is a provincial term for the *second kind of flour*, which is collected after the smaller bran is sifted. That our author's oblation was pure, *unmixed with baser matter*, is all that he meant to say. STEEVENS. = 81:) — — *and they mourners seem* ‖ *At such, who, not born fair, no beauty lack*, ‖ *Slandering creation with a false esteem*:] They seem to mourn that those who are not born fair, are yet possessed of an artificial beauty, by which they pass for what they are not, and thus dishonour nature by their imperfect imitation and false pretensions. MALONE. = 82:) *Since saucy* jacks *so happy are in this*,] He is here speaking of a small kind of spinnet, anciently called a *virginal*. So, in Ram Alley, or Merry Tricks, 1611: "Where be these rascals that skip up and down, ‖ "Like *virginal jacks?*" STEEVENS. A *virginal* was shaped like a *piano forte*. MALONE. = 83:) *The* statute *of thy beauty*—] *Statute* has here its legal signification, that of a security or obligation for money. MALONE. = 84:) *When my love swears*, &c.] This Sonnet is also found (with some variations) in The Passionate Pilgrim, a collection of verses printed as Shakspeare's in 1599. It there stands thus: "When my love swears that she is made of truth, ‖ "I do believe her, though I know she lies, ‖ "That she might think me some untutor'd youth, ‖ "*Unskilfull* in the world's false *forgeries* ‖ "Thus vainly thinking that she thinks me young, ‖ "Although *I know* my *years be* past the best, ‖ "*I smiling* credit her false-speaking tongue, ‖ "*Out-facing faults in love with love's ill rest*. ‖ "But wherefore says *my love that* she is *young?* ‖ "And wherefore say not I that I am old? ‖ "O, love's best habit is *a soothing tongue*, ‖ "And age in love loves not to have years told. ‖ "Therefore *I'll* lie with *love*, and *love* with me, ‖ "*Since that* our faults *in love thus smother'd be*." MALONE. = 85:) *But my five* wits, nor *my five senses can* ‖ *Dissuade*—] That is, but neither my wits nor senses can, &c. So, in Measure for Measure: "More *nor* less to others paying—." "The *wits*," Dr. Johnson observes, "seem to have been reckoned five, by analogy to the five senses, or the five inlets of ideas. *Wit* in our author's time was the general term for the intellectual power." From Stephen Hawes's poem called Graunde Amour and La Bell Pucel, 1554, ch. 24, it appears that the five wits were "common wit, imagination, fantasy, estimation, and memory." MALONE. = 86:) *Not* prizing *her poor infant's discontent*;] Not regarding, nor making any account of, her child's uneasiness. MALONE. = 87:) I hate *from* hate *away she* threw, ‖ *And sav'd my life, saying* — not you.] Such sense as these Sonnets abound with, may perhaps be discovered as the words at present stand; but I had rather read: "*I hate* — away from hate she *flew*," &c. Having pronounced the words *I hate*, she left me with a declaration in my favour. STEEVENS. The meaning is — she removed the words *I hate* to a distance from *hatred*; she changed their natural import, and rendered them inefficacious, and undescriptive of dislike, by subjoining *not you*. The old copy is certainly right. The poet relates what the lady said; she is not herself the speaker. We have the same kind of expression in Tarquin and Lucrece: "It cannot be, quoth she, that so much guile ‖ "(She would have said) *can lurk in such a look*; ‖ "But Tarquin's shape came in her mind the while, ‖ "And from her tongue *can lurk from cannot* took." MALONE. = 88:) Past cure *I am, now reason is* past care,] So, in Love's Labour's Lost: "Great *reason*; for *past cure* is still *your self past care*." It was a proverbial saying. See Holland's Leaguer, a pamphlet published in 1632: "She has got this *adage* in her mouth; *Things past cure, past care*." MALONE. = 89:) — *all tyrant, for thy sake?*] That is, for the sake of *thee*, thou tyrant. Perhaps however the author wrote: "—— when I forgot ‖ "Am of myself, all *truant* for thy sake?" So, in the 101st Sonnet: "O *truant* Muse, what shall be my amends ‖ "For thy *neglect* of truth—." MALONE. =

IV. THE PASSIONATE PILGRIM.

= 1:) *Paler for sorrow than her milk-white dove*,] The line preceding this is lost. MALONE. = 2:) *Sweet rose*, &c.] This seems to have been intended for a dirge to be sung by Venus on the death of Adonis. MALONE. This note shows how the clearest head may be led away by a favourite hypothesis. Unless the poet had completely altered the whole subject of his poem on Venus and Adonis, which is principally occupied by the entreaties of the goddess to the insensible swain, how could she be represented as saying, "I craved nothing of thee still." The greater part of it is employed in describing her craving. BOSWELL. = 3:) — *faded in the spring!*] The verb *fade* throughout these little fragments, &c. is always spelt *vaded*, either in compliance with ancient pronunciation, or in consequence of a primitive which perhaps modern lexicographers may feel some reluctance to acknowledge. They tell us that we owe this word to the French *fade;* but I see no reason why we may not as well impute its origin to the Latin *vado*, which equally serves to indicate departure, motion, and evanescence. STEEVENS. = 4:) *My heart doth* charge the watch;] The meaning of this phrase is not very clear. STEEVENS. Perhaps the poet, wishing for the approach of morning, enjoins the watch to hasten through their nocturnal duty. MALONE. = 5:) — *each minute seems* a moon;] The old copy reads — each minute seems *an hour*. The want of rhyme to the corresponding line shows that it must be corrupt. I have therefore not hesitated to adopt an emendation proposed by Mr. Steevens — each minute seems a *moon;* i. e. month. So, in Antony and Cleopatra: "Which had superfluous kings for messengers, ‖ "Not many *moons* gone by." Again, in Othello: "—— Since these arms had seven years' pith ‖ "Till now some nine *moons* wasted—." In Romeo and Juliet our poet describes the impatience of a lover not less strongly than in the passage before us: "I must hear from thee *every day of the hour*, ‖ "For *in a minute there are many days*." MALONE. "Were I with her, the night would post too soon; ‖ "But now are minutes added to the hours; ‖ "To spite me now, each minute seems a moon;" Thus, in Dr. Young's Revenge: "While in the lustre of her charms I lay, ‖ "Whole summer suns roll'd unperceiv'd away; — ‖ "Now fate does rigidly her dues regain, ‖ "And every moment is an age of pain." Dr. Young, however, was no needy borrower, and therefore the coincidence between these passages may be regarded as the effect of accident. There are, however, certain hyperbolical expressions which the inamoratoes of all ages have claimed as right of commonage. STEEVENS. = 6:) *Love's denying*, &c.] A denial of love, a breach of faith, &c. *being* the cause of all these misfortunes. The Passionate Pilgrim and Weelkes's book have — Love *is dying*, and — Heart's *denying*. The reading of the text is found in England's Helicon, except that it has — Love *is*, and Faith *is*. *Renying* is from the French, *renier*, to forswear. MALONE. = 7:) *Causer of this*.] Read — *'Cause* of this; i. e. *Because* of this. STEEVENS. The old copy is right. The word *causer* is again used by Shakspeare in Love's Labour's Lost: "And study too, the *causer* of your vow." MALONE. = 8:) *All my merry* jigs *are quite forgot*,] A *jig* was a metrical composition. So, in Russy d' Ambois, a tragedy by Chapman, 1607: "'Tis one of the best *jigs* that ever was *acted*." MALONE. *Jigs*, as the word is commonly used, would do as well in this passage. I cannot help wishing that such jigs or metrical compositions had been quite forgot, rather than that they should have been attributed to Shakspeare. BOSWELL. = 9:) *There* a nay—] So The Passionate Pilgrim. *Annoy*, Weelkes's Madrigals. MALONE. = 10:) *My shepherd's pipe can sound no* deal,] i. e. in no degree, more or less. Thus Fairfax: "This charge some *deal* thee haply honour may." STEEVENS. = 11:) *Through* harkless *ground*,] This is the reading furnished by Weelkes's copy. The other old editions have *heartless* ground. If *heartless* ground be the true reading, it means, I think, *uncultivated*, desolated ground, corresponding in its appearance with the unhappy state of its owner. An hypercritic will perhaps ask, how can the ground be *harkless*, if sighs *resound?* The answer is, that no *other* noise is heard but that of sighs: "The birds do not sing, the bells ring not," &c. MALONE. = 12:) — *with* filed *talk*,] With studied or polished language. So, in Ben Jonson's Verses on our author: "In his well-torned and true-*filed* lines." MALONE. = 13:) *And* ban *and brawl*,] To *ban* is to *curse*. So, in King Richard III.: "You bade me *ban*, and will you have me leave?" MALONE. = 14:) *But thou* shrieking harbinger, ‖ *Foul* pre-currer *of the fiend*, ‖ *Augur of the fever's end*,] So, in Hamlet: "And even the like *precurse* of fierce events, — ‖ "As *harbingers* preceding still the *fates*, ‖ "And *prologue to the omen coming on* — ‖ "Have heaven and earth together demonstrated ‖ "Unto our climatures and countrymen." The *shrieking harbinger* here addressed, is the *scritch owl*, the *foul precurrer* of death. So, in A Midsummer-Night's Dream: "Now the wasted brands do glow, ‖ "While the *scritch owl*, scritching loud, ‖ Puts the wretch that lies in woe, ‖ "In remem-

brance of a shrowd." = 15:) *That defunctive music can,*] That understands funereal music. To *con* in Saxon signifies to *know*. The modern editions read: "That defunctive music *ken*." MALONE. = 16:) That thy sable gender mak'st || *With the breath thou giv'st and tak'st,*] I suppose this uncouth expression means, that the *crow*, or *raven*, continues its race by the *breath* it *gives* to them as its parent, and by *that* which it *takes* from other animals: i. e. by first producing its young from itself, and then providing for their support by depredation. Thus, in King John: "—— and vast confusion waits || "(*As doth a raven on a sick-fallen beast*) || "The imminent decay of wrested pomp." This is the best I can make of the passage. STEEVENS. = 17:) But in them *it were a wonder.*] So extraordinary a phænomenon as *hearts remote, yet not asunder*, &c. would have excited admiration, had it been found any where else *except in these* two birds. In them it was not wonderful. MALONE. = 18:) *That the turtle saw his* right || *Flaming in the phœnix' sight:*] I suppose we should read *light:* i. e. the turtle saw all the *day* he wanted, in the eyes of the phœnix. So, Antony speaking to Cleopatra: "—— O thou *day* o'the world, || "Chain my arm'd neck!" Again, in The Merchant of Venice: "*Bass.* We should hold *day* with the Antipodes, || "*If you would walk in absence of the sun.* || "*Por.* Let me *give light*, but let me not be light." STEEVENS. I do not perceive any need of change. The turtle saw those qualities which were his *right*, which were peculiarly *appropriated* to him, in the phœnix. — *Light* certainly corresponds better with the word *flaming* in the next line; but Shakspeare seldom puts his comparisons on four feet. MALONE. = 19:) *Property was thus appall'd,* || *That the self was not the same;*] This communication of *appropriated* qualities alarmed the power that presides over *property*. Finding *that the self was not the same*, he began to fear that nothing would remain distinct and individual; that all things would become common. MALONE. = 20:) *To themselves yet* either neither, &c.] So, in Drayton's Mortimeriados, 1596: "—— fire seem'd to be water, water flame, || "*Either or neither*, and yet both the same." MALONE. = 21:) *Love hath reason, reason none,* || *If what* parts *can so remain.*] Love is reasonable, and reason is folly [has no reason], *if two that are disunited* from each other, can yet remain together and undivided. MALONE. = 22:) *Whereupon it made this* threne—] This *funeral song*. So, in Kendal's poems, 1577: "Of verses, *threnes*, and epitaphs, || "Full fraught with tears of *teene*." A book entitled David's *Threanes*, by J. Heywood, was published in 1620. Two years afterwards it was reprinted under the title of David's *Tears:* the former title probably was discarded as obsolete. For this information I am indebted to Dr. Farmer. MALONE. By the kindness of my friend, Sir Mark Masterman Sykes, the possessor of this singularly rare volume, I was furnished with the opportunity of inspecting it, and ascertaining the accuracy with which these verses had been reprinted. BOSWELL. =

V. A LOVER'S COMPLAINT.

= 1:) — *whose concave womb* re-worded —] Repeated; re-echoed. The same verb is found in Hamlet: "—— Bring me to the test, || "And I the matter will *re-word*." MALONE. = 2:) *Storming her* world *with sorrow's wind and rain.*] So, in Julius Cæsar: "—— and the state of a man, || "Like to a little *kingdom*, suffers then || "The nature of an insurrection." Again, in Hamlet: "—— Remember thee? || "Ay, thou poor ghost, while memory holds a seat || "In this distracted *globe*." Again, in King Lear: "Strives in his little *world* of man to out-scorn || "The to-and-fro conflicting wind and rain." Sorrow's *wind and rain* are *sighs* and *tears*. Thus, in Antony and Cleopatra: "We cannot call her *winds* and *waters*, *sighs* and *tears*." The modern editions read corruptedly: "Storming her *words* with *sorrows*, wind," &c. MALONE. = 3:) *Some* beauty *peep'd through* lattice *of* sear'd *age.*] Thus, in the 3d Sonnet: "So thou through *windows* of thine *age* shalt see, || "Despight of wrinkles, this thy golden time." Again, in Cymbeline: "—— or let her *beauty* || "*Look through a casement*, to allure false hearts, || "And be false with them." In Macbeth we meet with the same epithet applied as here: "—— my way of life || "Is fallen into the *sear*, the yellow leaf." MALONE. Shakspeare has applied this image to a comic purpose in King Henry VI. Part II.: "He call'd me even now, my lord, through a red *lattice*, and I could discern no part of his face from the window: at last I spied his eyes; and methought he had made two holes in the ale-wife's new-petticoat, and *peep'd through*." STEEVENS. = 4:) *Which on it had* conceited characters,] Fanciful images. Thus, in Tarquin and Lucrece: "Which the *conceited* painter drew so proud —." MALONE. = 5:) Laund'ring *the silken figures in the* brine || *That* season'd *woe had* pelleted *in tears,*] So, in Tarquin and Lucrece: "*Seasoning* the earth with showers of silver *brine*." *Laundering* is *wetting*. The verb is now obsolete. To *pellet* is to form into *pellets*, to which, being *round*, Shakspeare, with his usual licence, compares falling tears. The word, I believe, is found no where but here and in Antony and Cleopatra: "——My brave Egyptians all, || "By the discandying of this *pelleted* storm, || "Lie graveless." In Julius Cæsar we meet with a kindred thought: "—— mine eyes, || "Seeing those *beads* of sorrow stand in thine, || "Began to water." Again, in King Henry IV. Part I.: "—— *beads* of sweat have trod upon thy brow." Again, in The Two Gentlemen of Verona: "A sea of melting *pearl*, which some call *tears*." MALONE. "*Season'd* woe had *pelleted* in tears." This phrase is from the kitchen. *Pellet* was the ancient culinary term for *a forced meat ball*, a well-known *seasoning*. STEEVENS. = 6:) *Sometimes her* level'd *eyes their* carriage *ride,*] The allusion, which is to a piece of ordnance, is very quaint and farfetched. MALONE. In The Merchant of Venice, the eyes of Portia's picture are represented as mounted on those of Bassanio: "—— Move these eyes? || "Or whether, *riding* on the balls of mine, || "Seem they in motion?" STEEVENS. = 7:) — *her* sheav'd *hat,*] Her *straw* hat. MALONE. = 8:) *Of amber, crystal, and of* bedded *jet,*] Thus the quarto 1609. If *bedded* be right, it must mean, *set* in some kind of metal. Our author uses the word in The Tempest: "—— my son i'the ooze is *bedded*." The modern editions read — *beaded* jet, which may be right; *beads* made of jet. The construction, I think, is, — she drew from a maund a thousand favours, of amber, crystal, &c. MALONE. Baskets made of *beads* were sufficiently common even since the time of our author. I have seen many of them. *Beaded* jet, is jet formed into *beads*. STEEVENS. = 9:) *Upon whose* weeping margent *she was set,* — || *Like usury, applying wet to wet,*] In King Henry VI. Part III. we meet with a similar thought: "With tearful eyes add water to the sea, || "And give more strength to that which hath too much." These two lines are not in the old play on which the Third Part of King Henry VI. is formed. Again, in Romeo and Juliet: "With tears augmenting the fresh morning dew, || "Adding to clouds more clouds with his deep sighs." Again, in As You Like It: "—— Thou mak'st a testament || "As worldings do, giving the sum of more || "To that which hath too much." Perhaps we should read: "Upon whose *margent weeping* she was set." The words might have been accidentally transposed at the press. *Weeping margent*, however, is, I believe, right, being much in our author's manner. *Weeping* for *weeped* or *be-weeped;* the margin wetted with tears. MALONE. To *weep* is to drop. Milton talks of "Groves whose rich trees *wept* od'rous gums and balm." Pope speaks of the "*weeping* amber," and Mortimer observes that "rye-grass grows on *weeping* ground," i. e. lands abounding with wet, like the margin of the river on which this damsel is sitting. The rock from which water drops, is likewise poetically called a *weeping* rock: *Κρὴ ηνὶ ἄνανον πίτυης ἀπὸ ΔΑΚΡΥΟΕΣΣΗΣ.* STEEVENS. = 10:) *With* sleided *silk* feat *and affectedly* —] *Sleided* silk is, as Dr. Percy has elsewhere observed, untwisted silk, prepared to be used in the weaver's *sley* or *slay*. So, in Pericles: "Be't, when she weav'd the *sleided silk*." A weaver's *sley* is formed with teeth like a comb. *Feat* is, curiously, nicely. MALONE. = 11:) *With* sleided silk *feat and affectedly* || *Enswath'd, and* seal'd *to curious secrecy.*] To be convinced of the propriety of this description, let the reader consult the Royal Letters, &c. in the British Museum, where he will find that anciently the ends of a piece of narrow ribbon were placed under the *seals* of letters, to connect them more closely. STEEVENS. Florio's Italian and English Dialogues, entitled his Second Frutes, 1591, confirm Mr. Steevens's observation. In p. 89, a person, who is supposed to have just written a letter, calls for "some wax, some *sealing thread*, his dust-box, and his seal." MALONE. = 12:) — *that the* ruffle *knew* —] *Ruffiers* were a species of *bullies* in the time of Shakspeare. "To *ruffle* in the common wealth," is a phrase in Titus Andronicus. STEEVENS. In Sherwood's French and English Dictionary at the end of Cotgrave's Dictionary, *Ruffle* and *hurliburly* are synonymous. MALONE. = 13:) —— *and had let go by* || *The* swiftest hours, &c.] Had passed the prime of life, when time appears to move with his quickest pace. MALONE. = 14:) — *this afflicted* fancy —] This afflicted *love-sick* lady. *Fancy*, it has been already observed, was formerly sometimes used in the sense of *love*. So, in A Midsummer-Night's Dream: "Sighs and tears, poor *fancy's* followers." MALONE. = 15:) — *his* grained bat,] So, in Coriolanus: "My *grained* ash —." His *grained bat* is his staff on which the *grain* of the wood was visible. STEEVENS. A *bat* is a *club*. The word is again used in King Lear: "Ise try whether your costard or my *bat* be the harder." MALONE. = 16:) — *her suffering* ecstacy —] Her painful perturbation of mind. MALONE. = 17:) — *made him her* place;] i. e. her seat, her mansion. In the sacred writings the word is often used with this sense. STEEVENS. So, in As You Like It: "This is no *place;* this house is but a butchery." *Plas* in the Welch language signifies a *mansion-house*. MALONE. = 18:) *What's sweet to do, to do will aptly find:*] I suppose he means, things pleasant to be done will easily find people enough to do them. STEEVENS. = 19:) — *in paradise was* sawn.] i. e. seen. This irregular participle, which was forced upon the author by the rhyme, is, I believe, used by no other writer. MALONE. I rather think the word means *sown*, i. e. all the flowers sown in Paradise. This word is still pronounced *sawn* in Scotland. BOSWELL. The same thought occurs in King Henry V.: "Leaving his body as a *paradise*." Again, in Romeo and Juliet: "In mortal *paradise* of such sweet flesh." STEEVENS. = 20:) *His* phœnix *down* —] I suppose he means *matchless, rare*, down. MALONE. = 21:) — *following where he* haunted:] Where he frequented. So, in Romeo and Juliet: "—— here

in the public *haunt* of men." MALONE. = 22:) *And was my own* fee-simple,] Had an absolute power over myself; as large as a tenant in fee has over his estate. MALONE. = 23:) — *to our* blood,] i. e. to our passions. MALONE. = 24:) — *the* patterns *of his foul beguiling;*] The examples of his seduction. MALONE. = 25:) — *in others'* orchards *grew,*] *Orchard* and *garden* were, in ancient language, synonymous. Our author has a similar allusion in his 10th Sonnet: "—— many *maiden gardens* yet *unset*, || "With virtuous wish would bear you living *flowers*, || "Much liker than your painted counterfeit." MALONE. = 26:) *Knew* vows *were ever* brokers to defiling;] So, in Hamlet: "Do not believe his *vows;* for they are *brokers*, || "Mere implorators of *unholy suits*." STEEVENS. A *broker* formerly signified a *pandar*. MALONE. = 27:) *Love made them not; with* acture *they may be,* || *Where neither party is nor true nor kind:*] Thus the old copy. I have not found the word *acture* in any other place, but suppose it to have been used as synonymous with *action*. We have, I think, *enactures* in Hamlet. His *offences* that might be *seen abroad* in the world, were the plants before mentioned, that he had set in others' gardens. The meaning of the passage then should seem to be — My illicit amours were merely the effect of constitution, and not approved by my reason: Pure and genuine love had no share in them or in their consequences; for the mere congress of the sexes may produce such fruits, without the affections of the parties being at all engaged. MALONE. = 28:) *And lo! behold these* talents *of their hair,* &c.] These *lockets*, consisting of hair platted and set in *gold*. MALONE. = 29:) — *amorously* impleach'd] *Impleach'd* is *interwoven;* the same as *pleached*, a word which our author uses in Much Ado About Nothing, and in Antony and Cleopatra: "—— Steal into the *pleached* bower, || "Where honey-suckles ripen'd by the sun || "Forbid the sun to enter —." "—— with *pleach'd* arms bending down || "His corrigible neck." MALONE. = 30:) *Whereto his* invis'd *properties did tend;*] *Invis'd* for *invisible*. This is, I believe, a word of Shakspeare's coining. His *invised* properties are the *invisible* qualities of his mind. So, in our author's Venus and Adonis: "Had I no eyes, but ears, my ears would love || "Thy *inward beauty* and *invisible*." MALONE. = 31:) *O then advance of yours that* phraseless hand, || *Whose* white *weighs down the* airy *scale of praise;*] So, in Romeo and Juliet: "—— they may seize || "On the *white wonder* of dear Juliet's *hand*." The "airy scale of praise" is the 'scale filled with verbal eulogiums.' *Air* is often thus used by our author. So, in Much Ado About Nothing: "Charm ache with *air*, and agony with words." MALONE. = 32:) *Which late her* noble suit *in court did shun,*] Who lately retired from the solicitation of her noble admirers. The word *suit*, in the sense of *request* or *petition*, was much used in Shakspeare's time. MALONE. = 33:) *Whose rarest* havings *made the* blossoms *date;*] Whose accomplishments were so extraordinary that the flower of the young nobility were passionately enamoured of her. MALONE. = 34:) *For she was sought by spirits* of richest coat,] By nobles; whose high descent is marked by the number of quarters in their *coats* of arms. So in our author's Tarquin and Lucrece: "Yea, though I die, the scandal will survive, || "And be an eye-sore in my *golden coat*. MALONE. = 35:) *But O, my sweet, what labour is't to leave* || *The thing we have not, mastering what not strives?* || Paling *the place which did no form receive;*] The old copy reads: "*Playing* the place which did no form receive, || "*Playing* patient sports in unconstrained gyves." It does not require a long note to prove that this is a gross corruption. How to amend it is the only question. *Playing* in the first line, I apprehend, was a misprint for *paling;* the compositor's eye I suppose glanced upon the second line, and caught the first word of it instead of the first word of the line he was then composing. — The lover is speaking of a nun who had voluntarily retired from the world. — But what merit (he adds,) could she boast, or what was the difficulty of such an action? What labour is there in leaving what we have not, i. e. what we do not enjoy, or in restraining desires that do not agitate our breast? "Paling the place," &c. securing within the pale of a cloister that heart which had never received the impression of love, — When fetters are put upon us by our consent, they do not appear irksome, &c. Such is the meaning of the text as now regulated. In Antony and Cleopatra the verb to *pale* is used in the sense of to *hem in:* "Whate'er the ocean *pales*, or sky inclips, || "Is thine, if thou wilt have it." The word *form*, which I once suspected to be corrupt, is undoubtedly right. The same phraseology is found in Tarquin and Lucrece: "—— the *impression* of strange kinds || "Is *form'd* in them, [women,] by force, by fraud, or skill." It is also still more strongly supported by the passage quoted by Mr. Steevens from Twelfth Night. MALONE. I do not believe there is any corruption in the words "—— did no *form receive*," as the same expression occurs again in the last stanza but three: "—— a plenitude of subtle matter, || "Applied to cautels, all strange *forms receives*." Again, in Twelfth Night: "How easy is it for the proper false || "In women's waxen hearts *to set their forms?*" STEEVENS. = 36:) *My parts had power to charm a sacred sun,*] Perhaps the poet wrote: "—— a sacred *nun*." If *sun* be right, it must mean, *the brightest luminary of the cloister*. So, in King Henry VIII.: "—— When these *suns* || "(For so they phrase them) by their heralds challeng'd || "The noble spirits to arms, they did perform || "Beyond thought's compass." MALONE. In Coriolanus, the chaste Valeria is called "the *moon* of Rome." STEEVENS. = 37:) *Love's arms are* peace, *'gainst rule*, &c.] I suspect our author wrote: "Love's arms are *proof* 'gainst rule, &c. The meaning, however, of the text as it stands, may be — The *warfare* that love carries on against rule, sense, &c. produces to the parties engaged a *peaceful* enjoyment, *and sweetens*, &c. The construction in the next line is perhaps irregular. — Love's arms are peace, &c. and *love* sweetens —. MALONE. Perhaps we should read: "Love *aims at* peace — || "*Yet* sweetens," &c. STEEVENS. = 38:) —— gate *the glowing roses* || *That flame* —] That is, procured for the glowing roses in his cheeks that flame, &c. *Gate* is the ancient perfect tense of the verb *to get*. MALONE. = 39:) *O cleft effect!*] O divided and discordant effect! — *O* cleft, &c. is the modern correction. The old copy has — *Or* cleft effect, from which it is difficult to draw any meaning. MALONE. = 40:) — *and* civil *fears;*] *Civil* formerly signified *grave, decorous*. So, in Romeo and Juliet: "—— Come, *civil* night, || "Thou sober-suited matron all in black." MALONE. = 41:) *Applied to* cautels,] Applied to insidious purposes, with subtilty and cunning. So, in Hamlet: "Perhaps he loves you now; — || "And now no soil of *cautel* doth besmirch || "The virtue of his will." MALONE. = 42:) — *that borrow'd motion, seeming* ow'd,] That passion which he copied from others so naturally that it seemed real and his *own*. *Ow'd* has here, as in any other places in our author's works, the signification of *owned*. MALONE. =