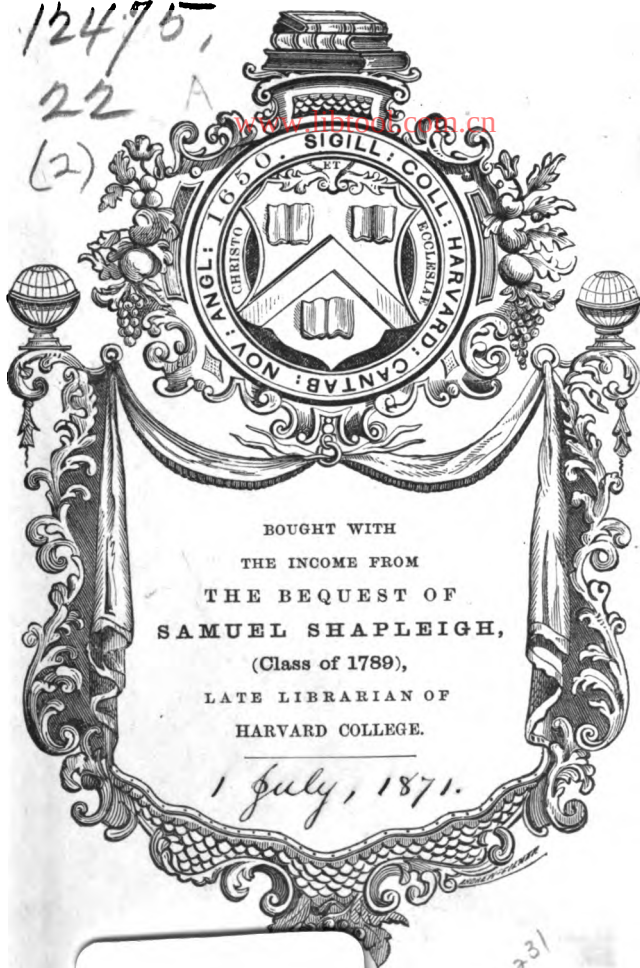


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A CRITICAL EXAMINATION
OF THE
TEXT OF SHAKESPEARE,

WITH
REMARKS ON HIS LANGUAGE AND THAT
OF HIS CONTEMPORARIES,
TOGETHER WITH
NOTES ON HIS PLAYS AND POEMS.

BY
WILLIAM SIDNEY WALKER,
FORMERLY FELLOW OF TRINITY COLLEGE, CAMBRIDGE.

VOL. II.

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CONTENTS OF VOL. II.

ART.	PAGE
XLIV.— <i>Entreates</i> for <i>entreaties</i>	1
XLV.— <i>Eare</i> and <i>care</i> confounded	3
XLVL.— <i>Your</i> misprinted for <i>our</i>	7
XLVII.— <i>Delighted</i> and <i>delicious</i>	11
XLVIII.—Words omitted in the first folio	13
XLIX.— <i>Good</i> peculiarly employed	18
L.— <i>Creäture</i> frequently pronounced as a trisyllable	19
LI.—On <i>treasure</i> and <i>pleasure</i> as trisyllables	23
LII.—Accentuation of <i>poltroon</i> , <i>buffoon</i> , <i>baboon</i>	25
LIII.—Derivation of certain proper names in Shakespeare	28
LIV.—Pronunciation of past participles ending in <i>fied</i>	35
LV.—Peculiar use of <i>vast</i>	38
LVI.— <i>Briton</i> and <i>Britain</i>	40
LVII.—The abstract for the concrete	42
LVIII.— <i>Villaine</i> and <i>villanie</i> confounded	44
LIX.— <i>Innocence</i> and <i>Innocency</i> , &c.	47
LX.—Confusion of the final <i>e</i> and <i>ie</i>	48
LXI.—Final <i>e</i> and final <i>er</i> confounded	52
LXII.—Final <i>d</i> and final <i>e</i> confounded	61

ART.	PAGE
LXIII.— <i>Ceremony</i> and <i>ceremonious</i> frequently contracted in pronunciation	73
LXIV.— <i>Awful</i> , <i>dreadful</i> , and the like used in an active sense, and <i>vice versa</i>	76
LXV.—Repetition of the preposition	82
LXVI.—Predicates, which properly indicate effect, employed to express cause	85
LXVII.—Spelling and pronunciation of <i>would</i> , <i>could</i> , and <i>should</i>	86
LXVIII.— <i>Witch</i> as masculine	88
LXIX.—Pronunciation of <i>one</i>	90
LXX.—The genitive case singular, and the nominative and genitive cases plural, confounded	100
LXXI.— <i>Heaven</i> used as plural	110
LXXII.—Pronunciation of <i>Rome</i>	114
LXXIII.— <i>Like</i> in the sense of <i>as</i>	115
LXXIV.— <i>No more</i> apparently misprinted for <i>not more</i>	123
LXXV.— <i>Fits</i> and <i>sits</i>	124
LXXVI.— <i>s</i> substituted for <i>st</i> in the second person singular of a verb	126
LXXVII.— <i>About him round</i> , and the like	134
LXXVIII.—Noticeable modes of spelling	136
LXXIX.—Omission of repeated words	141
LXXX.— <i>An</i> and <i>and</i> confounded	153
LXXXI.—Apparent rhymes in Shakespeare	166
LXXXII.—Proverbs in Shakespeare	168
LXXXIII.—Peculiar accentuation of prepositions	171

ART.	PAGE
LXXXIV.—Noticeable instances of the use of the Apostrophe in the first folio	175
LXXXV.—Speeches assigned in the folio to wrong characters	177
LXXXVI.—Malone on omissions in old copies	189
LXXXVII.— <i>You</i> and <i>your</i> confounded	190
LXXXVIII.—Pronunciation of <i>evil</i>	196
LXXXIX.—Final <i>er</i> and <i>ever</i> confounded	199
XC.— <i>I was, thou wert, &c.</i> , pronounced as monosyllables .	202
XCI.— <i>Lie</i> and <i>live</i> confounded	209
XCII.— <i>Recovery</i> and <i>recure</i>	212
XCIII.— <i>Now</i> and <i>new</i> confounded	214
XCIV.— <i>This</i> and <i>his</i> confounded	219
XCV.— <i>His</i> and <i>her</i> confounded	228
XCVI.— <i>Thy, their, &c.</i> , confounded with <i>the</i>	231
XCVII.—Words corrupted in the beginning	239
XCVIII.—Words corrupted in the latter part	244
XCIX.—Transposition of words	246
C.—Omissions in consequence of absorption	254
CI.— <i>c</i> and <i>t</i> confounded	274
CII.— <i>Art</i> and <i>act</i> confounded	276
CIII.—Peculiar sense of <i>spring</i>	278
CIV.— <i>King, duke, and count</i> confounded in sense	280
CV.— <i>Yet</i> in the sense of <i>as yet</i>	282
CVI.—On <i>busy-less</i>	285
CVII.— <i>Strange</i> in the sense of <i>extraneous</i>	288
CVIII.— <i>Sir</i> and <i>for</i> confounded	289
CIX.—Confusion of <i>f</i> and long <i>s</i>	291

ART.	PAGE
OX.— <i>m</i> and <i>w</i> confounded	300
OXI.—Senses of <i>control</i>	303
OXII.—On <i>feature</i>	305
OXIII.—On <i>slave</i>	307
OXIV.—On <i>adore</i>	310
OXV.—Peculiar force of <i>detest</i>	311
OXVI.— <i>Accuse</i> for <i>accusation</i> , and the like	313
OXVII.— <i>a</i> confounded with <i>or</i> and <i>our</i>	320
OXVIII.— <i>Or</i> and <i>for</i> confounded	321
OXIX.—The double <i>r</i> in proper names, &c.	323
OXX.—Forms of past tenses and participles, from verbs ending in <i>t</i> , and also (though less numerous) in <i>d</i> , where the present remained unaltered	324
SUPPLEMENT	345

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Entreats for entreaties.

**"The dauphin is too wilful-opposite,
And will not temporize with my entreaties."**

“————— I am not made of stone,
But penetrable to your kind entreaties.”

"I will go 'plain me to my lord the king,

And either purchase justice by intreats,
Or tire them all with my revenging threats."

"Yield at entreats, and then let me alone."

**"And at my lovely Tamora's entreats
I do remit these young men's heinous faults."**

Glaphthorne, *Lady's Privilege*, iv. 2, *Old English Drama*, 1825, p. 64,—

"————— your mistress

Does so much scorn your constancy, that no
Entreats could move her pity undertake
This honourable employment."

Beaumont and Fletcher, *Faithful Friends*, i. 1, Moxon, vol. ii. p. 528, col. 1, penult.,—

"————— the king's entreats,
Persuades of friends, business of state, my honours," &c.

Fair Maid of the Inn, iv. 1, p. 371, col. 1,—

"————— no tyranny,
Persuasion, flattery, gifts, entreats, or tortures,
Shall draw me to a second bed."

Play of Soliman and Perseda, 1599,—

"————— this is he,
For whom I thwarted Soliman's entreats."

Fairfax, B. vii. St. xxi.,—

"At my entreat they will vouchsafe to send," &c.

Ford, *Love's Sacrifice*, i. 1, Moxon, p. 75, col. 2,—

"————— a word from you
Will win her more than my entreats or frowns."

iv. 1, p. 91, col. 2,—

"————— no entreat
Shall warrant thee a minute of thy life."

Witch of Edmonton, iii. 1, p. 196, col. 2,—

"'Tis fit it should be bought with something more
Than fair entreats; look! here's a jewel for thee," &c.

Shirley, *Politician*, iv. 3, Gifford and Dyce, vol. v. p. 146,

"————— let my entreat prevail
For their dismissal."

Hence we should correct the following passages. Glapthorne, as above, ii. 1, p. 28,—

“And by this circumvention, should I court
At your entreaties, her sister might pretend
A righteous cause for an unjust revolt.”

Beaumont and Fletcher, Custom of the Country, ii. 1, at least so I find it in ed. 1647; I have no later edition before me,—

“————— I will use
With my entreaties th’ authority of a mother.”

Jonson, New Inn, iv. 2, Gifford, vol. v. p. 403,—

“You see what your entreaty and pressure still
Of gentlemen, to be civil, doth bring on.”

Ford, Love’s Sacrifice, v. 1, Moxon, p. 94, col. 2, perhaps, for the general flow of the passage seems to require the monosyllabic termination,—

“————— if ever language
Of cunning servile [*cunning-servile*?] flatteries, entreaties,
Or what in me is, could procure his love,
I would not blush to speak it.”

I have noticed elsewhere the erratum, *e* for *ie*, and *vice versa*. See Art. li., Art. lviii., Art. lix., and Art. lx

XLV.

Eare and *care* confounded.

King John, iv. 2,—

“O where hath our intelligence been drunk?
Where hath it slept? Where is my mother’s care,
That such an army should be drawn in France,
And she not hear of it?”

Messenger.

My liege, her ear
Is stopt with dust.”

Care is prosaic, and un-Shakespearian. Shakespeare wrote *eare*. The passage proceeds accordingly,—“and she not hear of it?” “My liege, *her ear Is stopt with dust.*” Some years after the above note was written, I consulted the folio [not the reprint], and found that in that edition, by a kind of accident not unfrequent in typography, the former *e* in *eare* is so indistinctly printed as to appear to an unsuspicious eye like a *c*.

Since this emendation was first made, I have also noticed several instances of the same misprint. Beaumont and Fletcher, *Noble Gentleman*, i. 2, folio 1647, p. 29, col. 1,

“Your faire instructions Monsieur I shall learn.

Bew. And you shall have them: I desire your care.

Long. They are your servants.”

Evidently *cares*, as Weber or his predecessors have restored it. Lord Stirling, *Doomsday*, Hour xi. St. xxxiii., Chalmers’s *English Poets*,—

“As Sathan soone in Paradise did finde,
In Evah’s care who first in ambush lay;”

i.e., “Satan, who first lay in ambush in Eve’s *ear*.” This is in all probability an erratum not of Chalmers’s, but of the old printer’s; for Chalmers, though he has left antique blunders without end uncorrected, has not admitted many new ones, so far as mere attention to the press could obviate them. *Tragicall Historye of Romeus and Juliet*, Var. Shakespeare, vol. vi. p. 318, l. 32,¹—

“Wherefore, my daughter, give good *care* unto my counsels
sounde.”

¹ In this and the following example, Mr. Collier’s reprint has *eare*; probably, therefore, it is the modern printer who is to blame.—*Ed.*

P. 320, l. 27,—

“When of his skilfull tale the fryer had made an ende,
To which our Juliet so well her *care* and wits did bend,” &c.

Eare; *aures animumque advertit*. The author is somewhat of a scholar; e.g., p. 309, l. 39,—

“But now ————— in farthest east arose
Fayre Lucifer, the golden starre that lady Venus chose;”

Æn. viii. 589,—

“Qualis ubi Oceani perfusus Lucifer unda,
Quem Venus ante alios astrorum diligit ignes,
Extulit os sacrum cœlo, tenebrasque resolvit;”

(where, however, if not misled by a bad text, he has confounded *diligit* with *deligit*.) Massinger, Bondman, iii. 4, Gifford, vol. ii. p. 70 [second ed. p. 71,] Moxon, page 88, col. 2,—

“————— and her anger,
Rising from your too amorous cares, soon drench’d
In Lethe and forgotten.”

Gifford,—“The old copies read *eares*, which seems merely an error of the press for *cares*. Coxeter, however, printed it *ears*, which, being without any meaning, was corrected at random by Mr. M. Mason into *fears*. The correction is not amiss; but the genuine word is undoubtedly that which I have given.” Epilogue, subjoined to Tancred and Gismunda in the original form of that play, and quoted in a note, Dodsley, vol. ii. p. 162, conclusion,—

“Whoes [whose] lives th’ eternall trompe of glorious fame
With joiefull sounde to honest *cares* shall blowe.”

Eares. Habington, Poems, Retrospect. vol. xii. p. 281, speaking of news from court,—

“————— Here I hold
Commerce with some, who to my *care* unfold

(After a due oath ministred) the height
And greatness of each star shines in the state,
The brightness, the eclipse, the influence."

Evidently *eare*. T. C. (supposed to be Carew), Version of C. iv. of Tasso, Singer's Fairfax, vol. i. page liii, is in point,—

"Here I my sword ungird, nor more will I
My courser manage, nor bear arms in fight,
Nor *care* henceforth usurpe the name of knight."²

E're, i.e., *e'er*; I suppose he wrote it *eare*, or perhaps *ere*.

The following passages may also be noticed here. Machin, &c., Dumb Knight, ii. Dodsley, vol. iv. p. 408,—

"Wert thou my bosom love thou dy'st the death:
Best *ease* for madness is the loss of breath."

Cure. King John, iii. 3,—

"————— If the midnight bell
Did, with his iron tongue and brazen mouth,
Sound one unto the drowsy *race* of night;" &c.

Fol. (p. 11, col. 2; it is there Sc. 2;) "Sound *on into*," &c. *Race* (*drowsy race*!) is undoubtedly wrong. I believe that Shakespeare wrote,—

"Sound one into the drowsy *eare* of night;"

but that *eare* in his MS. was by a slip of the pen written *care*, or—which is more probable—was so read by the printer; who, seeing that this was nonsense, corrected it to *race*, which seemed to offer something like a meaning. (The words *strike one*, by the way, remind me of 1 King Henry IV. i. 2,

"I think, by some odd gimmals or device,
Their arms are set like clocks, still to strike *on*:"

² Compare the original:—

"O'l nome usurpi *mai* di cavaliero."

Ed.

read *one*. I am not sure whether this is my own emendation, or a “periwig”; I do not, however, find any note on this point in the Variorum Shakespeare.) Twelfth Night, ii. 5,—“Though our silence be drawn from us with *cars*,³ yet peace.” I believe that the true reading is *racks*, and that it was written *cars* by a species of mental confusion, which we have all at times experienced, the *c* and the *r* changing places in the writer’s thoughts.

XLVI.

Your misprinted for *our*.

Hamlet, i. 5,—

“————— There are more things
In heaven and earth, Horatio, than are dreamt of
In *your* philosophy.”

Our, I think, with the folio (p. 258, col. 2). The error *your* for *our* is frequent in that edition. 1 King Henry IV. iii. 1, p. 61, col. 2,—

“Here come *your* Wiues, and let vs take our leave.”

Coriolanus, v. 2, p. 26, col. 2,—“I have been blowne out of *your*⁴ Gates with sighes.” As You Like It, i. 2, p. 187,

³ *Cars* is the reading of the first folio; not *ears*, as Mr. Knight has misprinted it. *Cares*, the stupid sophistication of the second folio, has (strange to say!) been adopted by such men as Rowe, Pope, and Theobald. Mr. Collier magnifies the reading of his Old Corrector (*by th’ ears*), which had been before the public a century and more in the pages of Hanmer. Walker’s emendation speaks for itself.—*Ed.*

⁴ The fourth folio has *our*, which was adopted by Rowe and several of the earlier editors.—*Ed.*

col. 2,—“if you saw your selfe with *your* eies, or knew your selfe with *your* iudgment,” &c. And so, I believe all the editions.⁵ Surely *our*. *Your* occurs twice just before, and three times immediately after, which probably helped to mislead the printer's eye. 1 King Henry IV. iv. 1, p. 66, col. 1,—

“It lends a Lustre, and more great Opinion,
A larger Dare to *your* great Enterprize,
Then if the Earle were here.”

All's Well, &c. iv. 3, p. 248, col. 2,—“I perceiue Sir by *your*⁶ Generals lookes, we shall be faine to hang you.”
Romeo and Juliet (a very corrupt play), v. 3, p. 76, col. 2,

“What feare is this which startles in *your* eares?”

(Quod sequitur Knightius.)⁷

On the other hand, 2 King Henry VI. ii., near the end,

“Madam, your penance done, throw off this sheet,
And go we to attire you for *our* journey.”

Your, I think. In K. R. II. ii. 3, near the beginning,—

“These high wild hills, and rough uneven ways,
Draw out our miles, and make them wearisome:
And yet *your* fair discourse hath been as sugar,
Making the hard way sweet and delectable;”

the folio, p. 31, col. 2, ult., has *our*; and so Knight. *Your* is undoubtedly right. Two Noble Kinsmen, i. 3, Moxon's Beaumont and Fletcher, vol. ii. p. 557, col. 1,—

⁵ Except at least Hanmer's, Warburton's, and Capell's.—*Ed.*

⁶ Capell and Mr. Collier read *our*. The third and fourth folios have *the*, a not improbable conjecture. See Malone's note.—*Ed.*

⁷ Johnson proposed *our*, which is found in Capell. It is strange that so palpable a blunder as *your* escaped such men as Rowe, Pope, Theobald, Warburton, and Hanmer.—*Ed.*

"——— Have you observed him
Since *our* great lord departed?"

Your, I think. In *Coriolanus*, iii. 1, where Menenius says to *Coriolanus*,—

"Go, get you to *your* house; be gone," &c.;

the folio, p. 16, col. 1, has *our*; and so also in *Measure for Measure*, ii. 1, p. 64, col. 2,—

"That in the working of your own affections
Had time coher'd with place, or place with wishing,
Or that the resolute acting of *your* blood
Could have attain'd the effect of your own purpose," &c.

I have inadvertently mixed up one or two of my own corrections with the instances of error cited from the folio. To the former add the following. Two Noble Kinsmen, v. 6, Moxon, p. 579, col. 2,—

"In this place first you fought: even very here
I sunder'd you: Acknowledge to the gods
Our thanks that you are living."

Your of course.⁸ Besides the *you's*, *your* occurs two and again five lines below. On the other hand, *Pericles*, iv. 4,

"And though you call my course unnatural,
You not your child well loving, yet I find
It greets me, as an enterprise of kindness
Perform'd to *your* sole daughter."

Our. *Measure for Measure*, iv. 5, l. 2,—

"The provost knows our purpose and our plot.
The matter being afoot, keep your instruction,
And hold you ever to our special drift;" &c.

Is *our* an erratum for *your*?

⁸ This emendation is suggested doubtingly in a note by Mr. Dyce.—*Ed.*

Instances of both errors in other old writers.—Wyatt, Pickering, 1831, p. 5, l. 3,—

“Arise for shame, do way *our* sluggardy.”

Read *your*. Donne, *Lines to the Countess of Bedford*, Poems, 1633, p. 109,—

“This, [*i.e.*, *your body*,] as an amber drop enwraps a bee,
Covering discovers your quick soul; that we
May in your through-shine front *our* hearts thoughts see.”

“*Your* heart’s thoughts,” of course. Sidney, *Arcadia*, B. v. p. 455, l. 21,—“How can you cloke the lending of *our* cloke unto her?” *Your*. This is so obvious, that the passage is only worth quoting as an instance of the facility of this error; for the *Arcadia* is remarkably correct in point of printing. Massinger, *Roman Actor*, near the end, Moxon, p. 165, col. 2,—

“What have you done?”

Parth. What Rome shall give us thanks for.

Steph. Dispatch’d a monster.

1 *Trib.* Yet he was *our* prince,
However wicked; and, in you, this murder,—
Which whosoe’er succeeds him will revenge.”

Perhaps *your*. (For *this*, *qu.*, *this*’, see Shakespeare’s *Versification*, art. vi. p. 80.) Chapman, *Il. xix.*, Taylor, vol. ii. p. 144, l. 32,—

“————— And thou of all I choose,
(Divine Ulysses), and command to choose of all your host
Youths of most honour, to present to him we honour most
The gifts we late vow’d, and the dames.”

Our, I think; κρινόμενος κούρητας ἀριστήας παναχαϊῶν.
Dubartas, ii. iv. iv. p. 236, col. 2, l. 1; see context,—

“I foil’d your troops; I fill’d *your* sacred flood
With Chaldean bodies, dyed it with your blood.”

Evidently *our*. Waller, To a Person of Honour, &c.,
Cook's edition, p. 139, l. 1,—

"You of *your* ancient princes have retriev'd
More than the ages knew in which they liv'd ;
Explain'd their customs and their rights [*rites*] anew,
Better than all their Druids ever knew."

Our. Is it an erratum of Cook's? ⁹

XLVII.

Delighted and delicious.

Measure for Measure, iii. 1,—

"————— and the delighted spirit," &c.

The antithesis is in fact continued,—

"This *sensible warm motion* to become
A *kneaded clod*, and the *delighted spirit*
To *bathe in fiery floods*," &c.

In the passage of Herbert quoted by Steevens ["supping a *delighted* cup of extreame poyson"], *delighted* means, I suppose, *rendered delicious* (by the admixture of certain ingredients); even here, however, we perceive—what is worthy of notice in reference to the present passage—the still recognized, though now forgotten, affinity in meaning between *delight* and *deliciæ*.¹⁰ *The delighted spirit is the*

⁹ This corruption is not peculiar to Cook's edition. It appears in the collection, "English Poets," 1790.—*Ed.*

¹⁰ Spenser uses *delight* for *delicacy*. Faery Queene, B. iv. C. xi. St. vi,—

"And for his paines a whistle him behight,
That of a fishes shell was wrought with rare delight."—*Ed.*

spirit engaged in earthly delights, enjoying the pleasures of this world. (*Delicious*, too, as used in our old writers, reminds us immediately of its origin. Drayton, *Muses' Elysium*, ed. 1630, p. 6,—“That lock of hair thou sent'st to me, I to this bracelet wove; Which brighter every day doth grow, The longer it is worn, As its delicious fellows do, Thy temples that adorn.” P. 35,—“Then Polyhymnia, most delicious maid, In rhetoric flowers that art array'd, In tropes and figures richly drest, The filed phrase that lovest best,” &c., *plena deliciarum*. Milton, *P. L.* iv. 132, “delicious Paradise.”) Milton, *ib.*, 155,—

“————— and to the heart inspires
Vernal delight *and* joy,” &c.

Is not *delighted*, in *Othello*, i. 3, used nearly as in Herbert?

“If virtue no delighted beauty lack,
Your son-in-law is far more fair than black;”

endowed with delights, deliciis exornata. Middleton, &c. *Old Law*, v. 1, Moxon's Massinger, p. 436, col. 1,—

“I now can look upon thee, erring woman,
And not be vex'd with jealousy; on young men,
And no way envy their delicious health,
Pleasure and strength.”

Spenser, *Faerie Queene*, B. v. C. ix. St. iii.,—

“Where having with Sir Arthegall a space
Well solast in that souldans late delight,” &c.

Chapman, *Odyss.* vii. fol. p. 102,—

“To all whom heaven vouchsafe delightsome lives.”

ib., p. 106,—

“————— delightsome sleep
No longer laid my temples in his steep.”

XLVIII.

Words omitted in the First Folio.

Winter's Tale, iii. 2,— www.libtool.com.cn

“What studied torments, tyrant, hast for me?
 What wheels? racks? fires? What flaying? boiling
 In leads or oils? [read “*lead or oil*?”] What old or newer
 torture
 Must I receive?”

It is evident to me that a word has dropt out of the second line. Perhaps Shakespeare wrote,—

“————— What flaying, *tearing*, boiling,” &c.

I suspect that a similar accident has happened in several other places of the Winter's Tale. It may be here observed, that wherever (as in the present case) a number of particulars are mentioned together, each expressed by a single word, and with one and the same termination, there is a tendency in the printers of the folio to drop one of them. I subjoin a number of instances in which this seems to me to have occurred. King Richard II. iii. 2,—

“I live with bread like you, taste want, feel grief,
 Need friends :—Subjected thus,
 How can you say to me, I am a king?”

I feel almost assured that Shakespeare wrote,—

“Need friends, *fear enemies* :—Subjected thus,” &c. ;

or at any rate something synonymous. 1 King Henry IV. v. 4,—

“Hold up thy head, vile Scot, or thou art like
 Never to hold it up again! the spirits
 Of valiant Shirley, Stafford, Blunt, are in my arms [*arm*] :
 It is the prince,” &c.

Read, *metri gratia*,—

“ _____ the spirits
Of valiant Shirley, Stafford [], Blunt,
Are in my arm:
It is,” &c.

According to Drayton, as quoted Var. Shakespeare, vol. xiv. p. 394, there were *four* of these parhelia. (Daniel, Civil Wars, B. iv. St. 1., says *three*.) Holinshed mentions, besides the Earl of Stafford, and the knights above named, several other knights as slain in the battle. He gives this list expressly as comprising all the persons of distinction who were killed on the king's side in this engagement; it is probable, therefore, that the fourth representative of the king, like the other three, was one of them; and as perhaps the only one of the names which suits the metre is that of Sir John Massy,¹¹ I would suggest,—

“ _____ the spirits
Of valiant Shirley, Stafford, *Massy*, Blunt,” &c.

(King Henry VI. i. 1,—

“ Guienne, Champagne, Rheims, Orleans,
Paris, Guysors, Poitiers, are all quite lost.”

I would, with Capell, insert Rouën in the first line, after *Rheims*; *viñ. infra*.) Macbeth, i. 6, *qu.*,—

“ _____ that the heaven's [*heavens'*] breath
Smells wooingly here; no jutty [], frieze,
Buttress, or coign of vantage, but this bird
Hath made his pendent bed, and procreant cradle.”

¹¹ *Clifton* and *Gawsey* would have suited the metre, but the worthy proprietors of those names are supposed in the play to be living just at the moment in question. Both fell in the battle.—*Ed.*

iv. 3, I think,—

“Did you say, all? Oh, [!] hell-kite! All?”

Perhaps *vulture*. Comedy of Errors, v. 1, undoubtedly,—

“Sweet recreation barr’d, what doth ensue,
But moody [], and dull melancholy,
Kinsman to grim and comfortless despair?”

Possibly “moody *musings* ;” cf. 1 King Henry IV. ii. 3,—

“Why hast thou lost the fresh blood in thy cheeks,
And given my treasures, and my rights of thee,
To thick-eyed musing, and curst melancholy?”

It is inconceivable, however, that Shakespeare should have thus repeated himself, unless from some accident of forgetfulness. I would therefore suggest *moping*.¹² (In the passage of 1 King Henry IV., by the way, *curst* is the true reading; it is not a different form of *cursed*, but an essentially different word, meaning *perverse*, *froward*; much the same as *cross*, with which I suspect it to be etymologically connected.) King Richard III. iv. 4,—

“Earth gapes, hell burns, fiends roar, saints pray,
To have him suddenly remov’d from hence.”

Perhaps,—

“Earth gapes, hell burns, *heaven weeps*, fiends roar,” &c. ;
or something like it. All’s Well, &c. ii. 1, fol. p. 236, col. 1,

“Thy life is deere, for all that life can rate
Worth name of life, in thee hath estimate:
Youth, beauty, wisdom, courage, all
That happines and prime, can happy call.”

Virtue has been added after *courage*, I know not by

¹² So Heath proposed. As to what follows, the first folio reads *curst*, not *cursed*.—Ed.

whom.¹³ Two Noble Kinsmen, i. 2, Knight's Pictorial, p. 128, col. 2,—

“ ————— what strange ruins,
Since first we went to school, may we perceive
Walking in Thebes! Scars, and bare weeds,
The gain o' th' martialist,” &c.

Perhaps, “Scars, *crutches*, and bare weeds,” &c. Taming of the Shrew, iii. 2,—

“She is my goods, my chattels, she is my house,
My household stuff, my field, my barn,
My horse, my ox, my ass, my anything.”

Possibly: “ — my field, my barn, *my grange*.” Tempest, ii. 1,—

“ ————— contract, succession,
Bourne, bound of land, tilth, vineyard, none.”

After *tilth*, *pasture*, or some synonymous word, seems to have been lost. Winter's Tale, i. 2,—

“ ————— which being spotted,
Is goads, thorns, nettles, tails of wasps?”

Qu.,—

“Is goads, thorns, nettles, *vipers*, tails of wasps?”

(By the way, in Hamlet, iii. 1,—

“The *slings* and arrows of outrageous fortune,”

slings is undoubtedly the true reading.) King Richard III. i. 2, near the end,—

“A sweeter and a lovelier gentleman,
Fram'd in the prodigality of nature,
Young, valiant, wise, and, no doubt, right royal,
The spacious world cannot again afford.”

¹³ By Warburton. Mr. Collier's Old Corrector supplied *honour*. One of these is demanded, not merely by metrical considerations. See the last preceding speech of Helen.—*Ed.*

Perhaps after *wise* we should read *kind* in the Elizabethan sense of the word. King Henry V. iv. 5,—

“Reproach, and everlasting shame
Sits mocking in our *plumes*.”

I suspect that another substantive (*contempt?* or possibly some word beginning with *re*) has dropt out after reproach. Two Gentlemen of Verona, iv. 3,—

“Valiant, wise, remorseful, well accomplish’d.”

Valiant at the beginning of a line is out of tune, and strange. Comedy of Errors, ii. 2, fol. p. 89, col. 2,—

“This is the Fairie land, oh spight of spights,
We talke with Goblins, Owles and Sprights.”

Var., “and *elvish* sprights,” from the second folio’s *elves*. Qu., whether the lost word was not a substantive, standing between *goblins* and *owls*.¹⁴

Instances in other authors.—Jonson, The Devil is an Ass,

¹⁴ *Elvish* for *elves* was first introduced by Pope, not, as Malone asserts, by Rowe. *Elves* is printed with a capital in the second folio, and was probably intended as a correction for *Owles*. By a common blunder it was placed in the text, while the word which it was intended to supplant was not removed. I no more maintain the *authority* of the second folio than that of Mr. Collier’s Old Corrector; but, whether by conjecture, or by other means, both are occasionally right. Other writers have associated *owls* and *elves*, but who ever spoke of *talking* with *owls*? Something, no doubt, has slipped out, as Walker supposed, but I suspect the omission occurred in a different part of the verse, and that Shakespeare wrote,—

“We talk with *Ghosts* and Goblins, *Elves* and Sprites.”

The compositor’s eye caught the second *G*, instead of the first.—

Ed.

ii. 3, Gifford, vol. v. p. 71. We should read the entire passage, I think, as follows,—

“Such a rare woman! all our women here,
That are of spirit and fashion, flock unto her,
As to their precedent, their law, their canon;
More than they ever did to oracle Foreman.
Such rare receipts she has, sir, for the face,
Such oils, *such* [],¹⁵ such tinctures, such pomatums,
Such perfumes, med’cines, quintessence’, *et cætera*.”

For the spelling *quintessence*’ see “Shakespeare’s Versification,” art. li. *Precedent*, which I have substituted for *pre-sident*, as more agreeable to the context, may be thought doubtful, from her being, throughout the play, styled the *president* of the “collegiates”; this, however, does not prove that the word is right here; indeed, it may have been the origin of the corruption.

XLIX.

Good peculiarly employed.

Winter’s Tale, v. 1,—

“————— Now, good now,
Say so but seldom.”

Marston, Antonio and Mellida, iii. 1, near the beginning,

“————— O, Lucio,
Thou hast been ever held respected, dear,
Even precious to Andrugio’s inmost love.
Good, flatter not.”

Part II. iv. 3, last speech but one (*locus pulcherrimus* !),—

“She fumbled out thanks good, and so she died;”

¹⁵ Perhaps *salves*. Walker evidently intended to add much to these “Instances in other authors.”—*Ed.*

Write,—“She fumbled out, ‘thanks, good!’” &c. It is continually occurring in Part I. of this play. In Ford also it is frequent, if I recollect right. Perkin Warbeck, iv. 2, Moxon, p. 113, col. 2, www.libtool.com.cn

“Good, bear with my distractions!”

Broken Heart, iii. 2, p. 60, col. 2,—

“——— Good, be not a hindrance
To peace, and praise of virtue.”

Fletcher (?), Faithful Friends, i. 1, Moxon, vol. ii. p. 538, col. 1,—

“——— Good, bless me then
To hear of my dear Lelia.”¹⁶

L.

Creäture frequently pronounced as a trisyllable.

King Henry VI. i. 6, near the beginning,—

“Divinest creature, Astræa’s daughter.”

Vulg., I believe, “*bright*¹⁷ Astræa’s daughter.” The ad-

¹⁶ I may add the following examples. Hamlet, i. 1,—“Good now, sit down,” &c. Dutch Courtezan, ii. 4th p. of the act,—“Nay good let me still sit,” &c., and next page but one,—“Good me wrong not.” Valentinian, i. 3, Dyce, p. 222,—“Good, give me leave.” Nice Valour, i. 1, Dyce, p. 307,—“Nay, good, give leave a little, sir,” p. 308,—“Good, let us alone a little.” Captain, i. 2, Dyce, p. 231,—“Good, bear with me.” The last passage was sophisticated in the second folio, the phrase having probably then become obsolete.—*Ed.*

¹⁷ *Bright* first appeared in the second folio, and (strange to say!) was retained by Mr. Collier, and even by Mr. Knight. In the next example, *such* is a sophistication of Hanmer’s.—*Ed.*

dition is needless, inasmuch as *creature* in that age was still frequently pronounced as a trisyllable, as in the days of Chaucer. Winter's Tale, v. 1,—

"The other, when she has obtain'd your eye,
Will have your tongue too. This is *such* a creature,
Would she begin a sect, might quench the zeal
Of all professors else ;" &c.

So in some editions, I know not whence ; the folio omits *such*. We should read, I imagine, *metri gratia*,—"This' a creature," &c. For *this*', see "Shakespeare's Versification," art. vi. p. 84. In Othello, iii. 3,—

"And then, sir, would he gripe and wring my hand,
Cry,—O sweet creature ! and then kiss me hard ;" &c.

where the folio omits the *and* in l. 2, it may perhaps be doubted whether the common reading (is it from the quarto?) is not preferable.¹⁸ I suspect that we ought to restore *creature* in a passage of Pericles, iii. 2 ; where, moreover, the lines require new-arranging, as follows,—

"Gentlemen, this queen will live : nature awakes ;
A warmth breathes out of her ; she hath not been
Entranc'd above five hours. See how she 'gins
To blow into life's flower again !

1 *Gent.* The heavens,
Through you, increase our wonder, and set up
Your fame for ever.

Cer. She is alive ; behold,
Her eyelids, cases to those heavenly jewels

¹⁸ Just here the folio is shamefully incorrect, both in printing and arrangement ; the quarto, which inserts the second *and*, is far superior. I cannot, however, but think that *then* here has crept in from *then* two lines below ; it certainly is better away, for *cry* and *kiss* are most closely connected.—*Ed.*

Which Pericles hath lost, begin to part
 Their fringes of bright gold ; the diamonds
 Of a most praised water do appear,
 To make the world twice rich. O live, and make
 Us weep to hear your fate, fair creature,
 Rare as you seem to be !"¹⁹

(*Aut Shakespearicus aut diabolus !* In the above passage, *praised* means *prized* ;—high-priced. Browne, ii. 1, p. 170,

"When casting round her over-drowned eyes
 (So have I seen a gem of mickle *price*
 Roll in a scallop-shell with water fill'd)," &c.

Does not the ancient accuracy of rhyme require *prize* ?)

King Henry VIII. iii. 2,—

"She is a gallant *creature*, and complete
 In mind and *feature*."

Qu., *creäture* and *cóplete*. i. 2,—

"————— ten times more ugly
 Than ever they were fair. This man so complete," &c.

Hamlet, i. 4,—

"That thou, dead corse, again in complete steel
 Revisit'st," &c.

Yet *creäture* seems to require more of a pause after it.

Instances of *creäture* in the Elizabethan poets. (I use the term *Elizabethan*, as usual, with considerable latitude, including the reign of James I., and even a few years of Charles I. We want a specific term for an age, which is essentially one.) Webster, Cure for a Cuckold, iii. 3, Dyce, vol. iii. p. 317,—

"'Tis you have made me your own creature."

¹⁹ Walker has done for this passage what Cerimon did for Thaisa. He has restored the dead to life and beauty.—*Ed.*

Beaumont and Fletcher, Coxcomb, v. 2, Moxon, vol. ii. p. 304, col. 1,—

“In presence of so pure a creature.”

And so, I imagine, Honest Man's Fortune, iv. i. p. 490, col. 2,—

“Who's this alights [*qu. 'lights.—Ed.*] here?

Long. With leave, fair creature,
Are you the lady-mistress of the house?”

Lord Brooke, Works, 1633, p. 239, Sonnet xcii.,—

“King's creature, subjection's gilded bliss.”

Alaham, Prologue, p. 2,—

“Privation would raigne there, by God not made,
But creature of uncreated sinne.”

Mustapha, i. 2, p. 86,—

“Wherein they make their creatures their graves.”

iv. 3, p. 133,—

“Decrepit slave, vile creature of mine.”

Jonson, Sad Shepherd, ii. 2, Gifford, vol. vi. p. 293,—

“————— a witch
Is sure a creature of melancholy,” &c.

For *melancholy*, a pronunciation which rarely occurs at all in the Elizabethan age, is, I believe, unknown to Jonson; it is true he has *melancholic*, but this is a different case. Shirley, Contention of Ajax and Ulysses, scene 2, Gifford and Dyce, vol. vi. p. 391,—

“Tir'd out with killing of the creature.”

Maid's Revenge, i. 2, vol. i. p. 111,—

“They are both excellent creatures; there is
A majesty in Catalina's eye,” &c.

Unless, indeed, Shirley's looseness of versification may be

thought to render examples from him less adducible.
Fairfax, B. xii. St. lxvi.,—

“His heart relenting nigh in sunder rave
With woeful speech of that sweet creature.”

Was not the *e* in *creature* pronounced like the French *é*?
Othello, iv. 1,—

“O, the world hath not a sweeter creature.”

Here it is probably a dissyllable; but the *ea* must have been pronounced (as it usually was in those times) like a contraction of *éä*, not of *eea*; otherwise Shakespeare would hardly have tolerated the cacophony. By the way—though the cases are not analogous, as far as I see—*treasure* and *pleasure* seem to have been sometimes used as trisyllables by the Elizabethan poets. See the next article.

LI.

On *treasure* and *pleasure* as trisyllables.

2 King Henry VI. i. 3,—

“Thy sumptuous buildings, and thy wife’s attire,
Have cost a mass of public treasury.”

Treasury in our old poets is (sometimes, at least) synonymous with *treasure*. *Quære*, whether in passages where *treasurie* concludes the line, and where the signification *treasure* is admissible, we ought necessarily to retain the reading *treasurie*, or whether it may not be in some instances an erratum for *treasure*, pronounced *treäsure*. Passages in point, and which may help to settle the question. Daniel, Civil Wars, B. viii. St. xlv.,—

“As he, who having found great treasury,
The first year offers, with most grateful cheer,

A sheep of gold to Juno's deity ;
And next, of silver, for the second year," &c.

Spanish Tragedy, Dodsley, ed. 1825, vol. iii. p. 109,—

"My breach of faith occasion'd bloody wars,
Those bloody wars have spent my treasure,
And with my treasure my people's blood."

Ford, Broken Heart, iii. 1, Moxon, p. 58, col. 2,—

"————— Here,
In this seal'd box, he sends a treasure [to you],
Dear to him as his crown ;" &c.

I am inclined to expunge Gifford's addition, *to you*. Marlowe, King Edward II. i. 4 [Dodsley, vol. ii. p. 336],—

"————— nor let me have more wealth
Than I may fetch from this rich treasure."

Play of Lingua, iv. 2, Dodsley, vol. v. p. 176 ; Auditus speaks,—

"Thither do I, chief justice of all accents,
Psyche's chief porter, Microcosme's front [read *scout*],
Learning's rich treasure, bring discipline,
Reason's discourse," &c.

Here it is obviously an erratum for *treasurie*.²⁰ Chapman, Bussy d'Ambois, Old English Plays, vol. iii. p. 269,—

"————— make the violent wheels
Of Time and Fortune stand ; and great existence,
(The maker's treasury) now not seem to be,
To all but my approaching friends and me."

Should we not read *treasure* here ?

Pleasure seems to have been sometimes used as a trisyllable by our old dramatists. Beaumont and Fletcher, Spanish Curate, iii. 3, Moxon, vol. i. p. 169, col. 1,—

²⁰ Or rather, I should say, for *treasurer* ; a case of final *e* misprinted for final *er* ; see art. lxi. of this work.—*Ed.*

"————— I know not;
But 'tis my lord th' Assistant's pleasure,
I should attend here."

Captain, iv. 5, Moxon, vol. i. p. 638, col. 2,—

"————— which if we do perceive,
We'll leave, and think it is her pleasure
That we should deal with others."

Webster, Dutchess of Malfy, Dyce, vol. i. p. 260,—

"————— he will kiss your hand,
And reconcile himself; but, for his vow,
He dares not see you.

Dutchess. At his pleasure."

Play of Soliman and Perseda, F 3, l. ult,—

"Take her and use her at your pleasure."

Ib., H 2,—

"I will, my Lord. Lord Marshal, it is his highness' pleasure,
That you commend him to Erastus' soul."

We should arrange, I think,—

"I will, my Lord.
Lord Marshal, 'tis his highness' pleasure
That you commend him to Erastus' soul."

LII.

Accentuation of *poltroon*, *buffoon*, *baboon*.

3 King Henry VI. i. 1,—

"Patience is for poltroons,²¹ such as he."

²¹ *Poltroon* occurs nowhere else in Shakespeare. The second folio inserts *and* before *such*, sacrificing sense to metre. Having gone so far, the sophisticator might have altered *as* to *is*. He seems to have accented *poltroon* on the second syllable. He is followed by Mr. Knight, no doubt through negligence.—*Ed.*

Poltronès? If the word came direct from Italy, or even from France, the *e* may have adhered to it. But I prefer *Patiënce* (*ut sape*)—*póltrones*. Jonson, *Magnetic Lady*, iii. 4, Gifford, vol. vi. p. 69,—

“ ———— There's no cowardice,

No poltronerie, like urging why? wherefore? ”

So *buffoon*, passim; e.g., Jonson, *Poetaster*, v. 1, Gifford, vol. ii. p. 524,—

“ Players, or such like buffoon barking wits.”

Cynthia's Revels, iii. 2, p. 263,—

“ Into the laps of bawds, and buffoons' mouths.”

And *Carlo Buffone*, *Every Man Out of his Humour*, i. 1, page 39,—

“ I envy not this Buffone, for indeed,” &c.

Massinger, *Duke of Milan*, i. 1, Moxon, p. 50, col. 1,—

“ No smile, not in a buffoon to be seen,
Or common jester.”

Earle on Beaumont, Seward's Beaumont and Fletcher, vol. i. p. 12,—

“ Who, if my pen may as my thoughts be free,
Were scurril wits and buffoons both to thee.”

Here, by the way, though not exactly in point, may be noticed *báboon*. Gifford, note on Jonson, *Cynthia's Revels*, i. 1, vol. ii. p. 239,—“ nor your hyæna, nor your babion.”

“ Our old writers spelt this word in many different ways; all, however, derived from *bavaan*, Dutch. We had our knowledge of this animal from the Hollanders, who found it in great numbers at the Cape.” (Is not the Dutch word *Baviaan*?²² There is a spot in Caffraria called *Bavians-*

²² So it would seem from Sewel's Dictionary. For *Bavian* see Mr. Dyce's note *f*, vol. xi. p. 383, of his Beaumont and Fletcher.—*Ed.*

kloof, or the Baboons' Valley; and with this one of our old forms, *Babion*, *ut supra*, agrees.) *The Báviān* is one of the performers in the rustic pageant, Two Noble Kinsmen. Macbeth, iv. 1,—

"Cool it with a baboon's blood."

So pronounce, Pericles, iv. 6, and arrange somewhat as follows,—

"Do any thing
But this thou dost. Empty old receptacles,
Or common sewers of filth; serve by indenture
To th' common hangman; any of these ways
Are better yet than this: for that which thou
Professest *here*, a baboon, could he speak,
Would own a name too dear."

*Doest*²³ (the usual reading in the second line) is not much in the manner of the Elizabethan dramatists. I find since that Knight has arranged,—

"For what thou professest, a baboon, could he speak,
Would own a name too dear."

In cæteris ut vulg.

Balloon.—Ford, Lover's Melancholy, ii. 1, Moxon, p. 6, col. 2,—

"Where's your great horse, your hounds, your set at tennis,
Your balloon ball, the practice of your dancing," &c.

Dubartas, ii. iv. iii.,—

"Against one ship, that skips from stars to ground,
From wave to wave, like balloons' windy bound."

Note, by the way, Hudibras, P. iii. C. i. 345,—

"And held my drubbing of his bones
Too great an honour for poltrones;"

²³ The fourth folio, the only copy which I have been able to consult, reads *dost*, and gives the whole speech as prose.—*Ed.*

poltrones in ed. 1716, from which I quote, being in italics, as if it were still but a half-naturalized word. (In the same page I notice *adroit* also in italics.)

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LIII.

Derivation of certain Proper Names in Shakespeare.

Troilus and *Cressida*. The name *Troilus* is to be pronounced as a dissyllable wherever it occurs; see "Shakespeare's Versification," art. xxii. *Cressida* was originally the same as *Chryseis*. This was first suggested to me by the earlier form of the name, *Creseide* or *Creseida*; for *Criseida* would naturally be the Italian form of *Chryseis*; (so *Thais* is *Taïda* in Dante, Inf. xviii. l. 133;) and from the Italian it would come to us, supposing that we received the story immediately from Italy. Or it might be the form of the word in the middle-age Latin. Chaucer has *Briseida*; House of Fame, B. i.,—

"Eke looke how false and recheles
Was to Briseida Achilles," &c.

(The change of—*is* to—*ida* has taken place in many other instances. So *Lychorida* and *Perseda*. Perhaps *Annelida*, the forsaken love of the "false Arcite," and *Mellida* in Marston's play, owed their names to ancient Hellenic nymphs or heroines, though the transformation has been so great that it is difficult to discover the original form. *Pharonnida* in Chamberlayne's poem, perhaps, originated in *Phoronis*, an epithet which he may have found in Ovid or some other Latin poet applied to Io. Add to these *Phillida*, well known to Shenstone and Co. Among the nymphs intro-

duced as conversing together in Drayton's Muses' Elysium, are *Dorida* and *Lelipa*; the latter from *λαϊλαψ*, indicating *fleetness*, and therefore a fit name for a Naiad or a Dryad. One of Actæon's hounds in Ovid is named *Lelaps*. On the other hand, he has *Cloris* and *Naiis*, i.e., *Naiad*. Same poem, ed. 1630, p. 54, "The Naiides and Nymphes.") Main subject resumed. The same conjecture had occurred to a learned friend, J. M. Kemble. But I since find that Sir Francis Kinaston, in his Commentary on Chaucer's *Troilus and Creseide*, first published from an old MS. in 1796, speaks of it, p. 7, not as of a discovery, but as a fact universally known and taken for granted. "—It cannot be imagined that Chaucer, being so great a learned scholler, could be ignorant of the story; next that he should soe mistake as to make Creseid the daughter of Calchas the soothsayer, who was the daughter of one Chryses, and thereuppon called Chryseis." This was already forgotten in Dryden's time, who could not find the name of Cressida in antiquity. Let any one think over the incidents of the first *Iliad*; Chryses a priest, and Calchas a soothsayer or interpreter of the will of the Gods, which in the middle ages, whose knowledge of Hellenic antiquity was anything but minute, would be reckoned the same (and thus Shakespeare, *Julius Cæsar*, ii. 2,—

"Go, bid the *priests* do present sacrifice.

What say the *augurers*?"

Agamemnon venting his wrath on both; the restoration of Chryseis to her father; and the similarity of the two names, Calchas and Chryses, which is just enough to render it perfectly conceivable that they may have been confused in the

memory of the person, whoever he was, with whom the story originated;—let any one put these circumstances together, and he will perceive how the story *may* have had its birth. In Gower's *Confessio Amantis*, B. i., Chalmers's *Poets*, vol. ii. p. 25, cols. 1—2, the Greeks are represented as gaining possession of Troy by the stratagem of the wooden horse,—

“Through sleight of Calcas and of Cryse;”

Cryse rhyming to “by such a maner wyse.” Of the history of the production of the tale I know nothing. In some extracts, prefixed to Sir Francis Kinaston's Commentary by the modern editor, we have: “In the royal library of Paris it” (the story of Troilus and Creseida) “occurs often as an ancient French romance. ‘Cod. 7546. Roman de Troilus.’ ‘Cod. 7564. Roman de Troilus et de Briseida ou Creseida.’” In the Hundred Hystories of Troye, as quoted by Farmer, Var. Shakespeare, vol. viii. p. 410, we read: “Bryseyde, whom master Chaucer called Cresseyde, was a damosel of great beaute.” Here, again, we have a confusion of names, equally natural with the other.

Probable or possible or, in of some other names in Shakespeare.—“Old *Nedar*,” *Midsummer Night's Dream*, i. 1, and iv. i, is perhaps a mistake of the printer's for *Nestor*,—of course not the Pylian. In *Pericles of Tyre*, iii. 1, a servant of Pericles's is called Nestor,—

“Bid Nestor bring me spices, ink, and paper,” &c.

Cerimon in *Pericles* is, I imagine, *Chæremon*. *Lychorida*, *ib.*, is of course *Lycoris*, a name borrowed perhaps from Horace, Lib. i. Od. xxxiii. 5,—“Insignem tenui fronte Lycorida;” as *Thaliard* in the same play (in Gower *Thaliart*,

“And Thaliart by name he hight;”

"*Qualiter Thaliartus miles*," &c.) seems to have been originally a slip of the pen for Thaliarch, Lib. i. Od. ix. 7,—
 "Deprome quadrimum Sabina, O Thaliarche, merum diota."
 —*Escanes* is *Æschines*, from Terence; and *Philoten*, the daughter of Cleon, may have originated in *Philotin*, the accusative of *Philotis*. (I speak here of Pericles as Shakespeare's for convenience' sake; it was in fact the work of three writers: the storm-scene, for instance, and that between Pericles and Marina, bear the clear impress of Shakespeare; the scenes in the brothel are evidently the work of a different writer, perhaps—as I have heard suggested—of Dekker; and the loves of Pericles and Thaisa of a third.)
 —Caphis, the senator's servant in *Timon of Athens*, ii. 1, may be Capys, Ov. *Metam.* xiv. 613; Virg. *Æn.* ii. 35, vi. 768.—*Euriphile*, the nurse of the two young princes in *Cymbeline* iii. 3, iv. 2, is perhaps a corruption of *Euriphyle*. Chapman, *Odyss.* xi.,—

"——— Mæra, Clymene,

I witness'd there, and loath'd *Eryphile*." [i.e., *Eriphyle*.]

Sycorax looks like Greek. *Grumio*, Taming of the Shrew, is apparently a misreading of *Grunnio* in the old *Timon*. Among the dramatis personæ of Edwards's *Damon and Pithias* is *Gronno* the hangman. *Imogen* (this latter is noticed by Malone, Var. 1821, vol. xiii. p. 11) seems a misreading of *Innogen*, the fabulous British heroine. (So in Spenser, F. Q. B., ii. C. x. St. xlv., we find *Gorboman* for *Gorbonian*, not an erratum, but a mistake of Spenser's, or of some preceding author or printer; see Milton's *History*, B. i. p. 33; (where a little before, p. 32, ult., we have: "His son Sisilius receav'd the rule; then in order Kimarus, then Danius or Elanius his brother.") A similar case;

d—d.) *M* for *um* seems not altogether an unfrequent error in old books: *e. g.*, Macbeth, v. iii. folio, p. 149, col. 2,—

“What rhubarb, *cyme*, or what purgative drug,” &c.;

for *senna*.) *Palamon* in the Two Noble Kinsmen—in the Teseide of Boccacio *Palemone*—is of course *Palæmon*, a name occurring in the old Theban fable; and *Arcite* or *Arcita*,—(Chaucer, Knightes Tale, l. 1015,—

“Of whiche two, *Arcita* highte that on,
And he that other highte *Palamon*:”

l. 1114,—

“And with that word *Arcita* gan espie,” &c.)

is *Archytas*; which name the inventor of the story (whoever he was) would find early in Horace, Lib. i. Od. xxviii. l. 2. Possibly some vague recollection of Statius's *Archemorus* might have assisted; there are funeral games in both cases. At any rate, *Arc*—seems to be the Greek *Ἀρχ*—Can the story of *Palamon* and *Arcita* be that of Eteocles and Polynices, softened and invested with a new character by the introduction of chivalrous feelings and motives? The association of the names *Arcita* and *Archytas* is indeed outré enough, and reminds me of a still stranger metamorphosis of the same kind, the character of *Count Don Demosthenes* in the old Spanish romance of Alexander the Great, noticed (if I recollect right) in an article, perhaps of Dr. Bowring's, in the Retrospective. (By the way, *Emetrius* king of Inde, the ally of *Arcita* in Chaucer, is perhaps *Demetrius*,²⁴ robbed of his initial letter by a slip of some earlier romancer's pen.)—A critic who should suggest that *Polonius* was a corruption of *Apollonius*, would

²⁴ Possibly the Bactrian Demetrius, called *rex Indorum* by Justin.—*Ed.*

perhaps "make much laugh," as Man Friday says; yet I know not that it is more strange than *Laertes*, and fifty other similar names in our old plays. (This was suggested to me by the accidental spelling *Pollonius*, fol. Hamlet, p. 154, col. 1.) On *Varrius* and *Varrus* (i. e., *Varius* and *Varus*), Antony and Cleopatra, ii. 1; Julius Cæsar, iv. 3, the last doubtful,—and *Scarus* (*Scaurus*), A. and C. iii. 8, iv. 7, 8, 10, see art. cxix. below.—*Doricles*, the assumed name of Florizel in the Winter's Tale, iv. 3, occurs *Æn.* v. 620,—

"Fit Beroe, Tmarii conjux longæva Dorycli."

—*Sicilius Leonatus*, the name of Posthumus's father in Cymbeline; see the *notes* on that play below.

Names in other Poets.—*Dordan* in Gorboduc is perhaps a corruption of *Dardan*.—Can *Pamela* in the Arcadia be formed from *παμμελής* (more correctly *πασιμελής*), one in whom all take an interest: one universally loved?—*Zelmane*, *ib.*, looks like *ζηλομανής*: possibly it was borrowed from some older romance, where it was applied to a fitting character.—*Zipetus*, the Armenian captain, mentioned in Beaumont and Fletcher's King and No King, ii. 1, borrows his name from Zipætes or Zibætes, king of Bithynia about Olymp. 124; see Arnold's History of Rome, vol. ii. p. 408.—*Perseda*, in the old play of Soliman and Perseda, is perhaps *Perseida*, a name adopted (after the fashion of Chryseida, &c.) from the epithet *Perseis*, given by Ovid to Hecate as the daughter of Perses; *Metam.* vii. 73,—*"Ibat ad antiquas Hecates Perseidos aras."* Perhaps it should be so written in the play; for in two places, A 3, and F 3, p. 2 (*ubi qu. grow*, imperative), the metre seems to demand a quadrisyllable. (A 3, *ib.*, p. 2, and F 3, p. 3, pronounce *Persed'* before a vowel, *ni fallor*.)—Mephisto-

pheles, *qu.* μεγιστωφελής, φ having been written by a slip of the pen for γ, as κοινωφελής (*κοινωφιλεῖ διανοία*, Æsch. Eum. 904, Scholefield), μεγαλωφελής (*vid.* Steph. Thes.) πολυωφελής, (Aristoph. Thesm. 304, quoted in Steph. Thes.) This links itself with a conjecture of mine, that the medieval names of devils were borrowed from the Greek-Christian demonologists. (Note As You Like It, ii. 5,—“’Tis a Greek invocation to call fools into a circle.”) *Viderint δαιμονολογίας periti.*—Corineus, the hero of Cornwall, seems to have borrowed his name from Æn. vi. 228, “Ossaque lecta cado textit Corynæus æno.” The name occurs ix. 571, xii. 298. Southey makes it a trisyllable in Madoc,—

“When Father Brute and Corineus set foot
On the White Island first.”

Perperam. In the play of Locrine it is rightly a quadrisyllable, *Corinéüs*. Wordsworth too claudicates—Artegall and Elidure, Introduction, St. 3,—

“By brave Corineus aided, he subdued,
And rooted out th’ intolerable kind.”

He follows Spenser, F. Q. B. ii. C. x. St. x. xii., in whom, however, *eu* is not a diphthong; St. xviii.,—“The noble daughter of Corineus.” Perhaps the corruption originated in the common medieval substitution, *ap.* old Geoffrey, of *e* for *œ*.

In Locrine, iii. 4, Corineus is described as fighting with a great club. Is this a part of the legend? I do not remember it elsewhere. If it is, we have here an odd coincidence with Homer, Il. vii. 138,—

δίου Ἀρηϊθόου, δν ἐπὶ κλησιν Κορυνήτην
ἄνδρες κίκλησκον, καλλίζωνοί τε γυναικες,
οὔνεκ’ ἄρ’ οὐ τόξοισι μαχέσκετο, δουρί τε μακρῷ,
ἀλλὰ σιδηρεῖν κορύνην ῥήγνυσκε φάλαγγας.

Can the original inventor of the story have read Homer?—*Donusa*, the name of the Turkish princess in Massinger's *Renegado*, is also that of one of the Cyclades,—“*viridemque Donusam*,” *Æn.* iii. 125.—*Machario*, the traitorous nephew of Ganelon in the old Italian poem of *La Spagna*, *Retrospect.* vol. iii. p. 304, is, I imagine, *i.q.* *Macarius*.—*Amadis* seems to be *Amadeus*.—In a ballad in Scott's *Border Minstrelsy* a certain King *Honor* is mentioned. *Honorius*, as I conjecture.—Marlowe, *Faustus*, *Old English Plays*, 1814, vol. i. p. 60; *Faustus* calls up sundry devils,

“Ho! *Belimote*, *Argiron*, *Asterote*!”

P. 64,—

“*Asteroth*, *Belimoth*, *Mephostophilis*!”

Read *Behemoth*.

LIV.

Pronunciation of past participles ending in *-fied*.

Troilus and Cressida, v. 9, l. 1,—

“Most putrified core, so fair without!”

Note *putrifiëd*. This, which sounds so flat and languid to our ears, is frequent in the Elizabethan poetry; only, however, in the case of the past participle, so far as I have observed; and generally without *to be* preceding. I speak exclusively of verbs ending in *-fie*, and formed from real or supposed Latin ones compounded with *facere*. *Julius Cæsar*, ii. 2,—

“Thou, like an exorcist has conjur'd up
My mortified spirit. Now bid me run,” &c.

(*Mortified*, i.e., *τεθανατωμένην*.) King Lear, ii. 3,—

“ ————— who —————

Strike (*Sticke?*) in their numb'd and mortify'd bare arms
Pins, wooden pricks,” &c.

The folio has “num'd and mortified Armes;” but this is most probably an erratum. Chapman, *Monsieur d'Olive*, i. 1, *Old English Plays*, vol. iii. p. 351,—

“ ————— and at her feet,

He, like a mortified hermit clad,
Sits weeping out his life.”

Sandys's Ovid, B. iv. l. 387,—

“ His naked beauty Salmacis amaz'd,
Who with unsatisfied longings gaz'd.”

Lord Brooke, *Alaham*, Lamb's *Specimens*, vol. i. p. 298,—

“ Well, sirs, go seek the dark and secret caves,
The holy temples, sanctified cells,
All parts wherein a living corpse may dwell.”

Second Maiden's Tragedy, iv. 3, p. 67, ed. 1824,—

“ ————— what reflexion
Is thrown about this sanctified building.”

Middleton, *More Dissemblers Besides Women*, i. 4, near the end,—

“ This smockified shirt, or shirted smock,
I will go toast.”

Jonson to Fletcher, on his *Faithful Shepherdess*,—

“ ————— thy murder'd poem which shall rise
A glorified work to time, when fire,
Or moths, shall eat what all these fools admire.”

Alchemist, ii. 1, Gifford, vol. iv. p. 60,—

“ We have a medicine of the triple soul,
The glorified spirit. Thanks be to heaven,” &c.

P. 63,—

“By pouring on your rectified water.”

Catiline, iv. 2, vol. iv. p. 295,—

“————— this so strong
And fortified seat here of the senate.”

Poetaster, v. 1, vol. ii. p. 501,—

“I judge him of a rectified spirit.”

Magnetic Lady, iii. 4, vol. vi. p. 74,—

“Which in the brave historified Greeks,
And Romans, you shall hear of.”

P. 73,—

“Or your exemplified malefactors.”

Underwoods, Second Epigram to the Earl of Newcastle,
vol. ix. p. 21,—

“A quick and dazzling motion, when a pair
Of bodies meet like rarefied air!”

Beaumont and Fletcher, Knight of Malta, v. 2, Moxon,
vol. ii. p. 151, col. 2,—

“That with a clean and purified heart
The fitlier I may indue my robe.”

P. 153, col. 1, near the end of the play,—

“Chas'd from our company, and cut away
Like an infectious putrified limb.”

Four Plays in One, ed. 1647, p. 34, col. 1 (*ubi male
purifi'd*),—

“And I am like a purified essence
Tried from all drossy parts.”

Love's Pilgrimage, v. 2,—

“If her despair had ravish'd her to air,
She could not yet be rarified so,
But some of us should meet her.”

Play of the Spanish Tragedy, iii., Dodsley, ed. 1825, p. 149,

“ For blood with blood shall, while I sit as judge,
Be satisfied, and the law discharg’d.”

Machin, &c., Dumb Knight, iii., Dodsley, vol. iv. p. 421,—

“ A dog-leech for the putrified sores
Of these lust-canker’d great ones.”

Dubartas, ii. i. i. p. 84, col. 2,—

“ ——— while that the body though
Lives motionless : for, sanctified wholly,
It takes th’ impression of God’s signet solely.”

Hence in Webster, iv. 1, Dyce, vol. i. p. 265, we should perhaps arrange the lines,—

“ Let them, like tyrants, never be remember’d
But for the ill [that] they have done ; let all
The zealous prayers of mortified churchmen
Forget them.

Bos. O uncharitable ! ” &c.

Is it connected with the fact, that, as Jonson states in his Grammar (Gifford, vol. ix. p. 293), verbs compounded of *facio* were pronounced with the accent on the *fac*, as *liquefac* ?

LV.

Peculiar use of *vast*.

Titus Andronicus, v. 2,—

“ There’s not a hollow cave or lurking-place,
No vast obscurity or misty vale,” &c.

Lat. *vastus*, *empty*, *waste*. This use of *vast*, and in like manner of *vasty*, is common in the poets of that age. So, I think, iv. 1,—

“ Forc’d in the ruthless, vast, and gloomy woods.”

So understand the following passages. *Romeo and Juliet*,
ii. 2,—

“ _____ wert thou as far
As that vast shore wash'd with the farthest sea.”

Winter's Tale, i. 1,—“they have seemed to be together,
though absent; shook hands as over a vast; and embraced,
as it were, from the ends of opposed winds.” *Pericles*, iii.
init.,—

“Thou God of this great vast” (*the sea*).

And so, I think, *King John*, iv., near the end,—

“ _____ and vast confusion waits,
As doth a raven on a sick-fall'n beast,
The imminent decay of wrested pomp.”

And *King Henry V.* ii. 4,—

“ _____ and to take mercy
On the poor souls, for whom this hungry war
Opens his vasty jaws.”

And *King Richard III.* i. 4,—

“ _____ and would not let it forth
To find the empty, vast, and wandering air.”

Tarquin and Lucrece, St. ccxlix.,—

“Who like a late-sack'd island vastly stood
Bare and unpeopled, in this fearful flood.”

Two Noble Kinsmen, v. 1 (addressing Mars),—

“ _____ whose havoc in vast field
Unearthed skulls proclaim.”

Tempest, i. 2,—

“ _____ urchins
Shall, for that vast of night that they may work,
All exercise on thee.”

Chapman and Marlowe, *Hero and Leander*, Dyce, vol. iii. p. 8,—

“ His presence made the rudest peasant melt,
That in the vast uplandish country dwelt.”

Drayton, *Barons' Wars*, C. i. St. xxxix,—

“ As Severn, lately in her ebbs that sank,
Vast and forsaken leaves th' uncover'd sands.”

Owl,—

“ — the Lark, that takes delight to build
Far from resort, amid the vasty field.”

So understand Beaumont and Fletcher, *Faithful Shepherdess*, ii. 3; Moxon, vol. i. p. 271, col. 2, if all be right,—

“ I will not entertain that wand'ring thought,
Whose easy current may at length be brought
To a loose vastness.”

So “the dreadful vast,” in Lodge, *Wounds of Civil War*, ii. 1. And so understand Beaumont and Fletcher, *Humorous Lieutenant*, i. 1.—I quote from *Demetrius and Enanthe*, which alone I have at hand, p. 12, penult.,—

“ Goe home (good men), and tell your Masters from us,
we doe 'em too much honor to force from 'em
their barren Cuntries, ruyne their vast Citties,” &c.

LVI.

Briton and Britain.

Cymbeline, i. 7,—“The Briton reveller.” Rather, perhaps, “the *Britain* reveller.” *Britaine*, fol. p. 374, col. 2, may be either. *Love's Labour's Lost*, v. 2, fol. p. 140, col. 1; I know not whether rightly,—

“ We foure indeed confronted were with foure
In Russia habit.”

In the same column, however, we have "*Russian habit.*"
Cymbeline, ii. 4, fol. p. 378, col. 2,—

"Was Caius Lucius in the Britaine Court

When you were there?"

v. 2, *init.*, stage directions, fol. p. 392, col. 1,—“the Britaine Army.” 3, *init.*, stage dir. fol. p. 392, col. 2,—“a Britaine Lord.” In these three latter places, however, I rather believe that Britaine is an adjective, *Britannus*. The word which we now spell *Briton* was in old times uniformly written *Britain*; so far, at least, as I have observed. Like the Latin *Britannus*, which (in poetry at least) was used either as a substantive or an adjective, *Britain* might be employed both ways. I do not think that Shakespeare would have used *Britain*, with the meaning *Britannia*, in the way he uses it in the above passages. T. Churchyard, *ap.* Var. Shakespeare, vol. xv. p. 375,—

“O Britayne bloud, marke this at my desire,” &c.

Lochrine, iv. 1,—

“The Britain king returns triumphantly.”

v. 2,—

“Ay, they are milder than the Britain king,” &c.

Puritan, iii. 5,—“I protest, he receiv’d all of me in Britain gold of the last coining.” In this passage it is the substantive. Play of Fuimus Troes, iii. 1, *ad fin.*, Dodsley, vol. vii. p. 415,—

“O valiant coward, stay. There’s not a spark

Of Britain spirit doth enlive thy corse.”

Bunyan, Pilgrim’s Progress, P. i., description of Vanity Fair,—“Here is the Britain row, the French row, the Italian row, the Spanish row, the German row,” &c.—By the way, in Cymbeline, i. 5,—“too good for any lady in

Britany" (folio, p. 372, col. 1, *Britanie*), I would read *Britaine*. See Art. lviii., for a number of instances in which *villaine* and *villanie* have been confounded. It is true that *Britany* is often used for Britain in the Elizabethan writers, but I have never noticed this use of the word in Shakespeare. (In Daniel, Civil Wars, B. vi. St. lxxiv., *Britaine* is used for *inhabitant of Bretagne*,—

"For both the Britaine, and Burgonian now,
Came (*i.e.*, *became*) altred with our lucke."

And so Harrington, Ariosto, B. ix. St. vii.,—

◆ "—— the river cleare sometime as glasse,
That twixt the Britans and the Normans lay.")

LVII.

The abstract for the concrete.

Timon, iv. 3,—

"All villains, that do stand by thee, are pure."

Compare Troilus and Cressida, v. 2,—

"Let all untruths stand by thy stained name,
And they'll seem glorious."

Where, by the bye, *untruths* is the abstract for the concrete; a mode of speaking very common in our old dramatists, when a person is addressed or spoken of; *e.g.* (though instances seem superfluous), Beaumont and Fletcher, Women Pleased, v. 1, Moxon, vol. ii. p. 198, col. 2, where Sienna recognizes his conqueror,—

"——— this is the valour;
Madam, 'tis certain he: it must be he."

Ford, Broken Heart, v. 2, p. 71, col. 1, Moxon,—

“————— Confirm thee, noble sorrow,
In worthy resolution.”

(Compare the ancients; for instance, Cicero's Orations, and the Greek tragedies.) Cymbeline, v. 3,—

“ This is a lord :—O noble misery !
To be i' th' field, and ask what news of me ! ”

King John. i. 1,—

“ 'Tis too respective, and too sociable
For your conversion.”

(understanding *conversion* in the sense of *change*); though this latter seems harsh. So understand ii. 1; see context,—

“ For this down-trodden equity, we tread
In warlike march these greens before your town.”

And Fletcher (?) Faithful Friends, v. 2, Moxon, vol. ii. p. 551, col. 2,—

“ Off with these robes of peace and clemency,
And let us hoop our aged limbs with steel,
And study tortures for this tyranny.”

All's Well, &c. i. 2,—

“ Thus his *good melancholy* oft began.”

So understand Ford, Love's Sacrifice, i. 2, Moxon, p. 78, col. 2, *ad fin.*; as the epithet proves,—

“ Oh, had I India's gold, I'd give it all
T' exchange one private word, one minute's breath
With this heart-wounding beauty.”

Note Massinger, Roman Actor, iv. 2, p. 159, col. 2, *ad fin.*, the emperor says to Domitia,—

“ ————— Not a knee,
Nor tear, nor sign of sorrow for thy fault ?
Break, stubborn silence : what canst thou allege
To stay my vengeance ? ”

In Cartwright, Ordinary, v. 4, Dodsley, vol. x. p. 263,—

“ O do not blot that innocence with suspicion,
Who never came so near a blemish yet
As to be accus’d;”

(where, by the way, *as* ought perhaps to be exchanged ²⁵); *who* is not to be construed as though it were used—*ut saepe*—for *which*. I notice a rather late instance in Waller, lines written at Penshurst, l. 17, Cook’s ed. p. 32,—

“ Never can she, that so exceeds the spring
In joy and beauty, be suppos’d to bring [*bring forth*]
One so destructive. To no human stock
We owe this fierce unkindness, but the rock.”

LVIII.

Villaine and *villanie* confounded.

Cymbeline, iii. 5,—

“ Where is thy lady? or, by Jupiter,
I will not ask again. Close villain,
I’ll have this secret from thy heart,” &c.

For *villaine* read *villanie*, metri gratia. This correction also spares us the repetition of *villain* three times within a few lines. The mode of address (*abstractum pro concreto*) is frequent in Shakespeare and his contemporary poets, as observed in the last article. Gifford, if I understand him aright, has made the same remark, Massinger, vol. iii. p. 580, 2nd ed.; see also Jonson, vol. iv. p. 263. (Cor-

²⁵ But the old edition 1651 has “b’ accus’d.” In the example from Waller, the edition 1641 points (better, I think),—

“ ————— unkindnesse; but the rock,
That cloven rock produc’d thee, by whose side,” &c.—*Ed.*

rect, by the way, a passage in the Play of Lust's Dominion, iii. 3, *ad fin.*, Old English Plays 1814, vol. i. p. 138, where, in the midst of a rhyming passage, we read,—

“————— all fly *hence*,
You are all murderers. Come, poor innocent,
Clasp thy cold hand in mine.”

Read *innocence*.) *Villaine* and *villanie* have been confounded in several other passages. All's Well, &c. iv. 3, “He hath out-villain'd villany so far, that the rarity redeems him;”—and so the folio. Why not “out-villanied villanie”? In Timon of Athens, iv. 3,—

“Do villany, do, since you profess to do't,
Like workmen;”

the folio (p. 94, col. i.) has *Villaine*; and so in Hamlet, v. 2,—

“Being thus benetted round with villanies,”

the folio, and (teste Var.) the quarto also, have *villaines*, which Knight (nimius *folii* sectator) has thought worth restoring.²⁶ Othello, v. 2,—

“Oth. Villain!

Cas. Most heathenish, and most gross!”

Villany of course; and so also Ritson. Taming of the Shrew, v. 1,—“Thus strangers may be hal'd and abus'd:—O monstrous villain!”—*Villany* is certainly more in place here. Beaumont and Fletcher, Four Plays in One, Triumph of Death, 4, Moxon, vol. ii. p. 519, col. 1,—

“Oh, villain! oh, most unmanly falsehood!

Oh, monstrous, monstrous, beastly villain!”

²⁶ Mr. Knight is not the only recent editor who has restored this corruption.—*Ed.*

Villany, clamante metro. Maid in the Mill, v. 2, p. 603, col. 2,—

“That was my husband, royal sir, that man,
That excellent man!

Ant. That villain! that thief!”

Possibly, villany, as in Cymbeline above.

On the other hand, Much Ado, &c. iii. 3,—“Is it possible that any villany should be so dear? *Bor.* Thou shouldst rather ask if it were possible any villany should be so rich; for when rich villains have need of poor ones, poor ones may make what price they will;”—read, “if it were possible any *villain* should be so rich;” as Warburton also saw to be necessary. Merry Wives of Windsor, ii. 3, near the beginning,—“Alas, sir, I cannot fence. *Caius.* Villany, take your rapier.” This *may* be an erratum; but it is far more likely that it is a piece of the Doctor’s English. Sidney, Arcadia, B. ii. p. 173, l. 21,—“to me, I say (ô the vngrateful villanie) he could find no other fault to object, but that (perdie) he met with manie fairer.” *Perhaps* an erratum for *villaine*. (Add here, as containing a word of similar termination, Chapman, All Fools, Retresp. v. p. 321,—

“Either acrostic, or exordion,
Epithalamiums, satires, epigrams,
Sonnets in dozens, or your *quatorzaines*.”

Quatorzaines. For *exordion*, read *exodion*; from ἐξοδος a poem addressed to a person on his leaving a place.) On the confusion of *-e* and *-ie* (if this can be considered as in point), see Art. xlv., and the articles referred to at the end of it.

LIX.

Innocence and innocency, &c.

King Richard III. iii. 5,—

“God, and our innocence, defend and guard us!”

So, if I mistake not, Johnson, Steevens, and Reid. Others, with the folio (p. 190, col. 1), [and, I believe, the quartos. *Ed.*] have *innocency* (fol. -cie). The same error, if I mistake not, has taken place in 1 King Henry IV. iv. 3,—

“With tears of innocency, and terms of zeal;”

where the folio (p. 68, col. 1) writes it *innocencie*. [And so, I believe, the quartos. *Ed.*] Also in Ford, Fancies, &c. iii. 3,—

“Where such an awful innocency, as mine is,
Outfaces every wickedness your dotage
Has lull’d you in.”

And in Marston, Prologue to Parasitaster,—

“Not one calumnious rascal, or base villain,
Of emptiest merit, that would tax and slander,
If innocency herself should write.”

(For *Of emptiest merit*, *qu. Emptiest of merit*; yet I doubt.) It seems possible, indeed, that *innocency* may have been pronounced as a trisyllable, in the same manner as *innocent* is frequently a dissyllable; though in King Richard II. i. 3, it appears as a quadrisyllable,—

“Mine innocency and St. George to thrive!”

(where, on the other hand, the folio has—p. 26, col. 1,—*innocence*.²⁷) So too in Massinger, Duke of Milan, i. 3,—

²⁷ All the old copies have *innocence* here, according to Mr. Collier; all have *innocencie* or *innocency* in 2 K. Henry IV. v. 2,—

“If truth and upright innocency fail me.”

Now, which is the more probable, that the poet wrote *innocence*

"To guard your excellency from certain dangers,"
I suspect that *excellency* is contracted as *excellent* is, *e.g.*,
in Winter's Tale, iv. 3,—

"————— And thou, fresh piece
Of excellent witchcraft," &c.

Timon of Athens, iii. 5,—

"————— sleep upon 't,
And let the foes quietly cut their throats,
Without repugnancy? *but* if there be
Such valour in *the* bearing, what make we
Abroad?" &c.

But is an insertion of Hanmer's, and *the* has clearly nothing to do here.²⁸ *Qu.*,—

"————— quietly cut their throats
Without *repugnance*? if there be such valour
In bearing, what make we abroad?"

On the other hand, Coriolanus, iv. 6,—

"————— and affecting one sole throne
Without assistance.

Men.

I think not so."

Read *assistancie*.

LX.

Confusion of e and ie final.

Midsummer Night's Dream, v. 1, fol. p. 159, col. 1,—

"And giues to *aire* nothing, a locall habitation
And a name."

in one of these lines and *innocency* in the other, or that the printer omitted an *i* in the former?"—*Ed.*

²⁸ No doubt. Compare what immediately follows;—"if bearing carry it;"—"if wisdom be in *suffering*."—*Ed.*

Coriolanus, iv. 5, p. 23, col. 1, penult.,—"Peace, is a very Apoplexy, Lethargie, mull'd, deafe, *sleepe*, insensible," &c. (Is not *mull'd* an erratum for *mute*? *t* being mistaken for *l*, as in "Bajazet's *mule*," &c., and the final *e* for *d*, so that *mute* became *muld*.) Merchant of Venice, ii. 7, p. 171, col. 1,—

"The Hircanion deserts, and the *vaste* wildes
Of wide Arabia," &c.

Twelfth Night, concluding song,—

"When that I was and a little *tine* boy," &c.

2 King Henry IV. v. 1, fol. p. 96, col. 1,—“a ioynt of Mutton, and any pretty little *tine* Kickshawes, tell William Cooke.” 3, p. 98, col. 2,—“Welcome my little *tyne* theefe,” &c. 1 King Henry VI. v. 3,—

"This speedy quick appearance argues proof
Of your accustom'd diligence to me."

Folio (and Knight),—"This speedy *and* quicke appearance," &c. I suspect the author wrote, "This *speede* and q. a.," &c. Antony and Cleopatra, iv. 10, folio, p. 361, col. 2,—

"———— Swallowes haue built
In Cleopatra's Sailes their nests. The *Auguries*
Say, they know not, they cannot tell," &c.

Vulg. *augurers*; which word occurs in Julius Cæsar, ii. 2,—

"Seeing that death, a necessary end,
Will come, when it will come.—What say the augurers?"

It seems possible, however, that in the passage of Julius Cæsar *augurers* may be an erratum for *augures*, as *augurs* is spelt in Macbeth, iii. 4, fol. p. 142, col. 2,—

"*Augures* and vnderstood Relations," &c.

For instances of this kind of erratum (*helpers* for *helpes*,

&c.), see the next article. *Perhaps*, too, the flow of Julius Cæsar requires *augurs*. Hamlet, iii. 2, p. 267, col. 1,—

“And my Imaginations are as foule
As Vulcans *Stythe*. Giue him needfull note,” &c.

And so Knight (*stithe*), to the destruction of the metre.²⁹
Timon of Athens, iv. 3, p. 90, col. 2,—

“————— The Learned pate
Duckes to the golden Foole. All's *oblique*.”

2 King Henry IV. iv. 4,—

“This apoplexy will, certain, be his end.”

Ἀμετρον. Fol. p. 94, col. 1, *Apoplexie*; *qu. Apoplexe*; for 'll instead of *will* seems harsh. As You Like It, v. 1, fol. p. 204, col. 1, “I will bandy with thee in faction, I will ore-run thee with *police*.” Troilus and Cressida, iii. 3,—

“And, like a dew-drop from the lion's mane,
Be shook to air.”

Fol., “to *ayrie ayre*.” Here, if I mistake not, the printer mistook the corrector's directions, and, instead of expunging the erroneous *ayrie*, and substituting *ayre*, added *ayre* after *ayrie*; as in the case, noticed elsewhere, where the folio (All's Well, &c. i. 3, p. 234, col. 1) has 'ton tooth to th' other for one to th' other.

Instances in other writers.—Spenser, Faerie Queene, B. v. C. ix. St. xlix,—

“All which whenas the prince had heard and seene,
His former fancies ruth he gan repent,
And from her *partie* eftsoons was drawn cleane.”

²⁹ Mr. Knight reads *stithy* in the Strafford Shakespeare. In the following example the modern editions read, “*All is oblique*.” *Qu.*, “All, all's oblique.”—*Ed.*

Read,—

“ And from her *part* eftsoones was drawen³⁰ cleane.”

For *part* is sometimes, though seldom, written *parte*. Brown, Britannia's Pastorals, B. i. Song ii. Clarke, p. 61; an obvious error, if indeed it be not peculiar to Clarke's edition,—

“ ——— the waters quench and kill
The flames of fire, and mounting still
Up in the air, are seen to be
As challenging a *seignore*
Within the heavens, and to be one
That should have like dominion.”

Marlowe, King Edward II., Dodsley, vol. ii. p. 371,—

“ And others of our *party* and faction.”

*Part.*³¹ The elided *y* is not at all in Marlowe's way. Carew, ed. Clarke, p. 112, lxxx. title,—“ To A. D. unreasonable distrustful of her own beauty.” Unless adjectives in *-ble* were then used adverbially, as some think, though I much doubt it, the error in this and similar passages must have arisen from the confusion of *-ble* and *-blie*. May, Old Couple, iv. 1 (3), Dodsley, vol. x. p. 428,—

“ ————— Let me see;
Her personal estate alone will buy
Upon good rates a thousand pound a year.
Where must that lie? Not in our country here,
Not all together; no; then my revenue
Will have too great a notice taken of it;
I shall be rais'd in *subside's*, and 'sess'd
More to the poor.”

³⁰ The 2nd folio, though reading *party*, has *drawen*, not *drawn*. Todd has *drawn*.—*Ed.*

³¹ So also Mr. Dyce reads in the edition 1850. He says the old editions have *partie* and *party*.—*Ed.*

Subsidies of course. I only cite it as helping to show the frequency of the error.

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LXI.

Final e and final er confounded.

Midsummer Night's Dream, ii. 3,—

“ Pretty soul! she durst not lie
Near this lack-love, this kill-courtesy.”

So the folio; and so Var., Knight, and Collier. Hanmer (or Pope) expunged the former *this*;³² which spoils the construction. Other editors omit the second *this*. But *lack-love* is the old accentuation. Read *nearer* for *neare*. The force of *nearer*, and Lysander's discourtesy (as it appeared to our friend Puck), are explained by the scene immediately preceding between Lysander and Hermia. By the way, Fletcher, Faithful Shepherdess, iii. 1, Moxon, vol. i. p. 275, col. 1, seems to have had this last-mentioned passage in view. I suspect that *e* for *er* in the terminations of words is not an unfrequent error in the old editions of our poets. Measure for Measure, iii. 2, fol. p. 74, col. 1, l. 2,—“Loue talkes with better knowledge, and knowledge with *deare* loue.” King Lear, iii. 5, *ad. fin.* p. 299, col. 1,—“thou shalt finde a *deere*³³ Father in my loue.” Hamlet, iii. 2, p. 267, col. 2,—“So farre from

³² Pope merely inserted *to* after *Near*; Theobald and Hanmer then swept away *this lack-love*. Such outrages as this have given conjecture a bad name, and led to opposite absurdities.—*Ed.*

³³ In this example, and in the two following, the quartos supply the *r* omitted in the folio.—*Ed.*

cheere, and from your *forme* state," &c. Troilus and Cressida, iii. 2, p. 14, col. 1, l. 3,—“Blinde feare, that seeing reason leads, findes *safe* footing, then blinde reason, stumbling without feare.” Midsummer Night's Dream, i. 1, p. 147, col. 1,—

“And thence from Athens turne away our eyes
To seeke new friends and *strange* companions;”

though this perhaps might be accounted for otherwise. Cymbeline, iii. 2, *init.* p. 380, col. 2, antepenult.,—

“How? of Adultery? Wherefore write you not
What Monsters her *accuse*?”

for “What monster's her *accuser*?” This last too, perhaps, might be otherwise accounted for. Macbeth, ii. 1, p. 136, col. 1,—

“He hath bene in vnusuall Pleasure,
And sent forth great *Largesse* to your *Offices* ;”

for *officers*.³⁴ Romeo and Juliet, ii. 2, penult. p. 60, col. 2,

“Hence will I to my ghostly *Fries* close Cell;”

for *Friers*. Hence in Macbeth, ii. 1, p. 136, col. 1,—

“————— Now o're the one halfe World
Nature seemes dead, and wicked Dreames abuse
The curtain'd *sleepe* : Witchcraft celebrates
Pale Heccats Offrings :” &c.

where the innovation of one of the editors (I forget which), who inserted *now* before *witchcraft*, has been followed

³⁴ The same error is found in the Dutchesse of Malfy, ii. 2, ed. 1623, where Antonio, having had “all the *Officers* o' th' Court” called up, afterwards says, “All the *Offices* here?” and the servants reply, “We are.” Nares maintained that “*largess* was given to servants, not to officers,” but Henry VII. (see Richardson's Dictionary) “gave to his officers of armes *vil.* of his *largesse*.” —*Ed.*

in all the subsequent editions,³⁵ I would read, with Steevens and Ritson, *sleeper* for *sleepe*. Comedy of Errors, i. 1, p. 85, col. 2,—

“That very howre, and in the selfe-same June,
A meane woman was deliuered
Of such a burthen Male, twins both alike:
Those, for their parents were exceeding poore,
I bought,” &c.

The second folio (teste Collier) inserted *poor* before *mean* to complete the metre. Collier himself, Knight, and I believe all the editors, follow the second folio; Malone, however, retains *poor* merely as a makeshift, though, as he confesses, a clumsy one, on account of the *poor* just below, — which, in fact, at once condemns it. Read “a *meaner* woman;” one of a lower rank than my wife. Timon of Athens, v., near the end, p. 98, col. 2,—

“And on his Grauestone this Insculpture, which
With wax I brought away: whose soft impression
Interprets for my poore ignorance.”

Possibly *poorer*; though this seems most improbable.³⁶ Love’s Labour’s Lost, iv. 3, p. 133, col. 1,—“Why he comes in like a *periure*, wearing papers.” Qu. *perjurer*; but note Dubartas, ii. iv. ii. p. 206, col. 2. Self-love

“Persuades the coward he is wisely meek,
The drunkard, stout; the perjure, politic, &c.”

³⁵ Davenant inserted *now*; Mr. Collier’s Corrector reads *sleeper*. Most recent editors have omitted *now*. Mr. Dyce pronounces the line “manifestly imperfect.”—*Ed.*

³⁶ But compare Massinger, Unnatural Combat, iv. 1, Gifford, vol. i. p. 192,—

“Or twine mine arms about her softer neck,”
and Gifford’s note.—*Ed.*

P. 215, col. 1,—

"If, in a doubtful case, thou needs must swear,
Loose thou the knot, and punish thou severe
Th' audacious perjure, that henceforth none chance
Tax thee of malice, or of ignorance."

Hamlet iii. 4, p. 271, col. 2,—

"And do not spred the Compost or [*on* or *o'er* ?] the Weedes,
To make them *ranke*. Forgiue me this my Vertue," &c.

Quere, would not Shakespeare naturally write *ranker*?⁸⁷
2 King Henry IV. ii. 4, fol. p. 83, col. 2,—"Downe :
downe Dogges, downe *Fates* :—" Dyce, Remarks, p. 111,
adopts the quarto's reading *faters*, which he supposes to
be a various spelling of *faitours*. I think he is right; see
his note.

The converse error also appears sometimes in the folio,
though, I think, less frequently. Love's Labour's Lost,
v. 2, p. 141, col. 1,—"Full merrily hath this braue *ma-
nager*, this carreere, bene run." Midsummer Night's
Dream, iii. 1, p. 153, col. 1,—

"Tye vp my *louers*⁸⁸ tongue, bring him silently."

Pericles, i. 4, Knight, doubtless after the old editions,—

"————— that

If heaven slumber, while their creatures want,
They may awake their *helpers* to comfort them."

Recte vulg. *helps*. Taming of the Shrew, i. 1, p. 212, col. 1.

"I will some other be, some Florentine,
Some Neapolitan, or *meaner* man of Pisa."

⁸⁷ *Ranker* here, and *on* just before, are the readings of the
quartos.—*Ed.*

⁸⁸ The quartos share the error of the folio. So in the Humorous
Lieutenant, iv. 1, Dyce's Beaumont and Fletcher, vol. vi. p. 491,

"I shall number as many *lovers* as Lais did,"
read *loves* after Crane's MS.—*Ed.*

Read *meane*. Accordingly, ii. 1, p. 215, col. 1, we have the stage direction,—“Enter Gremio, Lucentio, *in the habit of a meane man*, Petruchio with Tranio,” &c. King Henry V. ii. 4, near the beginning,—“a made a *finer* end;” *atque ita edd. quedam*. Surely *fine* is the right reading. King Richard III. iv. 4,—

“Richard yet lives, hell’s black *intelligencer*.”

The flow *seems* unlike Shakespeare; or is this fancy? Possibly *intelligence*.

Instances in other Writers of both the above Errors.

Omission of the *r*. Chalkhill (or Walton), Thealma and Clearchus, Retrosp. vol. iv. p. 240; Thealma

“——— trick’d herself in all her best attire,
As if she meant this day t’invite desire
To fall in love with her: her *loose* hair
Hung on her shoulders sporting with the air:
Her brow a coronet of rose-buds crown’d:” &c.

Could there be a doubt as to the true reading, a passage in Tennyson’s Gardener’s Daughter, which the verbal coincidence reminds me of, would serve at once as proof and illustration,—

“——— She paused,
And dropt the branch she held, and turning, wound
Her looser hair in braid,” &c.

Compare Spenser, F. Q. B. ii. c. i. St. xi.,—

“Her looser golden lockes he rudely rent,
And drew her on the ground.”

C. ii. St. xv.,—

“Her golden lockes she roundly did uptye
In breaded tramels, that no looser hears
Did out of order stray about her daintie cares.”

Virgil's Gnat, St. xv.,—

"There he —————
His looser locks doth wrap in wreath of vine."

Fairfax, B. xvi. St. xxiii.,—

"Her hair, that done, she twisted up in tress,
And looser locks in silken laces roll'd."

Carew, ed. Clarke, xxxii. p. 54.,—

"Her looser locks, as they unbraided lie,
Shall spread themselves into a canopy," &c.

All the three old writers perhaps imitated Spenser. Second Maiden's Tragedy, i. 2, Old English Drama, vol. i. p. 22,

"By my faith, madam, you shall pardon me;
I have a *love* of mine own to look to,
And he must have his breakfast."

Lover. Jonson, Staple of News, iv. Intermean or Chorus, Gifford, vol. v. p. 287,— "when he was going to do all his brave deeds. *Expectation*. To found an academy. *Tattle*. Erect a college. *Expect*. Plant his professors, and water his *lectures*. *Mirth*. With wine, gossips, as he meant to do." Undoubtedly *lecturers*. Masque of the Fortunate Isles, Gifford, vol. viii. p. 73-4 (noticed above at the close of Art. xii.),—

"————— at such a time
As Christmas, when disguising is on foot,
To ask of the inventions, and the men,
The wits and the *ingines*, that move those orbs!"

Read th' *inginers*;—the *inventions* and the *men*, the *wits* (*ingenia*) and the *inginers* being respectively coupled together. We have, however, *ingine* (*ingenium*, *disposition*), Fairfax, B. i. St. lxxxiii., perhaps so accented to distinguish it from *ingine*, *engine*,—

"A tyrant erst, but now his fell *ingine*
His graver age did somewhat mitigate."

Or is it a Spenserian license? I think not.

The converse error is much less frequent. Tourneur, *Atheist's Tragedy*, Retrospect., vol. vii. p. 350,—

"Dear Sir, since by your greatness you
Are nearer heav'n in place, be nearer it
In goodness. Rich men should transcend the poor,
As clouds the earth, rais'd by the comfort of
The sun, to water dry and barren grounds."

Read and arrange somewhat as follows,—

"Dear sir!
Since by your greatness *y' are near* heav'n in place,
Be nearer it in goodness. Rich men should
Transcend the poor, as clouds [] the earth,
Rais'd by the *consort* of the sun, to water
The dry and barren grounds."

The latter lines are difficult to arrange. *The consort of the sun*, i.e., the air; but I suspect that this is not the right correction. *Consort* and *comfort*, by the way, have been repeatedly confounded in our old poets. Two Noble Kinsmen, i. 1, *ad finem*, Theseus says to the three mourning queens,—

"————— Good cheer, ladies!
Now turn me toward your *comforts*."

Read *consorts*. He was about to march to the field where the bodies of their dead husbands lay, with the purpose of vindicating for them the rites of sepulture. Middleton, &c. *Old Law*, iv. 2, Moxon's Massinger, p. 434, col. 2,—

"My last leave must be taken, think of that,
And his last blessing given; I would not lose
That for a thousand *consorts*."

Comforts surely; *consorts* is not merely irrelevant, but singularly out of place, as all who have read the play will

agree. Heywood, Four Prentices of London, i. 1, Dodsley, vol. vi. p. 409,—

“ _____ Sister, farewell.

Trust me, in vain you should persuade our stay;

For we are bent, comfort us with your prayers.”

The flow of the verse (to mention nothing else) requires *consort*. Browne, Britannia's Pastorals, B. i. Song ii., Clarke's edition, p. 65, man is called “a *comfort* still in discords;” read *consort*, the old spelling of *concert*.

Dyce, in his Remarks, pp. 87-89, notices the erratum of the folio, in King John, ii. 1,—“*Comfort* your³⁹ Cities eies” for *Confront*. Apropos of which, in Chamberlayne's Pharonnida, Retrospect. vol. i. p. 41,—

“ _____ Would he,

That hath *afforded* death in every shape

Of horror, tamely yield,” &c.

read *affronted*.

To return to the confusion of the final *e* and *er*. In the following pages I have given instances of both these errors indiscriminately. Davenport, Play of King John and Matilda, Retrospect. vol. iv. p. 98, description of Matilda (if I remember right),—

“ _____ 'pon whose eyelids

Discretion dwells, which, when a *wilde* thought

Would at those casements like a thiefe steale in,

Playes her heart's noble friend, and shuts out sin.”

³⁹ The first folio reads not *your* but “*yours* Citties eies,” *s* having been removed from the end of the preceding word. We should therefore read *Confronts*, not *confront*, as indeed the grammar requires; and so Capell. (Since writing the above I have been gratified by observing a note to the same effect in Mr. Dyce's edition of Shakespeare.)—*Ed.*

An erratum for *wilder*, which is itself a corruption (not unprecedented) of *vilder*. Day, *Isle of Gulls*, iv. 2,—

“For *lovers’* indentures ne’er are fairly drawn,
Until the maidenhead be left in pawn
As earnest of the match.”

Love’s; as in *Midsummer Night’s Dream* above. Chapman, *Tragedy of Byron*, *Retrospect*, vol. iv. p. 378,—

“Who see not that the valleys of the world
Might even right with the mountains: that they grow
Green and lie *warmer*; and ever peaceful are,
When clouds spit fire at hills, and burn them bare.”

Warmer; unless indeed we should write *e’er* for *ever*; but the other is more likely. Browne, *Britannia’s Pastorals*, B. ii. Song i., Clarke, p. 171 (I have corrected the punctuation),—

“Great Neptune, hear a swain;
His coffin take,
And with a golden chain
(For pity) make
It fast unto a rock near land;
Where ev’ry calm morn I’ll stand,
And ere one sheep out of my fold I tell,
Sad Willy’s pipe shall bid his friend farewell.”

Perhaps,—

“Where ev’ry calm morn *I will* stand;”

but rather, I think,—

“Where ev’ry *calmer* morn I’ll stand.”

Greene and Lodge, *Looking-Glass for London*, &c., Dyce, vol. i. p. 60,—

“Fairer than was the virgin Danae,
That waits on Venus with a golden show.”

We should read, I think,—

“That *Venus wait on* with a golden *shower*.”

Showe—*shower*. *Wait for waited*. *Vice versâ*, Lily, Alexander and Campaspe, Prologue at the Black Friars, Dodsley, vol. ii. p. 91,—“But as Theseus, being promised to be brought to an eagle’s nest, and travelling all the day, found but a wren in a hedge, yet said this is a bird : so we hope, if the *shower* of our swelling mountain seeming to bring forth some elephant, perform but a mouse, you will gently say, this is a beast.” Read *showe*. Donne, Poems, ed. 1633, p. 97, To M. [*Mr.*] C. B.,—

“But though besides thy selfe I leave behind
Heavens liberall and earths thrice-faire Sunne
Going to where sterne winter aye doth wonne,
Yet,” &c.

Thrice-fairer, I imagine; he is speaking of his mistress. Sackville and Norton, Ferrex and Porrex, iii. 1, Dodsley, vol. i. p. 145; see context,—

“Beware (O king) the greatest harme of all,
Lest by your waylefull plaints your hastened death
Yelde large roome unto their growing rage,” &c.

Larger. [So ed. 1590. See C.’s note.—*Ed.*]

LXII.

Final d and final e confounded.

Antony and Cleopatra, i. 5,—

“Who neigh’d so high, that what I would have spoke
Was beastly dumb’d by him.”

Fol., *dumbe*. I will give instances of this error in the folio : arising in some instances, perhaps, from the juxtaposition of *d* and *e* in the compositor’s case; but far oftener—as is

evident from the frequency of the erratum—from something in the old method of writing the final *e* or *d*, and which those who are versed in Elizabethan MSS. may perhaps be able to explain.⁴⁰ I have intermixed some instances from Pericles, and the Hamlet of 1603. 2 King Henry IV. iv. 2, p. 92 (the first of the three pages so numbered), col. 2,

“To vs, th’ *imagine* Voyce of Heauen itselfe;”

for *imagin’d*. Timon, ii. 2, p. 84, bottom of col. 1,—

“————— You would not heare me :

At many leysures I *propose*.”

For *propos’d*. Cymbeline, v. 5, p. 395, col. 2,—

“————— Mine eyes

Were not in fault, for she was beautifull :

Mine eares that *heare* her flattery, nor my heart,

That thought her like her seeming;”

for *heard*. Antony and Cleopatra, i. 4, p. 343, col. 2,—

“————— Hardly gaue audience,

Or *vouchsafe* to thinke he had Partners;”

for *vouchsafed*. ii. 5, p. 348, col. 1,—

“————— I will betray

Tawny fine fishes;”

for *tawny-fin’d*, i.e., *finn’d*. v. 1, p. 364, col. 2,—

“————— I must perforce

Haue shewne to thee such a declining day,

Or *looke* on thine.”

⁴⁰ Walker’s sagacity, in default of positive knowledge, has led him to the truth. The *e*, with the last upstroke prolonged and terminated with a loop, might easily be taken for *d*. It is frequently found so written. In the passage from Antony and Cleopatra, *dumbe* has been defended by a reference to the Anglo-Saxon: a preposterous abuse of etymology, even if the Anglo-Saxon adjective *dumb* really were the past participle of *Demman*. — *Ed.*

for *lookd*. Twelfth Night, i. 3, near the end, p. 257, col. 1,—
 “it does indifferent well in a dam’d colour’d stocke,” will
 be an instance, if *flame-coloured* is the true reading. Winter’s
 Tale, i. 2, p. 277, col. 2,—

“————— Yet (good-deed) Leontes,
 I loue thee not a Jarre o’ th’ Clock, behind
 What Lady *she* her Lord.”

And so all the editions, till Collier restored the true reading,
 “What lady *should* her lord,” from a marginal correction
 in a copy of the folio, which correction, with several others
 by the same hand, he supposes to have been made as early
 as the time of Charles I. If, as he suggests, the error arose
 from *should* having been written in the MS. *sh^d*, this also
 will belong to the present head. Hamlet, i. 1, p. 153, col. 1,

“————— as by the same Cou’nant
 And carriage of the Article *designe*,
 His fell to Hamlet.”

Midsummer Night’s Dream, iv. 1, p. 158, col. 1,—

“The skies, the fountains, euery region, neere
Seeme all one mutuall cry.”

3 King Henry VI., last sc. p. 172, col. 1,—

“Three Dukes of Somerset, threefold *Renowne*,
 For hardy and redoubted⁴¹ Champions.”

As You Like It, iii. 3, p. 198, col. 1,—“for heere wee haue
 no Temple but the wood, no assembly but *horne-beasts*.”

Winter’s Tale, iv. 3, p. 294, col. 2,—

“————— Thou art too base
 To be *acknowledge*.”

⁴¹ Here, by accident or design, Walker has given us the
 emendation of Mr. Collier’s Old Corrector. I believe it to be the
 genuine reading.—*Ed.*

2 King Henry IV. iv. 1, p. 91 (first of the three so numbered), col. 1,—

“ ————— If that Rebellion
Came like itself, —————

I say, if damn'd Commotion so *appeare*,
In his true, natue, and most proper shape,” &c.

ii. 4, p. 83, col. 2,—“ why then let grievous, gastly, gaping
Wounds, *untwin'd* the Sisters three.”—In the passage,
iv. 4 (2, folio), near the end, p. 96, col. 1,—

“ Doth any name particular, belong
Vnto the Lodging, where I first did *swoon'd* ?”

the MS. perhaps had *swoond*, a various spelling of *swoon*.
King Henry V. i. 2, p. 71, col. 1,—

“ To *find* his Title with some shewes of truth,” &c. ;

(quod male retinet Knightius), for *fine*. Troilus and Cressida, i. 2, second page of the play, marked 79, col. 1, *ad fin.*,—“ the *disdaind* & shame whereof, hath euer since kept Hector fasting and waking.” ii. 2, 8th page, col. 2,

“ ————— Manhood and Honor
Should haue *hard* hearts, wold they but fat their thoughts
With this cramm'd reason ;”

for *hare*.⁴² Merry Wives of Windsor, ii. 1, pp. 43, 44,—
“ and yet hee would not sweare : *praise* womens modesty :
and gaue such orderly and wel-behaued reproofe to al
vncomelinesse,” &c., for *praised*. Love's Labour's Lost,
ii. 1, p. 127, col. 1,—

“ For here he doth demand to haue *repaie*,
An hundred thousand Crownes,”

⁴² Here and in several of these passages the quarto has the right letter, while the folio has the wrong. A few lines below the folio has “*made* Idolatrie” for *madde*, perhaps another example of this error.—*Ed.*

for *repaid*. Troilus and Cressida, ii. 3, 12th page, col. 1,

" Praise him that got thee, she that gaue thee sucke :

Fame be thy Tutor, and thy parts of nature

Thrice fam'd beyond, beyond all erudition ;" &c.

Timon, v. 2, p. 96, col. 2, l. 3,—

" ————— bring vs to him,

And *chanc'd* it as it may ;"

for *chance*. Hamlet, v. 2, p. 279, col. 1,—

" ————— rashly,

(And *praise* be rashnesse for it)," &c.

for *praisd*. Macbeth, ii. 1, p. 136, col. 1,—

" ————— Thou sowre⁴³ and firme-set Earth."

King Lear, iv. 6, p. 302, col. 2,—

" The Fishermen that *walk'd* vpon the beach

Appeare like Mice."

Tempest, v. 1, p. 16, col. 2,—

" A solemne Ayre, and the best comforter

To an vnsetled fancie, Cure thy braines

(Now vselesse) *boile* within thy skull ;"

for *boil'd*. Tempest, i. 2,—

" ————— The fire, and cracks

Of sulphurous roaring, the most mighty Neptune

Seem'd to besiege," &c.

F. p. 3, col. 2, *Seeme* ; atque ita Eques.⁴⁴ v. 1, p. 17, col. 1, l. 4,

" You, brother mine, that *entertaine* ambition,

Expeld remorse," &c.

⁴³ Walker has no remark on this passage, and has not so much as underlined *sowre*. Could he have thought *sowre* a misprint for *sownd* ?—*Ed.*

⁴⁴ Mr. Knight is not the only editor that has retained this error. In the two next examples the second folio corrects the first. In Othello, ii. 3, all the old copies agree in the corrupt reading.—*Ed.*

for *entertaind*. Taming of the Shrew, iii. 2, p. 219, col. 1,

“ Why, is it not newes to *heard* of Petruchio’s comming ?”

King John, v. 5, l. 3, p. 21, col. 1,—

“ When English *measures* backward their owne ground
In faint Retire.”

Pericles, iv. Gower’s first speech, near the end,—

“ ————— th’ unborn event
I do commend to your content ;
Only I carry winged time
Post on the lame feet of my rhyme ;” &c.

Knight—and therefore, I suppose, the old edd.—*carried*.

Othello, ii. 3, p. 320, col. 2,—

“ If partially Affin’d or *league* in Office,
Thou dost deliuer,” &c.

Midsummer Night’s Dream, i. 1, p. 147, col. 1,—

“ Emptying our bosomes, of their counsel *sweld*,”

for *sweete*. In As You Like It, i. 3, *Rosalind* occurs thrice, and is uniformly written *Rosaline* in the folio ; p. 188, col. 2, and p. 189 (misprinted 187), col. 2. This, indeed, might perhaps be otherwise accounted for. Midsummer Night’s Dream, towards the end, p. 162, col. 1,—

“ And the Wolfe *beholds* the Moone,”

for *behowles*. King John, v. 6, p. 21, col. 21, may be noticed,—

“ ————— thou, & endles night,
Haue done me shame ;”

for *eieles*. Hamlet of 1603, 3rd page,—

“ ————— this Fortenbrasse,
Who by a *scale* compact well ratified, by law
And heraldrie, did forfeit,” &c.

King Richard II. iii. 2, p. 34, col. 2,—

“White *Beares* haue arm'd their thin and hairelesse Scalps
Against thy Maiestie.”

Merry Wives of Windsor, v. 5, p. 59 (misprinted 51), col. 1,

“Diuide me like a ~~brib'd Bucke,~~” for *bribe-buck*.

King Richard II. iii. 3, near the end,—

“So far be mine, my most redoubted lord,
As my true service shall deserve your love.

K. R. Well you *deserve* :—They well deserve to have
That know the strong'st and surest way to get.”

Fol. p. 37, col. 1, *deseru'd*. Romeo and Juliet, i. near the
end, fol. p. 58, col. 2,—

“*Nur*. What's this? what's this?

Jul. A rime, I *learne* euen now
Of one I dan't withall;”

for *learn'd*. iv. 1, near the beginning, p. 70, col. 2,—

“And therefore have I little *talke* of Loue.”

Proposed Emendations.

Tempest, v. 1,—

“There shalt thou find the mariners asleep
Under the hatches; the master and the boatswain
Being awake, enforce them to this place.”

Perhaps an error for *awakd*. Troilus and Cressida, iv. 5,
may also be noticed under this head,—

“————— What shall be done
To him *that victory commands*? Or do you purpose
A victor shall be known?”

The inversion is purely Popian, and anti-Shakespearian.
See Coleridge's remarks on this subject, Notes on Shake-
speare in his Literary Remains. This kind of inversion
occurs in Beaumont and Fletcher perhaps a little oftener

than in Shakespeare, and perhaps, also, approaches nearer to the perfect Popian; but still, even in them, it is extremely rare. In the passage of Troilus and Cressida, I think Shakespeare wrote *crownes*; which to a careless eye, like that of the printer, might look like *commands*. i. 3,

“ ————— but, when the splitting wind
Makes flexible the knees of knotted oaks,
And flies *fled* under shade,” &c.

Perhaps *flee*; and so 2 King Henry IV. i. 1,—

“ So did our men, heavy in Hotspur’s loss,
Lend to this weight such lightness with their fear,
That arrows *fled* not swifter toward their aim,
Than did our soldiers, aiming at their safety,
Fly from the field;”

I would propose *fly*. I have elsewhere suggested a conjectural emendation on Antony and Cleopatra, ii. 3,—

“ ————— but, near his, thy angel
Becomes *afear’d*;”

for a *Fear*. Fol. *a feare*. Or possibly *afear*. Much Ado, &c., iv. 1,—

“ And seem’d I ever otherwise to you?
Claudio. Out on thy seeming! I will write against it:
You *seem* to me as Dian in her orb,
As chaste, as is the bud ere it be blown;
But you are more intemperate,” &c.

For *seem* read *seem’d*; see the preceding speech. 2 King Henry VI. iv. 9,—

“ Like to a ship, that, having scap’d a tempest,
Is straightway *calm*, and boarded with a pirate.”

For *calme* I would read *chas’d*; perhaps it was written *chac’d*. Fol. 2, *claimd*. King Henry V. iii. 2, towards the end,—“I wad fain hear some question tween you

tway ;” Knight has replaced the *heard* of the folio, which must surely be a mistake for *heare* ; it can hardly be a piece of Captain Jamy’s Scotch. Love’s Labour’s Lost, v. 2,—

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“ Which party-coated presence of loose love
Put on by us, if, in your heavenly eyes,
Have *misbecom’d* our oaths and gravities,” &c.

Perhaps wrong. Romeo and Juliet, iii. 5,—

“ Some say, the lark and loathed toad *change* eyes ;
O, now I would they had chang’d voices too !”

Chang’d,⁴⁵ surely. 1 King Henry VI. iv. 5,—

“ *Talbot*. Part of thy father may be sav’d in thee.
John. No part of him, but will be *shame* in me.”

Sham’d, surely. *Shame* recurs four lines above, and seven below. Tempest, iv. 1,—

“ You nymphs, call’d Naiads—————
With your *sedg’d* crowns, and ever harmless looks,” &c.

Perhaps sedge ; and *perhaps* also *azure*, v. 1,—

“ And ’twixt the green sea and the *azur’d* vault
Set roaring war.”

Instances in other Writers.—Beaumont, Translation of Ovid’s Remedy of Love, Moxon, vol. ii. p. 702, col. 2 ; though this is hardly worth noticing, as I conclude Dyce will correct it,—

“ I know a woman hath in love been troubled
For that which tailors make, a *fin* neat doublet ;”

fine. Compare “ *fin*l his title,” and the converse “ tawny-*fine* fishes,” both quoted above. “ She has fallen in love

⁴⁵ And so M. Mason. In Tempest, iv. 1, Mr. Collier’s Old Corrector reads *sedge*, but leaves *azur’d*, v. 1, unaltered.—*Ed*.

with a man for his gay well-cut coat." Play of Locrine, iv. 1,—

"How true is that which oft I heard *declar'd*,
One dram of joy must have a pound of care."

Read *declare*; the lines are evidently intended to rhyme; here perhaps the error originated in *heard*. *I heard declare*, as *I heard tell*, and the like. Beaumont and Fletcher, Laws of Candy, i. 2, Moxon, vol. 1, p. 371, col. 2,—

"————— our men,
Supposing that their adversaries grew
Like Hydra's head, recoil, and 'gan to fly."

Recoil'd; the entire context, 11 lines, is in the past tense. Lines subjoined to Fletcher's Honest Man's Fortune,—

"The hand of danger cannot fall amiss,
When I know what, and in whose power it is:
Nor want, the curse of man, shall make me groan;
A holy hermit is a *mind* alone."

Mine. "A truly good man, even in the poverty and solitude of a hermitage, is a mine of wealth in himself." (Compare Two Noble Kinsmen, ii. 1, p. 559, col. 2,—

"————— here being thus together,
We are an endless mine to one another.")

Play of Fuimus Troes, iii. 6, Dodsley, vol. vii. p. 421,—

"A mind content, oh, 'tis a *mind* of pearl,
A mint of golden thoughts, a heaven on earth!"

Mine; this, however, belongs to Art. xliii. (In *mine* and *mint* there is a play on *mind*.) Sidney, Astrophel and Stella, ix., speaking of Stella's eyes personified as windows,

"Of touch they are —————
(i.e., of black marble)
Which Cupid's selfe from Beauties *mind* did draw."

This frequent occurrence of *mind* for *mine* makes me suspect that it is not an erratum, but that it was often used as a various form of the word. Rowley, Noble Soldier, ii. 1, C 2, p. 1,—“Such *whalebond* doublet rascals;” for *whalebone*. In the Play of Soliman and Perseda, F p. 2, l. 2, we have,—

“I with the rest will down vnto the *strane* ;”

for *strand*. W. Browne, Britannia’s Pastorals, B. i. Song ii. Clarke’s ed. p. 74,—

“Fairest of men, that (whilst thy flock doth feed)
Sitt’st sweetly piping on thine oaten reed
Upon this little berry (some ‘yclep’d
A hillock) void of care, as are thy sheep
Devoid of spots,” &c.

I know not whose error this is; ‘yclep’d does not seem likely to be an *old* erratum, inasmuch as the ancient form is *yclept*. At any rate we should read,—

“Upon this little *bury* (some *yclepe*
A hillock),” &c.

i.e., “*which* some *yclepe*,” &c. (Twenty-one lines below, for “and *ye leeped* love,” read “and *ycleped* Love.”) Song iv. p. 125,—

“But as when children having leave to play,
And near the master’s eye sport out the day,
Beyond condition, in their childish toys,
Oft *vexed* their tutor with too great a noise,
And make him send some servant out of doors [*door*],
To cease their clamour, lest they play no more;
So,” &c.

Vex. Play of Ram Alley, v. Dodsley, vol. v. page 456,—
“that he stole her, the proof is most pregnant, he brought
her to my house, confest himself, he made great means to

steal her [i.e., 'confest, himself, *that* he made,' &c.]. *I like* her, and finding him a novice (truth to tell) married her myself, and as I said, by a statute Richardi Quarti, she is my lawful wife." *Liked*, surely. Chapman, II. xiv. Taylor, vol. ii. p. 43,—

" ————— and then Panthades [-ædes] seiz'd
Prothenor [ænor] Areilicides, with his *reveng'dfull* spear,
On his right shoulder," &c.

Surely *revengefull*. xix. 142,—

" ————— Hear, gods and goddesses,
The words my joys *urg'd* ;"

urge seems the natural word; yet I doubt. Carew, ed. Clarke, xci. p. 129,—

" Dearest, thy tresses are not threads of gold,
Thy eyes of diamonds, &c. —————

Thy [*The*?] skin that doth thy dainty body sheath
Not alabaster is, nor dost thou breathe
Arabian odours—those the earth brings forth,
Compared with which would but impair thy worth."

Compare? In Chapman's *Odyssey*, iii. fol. p. 39, or thereabout, we have the erratum "*wind*-hewd seas," for "*wine*-hued" (οἶνονα πόντον). Here, indeed, the natural association between *wind* and *sea* might facilitate the error. Sidney, *Astrophel and Stella*, xxxii., address to Morpheus,

" Since thou in me so sure a power doth keep,
That never I with *close up* sense do lie,
But by thy work my *Stella* I descry," &c.

Surely this is not English; read *close* or *close-d-up*; as xxxviii.,—

" ————— what in *close*'d up sense
Was held, in *open*'d sense it flies away."

Marlowe, King Edward II., Dodsley, vol. ii. p. 340,—

" 'Tis not a black coat and a little band,
A velvet-*cap'd* cloak, fac'd before with serge,
And smelling to a nosegay all the day, &c.

Can get you any favour with great men."

Qu.,

" A velvet *cap*, cloak fac'd before with serge," &c.

Marston, Satires, quoted in a note, Dodsley, vol. vi. p. 334,

" O dapper, rare, compleat, sweet, *nittie* youth ! "

and the note. Possibly an error for *nitid* (which I think would be in Marston's manner); though the spelling would probably have been *nitide*. Harrington, B. xxviii. St. liv.,—

" At faire Zatiua, they were *lodge* at night."

Lodgd.

LXIII.

Ceremony and *ceremonious* often contracted in pronunciation.

Twelfth Night, v. 1,—

" And all the ceremony of this compáct
Seal'd in my function."

It appears—although the present passage would not alone be sufficient to prove it, inasmuch as the *y* might perhaps be elided, though this elision, perhaps I might add every other (except *th'* and the like), is uncommon in Shakespeare—that *ceremony* and *ceremonious* were pronounced

by our ancient poets—very frequently at least—*cer'mony* and *cermonous*.⁴⁶ Glapthorne, *Lady's Privilege*, i. 1,—

“ ————— these are but protésats,
Such as, begot by ceremony, proceed
Not from intensive zeal.”

Webster, *White Devil* (I have not W. at hand, but quote from *Retrospect*. vii. 92). [Dyce, v. 1, p. 39],—

“ ————— Your hand I'll kiss;
This is the latest ceremony of our love.”

Glapthorne, *Albertus Wallenstein*, i. 3,—

“ ————— that fort, which will, when time
Has given it ceremon'ous privilege, be, perhaps,
By some unworthy groom [*i.e.*, *bridegroom*] without re-
sistance
Surpris'd and enter'd.”

Id., *Lady's Privilege*, ii. 1,—

“ Love's an unlimited passion, that admits
No ceremonious difference. This prerogative,
Should Queens endeavour,” &c.

So in the *Old English Drama*, p. 23. This edition professes to be reprinted from the old one, with only a few specified alterations. *Play of the Battle of Alcazar*, Dyce's *Peele*, vol. ii. p. 30 [2nd ed. p. 112],—

“ These ceremonies and protestations
Sufficeth us, ye lords of Barbary.”

⁴⁶ This usage has been noticed by Mr. Staunton (*Shakespeare*, vol. ii. p. 23), though he has produced only ambiguous examples of it. He observes that Shakespeare never so contracts *ceremonious*, and he might have said as much of *ceremonial*. Some of the writers quoted by Walker seem to have even pronounced *cermny*, *cermnous*.—*Ed.*

Beaumont and Fletcher, *Philaster*, i. 2, near the end,—

“————— But, madam,
I hope, our hearts are knit; and yet so slow
The ceremonies of state are, that ’twill be long
Before our hands are so.”

(*Dele that?*) Beggar’s Bush, iv. near the end,—

“And is that all your ceremony? is [*s*] this a wedding?”

Elder Brother, i. 1,—

“————— I am not
So punctual in all ceremonies, I will [*I’ll*] bate
Two or three of these good parts,” &c.

(But see the first edition, if accessible.)⁴⁷

Play of the T. N. Kinsmen, i. 1) surely *aut Shakespearus, aut diabolus*!) Knight, Pict. S. Supplem. vol. p. 127, col. 1,—

“————— leave not out a jot
Of the (*O’ th’*) sacred ceremony.

1 *Queen*.

Oh, this celebration

Will longer last,” &c.

i. 4, near the beginning,—

“————— and honour them
With treble ceremony! rather than a gap
Should be in their dear rites, we would supply ’t.”

Massinger, *Roman Actor*, ii. 1, Moxon, p. 151, col. 2,—

“————— Let them spare the prologue,
And all the ceremonies proper to ourself,
And come to the last act.”

Carew, ed. Clarke, xxx. p. 50,—

“This but the idol, that’s the deity—
Religion there is due, here ceremony.”

⁴⁷ There is no variation in the first quarto, at least in my copy. I say this, as there are two editions of this date (see Mr. Dyce), of which I have only seen one. For the examples where *ceremony* and *ceremonies* seem used as dissyllables, compare “Shakespeare’s Versification,” Art. lv.—*Ed.*

Butler, Hudibras, P. iii. C. iii. 85,—

“But when the ceremonies were done,
The lights put out, and furies gone,” &c.

Chaucer, Squieres Tale, Canterbury Tales, l. 10828,—

“Right so this god of loves hypocrite
Doth so his ceremonies and obeisance.”

Macb. iii. 4, we should perhaps arrange (see S. V. Art. liii.),

“From thence the sauce to meat is ceremony; meeting
Were bare without it.

Macb. Sweet remembrancer!”

Note by the way, Measure for Measure, v. 1,

“————— think'st thou, thy oaths,
—————

Were testimonies against his worth and credit,” &c.

“—————
For testimony whereof, one in the prison,” &c.

Massinger, Maid of Honour, v. 1, towards the end, Moxon,
p. 209, col. 1,

“This writing, with your testimony, clears all.”

Is Butler's Satire upon Matrimony, *init.*, in point?—

“Sure marriages were never so well fitted,
As when to matrimony' men were committed,
Like thieves by justices,” &c. ;

for it seems a stretch beyond Butler's usual license.

LXIV.

Awful, dreadful, and the like, used in an active sense, and
vice versâ.

Two Gentlemen of Verona, iv. 1,—

“————— the company of awful men.”

Awful in an *active* sense, so to speak ; here it means regarding with awe such things as are the proper objects of that affection ; reverencing law, and the usages of society. Since I wrote the above, I found that Malone had explained it in the same way, quoting King Richard II. iii. 3,—

“ And [read *an*] if we be, how dare thy joints forget
To pay their awful duty to our presence.”

(Johnson construes it passively ; Hawkins and Steevens propose *lawful*. Tyrwhitt quotes 2 K. Henry IV. iv. 1,—

“ We come within our awful banks again.”)

King John, i. 1, near the end,—

“ Against whose fury and unmatched force
The awless lion could not wage the fight,” &c.

Knight,—“ *Awless*—the opposite of awful : not inspiring awe.” *Wrong*,—“ even the lion, who stands in awe of nothing.” Ford, Fancies, &c. iii. 3, Moxon, p. 136, col. 2,

“ ——— No worse you dare not to imagine,
When such an awful innocency, as mine is,
Outfaces every wickedness your dotage
Has lull'd you in.”

Sidney, Sonnet lxiii,—

“ O Grammar rules, O now your virtue show,
So children still read you with awful eyes,” &c.

Lodge and Greene, Looking-Glass for London, Dyce's Greene, vol. i. p. 138,—

“ Lowly I bend, with awful bent of eye,
Before the dread Jehovah, God of hosts.”

Milton, Hymn of the Nativity, St. iv.,—

“ And kings sat still with awful eye,
As if they surely knew their sovran Lord was by.”

Dryden, *Troilus and Cressida*, iii. 2,—

“ I love you, brother, with that awful love
I bear to heaven, and to superior virtue.”

Even as late as Pope; Inscription for his Grotto,—

“ Approach—but awful! lo! th’ Egerian grot,
Where nobly pensive St. John sat and thought.”

So *dreadful*. Measure for Measure, iv. 2,—“ A man that apprehends death no more dreadfully, but as a drunken sleep.”—And so understand it in Hamlet, i. 2,—

“ _____ This to me
In dreadful secrecy impart they did;”

and King Richard III. i. 1,—

“ Our stern alarums chang’d to merry meetings,
Our dreadful marches to delightful measures;”

as also, I think, Othello, ii. 3,—

“ Silence that dreadful bell, it frights the isle
From her propriety.”

Chaucer, Prologue to the *Legende of Goode Women*, vol. ii. p. 118 [Ed. 1602, Fol. 185, col. 3],—

“ That in my herte I fele yet the fire,
That made me [to] rise er it were daie,

With dredeful herte, and glad devocioun,” &c.

P. 124 [Fol. 186, col. 4],—

“ _____ he may nat him excuse,
But asketh mercy with a dredeful herte.”

Jasper Heywood, Version of Seneca’s *Hercules Furens* (I have the quotation from the *New Monthly Magazine*, 1840, Part iii. p. 302), Address to Sleep,—

“ All mankinde loe that dreadfull is to dye,
Thou dost constreyn long death to learne by thee.”

Peele, Edward I., Dyce, vol. i. p. 193 [2nd ed. p. 196],—

“ My dreadful soul, assail'd with doleful speech,
'Joins (*enjoins*) me to bow my knees unto the ground.”

Ford, Broken Heart, v. 2, Moxon, p. 71, col. 2,—

“ A coward gilt, hid in a coward quaking,
Would have betray'd me to ignoble flight,
And vagabond pursuit of dreadful safety.”

Daniel, Panegyric to the King, last stanza,—

“ Thou art so set, as th' hast no cause to be
Jealous, or dreadful of disloyalty ;
The pedestal, whereon thy greatness stands,
Is built of all our hearts, and all our hands.”

And so, I think, Massinger, Guardian, i. 1, Moxon, p. 343,
col. 2, description of a heron defending herself against the
falcons,—

“ ————— the frightened fowl,
Lying at her defence upon her back,
With her dreadful beak awhile defers her death,
But by degrees forced down, we part the fray,
And feast upon her.”

Hateful. Venus and Adonis, St. clvii.,—

“ ————— thou (*Death*) hast no eyes to see,
But hatefully at random dost thou hit.”

(On the other hand, *ib.*, St. clxvi.,—

“ Now she adds honours to his hateful name.”)

Troilus and Cressida, iv. 1,—

“ This is the most despiteful-gentle greeting,
The noblest-hateful love, that e'er I heard of.”

So, I think, 2 King Henry VI. ii. 4,—

“ See, how the giddy multitude do point,
And nod their heads, and throw their eyes on thee !
Ah, Gloster, hide thee from their hateful looks ; ”

and King Richard II. ii. 2, near the end ; Busby is speaking of himself and his two fellow-minions,—

“ For little office (*i.e.*, *service*) will the hateful commons
Perform for us,
Except, like curs, to tear us all in pieces.”

This occurs as late as Pope ; Messiah, l. 57,—

“ No more shall nation against nation rise,
Nor ardent warriors meet with hateful eyes.”

Needful, *needless*. 3 King Henry VI. ii. 1,—

“ And, for your brother,—he was lately sent
From your kind aunt, dutchess of Burgundy,
With aid of soldiers to this needful war.”

As You Like It, ii. 1,—

“ First, for his weeping in the needless stream.”

Romeo and Juliet, iii. 5,—

“ But now I’ll tell thee joyful tidings, girl.
Juliet. And joy comes well in such a needful⁴⁸ time.”

Middleton, W. of Solomon Paraphrased, Dyce, vol. v. p. 346,

“ Decaying things be needful of repair.”

I have met with *needful*, in this sense, in Walter Scott ; perhaps he caught it from Shakespeare ; or is it a Scotticism ? Debates in the “ Free Presbyterian Assembly,” as reported in the Glasgow Constitutional of May 24, 1843 ; Dr. Buchanan says, “ — every unprejudiced mind would admit that if a Church stood in need of advice, the Church of England at this time was eminently needful of it.”

⁴⁸ *Needful* is the reading of the quarto 1597, and of most modern editions. The other old copies have *needy*, and so recent editors ; but does not *needy* rather mean *beggarly*, *poverty-stricken* ?—*Ed.*

Helpless. King Richard III. i. 2,—

“Lo, in these windows that let forth thy life,
I pour the helpless balm of my poor eyes.”

Venus and Adonis, St. ci.,—www.libtool.com.cn

“Even as poor birds, deceiv’d with painted grapes,
Do surfeit by the eye, and pine the maw,
Even so she languisheth in her mishaps,
As those poor birds that helpless berries saw ;
The warm effects which she in him finds missing,
She seeks to kindle with continual kissing.”

(Is the punctuation right here? *Qu.*, “Even—mishaps ;
As—saw, The,” &c. ; *i.e.*, “as the birds continue pecking
in hope of finding food, so,” &c.) Tarquin and Lucrece,
St. cxlvii.,—

“This helpless smoke of words doth me no right.”

Delightful, shameful, pitiful, and *resistless*, not unfrequently
occur in an active sense.

On the other hand we have *scornful* in a passive sense,
Tarquin and Lucrece, St. lxxv.,—

“So thy surviving husband shall remain
The scornful mark of every open eye.”

Lord Brooke, Alaham, i. 1, p. 12, ed. 1633,—

“Preach you with fiery tongue, distinguish might,
Tyrants from kings ; duties in question bring
’Twixt God and man ; where power infinite
Compar’d makes finite power a scornful thing.”

Note, by the way, the use of *scorn* for disgrace, reproach,
Peele, David and Bethsabe, Dyce, ed. 2, vol. ii. p. 32 (the
latter line twice in the same page),—

“The child shall surely die, that erst was born,
His mother’s sin, his kingly father’s scorn.”

Careless. Macbeth, i. 4, near the beginning,—

“To throw away the dearest thing he ow’d,
As ’twere a careless trifle.”

All’s Well, &c. ii. 3,—

“Or I will throw thee from my care for ever
Into the staggers, or the careless lapse
Of youth and ignorance.”

Pitiless. Drayton, Epistle of Matilda to King John,—

“And all do pity beauty in distress;
If beauty chaste, then only pitiless;”

(i.e., if beauty is chaste, then only is she unpitied; *syntaxis Draytoniana*. So *regardful*, *regardless*, *reproachful*, *contemptful*, *senseless*, *fearless*, *disdainful*, *thankless*, are found in a “passive” sense. (Note, by the way, Chapman, Bussy d’Ambois, v. 3, Old English Plays, 1814, vol. iii. p. 339,—

“————— let her wounds,
Manlessly digg’d in her, be eas’d and cur’d
With balm of thine own tears.”

Was Chapman (ὁ φιλέλλην) thinking of *ἀνανδρος*?)

LXV.

Repetition of the Preposition.

The following passages are perhaps worth adding to the similar ones quoted by the commentators of Shakespeare. Hamlet of 1603, G 2,—

“See here a face, to outface Mars himself,
An eye, at which his foes did tremble at,” &c.

Shirley and Chapman, Chabot, i. 1, Gifford and Dyce, vol. vi. p. 94,—

“————— to observe the end
At which, in plain, I told you then we aim’d at.”

All's Well, &c. i. 2,—

“But on us both did haggish age steal on,” &c.

Webster, Funeral Elegy on Prince Henry, Dyce, vol. iv. p. 270,—

“On such a broken column we lean on.”

Massinger, I think, rather affects this idiom. Roman Actor, iv. 1, Moxon, p. 160, col. 1,—

“————— the principal means
To make me know that, of which if again
I could be ignorant of, I would purchase it
With the loss of empire.”

Beaumont and Fletcher, Valentinian, i. 2, near the end,—

“————— of all
The sins I covet, but this woman's beauty,
With much repentance now I could be quit of.”

Laws of Candy, iv. 2, Moxon, vol. i. p. 382, col. 2,—

“————— as the world goes,
Debtors are very slaves to those to whom
They have been beholding to.”

Humorous Lieutenant, iv. 8, p. 258, col. 2,—

“Go, ask your father's conscience what I suffer'd,
And through what seas of hazards I sail'd through.”

In the Double Marriage, iv. 3, vol. ii. p. 118, col. 2,—

“Though I confess, equal with your desires
My wishes rise, as covetous of your love,
And to as warm alarums spur my will to,
Yet pardon me,” &c.

Weber has emended, *too*; at least I find it so in Moxon.⁴⁹
Jonson, Epistle to Sir Edward Sackville, Gifford, vol. viii. p. 361,—

“O, is it so? knows he so much, and will
Feed those, at whom the table points at still?”

⁴⁹ See Mr. Dyce's note on this passage, and the references in it.

Underwoods, Elegy beginning, "'Tis true, I'm broke !"
p. 403,—

"I will not stand to justify my fault,
Or go about to countenance the vice,
By naming in what company 'twas in,
As I would urge authority for sin."

Daniel, Letter of Octavia, St. xxxii.,—

"For in what case shall wretched I be in,
Set betwixt both, to share with both your ill?"

St. xxxviii.,—

"In what confused state is thy soul in,
Rack'd betwixt pity, sorrow, shame and sin!"

Timon of Athens, ii. 2,—“and, generally, in all shapes
that man goes up and down in, from fourscore to thirteen,
this spirit walks in.” Massinger, Virgin Martyr, v. 2, p. 25,
col. 1,—

“As ever I deserv'd your favour, hear me,
And grant me one boon; 'tis not for life I sue for,” &c.

Harrington, Ariosto, B. xxii. St. xxviii., marginal note,—

“— he knew not in what danger his master was in.”

Herrick, Hesperides, Clarke, vol. ii. p. 164, ccclxxvi.,—

“For one so rarely tun'd to fit all parts;
For one to whom espous'd are all the arts;
Long have I sought for; but could never see
Them all concentr'd in one man, but thee.”

The following is curious, but seems to be a mere piece of
hasty writing; Ford and Dekker, Sun's Darling, iv., near
the beginning,—

“———— I have smelt perfumes of roses,
And every flower, *with* which the fresh-trimm'd earth
Is mantled in.”

requent occurrence in our old

Spenser, F. Queene, B. vi. C. xi. St. xvii. (speaking of dogs),

“———— striving each to get
The greatest portion of the greedie pray [*prey*].”

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LXVII.

Note *wou'd* or *woo'd*, *shou'd*, also *wud*, *wu'd*, *shoo'd* (for instances of the three last, see Rowley's Noble Soldier), in our old poets. *Wou'd* and *shou'd* (add *cou'd*), the common mode of writing this contraction, were not obsolete even in Pope's days. In some poetry in the Gent. Mag. 1735, I notice, p. 412, col. 2, *shou'd*, *passim*; while in p. 429, col. 2, we have *could* and *would*. I notice this form of the words in question, because it was intended to denote the omission of the *l* in pronunciation; for this letter was sometimes pronounced, as is evident from the rhyme. Venus and Adonis, St. lxx.,—

“———— thy palfrey, as he should,
Welcomes the warm approach of sweet desire.
Affection is a coal that must be cool'd;
Else, suffer'd, it would set the heart on fire.”

Drayton, Epistle of Queen Isabel to King Richard II., *mould—could*. Duke Humphrey to Elinor Cobham, *hold—could*. Legend of Robert Duke of Normandy, 1619, p. 326, *mould—would*. Daniel, Musophilus, edit. 1623, p. 105, alternate rhymes,—

“No marvel then, though th' overpester'd state
Want room for goodness, if our little hold
Be lessen'd into such a narrow rate,
That Reverence cannot sit, fit as it should:
And yet what need we thus for rooms complain,
That shall not want void rooms if this course hold?”

Civil wars, B. i. St. ciii. rhymes, *would—should—hold*.
Jonson, Alchemist, i. *ad fin.*,—

“ ————— He will make
Nature asham'd of her long sleep: when art,
Who's but a step-dame, shall do more than she.
In her best love to mankind, ever could:
If his dream last, he'll turn the age to gold.”

Drayton, Barons' Wars, C. v. St. xxxv. *ad fin.*,—

“ Water and tears contending, whether should
The mast'ry have, the hot ones, or the cold.”

C. iv. St. lxii., *behold—control'd—should*. Moses, B. i.
ed. 1630, p. 139; Jethro's daughters,

“ Returning sooner than their usual hour,
All that had happen'd to their father told;
That such a man reliev'd them by his power,
As one all civil courtesy that could.”

(*Could, i.e. knew, understood.*) Beaumont, Translation of
the Story of Salmacis, Moxon, vol. ii. p. 695, col. 1, *would*
—*gold*; p. 699, col. 2, *could—behold*. Ford, Broken Heart,
ii. 1, Moxon, p. 54, col. 1,—

“ But all are false: on this truth I am bold,
No woman but can fall, and doth or would.”

Chapman, Il. x., Taylor, vol. i. p. 224, l. 29,—

“ This said, he threw his javelin forth: which miss'd (as
Diomed would)
Above his right arm making way, the pile [*pilum*] stuck
in the mould.”

Fletcher, Faithful Shepherdess, iv. 5, vol. i. p. 281, col. 2,—

“ ————— Thou dost but try me, if I would
Forsake thy dear embraces, for my old
Love's, though he were alive.”

G. Herbert, "Christmas," Poems, ed. 1837, p. 80,—

"We sing one common Lord; wherefore he should
Himself the candle hold."

Fanshawe, Pastor Fido, iii. 5, p. 97,—

"_____ But lest he should
Escape from me: when I have laid fast hold
Upon him, I will use Lisetta's aid."

Fairfax, Tasso, B. xviii. St. lviii., rhymes, *told—would—bold*.

LXVIII.

Witch in the sense of a male sorcerer, or without any specific reference to sex, frequently occurs in the old writers.

Comedy of Errors, iv., near the end,—“Methinks they are such a gentle nation, that, but for the mountain of mad flesh that claims marriage of me, I could find in my heart to stay here still, and turn witch.” iii. 2,—

“There’s none but witches do inhabit here.”

So understand i., near the end; see context,—

“Soul-killing witches, that deform the body.”

Cymbeline, i. 7,—

“_____ he is one
The truest-manner’d; such a holy witch,
That he enchants societies unto him;
Half all men’s hearts are his.”

(Compare, for the thought, As You Like It, i. 1, near the end; Orlando is “of all sorts *enchantingly* beloved.” Antony and Cleopatra, i. 2, Charmian says to the Sooth-sayer,—“Out, fool! I forgive thee for a witch.” Jonson, Alchemist, i. 1, Gifford, vol. iv. p. 19, Face calls Subtle

witch. Webster, Devil's Law-case, ii. 1, Dyce, vol. ii. p. 38,
 "I think this fellow is a witch." Beaumont and Fletcher,
 Four Plays in One, Moxon, vol. ii. p. 507,—

"She calls me witch and villain."

Greene, George-a-Greene, Dodsley's Old Plays, vol. iii.
 p. 30; Dyce, vol. ii. p. 187,—

"————— her jealous father
 Doth wait over her with such suspicious eyes,
 That, if a man but dally by her feet,
 He thinks it straight a witch to charm his daughter."

(Arrange the lines,—

"Her jealous father doth wait over her
 With such suspicious eyes, that, if a man
 But dally by her feet, he thinks it straight
 A witch to charm his daughter.")

Massinger, Bashful Lover, v. 1, Moxon, page 411, col. 2,
 Lorenzo addresses the Doctor,—

"Slave! witch! impostor!"

Fanshawe, Transl. of the Pastor Fido, ii. 2, p. 56; Silvio
 speaks,—

"Truth is, I am no witch: if thou'dst have me
 To understand thee, speak."

Beaumont and Fletcher, Fair Maid of the Inn, ii. 2,—

"Thy master, that lodges here in my osteria, is a rare man
 of art; they say he's a witch.

Clown. A witch! nay, he's one step of the ladder to preferment
 higher; he's a conjurer. I would never wish
 any gentleman to turn witch."

Marmyon, Antiquary, iv. 2 (male *ib.* i.), Dodsley, vol. x.
 p. 63,—

"*Æmilia*. The boy you brought my husband—

Lorenzo [*Lionel*].

I [*Ay*], what of him?

Æmelia. He is a witch, a thief,
That has stoll'n all my honours."

Hence *she-witch*, by way of distinction. Dekker and Webster, *Westward Ho*, ii. 2, Dyce's Webster, vol. iii. p. 38,—“she—~~is such an enticing she-witch~~, carrying the charms of your jewels about her.” Minsheu's Dictionary, 1617, as quoted by Malone, Var. Shakespeare, 1821, vol. x. p. 491,—“The Witch dealeth rather by a friendly and voluntarie conference or agreement between him or her and the Divell or Familiar, to have his or her turn served, in lieu or stead of blood or other gift offered unto him, especially of his or her soule.”⁵²

LXIX.

Pronunciation of *one*.

Love's Labour's Lost, iv. 2,—“Master parson,—*quasi* pers-on. [Pron. *pérs-on*, the French *e*?] And if one

⁵² These words are found in Minsheu under “Conjuration,” where the difference is stated between the *conjurer*, the *witch*, and the *enchanter* or *sorcerer*. Only the conjurer and the witch “have personal conference with the Divell.” The words omitted by Walker, as not immediately to his purpose, in the quotation from the *Fair Maid of the Inn*, may be added here. “*Host*. Is that his higher title? *Clown*. Yes, I assure you; for a conjurer is the devil's master, and commands him; whereas a witch is the devil's prentice, and obeys him. *Host*. Bound prentice to the devil! *Clown*. Bound and enrolled, I assure you; he cannot start; and therefore I would never wish any gentleman to turn witch.”—*Ed*.

should be pierced, which is the one?"⁵³ Two Gentlemen of Verona, ii. 1, *init.*,—"Speed. Sir, your glove. *Valentine*. Not mine; my gloves were on. *Speed*. Why then this may be yours, for this is but one."

One, in Shakespeare's time, was commonly pronounced *un* (a pronunciation not yet obsolete among the common folk), and sometimes, apparently (*e.g.*, in the above passage), *on*.

Proofs of the pronunciation *un*.—Jonson, Grammar, B. ii., near the beginning,—“In the end [of a word] a vowel may be cast away, when the word next following beginneth with another; as,—

If y' utter such words of pure love and friendship,
What then may we look for, when y' once begin to hate?"

(*Once* would naturally follow the rule of *one*.) In the following passages, euphony, or correct pronunciation, requires the pronunciation *un*. Winter's Tale, iv. 3, Leontes, in Camillo's description,—

“————— o'er and o'er divides him
'Twixt his unkindness and his kindness; th' one
He chides to hell, and bids the other grow
Faster than thought or time.”

Cymbeline, iv. 2 (so write of course),—

“————— O sweetest, fairest lily!
My brother wears thee not th' one half so well,
As when thou grew'st thyself.”

Measure for Measure, iv. 2,—

“Th' one has my pity, not a jot the other,
Being a murderer, though he were my brother.”

⁵³ However the *e* in *person* should be pronounced, it is clear that *pierced* was pronounced, as indeed the folio prints it, *perst*. The second folio for *person* has *parson* throughout.—*Ed.*

(Can these two lines possibly be genuine? They seem to me to be flatness itself.) Ford, Perkin Warbeck, iii. 1, Moxon, p. 108, col. 1,—

“ My lord of Oxford, with his fellow-peers,
 Environing the hill, fell fiercely on them
 On th' one side, I on th' other, till, great sir,” &c.

Broken Heart, ii. 1, p. 54, col. 2,—

“ _____ Caroches
 In drifts—th' one enter, th' other stand without, sir.”

Daniel, Civil Wars, B. vii. St. xxx. (speaking of Calais),—

“ Which fatal place seems that with either hand
 Is made to' offend. For, France sh' afflicts with th' one;
 And with the other did infest this land.”

In Love's Labour's Lost, ii. 1,—

“ Being but the one half of an entire sum
 Disbursed by my father in his wars;”

write “*th'* one half,” and pronounce *entire* as a trisyllable.
 All's Well, &c. i. 3.,—

“ _____ thy cheeks
 Confess it, one to th' other.”

The folio, p. 234, col. 1, has,—

“ _____ thy cheekes
 Confess it 'ton tooth to th' other.”

(*Tooth*⁵⁴ apparently was corrected to *to th'*, and, by some oversight, both were retained. Read “*th' one* to th' other;” it seems as if *th' one* were pronounced *t'un*, *th' other* *t'other*. Heywood, Epigrams, 1566, sig. S iii. as quoted Var. 1821, vol. xvii. p. 380,—

“ The devill is dead, then hast thou lost a freende;
 In all thy doinges, the devill was at t' one end.”

⁵⁴ This *tooth* was extracted by the much-abused editor of the second folio.—*Ed.*

We have also *the t'one*. Chapman, Bussy d'Ambois, Old English Plays, 1814, &c., vol. iii. p. 261,—

"If ever nature held herself her own,

Now prove her virtue and her greatness one,

Or make the t' one the greater with the t' other," &c.

Harrington, Preface to Ariosto, 8th page, "— and what worke can serve this turne so fitly as Virgil's Æneados, whom above all other it seemeth my authour doth follow, as appeares both by his beginning and ending. The tone begins,—

Arma virumque cano,

The tother,—

Ledonne I caualieri l'arme gli amori," &c.

The t'other (compare ὁ θάτερος) is not very unfrequent; e.g., Ariosto, B. ii. St. ix.,—

"————— where the tone gives place [*pace*?],

There still the other presseth in his place."

B. ix. St. lxxviii.,—

* "The joy cannot with many words be told
Wherewith the tone the tother did behold."

Notes subjoined to B. xi. p. 87, "— by the tone is understood reason, by the other courage." Sonnet from B. i. of the Arcadia, quoted *ib.*,—

"As far from want, as far from vain expense:

Tone doth enforce, the other doth entice."

Chapman, Il. vi. fol. p. 86,—

"This, t' homicide Lycurgus did;"

for "th' homicide." Il. xxi. p. 208 (misprint for 288),—

"————— god thrust his hapless head again

In *t' hands* of stern Æacides."

Dubartas, i. ii., near the end, p. 19, col. 2,—

“ *T* [for *Th*] Ocean retires him to his wonted prison.”

Ford, Broken Heart, ii., near the beginning,—

“ ———— to convey close packets

From this spruce springal, and the t' other youngster.”

Atque ita *Scotice*, ni fallor, *the tane and the tither*. Shirley, Arcadia, v. 2, Gifford and Dyce, vol. vi. p. 246,—

“ Thou t' other shame of mankind, speak to this.”

Th' one is common in our old poets. Turberville, ap. Ellis's Early English Poets, vol. ii. p. 183,—

“ That th' one might feel the pangs the other had.”

Daniel, Musophilus, Poems, ed. 1623, p. 103,—

“ Where th' one must creep, the other stand with grace.”

P. 106,—

“ Where th' one succeeds, as well as th' other will.”

Massinger, Duke of Milan, ii. 1, Moxon, p. 56, col. 1,—

“ For both shall understand, though the one presume
Upon the privilege,” &c.

Write *th' one*. Play of the London Prodigal, i. 1, read and point,—

“ Brother, how do you like your son ?

Flowerdale sen. 'Faith, brother, like a mad unbridled colt,

Or as a hawk, that never stoop'd to lure.

Th' one must be tamed with an iron bit,

The other must be watch'd, or still she's wild :

Such is my son.”

Daniel, Civil Wars, B. ii. Argument,—

“ Where th' one is scorn'd, the other welcomed.”

Shakespeare, Tarquin and Lucrece, St. xxv.,—

“ Th' one sweetly flatters, th' other feareth harm.”

Drayton, *Muses' Elysium*, vi. ed. 1630, p. 65,—

"Then Ball, my cut-tail'd cur, and I, begin to play:
He o'er my sheephooke leaps, now th' one, now th' other way."

Noah's Flood, p. 100,—www.libtool.com.cn

"The falcon and the dove sit there together,
And th' one of them doth prune the other's feather."

Epistle of Henry Howard to the Lady Geraldine,—

"When thy dim sight thy glass cannot descry,
Nor thy craz'd mirror can discern thine eye,
My verse, to tell th' one what the other was,
Shall represent them both, thine eye and glass."

(*Represent* is here *re-present*; the simple verb *present*, itself, signifying in the English of those days what we now express by *represent*. (Chapman, II. xviii. Taylor, vol. ii. p. 133, l. 2, of Achilles's shield,—

"For in it he *represented* earth; in it, the sea and sky;
In it, the never-wearied sun;" &c.

Presented; ⁵⁵ as in the same passage, p. 134, Mars and Minerva "were presented deities," i.e., "represented as deities.") Spenser, Canto i. of Mutabilitie, St. ix. (and so C. ii. St. xlv.)—

"Her sitting on an ivory throne she found,
Drawne of two steeds, th' one black, the other white."

So B. ii. C. xii. St. xxx. B. iii., introductory stanzas *ad fin.*
B. v. C. ii. St. xlix., B. iii. C. xii. St. xi.,—

"A net in th' one hand, and a rusty blade
In th' other was; this *Mischiefe*, that *Mishap*;
With th' one his foes he threatned to invade,
With th' other he his friends meant to enwrap:
For whom he could not kill he practizd to entrap."

"This conjecture is confirmed by the old folio.—*Ed.*

In B. ii. C. x. St. lxxiii.,—

“Then Elfar, who two brethren gyauntes kild,
The one of which had two heades, th’ other three;”
write, I think, for various reasons,—
“Th’ one of which had two heades, the other three.”

B. iv. C. iii. St. iv.,—

“And at th’ one side sixe iudges were dispos’d.”

B. v. C. ix. St. xxxvii.,—

“———— she placed th’ one on th’ one,
The other on the other side.”

Drayton, Legend of Robert Duke of Normandy, near the end,—

“Th’ one I o’ertake not, tho’ it still be nigh :
Th’ [*The*] other, coming, vanisheth away.”

Polyolbion, Song xii.,—

“Whilst thus in civil arms continually they toil,
And what th’ one strives to make, the other seeks to spoil,” &c.

Dubartas, i. ii. p. 12, col. 2, ed. 1641,—

“———— with a moist cold to temper
Th’ one’s over-dryness, th’ other’s hot distemper.”

ii. i. ii. p. 94, col. 2,—

“A body merely metaphysical,
Which (differing little from th’ ONE unical,
Th’ Act-simple-pure, the only-being BEING)
Approacheth matter,” &c.

i. ii. p. 16, col. 1,—

“Thou that beheld’st from heaven, with triple flashes,
Cursed Olympius smitten all to ashes,
For blasphemies ’gainst th’ ONE-Eternal-THREE;” &c.

Sandys’s Ovid, B. viii. p. 156, ed. 1626, Dædalus’s nephew,

“———— two-shank’d compasses with rivet bound;
Th’ one to stand still, the other turning round
In equal distance.”

It occurs as late as *Paradise Regained* ; iii. 255,—

“ ——— from his side two rivers flow’d,
Th’ one winding, th’ other straight ;”

for Milton never elides *the* before a consonantal sound in his later poems. And Butler, *Satire upon the Imperfection and Abuse of Human Learning*, P. i. l. 152,—

“ Man has a natural desire to know,
But th’ one half is for int’reſt, the other ſhow ;”

or is Butler’s evidence adducible ? So *the’ once*. D. D., *Lines to Jonson, Gifford*, vol. i. p. cccxxii.,—

“ That th’ once admired ancient comedies’
Fashions, like clothes grown out of fashion, lay
Lock’d up from use.”

Note too, that our old poets ordinarily, so far as I have observed, write *an one*, not *a one* ; e.g., Spenser, *Visions of the Worldeſ Vanitie*, ix.,—

“ Straunge thing, me ſeemeth, that ſo ſmall a thing
Should able be ſo great an one to wring.”

Chapman, *Il.* xii. Taylor, vol. i. p. 265, l. 2,—“ it [the ſtone] was ſo huge an one.” Shakespeare, *Macbeth*, iv. 3, folio, p. 146, col. 2,—

“ ——— Better Macbeth
Then ſuch an one to reigne.”⁶⁶

Donne, *Elegy* xii. ed. 1669, p. 83,—“ ſuch an one.” But ſuch matters are to be teſted by obſervation. (This is not, however, uniformly the caſe. In Daniel’s *Poems*, ed. 1623, it is always, if I miſtake not, “ ſuch *a* one.” K. H. VIII. i. 4, folio, p. 211, col. 2, l. 1,—

“ ——— Such *a* one, they all confeſſe,
There is indeed.”)

⁶⁶ Yet in the very ſame column we have,—

“ If ſuch *a* one be fit to gouerne, ſpeake.”—*Ed.*

Anecdote from the Ashmole MSS. ap. Dyce's ed. of Shakespeare's Poems, 1832, Introduction, p. xlvii.,—"Mr. Jonson begins this for his epitaph,—

' Here lies Ben Jonson,
Who was once one.'

Play of Fuimus Troes, 1633, towards the end, rhyme,—

" Mirror of captains, Julius, still hath won.
Brennus. But we may justly brag of two for one."

Peele, Arraignment of Paris, i. 3, Dyce, vol. i. p. 13, if my proposed supplement is right,—

" Ye country gods that in this Ida won,
Bring down your gifts of welcome *every one* ;"

which, as now pronounced, would be no rhyme at all. *We* indeed have been betrayed into an inconsistent mode of pronunciation,⁵⁷ through our having retained the form *an one* after we had ceased to pronounce *one* as *un* ; but our ancestors would no more have said *an won*, than they would have said *an wife*, or *an woman*. (*Quousque tandem* ? Sydney Smith, in one of his letters against the locking of doors in railway carriages, talks of "an one-legged law.") Daniel, Panegyric to the King, St. iii. ed. 1623, p. 29,—

" Our former blessed union hath begot
A greater union that is more entire,
And makes us more ourselves, sets us at one
With Nature that ordain'd us to be one."

The last lines rhyme. I should conjecture that Daniel pronounced *one* as *un*, in the form *at one*, and *wun* or *won*

⁵⁷ Is this an inconsistent mode of *pronunciation*, or merely a mistaken way of *spelling* ? So people, who would as soon stand on their heads as write *an youth*, imagine it quite correct to write *an union*."—*Ed.*

in the last line of the quotation. It would be better perhaps, by the way, to print *at-one*. Spenser, F. Q., B. ii. C. i. St. xxix.,—

“So beene they both atone;”

i.e., reconciled to each other. B. i. C. vi. St. xlv., *once* and *atonce* form alternate rhymes.

(Fletcher, Faithful Shepherdess, v. 5, Moxon, vol. i. p. 285, col. 1,—

“There, *at hand* some swain doth stand,
Stretching forth a bloody *hand*.”

Was this an oversight in Fletcher? or did he consider the adverbial use of *at hand*—not indeed as rendering it one word, but—as softening the awkwardness of the repetition? It cannot be an erratum. Play of Locrine, iv. 1,—

“What, said I, few? ay, few, or none at all,
For cruel Death made havock of them all.”

Here, too, *at all* is evidently regarded as one word, or something very like it.)

Main subject resumed. Jonson, Sad Shepherd, i. 2, Gifford, vol. vi. p. 268. (Compare Shakespeare’s puns quoted at the beginning of this article),—

“You are a wanton.

Robin. *One*, I do confess,
I *want*-ed till you came.”

The following example, I think, is to be accounted for from the same cause. Goffe, Courageous Turk, 1632, iv., near the end,—

“————— buckets full sink down,
While empty ones dance i’ th’ air, and cannot drown.”

Pronounce *empty uns*. Hudibras, P. iii. C. iii. l. 263; was the old pronunciation not quite obsolete in his time?—

“What victory could e’er be won,
If every one would save but one?”

And so P. ii. C. ii. l. 865,—

“ So all the honour they have won,
Or we have lost, is much at one.”

(Note, however, the rhymes, P. iii. C. i. l. 593, *th' one—his own*; and l. 717, *b'ing all one—to own*.) Compare also the vulgar pronunciation of our own time—a good *un*, a little *un*, and the like.

LXX.

The Genitive Case Singular, and the Nominative and Genitive Cases Plural, confounded.

Sonnet civ.,—

“ ————— *Three winters cold*

Have from the forest shook three summers' pride,” &c.

This is too flat for Shakespeare. Read, “*Three winters' cold*.” The syntax, though ungrammatical according to our present notions, is perfectly Elizabethan. The genitive singular, and the nominative and genitive plural, of nouns substantive, were all three written in the same manner by our ancestors, without any mark to distinguish the nominative from the genitive, or the two genitives from each other; thus, *king's*, *kings*, and *kings'*, were all alike represented by *kings*. This has given occasion to numberless errors in the reprints of our old poets. Add to this, that in some cases, over and above the introduction of the ', the spelling of the genitive singular has become different from that of the genitive plural; e.g., *lily's*, *lilies*.—Instances of this corruption in Shakespeare: ⁵⁸—Sonnet xxx.,—

⁵⁸ Some of these corruptions have been silently set right by recent editors.—*Ed.*

"I sigh the lack of many a thing I sought,
And with old woes new wail my dear *times*' waste;"

surely *time's*. Twelfth Night, ii. 5,—

"But silence, like a *Lucrece* knife,
With bloodless stroke my heart doth gore."

Qu., "a *Lucrece*' knife;" and so in Marston's Satires, ap. Gifford on Jonson's Poetaster, v. 1, vol. ii. p. 519,—

"—— shall a trencher slave extenuate
Some *Lucrece* rape, and straight magnificate
Lewd Jovian lust?"

Pericles of Tyre, v. Gower's Speech, between scenes 2 and 3, *ad fin.*,—

"At Ephesus the temple see,
The king, and all his company.
That he can hither come so soon,
Is by your *fancy's* thankful [*i.e.*, *thankworthy*] boon."

The old grammar requires *fancies'*, the persons spoken of being plural. Sonnet xiv.,—

"Not from the stars do I my judgment pluck;
And yet methinks I have astronomy,
But not to tell of good or evil luck,
Of plagues, of dearths, or *season's* quality."

cxxxvi.,—

"Then in the number let me pass untold,
Though in thy *stores'* account I one must be."

Seasons', *store's*. xcvi.,—

"Nor did I wonder at the *lilies* white,
Nor praise the deep vermilion in the rose."

Lilies white is as flat and anti-Shakespearian as *winters cold*, above; read "the *lily's* white." xci.,—

"Some glory in their birth, some in their skill,
Some in their wealth, some in their *body's* force."

Lover's Complaint, St. xii.,—

“ ——— one by nature's outwards so commended,
That *maiden's* eyes stuck over all his face.”

vi.,— www.libtool.com.cn

“ A thousand favours from a maund she drew,

Which one by one she in a river threw,
Upon whose weeping margent she was set ;
Like usury, applying wet to wet,
Or *monarch's* hands, that let not bounty fall
Where want cries *some*, but where excess begs all.”

Tarquin and Lucrece, St. lxxiii.,—

“ ——— like a falcon towering in the skies,
(dele comma ; *like*, i.e., *as*, *like as*.)
Coucheth the fowl below with his *wing's* shade.”

(I observe indeed in Fairfax, B. xiii. St. v.,—

“ Thither went Ismen old with tresses hoar,
When night on all this earth spread forth her wing ; ”

but this may be explained as a *fetch* for rhyme, *more Fairfaxiano*.) Timon of Athens, near the end of the play,—

“ Though thou abhorr'dst in us our human griefs,
Scorn'dst our brain's flow, and those our droplets, which
From niggard Nature fall,” &c.

Bodies,' maidens,' &c. Brain for brains, in the last passage, would be modern, not Elizabethan, English.

Instances in other Writers.—Beaumont and Fletcher, Laws of Candy, iii. 3, Moxon, vol. i. p. 379, col. 2 (unless this has since been corrected by Dyce⁵⁹),—

⁵⁹ Mr. Dyce reads *friends' cause*. He has also placed *better* at the beginning of the next verse. With respect to the following instances from Spenser, I do not know from what modern edition Walker quotes. Todd has the modern error in the last passage only.—*Ed*.

"You may, as all men do, speak boldlier, better
In their friend's cause still, than in their own,"

"in their *friends' causes*." Spenser, F. Q., B. iv. C. xi.
St. xiii.,—

"——— Inoes son, the which became
A god of seas, through his mad mothers blame,
Now hight Palemon, and is *saylor's* friend."

This phrase is of later growth; *sailors'*; compare above
monarch's hands. Virgil's Gnat, St. lxxii.,—

"Suddenly, whether through the *god's* decree,
Or hapless rising of some froward star,
The heavens on every side enclouded bee," &c.

Gods'; Culex, v. 347,—

"Quum seu cœlesti fato seu sideris ortu
Undique mutatur cœli nitor," &c.

F. Q., B. iv. C. xii. St. xxxii.,—

"——— straight his warrant made
Under the *sea-god's* seale authenticall."

Sea-gods'. Jonson, Sejanus, i. 2, Gifford, vol. iii. p. 33,—

"Flattery is midwife unto *prince's* rage."

Princes'. Massinger, City Madam, iv. 2, Moxon, p. 332,
col. 1,—

"If there be law in London, your father's⁶⁰ bonds
Shall answer for what you are out."

Fathers'; the concluding part of this speech is addressed to
both the young men. Compare what follows,—

"Gold. You often told us

It was a bugbear.

Luke. Such a one as shall fright them
Out of their estates."

⁶⁰ This error is due to the printer of Moxon's edition, as
Gifford had previously given *fathers'*.—*Ed.*

Drayton, *Idea*, Æglogue vi. (I borrow this quotation from Var. Shakespeare, vol. ii. p. 204),—

“Who would not die, when Elphin now is gone,
Living that was the shepherd’s true delight?”

The same error occurs in Browne, *Britannia’s Pastorals*, B. i. Song ii. Clarke, p. 75, l. 3, “the *shepherd’s* god;” B. ii. Song iv. p. 286, l. 5, “*shepherds* good;” and in J. Davies’s lines to Browne, pp. 25, 26, “the *shepherd’s* star;” read, in all four places, *shepherds’*. Browne, B. P. B. ii. Song ii. p. 207,—

“Davies and Wither, by whose muse’s power
A natural day to me seems but an hour,” &c.

muses’; and so write p. 205, where the poets are called “the *muse’s* brood.” B. i. Song ii. p. 93, speaking of a cave,—

“Whose gloomy entrance was environ’d round
With shrubs that cloy ill *husband’s* meadow ground;”

husbands’, and perhaps *clog*. Were *cloy* and *clog* the same word originally? B. ii. Song ii. p. 212, five lines from the bottom,—

“If such as her’s *a goddess, beauty* be.”

Read *a goddess’ beauty*. Song iv. p. 278, l. 3,—

“With that the little shepherd left his task,
And with a blush (the *roses* only *make*)
Denied to sing.”

Read “the *rose’s* only *mask*.” Selden, Lines to Browne, p. 17,—

“So much a stranger my severer muse
Is not to love-strains, or a shepherd’s reed,
But that she knows some rites of Phœbus’ dues,
Of Pan, of Pallas, and her *sister’s* meed.”

Sisters' surely, her *own* sisters; the other Muses. Chapman, Il. i. Taylor's ed. vol. i. p. 39, l. 1,—

“ And that far-ruling king may know from his poor *soldier's*
 harms
 His own harm falls;”

soldiers'; unless indeed *soldier* is used for *soldiery*, as sometimes in Beaumont and Fletcher. This, however, seems unlikely. xiii. p. 256, l. 32,—

“ Nor far'd they then like oaks that stood, but as a brace of
 boars
 Couch'd in their own bred hill, that hear *a sort of hunter's*
 shout,
 And hounds in hot trail coming on,” &c.

Read, “ that hear *a sort of hunters* shout.” (*A sort, i.e., a multitude or company*; as *e.g.*, v. p. 133, l. 10, “ a sort of dogs, that at a lion bay.” Fletcher, Faithful Shepherdess, iii. l., Moxon, vol. i. p. 275, col. 1,—

“ Were there a sort of wolves got in my fold,
 And one ran after thee, both young and old
 Should be devour'd, and it should be my strife
 To save thee, whom I love above my life.”

Milton, History of England, B. iii. original ed. p. 157,—
 “ Of whom all to write the several genealogies,—were, in my opinion, to encumber the story with a sort of barbarous names to little purpose.”) xvi. vol. ii. p. 81, antepenult.; see context,—

“ And judg'd men's labours then are vain, plagued for their
 judge's sin;”

judges'. P. 83, l. 11,—

“ ————— till Lycia's natural womb
 Receive him from his *brother's* hands, and citizens [*citizens'*];”

brothers'; καὶ ἑταῖροι τε ἔται τε, v. 456; p. 89, l. 19, it is rightly printed, "his *friends* and *brothers*." Commentary on Il. xvii. p. 117, l. 23,—“Valla comes over him [*Homer*] with a little salve for the sore disgrace he hath by his ignorant *reader's* laughters,” &c., where plural *laughters* proves that we ought to write *readers'*. xviii. p. 135, l. 14; where, by the bye, a line (if not more) is lost, somewhat to the following effect,⁶¹—

“[A boy, with small voice singing songs of Linus to his lute],

Center'd the circles of that youth; all whose skill could not do

The *wanton's* pleasure to their minds, that danced, sung, whistled too.”

Wantons'. xix. p. 143, l. 28,—

“My fair show made brooks no retreat, nor must delays delude

Our *deed's* expectance.”

Deeds'. xx. p. 160, l. 27, “the *god's* firm gifts;” *gods'*.

θεῶν ἐρικυδέα δῶπα. xxi. p. 172, l. 15,—

“————— What makes thy *furies* *beat*,
Talk, and seek pedigrees?”

Read,—

“————— What makes thy *fury's* *heat*
Talk,” &c.

⁶¹ The incorrect edition of 1843, which Walker used, omitted the genuine line,—

“A lad that sweetly touch'd a harp, to which his voice did suit.”

In the instance, however, from Il. xxi. below, the modern printer may be excused for printing *beat*, as his predecessor in Butter's folio has printed the lower part of the first letter of the word very indistinctly.—*Ed.*

Thy fury's heat, a periphrasis (according to the manner of our old poets, and, not least, of Chapman himself in this work) for *thee furious*; Πηλείδῃ μεγάλθυμῃ, v. 152. xxii. p. 196, l. 27, "Surviving *father's* sons;" *fathers'*; i.e., *the sons of surviving fathers*. Browne, *Britannia's Pastorals*, B. ii. Song v. Clarke, page 305, l. 6, "the *others* neat;" *other's*; see context. The following is not exactly in point, but it may be noticed here: *Spanish Tragedy*, ii. Dodsley, vol. iii. p. 120; see context,—

"The lines I send her are but harsh and ill,
Such as do drop from Pan and *Marsia's* quill."

Marsyas'; or perhaps *Marsya's*. Massinger, *City Madam*, iv. 4, Moxon, p. 334, col. 1,—

"This bawd to prodigality, entertain'd
To buzz into your ears what shape this countess
Appear'd in the last masque, and how it drew
The young *lord's* eyes upon her;"

lords'. Ford, *Broken Heart*, iv. 3, Moxon, p. 68, col. 1,—

"Rich *fortunes* guard, the favour of a princess,
Rock thee, brave man, in ever crowned plenty!"

Fortune's surely. *May the favour of a princess, which is the guard of rich fortune, rock thee, &c.* Chapman, *Iliad* viii. Taylor, vol. i. p. 185, l. 18,—

"————— I doubt not, but this night,
Even to their navy, to enforce the *Greeks* unturned flight."

Greeks'. xi. p. 241, l. 19, *Socus'* (and comma after *Carops*.) xii. p. 257, antepenult., "their good *forts'* supply." P. 260, ult., "*snow's* fair tender flakes." P. 263, l. 6, "*this time's*." (On the other hand, xiii. vol. ii. p. 22, l. 28, for *Menestheus'* read *Menestheus*.) Milton, *Il Penseroso*, l. 155,—

"But let my due feet never fail
To walk the studious cloisters pale."

We should undoubtedly read "the studious *cloister's* pale," as Warton long ago conjectured, for Milton would never have used the plural and the article both together in such a case; he would either have written *studious cloisters*, or *the studious cloister*. Besides, what can *pale cloisters* mean? Since the above was written, I perceive that in Tilt's illustrated edition of Milton, 1843, with an introduction by James Montgomery, it is printed *cloisters'*. (Sonnet xiii.,

" ————— not to scan

With Midas ears, committing short and long."

I feel assured that Milton would have written "*Midas'* ears." This belongs to a somewhat different head. Rowley, Noble Soldier, iv. 1, F 2, p. 1,—

" ————— This man

Stood o're my body with Collossus thighes," &c.

Colossus', I think. Compare Shakespeare's Versification, p. 258.)

A curious error runs through all the editions of Milton's prose works (Birch's, Symmons's, and St. John's), *Animadversions upon the Remonstrant's Defence*, Sect. i., near the beginning,—"*Remonstrant*. My cause, ye gods, would bid me meet them undismayed, &c. *Answ.* Ere a foot further, &c. *Remonst.* My cause, ye gods. *Answ.* What gods? Unless your belly, or the god of this world be he? &c. *Remonst.* My cause, ye gods, would bid me meet them undismayed and to say with holy David, though a host," &c. Read, "My cause, *yea God's*, and in the second Answer, "What *God's*?" Since the above emendation was made, I have consulted the original edition of the *Animadversions*, 1645, p. 5, where I find, *My cause yea Gods would*

bid me, &c., and so in the two repetitions, without commas ; whence the error. In the second Answer it is, *What gods*. The converse error has taken place in Carew, Clarke, xxxvi. p. 57, penult. ; see context,—

“ She burns, and cries, Love’s fires are mild,
Fevers are God’s—he’s a child.”

Read,—

“ _____ mild :
Fevers are *gods* ; *he is* a child.” ⁶²

Butler, Ode on a Nonconformist, x. l. 208,—

“ For the *Turk’s* patriarch, Mahomet,
Was the first great Reformer,” &c.

Turks’. Dryden, Aurengzebe, i. l. Retrospect. vol. i. p. 125, l. 1,—

“ The *horse’s* neighing by the wind is blown ;”

horses’ ; see context. But the passages in which this corruption has taken place must be numberless.

So in the titles of sundry old plays ; we should write “ The *Ladies’* Privilege ” (Glapthorne), “ The *Revengers’* Tragedy ” (Tourneur), “ *Widows’* Tears ” (Chapman).

⁶² The edition of 1640 has,—

“ Feavers are Gods, He’s a childe.”

So the edition of 1772, except that it inserts *but* after *Gods*. All three editions ridiculously read, six lines above,—

“ She that was ice, she that was fire : ”

for

“ She that was ice, she *now is* fire.”

In the passage from Aurengzebe below, the quarto of 1676, p. 6, and the folio of 1701, vol. ii. p. 7, print *Horses*, after the old fashion.—*Ed.*

LXXI.

Heaven used as plural.

Tarquin and Lucrece, St. 1,—

“ But in the midst of his unfruitful prayer,
Having solicited th’ eternal *power*,
That his foul thoughts might compass his fair fair,
And they would stand auspicious to the hour,” &c.

(Compare St. lxxxii,—

“ By heaven and earth, and all the power of both.”)

This is not to be considered as one of the instances in which Shakespeare—with a degree of freedom which sometimes, perhaps, amounts to license—intermingles the singular with the plural; for *Heaven* is elsewhere used in this manner both by Shakespeare himself and by his contemporaries. Hamlet, iii. 4,—

“ ————— But heaven hath pleas’d it so,
To punish me with this, and this with me,
That I must be their scourge and minister.”

King Richard II. i. 2,—

“ Put we the quarrel to the will of heaven ;
Who, when they see the hours ripe on earth,
Will rain hot vengeance on offenders’ heads.”

Ita quidam fol. secuti ; alii “ Who when *he sees*,” &c. In Othello, iv. 2, where the quartos read,—

“ ————— Had it pleas’d Heaven
To try me with affliction ; had *he* rain’d
All kinds of sores and shames on my bare head ;”

the folio, p. 331, col. 2, has *they*.

Massinger, Fatal Dowry, v. 2, Moxon, p. 288, col. 2,—

“ ————— What’s fallen upon me
 Is by heaven’s will, because I made myself
 A judge in my own cause, without their warrant;
 But He that lets me know thus much in death,
 With all good men—forgive me!”

Parliament of Love, iii. 3, p. 132, col. 2,—

“ Since you are, then, the phenix of your time,
 And e’en now, while you bless the earth, partake
 Of their angelical essence, imitate
 Heaven’s aptness to forgive, when mercy’s sued for,
 And once more take me to your grace and favour.”

Beaumont and Fletcher, Cupid’s Revenge, v. 3,—

“ ————— What shall be done with her?

Say, I am ready.

Leucippus. Leave her to Heaven, brave cousin!

They shall tell her how she has sinn’d against ’em.”

(In v. 1, l. 2,

“ God bless my brother, wheresoe’er he is!
 And I beseech *you* keep me fro’ the bed
 Of any naughty tyrant” [read *tayrant*, as below], &c.

I suspect we should read *Gods*.) [See Mr. Dyce’s note.—*Ed.*]

Woman-Hater, iii. 1, *init.*,—

“ Save me, ye better powers! let me not fall
 Between the loose embracements of a woman!
 Heaven, if my sins be ripe, grown to a head,
 And must attend your vengeance, I beg [*you*] not to divert
 my fate

Or to reprieve a while my punishment; ⁶³

⁶³ After *punishment* (before which the editions improperly read *thy for my*), Walker has by chance omitted a line,—

“ Only I crave (and hear me, equal Heavens!)”

Here we have *Heavens* in the plural preceded by *Heaven* in the singular, just as Lucrece, St. l., we have “the *powers* to whom I pray,” l. 6, preceded by the eternal *power*,” l. 2. For *Nature*, *qu.* read, *Nature’s work*.—*Ed.*

Let not your furious rod, that must afflict me,
Be that imperfect piece of Nature
That Art makes up, woman, unsatiate woman!"

Double Marriage, v. 2, Moxon, vol. ii. p. 122, col. 2,—

"Oh courteous hand! Nay thou hast done most nobly,
And Heaven has guided thee; 'twas their great justice."

Women Pleased, iv. 2, page 195, col. 1, Sylvio says of Belvedere,—

"Some sibyl, sure, some soul heaven loves and favours,
And lends her their free powers to work their wonders."

Pericles, Prince of Tyre, i. 4,—

"Our tongues and sorrows do sound deep our woes
Into the air; our eyes do weep, till lungs
Fetch breath that may proclaim them louder; that,
If heaven slumber, while their creatures want,
They may awake their helps to comfort them."

And so, I imagine, Ford, Lover's Melancholy, v., near the end, Moxon, p. 23, *ad fin.*,—

"The gods, that lent you to me, bless your vows!
Oh, children, children, pay your prayers to heaven,
For they have show'd much mercy."

For I do not think *they* can refer to *the gods*; I mean, of course, as regards the construction. Shirley, Imposture, iii. 3, Gifford and Dyce, vol. v. p. 224,—

"————— Just heaven, how high
He talks, and counterfeits your noise!"

Note also Beaumont and Fletcher, Humorous Lieutenant, iv. 5, Moxon, vol. i. p. 256, col. 1,—

"————— Do you know who dwells above, sir,
And what they have prepar'd for men turn'd devils?
Did you ne'er hear their thunder?"

And Spenser, F. Q., B. vi. C. viii. St. xviii., the converse of *heaven*—*they*,—

“ ————— were no might in man, nor heart in knights,
Which durst her dreaded rescue enterprize,
Yet heavens themselves, that favour feeble rights,
Would for itselfe redresse, and punish such despights.”

The following is singular ; Ram Alley, iv. Dodsley, vol. v. p. 432 ; I have altered the arrangement of the lines,—

“ Drawer, run down the stairs, and thank the gods
He gave me that great patience not to strike you.”

Hell is used in the same way as *heaven*. King Richard III. iv. 4,—

“ Richard yet lives, hell’s black intelligencer,
Only reserv’d their factor, to buy souls,
And send them thither.”

Compare Daniel, Lines to the Countess of Cumberland, St. vi.,—

“ Although his heart, so near allied to earth,
Cannot but pity this perplexed state
Of troublous and distrest mortality,
That thus *make* way unto the ugly birth
Of *their* own sorrows, and *do* still beget
Affliction upon Imbecility :*
Yet seeing thus the course of things must run,
He looks thereon, not strange, but as foredone.”

(* “ ————— imbecility
Again engendering anguish.”
Wordsworth, Ode, Poems, ed. 1820, vol. iv. p. 249.)

LXXII.

Pronunciation of Rome.

In Art. xxvii. above, in quoting Antony and Cleopatra, i. 2,

“ ————— the letters too
Of many our contriving friends in Rome
Petition us at home;”

I observed, “Pronounce *Rome*, as usual, *Room*; this removes the jingle between *Rome* and *home*.” Coriolanus, v. 3,—

“ ————— So we will home to Rome,
And die among our neighbours.”

Here, too, the same pronunciation obviates the jingle; as it does the rhyme in Julius Cæsar, i. 1,—

“ Wherefore rejoice? what conquest brings he home?
What tributaries follow him to Rome,” &c.

Was this the ordinary pronunciation down to the beginning of the present century? (I learnt it at school.) In Heber’s Palestine it must be *Room*, *auribus postulantibus*,—

“ When Tiber slept beneath the cypres gloom,
And silence held the lonely woods of Rome.”

“ But heavier far the fetter’d captive’s doom!
To glut with sighs the iron ear of Rome.”

Read the poem continuously, and it will be evident. Tait’s Magazine, vol. x. p. 444,—“ ‘I say, that if he was in Room’—Every one—Kemble himself—said ‘*Room*’ in those days—‘if he was in Room—’ ” &c. Rowe’s Pharsalia, B. x. l. 618,—

“ Thus ev’n Egyptian parricides presume
To meddle in the sacred cause of Rome;”

though Rowe would not perhaps have scrupled to rhyme *gloom* with *home*.

LXXIII.

Like in the sense of *as*. www.libtool.com.cn

Midsummer Night's Dream, iv. 1,—

“ ————— To her, my lord,
Was I betroth'd ere I saw Hermia ;
But, like in sickness, did I loathe this food ;⁶⁴
But, as in health, come to my natural taste,
Now do I wish it, love it, long for it.”

Like in the sense of *as*,—perhaps for *like as*, as *where*, *whereas* ; *when*, *whenas*. Sackville, Complaint of Henry Duke of Buckingham, p. 140, ed. 1820,—

“ In place of whom, as it befell my lot,
Like on a stage, so stept I in straightway.”

And, with a different construction, in the following passages. Sir Philip Sidney, Sonnet xxix.,—

“ Like some weak lords, neighbour'd by mighty kings,
To keep themselves and their chief cities free,
Do eas'ly yield that all their coasts may be
Ready to store their camps of needful things ;
So Stella's heart,” &c.

Daniel, To the Angel Spirit of Sir Philip Sidney, St. vii.,

“ But since it hath no other scope to go,
Nor other purpose but to honour thee,
That thine may shine, where all the graces be,
And that my thoughts (like smallest streams that flow

⁶⁴ Walker incorrectly copied this, “ *do* I loathe this food ; *And as in health*,” &c. Had the former blunder occurred in an old copy, some critics would have assured us that the *poet* confounded *do* and *did*. The former *But* seems to have intruded into the place of *Then*.—*Ed.*

Pay to their⁶⁶ sea their tributary fee)
 Do strive, yet have no means to quit nor free
 That mighty debt of infinites I owe."

Middleton and Massinger's *Old Law*, iii. 2, Dyce's *Middleton*, vol. i. p. 72,—

" ————— h' has lost his prayers,
 And all the tears that were companions with 'em;
 And like a blindfold man (giddy and blinded),
 Thinking he goes right on still, swerves but one foot,
 And turns to the same place where he set out;
 So he, that took his farewell of the world," &c.

" Is now in heart arriv'd at youth again," &c.

H. More on the Pre-existence of the Soul (I give the passage as quoted by Coleridge, *Literary Remains*, vol. ii. p. 357) [*Lectures on Shakespeare*, 1849, vol. ii. p. 215],—

" Like noble babe, by fate or friends' neglect
 Left to the care of sorry salvage wight,
 Grown up to manly years cannot conject
 His own true parentage, nor read aright
 What father him begot, what womb him brought to light;
 So we, as stranger infants elsewhere born,
 Cannot divine from what spring we did flow."

Hugh Holland, ap. Var. *Shakespeare*, vol. ii. p. 221,—

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

as in *Midsummer Night's Dream* above. (This might, perhaps, make for Farmer's conjecture, *Hamlet*, iv. 2,—
 " he keeps them, like an ape *an apple*, in the corner of his

⁶⁶ Read *the* for *their*; a similar error to that in *Antony and Cleopatra*, iii. 10 (noticed by Walker in *Art.* xliii.), "*his* grand sea," for "*the* grand sea."—*Ed.*

jaw ;" which Malone disapproves, because, as he says, Shakespeare would have written, "*as* an ape keeps," &c. I suspect Farmer is right, but I doubt whether the construction belongs to the present head.) Drayton, Legend of Matilda,—

"When, like a deer before the hounds imbost,
When him his strength beginneth to forsake,
Leaves the smooth launds to which he trusted most,
And to the covert doth himself betake,
Shifting, and creeps from brake again to brake ;
Thus still I shift me," &c.

Ib., ten stanzas from the end,—

"Thus, like a rose by some unkindly blast,
'Mongst many buds, that round about it grow,
The withering leaves improsperously doth cast,
Whilst all the rest their sovereign beauties show ;
Amidst this goodly sisterhood even so,
Nipt with cold death, untimely did I fade."

Pericles of Tyre, i. 1, near the end,—

"*Messenger.* My lord, prince Pericles is fled.

Antiochus.

As thou

Wilt live, fly after ; and like an arrow, shot
From a well-experienc'd archer, hits the mark
His eye doth level at, so do thou ne'er return,
Unless thou say'st, prince Pericles is dead."

So Knight ; some editions (the generality, I imagine) have "*as* an arrow."⁶⁶ Knight's edition is founded on the five quartos. Perhaps we should omit *a* in the third verse of the above quotation. Spenser, F. Q., B. iii. C. ix. St. xx.,—

"According to Mr. Collier, *like*, the reading of the quartos, was altered to *as* in the folio 1664. *As* is a palpable sophistication, but it has misled several modern editors as well as Mr. Collier, so that this article of Walker's is anything but superfluous. The old idiom seems to have become obsolete by 1664.—*Ed.*

“Tho, whenas vailed was her lofty crest,
 Her golden locks, that were in trammels gay
 Upbouden, did themselves adowne display,
 And raught unto her heeles ; like sunny beames,
 That in a cloud their light did longtime stay,
 Their vapour vaded, shewe their golden gleames,
 And through the persant air shoote forth their azure
 streames.”

(Corrigit Dycius, “Remarks,” p. 50, “*azure air*”—“*persant streames*.”) I have noticed an instance of this usage even in Dryden ; All for Love, iv. 1,—

“Like one who wanders through long barren wilds,
 And yet foreknows no hospitable inn
 Is near to succour hunger, eats his fill
 Before his painful march :
 So would I feast awhile my famish’d eyes,
 Before I part ; for I have far to go,
 If death be far, and never must return.”

One of the latest examples I have met with is in an odd place—in a volume of Swedish and other poems by a Swede, Lars Johansson, Stockholm, 1683, where, in a poem addressed to Lord Howard, the English ambassador, on his leaving Stockholm, we have,—

“Castor and Pollux shall sit on the mast,
 Til Hee all dangerous seas and weaves* is past ;
 And round about shall blowing Tritons raise
 Their trumpets, and Sirenes to sing his praise,
 Not to bewitch him, like they did Ulys :
 We know all that Carlisle far wiser is.”

* (*Waves*. Perhaps *wave* and *weave* were even then pronounced nearly alike. I notice two still later instances in Allan Ramsay, Gentle Shepherd, iii. 3, near the end of the act,—

" Like the rough diamond, as it leaves the mine,
 Only in little breakings shews its light,
 Till artful polishing has made it shine :
 Thus education makes the genius bright."

ii. 1, Song viii. 1. 5,—www.libtool.com.cn

" Else, like the pack-horse, that's unfother'd
 An' burden'd, will tumble down faint :
 Thus virtue by hardship is smother'd,
 And rackers aft tine their rent."

This clears up the construction, Tarquin and Lucrece,
 St. lxxiii.—

" This said, he shakes aloft his Roman blade,
 Which, like a falcon towering in the skies,
 Coucheth the fowl below with his wing's (*wings*) shade,
 Whose crooked beak threats if he mount he dies :
 So under his insulting falchion lies
 Harmless Lucretia."

Dele comma after *skies*. And such, perhaps, is the construction, King Richard II. ii. 2,—

" Like perspectives, which, rightly gaz'd upon,
 Show nothing but confusion ; ey'd awry,
 Distinguish form : so your sweet majesty," &c.

Massinger, *Picture*, iii. 6, Moxon, p. 228, col. 1,—

" ————— I find myself
 Strangely distracted with the various stories,
 Now well, now ill, then doubtfully, by my guests
 Deliver'd of my lord : and, like poor beggars
 That in their sleep find treasure, by reflexion
 Of a wounded (?) fancy, make it questionable
 Whether they sleep or not ; yet, tickled with
 Such a fantastic hope of happiness,
 Wish they may never wake. In some such measure,
 Incredulous of what I feel and touch,
 As 'twere a fading apparition, I
 Am still perplex'd and troubled."

Point,—

“ _____ and, like poor beggars,
That, &c. _____
_____ make it, &c.

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Wish they may never wake : in some such measure,” &c.

Browne, *Britannia's Pastorals*, B. ii. Song iii. Clarke's ed.
p. 236,—

“ To thee then, dearest friend, my song's chief mate,
This colour chiefly I appropriate,
That spite of all the mists oblivion can [,]
Or envious frettings of a guilty man,
Retain'st thy worth ; nay, mak'st it more in price,
Like tennis-balls thrown down hard, highest rise.”

P. 262,—

“ When like a fearful hare within her form,
Hearing the hounds come like a threatening storm, [*delete*
comma]
In full cry on the path where last she trod,
Doubts to stay there, yet dreads to go abroad ;
So Walla fared.”

Carew, Clarke's edition, lxxi. (misprinted lxxii.) p. 95,—

“ He chose not in the active stream to swim,
Not hunted honour, which yet hunted him ;
But like a quiet eddy, that hath found
Some hollow creek, there turns his waters round,
And, in continual circles, dances free
From the impetuous torrent ; so did he
Give others leave to turn the wheel of state,” &c.

Sidney, *Arcadia*, B. i. p. 87, l. 45,—

“ But glad Desire, his late-embosom'd guest,
Yet but a babe, with milk of sight he nurst :
Desire, the more he suck'd, more sought the breast,
Like dropsy folk still drink to be athirst.”

P. 89, l. 40,—

“ He ran, but ran with eye o’er shoulder cast,
More marking her than how himself did go,
Like Numid lions by the hunters chac’d,
Though they do fly, yet backwardly do glow
With proud aspect, disdaining greater haste.”

P. 260, l. 21,—

“ But like the feeble flower (whose stalk cannot sustain
His weighty top) his top downward doth drooping lean ;
Or as the silly bird in well acquainted nest
Doth hide his head with cares but only how to rest ;
So I,” &c.

P. 338, l. 20,—

“ Like those sick folks, in whom strange humours flow,
Can taste no sweets ; the sour only please :
So,” &c.

Note, by the way, the following phrase :—Spenser, F. Q.,
B. iv. C. x. St. lvi.,—

“ I _____
— nought for niceness ne for envy sparing,
In presence of them all forth led her thence,
All looking on, and *like astonisht* staring,
Yet to lay hands on her not one of all them daring.”

Lord Brooke, Mustapha, ii. 3, *init.* p. 105,—

“ They that from youth do suck at Fortune’s breast,
And nurse their empty hearts with seeking higher,
Like dropsy-fed, their thirst doth never rest.”

Or can *dropsy-fed* be an erratum for *dropsy-folk*,—an allusion to his friend’s lines quoted above from Arcadia, B. i. p. 87? I think not. Note also the following. Arcadia, B. iii. p. 318, l. 10,—“ And with that she prettily smiled, which mingled with her tears, one could not tell whether it were a mourning pleasure, or a delightful sorrow ; but

like when a few April drops are scattered by a gentle Zephyrus among fine-coloured flowers." *Like to* is sometimes used in the same manner. Daniel, Civil Wars,

B. i. St. lxxxii.,—

"They thought best fishing still in troubled streams.

Like as a river, that is stopt his course,
Doth violate his banks, breaks his own bed,
Destroys his bounds, and overruns, by force,
The neighbour-fields, irregularly spread;
Even so this sudden stop of war doth nurse
Home-broils, within itself."

B. iii. St. iv.,

"Like unto him that fears, and fain would stop
An inundation, working on apace,
Runs to the beach, heaps mighty matter up,
Throws indigested burthens on the place,
Loads with huge weights the outside and the top, &c.

So fares it with our indirect designs,
And wrong-contrived labours, at the last."

And so Spenser, F. Q., B. iv. C. ix. St. xxxiii.,—

"But they —————

————— lay on load, as they him downe would beare;
Like to a storme which hovers under skie,
Long here and there and round about doth stie,
At length breakes downe in raine, and haile, and sleet," &c.

So construe B. v. C. iv. St. xlii.,—

"Like to an eagle, in his kingly pride
Soring through his wide empire of the aire,
To wether his broad sailes, by chaunce hath spide
A goshauke, which hath seized for her share
Upon some fowle, that should her feast prepare;
With dreadfull force he flies at her bylive," &c.

(The following, from Green's Spleen, Aiken's edition of Green, 1796, p. 12, is curious,—

"In rainy days keep double guard,
Or Spleen will surely be too hard;
Which, like those fish by sailors met.
Fly highest, when their wings are wet.")

LXXIV.

No more apparently misprinted for *not more*.

Cymbeline, *init.*,—

"You do not meet a man but frowns: our bloods
No more obey the heavens, than," &c.

(See this passage as commented on in Art. vii. above.)
Chapman, II. xix. Taylor, vol. ii. p. 148,—

"Nothing could more afflict me: Fame relating the foul deed
Of my dear father's slaughter; blood drawn from my sole
son's heart,
No more could wound me."

Odyss. vii. fol. p. 100,—

"————— Yet *no more*
Her husband honours her, than her blest store
Of gracious children."

ix. p. 141, note,—“Ulysses’ continued insolence, *no more* to repeat what he said to the Cyclop, than to let his hearers know epithets [read ‘*his* epithets’] and estimation in the world.” Sidney, Arcadia, B. i. p. 13, l. 20,—“Now to fall to a sudden straitening of them, what can it do but argue suspicion? a thing *no more* unpleasant, than unsure for the preserving of virtue.” (In p. 26, l. 1,—“Which conditions, you see, carry in them *no more contention* than assurance;”

read, as the context requires, *contentation*; as *e.g.*, p. 50, l. 45, "no greater pleasure than mine own contentation;" B. ii. p. 219, ll. 25, 27,—

"She holds the balance of my contentation, &c.

Nay, rather than my ease discontentation
Should breed in her," &c.)

P. 27, l. 39,—“Madam (said he) infinitely am I bound to you for this *no* more rare than noble courtesy.” B. ii. p. 98, l. 3,—“The time has changed, my lute, the time is changed; and *no* more did my joyful mind then receive everything to a joyful consideration, than my careful mind now makes each thing taste like the bitter juice of care.” Dubartas, i. iii. p. 23, col. 2,—

“————— some five or six at most,
Strange to report, perhaps believ'd of few;
And yet *no* more incredible than true.”

No sooner for not sooner. Fisher (ita auctorem illius fabulæ appellat Ant. a Wood), Fuimus Troes, iii. 6, Dodsley, vol. vii. p. 423,—

“Phlegon’s hot breath no sooner licks up dew,
Than joy had dried those tears.”

LXXV.

Fits and sits.

Romeo and Juliet, i. 4,—

“Take our good meaning; for our judgment sits
Five times in that, ere once in our five wits.”

Fits? This mistake is frequent in old books. Browne, Britannia’s Pastorals, B. ii. Song iii., Clarke’s ed. p. 246,

"Then, since not *sitting* now are songs of moan,
Sing, mirthful straine, but let me sigh alone."

Evidently *fitting*. Spenser, *Shepherd's Calender*, May, l. 75,

"But shepherds (as Algrind used to say)
Mought not live like as men of the laye.
With them it *sits* to care for their heire,
Enaunter their heritage do impaire :

But shepherd must walke another way," &c.

Tragicall Historye of Romeus and Juliet, Var. Shakespeare, vol. vi. p. 298, l. 33,—

"————— methinks it *sits* you ill⁶⁸
To fall in these extremities."

Fits. (Collier, "Reasons for a New Edition of Shakespeare," ed. 2, p. 14, observes on All's Well, &c. ii. 1,—

"————— and oft it hits,
Where hope is coldest, and despair most *shifts* ;"

"—the MS. corrector of Lord Francis Egerton's folio has written *fits* in the margin; and 'fits,' for *befits* was probably the word Shakespeare wrote, the transcriber or printer mistaking the *f* for a long *s*, then invariably used at the beginning of words." Would this alone account for *shifts*? The emendation, however, is undoubtedly correct. Spenser, F. Q., B. i. C. i. St. xxx,—

"With holy father *sits* not with such thinges to mell."⁶⁹

Fits. And so read C. viii. St. xxxiii,—

⁶⁷ Mr. Collier reads *fits* in his reprint of the poem, Shakespeare's Library, vol. ii. p. 39.—*Ed*.

⁶⁸ Walker quotes this passage again in the original MS., after the remark on Chaucer, with this variation and addition:—"Fits? I much doubt." He then refers to his remark on Upton's note, without retracting it.—*Ed*.

“ ——— Old syre, it seemes thou has not red
 How ill it *sits* with that same silver hed,
 In vaine to mocke, or mockt in vaine to bee.”

Chapman, Bussy d'Ambois, i. 2. Old English Plays, vol. iii. p. 253,—“ I think your suit *sits* as well as if it were made for you.” *Fits*, ὡς ἐμοιγε δοκεῖ. I suspect, odd as it may seem, that the expression of a coat (or the like) *sitting well upon a man* originated in this misprint. *To sit* for to *become* (*decere*) occurs in Chaucer; can it be here also a mistake of the copyist's? Upton's note on F. Q., B. i. C. i. St. xxx., has not convinced me that *sit* is the right reading in the two passages of Spenser.

LXXVI.

s is not unfrequently substituted for *st* in the second person singular of a verb.

Sonnet viii.,—

“ If the true concord of well-tuned sounds,
 By unions married, do offend thine ear,
 They do but sweetly chide thee, who *confounds*
 In singleness the parts that thou shouldst bear.”

An indisputable instance. In this, and in the following passages, the rhyme *clenches* the reading. Sonnet xix.,—

“ Make glad and sorry seasons, as thou fleets,
 And do whate'er thou wilt, swift footed Time,
 To the wide world, and all her fading sweets;
 But I forbid thee one most heinous crime.”

Fletcher, F. Shepherdess, iv. 2, Moxon, vol. i. p. 277, col. 2,

“ What art thou call'st me from my holy rites,
 And, with the feared name of death, affrights
 My tender ears?”

Jonson, Epigram lviii.,—

“ And so my sharpness thou no less *disjoints*,
Than thou didst late my sense, losing my points.”

(For *losing* read *loosing*: the spelling would be the same.)

Sidney, Astrophel and Stella, Sonnet lxxxi.,—

“ O Kiss, which souls, even souls, together ties
By links of love, and only Nature's art,
How fain would I paint thee to all men's eyes,
Or of thy gifts at least shade out some part.”

See also a sonnet of Drummond's, in Dyce's Specimens of English Sonnets, p. 96, *passim*. Sir G. Lisle on Beaumont, *init.*, Moxon, vol. i. p. lix.,—

“ I'll not pronounce how strong and clear thou writes,
Nor by what new hard rules thou took'st thy flights.”

Constable (1568—1604), Song to Diaphenia, ap. Clarke's Helicon of Love, 1844, p. 56,—

“ Diaphenia, like the spreading roses,
That in thy sweets all sweet encloses,
Fair sweet how I do love thee!”

Fairfax's Tasso, B. xii. S. lix.,—

“ Why joy'st thou, wretch? O what shall be thy gain?
What trophy for this conquest is't thou rears?
Thine eyes shall shed (in case thou be not slain)
For every drop of blood a sea of tears.”

(In a later edition it is altered, I suppose by the improver,⁷⁰ to—

“ What trophies these the bold Tancredie rears?”
doubtless out of regard to grammar.)

⁷⁰ Who this improver was, and what edition Walker refers to, is more than I can tell. I have compared Mr. Singer's elegant edition of 1817, and two of Mr. Knight's (1817 and 1853). All three have the genuine reading.—*Ed.*

St. lxxxvii.,—

“Of thine own good thyself the means he makes,
But thou his mercy, goodness, grace forsakes.”

B. xiv. St. xxiv.,—

“To me my nephew, to thyself restore
A trusty help when strength of hand thou needs;”

rhymes, *deeds, outspreads*. B. xvi. St. xv.,—

“O gather then the rose while time thou has;”

rhymes, *pass, grass*. I doubt whether Fairfax ever uses this except for the sake of the rhyme; as I have observed with regard to another construction, the plural noun with a singular verb, as in B. xiv. St. liv.,—

“Beside, the sprites conjur’d by sacred spell,
All what she asks or doubts, reveals and says.”

Quære, therefore, in cases where *st* would produce extreme harshness, and where at the same time the old copies have *s*, whether we ought not to write the latter. (In the North of England, and in Scotland (see, for example, Burns *passim*), *s* for *st* in the second person seems to be the rule.)

Instances.—Note, that in the following passages, as well as in most of those above cited, the verb ends in *t*. King Richard III. ii. 1, folio, page 182, col. 2, near the bottom,—

“Then say at once, what is it thou requests.”

Troilus and Cressida, v. 2, 26th page of the play, col. 1,—

“————— O madnesse of discourse!

That cause sets up, with, and against thy selfe.”

Which some retain, I suppose from a false notion of the extreme license of Shakespearian grammar; others read

itself.⁷⁰ Measure for Measure, iii. 1, near the beginning,
p. 70, col. 2,—

“————— Thou art not thy selfe,
For thou exists on manie a thousand graines
That issue out of dust.”

Cymbeline, i. 7, p. 375, col. 1,—

“Thou
Solicites heere a Lady, that disdaines
Thee, and the Diuell alike.”

Othello, iv. 2, p. 332, col. 2,—“Euery day thou dafts me
with some deuise, Iago.”—Romeo and Juliet, iii. 5, p. 69,
col. 2,—

“————— a sudden day of ioy,
That thou expects not.”

Ib.,—

“Thou counterfaits a Barke,” &c.

Timon of Athens, v. 2, near the beginning, p. 96, col. 2,—

“Thou Sunne that comforts burne.”

Hamlet, i. 4, p. 257, col. 1,—

“That thou dead Coarse againe in compleat Steele
Reuisits thus the glimpses of the Moone.”

(Hamlet of 1603, C 3, *Reuissets*.) King Lear, iv. 6 (in the
fol., 5), p. 303, col. 2,—“thou hotly lusts to vse her in that
kind, for which thou whip’st her.” Antony and Cleopatra,
i. 3, p. 343, col. 1,—

“————— I go from hence
Thy Souldier, Seruant, making Peace or Warre,
As thou affects.”

⁷⁰ The quartos read *it selfe*, and immediately after, *By fould authority*, where the folio has *By foule authoritie*—a remarkable instance of final *d* and final *e* confounded.—*Ed.*

Measure for Measure, ii. 2, p. 68, col. 1,—

“ ————— Mercifull heaven,
Thou rather —————
Splits the vn-wedgable and gnarled Oke,
Then the soft Mertill.”

Love's Labour's Lost, v. 1, p. 136, col. 1,—“ Thou disputes like an Infant.” King Richard II. v. 3, p. 43, col. 2,

“ Ah my sowre husband, my hard-hearted Lord,
That *set's* the word it selfe, against the word.”

Where note the '71

I have not examined the earlier writers; but I have incidentally noticed in Surrey, ed. 1831, p. 24,—

“ What woful wight art thou, that in such heavy case
Torments thyself with such despite, here in this desert
place?”

Jonson, Magnetic Lady, iv. 3, Gifford, vol. vi. p. 94; from Gifford's retaining the spelling *eats*, *frets*, it would appear that he supposed the third person to be intended,—

“ ————— Thou malicious knight,
Envious Sir Moth, that *eats* on that which feeds thee,
And *frets* her goodness that sustains thy being!”

Surely Gifford can hardly be right,—I mean as to the syntax.—Beaumont and Fletcher, Woman-Hater, i. 1, near the end,—

“ ————— Bright Paphian queen,
Thou Cytherean goddess, that delights
In stirring glances, and art still thyself
More toying than thy team of sparrows be,” &c.

⁷¹ The quartos, if we may trust Steevens's reprint, have *sets* without the apostrophe. According to the same authority, in Othello, iv. 2, quoted above, the quarto 1622 has *dofft* for the folio *dafts*.—Ed.

Play of Soliman and Perseda, 1599, C 3, p. 4,—

“ _____ if loue of this my person

At last haue percest through thy tralucent breest,
And thou misdoubts perhaps that ile proue coye,
Oh be assur'd,” &c.

(Where *percst*, by the way, is evidently the accidental result of a fluctuation between *perc't* and *perst*.) F 2, p. 2,—

“ Perhaps thou doubts my friendships constancie.”

Marston, Malcontent, ii. 3, near the end, Dyce's Webster, vol. iv. p. 69,—

“ Then thou that shame respects, O shun converse
With women's eyes, and lipping wantonness.”

Wilkins, Miseries of Enforced Marriage, ii., Dodsley, vol. v. p. 35,—

“ Thou hast no tongue to answer no, or I [write *ay*],
But in red letters writes, *for him I die*.”

Spenser, F. Q., B. i. C. ix. St. xliii.,—

“ All those great battles, which thou boasts to win
Through strife, and blood-shed,” &c.

Harrington's Ariosto, B. xliii. St. iii.,—

“ Only thou conquer'st him, and thrusts him down,
And keepest him thy prisoner all his life.”

Jonson, Every Man in his Humour, ii., towards the end,—

“ _____ whate'er he be that should
Relieve a person of thy quality,
While thou insists⁷² in this loose desperate course,
I would esteem the sin not thine, but his.”

(Lat. *in tali cursu insistere*.)

⁷² Gifford prints *insist'st*, and so modern editors of Shakespeare print *request'st*, *exist'st*, as if it were possible to pronounce such contractions.—Ed.

Cartwright, To the Memory of Ben Jonson, Laureat. Poems, 1651, p. 315,—

“ But thou still puts true passions on ; dost write
With the same courage that tried captains fight.”

Fanshawe, Poems, the Escorial, ed. 1664, p. 223,—

“ In vain thou fights, Rodrigo, with thy fate.”

Herrick, To M. John Weare, Counsellour. Clarke, vol. ii. cccclxxxi,—

“ Nor courts thou her because she’s well attended
With wealth, but for those ends she was intended.”

Carew, ed. Clarke, cv. p. 145,—

“ O happy thou that in that garden rests,
That paradise between that lady’s breast⁷³ [*breasts*].

With a variety, Browne, Britannia’s Pastorals, P. i. Song i. Clarke, p. 45,—

“ O Æsop’s snake, that thirsteth for his blood,
From whom thyself receivedst a certain good.”

Sandys’s Ovid, B. i. p. 20, ed. 1626,—

“ Fool, thou thy mother trusts in things unknown,
And of a father boasts, that’s not thy own.”

Sometimes, however, the *s* follows other consonants.—
Othello, ii. 3, p. 320, col. 1,—

“ Honest Iago, that lookes dead with greewing,
Speake : who began this ? ”

v. 2, p. 336, col. 1,—

“ O periu’ d woman, thou do’st stone my heart,
And makes me call, what I intend to do,
A Murther,” &c.

⁷³ *Breast* is a blunder of the modern printer’s. In the edition of 1640 *rests* is printed *rest’s*, as, in the passage quoted above from King Richard II. v. 3, the folio has *set’s*, perhaps to distinguish this form from the third person singular, and also to indicate the construction.—*Ed.*

Two Gentlemen of Verona, ii. 7, p. 28, col. 1,—

“What fashion (Madam) shall I make your breeches?

Jul.

Why eu’n what fashion thou best likes (Lucetta).”

Sidney, *Astrophel and Stella*, xi. p. 522, original spelling,—

“So when thou [*Love*] sawst in Natures cabinet
Stella, thou straight lookst babies in her eyes,
In her cheekes pit thou didst thy pitfoul set:
And in her breast bopeepe or couching lyes,
Playing and shining in each outward part:
But, foole, seekst not to get into her hart.”

lxxii. p. 544,—

“Desire, though thou my old companion art,
And oft so clings to my pure love, that I
One from the other scarcely can descry,” &c.

Fifth Song, p. 552, antepenult.,—

“For thou dost lord my heart, who am not born thy slave,
And, which is worse, makes me (most guiltless) torments
have,” &c.

Spenser, *F. Q.*, B. vi. C. iii. St. iv.,—

“————— Ah! sory boy!
Is this the hope that to my hoary heare
Thou brings?”

Note in *Cymbeline*, iii. 3, near the end, p. 382, col. 2, l. 1,—

“————— I stole these Babes,
Thinking to barre thee of Succession, as
Thou *refts* me of my Lands.”

Harrington’s *Ariosto*, B. x. St. xxviii.,—

“Thou keep’st by force the place where I was born,
Whence by deceit thou *broughts* me, false-forsworn.”

B. xxxvi. St. vii.,—

“When that same bloody stroke his neck smit off,
Thou *felts* like stroke, ev’n with the sight thereof.”

LXXVII.

About him round, and the like.

Tarquin and Lucrece, St. ccxv.,—

“ She throws her eyes about the painting round,”
printed erroneously, in all the editions that I have noticed,
with a comma before *round*; ⁷⁴ though the Variorum gives
Malone’s note,—“ She throws her eyes round about,” &c.
Rowley, Noble Soldier, 1634, v. 2, 4th page of the act,—

“ ——— let him [*the king*] but once check sin,
About him round all cry, O excellent king!
O saint-like man!”

Spenser, F. Q., B. iii. C. iv. St. xlv.,—

“ The whiles the nymphes sit all about him round,
Lamenting his mishap and heavy plight.”

C. ii. St. xlvii.,—

“ ——— the old woman carefully display’d
The clothes about her round with busy ayd.”

B. i. C. ix. St. xxxv.,—

“ His griesie lockes, long growen, and unbound,
Disordered hong about his shoulders round,
And hid his face.”

C. xi. St. xviii.,—

“ ——— He, cutting way
With his broad sayles, about him soared round.”

Fairfax’s Tasso, B. xviii. St. xxiii.,—

“ The aged wood o’er and about him round
Flourish’d with blossoms new.

So B. vi. St. cvi.,—

“ The place about her round;”

⁷⁴ This error has lately been corrected by Mr. Dyce.—*Ed.*

and B. x. St. xvi.,—

“The air about them round (a wondrous thing !)
Itself on heaps in solid thickness drew.”

Chapman, *Odyss.* v. fol. p. 73,—

“————— a grove grew
In endless spring about her cavern round,” &c.

Fanshawe, *Translation of the Paster Fido*, ii. 2, p. 78,—

“So joining all together, make a ring
About me round, and let the sport begin.”

Milton, *P. L.*, B. ii. l. 653,—

“————— about her middle round
A cry of hell-hounds never-ceasing bark'd.”

B. viii. l. 261,—

“————— about me round I saw
Hill, dale, and shady woods, and sunny plains,” &c.

Compare Gower, *Confessio Amantis* ; I quote Richardson's
Dictionary, v. *Round*,—

“And thereupon he telleth this,
That as the shelle whole and sounde
Encloseth all aboute rounde
What thyng within a naie belongeth,
Right so this Orbis underfongeth
These elementes everichon.”

Compare *about him near* ; King Henry VIII. ii. 1,—

“————— Either the cardinal,
Or some about him near, have, out of malice
To the good queen, possess'd him with a scruple,” &c.

And Spenser, *Colin Clout*, l. 52,—

“With that they all gan throng about him neare,
With hungry cares to heare his harmonie.”

LXXVIII.

Noticeable modes of spelling in the folio,—not indeed peculiar to it, being common (for the most part at least, if not universally) to all the publications of that age; but which are set down here, as useful for the purposes of collation, &c.

Richman, youngman, oldman, deadman (e.g., *Cymbeline*, v. 3, p. 392, col. 2,—

“ ————— the strait passe was damm’d
With deadmen, hurt behinde”);

sickman (*Coriolanus*, i. 1, p. 2, col. 2,⁷⁵—

“ A sickman’s Appetite.”)

In fact, *man*, in combinations of this kind,—such of them, I mean, as from their nature are of frequent occurrence (though the observation may perhaps be extended a little wider; *Midsummer Night’s Dream*, iii. 2,—

“ ————— You are a tame man, go!”)

had an enclitic force. This is evident, not only from their being so frequently printed either in the manner above, or with a hyphen (*Demetrius and Enanthe*, i. 1, p. 6,—“you live a rawe-man here. 2. I thinck I doe so”), but also from the flow of the verse in many of the passages where they occur. *Taming of the Shrew*, Induction, 2, p. 210, col. 1,—

“ My men should call me Lord, I am your good-man.”

⁷⁵ In the same column we find, “Corne for the Richmen only.” The example from *Demetrius and Enanthe* is from Mr. Dyce’s reprint of a *manuscript* of the play usually called the *Humorous Lieutenant*.—*Ed.*

King John, i. 1, p. 1, col. 2,—

“ Out on thee rude man, thou dost shame thy mother.”

Was *rudeman* a common phrase like *goodman*, &c. ? Beaumont and Fletcher, King and No King, v. 1, early in the scene,—

“ ————— Were he valiant,
Or had but in him any noble nature,
That might hereafter promise him a good man,
My cares were so much lighter,” &c.

Maid's Tragedy, v. 2, Moxon, vol. 1, p. 22, col. 1,—

“ ————— All promises of safety
Are but deluding dreams. Thus, thus, thou foul man,
Thus I begin my vengeance !”

Shakespeare, King Henry VIII. ii. 1,—

“ Yet let them look they glory not in mischief,
Nor build their evils on the graves of great men.”

Massinger, City Madam, iii. 3, Moxon, p. 329, col. 2,—

“ Temples rais'd to ourselves in the increase
Of wealth and reputation, speak a wise man.”

A Very Woman, ii. 4, Moxon, p. 378, col. 2,—

“ This is a sullen grief becomes condemn'd men,
That feel a weight of sorrow through their souls.”

Jonson, Staple of News, ii. 1, Gifford, vol. v. p. 211,—

“ Would I had one good fresh man in for all,
For truth is, you three stink.”

And just below,—

“ A fresh-man in the world, one master Madrigal.”

iii. 2, p. 258,—

“ ————— He must pardon me,
I cannot (*can't*, surely) rise, a diseas'd man.

Cymbal.

By no means, sir.”

Ford, Witch of Edmonton, i. 1, Moxon, p. 187, col. 1,—

“Go thy way, cuckoo!—have I caught the young man?”

’Tis Pity She’s a Whore, v. 3, p. 44, col. 2,—

“Parma, farewell! would I had never known thee,
Or aught of thine! Well, young man, since no prayer
Can make thee safe, I leave thee to despair.”

Beaumont and Fletcher, Monsieur Thomas, iii. 1, Moxon,
vol. i. p. 477, col. 2,—

“Stand, and deceive me not!—Oh, noble young man!”

So *true-man*, the opposite to thief. 1 King Henry IV. ii. 2,
fol. p. 54, col. 1,—“And ’twere not as good a deede as to
drinke, to turn True-man, and to leaue these Rogues,” &c. ;
col. 2,—“The Theeves have bound the True-men.” Cym-
beline, ii. 3, p. 377, col. 2,—

“————— ’tis Gold
Which makes the True-man kill’d, and saues the Theefe :
Nay, sometime hangs both Theefe and True-man : what
Can it not do, and undoo ?”

And so pronounce, Love’s Labour’s Lost, iv. 3,—

“————— Soft : Whither away so fast ?
A true man, or a thief, that gallops so ?”

This antithesis is alluded to by G. Herbert, “The Sacri-
fice,” Poem, ed. 1837, p. 20 ; Christ is speaking,—

“With clubs and staves they seek me as a thief,
Who am the way of Truth, the true relief,
Most true to those, who are my greatest grief.”

The latest instance I have met with of *true man* in this
sense occurs in the Pilgrim’s Progress. P. i., Christian
says to Formalist and Hypocrisy, “You are counted thieves
already by the Lord of the way, therefore I doubt you will

not be found true men at the end of the way." P. ii., where the three thieves propose to Mr. Valiant-for-Truth to join their gang, "I answered, I had been a true man a long season, and therefore it could not be expected that I should now cast in my lot with thieves." In *Merchant of Venice*, i. 1,—

"I must be one of these same dumb wise men;"

write *dumb-wise*; for *dumb wise men* would be pronounced *dumb wisemen*. What is *long-man* in Beaumont and Fletcher, *Queen of Corinth*, iv. 1, ed. 1647, p. 16, col. 1, "*long-man* advance"? simply *tall man*? or was there a body of troops called *long-men*? At any rate, we have here the origin of the family name *Longman*, as *Trueman* comes from *true-man* above, *Goodman* from the *good-man* of the house; so *Wiseman*, &c.

Hence I think one may clear up the prosody of the line, Jonson's *Alchemist*, ii. 1, Gifford, vol. iv. p. 69,—

"And then your red man, and your white woman;"

red-man, white-woman. Compare Beaumont and Fletcher, *Wildgoose Chase*, i. 2, vol. i. p. 542, col. 2,—

"A dumb woman, or an old woman, that were eager,
And cared not for discourse."

Proper name *Redman*. In *As You Like It*, i. 2, "the bountiful blind woman" (Fortune), pronounce *blindwoman*. Beaumont and Fletcher, *Rule a Wife and Have a Wife*, ii. 3, near the end,—

"A thousand crowns are thine; and I'm a made man."

4,—

"O here he is, now you shall see a kind man."

iii., near the end,—

"Which way soe'er I turn, I am a made man."

The above rule, however, was not, I think, uniformly observed, even where the feeling of the passage did not require a deviation from it: see Hamlet, iv. 1, two places near the beginning,—“The unseen good old man,” and “This mad young man.” Midsummer Night’s Dream, ii. 3,—

“Is’t not enough, is’t not enough, young man,” &c.

In a Vocabulary (English, Latin and Greek) for the use of Westminster School, 1714, p. 1, I find a *Young-man—an Old-man—an Old-woman*. We still speak of *madmen, free-men*, &c.

Note *take-off, take-in* (e.g., a city), *come-on, lay-aside, throw-off*, and many other forms of the same kind. This is not, however, observed uniformly. So 2 King Henry IV. i. 4, p. 78, col. 1,—

“The question then (Lord Hastings) standeth thus,
Whether our present five and twenty thousand
May hold-up-head without Northumberland.”

In Daniel’s Civil Wars, this rule is applied universally (more D. τοῦ φιλολόγου) e.g., B. iv. St. xliv.,—“Calles-on the sword of wrath.” B. vi. St. xi.,—“his thoughts he poureth-out.” St. xxxv.,—“Call-vp men’s spirits.” B. vii. l. ult.,—

“Whether to leave-off here, or else go-on.”

This is not wholly confined to verbs. 2 King Henry IV. iv. 2 (4), p. 93, col. 1,—

“When Rage and hot-Blood are his Counsailors.”

Note among other instances, Cymbeline, iii. 1, p. 380, col. 1, *ad fin.*,—

“————— For ioy whereof,
The fam’d Cassibulan

Made Luds-Town with reioycing-Fires bright.”

And King Henry VIII. iii. 2, p. 222, col. 2,—

“ ————— you haue caus’d
Your holy-Hat to be stamp’t on the Kings Coine.”

Was *holy hat* the common expression for a Cardinal’s hat?

Ladiship, countriman (countri-men, Merchant of Venice, iii. 2, p. 176, col. 1,—

“ To Tuball and to Chus, his countri-men),”

uniformly, or nearly so (*ladiship* always;⁷⁶) other forms less frequently—*puppi-dog*, *puppi-headed*, *conicatcht*, *ladi-bird* (Romeo and Juliet, i. 3, page 55, col. 2), *waiward*, Comedies, p. 129, col. 2; *honisuckle*, p. 157, col. 1, antepenult.; *peniworth*, Histories, p. 56, col. 1 (same column, *penyworth*.) Troilus and Cressida, iv. 4, p. 20 of the play: *alaiment* (*allayment*). I note *Darbishire* as late as Milton’s History of Britain, p. 239.

LXXIX.

Omission of repeated Words.

Winter’s Tale, v. 1,—

“ ————— she you kill’d,
Would be unparallel’d.

Leon. I think so. Kill’d!
She I kill’d!—I did so; but thou strik’st me
Sorely, to say I did.”

⁷⁶ Walker is not quite correct here, *Ladiship* is far more frequent in the folio than *Ladyship*, but the latter occurs fifteen times. The two modes of spelling rarely occur in the same play; never, I believe, but in All’s Well, &c. Two Gentlemen of Verona has *Ladiship* sixteen times; *Ladyship* never. Twelfth Night has *Ladyship* five times, and once *Ladieship*; never *Ladiship*.—Ed.

Shakespeare wrote,—

“————— I think so. Kill'd!

Kill'd!—she I kill'd! I did so,” &c.

Compare my conjectural emendation on King Henry VIII.
iii. 2, Shakespeare's Versification, Art. vi. p. 78,—

“There's more in 't than fair visage.—Bullen!—*Bullen!*—
No, we'll no Bullens.”

*Instances in which the same kind of omission has taken place,
or in which there is reason to suspect it.*

Two Noble Kinsmen, ii. 2, Knight, p. 136, col. 2; of
course I do not quote this as Shakespeare's,—

“————— You shall not love at all.

Arc. Not love at all! who shall deny me?

Pal. I that first saw her; I that took possession
First with mine eye of all those beauties in her
Reveal'd to mankind.”

Fletcher wrote,—

“————— who shall deny me?

Pal. *I;*

I that first saw her; I that,” &c.

I suppose it was printed,—

“————— who shall deny me?

I, I, that first saw her;”

whence the *lapsus*. Measure for Measure, ii. 4, near the
beginning,—

“How often dost thou with thy case, thy habit,
Wrench awe from fools, and tie the wiser souls
To thy false seeming! Blood, thou art blood,” &c.

Possibly,—

“————— Blood, *blood*, thou art blood.”

(Pope,—“Blood, thou art *but* blood!”) Taming of the
Shrew, i. 2,—

“What! this gentleman will out-talk us all.”

Qu., "What, *what* ¹⁷⁷ this," &c. iv. 4, *init.*,—

" ————— please it you that I call ?

Ped. Ay, what else ? and, but I be deceiv'd," &c.

Perhaps,—"Ay, *ay*," &c. (In King Richard III. iv. 4,—

"Ay, ay, thou wouldst be gone to join with Richmond,"
the folio has a single *I*.) Two Gentlemen of Verona, iv. 4,

"Well : give her that ring, and therewithal
This letter," &c.

Should we not read,—"*Well, well* : give her," &c. ? expressive of restrained impatience ; see the context. Something more seems to be required than the unimpassioned *well*. Coriolanus, ii. 1,—

" ————— where he hath won,
With fame, a name to Caius Marcius ; these
In honour follows, Coriolanus :—
Welcome to Rome, renowned Coriolanus !"

Read,—

" ————— these
In honour follows, Coriolanus :—*Welcome*,
Welcome to Rome," &c.

Much Ado, &c., v. 1,—

"If he could right himself with quarrelling,
Some of us would lie low.

Claud. Who wrongs him ?

Leon. Marry, thou dost wrong him, thou dissembler, thou :"

Qu.,—

" ————— Who wrongs him ?

Leon.

Who ?

Marry, thou dost wrong him," &c.

King Richard II. i. 3,—

"Stay, the king hath thrown his warder down."

⁷⁷ So Capell. In the passage from King Richard III. quoted below, the quartos have *I, I*.—*Ed.*

Read,—“Stay, *stay*!” The situation itself, surely, demands more than the simple *stay*. As You Like It, ii. 6, *init.*, if my proposed metrical arrangement of this passage in Art. i. is correct,—

“Dear master, I can go no further: O,
I die, *I die* for food! Here lie I down,
And measure out my grave. Farewell, kind master!”

Taming of the Shrew, iii. 2,—

“Come, where be these gallants? who is at home?”

‘αμετρως’ gallants being the old accentuation. Perhaps,—

“Come, *come*, where be these gallants? *who’s* ⁷⁸at home?”

Yet there seems no sufficient reason for the repetition; unless it be a touch of Petruchio’s affected wilfulness. Coriolanus, iii. 1, *qu.*,—

“Lay hands upon him.

Menenius. *Help*, help Marcius, help,
You that be noble; help him, young and old.”

Titus Andronicus, iv. 2, evidently,—

“Out, *out*, you whore! is black so base a hue?”

and so Steevens.⁷⁹ Antony and Cleopatra, iv. 13,—

“The crown o’ th’ earth doth melt.—My lord! *my lord*!”

Surely the repetition is required; see context. Othello, v. 2, *qu.*,—

“The noise was high.—Ha! no more moving? *still*,
Still as the grave!”

⁷⁸ The folios read “*who’s* at home;” I mention this because many editors, following Pope, have given “*who is* at home,” as if to help the metre.—*Ed.*

⁷⁹ Walker has been misled by the folio and Steevens; the latter ought to have recollected that his own reprint of the quarto 1611 reads,—“Zounds ye whore.” *Qu.*, “Zounds, you *white* whore;” but possibly such verses were tolerated.—*Ed.*

Antony and Cleopatra, iii. 6, *qu.*,

"Where is he now?

Oct.

My lord, in Athens.

Cæs.

No, my most wronged sister; Cleopatra
Hath nodded him to her."

No,

The omission of a word or words at the end of a line, not altogether unfrequent in the folio, appears to have happened oftener than usual in the latter part of this play. Cymbeline, iv. 2,—

"Is Cadwal mad?

Bel.

Cadwal!—Look, here he comes," &c.

King Lear, ii. 1, *qu.*,—

"What, did my father's godson seek your life?
He whom my father nam'd? your Edgar?"⁸⁰

Glo.

O!

O lady, lady, shame would have it hid."

Pericles, iv. 1, near the beginning,—

"No, I will rob Tellus of her weed,
To strew thy green with flowers," &c.

The repetition, *No, no*, seems better to suit the passion of the speech. Winter's Tale, i. 2, *qu.*,—

"————— I think, most understand
Bohemia stays here longer.

Leon. Ha!

Cam. Stays here longer.

Leon.

Ay, but why, *but why?*"

Expressive of impatience at Camillo's not returning the answer which he expected. Coriolanus, ii. 1,—“yet they

⁸⁰ Mr. Collier's Corrector attempts to cure the metre by reading “*your heir, your Edgar?*” *Qu.*, “*your Edgar, Gloster?*” *Gloster* may have been left out at the end of this line in consequence of *Glo.* occurring at the beginning of the next.—*Ed.*

lie deadly that tell you have good faces." Read, "that tell you *you* have good faces," if this has not already been corrected in some edition.⁸¹ Cymbeline, iii. 5,—

" ————— Grant heavens, that which I fear
Prove false!

Queen. Son, I say, follow the king."

Possibly,—

" ————— Son,—son, I say,—follow the king."

Play of 1 King Henry VI. v. 4,—

" Well, go to ; we will have no bastards live."

As the verse is out of joint, and the folio has "*we'll* have," should we not write,—

" Well, *well*, go to ; *we'll* have no bastards live."

Cymbeline, iv. 3, near the beginning,—

" ————— It strikes me, past
The hope of comfort.—But for thee, fellow,
Who needs must know of her departure, and
Dost seem so ignorant, we'll enforce it from thee
By a sharp torture."

Surely,—“ But for thee, *thee*,⁸² fellow,” &c.

Instances in which this has taken place, even according to the received text.

Romeo and Juliet, i. 2, fol. p. 55, col. 2,—

" *Tut*, you saw her faire, none else being by."

⁸¹ This certain correction was made long ago by Pope ; it occurred also to Mr. Collier's Old Corrector. It has been rejected or forgotten by Malone and later editors.—*Ed.*

⁸² So Capell. In the examples that immediately follow, the received text fluctuates. In the passage from the Merchant of Venice, iii. 2, Heyes's quarto repeats *much*.—*Ed.*

Othello, iii. 3, p. 323, col. 1,—

“ _____ I am very ill at ease,
Unfit for mine owne purposes.

Des. Well, do your discretion.”

For,—

“ _____ Well, *well*,
Do your discretion.”

Merchant of Venice, iii. 2, p. 174, col. 1,—

“ Liue thou, I liue with much more dismay
I view the fight, then thou that mak’st the fray.”

For,—

“ Live thou, I live.—With much *much* more dismay,” &c.

So Comedy of Errors, v. 1, p. 97, col. 1,—

“ This weeke he hath been heauie, sower sad [*sour, sad*],
And much different from the man he was ;”

corrected by the second folio (Var.)

Instances from other Writers.

Two Noble Kinsmen, iii. 3 (Fletcher’s part), near the beginning,—

“ Come forth and fear not ; here’s no Theseus.

Pal. Nor none so honest.”

Read,—

“ _____ here’s no Theseus.

Pal.

No,

Nor none so honest.”

(This does not exactly come under the present head, but it may be noticed here.) *Theseüs* is Shakespeare’s pronunciation, not Fletcher’s (see *Midsummer’s Night’s Dream*) ; besides, the sentence seems to require *No*. Greene, *Alphonsus, King of Arragon*, iii. Dyce, vol. ii. p. 44,—

“ Make haste, kings, lest when the fates do see,” &c.

“ Make haste, *ye* kings”? or “ Make haste, *haste*, kings”? as in the old formula, “ haste, haste, post-haste.” Middleton and Rowley, *Changeling*, v. *Old English Plays*, vol. iv. p. 312, read,—

“ Hold, *hold*, my lord, as you are honourable!”

See the context. Massinger, *New Way to Pay Old Debts*, ii. 1, Moxon, p. 296, col. 1,—

“ ————— I think he’s mad.

Marrall. Mad! had you ta’en compassion on yourself,
You long since had been mad.

Wellborn. You have ta’en a course
Between you and my venerable uncle,
To make me so.”

Qu.,

“ ————— You have ta’en a course
Between you, *you* and my venerable uncle,” &c.

Bondman, i. 2, *init.*,—

“ *Corisca*. Nay good chuck.

Cleon. I’ve said it; stay at home.”

Nay, nay. Jonson, *Fox*, i. 1, Gifford, vol. iii. p. 188,—

“ For he but kills, sir, where the law condemns,
And these can kill him too.

Corb.

Ay, or me,

Or any man.”

Qu., *Ay, ay*. Beaumont and Fletcher, *Wildgoose Chase*, ii. 2, Moxon, vol. i. p. 548, col. 2,—

“ ————— Fy! a young man idle?

Up, and walk; be still in action.”

Up, up. Faithful Friends, ii. 3, vol. ii. p. 537, col. 2,—

“ Hark, my lord, again they summon us.”

Here, perhaps, we should correct,—“ Hark, my *good* lord;” for I doubt whether the occasion calls for a repe-

tition. Shirley, Brothers, iii. 4, Gifford and Dyce, vol. i. p. 226,—

“ ————— I observ’d

My father late come from you.

Fer. Yes, Francisco ;

He hath left his curse upon me.

Fran. How ?

Fer. His curse ; dost comprehend what that word carries,
Shot from a father’s angry breath ?”

The spirit of the passage would be increased by reading,—

“ He hath left his curse upon me.

Fran. How ?

Fer. His curse, *His curse,*

His curse : dost comprehend,” &c.

Indeed, I think the feeling of the occasion demands it ; it expresses the impatience which Francisco’s *How ?* coming athwart the torrent of his passion, excites in him. Marlowe, Edward II., Retrospective Review, vol. iv. p. 161,—

“ Your majesty must go to Killingworth.

K. Ed. Must ! ’tis somewhat hard when kings must go.”

Quere ;⁸³ not “ *it is* somewhat,” &c., which is wholly un-Marlowish ; and so a little below, where, on being compelled to part with his favourites, Spencer and Baldock, he says,—

“ Well, what⁸⁴ shall be, shall be : part we must.”

(*Che sarà, sarà.*) “ Well, *well*,” &c. Fletcher, Faithful Shepherdess, iii., Moxon, vol. i. p. 273, col. 1, ult.,—

⁸³ Walker seems to have omitted *must, must !* after *quere*.—*Ed.*

⁸⁴ Dodsley and Mr. Dyce, no doubt following the old copies, print *that*, not *what*.—*Ed.*

"My Amoret, Amoret!

Amarillis.

Perigot!

Per.

My love!

Amar. I come, my love!

Sullen Shepherd. Now she hath got
Her own desires," &c.

Qu., metri gratia,—

"I come, *I come*, my love!"

Play of the Merry Devil of Edmonton, Dodsley, vol. v.
p. 251,—

"Do, my good plump wench; if all fall right,
I'll make your sisterhood one less by night."

"Do, *do*," I think; see context. Beaumont and Fletcher,
Faithful Friends, iv. 4, Moxon, vol. ii. p. 548, col. 1,—

"Come, you must be kind."

The occasion—see context—at least justifies, perhaps demands, the repetition. Compare Taming of the Shrew ("Come, where be these gallants?") quoted above; and so Soliman and Perseda, F 2, p. 2,—

"Come Erastus sit thee downe by me."

(Or did this writer tolerate the *quinarius ἀκέφαλος*?⁸⁵ F 3, p. 3,—

"No my deare, Loue would not let me kill thee.")

Spanish Tragedy, Dodsley, ed. 1825, vol. iii. p. 168,—

"————— I had a son,
Whose least unvalued hair did weigh
A thousand of thy sons; and he was murder'd."

Qu.,—

"————— I had a son,
A son, whose least," &c.

⁸⁵ Very probably; but in the line adduced he perhaps wrote,—

"No my deare *loue*, Loue would not let me kill thee."—*Ed.*

Ford, &c. Witch of Edmonton, i. 1, near the end,—

“Go thy ways; as changeable a baggage
As ever cozen’d knight.”

Perhaps, “Go, *go* thy ways;” but I rather think we should read, “*I* [*Ay*], go thy ways.” Beaumont and Fletcher, Humorous Lieutenant, iii. 2,—I quote from Demetrius and Enanthe, Dyce, p. 45,—

“*Cel.* tell but his name——

Hos. you dare not curse him.⁸⁶

Cel. dare not be good? be honest? dare not curse him?”

Qu.,

“——— you dare not curse him.

Cel.

Dare not?

Dare not be good?” &c.

iv. 2, p. 76, perhaps,—

“dead! *dead!* oh sacred Sir! dead did you say?”

Love’s Cure, or the Martial Maid, near the end,—

“Well, though herrings want, I shall have roes” [a pun on *roes*].

Perhaps, “Well, *well*”; or does the error lie elsewhere?⁸⁷
Rule a Wife, &c., v. 4,—

⁸⁶ The first folio here adds *Dare not?* thus confirming Walker’s conjecture. It also supplies a line wanting in Mr. Dyce’s reprint of Crane’s MS. The latter, on the other hand, has supplied numerous deficiencies of the first folio.—*Ed.*

⁸⁷ Mr. Dyce inserts *I* before *herrings*. In the passage from H. L. iv. 2, others have repeated *dead*; and done the like with *hold* in that from Rule a Wife, &c. In this last passage the sense seems to require “feel it.” Though this additional syllable would fill up the gap, it would not necessarily exclude the repetition of *hold*. See S. V. art. ix.—*Ed.*

“ ————— Let me see,
Pr’ythee let me see thy gun, ’tis a very pretty one.

Est. No, no, sir, you shall feel.

Per. Hold ye, villain!

What, thine own husband?”

Valentinian, ii. 1, Moxon, vol. i. p. 443, col. 1,—

“ ————— Redeem it,
If so I win it, when you please; to-morrow,
Or next day, as you will; I care not;
But only for my luck sake.”

Qu.,

“ Or next, or *next day*,” &c.

Shirley, Love Tricks, iv. 1, Gifford and Dyce, vol. i. p. 61;
I suspect that the words are verse, and that we should
read and arrange,—

“ How! *must*? Come, *come*, I know you do but jest:
This is but your device to whet me on,
And heighten me, as if old age at once
Had suck’d up all my marrow.”

It may be observed, with reference to such passages as,
Comedy of Errors, v. 1,—

“ And much much different from the man he was,”

that words were not unfrequently doubled in order to express more strongly, or rather in a higher degree, the thing intended (not, as now, exclusively as an indication of feeling). Gil, Logonomia Anglica, 1621, p. 35,—“Nunnunquam geminata voce augetur significatio: ut, *an old man* senex, *an old old man* multa ætate proventus. Atque hæc ultima forma aliquando in scriptis est, altera [a mode of expressing emphasis by pronunciation, for which see context] in sermone tantum.”

LXXX.

An and *and* confounded.

2 King Henry VI. ii. 2,—

“Sweet York, begin : *and if* thy claim be good,
The Nevilles are thy subjects to command.”

Read, I think, *an if*, though the sense does not imperatively require it. *And if* is always, in the old plays, printed *and if*; indeed *an* is uniformly written *and*, except in the form *an't were*, which is, I think, made one word, *an'twere*.⁸⁸ Many of the errors, to which this gave rise, are as yet uncorrected. We should undoubtedly write *an if*, 3 King Henry VI. iii. 3,—

“————— I, poor Margaret,
Am come to claim thy just and lawful aid;
And, if thou fail us, all our hope is done.”

Twelfth Night, iii. 2. “For Andrew, if he were open'd, *and* you find so much blood in his liver, as will clog the foot of a flea, I'll eat the rest of th' anatomy.” Perhaps *an*. So read also, King John i. 1,—

“—— he took it on his death,
That this my mother's son was none of his;
And if he were, he came into the world
Full fourteen weeks before the course of time.”

⁸⁸ Not uniformly. The folio, *Midsummer Night's Dream*, i. 2, p. 147, col. 2, has “and 'twere any Nightingale;” and so 1 King Henry IV. ii. 1 and 2, p. 53, col. 1, and p. 54, col. 1, “And 'twere not as good a deede as,” &c. Steevens's reprint of the quartos agrees with the folio in all three places.—*Ed.*

2 King Henry VI. v. 2,—

"Clifford of Cumberland, 'tis Warwick calls!
And if thou dost not hide thee from the bear,
 Now, when the angry trumpet sounds alarum,
 And dead men's cries do fill the empty air,
 Clifford, I say, come forth and fight with me."

An if, sensu postulante. In the following five passages the correction is more or less probable. King John, iv. 1 (*qu.*),—

"But with my breath I can revive it, boy.
Arthur. *And if* you do, you will but make it blush,
 And glow with shame of your proceedings, Hubert."

King Richard II. iv. 1,—

"————— seize it, if thou dar'st.
Aum. *And if* I do not, may my hands rot off."

(Very probable.) Romeo and Juliet, iii. 1, l. 2,—

"The day is hot, the Capulets abroad,
And, if we meet, we shall not 'scape a brawl."
 (Folio, "— abroad: And if," &c.) Timon of Athens,
 iii. 4,—

"Many do keep their chambers, are not 'sick:
And, if it be so far beyond his health,
 Methinks, he should the sooner pay his debts,
 And make a clear way to the gods."

Cymbeline, iii. 4,—

"————— Why, I must die;
And, if I do not by thy hand, thou art
 No servant of thy master's."

Titus Andronicus, ii. 5,—

"So, now go tell, an if thy tongue can speak,
 Who 't was that cut thy tongue, and ravish'd thee.
Chiron. Write down thy mind, bewray thy meaning so;
And, if thy stumps will let thee, play the scribe."

Point with the folio, only substituting *an*,—

“————— bewray thy meaning so,
An if thy stumps will let thee play the scribe.”

As the two lines preceding. iii. 1, near the end,—

“*And if* you love me, as I think you do,
 Let's kiss and part; for we have much to do.”

An if, I think; see context. Antony and Cleopatra, iv. 3,—

“Here we: *and if* to-morrow
 Our navy thrive, I have an absolute hope
 Our landmen will stand up.”

An if; see context. 1 King Henry VI. iii. 1,—

“————— Stay, stay, I say!
 And, if you love me, as you say you do,
 Let me persuade you to forbear awhile.”

In other words, “Forbear, *and* forbear.”

An if. iv. 1,—

“————— I like it not,
 In that he wears the badge of Somerset.

War. Tush! that was but his fancy: blame him not:

I dare presume, sweet prince, he thought no harm.

York. *And if* I wist he did,—But let it rest,” &c.

The sense requires *an if*. King Henry V. ii. 4,—

“Scorn and defiance, &c. —————

.
 ————— doth he prize you at.

Thus says my king; *and, if* your father's highness

Do not, in grant of all demands at large,

Sweeten the bitter mock you sent his majesty,

He'll call you to so hot an answer for it,” &c.

Surely *Thus says*, &c., cannot relate to what went before.

An if. Hamlet of 1603, *init.*,—

“1. [*i.e.* 1 *Centinel.*] Stand: who is that?

2. 'Tis I.

1. O you come most carefully upon your watch.

2. *And if* you meete Marcellus and Horatio,

The partners of my watch, bid them make haste."

Here *and* is surely *an*; in the present play,—"*If* you do meet," &c. Antony and Cleopatra, ii. 3, about the end,—

"————— I will to Egypt :

And though I make this marriage for my peace,

I' th' East my pleasure lies."

Read, as the connection of the thoughts requires, *An though*; which form ought evidently to be restored in Beaumont and Fletcher, Sea Voyage, iv. 2; so ed. 1647,⁸⁹

"————— Not pledge it! why?

And though beneath the axe, this health were holy."

And in Massinger, Great Duke of Florence, i. 2, towards the end,—

"————— I have now

(*And though* perhaps it may appear a trifle)

Serious employment for thee."

So in Othello, i. 1,—

"——— make after him, poison his delight,

Proclaim him in the streets; incense her kinsmen,

And, though he in a fertile climate dwell,

Plague him with flies; "

where *and* is clearly out of place; read,—

"————— incense her kinsmen :

An though he," &c.

And so, perhaps, Antony and Cleopatra, iii. 11, *metri gratia*,

"Is Antony or we in fault for this?

Eno. Antony only, that would make his will

Lord of his reason. What *though* you fled

From that face of war, whose several ranges

Frighted each other? why should he follow?"

⁸⁹ And fol. 1679. All modern editions, I believe, follow Seward, who improperly introduced *Although*.—*Ed.*

"What *an though* ;" unless "what *although* " be allowable, which I doubt. Winter's Tale, iv. 3,— "He seems to be of great authority: close with him; give him gold: *and though* authority be a stubborn bear, yet he is [rather, I think, *is he*] oft led by the nose with gold." *An though*: *and* has nothing to do here. Pericles of Tyre, ii. 1,—

"Thanks, Fortune, yet, that after all my crosses
Thou giv'st me somewhat to repair myself;
And, though it was mine own, part of my heritage, &c.

I thank thee for't."

Perhaps, *An though*.

An were. Coriolanus, v. 3,—

" ————— Now, good Aufidius,
Were you in my stead, would you have heard
A mother less."

Possibly, *an were*; but I suspect other corruptions and misarrangement of the verses. This form should be restored in Greene, Alphonsus King of Arragon, iv. Dyce, vol. ii. p. 50,

"O Dædalus, *and wert* thou yet alive
To fasten wings upon high Amurack,
Mahound should know," &c.

And should occurs. Titus Andronicus, ii. 1,—

"Young lords, beware: *an* should the empress know
This discord's ground, the music would not please."

I notice it here for convenience' sake, though this part of Titus Andronicus is not Shakespeare's, if, indeed, Shakespeare wrote a single line of the whole play.

An, *per se*, corrupted into *and*. 2 K. Henry IV. i. 2,—

"But look you, pray, — that our armies join not in a hot day! for, by the Lord, I take but two shirts out with me, *and* I mean not to sweat extraordinarily: if it be a hot

day, an I brandish any thing but my bottle, I would I might never spit white again." Write and point,—“for—I take but two shirts out with *me*: *an* I mean not to sweat extraordinarily —! if it be,” &c. An elliptical threat.

Here, too, may be noticed *what an if*, and *an if that*, though I have not met with them in Shakespeare. Titus Andronicus, iv. 4,—

“————— And *what an if*
His sorrows have so overwhelm'd his wits;
Shall we be thus afflicted in his wrecks,” &c.

Play of Thomas Lord Cromwell, ii. 1, Malone's Supplement to Shakespeare's Plays, vol. ii. p. 386,—

“For there are certain English gentlemen
Are bound for Venice, and may happily [*i.e.*, *haply*] want,
An if that you should linger by the way.”

Instances from other writers, in which *and if*, *and though*, &c., have supplanted *an if*, &c.⁹⁰—Chaucer, Persones Tale, vol. ii. p. 357, Twrwhitt, ed. 1798,—“Now shul ye understond, that releving of avarice [*i.e.*, *remedy or correction of avarice*] is misericorde and pitee largely taken. *And* men might axe, why that misericorde and pitee are releving of avarice; certes, the avaricious man sheweth no pitee ne misericorde to the nedeful man. For, &c.—And therefore speke I first of misericorde.” This appears to be an instance. Wyatt, ed. 1831, p. 49, point and write,—

“*An if* I did, each thing
That may,” &c.;

also throughout the poem, *an* for *and*; and so p. 64, ll. 1, 3,

⁹⁰ *And* can scarcely be said to have “supplanted” *an* in books where both words are written or printed alike, though no doubt the meaning may be, and has been, mistaken by the reader.—*Ed.*

and wherever the same corruption occurs. Beaumont and Fletcher, *Custom of the Country*, iv. 3, at the end,—

“ ————— Walk in, I’ll tell you ;

And, if you like it, if the devil can do any thing—

Hip. Devil, or what thou wilt, so I be satisfied.”

The folio of 1647 has a full stop after *any thing*.⁹¹ Write,—

“ *An if you like it, the devil can do any thing.*”

The latter *if* originated in the former. Massinger, *Roman Actor*, ii. 1, Moxon, p. 151, col. 2, near the bottom,—

“ *And if like me he love his gold, no pawn
Is good security.*”

Great Duke of Florence, i. 1, p. 168, col. 2,—

“ *And, if I ever reach my hopes, believe it,
We will share fortunes.*”

Middleton and Rowley, *Spanish Gipsy*, v. 3, at least as printed in the *Old English Drama*, vol. iv. p. 216 [Dyce’s *Middleton*, vol. iv. p. 200],—

“ ————— Oh, father!

*And if you be my father think upon
Don John my husband.*”

Beaumont and Fletcher, *Pilgrim*, iii. 3, Moxon, vol. i. p. 601, col. 2,—

“ *And if I be not much awry, Seberto,
Not far off should be Roderigo’s quarter.*”

An if, I think ; see what precedes. So too, I imagine, v. 3, p. 613, col. 1,—

“ *And though he have no multitude, he has manhood.*”

⁹¹ The *dash* after *any thing* was introduced in the 2nd folio, and thus was dug for succeeding editors a pit into which they were too ready to fall. The comma after *and* is a more modern insertion.—*Ed.*

Massinger, Emperor of the East, i. 2, Moxon, p. 244, col. 1,—

“ ————— Justify it, man,

And tell her in what thou'rt useful.

Proj.

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That is apparent ;

And, if you please, ask some about the court,

And they will tell you, to my rare inventions

They owe their bravery,” &c.

Rowley, Noble Soldier, ii. 2, near the beginning,—

“ *Onelia*. I do not know that Baltazar. *Cornego*. He desires to see you ; *and if* you love a water-spaniel before he be shorne, see him.” Massinger, Duke of Milan, ii. 1, Moxon, p. 57, col. 2,—

“ ————— Pardon, therefore, madam,

If an excess in me of humble duty

Teach me to hope, *and though* it be not in

The power of man to merit such a blessing,

My piety, for it is more than love,

May find reward.”

To hope what? One thoroughly imbued with the diction of the old poets will see that there is a fault here, though other readers will regard my remark as hypercritical. Read *an though* ;—to hope that, though it be not, &c., my piety may, &c. Spenser, Colin Clout's Come Home Again, l. 82,

“ *And should* it not thy ready course restrain,

I would request thee, Colin,” &c.

See context. Beaumont and Fletcher, Laws of Candy, iii. 3, Moxon, vol. i. p. 379, col. 2,—

“ Will you go to him then, and speak for me ?

You have lov'd longer, but not ferventer ;

Know how to speak, for you have done it like

An orator, even for yourself ; then how will you for me,

Whom you profess to love above yourself?

Phi. The curses of dissemblers follow me
Unto my grave, *and if*²² I do not so ;”

(*i.e.*, “*May* the curses,” &c.) This indeed seems to be too obvious to be worth noticing. Beaumont and Fletcher, *Maid’s Tragedy*, iv. 2, vol. i. p. 19, col. 1, near the bottom,

“*And if* I thought you gave a faith to this,
The plainness of my nature would speak more.”

The context—which see—seems to require *an if*. Lyly, *Mother Bombie*, iv. 1, *ad fin.*,—“Wilt thou go soon to Memphio’s house? *Sper.* Aye, *and if* you will let me, that we may see,” &c. Evidently *an if*. Massinger, *Great Duke of Florence*, iv. 2, Moxon, p. 183, col. 1,—

“Dare you trust your own eyes, if you find her now
More than distemper’d?”

Char. I will pull them out, sir,
If your grace can make this good. *And if* you please
To grant me liberty, as she is I’ll fetch her,
And in a moment.”

An if, I think. *Duke of Milan*, iii. 3, p. 63, col. 1,—

“*And, if I ne’er return*, so said great Sforza,
—————
————— *fail not to kill her.*”

[The metre is wrongly arranged : correct it thus,—

“————— (*for no man after me*
Must e’er enjoy her,)
Fail not to kill her. But till certain proof
Assure thee I am lost,” &c.]

²² Mr. Dyce reads *an* here, and perhaps in some other places, which I may have omitted to notice.—*Ed.*

An if, I suspect. See context. W. B. to Massinger, p. liii., addressing a bad critic,—

“ Fool, knave, what worse, for worse cannot deprave thee,
And were the devil now instantly to have thee,
 Thou canst not instance such a work to save thee,
 ‘Mongst all the ballets, which thou dost compose,” &c.

Ford, &c., *Witch of Edmonton*, iv. 2, near the beginning: see context,—

“ ————— Good love, sit up ;
And if you can give physic to yourself,
 I shall be well.”

An if, I suspect. Chapman, *Il. i. fol.* p. 5,—

“ ————— And now, thou threatst to force from me
 The fruite of my sweate, which the Greekes gaue all ; *and*
though it be
 (Compar’d with thy part, then snatcht vp) nothing [pro-
 nounce *nothing*] nor euer is,
 At any sackt towne ; but of fight (the fetcher in of this),
 My hands haue most share,” &c.

An though ; οὐ μὲν σοί ποτε ἴσον ἔχω γέρας see context.
 Bussy d’Ambois, *Retrosp.* vol. iv. p. 351,—

“ I’ll not complain to earth yet, but to heaven,
 And (like a man) look upwards even in death,
And if Vespasian thought in majesty
 An emperor should die standing, why not I ?”

We should point and read, I think,—

“ ————— look upwards even in death : ⁹³
An if Vespasian,” &c.;

⁹³ The text, as printed in “*Old English Plays*,” vol. iii. p. 337, has a full stop after death.”—*Ed.*

for what has *And* to do here? Fairfax's Tasso, B. iii. St. xxvii.—

“The cov'nants be, he said, that thou unfold
This wretched bosom, and my heart out rive,
Giv'n thee long since, *and if* thou, cruel, would
I should be dead, let me no longer live,
But pierce this breast,” &c.

Surely,—

“Giv'n thee long since; *an if* thou, cruel, would
I should be dead,” &c.

Richard Brome, A Jovial Crew, ii. 1, Dodsley, vol. x. p. 295; see context,—“*And though* I know we have merrier spirits than they, yet to live thus confin'd stifles us.” *An though*, I imagine. And so also, perhaps, p. 303, l. ult.,—“Hold thy peace, good Springlove; *and tho'* you seem to dislike this course, and reprove us for it, do not betray us in it; your throat's in question.” I have given these words as prose, though the speech to which they belong, together with the four following, are erroneously printed in Dodsley as verse. Beaumont and Fletcher, Pilgrim, ii. 2, near the beginning,—

“————— Ye speak now like a captain.
And if we spare, flay us, and coin our cassocks.”

Perhaps *an if*; see context. Massinger, Picture, iii. 2,—

“*Soph.* Eat, I forgive thee.

Hil. O comfortable words! *Eat, I forgive thee!*
And if in this I do not soon obey you,
And ram in to the purpose, billet me again
In the highway.”

Surely *and* is out of place here. Spenser, F. Q., B. iii. C. iii. St. vii.,—

" There the wise Merlin whylome wont (they say)
 To make his wonne, low underneath the ground,
 In a deepe delve, farre from the vew of day,
 That of no living wight he mote be found,
 Whenso he counseld, with his sprights encompass round.

VIII.

" *And, if* thou ever happen that same way
 To traveil, go to see that dreadful place," &c.

Sonnet xlii. ed. Pickering,—

" Shall I then silent be, or shall I speake?
And, if I speak, her wrath renew I shall;
And, if I silent be, my heart will break,
 Or choked be with overflowing gall."

An if, I imagine, both in this and the foregoing quotation. In either case, the comma after *and* would not appear according to the old system of printing, and is no doubt omitted in the old editions.⁹⁴ Chapman and Shirley, Chabot, iv. l., Gifford and Dyce's Shirley, vol. vi. p. 134,—

" Come, come; you overact this passion,
And if it be not policy, it tastes
 Too green, and wants some counsel to mature it."

Read and point,—

" Come————— passion :
An if it be not," &c.

Sidney, Arcadia, B. ii. p. 115, l. 1,— " What then? and if she can love poor me, shall I think it scorn to love such a woman as Zelmane?" See context. *An if*? I think not; for I have not met with this form in any other part

⁹⁴ The second folio (1611) in these three examples omits the comma.—*Ed.*

of the Arcadia. Much the same may be said of page 134, l. 46. Shirley, Arcadia, ii. 1, Gifford and Dyce, vol. vi. p. 199,—

“ ——— and it were not over-boldness
To request,” &c.

An, I think. Love Tricks, ii. 1, vol. i. p. 24,—“ —now, to conclude, *and if* you be aggrieved, my name is Bubulcus, and you lie.” *An if*. iii. 5, p. 55, l. ult., read,—“ *An* her be so hot,” &c. In the Triumph of Beauty, vol. vi., several *ands* are left standing through the editor’s negligence or weariness; see pp. 319, 320, 321, 324. Cardinal, v. near the end, vol. v. p. 351,—

“ Your hand, great sir; *and though* you be a king,
We may exchange forgiveness.”

Here, too, *and* seems out of place. iii. 2, p. 308, “ Under the rose, *and would* this cloth of silver doublet might never come off again, if there be any more plot than you see in the back of my hand.” *An would*. Epilogue, ult., p. 352,—

“ *And if* you like his [read *'s*] play, 'tis as well he knew it.”

Witty Fair One, v. 3, vol. i. p. 353, near the beginning,—
“ *And if* it prove fortunate,” &c. *An if*; and so Brothers, iii. 2, near the end, p. 235,—

“ *And if* you please to favour a design,” &c.

Cartwright, Ordinary, v. 4, Dodsley, vol. x. p. 260,—

“ I took one Andrew Credulous this morning
In dishonest [read *manifest*] adultery with a trull :
And if he be your son, he is in prison.”

An if, I think. Bunyan (who had it from the Bible), Pilgrim’s Progress, Part i., conclusion of the Pilgrim’s second dialogue with Ignorance,—

“ Well, Ignorance, wilt thou yet foolish be,
 To slight good counsel ten times given thee?
And if thou yet refuse it, thou shalt know,
 Ere long, the evil of thy doing so.”

(By the way, the true reading of a certain old proverb is, as Gronovius observes,—“ If ifs and *ans* were,” &c. And so write, Shirley, Love Tricks, i. 1, Gifford and Dyce, vol. i. p. 16,—“ Well, well : but if I be young, I have ta'en no physic for it. *Gasp. If!* nay, 'tis past *if*, and *and* too : you are certainly restored.”)

LXXXI.

Apparent Rhymes in Shakespeare.

Much Ado, &c., iv. 1,—

“ But they shall find, awak'd in such a *kind*,
 Both strength of limb, and policy of mind,” &c.

This, in the midst of blank verse, is inadmissible ; to say nothing of the sense. Perhaps Shakespeare wrote,—“ in such a *cause*.”⁹⁵ There are a few other apparent, but not real, rhymes in Shakespeare. Julius Cæsar, i. 1,—

“ Wherefore rejoice? What conquest brings he home?
 What tributaries follow him to Rome,” &c.

Shakespeare pronounced *Room*. See Art. lxxii. Coriolanus, last scene,—

⁹⁵ So Mr. Collier's Corrector. See Art. lxii. above. With regard to the quotation from Taming of the Shrew, i. 1, wherever the word *strand* occurs in Shakespeare, it is, I believe, invariably spelt *strond* in the old copies.—*Ed.*

"That like an eagle in a dove-cote, I
Flutter'd your Volscians in Corioli."

Shakespeare wrote *Corioles* after Sir Thomas North.

Taming of the Shrew, i. 1,—

"That made great Jove to humble him to her hand,
When with his knees he kiss'd the Oretan strand."

Surely a rhyme is a discord in this place. Folio, *strond*;
which spelling is frequent in books of the Elizabethan age,
if indeed it is not the established form. Timon, v. 5,—

"————— Now the time is flush,
When crouching marrow, in the bearer strong,
Cries, of itself, 'No more!' Now breathless wrong
Shall sit and pant in your great chairs of ease."

"In the bearer *stung*." Othello, iii. 3,—

"I am to pray you, not to strain my speech
To grosser issues, nor to larger reach
Than to suspicion."

Ea was pronounced nearly as *a* in *mate*.

On the other hand, the conclusion of the Prince of Morocco's
soliloquy, Merchant of Venice, ii. 7, is in rhyme,—

"————— Deliver me the key;
Here do I choose, and thrive I as I may!"

Key in Shakespeare's time was almost always pronounced
kay. An unintentional rhyme occurs King Richard II. ii.
1, if all be right,—

"His noble kinsman : most degenerate king!
But, lords, we hear this fearful tempest sing,
Yet seek no shelter," &c.

And another in King Henry VIII., near the beginning,—

"————— An untimely ague
Stay'd me a prisoner in my chamber, when
Those suns of glory, those two lights of men,
Met in the vale of Andren."

A rhyme too has been destroyed, or at least corrupted, by the subsequent change of spelling, King Richard II. iii., near the end of the act, between two rhyming couplets,—

“What, was I born to this? that my sad look
Should grace the triumph of great Bolingbroke?”

Fol., *ut semper*, *Bullingbrooke*.

LXXXII.

Proverbs in Shakespeare.

As You Like It, i. 3,—“cry *hem*, and have him.” This must be a proverbial expression, though I cannot find it in Ray. I more than suspect that there are some other proverbs in Shakespeare, which have escaped the notice of the commentators. Measure for Measure, near the end,—

“————— Dear Isabel,
I have a motion much imports your good;
Whereto if you a willing ear incline,
What's mine is yours, and what is yours is mine.”

I have search'd for this to no purpose in Ray, Fuller, and a collection of Scotch proverbs. I have, however, heard it from one of the common people, though not with a reference to this particular subject. Compare Jonson, Alchemist, v. 2, Gifford, vol. iv. p. 177, where Subtle says to Dol,—

“————— we'll tickle it at the Pigeons,
When we have all, and may unlock the trunks,
And say, this's is mine, and thine; and thine, and mine.”

Browne, Britannia's Pastorals, B. i. Song ii. Clarke, p. 78,

“But I want power to woo, since what was mine
Is fled, and lie as vassals at your shrine:
And since what's mine is yours, let that same move,
Although in me you see nought worthy love.”

This occurs as late as Swift, Works, ed. 1784, vol. viii. p. 364,—“*Neverout*. Well, but I’ll prove it to be mine. *Miss*. Ay; do if you can. *Neverout*. Why, what’s yours is mine, and what’s mine is my own.”

Twelfth Night, i. 5,—“O, you are *sick of self-love*, Malvolio—.” This, too, would seem to be a proverbial expression, from its occurring also in Jonson, Staple of News, v. 1, Gifford, vol. v. p. 297,—

“As if my testimony were not twenty,
Balanced with thine!

Picklock. So say all prodigals
Sick of self-love.”

Troilus and Cressida, i. 1, near the end,—

“Let Paris bleed: *’tis but a scar to scorn*;
Paris is gor’d with Menelaus horn.”

The jingle, I think, speaks for itself.

Much Ado., &c. v. 1,—“Had we fought, I doubt we should have been too young for them.” Here the joke is pointless, except on the supposition in question. The same proverb seems to alluded to, Taming of the Shrew, ii. 1,—

“*Kath*. ————— Well aim’d of such a young one.

Petr. Now, by St. George, I am too young for you;”

i.e., “I am too much for you, I am an overmatch for you.”

The proverb, *losers have leave to talk*, or, *give losers leave*, &c., occurs so often in the old dramatists, that it is scarcely worth noticing. 2 King Henry VI. iii. 1,—

“But I can give the loser leave to chide;”

et sqq. Titus Andronicus, iii. 1,—

“Then give me leave, for losers will have leave
To ease their stomachs with their bitter tongues.”

Ford, 'Tis Pity, &c. 1, 2, Moxon, p. 26, col. 2,—

“ Losers may talk, by law of any game.”

Jonson, Underwoods, Celebration of Charis, iii. Gifford, vol. viii. p. 308,—

“ Loser-like, now, all my wreak

Is, that I have leave to speak.”

Harrington, Ariosto, B. xlv. St. lxxii., Duke Ammon and his wife

“ ——— are content to give the words to losers.”⁸⁶

Two Noble Kinsmen, ii. 1 (this scene, however, if I recollect right, is not Shakespeare's),—

“ ——— I could laugh now.

Waiting-Woman. I could lie down, I am sure.”

An allusion to the phrase, *Laugh and lie down*.

2 King Henry VI. iv. 3, near the end,—“ If we mean to *thrive and do good*, break open the jails, and let out the prisoners.” *Thrive and do good* was probably a familiar expression. Compare Winter's Tale, iii. *ad fin.*,—

“ 'Tis a lucky day, boy ; and we'll do good deeds on 't.”

Antony and Cleopatra, ii. 2,—“ That truth should be silent, I had almost forgot.” The structure of the sentence looks as if Enobarbus were referring to a proverb, “ Truth should be silent.”

Notice Lilly, Mother Bombie, iv. 2,—“ Your eloquence passeth my recognoscence.” (The speaker is a great dealer in proverbs.) In Withals's Adagia we find,—“ Quæ supra nos, nihil ad nos. Their eloquence passeth our intelligence.”

⁸⁶ *i.e.* (I suppose), allow losers to complain, but pay no attention to their complaints. The original (St. 75) has,

“ Ma poco cura Amon di tai parole.”

Ed.

LXXXIII.

Peculiar Accentuation of Prepositions.

Comedy of Errors, iv. 1, near the beginning,—

“————— that will I bestow

Among my wife and her confederates,

For locking me out of my doors by day.”

Pronounce *out of* (or at least lay the stronger accent on *of*), which removes the hardness. So, also, pronounce, Measure for Measure, ii. 1,—

“Whip me? no, no: let carman whip his jade:

The valiant heart's not whipt out of his trade.”

And Julius Cæsar, iii. 1,—

“Trebonius knows his time; for, look you, Brutus,

He draws Mark Antony out of the way.”

So the other Elizabethan poets *passim*. Massinger, Roman Actor, v. 1, p. 163, col. 1, Moxon,—

“Now, if out of the confidence of your power,” &c.

Renegado, v. 1, Moxon, p. 118, col. 2,—

“The fount, out of which with their holy hands

They drew that heavenly liquor.”

Fletcher, Faithful Shepherdess, iii. 1, Moxon, vol. i. p. 274, col. 1,—

“Alexis, let us rest here, if the place

Be private, and out of the common trace

Of every shepherd.”

p. 273, col. 1,—

“Thus I draw thee, free from harm,

Up out of this blessed lake.”

Massinger, Unnatural Combat, v. 2, Moxon, p. 45, col. 2,—

“ ————— to have been
 The principal occasion of your falling
 Into a relapse: or but suppose, out of
 The easiness of my nature, and assurance,” &c.

Arthur Brooke's *Historye of Romeus and Juliet*, 1562, Var.
 Shakespeare 1821, vol. vi. p. 328,—

“ — his sprite annoyed sore with torment and with smart,
 Was like to break out of his prison-house perforce,
 And that he might fly after hers, would leave the massy corse.”
 (*Massy*, i.e., *lumpish*; the *massa* of the body contrasted with
 the ethereal spirit which is confined in it.) P. 324, l. 9,—

“ So powred forth into the vyole of the fryer
 Water, out of a silver ewer, that on the boord stooode by her.”

Drayton, *Nymphidia*,—

“ This Puck seems but a dreaming dolt,
 Still walking like a ragged colt,
 And oft out of a bush doth bolt,
 Of purpose to deceive us.”

Owl [ed. 1753, p. 1311],—

“ The cruel Castrel, which with devilish claws
 Scratcheth out of the miserable jaws
 Of the poor tenant,” &c.

And so in his *Polyolbion* continually; which, to those who
 know the poem, can leave no doubt as to his pronunciation.
 We may add to the examples from Shakespeare, *Romeo and*
Juliet, iv. 1,—

“ Therefore, out of thy long-experienc'd time,
 Give me some present counsel.”

Among the following examples are some other prepositions.
 Fairfax's *Tasso*, B. vii. St. xc.,—

“ As when a captain doth besiege some hold
 Set in a marish or *high on a hill*,” &c.

B. viii., Argument,—

“ They threaten Godfrey : he *prays to the Lord*,” &c.

B. xii. St. lxi.,—

“ But this much know, I *am one of those twain*
Which late with kindled fire destroy'd the tower.”

Browne, B. i. Song ii. Clarke, p. 60,—

“ My waters *should bring from the sea*
The coral red,” &c.

Song iii. p. 92,—

“ She thank'd the nymph for her kind succour lent,
Who straight tripp'd *to her watery regiment*.”

B. ii. Song iii. p. 252,—

“ So Walla, which to gather long time stood,
Whether those of the field or of the wood ;
Or those that 'mong the springs and marish lay,” &c.

Cartwright, Ordinary, ii. 1, Dodsley, vol. x. p. 194,—

“ ————— Let the corporal
Come sweating in a breast of mutton stuff'd
With pudding, or *strut in some aged carp*.”

Herrick, Farewell to Sack, *ad fin.*,—

“ ————— what's done by me
Hereafter, shall smell of the lamp, not thee.”

I have selected the above passages as particularly clear and convincing. The same is the case in Chaucer and Surrey. The observance of the above rule will remove a certain degree of harshness, less striking indeed than that in the above-quoted passages, but still annoying to a musical ear, from numerous passages in the old poets.

Daniel, Defence of Rhyme, Poems, 178, vol. i. p. 27,—

“ Again, who knows not that we cannot kindly [*i.e., naturally*] answer a feminine number with a masculine rhyme,

or (if you will so term it) a trochei with a sponde, as *weakness* with *confess*, *nature* with *endure*, only for that thereby we shall wrong the accent, the chief lord and grave governor of numbers; also you cannot in a verse of four feet, place a trochei in the first, without like offence, as,

‘ Yearly out of his watry cell;’

for so you shall sound it, *Yearlie*, which is unnatural.” Had the pronunciation been as now, *out of*, Daniel would unavoidably have been led to notice the intolerable discord of two consecutive trochees in such a place; or rather he would never have thought of selecting such a verse at all by way of illustration.

In our old writers, in fact, the preposition was more closely connected in pronunciation with its noun, or shall I rather say, had more of an accent than now. (A similar observation may be made as regards the Latin language; to this latter remark I was led by Parr’s remarks on the pronunciation of *inter se* in the Latin poets as one word; but it applies to Latin prepositions in general, and will remove a certain harshness from numberless lines in the Roman poets.) Sidney, *Arcadia*, B. i. p. 85, l. 9,—

“ His mark a pillar was, devoid of stay,
As bragging that, free of all passions’ moan,
Well might he others bear, but lean to none.”

Jonson, *Fox*, iii. 2, Gifford, vol. iii. p. 237,—

“ ————— I do feel the fever
Entering in at mine ears: O for a charm
To fright it hence!”

Massinger, *Bondman*, i. 3, Moxon, p. 79, col. 1,—

“ ————— If you think them
Unworthy to taste of those cates you feed on,
Or wear such costly garments,” &c.

iv. 1, p. 88, col. 1,—

“ And how does she receive it ?

Timand.

As I guess,

With a seeming kind of joy ; but yet appears not
Transported, or proud of his happy fortune.”

Renegado, v. 3, p. 120, col. 2,—

“ The clearness of this is a perfect sign
Of innocence.”

(But is *this* at all emphatic here ?)

Jonson, Staple of News, v. 1, Gifford, vol. v. p. 294,—

“ But there must be a gratitude thought on,
And aid, sir, for the charges of the suit.”

Note *thought on*.

I should conjecture, that the pronunciation in this respect was in James I.'s time beginning to fluctuate, and that Massinger was a partizan of the old mode ; for in him it appears more strikingly than in any other of our old poets, as far as I have noticed.

LXXXIV.

Noticeable Instances of the Use of the Apostrophe in the First Folio.

Winter's Tale, ii. 1, near the beginning ; fol. 281, col. 2,—

“ _____ but in a Cemicircle,

Or a halfe-Moone, made with a Pen.

2 *Lady.*

Who taught 'this ? ”

*Taught 'this for taught ye this.*⁹⁷ Vulg.,—"Or a half-moon made, &c.—Who taught *you* this?" ii. 3, p. 285, col. 2,—

"We have alwayes truly sern'd you, and *beseek'*
So to esteeme of vs."

Ib.,—

"*Serv.* *Please'* your Highnesse, Posts
From those you sent to the' Oracle, are come
An houre since."

iii., near the end, p. 289, col. 1,—"'*Marry* will I." iv. 3, p. 292, col. 1,—

"The Mary-gold, that goes to bed with '*Sun* ;"

which however, I suppose, is an erratum for "with *th'* *Sun*." P. 297, col. 1, "'Pray heartily he be at '*Pallace* ;" *rustice* for "at the palace ;" I suppose the apostrophe was meant to imply this. P. 293, col. 1,—"'*May* be he has paid you more." P. 296, col. 1,—

"She's as forward, of her Breeding, as
She is i' th' reare 'our Birth."

Troilus and Cressida, ii. 3, towards the end, 13th page of the play, col. 1, l. 2,—

"'*Know* the whole world he is as valiant."

Measure for Measure, iii. 1, l. 3, p. 70, col. 2,—

"I haue hope to liue, and am prepar'd to die."

(The passage is properly verse, as all the later editors give it.) I have hardly attended to this point, except in the Winter's Tale. Tempest, ii. 2, folio, page 9, col. 2,—
"while Stephano breathes *at 'nostrils*." Meant, I sup-

⁹⁷ See Mr. Dyce's note on this passage in his recent edition.—*Ed.*

pose, to indicate that it is a contraction of *at th' nostrils*, or perhaps, *secundum Eboracenses*, *at t' nostrils*.

1 King Henry VI. v. 3, p. 116, col. 1,—

"I: Beauties Princely Majesty is such,
'Confounds the tongue, and makes the senses [rough]."

To indicate that it is an abbreviation of *it confounds*. Demetrius and Enanthe, iv. 4, p. 88, may be added to the above,—

"Is really in love with' King most doatingly."

LXXXV.

*Instances in which Speeches are assigned in the Folio to Wrong Characters.*⁹⁸

Tempest, i. 2, last line of p. 5 and beginning of p. 6,—

"Pro. Follow me.

Pros. Speake not you for him," &c.;

dividing Prospero's speech into two. A similar instance occurs, Two Gentlemen of Verona, i. 3, p. 22 *ad fin.* and p. 23,—

"Pro. Sweet Loue, &c.

Pro. Oh heavenly Julia."

Two Gentlemen of Verona, v. 2, p. 36, col. 2,—

"Ths. 'Tis true, such Pearles as put out Ladies eyes,

For I had rather winke, then looke on them.

Ths. How likes she my discourse?"

⁹⁸ Some of the mistakes noticed in this article are original sins of the first folio; others are derived from earlier quartos.—*Ed.*

The former speech belonging to Julia. *Merry Wives of Windsor*, iii. 4, p. 51, col. 2,—

“*An.* May be he tels you true.

No, heauen so speed me,” &c.

(I have placed *An.* and *No* exactly where they stand in the original page.) *No* should begin a speech of Fenton's. ii. 1, near the end, p. 45, col. 1,—“None, I protest,” &c. This speech of Ford's is given to Shallow. *Much Ado*, &c., ii. 1, p. 105, col. 1, three consecutive speeches, which belong to Balthasar, are given to Benedick.⁹⁹ iii. 3, near the end, p. 112, col. 2, a speech of Conrad's and one of the Watchman's are joined in one, and given to the former. v. 3, p. 120, col. 2, a speech of Claudio's is given to one of the Lords in waiting on Don Pedro. *Love's Labour's Lost*, i. 1, p. 123, col. 1,—

“*Lon.* To fright them hence with that dread penaltie,
A dangerous law against gentilitie.

Item. If any man,” &c.

The first line only belongs to Longaville. ii. 1, p. 126, col. 1, a speech of the Princess's is divided between *Queen* and *Prin.* (Princesse). *Ib.*, *Lor.* for 1 *Lady.* *Ib.*, p. 127, col. 2, six successive speeches of Biron are given to Boyet. *Ib.*, part of a speech of Boyet's is transferred to Maria. iv. 2, page 131, col. 2,—“*Nath.* This is a gift,” &c., for *Hol.*; besides three errors in p. 132. v. 2, p. 139, col. 1, Maria usurps the place of Katharine in a dialogue between

⁹⁹ This was originally corrected by Theobald, whose example was followed by Warburton, Hanmer, and Johnson; and more lately by Tieck, who, moreover, robbed Don Pedro of the words, “Speak low if you speak love,” to give them to Margaret.—*Ed.*

the latter and Longavile. (This play, for the most part, is remarkably corrupt in the folio, as I have observed elsewhere.) *Midsummer Night's Dream*, iii. 1, p. 153, col. 1,—"Your name I beseech you sir?" *Mus.* Mustard-seede. *Peas.* Pease-blossome." The last is a mere repetition; see a few lines above. *Merchant of Venice*, v. 1, p. 182, col. 2, l. 6,—"*Clown.* Tel him —— ere morning sweet soule. *Loren.* Let's in," &c., for,—"*Clown.* Tel him —— ere morning. *Loren.* Sweet soule, let's in," &c. As You Like It, i. 1, p. 186, col. 1, the concluding speech of the scene has no name prefixed to it. 2, p. 187, col. 1,—"*Ros.* My Fathers loue is enough," &c. for *Cel.* (For my knowledge of this erratum I was indebted to Dyce's Remarks, p. 60.) ii. 3, p. 190, col. 2, Orlando's speech, "Why what's the matter?" forms the conclusion of that of Adam which precedes it. *Taming of the Shrew*, iii. 1, p. 218, col. 2, from "How fiery and forward" to "thus pleasant with you both," the speeches are in a complete tangle. iv. 2, p. 222, col. 1, l. ult., names prefixed to speeches,—*Luc. Hor. Bian. Hor.* for *Hor. Luc. Bian. Luc.* All's Well, &c. ii. 4, p. 239, col. 2, near the bottom,—"*Clo.* Did you—finde me? *Clo.* The search," &c. these two speeches being in fact one. The same thing has happened, ii. 3, p. 237, ult. and 238, *init.* iv. 3, p. 247, col. 2,—"*Par.* Do, Ile take the Sacrament on't, how and which way you will: all's one to him." The last four words belong to Bertram, or possibly to one of the two Lords. v. 3, p. 251, col. 2, the two lines, "Which better then the first," &c. form part of the King's speech, but belong in reality to the Countess. *Twelfth Night*, iii. 4, p. 267, col. 2,—"*Mal.* Why how doest thou man?" &c. for *Ol.* *Winter's Tale*, v. 1, p. 298, col. 2, l. 3,—

“ _____ and
 Destroy'd the sweet'st Companion, that ere man
 Bred his hopes out of, true.

Paul. Too true (my Lord)."

For,— www.libtool.com.cn

" Bred his hopes out of.

Paul. True, too true, my Lord."

P. 299, col. 1,—

" *Cleo.* Good Madame, I haue done.

Paul. Yet if my Lord will marry," &c.

For,—

" *Cleo.* Good Madame —

Paul. I haue done.

Yet if," &c.

Here, indeed, Knight—*more suo*—follows the folio ; as also in the next instance. King John, ii. 2, *passim*, *Hub.* for *Cit.* King Richard II. ii. 2, p. 31, col. 2,—

" *Bush.* Farewell at once, for once, for all, and euer
 Well, we may meete againe.

Bag. I feare me neuer."

" Well we may," &c. belongs to Bagot.¹⁰⁰ 2 K. Henry IV. v. 5, p. 99, col. 2,— " It shewes my earnestnesse in affection. *Pist.* It doth so." For *Shal.*¹⁰¹ King Henry V. ii. 2, p. 74, col. 1, *Kni.* (*i.e.*, *Knight*, meaning *Scroope*), for *Gray.* iv. 3, p. 86, col. 2, part of a speech of Exeter's has been transferred to one of Bedford's. 2 King Henry VI. iv. 1, p. 137, col. 2, l. 5,—

¹⁰⁰ A slip of Walker's pen for Green. Bagot says just the reverse, both in the folio and in the quartos.—*Ed.*

¹⁰¹ So too, " It doth, it doth, it doth," below. The quarto is even worse than the folio in putting Shallow's words into Pistol's mouth.—*Ed.*

Lieu. But Joue was neuer slaine as thou shalt be,
Obscure and lowsie Swaine, King Henries blood.

Suf. The honourable blood of Lancaster
Must not be shed by such a iaded Groome," &c. ;

for,—

Lieu. But ————— be.

Suf. Obscure and lowlie Swaine, King Henries blood,
The honourable blood of Lancaster,
Must not be shed," &c.

P. 138, col. 1,—

Lieu. Hale him away, and let him talke no more :
Come, Souldiers, shew what cruelty ye can.

Suf. That this my death may neuer be forgot," &c.

The line, "Come Souldiers," &c., belongs to Suffolk's speech. This part, however, is unusually incorrect. 3 King Henry VI. ii. 2, p. 155, col. 1, the speech,—

"Who euer got thee, there thy Mother stands," &c. ;

which belongs to Richard, is marked *War.* (*Warwicke.*)
King Richard III. i. 2, p. 176, col. 1,—

Ans. All men I hope liue so.
Vouchsafe to weare this Ring.

Rich. Looke how my Ring incompasseth thy Finger," &c.

For,—

Ans. All men ——— so.

Rich. Vouchsafe ——— Ring.¹⁰²
Looke how," &c.

3, p. 179, col. 1,—

Mar. I neuer did her any to my knowledge."

¹⁰² After this, the quartos insert, "*La.* To take is not to giue;" an addition that improves the dialogue, and shows that this part of it is composed of short lines, as it is printed in the old copies; not of Alexandrines.—*Ed.*

For *Qu.* (*Queen Elizabeth.*) iv. 1, p. 193, col. 2, *Dors.* for *Qu.* v. 3, p. 202, col. 2, *Richm.* *Rich.* for *Lords.* *Richm.* and *ib. passim*, *Rich.* carelessly for *Richm.* K. Henry VIII. iv. 1, p. 224, col. 1, l. 1. 1. 1. for l. 2. 1. (i.e., 1 *Gent.* 2 *Gent.*, &c.). Troilus and Cressida, ii. 3, 11th page in the folio,—“*Aia.* I will knede him, He make him supple, hee’s not yet through warme.” The five last words belong to Nestor.¹⁰³ iii. 1, 12th page of the play, col. 2, near the bottom,—“*Pan.* What saies my sweere (sweete) Queene? my cozen will fall out with you. *Hel.* You must not know where he sups.” The whole of this belongs to Pandarus. The two concluding speeches of this scene, which should be marked *Hel. Par.*, are jumbled into one, and given to Helen. iv. 4, 19th page, col. 2,—

“*Cres.* A wofull Cressid ’mong’st the merry Greekes.

Troy. When shall we see again?

Troy. Here me my loue: be thou but true of heart.”

The two former speeches are one, and belong to Cressida. 5, 20th page, col. 2,—

“*Cres.* In kissing doe you render, or receiue.

Patr. Both take and giue.”

Patr. for *Mene.* v. 2, 24th page, col. 1,—

“And giues memoriall daintie kisses to it;
As I kiss thee.

“*Dio.* Nay, doe not snatch it from me.

Cres. He that takes that, rakes [*takes*] my heart withall.”

The whole is Cressida’s. Coriolanus, iii. 1, p. 16, col. 1, near the bottom,—

“*Corio.* Come, Sir, along with vs.”

¹⁰³ Perhaps the words, “If he were proud,” a little below, also belong to Nestor.—*Ed.*

For *Com.* (*Cominius*). v. last scene, p. 30, col. 1,—

"*Corio*. Ha ?

Aufid. No more."

Aufid., as has been suggested by Twrwhitt, ought to be 1 *Lord*. Titus Andronicus, v. 1, p. 47, col. 2, the line,—
"And as he saith," &c., which concludes the Goth's speech, ought to be given, as a separate speech, to the soldiers. 3, p. 51, col. 1, the lines,—
"Let (read *Lest*) Rome herselfe be bane vnto herselfe," &c., which are here given to the Goth, are in reality a continuation of Marcus's speech. (Knight has corrected this mistake by the introduction of another.¹⁰⁴) The last line of the second column, "Lucius all haile," &c. belongs, not (as here given) to Marcus, but to the Romans. Romeo and Juliet, i. 2, p. 55, col. 2,—

"A faire assembly, whither should they come ?

Ser. Vp.

"*Rom.* Whither ? to supper ?

Ser. To our house."

For,—

Rom. Whither ?

Ser. To supper ; to our house."

ii. 1, near the beginning, p. 58, *ad fin.*,—

"*Ben.* He ran this way, and leapt this Orchard wall—

Call good Mercutio :

Nay, Ile coniure too.

Mer. Romeo, Humours, Madman, Passion, Louer," &c.

"*Nay*," &c., belongs to Mercutio. 2, near the end, p. 60, col. 2,—

"*Jul.* Sleepe dwell vpon thine eyes, peace in thy breast.

Rom. Would I were sleepe and peace so sweet to rest," &c.

¹⁰⁴ Mr. Knight followed the quartos, which give the lines to a Roman, no doubt erroneously. Capell and Mr. Collier's Old Corrector discerned the proper distribution.—*Ed.*

Both lines belong to Romeo. 6, p. 64, col. 1, the speech,—
 “Ah Juliet, if the measure of thy ioy,” &c., is marked *Fri.*
 instead of *Rom.* iii. 2, p. 66, col. 1,—

“It did, it did, alas the day, it did.”
 O Serpent heart, hid with a flowring face.”

The former line is assigned to Juliet instead of to the Nurse; the latter to the Nurse instead of to Juliet. 3, p. 67, col. 2 (this is worth noticing),—

“*Nur.* O he is euen in my Mistresse case,
 Just in her case. *O wofull sympathy:*
Pittious predicament, euen so lies she,
 Blubbring and weeping, weeping and blubbring,” &c.

The words which I have written in italics belong to the Friar. iv. 4, p. 72, the speech,—“Go, you Cot-queane, go,” &c., is marked *Nur.*; it should be *La.* (I believe I am wrong here,¹⁰⁶ and that the received text agrees with the folio.) Timon of Athens, i. 2, p. 82, col. 1,—

“1 *Lord.* My Lord you take vs euen at the best.”

For 1 *Lady.* Perhaps this originated in the *My Lord* following. iv. 3, p. 94, col. 1,—

“*Ape.* Mo things like men.
 Eate Timon, and abhorre then.”

This belongs to the immediately preceding speech of Timon. King Lear, i. 1, p. 284, col. 2,—

“*Cor.* Heere’s France and Burgundy, my Noble Lord.”

For *Glo.* v. 3, p. 308, col. 1,—

¹⁰⁶ Walker evidently trusted here to his memory, which served him better than he thought. The Vulgate, if I may trust an edition by Tilt, 1836, which professes to follow it, gives this speech to Lady Capulet.—*Ed.*

"*Alb.* Saue him, saue him.¹⁰⁶

Gon. This is practise Gloster," &c.

Theobald was right in giving the words,—“O save him, save him” (as he properly read), also to Goneril. The concluding speech of this play is given to Edgar, p. 309, col. 2, instead of to Albany. (Here, however, it seems to me just possible—yet hardly so—that the folio may be right.) Othello, i. 3, p. 313, col. 2, the lines beginning,—“To vouch this, is no prooffe,” are given as a continuation of Brabantio’s speech, whereas they belong to the Duke. Antony and Cleopatra, i. 2, page 341, col. 1, the speech beginning,—“Come, his fortune,” which belongs to Charmian, is given to Alexas. iii. 7, p. 355, col. 1, that beginning “Marcus Octavius” is given to Ventidius instead of to Canidius. v. 2, p. 365, col. 1, the speech,—

“You see how easily she may be surpriz’d :

Guard her till Cæsar come ;”

which belongs to Gallus, is allotted to Proculeius. Cymbeline, ii. 4, p. 378, col. 2, that beginning “Was Caius Lucius” is inscribed *Post.* instead of *Phil.* iv. 2, p. 387, col. 2, the two consecutive speeches,—“He cut our roots,” &c., and “Nobly he yokes,” &c., are both attributed to Arviragus, to whom the latter only belongs.

Errors in the assignment of speeches—including cases in which two speeches have been confused into one, or the like—are remarkably frequent in the folio. I have just cited sixty or more instances in which this has taken place, even according to the universally received text. (In this

¹⁰⁶ This frantic exclamation is ridiculously out of character in the mouth of the sedate Albany, to say nothing more. I do not see my way in what follows.—*Ed.*

number I do not include a few examples which are also noted down there, but which have been, or might be, disputed.) This being the case, there is no reason why we should be scrupulous in asserting the same of other passages, where the context clearly indicates it. Several such I have noticed in different parts of this work, some as certain, others as more or less probable. K. H. V. i. 2,—

*“ Exeter. Your brother kings and monarchs of the earth
Do all expect that you should rouse yourself,
As did the former lions of your blood.*

Westmoreland. They know your grace hath cause, and means, and might :

*So hath your highness ; never King of England
Had nobles richer,” &c.*

West. has been misplaced, and the line,—“ They know,” &c., belongs to Exeter. iii. 2,—

“ Fluellen. Up to the preach, you dogs ! avaunt, you cullions.

Pistol. Be merciful, great duke, to men of mould !” &c.

The first speech does not seem particularly in Fluellen's manner ; nor is blank verse much in his way. The folio, too (p. 78, col. 1, l. 7), has *breach* (this, it is true, proves little, as the folio is not very accurate in regard to Fluellen's dialect). Fluellen, too, was not likely thus to address Pistol, whom he considered “as valiant a man as Mark Antony” (iii. 6), in such vituperative terms. May not this speech belong to some one else—perhaps to the Duke of Exeter or of Bedford, which would give an additional and whimsical aptness to Pistol's quotation ? iii. 7,—“ He's of the colour of the nutmeg.” Is this part of the Dauphin's speech ?—All's Well, &c., iv. 3,—“ A plague upon him ! muffled ! he can say nothing of me : hush ! hush !” The *hush ! hush !* belongs to one of the Lords. I think it

ought to be joined to the next speech,—“ 1 *Lord*. Hush! hush! hoodman comes!” (*Hoodman* is *Parolles*; alluding to the game of *Hoodman-blind*.) A little below,—“ 2 *Lord*. I will never trust a man again, for keeping his sword clean,” &c. *Qu. Bertram*. A little further,—“ *Parolles*. Poor rogues, I pray you, say. 1 *Soldier*. Well, that’s set down. *Par*. I humbly thank you, sir; *a truth’s a truth, the rogues are marvellous poor*.” The words in italics belong to one of the Lords; so, just before, the First Lord says, “He is very near the truth in this.” *Hamlet*, iii. 4,—

“ *Queen*. Why, how now, Hamlet?

Hamlet.

What’s the matter now?

Queen. Have you forgot me?”

Perhaps all this belongs to the Queen. As You Like It, ii. 1, the Duke’s opening speech, *ad fin.*,—

“ And this our life, exempt from public haunt,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in every thing.

Amiens. I would not change it: happy is your grace,” &c.

Dispose as follows,—

“ ————— and good in every thing.

I would not change it.

Amiens.

Happy is your grace,” &c.

Let any one read the passage as thus newly distributed, and he will perceive the propriety of the change.¹⁰⁷ *Titus Andronicus*, iv. 2,—

“ *Demet*. I would we had a thousand Roman dames
At such a bay, by turns to serve our lust.

Chiron. A charitable wish, and full of love.

Aaron. Here lacks but your mother for to say *Amen*.”

Both the two latter lines belong to Aaron.

¹⁰⁷ So Upton. See Mr. Dyce’s note on the passage in his recent edition of *Shakespeare*.—*Ed.*

Tempest, i. 2,—

“————— Be collected;
No more amazement : tell your piteous heart,
There’s no harm done.

Miranda. O, woe the day!

Prospero. No harm :

I have done nothing but in care of thee,” &c.

I suspect that we ought to arrange the speeches thus,—

“*Miranda.* O, woe the day!—no harm?

Prospero. I have done nothing,” &c.

So indeed, I think, some editions give it.¹⁰⁸ Twelfth Night, ii. 3,—“*Sir Toby.* Possess us, possess us; tell us something of him.” Surely Sir Toby needed no information respecting Malvolio. Rather *Sir Andrew.* Note too Maria’s reply,—“Marry, *sir*, sometimes,” &c. *Vice versâ*, in the same scene,—“*Mar.* My purpose is, indeed, a horse of that colour. *Sir And.* And your horse now would make him an ass.” This seems too witty for Sir Andrew; I think it belongs to Sir Toby.¹⁰⁹ King Richard III. i. 3,—

“Peace, peace, for shame, if not for charity.”

Can this speech be really Buckingham’s? Compare the two following speeches of Margaret with each other. I speak doubtfully. King Henry VIII. iii. 2,—

“*Surrey.* But will the king
Digest this letter of the cardinal’s.
The Lord forbid!

Norfolk. Marry, amen!

Suffolk. No, no;

There be more wasps that buzz about his nose,
Will make this sting the sooner.”

¹⁰⁸ I am not aware that any editions give it thus, but Johnson proposed such an alteration.—*Ed.*

¹⁰⁹ So Tyrwhitt proposed.—*Ed.*

Besides that the words "The Lord forbid!" sound far more naturally as an exclamation called forth by Surrey's words, one would expect that the Chamberlain, as well as Norfolk and Suffolk, should express his feelings on the occasion. I should, therefore, distribute the speeches thus,

"*Surrey.*

But will the king

Digest _____ cardinal's?

Chamberlain. The Lord forbid!

Norfolk, &c.

And so 1 King Henry IV. v. 2,—

"*Worcester.* There is no seeming mercy in the king.

Hotspur. Did you beg any [of him]? God forbid!

Worcester. I told him gently of our grievances," &c.

I imagine,—

"*Hotspur.* Did you beg any of him?

Worcester.

God forbid!

I told him gently," &c.

LXXXVI.

Note of Malone's, Var. Shakespeare 1821, vol. xix. p. 81, corresponding—in part at least—with my own observations,—“I have stated this matter particularly, because it confirms an observation that I have more than once had occasion to make in revising these plays: that there is reason to suspect that many of the difficulties in our author's works have arisen from the omission of either single words, single lines, or the latter part of one line with the half of the next” [this last must be exceedingly rare]: “a solution which readers are very slow to admit,

and generally consider as chimerical. One week's acquaintance with the business of the press (without those proofs which a collation of the quartos with each other and with the first folio affords), would soon convince them that my supposition is not a mere offspring of imagination. In the plays of which there is no authentic copy but the first folio, there is no means of *proving* such omissions to have happened; but the present and other proofs of their having actually happened in the other plays, lay surely a reasonable ground for conjecturing that similar errors have happened in those pieces of which there is only a single ancient copy extant, and entitle such conjectures to indulgence." ¹¹⁰

LXXXVII.

You and your confounded.

Love's Labour's Lost, iv. 3,—

"You may look pale, but I should blush, I know,
To be o'erheard, and taken napping so.

King. Come, sir (*advancing*), you blush: as his, your case is such;
You chide at him, offending twice as much."

Read, "Come, sir, *your* blush." The second line preceding this, and the two which follow it, begin with *You*; whence perhaps the error. But *you* for *your* is a frequent

¹¹⁰ Observe also Malone's note (vol. ix. p. 7), to which he refers immediately after. He there gives several examples of that class of omissions, which Walker notes as exceedingly rare.—*Ed.*

erratum in the folio. Taming of the Shrew, i. 1, p. 212, col. 1, l. ult.,—"When I am alone, why then I am Tranio, but in all places else, *you* master Lucentio." Here *you* occurs two lines above. Coriolanus, i. 1, p. 3, col. 1,—
 "Lead you on: Follow Cominius, we must followe you, right worthy *you*"¹¹¹ Priority." Titus Andronicus, iii. 1, p. 41, col. 2,—

"Now stay *you* strife, what shall be, is dispatcht."

You and *you'l* occur in the two preceding lines, with only two very short stage-directions interposed. iv. 2, p. 44, col. 2,—

"Heere lack's but *you* mother for to say, Amen."

Hamlet, v. 1, near the end, p. 279, col. 1,—

"Strengthen *you* patience in our last nights speech."

Antony and Cleopatra, iii. 4, p. 353, col. 1,—

"The Jove of power make me most weake, most weake
You reconciler: Warres 'twixt you twaine would be
 As if the world should cleave," &c.

You three lines below. Midsummer Night's Dream, i. 1, p. 146, col. 2,—

"Cal you me faire? that faire againe vnsay,
 Demetrius loues *you* faire:¹¹² O happie faire!" &c.

King Henry VIII. near the end of the play,—

"——— To you my good Lord Maior,
 And *you* good Brethren, I am much beholding."

¹¹¹ M. Mason, and Mr. Collier's Old Corrector, read *your*. Many of the errors specified in this article are peculiar to the first folio, but many continue to disfigure modern texts.—*Ed.*

¹¹² It is worth observing that, though the quartos have *your*, *you* is the reading of all the folios, of the Old Corrector, and of all the early editors down to Johnson, who, however, mentions the various reading, which Capell does not notice.—*Ed.*

Two Gentlemen of Verona, i. 2, p. 22, col. 1,—

“There wanteth but a Meane to fill your Song.

Ju. The meane is dround with *you* vnruely base.”

v. 2, p. 36, col. 2,—

“But better indeede, when you hold *you* peace.”

1 King Henry IV. v. 3 (properly 4), near the beginning,
p. 71, col. 2,—

“I beseech your Maiesty make vp,

Least *you* retirement do amaze your friends.”

Hamlet, iv. 7, p. 276, col. 1, l. ult.,—

“Wee’l make a solemne wager on *you* ¹¹³ *commings*,”

for *your* *cunnings*. iii. 4, p. 271, col. 1,—

“————— What would you gracious figure?”

You also begins the line, and another *you* occurs a few words on.

Instances of the converse error, *your* for *you*.

King Henry V. ii. 1, p. 73, col. 2,—“Mine Hoast Pistoll,
you must come to my Mayster, and *your* Hostesse.”—

King Lear, ii. 1, *init.*: p. 290, col. 2,—

“*Bast.* Saue thee Curan.

Cur. And *your* Sir, I haue bin

With your Father, and giuen him notice,” &c.

4, p. 294, col. 1,—

“Haile to your Grace.

Reg. I am glad to see your Highnesse.

Lear. Regan, I thinke *your* are.”

v. 3, p. 308, col. 2, near the bottom,—

“————— O *your* are men of stones,

Had I your tongues and eyes,” &c.

¹¹³ Here my copy of the first folio has *your*, but the reprint has *you*.—*Ed.*

P. 309, col. 1, towards the end of the play,—

“That from your first of difference and decay,
Haue follow'd your sad steps.

Lear. *Your* are welcome hither.”

Two lines below, occurs,—“Your eldest daughters,” &c. Timon of Athens, ii. 2, p. 83, col. 2,—[“he humbly prays *your* speedy payment.”¹¹⁴]

Titus Andronicus, i. 1, p. 33, col. 2,—

“———— and when I do forget
The least of these vnspeakable Deserts,
Romans forget your Fealtie to me.

Tit. Now Madam are *your* prisoner to an Emperour,
To him that for *you* Honour and your State
Will vse you Nobly and your followers.”

Here both the erratum and its converse occur. Comedy of Errors, iii. 1, p. 90, col. 2,—

“Breake any breaking here, and Ile breake your knaues
pate.

E. Dro. A man may breake a word with *your* sir, and words are
but winde:

I and breake it in your face, so he break it not behinde.”

King Richard III. v. 3, p. 201, col. 1,—

“My Lord of Oxford, you Sir William Brandon,
And *your* Sir Walter Herbert stay with me.”

As You Like It, ii. 4, p. 191, col. 2,—

“*Cor.* Who cals?

Clo. Your betters Sir.

Cor. Else are they very wretched.

Ros. Peace I say; good euen to *your* friend.

Cor. And to you gentle Sir, and to you all.”

¹¹⁴ I conclude these are the words to which Walker refers. Though he gives the page and column, he has omitted the quotation.—*Ed.*

All's Well, &c. iv. 4, p. 251 (erratum for 249), col. 1, near the bottom,—

“ _____ Gentle Madam,
You neuer had a seruant to whose trust
Your busines was more welcome.

Hel. Nor *your*¹¹⁵ Mistris
Euer a friend, whose thoughts more truly labour
To recompence your loue: Doubt not but heauen
Hath brought me vp to be your daughters dower,” &c.

Two Gentlemen of Verona, v. 4, p. 37, col. 2,—

“ Oh, cry *your* mercy sir, I haue mistooke.”

Atque ita male Eques. Tempest, iv. 1, p. 15, col. 1, at the bottom,—

“ If you be pleas'd, retire into my Cell,
And there repose, a turne or two, He walke
To still my beating minde.

Fer. Mir. We wish *your* peace.”

I suspect, *you*.

I have met with a few instances of these errors in other writers. Fletcher, Honest Man's Fortune, iv. 1, Moxon, vol. ii. p. 489, col. 1, *ad fin.*,—

“ I have known you _____
Give to a man, whose need ne'er frighted you
From calling of him friend, five hundred crowns,
Ere sleep had left *your* senses to consider
Your own important present uses.”

You? Massinger, New Way, &c., iv. 1, Moxon, p. 306, col. 1; see context,—

¹¹⁵ This passage, and that below from the Tempest, were first corrected in the fourth folio; the other instances of *your* for *you* were set right in the second.—*Ed.*

"Why then, my lord, pretend *your* marriage to her?"

Of course *you*. Tragicall History of Romeus and Juliet,
Var. Shakespeare, vol. vi. p. 282, l. 30,—

"—— I wish for lyfe, not for my proper ease,
But that in it you might I love, *your*¹¹⁶ honour, serve and
please."

You. Rowley, Noble Soldier, i. B 3, p. 3,—

"For being by you ransack'd of all my fame,
Rob'd of mine honour, and deare chastity,
Made by *you* act the shame of all my house," &c.;

for *your*. *You* occurs again four lines below. v. towards
the end, H 3, p. 2,—"there's lesse chalke upon *you* score
of sinnes by these round o'es." *You* occurs in the second
and third lines above. Lodge, Wounds of Civil War, iii.
near the end, Dodsley, vol. viii. p. 49,—

"—— Have *your* shipping here?"

You; see context. Brown, Britannia's Pastorals, B. i.
Song i. p. 47,—

"And if he be as you do here paint forth him,
He thinks *you* best of beauties are not worth him."

Your, I imagine. Fairfax, B. xix. St. cxiv.,—

"You shall know all (she says); your surgeon now
Commands *your*¹¹⁷ silence, rest, and soft repose."

¹¹⁶ Mr. Collier's reprint has *you*, so that perhaps in this instance the error is due to the printer of the Var. 1821.—*Ed.*

¹¹⁷ Even Mr. Singer's correct edition has *your*, which I presume is the reading of the first folio, but the second has *you*, and the original is—

"Saprai, rispose, il tutto : or (*tel* comando,
Come medica tua) taci e riposa."

Ed.

You, I think. Continuation of Sidney's *Arcadia*, p. 375,
l. 28,—

“Ye Nymphs which in the waters empire have,
Since Thyrsis' music oft doth yield *your* praise,
Grant to [*i.e.*, *Grant too*] the thing which we for Thyrsis
crave.”

You, I suspect.

LXXXVIII.

On the Pronunciation of Evil.

In Gascoigne's *Fruites of Warre* I find *evil* frequently used in places where a monosyllable is evidently required; *e.g.*, St. xcii. So in Whetstone's *Remembrance of Gascoigne*, Chalmers's *Poets*, vol. ii. p. 458,—

“Evil sets out good, as far as black dooth white.”

Cymbeline, i. 2, *init.*,—

“_____ you shall not find me, daughter,

Evil-eyed unto you; y' are my prisoner, but,” &c.

v. 5,—

“_____ repented
The evils she hatch'd were not effected; so,
Despairing, died.”

Timon of Athens, iv. 3,—

“_____ O monument
And wonder of good deeds evilly bestow'd!”

Or rather,—

“O monument and wonder of good deeds
Evilly bestow'd!”

Macbeth, iv. 3,—

“————— Not in the legions
Of horrid hell can come a devil more damn'd
In evils to top Macbeth.”

(“*In evils*,” apparently, in the same sense as Othello, i. 1,

“A fellow almost damn'd in a fair life.”

Tomkins, Albumazar, v. 11, Dodley, ed. 1825, vol. vii.
p. 193,—

“————— O wonderful!
Admir'd Albumazar in two transformations!”

admired on account of two transformations which he has wrought. Perhaps, also, 1 King Henry IV. v. 4, is in point,—“The better part of valour is discretion; in the which better part I have saved my life;” *through which, by reason of which.*) Measure for Measure, i. 3,—

“————— Our natures do pursue
(Like rats that ravin down their proper bane)
A thirsty evil, and when we drink we die.”

Vaughan, Olor Iscanus, fifth Metrum of Boethius translated, Retrospect. vol. iii. p. 347,—

“And let not man——
By casual evils thus bandied, be
The sport of fate's obliquity.”

Elogue by Fairfax, Life of F. prefixed to Knight's edition of his Tasso, 1844, p. 52,—

“And that great evil which viper-wine makes sound.
So vain a thing is man!—what least we fear
That soonest haps: the evil we present feel
Brings greater anguish than our souls can bear.”

“ O let thy virtuous might avail me so,
That I each troop and captain great may sing,
That in this glorious war did famous grow,
Forgot till now by Time's evil handling.”¹¹⁸

“ Our wit and strength on us bestow’d, I hold,
To shun th’ evils and harms ’mongst which we dwell.”

"If then a bodily evil in a bodily gloze be not hidden," &c.

"In whom no evil did reign, nor good appear."

"Till finding still his evil increasing thus," &c.

"Tell yet a|gain me the | names of | these fair | form'd to do |
evils. Devils."¹¹⁹

"The evil of evils, just cause to be unjust."

“ Since wailing is a bud of causeful sorrow,
Since sorrow is the follower of evil fortune,
Since no evil fortune equals private damage,” &c.

¹¹⁹ Here *evils* and *devils* are each pronounced as a monosyllable, and together make up a spondee. *Devils* is the echo's answer to Philisides.—*Ed.*

Sonnets, &c., Translation of *Rectius vives*, &c., p. 476, l. 45,

“ Evil haps do fill with hope, good haps appal
With fear of change,” &c.

P. 477, l. 1,— www.libtool.com.cn

“ Though present times and past with evil be snar’d,” &c.

Astrophel and Stella, Seventh Song, l. 1, p. 555,—

“ Whose senses in so evil consort their stepdame Nature
lays,” &c.

Compare *even* and *e’en*, *ever* and *e’er*.

LXXXIX.

Final *er* and final *erer* confounded.

Hamlet, iii. 3,—

“ O, my offence is rank ; it smells to heaven ;
It hath the primal, eldest curse upon ’t ;
A brother’s *murder* !—Pray can I not,” &c.

Write, for metre-sake, “ A brother’s *murderer* !” So in
Glapthorne, Lady’s Privilege, Retrospect. vol. x. p. 155,—

“ ————— Doria, hear —

A lady begs you ; whom, [*dele comma*] if you refuse,
The times would black you with the hateful title
Of your own wilful murder : take her to you,
And live a fortunate husband ;

we should, *perhaps*, read *murderer* ;¹²⁰ though I rather think
that *title* was used in a sense now obsolete, as *titulus rei*
gestæ, &c. In Chapman, Bussy d’Ambois, ii. 1, Old Eng-
lish Plays, 1814, vol. iii. p. 263,—

“ Who would have pardon’d such a murder ?”

¹²⁰ In the Old English Drama, 1825, vol. ii. p. 63 of the play,
the reading is *murd’rer*.—*Ed.*

The metre demands *murderer*. See, too, the passage from Pericles below. So in Much Ado, &c. v. 1,—“secondarily, they are slanderers;” the folio has *slanders*.¹²¹ This error has frequently taken place. Ford, Lady’s Trial, v. 2, Moxon, p. 166, col. 1,—

“ ————— behold these hairs,
Great *masters* of a spirit, yet they are not
By winter of old age quite hid in snow;” &c.

“Great *masterers* of a spirit.” Pericles, iv. 6,—“O, sir, I can be modest. *Lysimachus*. That dignifies the renown of a bawd, no less than it gives a good report to a *number* to be chaste.” *Murderer*. (Malone, and Steevens too, had suspected a corruption.) If it was miswritten in the MS. *murder*, this would facilitate the corruption. (I have elsewhere noticed that in King Lear, i. 1,—

“It is no vicious blot, *murder*, nor foulness,”

we should read *umber*.) Two Gentlemen of Verona, i. 3, l. 4,

“ ————— He wonder’d, that your lordship
Would suffer him to spend his youth at home,
While other men, of *slender* reputation,
Put forth their sons to seek preferment out:” &c.

Possibly a mistake for *slenderer*; yet scarcely. On the other hand, Pericles, iv., Gower,—

“ ————— This so darks
In Philoten all graceful marks,
That Cleon’s wife, with envy rare,
A present *murderer* does prepare
For good Marina.”

¹²¹ The quarto also, as well as the modern editions, has *slanders*; and though, in this class of errata, the authority of old copies is scarcely worth a straw, yet here the blunder may have been put intentionally into Dogberry’s mouth.—*Ed.*

Murder. Titus Andronicus, v. 2,—

“Provide two proper [*i.e. handsome*] palfries, black as jet,
To hale thy vengeful waggon swift away,
And find out *murderers* in their guilty caves.”

Qu., murders; ¹²² see context. Fol. *Murder*.

Fairfax's Tasso, B. ii. St. lxvi., unless it be an erratum in Knight's edition of 1844, ¹²³ from which I quote,—

“True labour in the vineyard of thy Lord.”

Labourer. (I have noticed other errors in Knight's edition compared with Singer's, though I have collated them only in a few parts.)

Carew, ed. Clarke, p. 183, *Masque*,—

“I ————— thus turn
My face, to breathe the *thunder's* just decree,” &c.

Thunderer's. ¹²⁴

¹²² This is an oversight, which no doubt Walker would have corrected, as the very next line

(“And when thy car is loaden with their heads”)

proves that *murderers*, not *murders*, is the genuine reading. I have, however, retained the example, as it appertains to the confusion of the terminations noted in this article.—*Ed.*

¹²³ The two folios of 1600 and 1624, and Mr. Singer's edition of 1817, have all *labour* in this place.—*Ed.*

¹²⁴ And so the edition of 1772, but that of 1640 has *Thunders*.—*Ed.*

XC.

Thou wert (sometimes written in the old poets *Th' wert*), *you were*, *I was*, &c. occur frequently, both in Shakespeare and contemporary dramatists, in places where it is clear they must have been pronounced as one syllable, in whatever manner the contraction was effected. *Tempest*, ii, 1,—

“ You were kneel'd to and importun'd otherwise,” &c.

Cymbeline, iii. 1,—

“ Till the injurious Romans did extort
This tribute from us [read *from's*], we were free; Cæsar's
ambition,
Which swell'd so much,” &c.

ii. 3,—

“ _____ thou wert too base
To be his groom; thou wert dignified enough,
Even to the point of envy,” &c.

iii. 6,—

“ I were best not call; I dare not call: yet famine,” &c.

iv. 2,—

“ He said, he was gentle, but unfortunate.”

iii. 2,—

“ _____ no costlier than would fit
A franklin's housewife.

Pis.

Madam, *you're* best consider.”

So spelt in the folio and Variorum; *i.e.*, *you were*. For *Madam*, as a monosyllable, see Shakespeare's *Versification*, Art. xxvi. *King Henry VIII.* i. 2,—

“ _____ to this point hast thou heard him
At any time speak ought?

Surveyor.

He was brought to this
By a vain prophecy of Nicholas Henton.”

v. 2,—

"You were ever good at sudden commendations,
Bishop of Winchester."

iv. 2,—

"_____ to which
She was often cited by them, but appear'd not."

Cymbeline, v. 5,—

"_____ foam'd at the mouth, and swore,
If I discover'd not which way she was gone,
It was my instant death."

Antony and Cleopatra, iv. 12,—

"_____ for when she saw

_____ that your rage
Would not be purg'd, she sent you word she was dead."

iii. 2,—

"That year indeed he was troubled with a rheum."

Taming of the Shrew, Induction, 2,—

"Yet would you say, ye were beaten out of door."

Othello, i. 2,—

"You were best go in.

Oth.

Not I; I must be found."

iii. 4, towards the end,—

"I' faith, sweet love, I was coming to your house."

v. 2,—

"She was false as water.

Emil.

Thou'art rash as fire to say

That she was false."

2 King Henry VI. v. 1, towards the end,—

"You were best to go to bed, and dream again;"

unless Shakespeare wrote, *You were best go, &c.* Winter's
Tale, i. 2,—

"You were pretty lordings then."

Merchant of Venice, ii. 8,—

“ You were best to tell Antonio what you hear.”

Troilus and Cressida, iv. 5,—

“ ————— I knew thy grandsire,
And once fought with him: he was a soldier good.”

Here indeed the metre does not demand *h' was*, but I believe we ought so to pronounce.—Coriolanus, v. 3,—

“ I was mov'd withal.”

5,—

“ Pardon me, lords; 'tis the first time that ever
I was forc'd to scold.”

Macbeth, v. 7,—

“ ————— with my sword
I'll prove the lie thou speak'st.

Macbeth.

Thou wast born of woman.”

Hamlet, iv. 5, near the beginning,—

“ 'Twere good she were spoken with; for she may strew
Dangerous conjectures in ill-breeding minds.”

2 King Henry VI. ii. 1,—

“ ————— What, and would'st climb a tree?
Simpcox. But that in all my life, when I was a youth.”

Cymbeline, iv. 2,—

“ And though he came our enemy, remember
He was paid for that.”

Unless Hanmer's correction, “ He has paid,” &c., be the true reading. Julius Cæsar, iv. 3,—

“ I was sure your lordship did not give it me.”

Timon of Athens, iii. 4,—

“ ————— Is not my lord seen yet?

Luc. Serv.

Not yet.

Phil. I wonder on't: he was wont to shine at seven.”

1 King Henry VI. v. 3, fol. p. 116, col. 1,—

“I were best to leave him, for he will not heare.”

The Variorum omits *to*; I know not whether on the authority of the second folio.¹²⁵ (Compare 2 K. Henry VI. v. 1, quoted above.)

Other Writers.—Jonson, Magnetic Lady, i. 1, Gifford, vol. vi. p. 16,—

“He’s sent for too.

Com. To council! time you were there.”

Alchemist, iii. 2, Gifford, vol. iv. p. 101,—

“Quit him! an hell would quit him too, he were happy.”

Fox, v. 8, vol. iii. p. 323,—

“Mosca, I was almost lost; the advocate
Had betray’d all.”

(Uncorrupt?) Epigram xlv., On my First Son,—

“Seven years thou wert lent to me, and I thee pay,
Exacted by thy fate, on the just day.”

Underwoods, Epistle to Sir E. Sackville, Whalley’s edition,

“Or feats of darkness acted in mid-sun,
Or told of with more licence than th’ were ¹²⁶ done.”

Massinger, Poem on the Death of Lord Herbert, Moxon, p. 442, col. 2,—

“————— no stoic can,
As you were a loving father, or a man,
Forbid a moderate sorrow.”

¹²⁵ Capell was the first to omit *to*, but he gave the genuine reading at the foot of the page. The Variorum omitted it in silence. Pope and others adopted the sophistication, “*Twere* best to,” &c. The recent editors have restored the genuine reading.—*Ed.*

¹²⁶ Gifford has *they’re* (vol. viii. p. 361).—*Ed.*

Bondman, v. 3, p. 97, col. 1,—

“ For you, Timagoras, praise heaven you were born
Cleora’s brother.”

iv. 4, p. 92, col. 2,—

“ ————— Never varlets
So triumph’d o’er an old fat man : I was famish’d.”

v. 3, p. 98, col. 2,—

“ ————— O ! I would dance
As I were all air and fire.”

Fatal Dowry, ii. 2, p. 273, col. 2,—

“ ————— it was
The better cause you were sent for, though said otherwise.”

Duke of Milan, v. 2, p. 72, col. 2,—

“ ————— yet I glory
To be the thing I was born. I am Francisco.”

This is one of the plays in which Massinger’s versification is likeliest that of his contemporaries, yet the contraction in question is frequent here. Maid of Honour, iv. 3, p. 204, col. 1,—

“ ————— Sir !—he sleeps :—
Or is he dead ? would he were a saint in heaven !”

v. 1, p. 209, col. 1

• “ As you were a man, you stood bound to lament it.”

Webster, Vittoria Corombona, Dyce, vol. i. p. 70,—

“ You were born in Venice, honourably descended
From the Vitelli.”

P. 144,—

“ I had no eyes to guide me forth the room,
They were so o’ercharg’d with water.

Flam.

I will see them.”

Middleton, *Triumphs of Honour and Industry*, Dyce, vol. v.
p. 612,—

“ I was jealous of the shadowing of my grace,
But that I know this is my time and place.”

Cartwright, *Royal Slave*, v. 3, ed. 1640,—

“ He durst not be so bold, unless h' were innocent.”

Sir John Oldcastle i. 2 [Malone's Supplement 1778, vol. ii.
p. 279],—

“ Why then I'll tell you what you're best to do.”

So spelt also in *Cymbeline*, iii. 2, fol. p. 381, col. 2, l. 12,
quoted above; and in *Lust's Dominion*, i. *ad fin.*, Old
English Plays, vol. i. p. 110,—

“ And you, my loving liege, you're best sit fast,
If all these live not, you must die at last.”

Cartwright, *Ordinary*, v. 4, Dodsley, vol. x. p. 261,—

“ Take heed what you say, father; she's my wife.

Credulous. I would thou'rt in thy grave then; 'twere the better
Fortune o' th' two.”

Dekker, *Old Fortunatus*, Old English Drama, 1830, &c.
p. 76,—

“ Strive not, you're best: villains, lift up his legs.”

Haughton, *Englishmen for My Money*, i. 1, same edition,
p. 10,—

“ But twelve year old? Nay, father, that's not so;
Our sexton told me I was three years mo.

Pisaro. I say but twelve: you're best tell me I lye.”

Heywood, *Four Prentices of London*, Dodsley, vol. vi.
p. 451,—

“ Look'd they not pale?

Turnus. With fury, not with fear.

They were mad, because your forces were not there.”

Second Maiden's Tragedy, ii. 1 (it should be 2), *ad fin.*,—

"He's fray'd a secret from me; would he were whipt!
'Faith, from a woman a thing's quickly slipt."

Donne, Funeral Elegy, 1633, p. 254,—

"To 'scape th' infirmities which wait upon
Women, she went away before sh' was one."

Rowley, &c. Old Law, ii. 1, Dyce's Middleton, vol. i. p. 30,

"Thou wert ever juster than my mother still."

Chapman and Shirley, Chabot, i. 1, Gifford and Dyce's Shirley, vol. vi. p. 94,—

"We were coming to her. 'Tis a day of love," &c.

Beaumont and Fletcher, Wit at Several Weapons, iii., near the end, Moxon, vol. ii. p. 343, col. 1,—

"————— You're best let him ha' that too."

Lovers' Progress, iii. 4, p. 648, col. 1,—

"————— shall my loose hopes still,
The viands of a fond affection, feed me
As I were a sensual beast?"

Two Noble Kinsmen, iv. 1, p. 571, col. 1,—

"I do not think she was very well; for, now
You make me mind her," &c.

First Epilogue to the Custom of the Country,—

"Why there should be an epilogue to a play,
I know no cause: the old and usual way,
For which they were made, was to entreat the grace
Of such as were spectators."

Perhaps "*th'were* made," or "*t'entreat*;" for I suspect that there is an emphasis on *were*. Monsieur Thomas, iii. 1, p. 477, col. 1,—

"Oh, woman, perfect woman! what distraction
Wast meant to mankind, when thou wast made a devil!"

Demetrius and Enanthe, iv. 2, p. 76,—

“ I look'd upon her hart, and there she was hideous.”

Spanish Curate, iv. 7, Moxon, vol. 1, p. 177, col. 1,—

“ I was fain to drive him like a sheep before me.”

Pilgrim, ii. 2, p. 597, col. 1,—

“ No tongue, do you say? Sure she was a matchless woman.”

Rule a Wife, &c. iv. 3, towards the end,—

“ I'll have it proved if you were never yet in Bedlam,
Never in love,” &c.

Write “ if y' were ne'er yet,” &c. Butler, Hudibras, P.iii.

C. i. l. 1249,—

“ You'd find yourself an arrant chouse,
If y' were but in a meeting-house.”

C. ii. l. 1139,—

“ And raise more devils in the rout
Than e'er y' were able to cast out.”

XCI.

Lie and live confounded.

Cymbeline, i. 7,—

“ ————— Should he make me
Live, like Diana's priest, *betwixt cold sheets*,
Whiles he is *vaulting variable ramps*,
In your despite, upon your purse? ”

Lie; and so read, 2 King Henry IV. i. 3,—

“ And our supplies *live* largely in the hope
Of great Northumberland.”

Perhaps the thoughts of the printer's reader were running on a passage in the neighbourhood, 26 lines below,—

“ ————— a cause on foot

Lives so in hope,” &c.

The two are repeatedly confounded: 1 King Henry VI. i. 2,—

“ Let's raise the siege: why *lie* we idly here? ”

The folio (p. 97, col. 2) has *lie*; while in a passage immediately preceding,

“ At pleasure here we *live*,¹²⁷ near Orleans,”

it has *lye*. Coriolanus, iv., near the end,—

“ ————— So our virtues

Lie in th' interpretation of the time; ”

perhaps *live*; ¹²⁸ yet I think not. Antony and Cleopatra, i. 2,—“ and indeed the tears *live* in an onion, that should water this sorrow.” Surely *lie*. Much Ado, &c. iv. 1,—

“ — if their wisdoms be misled in this,
The practice of it *lives* in John the bastard.”

Lies. Browne, Brit. Past. B. i. Song i., Clarke, p. 47,—

“ Then love that heart where *lies* no faithless seed,
That never wore dissimulation's weed.”

¹²⁷ In these two passages from 1 King Henry VI., Walker seems to have supposed that the ordinary modern readings differed from those of the folio, which is not the case. He has given the folio readings correctly. *Lie* seems the proper word in both passages. The line “Let's raise the siege,” &c., was accidentally misplaced, as Capell has observed, in the second folio; but the blunder, though it reduces the passage to nonsense, seems to have escaped the quick eye of Mr. Collier's Corrector.—*Ed.*

¹²⁸ So Mr. Collier's Old Corrector.—*Ed.*

Lives, I conjecture. Beaumont and Fletcher, *Wit at Several Weapons*, iii. 1, near the beginning, speaking of woman,—

“ ’Tis an odd creature, full of creeks and windings,
The serpent has not more,” &c.

“ *Gregory*. A fearful portion for a man to venture on!

Oldcraft. But the way found once by the wits of men,
There is no creature *lies* so tame again.”

Lives; i.e., “there is no other creature *that lives* which is so tame.” (*Again*, as, e.g., iv. 1, Moxon, vol. ii. p. 346, col. 2,—

“ He’s the nearest kin to a woman, of a thing
Made without substance, that a man can find again.”

Atque ita sæpiuscule.) By the way, in Marsh’s Preliminary Essay to Coleridge’s *Aids*, ed. 4, 1839, p. xlviii.,—“in the study of ourselves—there are truths of vast concernment, and *living* at a great depth, which yet no man can draw for another,” read *lying*. Chapman, II. ii. old fol. p. 30,—

“ Yet now he idly *lives* enrag’d;”

lies, I think; as just before, *de eadem re*, “but now at fleet did lie—fair Thetis’ progeny;” (orig. vv. 688-694, κείτο γὰρ ἐν νήεσσι—Ἀχιλλεύς—Τῆς ὄγε κείτ’ ἀχέων.) Cook, Green’s *Tu Quoque*, Dodsley, vol. vii. p. 91,—“Lord, lord, what a careless world is this! neither bride nor bridegroom ready; time to go to church, and not a man unroosted: this age has not seen a young gallant rise with a candle; we *live* drown’d in feather-beds, and dream of no other felicity.” *Lie*.

XCII.

Recovery and recure.
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Pericles of Tyre, v. 1, folio 1685 (the earliest edition of Pericles that I have referred to),—"Sir, I will use my uttermost skill in his recovery, provided that none but I and my companion maid be suffered to come near him." This edition would follow the folio of 1664, which (*teste* Knight) differs but little from the Pericles of 1609, or from the subsequent quartos, which, he says, agree mainly with each other.¹²⁹ Johnson's and Steevens's edition,—

"————— Sir, I will use
My utmost skill in his recovery, provided
That none but I and my companion maid
Be suffer'd to come near him."

Variorum 1821 ; I know not whether on the authority of any copy, for none is mentioned,—

"————— in his recovery,
Provided none but I and my companion
Be suffer'd," &c.

Read, I imagine,—

"————— in his *recure*, provided," &c.

The rest as J. and S. *Recure*, as a verb, is familiar to the readers of old plays ; of the substantive, which is less frequent, I give two instances from Nares, and a third from

¹²⁹ "The text of Pericles is miserably corrupted and mangled throughout: the later impressions differ from the first edition only in being more incorrect."—Mr. Dyce's Preface, p. clxxxix.—*Ed.*

Richardson. *Tancred and Gismunda*, Dodsley, vol. ii. p. 173, ninth line of the play,—

“ War, fire, blood, and pains without recure.”

Lily's *Endymion*, iii. 1,—“ I have seen him to my grieffe, and sought recure with despaire.” Fairfax's *Tasso*, B. viii. St. xxii.,—

“ But whom he hits without recure he dies.”

Richardson also quotes instances from Chaucer and Udal, and examples of *recureless* from Chapman and Bishop Hall. Turberville, Chalmers's *Poets*, vol. ii. p. 599, col. 1. *imit.*,—

“ Your good without recure
doth pass, receive the flowre :
Which if you pluck not from the stalke
will fall within this howre.”

Poems of Uncertain Authors, Chalmers, *ib.* p. 405, col. 2,

“ And though recure be past, his life to have again,
Yet would I wish his worthiness in writing to remain,” &c.

P. 419, col. 2, title of a poem,—“ The Wounded Lover determineth to make Sute to his Lady for his Recure.”
Tancred and Gismunda, Dodsley, vol. ii. p. 167, First Preface,—

“ Salve of each sore, recure of inward smarts.”

iii. 3, p. 197, —

“ This sweet letter some joyful news contains,
I hope it brings recure to both our pains.”

Id., three lines below, p. 198,—

“ ————— love tendering your case
And mine, hath taught recure of both our pain.”

Chapman, *Il.* xviii. Taylor, vol. ii. p. 121, l. 24,—

“ ——— and this son I now am bent to see,
Being now afflicted with some grief, not usually grave,
Whose knowledge and recure I seek.”

v. vol. i. p. 130, l. ult.,—

“ ——— but up to heaven he fled,
Extremely tortur'd for recure.”

To recure occurs in the other sense of *to recover*, Spenser,
Faery Queene, B. vi. C. v. St. xii.,—

“ After that Timias had again recured
The favour of Belphebe, as ye heard,
And of her grace did stand againe assured,” &c.

The *verb* occurs in Milton, Paradise Lost, xii. 392,—

“ ——— thy death's wound;
Which he, who comes thy Saviour, shall recure,
Not by destroying Satan,” &c.

XCIII.

Now, and *new* (used adverbially), are frequently confused in our old poets. In almost all the following passages *now* is the corruption, the converse is very rare.

Taming of the Shrew, iii. 2,—“ a headstall of sheep's leather, which, being restrained to keep him from stumbling, hath been often burst, and *now repaired* with knots.” *New-repaired*. Much Ado, &c. iii. 2,—“ Nay, but his jesting spirit; which is now crept into a lutestring, and *now govern'd* by stops.” *New-govern'd*. 1 K. H. IV. v. 2,—

“ I told him gently of our grievances,
Of his oath-breaking; which he mended thus,
By *now forswearing* that he is forsworn.”

New-forswearing.

Measure for Measure, ii. 2 (this, however, belongs perhaps to Art. xliii. above),—

“ ——— now, 'tis [*i.e.*, *the law is*] awake;
Takes note of what is done; and, like a prophet,
Looks in a glass, that shows what future evils
(Either *now*, or by remissness new conceiv'd,
And so in progress to be hatch'd and born)
Are now to have no successive degrees,
But where they live, to end.”

New. “Either new, or such as, having formerly existed and been suppressed, are springing up anew, through the remissness of the authorities.” (For *where*, read with Hammer, *ere*; see what precedes. Compare All's Well, &c. ii. 5,—“End ere I do begin.”)¹³⁰ Sonnet cviii.,—

“What's in the brain that ink may character,
Which hath not figur'd to thee my true spirit?
What's *new* to speak, what now to register,
That may express my love, or thy dear merit?”

Now occurs Sonnet cvii. ll. 7 and 9; yet in this place I rather think that *new* is the corruption,—“What does there remain now to be spoken or registered, which,” &c.

Other Writers.—Heywood, English Traveller, ii. near the beginning, Old English Plays, vol. vi. p. 131,—

“ ——— Thou hast spoke
That which not only crowns his true desert,
But *now* instals him in my better thoughts,
Making his worth unquestion'd.”

¹³⁰ The passage from Measure for Measure, and that from All's Well, &c., are scarcely parallel. Bertram intended to forsake his wife *before* consummating his marriage. Angelo did not intend to punish fornication before it was committed, but, by beheading the offender after the offence, to prevent repetitions of the crime. I must confess I prefer Malone's *where*.—*Ed.*

New-instals ; see the preceding part of the play. Beaumont and Fletcher, *Women Pleased*, iii. 4, Moxon, vol. ii. p. 190, col. 2,—

“ Oh, fair sweet face, oh, eyes celestial bright,
Twin stars in Heaven, that *now* adorn the night.”

New-adorn. Custom of the Country, ii. 3, vol. i. p. 113, col. 2,—

“ ————— Yield it quickly,
Or I'll cut off your hand, and *now* disgrace you.”

New ; I suppose Dyce has corrected it.¹³¹ Bacon, *Essay of the True Greatness of Kingdoms and Estates*,—“ Nay, it seemeth, at this instant they are sensible of this want of natives : as by the pragmatistical sanction, *now published*, appeareth.” Possibly an erratum of the edition from which I quote, for *new*. Jonson, *Fox*, v. 6, Gifford, vol. iii. p. 318,

“ He is a man of great estate, *now left*.”

Prologue to Every Man in His Humour,—

“ To make a child *now swaddled* to proceed
Man,” &c.

T. Ellice to Ford, Moxon, p. v. col. 1,—

“ The ready Graces lent their willing aid ;
Pallas herself *now play'd* the chambermaid.”

New-left, &c. In Ellice, *new-play'd* alludes, I imagine, to the story of Pandora. Hes. *Erg.* 72,—

ζῶσε δὲ καὶ κόσμησε θεὰ γλαυκῶπις Ἀθήνη·
ἀμφὶ δὲ οἱ Χάριτες τε θεαὶ καὶ πότνια Πειθὼ
ὄρμους χρυσείους ἔθεσαν χροῖ· κ.τ.λ.

¹³¹ Mr. Dyce has left *now* in the text. In the example from Bacon's *Essays*, Mr. Markby's edition has *now*, which therefore I presume is the reading of the old copies. In both instances *new* is, no doubt, the genuine word.—*Ed.*

Massinger, *Fatal Dowry*, iii. antepenult.; see context,

“Now wealth, I see, change manners and the man.”

The two preceding lines begin with *How*; hence, perhaps, the error. “*New* wealth.” (The syntax, I imagine, is to be explained on the ground of *wealth* being, as it were, a noun of multitude.) *City Madam*, iv. 4, Moxon, p. 333, col. 1, ult.,—

“————— You look, master Stargaze,
As you had seen a strange comet, and had *now* foretold,
[*dele comma*]
The end of the world, and on what day.”

New. Picture, v. 3, near the beginning,—

“I long to see her as my *now-loved* rival.”

Perhaps an erratum for “*new-loved*.” Dekker, &c., *Witch of Edmonton*, ii. 2, Moxon’s Ford, p. 193, col. 1,—

“————— farewell, mistress bride!
Till *now* elected thy old scorn deride.”

I know not how this passage, as a whole, ought to be read; but I have hardly any doubt that *now* is a corruption of *new*. Hall’s *Satires*, B. iv. Sat. vii. l. 9,—

“————— if carping Aquine’s spright
To see *now* Rome were licenc’d to the light,
How his enraged ghost would stamp and swear,
That Cæsar’s throne is turn’d to Peter’s chair.

Now, of course. (Construe,—“How his ghost, enraged that Cæsar’s ——— chair, would stamp,” &c.) Browne, *Britannia’s Pastorals*, B. ii. Song iii. ed. Clarke, p. 254; see context,—

“————— had they power
To speak their *now* content, as we can our,
They would,” &c.

Perhaps *new*. Poems of Uncertain Authors, Chalmers, vol. ii. p. 421, col. 2,—

“ She [read *See*] how the outward shew the wittes may dull
Not of the wise, but as the most intend,
[*i.e.*, *understand*, I imagine; compare the French *entendre* ;]
Minerua yet might neuer perce their scull,
That Circes cup and Cupides brand have blend [*i.e. blinded*]
Whose fond affects *now stirred* haue the brain.”

New-stirred, I suspect. Sidney, Arcadia, B. i. p. 92, l. 33,

“ He found that Reason’s self *now* reasons found
To fasten knots which fancy first had bound.”

Perhaps “ *new* reasons.” Sonnets, &c., p. 473, l. 42,

“ Thine earth *now* springs, mine fadeth.”

See context. *New*, I suspect. Chapman and Shirley, Chabot, v. 3, Gifford and Dyce’s Shirley, vol. vi. p. 164,

“ My frame hath lately, sir, been ta’en apieces,
And but *now* put together; the least force
Of mirth will shake, and unjoint all my reason.”

Shirley, Elegy on Viscount Savage, vol. vi. p. 450,—

“ ————— see, where
The treasure of his bosom doth appear,
Now coming to her saint with her drown’d eyes,” &c.

New? Honoria and Mammon, v. *init.*, vol. vi. p. 67,—

“ His thoughts are all *now* taken up with courtship
To Honoria.”

Perhaps *new*, but I feel somewhat doubtful. Crashawe Poems, Retrospect. vol. i. p. 231 (speaking of a rose),—

“ The sweet dash of a shower *now* shed, [*dele comma*]
Invited him no more to hide
Within himself the purple pride
Of his forward flower,” &c.

"*New*-shed;" the error seems almost too palpable to require noticing. Herrick, *Hesperides*, Clarke's edition, vol. i. xliii. Upon Julia's Recovery, p. 46, penult.; this is almost as obvious,—

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" Droop, droop no more, or hang the head,
Ye roses almost withered ;
*Now*¹²² strength, and newer purple get,
Each here-declining violet."

Carew, Clarke, lxxxvii. p. 125,—

" His matter's so sublime, so *now* his phrase,
So far above the style of Bemboe's [*Bemboes*, i.e., *Bembo's*]
days," &c.

New of course. Dubartas, ii. i. iii., near the end, p. 101, col. 2 ; see context,—

" Go then, nay run, renowned martialists ;
Re-found French-Greece, in *now*-Natolian lists," &c.

New ? This volume [folio 1641] is very correctly printed. Perhaps too *ib.* iii. iv. p. 187, col. 1,—

" Divine design ! O purpose worthy praise,
To *new*-reform the state, and soundly heal
With wholesome laws th' hurts of the commonweal !"

[Old copy, "*now*-Reform."]

XCIV.

In the folio, and likewise in the original editions of Shakespeare's poems (the latter statement is grounded altogether on internal evidence), *this* and *his* have in many instances

¹²² So also Pickering's edition 1846. In the following example, the modern edition 1772 corrected the blunder, which appears in the edition 1640.—*Ed.*

supplanted one another. In the following passages from the folio, this has confessedly taken place. *Midsummer Night's Dream*, iv. 1, p. 157, col. 2,—

“ Oh, how mine eyes doth loath *this*¹³³ visage now! ”

King John iv. 1, p. 14, col. 1,—

“ The Iron of it selfe, though heate red hot,
Approaching neere these eyes, would drinke my teares,
And quench *this* fierie indignation,
Euen in the matter of mine innocence.”

(*This* occurs in the line preceding *The Iron*, &c.). v. 2, p. 19, ult.,—

“ ————— and to thrill and shake
Euen at the crying of your Nations crow,
Thinking *this* voyce an armed Englishman.”

Quod tamen sequitur *Eques*.¹³⁴ *King Richard II.* ii. 1, p. 29, col. 1,—

“ Why (Cosine) were thou Regent of the world,
It were a shame to let *his* Land by lease.”

iv. 1, p. 39, col. 2, l. 1,—

“ The blood of English shall manure the ground,
And future Ages groane for *his* foule Act.”

¹³³ It is worth observing that Fisher's quarto has *his* in this line; Roberts's and all the folios, *this*. In the following line both the quartos have *this head*; all the folios, *his head*. This double blunder of the folios was adopted by all the earlier editors. Capell first restored the readings of Fisher's quarto. Mr. Collier's Old Corrector “makes no sign” here.—*Ed.*

¹³⁴ And Mr. Collier, though Rowe had set the passage right a century and a half ago. The Old Corrector has done nothing here, though he has altered the verse above; nothing, too, in *Midsummer Night's Dream* (“*his* intelligence”), though he has there tampered with the next verse.—*Ed.*

Hamlet, v. 2, p. 281, col. 2, towards the end of the play,—

“ *His* quarry cries on hauocke.”

Midsummer Night's Dream, i. 1, near the end, p. 147, col. 1; see context,— www.libtool.com.cn

“ ————— and for *his* intelligence,
If I haue thanks, it is a deere expence.”

All's Well, &c., iii. 6, p. 244, col. 1,—“ let him fetch his drumme, &c.—when your Lordship sees the bottome of *this* successe in 't, and to what mettle this counterfeyte lump of ours will be melted if you giue him not John drumme's entertainment,” &c. Hamlet, i. 5, p. 257 (erratum for 157), col. 2,—

“ I that incestuous, that adulterate Beast
————— Won to *this* shamefull Lust
The will of my most seeming vertuous Queene.”

iii. 4, p. 271, col. 1,—

“ See what a grace was seated on *his* Brow.”

In v. 2,—“ You are not ignorant of what excellence Laertes is— *Hamlet*. I dare not confess that, &c. *Osrice*. I mean, sir, for *his* weapon;” Knight has erroneously *this*; doubtless from one or more of the quartos.¹³⁵

The same corruption, as it appears to me, has taken place in the following passages. King Henry VIII. v. 2,—

¹³⁵ *This* is the reading of the quartos, except that of 1603, which does not contain the passage. The folios have cut it down very considerably, but what they have left is clear and consistent. Some of the early editors have followed this curtailed text; their successors have generally followed the quartos, merely altering *this* to *his*. Mr. Knight has mixed the two recensions, and has made a sad mess of both.—*Ed.*

" Good man, sit down ; now let me see the proudest
 He, that dares most, but wag his finger at thee :
 By all that 's holy, he had better starve,
 That but once think *his* place becomes thee not."

Many editions indeed (teste Dyce, Remarks, p. 141, who also approves of *this*) read *this*. Measure for Measure, iii. 1, near the end,—“The maid will I frame, and make fit for *his* attempt.” Papæ! *this*. Twelfth Night, iii. 4,—

“ ————— This youth, that you see here,
 I snatch'd one half out of the jaws of death ;
 Reliev'd him with such sanctity of love,—
 And to *his* image, which, methought, did promise
 Most venerable worth, did I devotion."

" *This* image." (A line, too, is lost after *love*, as noticed elsewhere.) Coriolanus, v. 3,—

“ ————— Come, let us go :
 This fellow had a Volscian to his mother,
 His wife is in Corioli, and *his* (!) child
 Like him by chance."

King Henry V. i. 1,—

" So that the art and practic part of life
 Must be the mistress to *this* theoric."

See context ; possibly *his* ; at any rate, *this* seems odd. Titus Andronicus, iv. 4,—

" They hither march amain, under conduct
 Of Lucius, son to old Andronicus ;
 Who threats, in course of *this* revenge, to do
 As much as ever Coriolanus did."

Unquestionably this makes sense, but I cannot doubt that the author wrote *his*. Tarquin and Lucrece, St. lxxix,—

" But when a black-fac'd cloud the world doth threat,
 In his dim mist th' aspiring mountains hiding,
 From earth's dark womb some gentle gust doth get,

Which blows these pitchy vapours from their biding,
Hindering their present fall by *this* dividing."

The "gentle gust," like the cloud, being personified, *more poett. vett. Angl.* The same remark applies here also. Venus and Adonis, St. clxxiii.,—

"—— as the snail, whose tender horns being hit,
Shrinks backward in his shelly cave with pain,
And there, all smother'd up, in shade doth sit,
Long after fearing to creep forth again ;
So, at *his* bloody view, her eyes are fled
Into the deep dark cabins of her head."

Read, "at *this* bloody view," and point,—

"And there, all smother'd up in shade, doth sit."

Sonnet xxxiii.,—

"Full many a glorious morning have I seen
Flatter the mountain-tops with sovereign eye, &c.

Anon permit the basest clouds to ride
With ugly rack on his celestial face,
And from the forlorn world his visage hide,
Stealing unseen to west with *this* disgrace."

"With *his* disgrace." (So, for instance, Antony and Cleopatra, iii. 11, to the whipped messenger,—“Hence with thy stripes, begone.” Beaumont and Fletcher, Monsieur Thomas, i. 2, Moxon, vol. i. p. 469, col. 1,—

“Else certain had I perish'd with my rudeness,
Ere I had won myself,” &c.)

Much Ado, &c. ii. 1,—“I told him, and (I think) told him true, that your grace had got the will of *this* young lady.” *His*; *this* has nothing to refer to. Merchant of Venice, iii. 2,

“Pay him six thousand, and deface the bond ;
Double six thousand, and then treble that,
Before a friend of *this* description
Shall lose a hair thorough Bassanio's fault.”

His, I suspect. And so, I think, Sonnet cli.,—

“My soul doth tell my body that he may
Triumph in love; flesh stays no further reason,
But, rising at thy name, doth point out thee
As his triumphant prize. Proud of *this* pride,
He is contented thy poor drudge to be,
To stand in thy affairs, fall by thy side.”

And lxx.,—

“Since brass, nor stone, nor earth, nor boundless sea,
But sad mortality o’ersways their power,
How with *this* rage shall beauty hold a plea,
Whose action is no stronger than a flower?”

Merchant of Venice, iv. 1,—

“I take *this* offer then, pay the bond thrice.”

His. Macbeth, ii. 4,—

“Thou seest, the heavens, as troubled with man’s act,
Threaten *his* bloody stage.”

Perhaps *this*.

Instances from other Writers.—Beaumont and Fletcher,
Tamer Tamed, v. 1, Moxon, vol. ii. p. 228, col. 1,—

“And this good gentleman (woe worth me for’t!)
Even with *his* reverend head, this head of wisdom,
Told two and twenty stairs, good and true,” &c.

This.¹³⁶ Middleton, Inner Temple Masque, Dyce, vol. v.
p. 141,—

“Sweet master doctor, look quickly upon *his* water,
That I may break the urinal ’bout his pate.”

¹³⁶ So the second folio and Sympson; but, as succeeding editors preferred the corrupt reading of the first folio, it was quite necessary that Mr. Dyce and Walker should again put matters right, and make us as wise as our ancestors were more than a century and a half ago.—*Ed.*

Qu., "*this* water;" see what follows. Marlowe, King Edward II., where the assassins are murdering Edward,—

"I feare me that *this* cry will raise the town,
And therefore let us take horse and away."

Rather *his*; see context. *This* occurs three lines below.

Spenser, Faerie Queene, B. i. C. ii. St. vi.,—

"Retourning to his bed in torment great,
And bitter anguish of *his* guilty sight,
He could not rest; but did his stout heart eat,
And wast his inward gall with deepe despight," &c.

This. Play of Soliman and Perseda, H 3, p. 1,—

"I know the latcher hopes to haue my loue,
And first Perseda shall with *his* hand die,
Then [*i.e.*, *than*] yeeld to him and liue in infamie."

Apparently *this*. Spenser, Colin Clout, l. 116,—

"Full faine she lov'd, and was belov'd full faine,
Of her own brother river, Bregog hight,
So hight because of *this* deceitfull traine,
Which he with Mulla wrought to win delight."

His, surely; no previous mention has been made of the *traine*. Middleton, &c., Old Law, Moxon's Massinger, p. 434, col. 2,—

"He's the duke's prisoner, and we seize upon him
To answer *this* contempt against the law."

His; see context, and the preceding part of the scene. Fairfax, B. xviii. St. civ.,—

"Which heard, Raimondo thus bespake *this* crew :
The town is won, my friends, and doth it yet
Resist?"

"—ai suoi—Grida." *His*. B. iv. St. xxiii.,—

"To her he told the sum of *this* emprise."

His, I imagine; see context,—

“ *Questa a se chiama, e seco i suoi consigli
Comparte.*”

Browne, Brit. Past. B. i. Song iii. Clarke, p. 95; the birds,
singing in concert,—

“ ————— will'd
Some bird to fly into a neighbouring field,
In embassy unto the king of bees,
To aid his partners on the flowers and trees :
Who condescending gladly flew along
To bear the bass to *his* well-tuned song.”

This; or possibly *their*, but I think not. *His* occurs
again the next line but one. G. Herbert's Temple, “The
Elixir,” ed. 1837, p. 197,—

“ Teach me, my God and King,
In all things thee to see;
And, what I do in any thing,
To do it as for thee :

“ Not rudely, as a beast,
To run into an action ;
But still to make thee prepossess'd,
And give it *his* perfection.

“ All may of thee partake :
Nothing can be so mean,
Which, with *his*¹³⁷ tincture, for thy sake,
Will not grow bright and clean.”

Read *this*, in the latter place at any rate; and print,—

“ Which, with this tincture, ‘ *For thy sake*,’
Will not,” &c.

¹³⁷ This corruption is perhaps modern. The tenth edition,
1674, points the line thus, p. 179,—

“ Which with this tincture (*for thy sake*),” &c.—*Ed.*

Chapman, Commentary on Il. iii. Taylor's edition,¹³⁸ vol. i. p. 96,—“ But let *this* criticism in this be weighed with his other faults found in our master,” &c. *His*, surely. vii. p. 171, l. 24,—

“ And to his wish shall he be help'd, if he escape with life
The harmful danger-breathing fit, [*dele comma*] of his adventurous strife.”

This ? xvii. vol. ii. p. 109, l. 15,—

“ ————— and with *his* little vent
Of inward grief, he took the spoil,” &c.

Surely *this* ; see context. P. 110, l. 35,—“ with *his* dreadful state ;” perhaps *this* ; *vide* præcedentia. Odyss. viii. p. 125, *init.*,—

“ Hear me, Phæacian counsellors and peers ;
And cease, Demodocus ; perhaps all ears
Are not delighted with *his* song ;” &c.

This ? v. 537,—

Δημόδοκος δ' ἤδη σχεθέτω φόρμιγγα λίγειαν·
οὐ γάρ τοι πάντεσσι χαριζόμενος τὰδ' αἰεῖδει.

Il. xi. old ed. p. 157,—

“ Adorning thee in his bright arms, that his resembled form
May haply make thee thought himself, and calm *his* hostile storm.”

This. Chapman and Shirley's Chabot, ii. 1, Gifford and Dyce's Shirley, vol. vi. p. 103 ; see context,—

“ Your counsellors of state contemn'd and slighted,
As in *this* brain *more* circumscrib'd all wisdom,
And policy of empire.”

¹³⁸ In these examples from the modern edition (Taylor's) of Chapman, N. Butter's old folio confirms Walker's conjectures. In the last example, which Walker took from the old folio, the modern edition is correct.—*Ed.*

“As in *his* brain *were*.” Sidney, *Arcadia*, B.i. p. 21, l. 35,—
 “Palladius having gotten *his* general knowledge of the party against whom, as he had already of the party for whom he was to fight, he went to Kalandar,” &c. *This*; see context. This book¹³⁹ is in general remarkably correct, so far at least as I have read (the first twenty-three pages; Dec., 1840). B. iii. p. 288, l. 15,—“So as in this travel (seeking Pyrocles to be revenged of his uncle’s death) hearing of this siege,” &c. *His*? *This* seems abrupt, no mention having been made before of his expedition; or is that supposed to be implied in p. 287, l. 47,—“nephew to the giant Euardes, whom Pyrocles slew”? *Ib.* Continuation, p. 375, l. 21; see context,—

“To *this* chaste love your sacred fortunes bow :”
 perhaps *his*. Donne, *Poems*, 1633, p. 170,—

“But that Christ on *this* cross did rise and fall,
 Sin had eternally benighted all.”

His, I imagine.

XCV.

His and *her* confounded.

Beaumont and Fletcher, *Cupid’s Revenge*, ii. 2, near the end; Racha is speaking,—

“————— One that had
 But so much modesty left as to blush,

¹³⁹ The edition used by Walker wants the title-page, but Mr. Dyce kindly informed me that the copy in question is one of the second edition. Walker must have exercised great literary activity towards the close of his life, for he has corrected the volume throughout, and, as the reader will observe, constantly quotes from it.—*Ed.*

Or shrink a little at *his* first encounter,
Had been undone ; where I came off with honour,
And gain too."

Her. Pericles of Tyre, ii. 2.—

"What is the fourth ?

Thai. A blazing torch that's turned upside down ;
The motto, *Quod me alit, me extinguit.*

Sim. Which shows that beauty hath *his* power and will,
Which can as well inflame, as it can kill."

Her ? The passage is somewhat obscure. In the Comedy of Errors, v. 1, the converse error has taken place,—

" ————— melancholy,
Kinsman to grim and comfortless despair ;
And, at *her* heels, a huge infectious troop," &c.

Spenser, Dedictory Sonnets to the F. Q., Sonnet to the Countess of Pembroke,—

"Who first my Muse did lift out of the flore,
To sing *his* sweet delights in lowly laies."

Her, surely ; see context ; unless it be an erratum of the modern edition from which I quote.¹⁴⁰ Pericles of Tyre, v. Gower's introductory speech,—

" ————— from whence
Lysimachus our Tyrian ship espies,
His banners sable, trimm'd with rich expense ;
And to him in his barge with fervour hies."

Her. (Just before,—

" ————— the city *striv'd*
God Neptune's annual feast to keep."

Is not this wrong ?) Spenser, F. Q., B. iv. C. xii. St. xxiii.,

"So backe he came unto *her* patient ;"

qu., *his* ; see context.

¹⁴⁰ *His* appears in the folio 1611, and in Todd.—*Ed.*

T. C., Version of Tasso's fourth Canto, ap. Singer's Fairfax,
vol. i. p. xl.,—

" Within few dayes this dame her journey ends,
There ~~were~~ the Franks their large pavillions spred,
Whose bewtie rare at his apparence lends :
Babbling to tongues and eyes a gazing led," &c.

Write and point somewhat as follows,—

" There ~~where~~ ————— spred
Whose bewtie rare, at ~~her~~ apparence, lends
Babbling to tongues, and eyes a gazing led ;" &c.

For *his*, referred to *beutie*, seems much too harsh. Shakespeare, Sonnet cii.,—

" As Philomel in summer's front doth sing,
And stops *his* (!) pipe in growth of riper days ;"

though only two lines below we have,—

" Than when *her* mournful hymns did hush the night."

So in 1 King Henry VI. v. 3, the folio has, in immediate sequence, p. 115, col. 2, l. ult.,—

" So doth the Swan *her* downie Signets saue,
Keeping them prisoner underneath *his* wings."

Marlowe, Faustus, l. 6,—

" Nor in the pomp of proud audacious deeds
Intends our muse to vaunt *his* heavenly verse."

Surely *her*. Harrington's Ariosto, B. xiii. St. liii.,—

" Her husband liv'd most happy all *his* time,
And in such state as few had liv'd before :
But after fell from being duke of Milan," &c.

Her, surely. Notes subjoined to B. xiii.,—"—only here he [*Ariosto*] notes (which was true indeed) that during his wife's life he lived more happy than he did after: for at her death began his misery."

XCVI.

Thy, their, and similar words, confounded with *the*.

Pericles iii. 1, near the end,—

“ ——— spite of all the rupture of the sea,
This jewel holds his bidding on my arm;
Unto *thy* value will I mount myself
Upon a courser, whose delightful steps
Shall make the gazer joy to see him tread.”

Why should he apostrophize the jewel? *The*, I think.
(*Delightful* is full of *delight*, *delighted*.)

Instances in Shakespeare and others, where *thy, their*, and other like words have been corrupted into *the*, and *vice versa*.—Jonson, Every Man out of his Humour, Induction, Gifford, vol. ii. p. 13,—

“ O, but to such whose faces are all zeal,” &c.

“ Religion in their garments, and their hair
Cut shorter than their eye-brows! when *the* conscience
Is vaster than the ocean, and devours
More wretches than the Counters.”

Qu., “ *their* conscience;” except that Jonson would, perhaps, have written *consciences*. Peele, David and Bethsabe, Dyce, vol. ii. p. 11,—

“ To joy (*i.e.*, *enjoy*) her love I’ll build a kingly bower,
Seated in hearing of a hundred streams,
That, for their homage to her sovereign joys,
Shall, as the serpents fold into their nests
In oblique turnings, wind *the* nimble waves
About the circles of her curious walks.”

Their, surely. Perhaps the neighbouring *the*’s misled the

printer; and so in some of the other instances. Fletcher, Faithful Shepherdess, iv. 4, *init.*, Moxon vol. i. p. 279, col. 1, *ad fin.*,—

“Night, do not steal away! I woo thee yet
To hold a hard hand o’er the rusty bit
That guides *the* lazy team.”

Thy; ¹⁴¹ and so perhaps 5, p. 281, col. 1,—

“Thy glorious constancy appears so bright,
I dare not meet *the* beams with my weak sight.”

Tarquin and Lucrece, St. liii.,—

“Which gives the watchword to his hand full soon,
To draw the cloud that hides *the* silver moon.”

I cannot help thinking that Shakespeare must have written
“*this* s. m.” By the way, St. ccxlv.,—

“—— with a joyless smile she turns away
The face, that map which deep impression bears
Of hard misfortune, carv’d in it with tears;”

surely we should read *Her*. Macbeth, i. 2,—

“—— Hail, brave friend!
Say to the king *the* knowledge of the broil,
As thou didst leave it.”

Surely *thy*. Ford, &c., Witch of Edmonton, iii. 2, Moxon, p. 197, col. 1,—

“He shall hardly offend without my knowledge.

Susan. Thine own diligence is that I press,
And not *the* curious eye over his faults.”

Thy. Fairfax’s Tasso, B. xi. St. lvii.,—

“When Godfrey parted, parted eke the heart,
The strength and fortune of the Christian bands;
Courage increased in *their* adverse part,
Wrath in their hearts, and vigour in their hands.”

¹⁴¹ So Mr. Dyce, after the three earliest quartos.—*Ed.*

The, I suspect; *their* originating in the two *theirs* below.

Instances in which this has happened, even according to the received text of Shakespeare.—As *You Like It*, iii. 2, folio, p. 196, col. 2,—“Cry holla to *the* tongue, I prethee: it curvettes vnseasonably;”—where Knight follows the folio. Vulg. rightly *thy*; as also in *Troilus and Cressida*, ii. 3, 11th page, col. 2,—“Why am I a foole? *Ther*. Make that demand to *the* Creator.” (Knight has *the prover*; I suppose from the quarto. Was *prover* substituted for *Creator* through fear of the profaneness act?) “*Thy*¹⁴² Creator,” surely. 2 *King Henry IV.* iv. 4,—

“But thou _____,
Hast eat *thy* bearer up.”

Fol. *the*.

Emendations resumed.—*Coriolanus*, i. 5,—

“_____ Now the fair Goddess, Fortune,
Fall deep in love with thee, and her great charms
Misguide *thy* opposers' swords!”

“*The* opposers’;” *i.e.*, *the enemies*’, ut passim apud S. The metre (ὥς ἐμοίγε δοκεῖ) and the sense both require this; for “*thy* opposers” would properly mean *Coriolanus's* personal enemies, not the *Volscians*. Also *Love's Labour's Lost*, i. 1,—“I did commend the black-oppressing humour to the most wholesome physic of *thy* health-giving air.” *The. Cleveland's Ode to Jonson*, Gifford's J., vol. v. p. 455,

“And from the best [pin] in *Apollo's* quire
Take down *thy* best-tuned lyre.”

¹⁴² So Pope and his successors down to Capell inclusive; Johnson and recent editors have adopted the quarto reading (*of the prover*), which, from their silence, they seem to have understood.—*Ed.*

Evidently *the*. The brackets are Gifford's, the word *pin* being a conjectural supplement of his own. Surrey, Poems, ed. 1831, p. 17, to his mistress, Geraldine,—

“ Now certes, Garret, since all this is true,
That from above thy gifts are thus elect,
Do not deface them then with fancies new;
Nor change of minds, let not *the* mind infect,” &c.

(Dele comma after *minds*.) Surely *thy*.¹⁴³ History of Romeo and Juliet, Var. Shakespeare, vol. vi. p. 304, l. 24,—“ to leave *the* rest behinde,” and p. 315, l. 34,—“ *the* stubborne body;” read *thy*. King Richard II. i. 1,—

“ Once more, the more to aggravate *the* note,
With a foul traitor's name stuff I thy throat.”

Thy, I suspect. This however, like some others, would perhaps rather belong to Art. xliii. Habington, Castara, Retrospect. vol. xii. p. 280,—

“ ————— The world's great eye,
Though breaking nature's law, will us supply
With his still flaming lamp: and to obey
Our chaste desires, fix here perpetual day.
But should he set, what rebel night dares rise
To be subdued i' th' vict'ry of *the* eyes.”

Thy. The poem throughout is addressed to Castara. Twelfth Night, iii. 2,—“ We'll call thee at *the* cubiculo.”

Thy, I think, as Malone suggests. Spenser, Sonnet prefixed to the History of Scanderbeg, Todd, vol. viii. p. 180,

“ Wherefore doth vaine Antiquitie so vaunt
Her ancient monuments of mightie peeres,
And old heröes which *their* world did daunt
With their great deedes and fild their childrens cares ? ”

¹⁴³ Nott reads *thy* without observation.—*Ed.*

The. This, however, rather belongs to Art. xliii. Browne, *Britannia's Pastorals*, B. i. Song v., Clarke, p. 151,—

“ Vain man, do not mistrust
Of heaven winning;
Nor, though the most unjust,
Despair for sinning :
God will be seen his sentence changing,
If he behold *the* wicked ways estranging.”

Thee, I imagine. B. ii. Song ii. p. 212, ult.,—

“ ——— since when, I saw her not,
Nor know I where to search; but if thou please [*but, if
thou please,*]
'Tis not a forest, mountain, rocks, or seas,
Can in *thy* journey stop my going on.”

The ? at least *thy* can have no place here. I rather think, however, that Browne wrote *this*. 2 King Henry VI. iv. 1,

“ ——— sooner dance upon a bloody pole
Than stand uncover'd to *the* vulgar groom.”

Surely *this*. Herrick, *Change Common to All*, Clarke, vol. ii. cccclix.,—

“ All things subject are to fate;
Whom *this* morn sees most fortunate,
The evening sees in poor estate.”

The, I imagine. *All's Well*, &c. i. 3,—

“ ——— What's the matter,
That this distemper'd messenger of wet,
The many-colour'd Iris, rounds thine eye? ”

[*This* ?]

King John, v. 4,—

“ Seek out King John, and fall before his feet;
For, if *the French* be lords of this loud day,
He means to recompense the pains you take,
By cutting off your heads.”

Palpably wrong. Did Shakespeare write, "if *that* France be *lord*," &c. ? or is a line lost ? *e.g.*,—

"Seek out King John, and fall before his feet ;
[Confide not in the plighted faith of Lewis ;]
For, if," &c.

Spenser, Sonnet to Gabriel Harvey, Todd, vol. viii. p. 178,

"Harvey, *the* happy above happiest men
I read ; that, sitting like a looker-on
Of this worldes stage, dost note," &c.

Thee. This is not altogether an unfrequent erratum.
Sidney, Astrophel and Stella, Tenth Song, p. 561,—

"O dear life, when shall it be,
That mine eyes thine eyes shall see ?
And in them thy mind discover,
Whether absence have had force
Thy remembrance to divorce
From the image of *the* lover ? "

*Thy*¹⁴⁴ surely. Arcadia, B. iii. p. 283, l. 20,—"*The* terrible words Clinias used, hoping they would give a cooling to the heat of Dametas his courage ; and so indeed they did," &c. *These* surely. Sylvester, Sonnet xi. p. 628,—

"If these mine eyes were ever sent to seek
In sumptuous shows for better beauties' choice ;
If these mine ears were ever lent to like
Of any sound above *the* heavenly voice ;
If this my heart did ever mean mislike
Of thee, or did in other love rejoice ;
Blind be these eyes," &c.

¹⁴⁴ So the later edition of 1622, which also reads *these* below.
—*Ed.*

Thy, surely. Carew, Obsequies to the Lady Ann Hay, Clarke's ed. lxx. p. 93,¹⁴⁵ —

"This, if survey'd, shall to *thy* view impart
How little more than late thou wert, thou art."

Perhaps *the*. *Thy* occurs three lines above, and six below. On the Death of Dr. Donne, lxxii. p. 97, l. 4, "*thy* dust;" of course *the*; "*thy* ashes" occurs four lines below. L. 23, "*the* Promethean breath;" read *thy*; there are two *the*'s just above. On Master W. Montague, His Return from Travel, lxxiv. p. 104,—

"Then whilst *the* aromatic odours burn
In honour of their darling's safe return," &c.

They. lxxii. p. 99 (On the Death of Dr. Donne, ten lines from the end), for "draw *the* envy," read "draw *thee* envy;" see the passage; and so xci. p. 130, l. 17 (The Comparison, four lines from the end),—

"Fair Goddess, since thy feature makes *the* one."

Read *thee*. Shirley, Gentleman of Venice, ii. 1, Gifford and Dyce, vol. v. p. 20, l. 3,—

"————— Who has *the* vote to-day
Of all the gentlemen?"

Surely *thy*; see context. To a Lord, &c., vol. vi. p. 416; see context,—

"Dote still upon *the* dragon, she
Is fierce, and forin'd enough for thee;"

thy, I conjecture. Beaumont, Elegy on the Countess of Rutland, Moxon, vol. ii. p. 711, col. 1,—

"But yet I would have call'd thy fortune kind,
If it had only tried *the* settled mind
With present crosses," &c.

¹⁴⁵ All these blunders from Carew, except the last, appear in the edition 1640, which has also "*the* ashes" for "*thy* ashes."—*Ed.*

Thy ? ¹⁴⁶ see context.

[The following may be placed here.—*Ed.*]

This and *thy*.—Ford, Love's Sacrifice, ii. 4, Moxon, p. 85, col. 2,— www.libtool.com.cn

" ————— I'll write

This love within the tables of my heart."

Thy, I think ; though, as *this* occurs four lines above, and two below, the passage belongs, perhaps, to the class noticed in Art. xliii. ; and the same may be said of the following, Two Noble Kinsmen, iii. 6, Moxon's Beaumont and Fletcher, vol. ii. p. 569, col. 1,—

" ————— This is the man

Was begg'd and banish'd ; this is he contemns thee,
And what thou dar'st do ; and in this disguise,
Against *this* known edict, follows thy sister."

Certainly *thy*.¹⁴⁷ And so perhaps of Cymbeline, i. 7,—

" The king my father shall be made acquainted
Of *thy* assault."

I think *this*. *Thy* occurs four lines above, and seven below. iv. 2,—

" Pisanio might have kill'd thee at the heart,
And left *this* head on."

Thy of course. This last passage I have noticed in Art. xliii.

¹⁴⁶ So Mr. Dyce.—*Ed.*

¹⁴⁷ So Mr. Dyce ; see his note ; but I cannot agree with him in rejecting Seward's *known*. Nobody can transgress A.'s *own* edict but A. himself. The old copies read "*this owns* edict," two blunders, which require two corrections.—*Ed.*

XCVII.

Instances of Error in the beginning or earlier part of Words.

1 King Henry VI. iv. 4,— www.libtool.com.cn

“To beat assailing death from his weak *regions*.”

Legions, of course, with some editions. Julius Cæsar, iii. 1,

“————— Cæsar shall
Have all *true* rites, and lawful ceremonies.”

Read *due*. Comedy of Errors, iii. 2,—

“Your weeping sister is no wife of mine,
Nor to her bed no homage do I owe;
Far more, far more, to you do I *decline*.”

Is *decline* ever used in this sense? ¹⁴⁸ If not, we should read *incline*. Pericles, iv. 1,—

“————— Go, I pray you,
Walk, and be cheerful once again; *reserve*
That excellent complexion, which did steal
The eyes of young and old.”

Was *reserve* ever used in this sense? Surely *preserve*.
(Chaucer, Complaint of the Black Knight, L'Envoye,—

“Princesse, pleaseth it to your benignitee [-*tie*]
.

Your man may your mercy find,
And pity eke, that long hath be behind,
Let him again be *provoked* to grace,” &c.

Revoked surely. Frequentius pro rariori.) Othello, i. 1,
ut vulg., “damn'd in a fair wife,” is an instance. 1 King
Henry VI. iv. 1,—

¹⁴⁸ Mr. Dyce (A Few Notes, &c., p. 29) quotes an instance. Several of the conjectures in this article are common to the earlier editors and the Old Corrector.—*Ed.*

" Or doth this churlish superstition
Pretend some alteration in good will?"

Portend. 5,—

" You fled for vantage, every one will swear;
 But, if I bow, they'll say it was for fear."

Goe, I imagine. All's Well, &c. iii. 5,—

" ———— Yond's that same knave
 That leads him to these *places*."

Palpably wrong. Read with Theobald, *paces*.¹⁴⁹ Two
 Noble Kinsmen, i. 1, near the end,—

" ———— omit not any thing
 In the *pretended* celebration."

What can *pretended* mean? *Intended*, perhaps, was the
 word. Measure for Measure, v. 1,—

" ———— and would not rather
 Make rash *remonstrance* of my hidden power," &c.

Demonstrance; and so Malone proposes. Note, however,
 Shirley, Imposture, i. 2, Gifford and Dyce, vol. v. p. 190,—

" (our virgins shall) make in
 Each garden a *remonstrance* of this battle,
 Where flowers shall seem to fight, and every plant,
 Cut into forms of green artillery,
 And instruments of war, shall keep alive
 The memory of this day," &c.

Gifford's note,—"— it seems to be used in a kind of
 military sense, for a representation, a mimic show." He
 takes it for a piece of the speaker's bombast; but may not
 the word have been in use in the sense of *exhibition*? so

¹⁴⁹ *Qu.*, *passes*. Compare Measure for Measure, v. 1,—

" ———— your grace like power divine
 Hath look'd upon my *passes*."

Ed.

that to make rash remonstrance of one's power would be to exhibit it unadvisedly. (By the way, terminations in *ance* for *ation* are not unfrequent. Othello, v. 2,—

"Yea, curse his better angel from his side,
And fall to reprobance."¹⁵⁰

Troilus and Cressida, iii. 2,—

"——— give me swift transpor¹⁵⁰tance" &c.

Hamlet of 1603, H 3, p. 4,—

"——— O pittifull transformance!"

Two Noble Kinsmen, i. 1,—

"——— your first thought is more
Than others' labour'd med¹⁵⁰itance."

Chapman, Il. xix., Taylor, vol. ii. p. 142,—

"——— Saturnia conceiv'd a present sleight,
And urg'd confirmance of his vaunt, t' infringe it."

Preface,—“I will —— encourage myself with mine own strength, and what I find within me of comfort and confirmance,” &c. Odyss. iii. p. 42, folio,—

“For their confirmance I will therefore now
Sleep in our black bark.”

Spenser, F. Q., B. iii. C. xi. St. xiii,—

“And, seeing him behind a stranger knight,
Whereas no living creature he mistooke,
With great indignance he that sight forsooke,” &c.)

¹⁵⁰ So we have, a little above, *iterance*, which is necessary for the metre. Mr. Collier reads *iteration* and *reprobation* with the quartos, because there is no authority for the other forms. That is the very reason why they were corrupted in the quartos. So *premeditating* has supplanted *meditance* in the latter half of the verse quoted by Walker from Two Noble Kinsmen. *Operance* occurs in that play, i. 3; *insultance* in Chapman, Odyss. ix.; *penetrance* in H. More, Psychozoia: all required by the metre. —Ed.

To return to the subject of this article. 1 King Henry VI. iv. 7,—

“Two Talbots, winged through the *lither* sky,” &c.

Hither, I think; *through this lower sky to heaven*. King Henry VIII. iv. 1, near the beginning,—

“————— the citizens,

I am sure, have shown at full their *royal* minds.”

Loyal. 3 King Henry VI. ii. 1,—

“Each one already blazing by our meeds.”

Deeds surely. King Richard III. v. 3,—

“You having lands, and blest with beauteous wives,
They would *restrain* the one, distain the other.”

Distrain; I forget whether this is my own emendation, or a former editor's.¹⁵¹ (Three lines above, of course “desperate *ventures*.”) 2 King Henry VI. iii. 1,—

“I shall not want false witness to condemn me,
Nor store of *treasons* to augment my guilt.”

Possibly an erratum for *reasons*. Hamlet, i. 2,—

“———— O most wicked speed, to post
With such *dexterity* to incestuous sheets!”

I cannot help suspecting that Shakespeare wrote *celerity*. [But in a tract called *Ancient Words*, &c., p. 688, Walker quotes as an example of *dexterity* used for *celerity*, W. Rowley, *A Match at Midnight*, i. 1 (9), Dodsley, vol. vii. p. 316,—
“—— and I pray, however Fortune, she that gives ever with the *dexterity* she takes, shall please to fashion out my

¹⁵¹ It was Warburton's conjecture, and so Mr. Collier's *Old Corrector*. Shakespeare has twice used this word elsewhere, both times in the sense of *seize*, with no reference whatever to *rent*. Malone's note is a jumble of error and contradiction.—*Ed.*

sufferings, yet," &c. He seems, therefore, to have been in doubt on the matter.—*Ed.*] In *Troilus and Cressida*, iv. 5,—

" ————— and great deal *misprizing*
The knight oppos'd;"

the folio has (22nd page of the play, col. 1) *disprizing*.
King Richard III. iii. 7,—

" — almost *shoulder'd* in the swallowing gulf
Of dark forgetfulness, and deep oblivion ;"

and Var. notes. Bah! *Smoulder'd*, i.e., *smother'd*. See Johnson's note. *Comming* (i.e., *coming*), for *cunning*, is noticed elsewhere.

Other Writers.—Browne, *Britannia's Pastorals*, B. ii. Song 1, Clarke, p. 183,—

" As in a forest well complete with deer,
We see the hollies, ashes, every where
Robb'd of their clothing by the browsing game," &c.

Replete? or was he thinking of the Latin *completus*? (though *sylva cervis completa* would not, I think, be altogether accurate as Latin.) Ford, *Love's Sacrifice*, v. 2, Moxon, p. 94, col. 2,—

" Phew!—an you be in these *tunes*, sir, I'll leave you."

Lunes, I think. Rowley, &c., *Old Law*, ii. 1, Moxon's *Massinger*, p. 420, col. 2,—

" His very household laws, prescrib'd at home by him,
Are able to *conform* seven Christian kingdoms,
They are so wise and virtuous."

Reform? Cartwright, *Ordinary*, i. 2, Dodsley, vol. x. p. 260,

" I took one Andrew Credulous this morning
In *dishonest* adultery with a trull."

Manifest. Marmion, Antiquary, ii. 1, Dodsley, vol. x. p. 24,

“ For flatteries are like sweet pills ; though sweet,
Yet if they work not straight, *invert* to poison.”

Convert, surely. Browne, Britannia's Pastorals, B. ii.
Song ii., Clarke, p. 213,—

“ Or if they could the bones of any spy,
Or torn by beasts, or human tyranny,
They close inquiry make in caverns blind,
Yet what they look for would be *death* to find.”

Loath. Song iii. p. 233,—

“ ————— like a man fallen sick,
Or through the fever, gout, or *lunatic*,
Changing his doctors oft, each as his notion
Prescribes a sev'ral diet, sev'ral potion,” &c.

Rheumatic, I imagine. Perhaps it was written *rumatique*.

XCVIII.

*Instances in which the latter part of a Word has been
corrupted.*

Macbeth, ii. 3,—

“ ————— the *obscure* bird
Clamour'd the livelong night.”

Obscene. iii. 4,—

“ Ere human statute purg'd the *gentle* weal ;”

General. (*Human* is here, I think, *civilized*.) All's Well,
&c. i. 3,—

“ You know, my father left me some prescriptions
Of rare and prov'd effects, such as his reading
And *manifest* experience had collected
For general sovereignty.”

Manifold.¹⁵² iii. 1,—

“ But I am sure, the younger of our *nature*,
That surfeit on their ease, will, day by day,
Come here for *physic*.”

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Of course, *nation*; yet so it stands! ¹⁵³ Winter's Tale, iii. 2, near the beginning,—“ — thou art here accused and arraigned of high treason, in committing adultery, &c.—and conspiring, &c.—the *pretence* whereof being by circumstances partly laid open,” &c. *Practise*? Pericles, i. 1,

“ Before thee stands this fair Hesperides,
With golden fruit, but dangerous to be touch'd;
For death-like dragons here *affright* thee hard.”

Certainly wrong. *Affront*, I think; *i.e.*, *confront*. This play is full of errors. Two Noble Kinsmen, i. 2, Moxon's Beaumont and Fletcher, vol. ii. p. 556, col. 1,—

“ ————— that Peace might purge
For her repletion, and *retain* anew
Her charitable heart.”

Evidently wrong; *regain*, I conjecture.

Other Writers.—Play of Locrine, ii. 1,—

“ And from the moisture of the mountain-tops
The *silent* springs dance down with *murmuring* streams,
And water all the ground with crystal waves.”

“ The *silver* springs.” Shirley, Narcissus, Gifford and Dyce, vol. vi. p. 482, St. 3,—

“ The other meets him in the *silent* springs;”

possibly a mistake for *silver*.

¹⁵² So the Old Corrector.—*Ed.*

¹⁵³ Thanks to Steevens, who restored the nonsense which all earlier editors had agreed in rejecting.—*Ed.*

XCIX.

Transposition of Words.

1 King Henry IV. i. 3,—

“ I cannot blame him : Was he not proclaim’d
By Richard that *dead is*, the next of blood ? ”

Surely, “ that *is dead* ; ” and so I find it in the *columnar* edition, printed in 1807, by Stockdale, with Ayscough’s Index. Another instance of this frequent error occurs in the folio below, p. 52, col. 2,—

“ I would have *poyson’d him* with a pot of Ale.”

Many instances of this species of corruption have, as I believe, escaped the notice of the commentators. I include the cases in which two words have changed places with one ; as *no more weigh*, and *weigh no more*. Winter’s Tale, 3,—

“ ————— he boasts himself
To have a worthy feeding : *but I* have it
Upon his own report, and I believe it.”

“ *I but* have it.” *Ibid.*—“ ——— and [read *an*] though authority be a stubborn bear, yet *he is* oft led by the nose with gold.” I think the English of Shakespeare’s time requires *is he* ; and so in Hamlet, iv. 7,—

“ How much *I had* to do to calm his rage ! ”

I would read *had I*. In the very same scene, and the preceding column,—p. 276, col. 1,—the folio has,—

“ And to such wondrous doing brought his Horse,
As *had he* been encorps’t and demy-Natur’d
With the braue Beast ; ”

the converse error; and King Lear, v. 3, p. 306, col. 2, it reads,—

“For thee, oppressed King, *I am* cast downe;”

where the quartos (teste edit. 1770) have rightly, *am I*. Cymbeline, i. *ad fin.*,—

“Send your trunk to me; it shall *safe be* kept,” &c.

I am not *quite* sure that we ought not to read, “it shall *be safe* kept.” All’s Well, &c. iii. 5,—

“————— Think you it is so?”

Hel. Ay, surely, *mere the* truth; I know his lady.”

Unless it can be shown that this was grammar in Shakespeare’s time, any more than in ours, we must read, “*the mere* truth.” 1 King Henry VI. i. 2,—

“Heaven, and our *Lady gracious*, hath it pleas’d
To shine on my contemptible estate.”

Surely, “our *gracious Lady*.” King Henry VIII. iii. 1,—

“————— The king loves you;
Beware, you lose it not: For us, if *you please*
To trust us,” &c.

“*If please you*,” *metri gratia*, Lover’s Complaint, St. vi.,

“Upon whose *weeping margent* she was set;”

qu., with Malone, “Upon whose *margent weeping*,” &c.
See context. Julius Cæsar, v. 1,—

“Be thou my witness, that, against my will,
As Pompey was, *am I* compell’d to set
Upon one battle all our liberties.”

I am? Taming of the Shrew, iv. 1,—“— thou shouldst
have heard how her horse fell, &c. . . . with many things

of *worthy* memory, which now shall die in oblivion," &c.,
 "worthy of memory." All's Well, &c. i. 1,— " — to
 like him that ne'er *it* likes." Surely, "that ne'er *likes it*."
 v. 3,— www.libtool.com.cn

"Tell me, *sirrah*; but tell me true, I charge thee," &c.
 Surely,—

"Tell me,—*but, sirrah*, tell me true," &c.

Much Ado, &c. v. 1,— "if justice cannot tame you, she
 shall ne'er *weigh more* reasons in her balance." Would
 not the natural way of expressing the thought be, "she
 shall ne'er *more weigh* reasons," &c.? Troilus and Cressida,
 v. 6,—

"I would have been *much more* a fresher man,
 Had I expected thee."

Qu.,—"a *much more* fresher man." The Troilus and Cres-
 sida is a very corrupt play, at least in the folio. As You
 Like It, ii. 6,— "I will *here be* with thee presently;"
 surely, "I will *be here*," &c. (Or is this an erratum of
 a particular modern edition? ¹⁵⁴) 2 King Henry VI.
 iv. 7,— "Then *we are* like to have biting statues," &c.
 "Then *are we*," &c.; as Winter's Tale, iv. 3, above (the
 second passage), and Hamlet, iv. 7, and King Lear, v. 3,
 that immediately follow. And in like manner, Hamlet,
 v. 1,— "To what base uses we may return Horatio!"

¹⁵⁴ No; the error runs through all the folios, the Vulgate, and
 every recent edition that I have consulted; it has even escaped
 the quick eye and "desperate hook" of the Old Corrector; but it
 was removed by Rowe a century and a half ago, and he was fol-
 lowed by all the earlier editors.—*Ed.*

Surely the old syntax requires *may we*. King Henry V. iv. 6,—

"My soul shall *thine keep* company to heaven."

Perhaps,—"*shall keep thine company*," &c. King Lear, iv. 1,—"*Five fiends have been in poor Tom at once; of lust, as Obidicut; Hobbididance, of dumbness; Mahu, of stealing;*" &c. *Qu.*, "*Five — at once; as Obidicut, of lust; H. of dumbness;*"¹⁵⁵ &c. *As* in the Elizabethan sense of *namely, to wit*. Measure for Measure, i. 3, l. 5,

"Thus can the demi-god, Authority,
Make us pay down for our offence by weight.
The words of Heaven;—on whom it will, it will;
On whom it will not, so; yet *still 'tis just*."

"Yet *'tis just still*." A rhyme is required here. (For words, Steevens [Roberts; see Var.—*Ed.*] rightly proposes *sword*,—

"The sword of Heaven, on whom it will, it will;"

Offence, perhaps plural, *offence*'; S. V., Art. li.) Ford, Lover's Melancholy, ii. *ad fin.*, all the rest of the scene being blank verse or prose,—

"Sweet maid, forget me not; we now must part.

Cleo. Still you shall have my prayer.

Amet.

Still you my truth."

I cannot help thinking that *truth* is a slip—probably of Ford's pen—for *heart*. Had it been in Shakespeare, I should have had no doubt of it. Two Gentlemen of Verona, iv. 2,—

"How now? *are you sadder than you were before?*"

¹⁵⁵ In this passage, most, if not all editions, read "*Hobbididance, prince of dumbness*." The folios, however, are defective here.—*Ed.*

You are. Tempest, i. 2,—

“————— Of the king’s ship,
The mariners, say, how *thou hast* dispos’d,” &c.

Perhaps, “how *hast thou*,” &c.; as, *e.g.*, iv. 1,—

“Say again, where didst thou leave these varlets?”

Measure for Measure, ii. 2,—

“*Ang.* I will not do’t.

Isab. But can you, if you would?

Ang. Look, what I will not, that I cannot do.

Isab. But *might you* do’t, and do the world no wrong,
If so your heart were touch’d with that remorse
As mine is to him?”

Perhaps, “But *you might* do’t.” Timon, iii. 6, near the beginning,—“He hath sent me an earnest inviting, which *many my* near occasions did urge me to put off.” Was this ever English? I doubt it. i. 2,—“—they were the most needless creatures living,” &c., “and would *most resemble* sweet instruments hung up in cases,” &c. I strongly suspect,—“and would *resemble most* sweet instruments,” &c. Love’s Labour’s Lost, i. 1,—

“But, I believe, although I seem so loth,
I am the last that *will last* keep his oath.”

Harmony seems to require,—“that *last will* keep,” &c.

Instances in other Writers.

Ford, Love’s Sacrifice, iv. 2, *init.*,—“What, hast thou learned *out anything* of this pale widgeon?” “Learned *anything out of*.” ’Tis Pity She’s a Whore, v. 3, Moxon, p. 44, col. 1,—

“The hell you oft have prompted, is nought else
But slavish *and fond* superstitious fear.”

Does not common harmony require,—

“But slavish, fond, and superstitious fear”?

Poem entitled "The Time's Poets," Gifford's Introduction to Ford, p. xlvii.,—

"Deep in a dump John Ford *was alone* got,
With folded arms and melancholy hat."

Perhaps "The Time's Poets" may contain other lines equally tuneless with these; else I would read, "*alone was got.*" (A *melancholy hat* means, apparently, a hat such as was worn in mourning; Greene's *Tu Quoque*, Dodsley, vol. vii. p. 13,—“Why then, sir, you are heir to a million, for your uncle, the rich usurer, is dead. *Bubble*. Pray thee, honest friend, go to the next haberdasher's, and bid send me a new melancholy hat.”) Beaumont and Fletcher, *Cupid's Revenge*, iii., near the end of the act,—

“————— by no means

Let the prince know it, whose affections

Will *stir mainly* against it.”

Can Beaumont or Fletcher have written such a line as this? Fletcher, *Honest Man's Fortune*, near the end,—“The *liquid Epiccene* ;” *qu.*, “The Epiccene liquid.” *Maid's Tragedy*, v. 4, *init.*,—

“This is my fatal hour. *Heaven may* forgive

My rash attempt,” &c. ;

I think,—“*May Heaven* forgive” &c. Wit at Several Weapons, ii. 2, Moxon, vol. ii. p. 336, col. 1,—“This present from Sir Gregory? *Pompey*. From my master, the *worshipful, right* Sir Gregory Fop.” Dyce has probably corrected it to *right worshipful*. [No.—*Ed.*] Fletcher, *Faithful Shepherdess*, iv. 2,—

“————— his thighs

Yet are feeble.

Alexis.

Sure I have lost much blood.”

Are feeble yet. This variety of the error, where two words

change their places, is much less frequent. I suppose this error has been corrected by Dyce. [No.—*Ed.*] Chaucer, Complaynt of the Black Knight, St. xi.,—

“ ————— the yong [*yonge*] grass
That thereupon *lustely* came springyng.”

Harmony requires *came lustely*. Spenser, Shepherds Calendar, xi. l. 121,—

“ Therefore *nought remains* but the memoree ;”
metri gratia, *remains nought*. Fairfax, B. xix. St. xcii.,—

“ That night, fatal to me and Antioch town.”

This is, I suspect, a misprint for,—“That fatal night to me,” &c. A trochee in the second place occurs only once in Fairfax, but I have forgotten the passage. (In Knight’s Fairfax, B. v. St. xxiv.,—“*near a thousand*,” and B. viii. St. lxx.,—“though *it lie* in our power,”—see Singer—have been corrupted into “*a near thousand*,” and “though *lie it*,” &c.) Browne, Britannia’s Pastorals, i. 1, Clarke, p. 43,—

“ ————— Marine,
Hearing these words, believ’d her ears and eyn,
And knew how she *had escaped* the flood,” &c.

Evidently wrong ; “how she *escaped had*,” I imagine. Page 58, near the end of the song,—

“ This done, *her then* pale lips he straight held ope,” &c.
Quorsum *then* ? Qu.,—“*then her* pale lips,” &c. Or can Browne have written,—“her *thin*,” &c. ? I think not. Dubartas, ii. iii. iii. p. 170, col. 1,—

“ ————— the maidens and the mothers
—————

Flock to the court, where *one with* common voice
They all cry out,” &c.

"*With one c. v.*" Sylvester, Seven Litanies on the Lord's Prayer, Litany v. St. v. p. 666, col. 1,—

"Our senses five, sight, hearing, smell,
Our taste and touch, which should have been
Each one a severall cittadell
To keep *out sin*, have let it in."

I suspect we should read,—"*To keep sin out*," for harmony's sake. This (fol. 1641) is, however, a very correctly printed book. But the jingle is quite out of place. Spenser, F. Q., B. ii. C. viii. St. lv.,—

"Which when he heard, and saw the tokens trew,
His hart with great affection was embayd,
And to the prince *with bowing* reverence dew,
As to the patrone of his life, thus sayd," &c.

It seems possible that this may have been an erratum, and that Spenser wrote,—

"And to the prince bowing with reverence dew," &c.

Marlowe, Faustus, Dyce, vol. ii. p. 36,—

"Why should I die then, or basely despair?"

Possibly, "die then *basely*, or despair?" Cartwright, Ordinary, iv. 3, Dodsley, vol. x. p. 244, l. ult.,—

"————— Give me
Some small pledge from you to assure your love,
If that you yet prove false, I may have something
To witness your inconstancy."

That if. Herrick, On Himself, Clarke, vol. ii. cccclvi.,—

"Though *while* we living 'bout the world do roam,
We love to rest in peaceful arms at home,
Where we may snug and close together lie
By the dead bones of our dear ancestry.

"Though *we while*," &c.

C.

Omissions in consequence of Absorption.

King Henry VIII. iv. 2,—

“Tongues spit their duties out, and cold hearts freeze
Allegiance in them; their curses now
Live where their prayers did,” &c.

Read, *metri gratia*,—

“_____ freeze
Allegiance in them; *that* their curses now,” &c.

This erratum of absorption—if I may so call it—is, as is well known, frequent in old editions. Several instances of it, hitherto undetected, occur in Shakespeare’s text, as well as in those of his contemporaries. Antony and Cleopatra, iv. 2,—

“I wish, I could be made so many men;
And all of you clapt up together in
An Antony; that I might do you service,
So good as you have done.

Serv.

The gods forbid !”

Does not the sense imperatively require,—“So good as y’ have done *me*”? (This instance, indeed, might perhaps be otherwise accounted for; omissions, at least at the end of the line, are not unfrequent in the latter part of this play.) Hamlet, ii. 2,—

“Well, we shall sift him.—Welcome, my good friends !”

He is addressing the ambassadors for the first time after their return from Norway. *Unde my?*¹⁵⁶ It is not in

¹⁵⁶ From the quartos. It may be observed that neither the editor of the second folio nor the Old Corrector has tampered with this passage.—*Ed.*

the folio. I think the occasion absolutely demands, "Welcome *home*, good friends!" And so in his next speech, on parting with them,—“Most welcome home!” King Lear, iv. 3,—

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“————— which parted thence
As pearls from diamonds dropt. In brief, sorrow
Would be a rarity most belov'd, if all
Could so become it.”

I think Shakespeare wrote, “In brief, *sir*, sorrow,” &c. Romeo and Juliet, ii. 5, near the end,—

“Now comes the wanton blood up in your cheeks;
They'll be in scarlet straight at *any* news.”

Read, “at *my next* news;” compare what follows. (*My* and *any* have been confounded with each other elsewhere. Merry Wives of Windsor, ii. 1,—“I have a sword, and it shall bite upon *my* necessity.” *Any*, I imagine. All's Well, &c. v. 3,—

“And I had that, which *any* inferior might
At market-price have bought.”

“*Any* inferior” is not in Shakespeare's way. Read *my*. Chapman, Odyss, xi.; Hercules is speaking,—

“————— opprest
By one *my* far inferior; whose proud hest
Impos'd abhorred labours on *my* hand.”

Shirley, Arcadia, i. 1, Gifford and Dyce, vol. vi. p. 177,—

“————— but for your passions,
I should not think they would carry so much discord
To a virgin ear, delivered by a woman.”

Dyce's note,—“Old copy, *any*.” I would rather read *my*. Gentleman of Venice, ii. 1, vol. v. p. 29,—

“———— I'll make a bed with *my gentlemen* now,
For a hundred ducats.”

"With *any gentleman*;" see context. In the Court Secret, v. 1, p. 500, Gifford corrects *any* to *my*.) Midsummer Night's Dream, iii., near the beginning,—“There are things in this comedy of Pyramus and Thisby, that will never please.” *Qu.*, “There are *three* things,” &c. See what follows. I think, indeed, it is required. 1 King Henry IV. iii. 1, possibly,—

“————— I'll give thrice so much land
To any *worthy*, well-deserving friend.”

Yet would not this be a tautology? Much Ado, &c. v., near the beginning,—

“And bid him speak of patience;”

I suspect—if the correction has not already been made—
[so Ritson.—*Ed.*],—

“And bid him *speake to me* of patiēce.”

See context. Cymbeline i. 6,—

“Here comes a flattering rascal: upon him
Will I first work: he's for his master,
An enemy to my son.”

Read,—“He's *factor* for his Master.” So in the latter part of the same scene, she calls him “the agent for his master.” *Factor* in this sense is common in Shakespeare. Winter's Tale, i. 2, read with the second folio,—

“————— we knew not
The doctrine of ill-doing, *no*,¹⁵⁷ nor dream'd
That any did.”

¹⁵⁷ Compare Sidney, Arcadia, B. ii., second edition, p. 101, l. 31,—“I remained as a man thunder-stricken, not daring, no not able to behold that power;” where, however, we should read, “no, *nor* able,” &c.—*Ed.*

And so write, Measure for Measure, iii. 2,—“You will not bail me then, sir? *Luc.* Then, Pompey? *no*, nor now.” Pericles ii. 1,—“Why, are all your beggars whipt then? 2 *Fish.* O, not all, my friend, not all;” &c. Read, “O, *no*, not all,” &c.; if it has not been corrected already. So also insert, Beaumont and Fletcher, Scornful Lady, iv. 2, Moxon, vol. i. p. 97, col. 1,—

“If he be civil, not your powder’d sugar,
No, nor your raisins, shall persuade the captain
To live a coxcomb with him.”

And Wit at Several Weapons, ii. 2, vol. ii. p. 337, col. 2,—

“What say you, aunt?”

Guard. Come, come, your Cunningham!
I am not blind with age yet, *no*, nor deaf.”

Otherwise the versification will be too *discinct* even for this play. Dyce has probably corrected these passages. [No.—*Ed.*] Winter’s Tale, i. near the end,—

“My people did expect my hence-departure
An hour ago.—This jealousy
Is for a precious creature;” &c.

We might read, “This *his* jealousy;” but that a syllable would still be wanting. But I think Shakespeare wrote, “This jealousy *of his* ;” the concluding words of the line having dropt out, by an accident not altogether unfrequent in the folio. Midsummer Night’s Dream, iv. 1,—

“I have a venturous fairy that shall seek
The squirrel’s hoard, and fetch thee new nuts.”

“and fetch thee *the* new nuts.” (Mirifice Steevenius,—

“The squir|rel’s ho|ärd, and | fetch thee | new nuts!”)

Love’s Labour’s Lost, v. 2,—

“Those heavenly eyes, that look into these faults,
Suggested us to make: Therefore, ladies,” &c.

How is it that the true reading, "to make *them*," has not been restored before now?¹⁵⁸ Taming of the Shrew, iv. 5, I think,—

"And so it shall be, *sir*, for Katharine."

(On the other hand, v. 2,—

"How now, what news?

Bion.

Sir, my mistress sends you word

That she is busy," &c.

dele *Sir*.) Cymbeline ii. 5, near the end,—

"All faults that may be nam'd, nay, that hell knows," &c.

This reading originated in the second folio; the first has, "that name, nay, that" &c. I would rather read,—

"All faults that *man can* name, nay, that hell knows," &c.

or, "that *man may* name." In King Richard II. i., near the beginning, the correction,—

"*May* many years of happy days befall

My gracious sovereign," &c.

is indisputable. King Lear, i. 4,—

"And thereto add such reasons of your own,

As may compact it more. Get you gone,

And hasten your return."

Qu., "Go, get you gone;" and so in Soliman and Perseda, G. p. 2,—

"O fine deuise, Bursor get thee gone."

¹⁵⁸ Walker was misled, no doubt, by the silence of the Var. 1821. Pope inserted *them*, and was followed by all the earlier editors. Mr. Collier, in his recent edition, says, "We might read 'suggested us to make *them*,' to the improvement of the line, but without warrant." We have, I should say, the warrant of common sense for the addition.—*Ed.*

Timon, iii. 5,—

“ If there were no foes, that were enough
To overcome him.”

Hanmer has, “ that were enough alone ” &c., *de suo*. Read, “ If there were no *more* foes.” *More* was written *mo*. *Mo* and *moe* are quite common in the folio. 3 King Henry VI. iv. 1,—

“ Why, knows not Montague, that of itself
England is safe, if true within itself ?

Mont. Yes, but the safer when 'tis back't with France.”

Fol., “ But the safer ” &c. The *Yes* is due to the second folio. Read, “ But *then* the safer, when ” &c. I know not whether it is necessary to vindicate the correction in Antony and Cleopatra, iii. 5,—

“ And throw between them all the food thou hast,
They'll grind *the one* the other ; ”

for I am not sure whether any one, except Knight,¹⁵⁹ has opposed it. Timon, ii. 2,—“ Where's ¹⁶⁰ the fool now ? *Apem.* He last asked the question.” I think, “ He *that* last ” &c. Julius Cæsar, iii. 2, perhaps we should read,—

“ If thou consider rightly of the matter,
Cæsar has had great wrong.

3 *Cit.*

Has he, *my* masters ? ”

Hamlet, ii. 2, “ — and sure, dear friends, my thanks are too dear, a halfpenny.” The comma after *dear* is not in the folio. Until it can be shown that “ dear a halfpenny ”

¹⁵⁹ On the contrary, Mr. Knight has adopted *in silence* this excellent emendation, which seems to be the joint property of Capell and Johnson. For the metre, see S. V. Art. ix.—*Ed.*

¹⁶⁰ Should we not read, “ *Who's* the fool now ? ” *Where's* seems a blunder arising from *There's* in the last speech but one. —*Ed.*

is English, I should certainly prefer "too dear *at* a half-penny;" and so of Love's Labour's Lost, iii. 1,— "I give thee thy liberty, set thee from durance;" *Anglicè*, "I set thee *free* from durance" [so the Old Corrector.—*Ed.*]; and King Henry V. iii. 2,— "By Cheshu, he is an ass, as in the orld;" *qu.*, "as *is* in the orld," or "as *anie* in" &c. King Richard II. iii. 3,—

"The king of heaven forbid, our lord the king
Should so with civil and uncivil arms
Be rush'd upon! Thy thrice-noble cousin,
Harry Bolingbroke, doth humbly kiss thy hand;" &c.

Perhaps, "*This* thy thrice-noble" &c. Yet I doubt whether *this* can be legitimately used here. The verse, too, is perplexed. All's Well, &c., ii. 1, arrange and read, I think,—

"There's honour in the theft.

Par. Commit it, count.

2 Lord.

I am-your accessory;

And so farewell.

Ber.

I grow *t' ye*, and our parting

Is *as* a tortur'd body.

1 Lord.

Farewell, captain."

I think the sense as well as the verse requires *as*. Titus Andronicus, i. 1,—

"Was there none else in Rome to make a stale
But Saturnine?"

Folio (p. 33, col. 2), "Was none in Rome" &c. *Qu.*, "*What*, was there none in Rome" &c. Under this head comes Winter's Tale, iv. 3, emended by me elsewhere,—

"————— but that your youth,
And the true blood, which peeps *so* fairly through 't,
Do plainly give you out an unstain'd shepherd," &c.

Taming of the Shrew, iv. 5,—

"Bu soft; what company is coming here?"

I have not the folio before me, but Knight omits *what*, and therefore I conclude it is not in the folio; of course he omits the ? also. *Qu.* (though one person only is spoken of),—

“But, soft; *some*¹⁶¹ company is coming here.”

Induction, 2, near the end, ἀμέτῳς,—

“Madam wife, they say that I have dream’d,
And slept away some fifteen years or more.”

Qu., “Madam, *my* wife.” He hesitates between the two modes of address, *madam*, and *my wife*, and jumbles both together. Hamlet, iv. 5,—

“Hadst thou thy wits, and didst persuade revenge,
It could not move thus.”

“Move *me* thus;” at least I am all but sure that this is the true reading. Two Gentlemen of Verona, near the end,

“What think you of this page, my lord?”

Possibly, “my *worthy* lord.” Troilus and Cressida, v. 2, noticed also, S. V. Art. xxii. p. 165,—

“May worthy Troilus be half attach’d” &c.

“Be *but* half attach’d,” ὡς ἡμοίγε δοκεῖ· see the article in S. V. above referred to. Titus Andronicus, iv. 1,—

“————— guide, if thou canst,
This after me, when I have writ my name
Without the help of any hand at all.”

The folio (p. 43, l. ult.) has not the *when*.¹⁶² Perhaps,—

“————— guide, if thou canst,
This after me: I *here* have writ my name” &c.

¹⁶¹ So Pope, &c., down to Johnson inclusive. The folios have no note of interrogation. In the second line of the next example, *away* is probably right, though due to a slip of Walker’s memory.—*Ed.*

¹⁶² *When* is the stopgap of the second folio, altered by the Old Corrector to *where*.—*Ed.*

Measure for Measure, iv. 1,—

Duke. Do you persuade yourself that I respect you?

Mariana. Good friar, I know you do, and have found it."

Qu., "and *here* have found it" (or possibly, "and *have here*" &c.); *Here*, i.e., in this affair. The following may be noticed here. Antony and Cleopatra, iv. 1,—

"————— meantime

Laugh at his challenge.

Mecænas.

Cæsar must think."

Ritson suggests, "Cæsar *needs* must think," &c. Possibly, "Cæsar, *we* must" &c.; *m* and *w* being not unfrequently confounded in old books. Tempest, iii. 2,—“As you like this, give me the lie another time. *Trin.* I did not give the lie.” Surely, “give *thee* ¹⁶³ the lie.” Antony and Cleopatra, iii. 2,—

"————— Most noble Antony,

Let not the piece of virtue that is set
Betwixt us, as the cement of our love,
To keep it builded, be the ram to batter
The fortress of it; *for* better might we
Have lov'd without this mean, if on both parts
This be not cherish'd."

"*For far* better might we" &c. [So Capell.—*Ed.*] iv. 12,

"Eros, unarm: the long day's task is done,
And we must sleep."

Fol., "Vnarme Eros." Shakespeare wrote, "Unarm *me*,¹⁶⁴ Eros." Measure for Measure, ii. 4,—

¹⁶³ So the fourth folio, and the earlier editors, except Capell. Mr. Halliwell has recently restored this genuine reading.—*Ed.*

¹⁶⁴ So Rowe, and the earlier editors; so too the Old Corrector. Mr. Collier has rejected, on metrical grounds, this elegant and certain emendation, but he is quite mistaken. See S. V. Art. ix. There are more than fifty similar verses in Mr. Collier's text of this very play.—*Ed.*

"Whilst my invention, hearing not my tongue,
 Anchors on Isabel: Heaven in my mouth,
 As if I did but only chew his name;" &c.

Perhaps, "Heaven *is* in" &c. [So Capell.—*Ed.*] As You Like It, i. 1,—"*Charles*. Good morrow to your worship. *Oliver*. Good monsieur Charles!—what's the new news at the new court?" Read, "Good *morrow*, monsieur Charles!" &c. Titus Andronicus, v. 3,—

"Come, come, thou reverend man of Rome,
 And bring our emperor gently in thy hand."

I believe the author wrote,—

"Come, come, thou reverend man of Rome, *come downe*," &c.

For "come down," see the speech preceding. Love's Labour's Lost, iii. 1,—"By virtue, thou enforcest laughter;" &c. Possibly "By *my* virtue." All's Well, &c., i. 1, "Man is enemy to virginity; how may we barricado it against him? *Par*. Keep him out. *Hel*. But he assails; and our virginity, though valiant" &c. Perhaps "assails *us*." 2 King Henry VI. iv. 2,—"We John Cade, so termed of our supposed father,—*Dick* (*aside*). Or rather of stealing a cade of herrings. *Cade*. — for our enemies shall fall before us," &c. I would read and point, "*or* for our enemies shall fall" &c. *For*, i.e., *because*. 3 K. H. VI. iii. 3,

"Queen Margaret, prince Edward, and Oxford,"

Possibly, "and *lord* Oxford." Pericles, iv. 4 (one of S.'s scenes),—

"Yet none doth know, but you, how she came dead;
 And none can know, Leonine being gone."

The *logic* of the passage, as well as the rhythm, requires,—"And none can know *now*, L. b. g." (Sc. 1, read and arrange, partly for one of the above reasons, nearly thus,—

" ————— Well, I will go ;

And yet *I have* no desire to 't.

Dion.

Come, come,

I know 'tis good for you.

Walk half an hour, *Leonine*, at th' least ;" &c.

For *desire* and *hour*, see S. V. Art. xviii. Perhaps, however, "at *the* least" may stand, *Leonine* being contracted into a dissyllable, as iv. 4,—

" I th' justice of compare ! O villain *Leonine* ;"

S. V. Art. liii. Julius Cæsar, iii. 2, near the end,—

" He and *Lepidus* are at Cæsar's house."

Perhaps, "He and *lord* *Lepidus*." Measure for Measure, ii. 2,—

" Those many had not dar'd to do that evil,

If the first man that did th' edict infringe,

Had answer'd for his deed."

Man is not in the folio (p. 67, col. 2). Read, "If *that* the first" &c. Pericles, ii. 1, near the end,—

" Only, my friend, I yet am unprovided

Of a pair of bases.

2 *Fish*. We'll sure provide: thou shalt have my best gown to make thee a pair ;" &c.

Qu.,

" We'll sure provide *thee*: thou shalt" &c.

As You Like It, iii. 2,— "Can you remember any of the principal evils that he laid to the charge of women?

Ros. There were none principal; they were all like one another, as halfpence are: every one fault seeming monstrous, till its fellow fault came to match it." "*Most* monstrous." Two Gentlemen of Verona, v. 4,—

" Thou common friend, that's without faith or love

(For such is a friend now) ; treacherous man !"

Treacherous pronounced at full length, in this place of the line, seems very strange. Perhaps, "*Thou*¹⁶⁵ t. m." *Tempest*, ii. 1, near the beginning,—

"I pr'ythee, spare.

Gonzalo.

Well, I have done: but yet—" &c.

Read,—

"I pr'ythee spare *me*.

Gonzalo.

Well, I have done: but yet—" &c.

3 *King Henry VI.* i. 1, near the end,—

"Gentle son Edward, thou wilt stay with me?"

Fol. (p. 149, col. 2, l. 4), "stay me." *Qu.*, "stay *by* me."

King Richard III. iv. 5,—

"What men of name resort to him?"

The verse is maimed. *Qu.*, "What men of *note and* name" &c.

Instances in other Writers.—Beaumont and Fletcher, *Custom of the Country*, iv. 2,—

"————— When she sees

Who is her rival, and her lover's baseness

To leave a princess for her bondwoman,

The sight *will* make her scorn what now she dotes on."

The folio of 1647 has, "The sight make her" &c. Read, "The sight *may* make her" &c. *Will*¹⁶⁶ is Theobald's

¹⁶⁵ *Thou* appears in the three other folios. Capell was the first *modern* (to use his own language) who omitted it. In the passage from 3 *King Henry VI.* below, "stay *with* me" is the reading of the Second Part of the Contention as well as that of the second folio.—*Ed.*

¹⁶⁶ *Will* may be a conjecture, but it appears in the second folio, which contains corrections by one who was intimate with the authors.—*Ed.*

insertion. Jonson, *The Case is Altered*, v. 4, Gifford, vol. vi. p. 417,—

“Then, no more my Gasper, but Camillo,” &c.

I think,—“Then, now no more my Gasper,” &c. Massinger, *Roman Actor*, ii. 1, Moxon, p. 152, col. 1,—

“Anxious fear to lose what his soul dotes on
Renders his flesh insensible.”

Not, I think, *Anxious*, even in Massinger, but “*An anxious*” &c. Ford, *Lover’s Melancholy*, ii. 2, Moxon, p. 9, col. 2,—

“————— yet, when winds and storm
Drive dirt and dust on banks of spotless snow,
The purest whiteness is no such [read *sure*] defence
Against the sullying foulness of that fury.
So raved Agenor, that great *man*, mischief
Against the girl.”

Madman. Greene, *Poems*, Dyce, vol. ii. p. 257,—

“Though envy strive, yet *searching* time
With piercing insight will the truth outfind,
And make discovery who the guilty is.”

Read “*secret-searching* time,” as at p. 250 of the same volume, “heaven’s *secret-searching* eye.” Beaumont and Fletcher, *Maid in the Mill*, iv. 3, Moxon, vol. ii. p. 599, col. 2,—

“Love is a jewel (some say) inestimable,
But hung in the ear, deprives our own sight,
And so it shines to others, not ourselves.”

Read,—

“But hung in *th’* ear, deprives *us*¹⁶⁷ our own sight,” &c.

¹⁶⁷ The phrase “our *own*” imperiously demands the personal pronoun, and consequently this passage is scarcely parallel with the well-known passage in *Hamlet*, with which Mr. Dyce compares it. Mr. Dyce, no doubt, is right as to the latter passage.—*Ed.*

Middleton, &c. Old Law, v. 1, Moxon's Massinger, p. 437, col. 2,—

"I should have one amongst them, had he had grace
To have retain'd that name.

Sim. I pray you, father.

[Point,—“I pray you, father”—].

Creon. That name, I know,

Hath been long since forgot.”

Sense and metre require, “*But* that name” &c. P. 438, col. 2,—

“Trust me, a lusty woman, able-bodied,
And well-blooded cheeks.”

“And *with* well-blooded” &c.

Chapman, Conspiracy of Byron, Retrospective, vol. iv. p. 373; King Henry says to his infant son and heir,—

“————— like the halcyon's birth,
Be thine to bring a calm upon the shore,
In which the eyes of war may ever sleep,
As overmatch'd [*overwatch'd*] with former massacres,
When guilty mad noblesse fed on noblesse,” &c.

Certainly not *noblésse*. I think, “When guilty *and* mad noblesse” &c. Browne, Britannia's Pastorals, B. i. Song iv. Clarke, p. 116, ἀμείρωτος

“Maiden, arise, replied the new-born maid;
Pure innocence the stones will aid.”

Possibly “the *very* stones;” but “the stones *themselves*” seems more likely. Lodge, Wounds of Civil War, iv. 1, Dodsley, vol. viii. p. 52; though this seems too obvious to need noticing,—

“*Flaccus*. Happy and fortunate thy return to Rome.

Lepidus. And long Marius live with fame in Rome.”

“And long *may* Marius;” like “May many years” &c.

King Richard II. i. 1, above. Jonson, Poetaster, v. 1, Gifford, vol. ii. p. 531,—

“Take him away.

Orie.

Jupiter guard Cæsar!”

I imagine,—“Jupiter guard *great* Cæsar!” Daniel, Vision of the Twelve Goddesses, ed. 1623, p. 415,—“What have I seen? where am I? or do I see *all*? or am I any where?” Read, “or do I see *at* all?” The errata in this edition of Daniel are numberless. Play of Tancred and Gismunda, iv. 2, penult., Dodsley, vol. ii. p. 204,—

“Call my daughter: my heart boils till I see
Her in my sight.”

“Call *me* my daughter.” Greene, Alphonsus King of Arragon, Dyce, vol. ii. p. 47,—

“And for my pillow stuffed with down,” &c.

“Stuffed *soft* with down,” I imagine. P. 38,—

“————— what may be the cause
Of this strange and sudden banishment?”

“Of this *so* strange” &c., as Winter’s Tale, iv. 3, noticed above. Greene (I quote here from Clarke’s Helicon of Love, p. 41),—

“Whiter than be flocks that straggling feed,
When wash’d by Arethusa faint they lie,
Is fair Samela.”

“Than be *the*¹⁶⁸ flocks.” (For *faint* read *fount*.) Dekker, &c., Witch of Edmonton, iii. 2, Moxon’s Ford, p. 196, col. 1,

“Your second adulterous marriage leads;
That is the sad eclipse, the effects must follow,
As plagues of shame, spite, scorn, and obloquy.”

¹⁶⁸ So Mr. Dyce, I suppose from the old copies.—*Ed.*

Surely,—“Your second *and* adulterous” &c. Browne,
B. ii. Song ii. Clarke, p. 200, l. 1,—

“True fame is ever liken’d to our shade,
He soonest misseth her, that most *hath* made
To overtake her.” *www.libtool.com.cn*

I rather think, “that most *haste* made;” but Browne may have written,—

“He soonest misseth, that most *haste hath* made” &c.

Marmion, Antiquary, iv. 1, Dodsley, vol. x. p. 62,—

“Diana blush’d Actæon to a stag:
What shall lust do? Chastity made horns! [:]
I shall be gifted with a horrid pair;” &c.

Perhaps, “What shall *hot* lust do?”¹⁶⁹ see context. *Ib.*,
2 (male in ed. ieta 1), *ad fin.* p. 65,—

“However, sir, you speak comfortably.”

“You *do* speak” &c. (?) Chapman, Il. xxiii., Taylor, vol. ii.
p. 206,—

“————— whom Jove bestow’d upon
A mighty wealth; his dwelling was in broad Sicyone.”

Qu., “in broad-waied S.” (*ἐν εὐρυχόρῳ Σικυνῶνι*, v. 299); as
ii. vol. i. p. 50, l. 9,—“Troy’s broad-way’d town” (and
again l. 21, and p. 51, four lines from the bottom), *πόλιν*
εὐρυάγειαν Τρώων, v. 12. The following may be noticed
here. Sydney, Arcadia, B. ii. p. 176, antepenult.,—“So
she rejoiced to find that mine own benefits *had me* to be
her friend, who was a prince of such greatness, and lovingly
rejoiced,” &c. Surely,—“*had made me* to be” &c. P. 190,
l. 37,—“— why then (said she) I may take boldness to

¹⁶⁹ In this case, as in many others, a word may have been
omitted without the excuse of absorption. *Qu.*,—

“What shall lust do if Chastity made horns?”—*Ed.*

make some requests into you. I besought her *to do*, vowing the performance, though my life were the price thereof." "To do *so*," or "*so* to do;" I think the former. Page 204, l. 25,—"*—*to make him *know* this frenzy had entered into the people." "To make him know *how* this" &c.; perhaps it is too obvious to be worth noticing. Defence of Poesy, p. 500, l. 4,—"*—*Aristotle—plainly determineth this question, saying, that Poetry is φιλοσοφώτερον and σπουδαιότερον, that is to say, it is more philosophical, and *more than* history." A word has evidently been lost between *more* and *than*; I conjecture *severe*.¹⁷⁰ Astrophel and Stella, Eleventh Song, last stanza, p. 568,—

"O *unjust* fortune's sway

Which can make me thus to leave you."

The metre halts; see the rest of the song. *Unjustest*, I conjecture; as Fifth Song, St. x. p. 552,—

"I lay then to thy charge unjustest tyranny."

Beaumont and Fletcher, Beggar's Bush, v. 2, Moxon, vol. i. p. 230, col. 1, l. 3,—

"How they triumph in their treachery!"

Qu., "in *this* their treachery;" pronounce *triumph*. Play of Tancred and Gismunda, Dedication, Dodsley, vol. ii. p. 158,—"*—*which with what sweetness of voice and liveliness of action they then expressed it, *they which were* of her Majesty's right Honourable Maidens can testify." Read,—"*they which were there* of" &c. Lodge and Greene, Looking Glass for London, &c., Dyce's Greene, vol. i. p. 91,

"From forth the depth of my imprison'd soul

Steal you, my sighs, testify my pain;"

"to testify." Greene, Alphonsus, King of Arragon, vol. ii.

¹⁷⁰ The editions of 1622 and 1638 insert *ingenious*.—Ed.

p. 28,—“let all the world” &c. (I think this is the text in Dyce, but I cannot now refer to him; ¹⁷¹) *qu.*, “lest *that* all” &c. In the same page, or one a little below, l. ult.,—

“And give thee that which thou well hast won;”

“that *the* which;” as, seven lines above,—

“And that receive, the which your swords have won.”

Dekker, *Old Fortunatus*, *Old English Drama*, 1831, p. 37,

“Could you survey ten worlds, you must die;” &c.

Qu.,—

“Could ——— worlds, yet you must” &c.

Chaucer, *House of Fame*, ed. 1602, fol. 264, col. 4,—

“But he that bare gan aspie,

That I so thought and said this,” &c.

Read and point (see context),—

“But he that bare *me* gan aspie

That I so thought, and” &c.

Marston, *Malcontent*, Sig. D 3 (D 4); I quote from Dyce’s *Remarks*, p. 208. [ii. 5.—*Ed.*],—

“Why, we are both but dead, the Duke hates us,” &c.

The accent seems wrong; *qu.*,—“the Duke *he* hates us.”

Cartwright, *Ordinary*, v. 4, Dodsley, vol. x. p. 261,—

“—— I, though in a fault, did not offend;

And that for three reasons. First, I did yield

Only a kind of” &c.

“For *these* three reasons,” I imagine; something like the error in *M. N. D.*, iii. 1 (“there are things,” for “there are three things”), noticed above. *Ib.*, p. 260,—

“Their villainy, o’ my life! Now, as I am

A freeman and a grocer, I had rather

Have found forty pounds. I pray go fetch him.”

¹⁷¹ So Mr. Dyce in the text, but says in a note, *Qu.*, “*but* lest.”

"Have *beene finde*," or *fin'de*,¹⁷² I conjecture. Suckling, Goblins, v. 1, p. 148 of the same volume, perhaps we should read and arrange,—

"——— and sure that was extreme, since she
Produc'd a monster.

Philatel. Speak to her yourself;
She's so incens'd against me, she will not
Welcome *her* happiness, because I bring it."

Massinger, Virgin Martyr, near the end, Moxon, p. 25, col. 2,—

"Did e'er so hard a bed yield man a dream
So heavenly as this?"

"As *is* this?" Ford, &c., Witch of Edmonton, iv. 2, Moxon, p. 203, col. 1,—

"Striving to cast two wedding rings in one,
Through my bad workmanship I now have none;
I have lost her and thee."

Wrong; perhaps "I have lost *both* her and thee." Play of Tancred and Gismunda, ii. 1, Dodsley, vol. ii. p. 183,—

"And shall I tell mine aunt? come hither then,
Give me that hand: By thine own right hand,
I charge thy heart my councils [*counsels*] to conceal."

The second line halts. I conjecture that we ought to read, "By *this* thine own" &c. Chapman, Odyss. viii., towards the end,—

"——— But now, on,
And truth relate us; both whence you err'd,
And to what clime of men would be transferr'd."

Hic etiam in v. 2 labat metrum; "relate to us," I think.

¹⁷² In M. N. D. ii. 2,— "But Athenian found I none," one quarto and the folio read *find*, the opposite error.—*Ed.*

Chaucer, Complaynt of the Blacke Knight, St. x. Ed. 1602, fol. 258, col. 2,—

“ The cedres hye, upright as a line ;”

“ *as is*” &c. (St. xiii., www.libtool.com.cn)

“ The water was holsome, and so vertuons,
Through might of herbes growing beside,” &c.

“ Growing *it* beside” ?) St. xxi. Ed. 1602, fol. 258, col. 3,

“ Whereof I had ruthe, and eke pite ;”

“ I had *both* ruthe,” &c. ? St. xxvi. col. 4,—

“ O Niobe, let now my teres rain
In to my penne, and helpe eke in nede,
Thou woful Myrre” &c.

“ Helpe *me* eke” &c. ? St. xxxviii. fol. 259, col. 1,—

“ ——— misbeleefe and false suspicion
Have trouth brought to his dampnacion,
So that alas, wrongfully he dieth,” &c.

Qu., “ So that alas *al* wrongfully” &c. (In l. 2, read *trueth* as a dissyllable. So also correct the word in several following lines of the same poem. St. lxxxix. fol. 260, col. 4, l. ult.,—

“ Let not this man for his trouth dey ;”

certainly *trueth*, whatever becomes of the rest of the line. St. xcv. (close of the *poem*),—

“ That hath so long ———
Werred trouth with his tyranny.”

Werreied trueth.) St. liii. fol. 259, col. 3,—

“ What shall I say of yonge Piramus,
Of trewe Tristram, for all his hye renowne,
Of Achilles, or of Antonius,
Of Arcite, or of him Palomoun,
What was the end of hir passioun,” &c.

Qu., "Or of," &c. (A little below,—

"Of *Thebes* eke the false Arcite."

Was *this* Arcite also a Theban? The metre; too, limps.) Chapman and Shirley, Chabot, iii. 2, Gifford and Dyce's Shirley, vol. vi. p. 118,—

"————— I would hope
You have more charity than to imagine
My present condition worth your triumph,
In which I am not so lost, but I have
Some friends and servants with proportion
To my lord's fortune;" &c.

"My present *lost* condition," I conjecture; the emphasis on *so* in the next line seems to require it. Shirley, Poems, p. 429; see context,—

"No two should have sport,
Or in wedlock better agree."

"Should have *more* sport." Maid's Revenge, ii. 1, vol. i. p. 116,—

"He is one of the [*He's one o' th'*] most accomplish'd gentlemen
Ansilva e'er beheld: pardon, madam."

"Pardon *me* madam;" as in the next page.

CI.

c and *t* confounded.

The corruption of *t* into *c* is frequent in old books. (This vindicates Theobald's reading, defended by Gifford, Coriolanus, i. 1,—“to *stale't* a little more,” for *scale't*.) So *Ace* for *Ate*, King John, ii. 1, fol. p. 4, col. 1, l. 6,—

“An *Ace* stirring him to bloud and strife.”

Cymbeline, iii. 2, p. 381, col. 1, ult., *vice versâ*,—

“How many *store* of Miles may we well rid [ride]” &c.

(This page, by the way, 381, contains more than the usual proportion of errors; which may help to confirm—were any additional proof needed¹⁷³—the emendation, sc. 3,—

“Richer, than doing nothing for a *bribe*,”

instead of *babe*.) King Lear, iv. 6, p. 304, col. 1, l. 2,—

“*Place* sinnes with Gold,” for *Plate*. So King Richard II.

i. 3, fol. p. 25, col. 2,—

“Thus *placed* in habiliments of war;”

for *plated*. Midsummer Night’s Dream, ii. 2,—

“And on old Hyems’ *thin* and icy crown,”

is clearly right; (atque ita Dycius. By the way, *thin* ought, I imagine, to be restored in Daniel, Translation from Marini,—I quote from Retrospect. vol. viii. p. 245, St. vii.,

“Old trembling age will come,

With wrinkled cheeks and stains,

With motion troublesome;

With *skin* and bloodless veins;” &c.

Skin is evidently wrong; and *s* is the next letter to *t*.)

Marston, &c., Malcontent, iv. 5, Dodsley, vol. iv. p. 75,—

“But ’tis most fit: why should a better fate

Attend on any, who forsakes¹⁷⁴ chaste sheets;

¹⁷³ In Green’s James IV., Dyce, vol. ii. p. 112, Sir Bartram says of Ateukin,—

“But he, injurious man, who lives by crafts,

And sells king’s favours for who will give most,

Hath taken bribes of me, yet covertly

Will sell away the thing pertains to me.”

This shows how a man may do nothing, or worse than nothing, for a bribe; a feat that seems incomprehensible to the primitive simplicity of the nineteenth century.—*Ed.*

¹⁷⁴ Mr. Dyce reads, with the old copy, *forsake* and *fly*.—*Ed.*

Fly [read *Flies*] the embrace of a devoted heart,
 Join'd by a solemn vow 'fore God and man,
 To taste the brackish blood of beastly lust, .
 In an adulterous touch?"

For *touch* read *couch*. Southwell, Triumphs over Death, Retrosp. vol. iv. p. 278, says, eulogizing a lady's purity of character, "she was *grateful* many ways, and memorable for virtues;" *graceful*, I think, in the passive sense of gracious.

CII.

Art and *act* confounded.

Timon v. 2,—

"It is our *part*, and promise to th' Athenians,
 To speak with Timon."

The comma after *part* is not in the folio. Expunge it, and read *pact*. Massinger, Roman Actor, i. 1, Moxon, p. 145, col. 2,—

"So dangerous the age is, and such bad *acts*
 Are practised every where, we hardly sleep,
 Nay, cannot dream, in safety."

Evidently *arts*; see context, and note,—

"————— All our *actions*
 Are called in question,"

immediately following; but the passage itself is sufficient. Marmyon, Fine Companion, v. 2,—"How did you heal him, sir? [meaning the mad astrologer.] *Aur*. Only with two or three sentences out of Picus Mirandula, in confutation of the *act*; and as many out of Cornelius Agrippa,

for the vanity of it." Evidently *art*. On the other hand, Ford, Broken Heart, i. *ad fin.*,—

"Great *arts* best write themselves in their own stories;
They die too basely, who outlive their glories."

Acts. I have noticed several gross errors in this play. Beaumont, Translation of Ovid's Remedy of Love, Moxon, vol. ii. p. 702, col. 1,—

"I do not bid thee strive with witches' charms,
Or such unholy *acts*, to cure [*cease*, Dyce.—*Ed.*] thy harms."

Arts. Middleton, &c., Old Law, v. 1, Moxon's Massinger, p. 436, col. 1,—

"————— My sins and I
Have been but newly parted; much ado
I had to get them leave me, or be taught
That difficult lesson, how to learn to die.
I never thought there had been such an *act*,
And 'tis the only discipline we are born for:
All studies else are," &c.

Palpably *art*. Chapman, Bussy d'Ambois, i. 1, Old English Plays, vol. iii. p. 239,—

"————— brave barks and outward gloss" &c.

Read *backs*; see context. On the contrary, Spenser, Virgil's Gnat, St. xxxix.,—

"The scalie *bæck* of that same hideous snake,
Enwrapped round, oft faining to retire,
And oft him to assaile, he fiercely strake,
Whereas his temples did his creast-front tyre."

Surely *bark*. (It may possibly be an erratum of the modern edition from which I quote.) [The second folio, the only old edition I have consulted, has *bark*, and so Todd.—*Ed.*],—

" *Horrida squamosi volventia membra draconis,
Atque reluctantis crebris fœdeque petentis
Ictibus ossa ferit, cingunt qua tempora cristæ.*"

Donne, Poems, 1633, p. 291,—

" ——— But if you dare be brave,
And pleasure in your conquest have,
First kill th' enormous giant, your Disdain,
And let th' enchantress Honour next be slain,
And like a Goth and Vandal rise,
Deface records, and histories
Of your own *arts and triumphs* over men,
And without such advantage kill me then."

Acts. Fairfax, B. v. St. lxvi.,—

" She thought, ere truth-revealing time or fame
Bewray'd her *act*, to lead them to some hold," &c.

*Art.*¹⁷⁵ I imagine. Sackville, *Ferrex and Porrex*, ii. 1,

Dodsley, vol. i. p. 134,—

" But sithe in eche good gift and princelie *arte*
Ye are his matche," &c.

Note,—"*Acte*, edit. 1590."

CIII.

Peculiar sense of *Spring*.

Tarquin and Lucrece, St. cxxxvi.,—

" To dry the old oak's sap, and cherish springs."

Springs here are, *ut sæpe*, *sprigs* or *shoots*. I notice this, because I had myself for a long time mistaken the sense of the word, and grounded an emendation on my error. Among the passages in which *spring* occurs in this sense,

¹⁷⁵ One might suspect, from the expression in the original (*sue frodi*), that the plural *arts* was Fairfax's word.—*Ed.*

the following may be quoted as particularly worthy of note.
Fletcher, Faithful Shepherdess, v. 3, Moxon, vol. i. p. 283,
col. 2, with a variation,—

“The nightingale among the thick-leav’d spring
That sits alone in sorrow.”

Lord Brooke, Sonnet lvii.,—

“The tree in youth, proud of his leaves and springs,
His body shadowed in his glory lays.”

Fairfax’s Tasso, B. xiii. St. xxxv.,—

“If I retire, who shall cut down this spring?”

selva; as Fletcher above. St. xxxi.,—

“But if his courage any champion move
To try the hazard of this dreadful spring,
I give him leave” &c.

Note Beaumont and Fletcher, Faithful Friends, iv. 1,
Moxon, vol. ii. p. 545, col. 2,—

“————— Sacred spirit,
That from the ever-springing fields art come
To this unhallow’d ground;”

i.e., ever-blooming. So I think Browne, Britannia’s Pasto-
rals, B. i. Song v., Clarke, p. 160; see context,—

“Maids, lions, birds, flocks, trees, each flower, each spring,
Were rapt with wonder, when he used to sing.”

Spenser, Shepherds Calender, Ægl. vi. St. vii.,—

“———— the byrdes, which in the lower spring
Did shroude in shady leaves from sunny rayes,” &c.

Can Milton have used the word in this sense, P. L., ix.
217?—

“———— while I
In yonder spring of roses intermixt
With myrtle, find what to redress till noon.”

Scarcely, I think. And so of Dryden's Virgil, Pastoral iii.
l. 144,—

"Ye boys, who pluck the flowers, and spoil the spring,
Beware the secret snake that shoots a sting."

Chapman, Il. iii., Taylor, vol. i. p. 81, l. 6,—

"————— and as a hilly spring
Presents a serpent to a man," &c.

οὐρέος ἐν βήσσῃς, v. 34. And so I think *id.*, All Fools, i.
1 (I think it is sc. 1, for I quote from memory),—¹⁷⁶

"I tell thee, Love is Nature's second sun,
Causing a spring of virtues where he shines;"

a *growth* of virtues. Drayton, Muses' Elysium, x. p. 83,—

"The lofty high wood, and the lower spring,
Shelt'ring the deer in many a sudden shower,
Where quires of birds oft wonted were to sing,
The flaming furnace wholly doth devour."

Chapman, Il. vii., Butter's folio, p. 102; (Agamemnon),—

"———— to the great Saturnides preferr'd an offering,
An ox that fed on five fair springs;"

i.e., on the grass of five seasons.

CIV.

King, duke, and count, confounded in sense.

Love's Labour's Lost, ii. 1, not far from the beginning,—

"Who are the votaries, my loving lords,
That are vow-fellows with this virtuous *duke*?"

¹⁷⁶ See Dodsley, vol. iv. page 113, where, by the way, *sun* is amusingly misprinted *son*, I presume from the old copy.—*Ed.*

Everywhere else, I believe, he is styled by his proper title, *king*. So in *Twelfth Night*, i. 2, Orsino is called *duke*, but in several—perhaps in all—other places, *count*. In the *Two Gentlemen of Verona*, the personage who, throughout the rest of the play, is styled the *duke* of Milan, is in i. 3, the emperor,—

“——his companion, youthful Valentine,
Attends the emperor in his royal court:”

“I will despatch him to the emperor’s court:”

and ii. 3, about the beginning,—“I — am going with Sir Proteus to the imperial’s court:” for it is futile to attempt to distinguish between the two personages.¹⁷⁷ iii. 1, the duke says,—

“—— if thou linger in my territories
Longer than swiftest expedition
Will give thee time to leave our *royal* court.”

Titus Andronicus, iii. 1,—

“———— chop off your hand,
And send it to the *king*.”

iv., towards the end,—

“King, be thy thoughts imperious, like thy name.”

Here, however, the error was easy; in the latter instance, hardly an error. By the way, iii. 1, a little below the first-quoted passage,—

“With all my heart, I’ll send the emperor my hand:”

qu.,—

“———— I’ll send the *king* my hand.”

¹⁷⁷ The *emperor* is peculiar to the scenes laid at Verona, the *duke* to those laid at Milan. *Verona* occurs *twice* and *Padua* once for *Milan*. These negligences I suspect to be the author’s.
—Ed.

Emperor occurs three lines before. Hamlet, iii. 2, dumb show,—“Enter a *King* and a *Queen*,” &c. *Ib.*, “Gonzago is the *duke’s* name;”—Hamlet is here speaking; and in the very same speech follows almost immediately,—“This is one Lucianus, nephew to the *king*.” Instances of the same in contemporary dramatists, and others: Beaumont and Fletcher, *Cupid’s Revenge*, iii. 2, Moxon, vol. ii. p. 391, col. 2, speaking of Duke Leontius and his consort,—“the *duke* and *queen* will presently come forth to you.” i. 1, page 381, col. 2, Leucippus, the heir to the dukedom of Lycia, says,—

“I do not wish to know that fatal hour,
That is to make me *king*.”

In the latter part of Sidney’s *Arcadia* (the part following p. 332), Basilius is called sometimes *king*, and sometimes *duke*; e.g., B. iii. p. 364, l. 2, compared with l. 5; p. 399, l. 16, compared with p. 400, l. 31.

King, *count*, and *duke*, were one and the same to the poet, all involving alike the idea of sovereign power; and thus, might easily be confounded with each other in the memory.

CV.

Yet in the sense of *as yet*.

Spenser, F. Q., B. ii. C. i. St. xlv.,—

“Till he his armes about her sides gan fold,
And to her said: Yet, if the stony cold
Have not all seized on your frozen hart,
Let one word fall that may your grieffe unfold,” &c.

Remove the comma after *yet*. The following, B. iii. C. xi. St. xiv., is less certain,—

“ Ah! gentle knight, whose deep-conceived grieffe
Well seems t'exceede the powre of patience,
Yet, if that heavenly grace some good reliefe
You send, submit you to high providence;” &c.

Perhaps we ought to expunge the comma after *yet*; ¹⁷⁸ *if perchance God's grace may yet send you relief*. But I doubt much. Daniel, Musophilus, p. 84,—

“ Be it, that my unseasonable song
Comes out of time, the fault is in the time,
And I must not do Virtue so much wrong,
As love her aught the worse for others' crime:
And yet I find some blessed spirits among,
That cherish me, and like, and grace my rhyme.”

Here too, I think, *yet* is *adhuc*. (*Blessed*, i.e., *felices* or *fortunati*, favoured, gifted.) So understand Arcadia, B. iv. p. 425, l. 33,—“ But Philanar came in time to withstand them, both sides yet standing in arms,” &c. So, too, B. and F., Pilgrim, v. 4, Moxon, vol. i. p. 614, col. 1,—

“ Thou art a captain, let thy men
Be honest, have good thoughts, and then
Thou mayst command, and lead in chief;
Yet thou art bloody, and a thief.”

(The preceding part of the passage is corrupt. Read,—

“ Thou art a captain: let thy men
Be honest loves, good thoughts; and then
Thou may'st command,” &c.

Or possibly, “ Be honest *and* good thoughts;” but this is

¹⁷⁸ The quarto 1596 and the second folio have no comma after *yet* in these two passages from Spenser. I presume it is modern.—*Ed.*

very unlikely.¹⁷⁹) Fletcher, Faithful Shepherdess, iii. 1, vol. i. p. 276, col. 1,—

“ Yet, she 's warm, her pulses beat ; ”

dele comma after *yet*. I think ; *she is still warm*. So construe Chapman, ll. iv. Taylor, vol. i. p. 104, l. 4,—

“ ——— he choos'd for flight, and from his quiver drew,
An arrow ; feather'd best for flight, and yet which never flew.”

And ix. p. 210, penult.,—

“ ——— yet Meleager lay
Obscur'd in fury.”

And so understand King Lear, i. 4,—

“ ——— Ha ! is it come to this ?
Let it be so :—Yet have I left a daughter,¹⁸⁰
Who, I am sure, is kind and comfortable.”

(Note by the way Chapman, ll. xvi. vol. ii. p. 72,—

“ O Peleus' son,” &c.,
“ Still be not angry ; ”

construe, *Be not still angry*. Also that in R. C.'s version of C. iv. of Tasso, Singer's Fairfax, I. l. 17, for—“ I promise, yet do you ” &c., we should point,—“ I promise yet, do you ” &c.) So, too, understand Sidney, Arcadia, B. iii. p. 311, l. 11,—“ Dear Pamela, how hast thou left me to

¹⁷⁹ This elegant correction (*loves*) is closer to the *ductus literarum* of Moxon's text than *and*, and gives a better sense ; Walker therefore, with such evidence as he had, did right to adopt it. *And* is the reading of the old copies. *Have* is a sophistication of Sympson's.—*Ed.*

¹⁸⁰ Walker here follows the Var. 1821. The folios here (with other differences) read,—“ I have another daughter ; ” but in an earlier part of the scene both folios and quartos have,—“ Yet have I left a daughter.”—*Ed.*

all wretchedness and miserie ! Yet while thou livedst, in thee I breathed, of thee I hoped." And p. 377, l. 46,—

" ————— the silly innocent,
Who yet was good, because she knew none ill."

CVI.

On *busy-less*.

Tempest, iii. 1,—

" But these sweet thoughts do even refresh my labours ;
Most busy-less, when I do it."

So Theobald ; and all subsequent editors have followed him. Fol.,—" Most busie lest, when" &c. I have met with no other instance of this ungrammatical formation, either in Shakespeare, or in any other of the Elizabethan poets. (*Kindless* in Hamlet, ii. 2,—

" Remorseless, lecherous, treacherous, kindless villain !"
is *unnatural*, from *kind*, the common old English word for *nature*.) I have found one instance in an earlier writer, Surrey, ed. 1831, p. 7,—

" To languish without ache, sickless for to consume."

And one in a contemporary, Kyd, Translation of Garnier's Cornelia, i. Dodsley, vol. ii. p. 250,—

" Less hapless, and more worthless thou might'st
Have made thine ancestors and thee renown'd."

For this latter can scarcely, I think, be a corruption of *worthless*. Dr. Nares also, in a MS. note in my copy of the repr. fol., has expressed a doubt of Theobald's emendation.—'Επίχω. Spenser, F. Q., B. iii. C. iii. St. lix., seems scarcely in point,—

" ————— for endlesse moniments
Of his successe and gladful victorie."

Sylvester's Dubartas, Week i. Day i. ed. 1641, p. 4, col. 2,

" Alas! how faithless, and how modestless,
Are you, that in your ephemerides
Mark th' year, the month, the day," &c.

vii. p. 60, col. 2,—

" Fond Epicure, thou —————
————— vainly fraudulent
(Not shunning th' atheist's sin, but punishment)
Imaginest a God, so perfect-less,
In works defying, whom thy words profess."

col. 1,—

" How th' air's glib-gliding *firmness* body bears
Such store of fowls, hail-storms, and floods of tears."

Firmless, I conjecture. ii. ii. iv. p. 142, col. 2 ; see context,

" ————— yet firm-less in affects,
It falls in love with subtle Grecian wits."

iv. iii. p. 220, col. 2,—

" Th' unsavory breath of Serpents crawling o're
The Lybians pest-full and un-blest-full shore."

[The first part of the above article was evidently written earlier than the rest. The passages from Spenser and Sylvester occur scattered through other parts of the manuscript, with the direction, "Add on *busy-less*," and the passage from Kyd is inserted, in later ink, in a space left vacant apparently for future examples. The quotation from Surrey may be thought inapplicable, since Chaucer once uses *sike* as a substantive, and Surrey may have been influenced by this in forming the compound *sickless*; but the examples from Kyd and Sylvester certainly make

for Theobald's conjecture. This conjecture, however, has been rejected by every recent editor but Mr. Halliwell. Mr. Dyce and Mr. Collier follow Heath in reading,—“Most busy, least when I do it,” which Heath tells us has the same meaning as—“Most busy when least I do it.” This I must take the liberty of denying, nor can I admit that these six words, either with or without the inversion, are equivalent, as Heath says they are, to “I am in truth more effectually completing the task set me by these intervals of interruption, than if I were incessantly at work about it, as I am thereby enabled to exert myself with double vigour whenever I resume it.” Mr. Collier, who sees no difficulty in the passage, explains it thus,—“Ferdinand says, the thoughts of Miranda so refresh his labours, that when he is most busy, he seems to feel his toil least.” This explanation might have done, if the text had been, “When most busy, I do it least;” but it is utterly inapplicable to the text adopted by Mr. Collier. Mr. Knight follows the second folio, which only varies from Heath in placing the comma after *least* instead of before it. He whimsically adds,—“If we omit *most*, reading ‘busy least, when I do it,’ the sense is clear enough. It is not less clear with *most*, so punctuated.” Mr. Singer reads, “Most *busiest* when I do it,” and has defended this reading with much ingenuity, but Heath appears to me to have assailed it with effect at p. 23 of the “Revisal of Shakespeare’s Text.” Mr. Collier’s Old Corrector has been severely attacked for reading *busy, blest*, but if, as I suspect, he wrote *busy-blest*, intending it as a compound adjective, the old gentleman scarcely deserved the castigation he received. I may be allowed to conclude this long, unsatisfactory note by sug-

gesting that, in the second folio (as far as relates to this passage), *least* merely represents a peculiar pronunciation, not even now quite obsolete among uneducated people, of *lest*, and that consequently there is no intentional difference of meaning between the text of the first folio and that of the second. Something like this appears to have occurred to Mr. Halliwell. If this notion is correct, the second folio affords no support to those recent texts that have *least* in the sense of *minime*.—*Ed.*]

CVII.

Strange in the sense of *extraneous*, *foreign*.

Sonnet liii.,—

“What is your substance, whereof are you made,
That millions of strange shadows on you tend?”

Strange, i.e., *foreign to you, not your own*. Donne, Litany, v. (speaking of the Virgin Mary),—

“Whose womb was a strange heav’n, for there
God cloth’d himself, and grew.”

Not *marvellous*, but *extraneous*; a heaven out of heaven. In a kindred sense we must understand it, 2 K. Henry IV. v. 2,—

“You all look strangely on me; and you most.”

Winter’s Tale, ii. 3,—

“————— As by strange fortune
It came to us, I do in justice charge thee,

That thou commend it strangely to some place,” &c.

Strange, alien, foreign; it being, as he maintains, the child of a foreigner. Sonnet cx.,—

"Most true it is, that I have look'd on truth
Askance and strangely ;"

as though it were a stranger. Henry More, Poem ii. B. i.
init.,—

"Whatever man he be that dares to deem
True poets' skill to spring of earthly race,
I must him tell, that he doth misesteem
Their strange estate, and eke himself disgrace
By his rude ignorance."

Strange here is *foreign to the earth.* Fairfax, B. xvii. St. x.,

"A turban strange adorn'd his tresses hoar ;"

outlandish, I imagine,—viewing it with Italian eyes. B. xviii.
St. xi.,—

"His arms he took, and in a coat him dight
Of colour strange, cut in the warlike guise."

—*peregrina ferrugine clarus et ostro*, as I conjecture. B. iii.
St. xxxii.,—

"— as the Moors at their strange tennis run
Defenc'd, the flying balls unhurt to shun."

Outlandish. Spenser, F. Q., B. iii. C. xii. St. xi.,—

"With him went Danger, cloth'd in ragged weed
Made of beares skin, that him more dreadful made ;
Yet his owne face was dreadfull, ne did need
Straunge horror to deforme his griesly shade."

CVIII.

Sir and for confounded.

Timon, iii. 6,— "What would he have borrowed of you ?
1 *Lord.* A thousand pieces. 2 *Lord.* A thousand pieces !
1 *Lord.* What of you ? 3 *Lord.* He sent to me, sir—
Here he comes." The comma after *me* is not in the folio.

Qu., "He sent to me *for*" &c. *Sir* for *for*—as has been remarked by one of the commentators, if I remember aright, is not very unfrequent. Hamlet, v. 1, fol. p. 278, col. 2,—

"*Sir* though I am not Spleenative and rash,
Yet have I" &c.

Taming of the Shrew, v. 2, fol. p. 228, col. 1,—

"Well, I say no: and therefore *sir* assurance
Let's each one send vnto his wife," &c.

Collier, on the authority of a manuscript marginal correction of an early date, has properly changed the second *sir*, in All's Well, &c., v. 3, fol. p. 252, col. 1,—

"I wonder *sir*, *sir*,¹⁸¹ wiues are monsters to you,"
—vulg., *since*,—to *for*. King Richard II. v. 5,—

"Now, *sir*, the sound that tells what hour it is,
Are clamorous groans," &c.

Read, "Now, *for* the sound," &c.—"Are" &c. And so Collier, too, suggests. Observe, too, Dyce's note on this passage. Wrong; *talia enim non nisi in rebus levioribus adhiberi debent, ut mihi quidem videtur*. Ford, it is true, has fallen into this fault, Love's Sacrifice, ii. 2, Moxon, p. 81, col. 1, Fernando's Soliloquy,—

"She's young and fair: why, madam, that's the bait
Invites me more to hope;" &c.

But Ford was not Shakespeare; and he may even have been misled by this very error of the press into a blind imitation of his great model. Note, however, Antony and Cleopatra, iii. 9,—

"Yes, my lord, yes:—He at Philippi kept
His sword even like a dancer;" &c.

¹⁸¹ Mr. Dyce reads *sith*, which is probably right.

But, *quere*, is not this spoken in a tone of self-reproaching sarcasm? Compare Ter. And. i. 5, Pamphilus's soliloquy,

"Obstupui: censen' me verbum potuisse ullum proloqui?"

Note, too, the strange construction, according to the common reading, in the passage from King Richard II.,—

"Now, sir, the *sound*, that tells what hour it is,
Are clamorous groans, that strike upon my heart."

CIX.

Confusion of *f* and long *s*.

In the following collection of instances, I have intermingled passages from Shakespeare with those from other old writers without any distinction.

Chamberlayne, Love's Victory, Retrospective, vol. i. p. 263,

"Witness, you gods, that see my soul develop'd
From every thought of earth, how *soon* more willingly
I would submit myself to the embraces
Of crawling worms, the cold inhabitants
Of silent dormitories, than to have
My dying hopes warm'd into life again
By those wilde fires of thy prodigious lusts."

Read *far*; *farre*—*soone*. (Note, by the way, the use of *develope*; the converse of *envelope*: so p. 270,—

"No, I will live, live, till divelopp'd guilt
Makes me a public spectacle of hate;"

uncovered, disclosed.) Surrey, ed. 1831, p. 28,—

"Sometime the roaring seas, me seems, do grow so high,
That my dear Lord, ay me! alas! methinks I see him die.
And other time *the same*, doth tell me he is come,
And playing, where I shall him find, with his fair little son."

Read,—

“ And other time *the fame* doth tell me he is come,” &c. ;
la fama. So he has *the sleep*, *passim*, e.g., Version of
 Psalm lxxxviii. p. 103, —

“ Wherefore I shall not cease, in chief of my distress
 To call on Thee, till that the sleep my wearied limbs oppress.
 And in the morning eke when that the sleep is fled,
 With floods of salt repentant tears to wash my restless bed.”

(So, too, Chaucer uses *the sleep*; Squieres Tale, P. ii. *init.*,

“ The norice of digestion, the sleepe,
 Gan on hem winke.”)

A various reading in the first-quoted passage of Surrey is,
 as given in the note,—

“ ————— with T. his little son.”

Surely this ought to be written *Tom*, for which *T.*, I imagine,
 is only an abbreviation. Wyatt, ed. 1831, p. 164, l. 1, for
source, *qu. force*; see context. So in some lines addressed
 to W. Browne, Clarke, vol. i. p. 19 (to pass by the other
 errors in the passage),—

“ Lest secret, rocky envy, or the *source*
 Of frothy, but sky-tow’ring arrogance ;
 Or fleeting, sandy vulgar-censure chance,
 To leave him shipwrecked ” &c.

Force. The erratum *sir* for *for*, noticed in the last article,
 comes under this head. In Lyly’s *Alexander and Campaspe*,
 iii. 4, Dodsley, vol. ii. p. 125, ll. 3, 4, there are too palpable
 errors in two consecutive lines : *new-sound* for *new-found*,
 and *favour* for *savour*. Gammer Gurton’s Needle, i. 2,
 Dodsley, vol. ii. p. 11, l. 1,—

“ Tome Tannkard’s cow (be gog’s bones) she set me up her sail,
 And flynging about his *halse* aker, fysking with her taile,” &c.

Halfe.¹⁸² (There is still a family name *Halfacre*.) W. Rowley, *A Match at Midnight*, iii. 1, Dodsley, vol. vii. p. 339, "— and here's the gentleman; for less I am not: that afar off, taken with the *fainted* praises of your wealthy beauty, your person, wisdom, modesty, &c.—in this habit sought and obtained your service." *Sainted*. Sackville, *Ferrex and Porrex*, i. 2, Dodsley, vol. i. p. 125,—

"— ofte she rayseth up a grudging grieve
In yonger brethren at the elders state:
Whereby both townes and kingdomes have been rased,
And famous *flockes* of royal blood destroyed."

Stokes. So six lines below,—

"With hateful slaughter he prevents the fates,
And heapes a just rewarde for brothers bloode,
With endlesse vengeance on his stocke for aye."

I know not whether any one else has corrected it. Greene, *James IV*. Dyce, vol. ii. p. 124, *Song of the Hunters*,—

"Gentle *Ida*, *fair* beset;"

sair; *Scoticè*, *ut passim*. *Well y-met*, two lines before, seems to be meant for Scotch. Browne, B. i. *Song i.*, Clarke, p. 39,—

"But what avails my living thus apart?
Can I forget him? or out of my heart
Can tears efface his image? surely no.
We well may *style* the place, but not the woe."

Fly; *fie*—*stile*. (*Cœlum non animum mutant*.) *Song ii.*, towards the end, p. 86,—

"Horror in triumph rid upon the waves,
And all the furies, from their gloomy caves
Come hovering o'er the boat, summon'd each *fence*
Before the fearful bar of conscience."

¹⁸² This is, in fact, the reading of the quarto 1575. See Mr. Dyce's *Middleton*, vol. i. p. lxx. Addenda and Corrigenda.—*Ed.*

Sence, i.e., *sense*; a common spelling, if not *the* common one. And so read, Song iv. p. 116,—

“ While shaggy satyrs, tripping o’er the strands,
Stand still and gaze, and yield their *fences* thralls
To the sweet cadence of your madrigals.”

King John, ii. 2,—

“ ————— Here’s a *stay*
That shakes the rotten carcass of old death
Out of his rags ! ”

Johnson’s *flaw* is indisputably right; *flawe*—*stay* is like the error in Romeo and Juliet, ii. 1, fol. p. 59, col. 1,—
“ Prouant, but Love and *day*,” for “ Pronounce but Loue and *doue*.” On the other hand, in Measure for Measure, ii. 3, near the beginning,—

“ ————— a gentlewoman of mine,
Who, falling in the *flaws*¹⁸³ of her own youth,
Hath blister’d her report ; ”

we should read *flames* with Davenant and Warburton. *In*, i.e., *into*, *ut scipius*. Compare Hamlet, iii. 4,—

“ To flaming youth let virtue be as wax,
And melt in her own fire.”

Flawe ought also to be restored in Cymbeline, ii. 4, l. 6, for the unmeaning word *state*,—

“ ————— What means do you make to him ?
Post. Not any ; but abide the change of time ;
Quake in the present winter’s *state*, and wish
That warmer days would come.”

¹⁸³ Little French Lawyer, iii. 5, first folio, p. 64, col. 2,—

“ ————— even that Jewell,
Because it had no *flame*, you held unvaluable.”

Corrected in the second folio to *flaw*.—*Ed.*

Herrick, Clarke, vol. ii. p. 99, lxxvi.,—

"As for myself, since time a thousand cares
And griefs hath *fil'd*¹⁸⁴ upon my silver hairs,
'Tis to be doubted whether I next year,
Or no, shall give you a re-meeting here."

Still'd, i.e., *dropt*, *distilled*?—or *pil'd*. Browne, B. P.
B. i. Song iv. p. 127, read and point,—

"In comely distance underneath whose shade,
Most neat in rudeness, Nature arbours made:
Some had a light: some *so* [not *to*] obscure a seat,
Would entertain a sufferance ne'er so great,
Where grieved wights *sate* [not *fate*], as I after found,
Whose heavy hearts the height [*weight*?] of sorrow
drown'd [not *crown'd*],
Wailing" &c.

Song v. p. 138,—

"When sighs as frequent were as various *fights*."

What has *fights* to do here? See context. *Sights*. P. 153,
l. 4 (speaking of a young lady blundering in her music
lesson),—

"Then in a *chase* forsakes her virginals."

for *chase* read *chafe*, as King John, iii. 1, "a *cased* lion,"
corrected to *chafed*. [Carew seems to have had this pas-
sage of King John present to his mind when he wrote his
lxivth Poem (Separation of Lovers, Clarke, p. 84), and to
have read *chased*; for *chafed*, as in Clarke's Carew, con-
tradicts the context,¹⁸⁵—

¹⁸⁴ The edition of 1846 has *fil'de*, i.e., *fled*, a different corrup-
tion, which rather favours Walker's second conjecture.—*Ed.*

¹⁸⁵ The old copy 1640 reads *chafed*, and, though it is a very in-
correctly printed book, it seems right here. I do not see how
chafed contradicts the context. Carew, no doubt, had Shake-
speare in his eye.—*Ed.*

“ Stop the chafed boar, or play
 With the lion's paw, yet fear
 From the lover's side to tear
 Th' idol of his soul away ;”

and that Carew should have read *chased* was natural ; for the language of Shakespeare's time was then, of course, perfectly well understood, so that no one could possibly take *cased* for anything but nonsense, and an error of the press ; and, this being taken for granted, *chased* was the most obvious correction ; while, on the other hand, to complete the emendation by substituting *chafed* for *chased*, was what would have occurred to none but a critic.—In other parts of this poem, Shakespeare is equally visible ; compare St. ii. with Sonnet cxvi., and St. v. with Sonnet lvi. (Poem xci. (The Companion) *init.* Sonnet cxxx. ?) By the way, Two Noble Kinsmen, iv. 2, Moxon's B. and F., vol. ii. p. 573, col. 1,—

“ And as a *heated* lion so he looks ;”

Hunted.] Heywood, A Woman Kill'd with Kindness, Dodsley, vol. vii. p. 262,—

“ ————— they are men all of flint,
 Pictures of marble, and as void of pity
 As *chased* bears.”

Chafed. Browne, B. ii. Song iv., Clarke, p. 291,—“ the *fagging* dug ;” *sagging*, *i. q.*, *swagging* or *wagging*. Love's Labour's Lost, iv. 3,—

“ Like a demi-god, here sit I in the sky,
 And wretched fools' secrets heedfully o'er-eye ;”
soules, I think. So in Browne, *ib.*, Song iii. p. 239,—

“ All-beauteous ladies, love-alluring dames,
 That —————
 By your encouragement can make a swain
 Climb by his song where none but *fools* attain ;”

souls ;—can make him ascend by his song into heaven. So Love's Labour's Lost, ii. 1, the folio has,—“ Is the *soule* sicke?” for *foole*. Twelfth Night, near the end,—

“ Alas, poor *fool* ! how have they baffled thee ! ”

I have sometimes thought that Olivia would not have called Malvolio by such a disparaging title, under the actual circumstances, but I much doubt. Sidney, Sonnet 73, addressing Stella,—

“ O heavenly *Fool*, thy most kiss-worthy face
Anger invests with such a heavenly grace,” &c.

See context. Is there anything in the passage to call for *fool* ? Cymbeline, iv. 2,—

“ ————— O bill, sore shaming
Those rich-left heirs, that let their fathers lie
Without a monument ! ”

Foreshaming or *forshaming*, I think ; for as in *fordo*, *forwaste*, &c. So in Lodge, Wounds of Civil War, 1594, iii. Dodsley, vol. viii. p. 48,—

“ What, have *sore-pining* cares so changed me ? ”

Forpinning. Lodge, *ibid.* iv. p. 61,—

“ Marius hath *sought* for honour with his sword.”

Fought, I suspect. Jonson, Poetaster, v. 1, Gifford, vol. ii. p. 538,—

“ And when from *sight*, or from the judgment-seat,
The virtuous Scipio and wise Lælius met,” &c.

Fight ; the converse of the erratum in Browne, p. 295.

Love's Labour's Lost, v. 2 (noticed early in Art. vii.),—

“ And every one his *love-feat* will advance
Unto his several mistress.”

What can *advancing a love-feat* mean ? *Love-suit*. Browne, B. ii. Song i., Clarke, p. 164,—

“ Pierian fingers ! oh ye blessed muses ! ”

singers. Play of *Lingua*, iv. 2, Dodsley, vol. v. page 176, noticed already in Art. li., *Auditus* calls himself

“———— chief justice of all accents,
Psyche's chief porter, Microcosme's *front*,” &c. ;

scout. Browne, B. ii. Song i., Clarke, p. 191,—

“ Strait Hellespont, whose high-browed cliffs yet *found*
The mournful name of young Leander drown'd ;”

sound. Love's Labour's Lost, v. 2,—“ for mine own part, I am, as they say, but to *perfect* one man,—e'en one poor man : Pompion the great, sir.” *Pursent*, I rather think, as above,—

“———— it is *vara* fine,
For every one pursents three.”

Perfect for *present*¹⁸⁶ does not seem a probable blunder. Chapman, ll. xv. Taylor, vol. ii. p. 56,—

“———— but some god hath sav'd and freed again
Him that but now dissolv'd the knees of many a Grecian. [.]
And now I fear will weaken more, for not without the hand
Of him that thunders can his powers thus still the *fore-*
sights stand,
Thus still triumphant.”

Forefights, *ut scæpe ap. C.* ; *e.g.*, nine lines below, and xvii. p. 108, l. 5.—xvii. p. 99,—

“———— O goodly man at arms,
In fight a Paris ; why should fame make thee *sort* 'gainst
our harms,
Being such a fugitive? now mark how well thy boasts defend
Thy city only with her own.”

¹⁸⁶ In the preceding scene, *present* seems to have been corrupted into *pass* (“this swain——shall pass Pompey the great”), as appears from what goes before and after.—*Ed.*

Perperam T. in nota. Read *fort*.¹⁸⁷ Battle of Alcazar,
ii. 1, Dyce's Peele, vol. ii. p. 108, second ed.,—

“ Good madam, cheer yourself, my father's *wife* ;
He can submit himself and live below,” &c.

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“ ————— cheer yourself: my father's *wise* ;” &c.

Chaucer, Frankeleines Tale, vol. i. l. 11262,—

“ ————— he dorste not his sorwe telle,
But languisheth, as doth a furie in Helle.”

(Some MSS., according to Tyrwhitt's note, have *fire*.)

Possibly *soule*. As You Like It, i. 2,—“ But is there any
else longs to *see* this broken music in his sides ?” *Feele*,
surely ; and so Johnson conjectures, although he doubts
whether any change is required. Hamlet, iv. 1,—

“ O'er whom his very madness, like *some ore*
Among a mineral of metals base,
Shows itself pure.”

Read *fine* ; the corruption would perhaps be still easier, if
some was written in the MS., *ut saepe, som*. (*Mineral* for
mine ; as Steevens properly explains it ; to whose examples
may be added, Marmyon, Fine Companion, i. 3 ; see con-
text,—“ If you can hold in this vein, 'tis more lasting than
a mineral.” Play of Lord Cromwell, i. 2,—“ a mineral of
gold.”) Sidney, Arcadia, B. ii. p. 227, l. 4 ; see context,

“ If once thou maist that *fancie glosse* destroy
Within thyselfe,” &c.

Possibly *sawcie*. (On *glosse*, compare B. i. p. 81, l. 28,—

“ If then a bodily euill in a bodily gloze be not hidden,” &c.)

¹⁸⁷ In these two examples from Chapman, Walker's conjectures
are confirmed by Butter's folio. As to the example from As You
Like It, i. 2, a little below, it may possibly come under Art. xliii.
—Ed.

CX.

m and *w* confounded.

Two Gentlemen of Verona, ii. 4,—

“ ————— the summer-*swelling* flower ;”

rightly, I think, not “ summer-*smelling*.”¹⁸⁸ Antony and Cleopatra, v. 2,—

“ That thou, vouchsafing here to visit me,
Doing the honour of thy lordliness
To one so *meek*,” &c.

Read *weak*. On the other hand, Donne, La Corona, Sonnet v. ed. 1633, p. 30,—

“ By miracles exceeding power of man,
He (*Christ*) faith in some, envy in some begat,
For what *weak* spirits admire, ambitious hate :
In both affections many to him ran,” &c.

Meek. Browne, Dedication of the Britannia's Pastorals, Clarke, p. 33,—

“ But *weak* and lowly are these tuned lays,
Yet though too weak to win fair memory,
You may improve them, and your gracing raise ;
For things are priz'd as their possessors be.”

(For *tuned*, *quære timid* ? *Meek*, I conjecture. Here the printer's eye was misled by the *weak* in l. 2. George Herbert, in the first of the many poems entitled “ Affliction ” in his volume, ed. 1837, p. 42,—

¹⁸⁸ Mr. Collier's Old Corrector, in like manner, alters *swell* to *smell* in the celebrated passage, Antony and Cleopatra, ii. 2 ; and Mr. Collier assures us that it was the smell of these young women's hands that spread to the adjacent wharfs ! Cleopatra, of course, did not waste money in buying scents, when every one of her waiting-maids had a perfumery at her fingers' ends.—*Ed.*

"Yet though thou troublest me, I must be meek;
In *weakness* must be stout."

Possibly an erratum for *meekness*. Other passages of Shakespeare, in which *m* and *w* have been confounded.
2 King Henry VI. iii. 1,—

"My lord, these faults are easy, quickly answer'd;
But mightier crimes are laid unto your charge,
Whereof you cannot easily purge yourself."

Weightier. (Noticed also Art. xliii.) In Macbeth, v. 3,—

"————— my *way* of life
Is fall'n into the sear, the yellow leaf;"

the true correction is undoubtedly *May*. (Massinger, Picture, iii. 5,—“Your May of youth is past.”) In ii. 1,—

“Hear not my steps, which *way* they walk;"

the printer of the folio (p. 136, col. 1) has fallen into exactly the converse of this error, *which they may walke*, quod tamen amplectitur Lud. Tieck, poëta eximius, criticus ne Coleridgio quidem comparandus. It may be noticed that in the pseudo-Hamlet of 1603, B 2,—

“What might be toward that this sweaty *march*
Doth make the night ioynt labourer” &c.;

(in the present text—i. 1—*haste*), *march* probably originated in *watch*, which occurs six lines before, and also at the end of a line. In Troilus and Cressida, i. 3,—

“But, if there be not in our Grecian host¹⁸⁰
One noble man,” &c.;

the folio has (seventh page of the play, col. 2) *mould*, which is no doubt a corruption of *world*. So King John, v. 7,—

¹⁸⁰ *Host* is the reading of the quarto, but Walker was perhaps not aware of this, as he had at his elbow only the reprint of the folio, and one of Mr. Knight's editions, in which the quarto reading is not even mentioned. No doubt *host* is the genuine word.—Ed.

“ ————— his siege is now

Against the *mind* ;”

the folio has (p. 21, col. 2) *wind*, and King Henry V. iv. 8, near the end of the act, —

“ Come, go we in procession to the village ;”

it has, p. 91, col. 1, — “ goe *me*.” I have noticed elsewhere Cymbeline, ii. 4, near the beginning, “ *wing-led* with their courages” (which also took Tieck’s fancy) for *mingled*. In As You Like It, ii. 4, *init.*, —

“ O Jupiter! how *weary* are my spirits !”

Fol. (p. 191, col. 1, near the bottom, — and so Knight !), *merry*. — *Other Writers*. Chapman, Tragedy of Byron, Retrospect. vol. iv. p. 377, —

“ Why should I keep my soul in this dark light,
Whose black beams lighted me to lose myself,
When I have lost my arms, my fame, my *wind*,
Friends, brother, hopes, fortunes, and even my fury ? ”

Palpably wrong. *Mind*, I think, in the sense of *heart*, *spirit*, *courage*. G. Herbert, “The Holy Scriptures,” Part ii. Poems, 1837, p. 54, —

“ This verse marks that, and both do make a motion
Unto a third, that ten leaves off doth lie :
Then, as dispersed herbs do *watch* (!) a potion,
These three make up some Christian’s destiny.”

Make, I imagine ; except that the three *makes* (ll. 1, 3, 4) seem awkward. In Art. xciv. I have quoted from Chapman and Shirley, Chabot, ii. 1, —

“ As in *this* brain *more* circumscrib’d all wisdom ;”
where *this* is misprinted for *his*, and *more* for *were*.

CXI.

Senses of *control*.

Tempest, i. 2,—

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“ ————— The duke of Milan,
And his more braver daughter, could control thee,
If now 'twere fit to do't.”

I forget whether the commentators have explained *control* to mean—as our old language and the context require—*confute*.¹⁹⁰ Markham's Complete Farrier, 1639, title of the 14th Chapter,—“An *uncontroulable* way how to know the age of any horse;” where we should have said, “an *infallible* way.” Daniel, Musophilus, 1623, p. 85,—

“ Besides, some viperous critic may bereave
Th' opinion of thy worth for some defect,
And get more reputation of his wit
By but controlling of some word or sense,
Than thou shalt honour for contriving it,
With all thy travail, care, and diligence;
Being (*i.e., it being*) learning now enough to contradict
And censure others with bold insolence.”

Carew to Davenant on his play, “The Just Italian,” Clarke, p. 126,—

“ ————— What star guides the soul
Of these unquiet times, that dare control,
Yet dare not learn to judge?”

to control, i.e., I imagine, to controvert, to dispute. Swift, Polite Conversation, Introduction, Works, ed. 1784, vol. viii. p. 246,—“Although I have, in justice to my country, allowed the genius of our people to excel that of any other nation upon earth, and have confirmed this truth by an

¹⁹⁰ Johnson has done so.—*Ed.*

argument not to be controlled, I mean by producing so great a number" &c. (Otherwise, Ode to Sir W. Temple, l. 62,

" You cannot be compar'd to one :
I must, like him who painted Venus' face,
Borrow from every one a grace ;
Virgil and Epicurus will not do,
Their courting a retreat like you,
Unless I put in Cæsar's learning too.
Your happy frame at once controls
This great triumvirate of souls.")

So I think Milton, P. L., v. 809,—

" So far his bold discourse without control
Had audience."

Chapman, Il. iii., Taylor, vol. i. p. 88, line 10,—

" ————— Pollux, uncontroll'd, [*dele comma*]
In all stand-fights, and force of hand ;"

unmatch'd, unequalled in combat. Il. viii. p. 184, l. 11,—

" —————.both my heart and soul
Are most extremely griev'd, to think how Hector will control
My valour with his vaunts in Troy ;"

dispute, or disprove; v. 148,—

"Εκτωρ γάρ ποτε φήσει, ἐνὶ Τρώεσσ' ἀγορεύων,
Τυδείδης ὕπ' ἐμεῖο φοβέμενος ἵκετο νῆας.

Butler, Hudibras, P. iii. C. ii. l. 805,—

" The world is nat'rally averse
To all the truth it sees or hears,
But swallows nonsense, and a lie,
With greediness and gluttony.

And, like the world, men's jobbernoles
Turn round upon their ears, the poles,
And what they're confidently told,
By no sense else can be controll'd."

Crashaw, Translation from Marini's *Sospetto d'Herode*,
St. 23,—

"That Heaven's high majesty his court should keep
In a clay cottage, by each blast control'd."

Harrington's *Ariosto*, B. xxviii. St. xcv.; see context,—

"And greatly he her good intent controld;"
opposed, argued against. B. xliii. St. lxiv.,—

"In fine, the sum of all their argument
Was, that his wit was much to be controld,
That sought to make too great experiment
Of women's truths, more than their force can hold."

CXII.

On *feature*.

As You Like It, iii. 3,—"*— doth my simple feature content you?*" *Feature*—in its earliest form the Latin *factura*—signifies, in our old writers, the *make* of a person, his *tout-ensemble*. Jonson, *Poetaster*, ii. 1, Gifford, vol. ii. p. 416, "*her fair features;*" surely an error; in the very same scene, p. 418, l. 4, we have,—"*No doubt of that, sweet feature;*" as Browne, B. P., B. i. Song iv., Clarke, p. 112,—

"— from the ruins of this mangled creature
Arose so fair and so divine a feature,
That envy from her heart would dote upon her;
Heaven could not choose but be enamour'd of [*on*] her;"

and, I think, Milton, P. L., x.,

"So scented the grim feature;"

abstractum pro concreto, ut persæpe in poëtt. vett. Anglicis.

Uncertain Poets, Chalmers, vol. ii. p. 439, col. 2. Praise of M. [*Mistresse*] M.,—

“ I woxe astonied (?) to read the feator [*feature*] of her shape,
And wondred that a mortall hart such heavenly beames could
scape.”

Browne, B. P., B. i. Song ii., Clarke, p. 67 (of a fountain),—

“ Not changing any other work of nature,
But doth endow the drinker with a feature
More lovely. Fair Medea took from hence
Some of this water, by whose quintessence
Æson from age came back to youth.”

Spenser, F. Q., B. iv. C. ii. St. xlv.,—

“ Their mother was a fay, and had the skill
Of secret things, and all the powers of nature,
Which she by art could use unto her will,
And to her service bind each living creature,
Through secret understanding of their feature ;”

i.e., their construction, their make. C. ii. of Mutabilitie, St. iv.,—

“ And thither also came all other creatures,
Whatever life or motion do retaine,
According to their sundry kinds of features.”

B. iii. C. ix. St. xxi.,—

“ Shee also doft her heavy haberieon,
Which the faire feature of her limbs did hyde.”

Carew, Epitaph on the Lady S., Clarke, lviii., *init.*, p. 76,—

“ The harmony of colours, *features*, grace,
Resulting airs (the magic of a face)
Of musical sweet [*qu., musical-sweet*] tones, all which
combined,
To crown one sovereign beauty, lies confined
To this dark vault.”

Feature? and is not combined a verb?¹⁹¹ *The harmony of &c., all which combined to crown &c., lies confined &c.* (For the sense, compare Lord Byron, *Bride of Abydos*.) Drunken Barnaby, *ap.* Ritson's *Robin Hood*, ed. 1843, p. 9, col. 1,—

“ Strait at Wakefield was I seen a,
Where I sought for *George a Green a*;
But could find not such a creature,
Yet on a sign I saw his feature,” &c.

Dubartas, i. vi. ed. 1641, p. 54, col. 2,—

“ Can you conceal the feet's rare-skilful feature,
The goodly bases of this glorious creature?”

CXIII.

On *slave*.

King Richard III. i. 3,—

“ Thou that wast seal'd in thy nativity
The slave of nature, and the son of hell;”

and Variorum notes. Does *slave* here mean anything more than *villain, abandoned wretch*? This use of *slave* (compare the Italian *cattivo*, whence our *cattiff*) is frequent in old plays. Othello, iv. 2,—

“ ——— some eternal villain,
Some busy and insinuating rogue,
Some cogging, cozening slave,” &c.

In Hamlet, ii. 2, “the satirical *rogue* says here,” &c. the folio has *slave*; this, if the original word, might explain the

¹⁹¹ No doubt, I should say; and this is in some degree supported by the punctuation of the old edition 1640, which has no stop after *combind*. This edition, by the way, is sadly incorrect. Here it omits the line that follows *combind*.—*Ed.*

erratum in the Hamlet of 1603, "the Satyricall *Satyre* writes," &c. Play of Sir J. Oldecastle, v. 8, the Carrier says to the Ostler,—“Zooks, do you rob your guests? do you lodge rogues, and slaves and scoundrels, ha? they ha’ stolen our clothes here.” (Where note, by the way, that *rogue* too, like *slave* and *villain*, was not originally an opprobrious term, signifying properly *vagrant*, in which sense it is still used by the Elizabethan writers. King Lear, iv. 7,—

“————— And wast thou fain, poor father,
To hovel thee with swine, and rogues forlorn,
In short and musty straw?”

In Pericles, iv. 2, l. 1, where Leonine is speaking of the pirates, who have carried off Marina,—

“These roguing thieves serve the great pirate Valdes;”
roguing is, I think, the same as *roving*. Donne, Elegy iii.,—

“To live in one land, is captivity;
To run all countries, a wild *roguery* :

i.e., *vagrancy*.) Fletcher, Faithful Friends, ii. 1, Moxon, vol. ii. p. 545, col. 2, Marcus Tullius says to his supposed treacherous friend,—

“Keep distance, slave!”

v. 2, p. 552, col. 1,—“Slave, what plot?” See context. Spanish Tragedy, iii., Dodsley 1825, vol. iii. p. 142,—

“For die they shall (*i.e.*, *the hired assassins*);
Slaves are ordained to no other end.”

Rowley, Noble Spanish Soldier, iv. 1, F, p. 2,—

“And shall I now turn slave to him that fed me
With cannon-bullets?”

(shall I betray him who brought me up a soldier?) Ford, 'Tis Pity She's a Whore, v. 6, Moxon, p. 47, col. 1, Vasquez says to Giovanni,—“Oh impudent slave!” Jonson,

Every Man in his Humour, v. 1, Gifford, vol. i. p. 151,—
 “you knave, you slave, you rogue, do you say you must,
 sirrah?” So, I suspect, Timon, iv. 3,—

“This yellow slave www.libtool.com.cn
 Will knit and break religions;”

(i.e., bonds confirmed by a religious sanction.) In the pas-
 sage of King Richard III., therefore, a *slave of nature* will
 mean neither more nor less, I think, than a *born villain*.
 Cymbeline, v. 2,—

“————— Or could this carl,
 A very drudge of nature’s, have subdued me
 In my profession?”

King Lear, iv. 6,—

“————— I am even
 The natural fool of fortune;”

i.e., *born* to be the sport of fortune. Bacon, Essay of the
 True Greatness of Kingdoms and Estates; see context,—
 “I have marvelled sometimes at Spain, how they clasp and
 contain so large dominions with so few natural Spaniards;”
native. Fletcher, False One, ii. 3, Moxon, vol. i. p. 395,
 col. 2, speaking of the traitor Septimius,—

“————— this vermin,
 That’s now become a natural crocodile;”

i.e., a *born Egyptian*. Massinger, Renegado, ii. 4, Moxon,
 p. 106, col. 1,—

“————— Thou an Italian,
 Nay more, I know’t, a natural Venetian,
 Such as are courtiers born to please fair ladies,
 Yet come thus slowly on!”

iv. 2, p. 116, col. 1,—“If any virgin, of whatever degree
 or quality soever, born a natural Turk, shall be convicted”

&c. (In another sense of *slave*, Dekker has, *Honest Whore*, P. i. i. 6, Dodsley, vol. iii. p. 261,—

“ _____ Harlot! fie! fie!
You are the miserablest creatures breathing;
The very slaves of nature.”

Chapman, *Odyss.* xi. fol. p. 163, l. ult.,—

“ — coming home, upon thy *natural* shore
Give pious hecatombs to all the gods.”

xii. p. 190,—“*natural* Ithaca.” Carew, *Cœlum Britannicum*, Clarke, p. 204,—“Out of this place comes forth a more grave antimasque of Picts, the natural inhabitants of this isle, ancient Scots and Irish.” *Natural*, i.e., native, *αὐτόχθονες*.

CXIV.

Peculiar use of *adore*.

King Henry V. iv. 1,—

“What is thy soul, O ¹⁹² adoration?”

(So read.) Compare, in reference to the use of *adoration*, Timon of Athens, i. 2, stage direction, fol. p. 82, col. 1,—

“The Lords rise from Table, with much *adoring* of Timon.”

And so, I think, *ib.* iv. 3,—

“This yellow slave
Will knit and break religions; bless th’ accurs’d;
Make the hoar leprosy *ador’d*; place thieves,
And give them title, knee, and approbation,
With senators on the bench.”

¹⁹² This reading, which is Johnson’s, is in some degree supported by the ridiculous blunder of the first folio, “of Odoration;” but it appears awkward first to invoke Ceremony, then Adoration, and then to revert to Ceremony. *Qu.*, “*soulless* adoration;” and have not the two preceding lines been transposed?—*Ed.*

Spenser, F. Q., B. iv. C. i. St. xv.,—

“ But that young knight, which through her gentle deed
Was to that goodly fellowship restor'd,
Ten thousand thanks did yield her for her meed,
And, doubly overcommen, her ador'd.”

B. v. C. i. St. xxx.,—

“ Much did that squire Sir Artegall adore
For his great iustice held in high regard.”

And so, I think, Chapman, Odyss. i. fol. p. 11,—

“ Hast thou not heard, how all men did adore
Divine Orestes, after he had slain
Ægisthus,” &c.

Orig. v. 298,—

ἡ οὐκ αἷεις οἶον κλέος ἔλλαβε δῖος Ὀρέστης
πάντας ἐπ' ἀνθρώπους, &c.

Cook, Green's Tu Quoque, Dodsley, vol. vii. p. 75,—“How
apparel makes a man respected! the very children in the
street do adore me.”

CXV.

Peculiar force of *detest*.

Twelfth Night.

“ Ah me, detested! how am I beguil'd!”

See what precedes. In the writers of that age *detest* is
used in the sense which as then it still retained from its
original, *detestari*, being indicative of something spoken,
not of an affection of the mind; compare *attest*, *protest*,
which still retain their etymological meaning. Bacon,
Advancement of Learning, B. ii., speaking of secrecy in
matters of government,—“ Again, the wisdom of antiquity

(the shadows whereof were in the poets) in the descriptions of torments and pains, next unto the crime of rebellion, which was the giants' offence, doth detest the offence of facility; as in Sisyphus and Tantalus." So understand Cymbeline, ii., near the end,—

" ————— I'll write against them,
Detest them, curse them."

In All's Well, &c. iii. 5, it means perhaps *renounce*; (and so in Twelfth Night, above),—

" 'Tis a hard bondage, to become the wife
Of a detesting lord."

Compare the circumstances. Antony and Cleopatra, iv. 12,

" ————— Since Cleopatra died,
I' have liv'd in such dishonour, that the gods
Detest my baseness;"

cry out against. Midsummer Night's Dream, iii., near the end,—

" That I may back to Athens, by daylight,
From these that my poor company detest."

Sidney, Arcadia, B. ii. p. 188, l. 33,—“each bewailing the other, and more dying in the other than in himself; cursing their own hands for doing, and their breasts for not sooner suffering; detesting their unfortunately-spent time in having served so ungrateful a tyrant; and accusing their folly in having believed,” &c. And so understand Milton, History of England, B. vi. p. 315,—“—for though he seems to have had no hand in the death of Ironside, but detested the fact, and bringing the murderers—forth—delivered them to deserved punishment,” &c.

An invective against avarice, which occurs in Dubartas, i. v. p. 45, col. 1, is entitled in a marginal note, “Detestation of Avarice for her execrable and dangerous effects.”

CXVI.

Instances of a certain class of noun substantives (*accuse* for *accusation*, *begin* for *beginning*, *depart* for *departure*, and the like). Troilus and Cressida, i. 2,—

“ Therefore this maxim out of love I teach,—¹⁹³
Achievement is command ; ungain'd, beseech.”

3,—

“ Speak, prince of Ithaca ; and be't of less expect
That matter needless, of importless burthen,
Divide thy lips,” &c.

2 King Henry VI. iii. 1,—

“ And dogged York, that reaches at the moon,

By false accuse doth level at my life.”

Troilus and Cressida, ii. 3,—

“ What's his excuse ?

Ulysses.

He doth rely on none ;

But carries on the stream of his dispose,¹⁹⁴

Without observance or respect of any,

In will peculiar, and in self-admission.”

¹⁹³ These two verses were, by accident or design, transposed in the fourth folio, and the corruption occupied all the editions, till Capell and Johnson removed it. The second verse has been, I should say, improperly tampered with by Mr. Harness, and Mr. Collier's Old Corrector ; but *gu.*, did not Shakespeare write *ungaine*, a substantive, like *unrest* ? *Command*, *beseech*, *begin*, &c., seem to be infinitives used for substantives.—*Ed.*

¹⁹⁴ *Dispose* is found in Dryden, *Rival Ladies*, ii., about fifty-five lines from the end,—

“ Your dowry is at my dispose.”

Milton uses *retire* as a substantive in *Paradise Lost*, xi. 267.—*Ed.*

So W. Smith, *Lines to Shirley on his play of the Royal Master*, Gifford and Dyce's *Shirley*, vol. i. p. lxxxvii.,—

"Say they, what makes the King in his dispose
So icy-temper'd as he frankly throws
Freedom on all except himself?"

Cymbeline, ii. 3,—

"————— Frame yourself
To orderly solicits."

And so *Shirley*, *Arcadia*, v. 2, Gifford and Dyce, vol. vi. p. 245,—

"————— tir'd with his solicits
I had no time to perfect my desires
With his fair daughter."

Other Writers.—Bishop Bale, *God's Promises*, v., *Dodsley*, vol. i. p. 32,—

"By hys power he shall put Sathan from hys holde,
In rejoyce whereof to synge wyll I be bolde."

Play of Robert Earl of Huntingdon, P. i., quoted in *Ritson's Robin Hood*, Smith's edition, 1843, p. 16, col. 2,—

"Wind once more, jolly huntsmen, all your horns,
Whose shrill sound, with the ecchoing wods (*i.e.*, *woods*)
assist,
Shall ring a sad knell for the fearefull deere;" &c.

Spenser, F. Q., B. iii. C. v. St. xviii.,—

"———— that fierce foster ————
—————

Him boldly bad his passage there to stay,
Till he had made amends, and full restore
For all the damage which he had him doen afore."

So *Shirley*, *Love Tricks*, v. 1, Gifford and Dyce, vol. i. p. 78, l. 1,—

"You owe this shepherdess for your restore,
Whose skill Heaven made so happy."

It is rare in Spenser. F. Q., B. iii. C. iii. St. xx.,—

“Most noble virgin, that by fatall lore
Hast learn'd to love, let no whit thee dismay
The hard beginne that meets thee in the dore,” &c.

B. ii. C. v. St. xxxvii., www.libtool.com.cn

“With percing wordes and pittifull implore.”

B. iii. C. xii. St. xx.,—

“Her brest all naked, as nett yvory
Without adorne of gold or silver bright,
Wherewith the craftsman wounts it beautify,” &c.

St. xxiv.,—

“Behinde him was Reproch, Repentaunce, Shame;
Reproch the first, Shame next, Repent behinde:”

B. ii. C. viii. St. xxiii., *demayne* for *demeanour*. Court for *courtship*, B. i. C. vii. St. xxxviii., does not seem to be in point. B. iv. C. i. St. lii.,—

“False traitour squire, false squire of falsest knight,
Why doth mine hand from thine avenge abstaine?”

B. v. C. vi. St. xv.,

“The certaine cause of Artegals detaine.”

Sidney, *Astrophel and Stella*, Fifth Song, last stanza but one; p. 553,—

“For thy face tempts my soul to leave the heaven for thee
And thy words of refuse do pour e'en hell on me.”

Ford, *The Shepherd's Sorrow*, &c., Clarke's *Helicon of Love*, p. 75,—

“When I behold the fair adorned [*fair-adorned*] tree,
Which lightning's force and winter's frosts resist [*resists*];
Then Daphne's ill betide,
And Phœbus' lawless pride,
Enforce me say even such my sorrows be,
For self-disdain in Phœbe's heart consists.”

P. 76 (as in an example from Fletcher, and one from Dubartas below),—

“ When I beheld upon the leafless bough
The hapless bird lament her love’s depart,” &c.

Play of Tancred and Gismunda, iv. 3, Dodsley, vol. ii. p. 208,—

“ — thou didst once unprincelike make agree [for *agreement*]
With that vile traytor County Paluvin” [*Palatine*]; &c.

Shirley, Gentleman of Venice, i. 1, Gifford and Dyce, vol. v. p. 6,—

“ ————— It would cost
Dear, should the proudest gentleman of Venice
Have call’d my mother whore; but you shall [,] only
By the disburse of fifty ducats, take
My anger off;” &c.

Chapman and Shirley, Chabot, v. 2, vol. vi. p. 158,—

“ ————— That my free
Resign of title, office, and what else
My pride look’d at, would buy my poor life’s safety!”

Shirley, Cardinal, ii. 1, vol. v. p. 292,—

“ ————— She writes, and counsels,
Under my hand to send her back a free
Resign of all my interest in her person,” &c.

iii. 2, p. 312,—

“ To this your answer was a free resign?”

Court Secret, ii. 3, vol. v. p. 457,—

“ ————— yet
I may entreat her grace’s mediation
To the king for his enlarge.”

Narcissus, vol. vi. p. 479, St. 2,—

“ Prithes, unlock thy words’ sweet treasury,
And rape me with the music of thy tongue,
But let no accent touch upon deny;
This will thy beauty, and my passions wrong.”

Chapman, II. vi., Taylor, vol. i. p. 151,—

“ ————— Even Bacchus he did drive
From his Nisseius, who was fain, with huge exclams, to dive
Into the ocean.”

P. 157. (Paris was) www.libtool.com.cn

“ Born for the plague he hath been born, and bred to the deface
(By great Olympius) of Troy, our sire, and all our race.”

xi. p. 244,—

“ ——— but at last, when their cur-like presumes
More urg'd, the more forborne,” &c.

xvi. vol. ii. p. 73,—

“ And so of this repeat [*i.e.*, *repetition*] enough.”

P. 81,—

“ ——— where rout was busiest, there pour'd on
Patroclus most exhorts and threats.”

xxiv. vol. ii. p. 224,—

“ O thou that to betray and shame art still companion.”

Heywood, Four Prentices of London, i. 1, Dodsley, vol. vi.
p. 404,—

“ I hold it no disparage to my birth,
Though I be born an Earl, to have the skill
And the full knowledge of the Mercer's [Mercers'] trade.”

(Possibly *have* may be an erratum for *learne*.) Same play,
p. 432,—

“ Princes, my master County Palatine

· · · · ·
Sends me to know the cause of your arrive.”

Fletcher, &c., Two Noble Kinsmen, i. 3, Moxon, vol. ii.
p. 557, col. 1,—

“ ————— Since his depart, his sports,
Though craving seriousness and skill, past slightly
His careless execution,” &c.

Sackville and Norton, *Ferrex and Porrex*, iv. 2, Dodsley, vol. i. p. 153,—

“ And wisdom willed me without protract
In speedie wise to put the same in ure.”

Dubartas, i. iii. p. 27, col. 1, ed. 1641,—

“ Breaking all truce, with infinite defies.”

vii. p. 61, col. 1, penult. of Pharaoh and the Hebrews,—

“ ————— his harden'd heart
Smoothed the passage for their soon-depart.”

(As Fletcher, &c., a little above.) ii. iv. ii. p. 212, col. 1
(as Heywood above),—

“ These novice lovers at their first arrive
Are bashful both.”

iii. p. 218, col. 1 (as Shirley, Narcissus, above),—

“ Or if thou (fell) wilt needs feed on their ice,
Yet use no threats, nor give them flat denies.”

Sylvester, Sonnet, p. 612,—

“ A portraiture resembling nothing near
Your heavenly features, that in worth extend
Beyond the reach of my poor rhymes' commend.”

Translation of De la Noue's Profit of Imprisonment, p. 304,

“ O that he never had preferr'd the Serpent's flatter
Before th' eternal law of all the world's Creator!”

Entertain for entertainment.—Pericles, ii. 3,—

“ Therefore, to make his *entrance* more sweet,
Here say we drink this standing bowl of wine to him.”

(The scene, by the way, is no more Shakespeare's than Locrine is.) The author wrote *entertainne*, i.e., *entertainment*. So i, 1,—

“ And until then your *entertainne* shall be
As doth befit our honour, and your worth.”

Heywood, English Traveller, i. 1, near the end,—

“ You take us unprovided, gentlemen ;
Yet something you shall find ; and we would rather
Give you the entertain of household guests,
Than compliment of strangers.”

Beaumont and Fletcher, Knight of the Burning Pestle, ii.
3, Moxon, vol. ii. p. 83, col. 1,—

“ I have discovered, not a stone's cast off,
An ancient castle held by the old knight
Of the most holy order of the Bell,
Who gives to all knights-errant entertain.”

Id.,—

“ Where hearing of the goodly entertain
Your knight of holy order of the Bell
Gives to all damsels, and all errant-knights,
I thought to knock,” &c.

Faithful Friends, iii. 2, p. 541, col. 2,—

“ Lady, I fear we are too long troublesome.
Thanks for our entertain.

Phi.

Welcome, that's all.”

Prologue to the Fair Maid of the Inn, p. 356, col. 2,—

“ The Fair Maid of the Inn to you commends
Her hopes and welcomes ; and withal intends
In th' entertains to which she doth invite ye,
All things to please, and some things to delight ye.”

In Hamlet, i. 3,

“ But do not dull thy palm with *entertainment*
Of each new-hatch'd, unfledg'd comrade ;”

the edition of 1603 has *entertaine*. Spenser, F. Q., B. iv.
C. viii. St. xxvii.,—

“ But neede, that answers not to all requests,
Bad them not looke for better *entertayne*.”

B.v. C. ix. St. xxxvii.,—"her princely entertayne." Carew, ed. Clarke, viii. p. 25,—

"When you return, pray tell your sovereign
And mine, I gave you courteous entertain."

Shirley, Poems, A Fairing, vol. vi. p. 413, l. 1,—

"For sure you cannot mean, with hope to gain
That gift from me is worth your entertain."

For *entreats*, see Art. xlv.; for *impair*, Troilus and Cressida, iv. 5. This form of substantive, as is well known, occurs frequently in the old poets. My correction of Pericles, ii. 3, was suggested by the sense of the passage itself, before I had met with an instance of the substantive *entertain*.

CXVII.

A confounded with *or* and *our*.

Titus Andronicus, v. 3,—

"Here is *a* captain, let him tell the tale."

Surely *our*; for it is Lucius who immediately proceeds to relate the story. The same corruption, or a similar one—however it is to be accounted for—has taken place in other instances. King Henry VIII. i. 3, near the beginning,—

"They' have all new legs, and lame ones; one would take it,
That never saw them pace before, the spavin,
A springhalt reign'd among them."

Surely there can be no doubt that Shakespeare wrote,—

"_____ the spavin,
*Or*¹⁹⁶ springhalt, reign'd" &c.

¹⁹⁶ So Mr. Dyce, and Mr. Collier's Old Corrector. The earlier editors adopted from Pope the less probable correction *and*.—*Ed.*

Midsummer Night's Dream, iv. 1,—“I will get Peter Quince to write a ballad of this dream : it shall be called Bottom's Dream, because it hath no bottom ; and I will sing it in the latter end of a play, before the duke. Per-adventure, to make it the more gracious, I shall sing it at her death.” (“At *her* death,” *i.e.*, as Knight thinks probable, at the death of Thisbe.) “Of *our* play,” I imagine. King Richard II. iii. 4 (if this does not rather belong to Art. xliii.),—

“Why should we, in the compass of a pale,
Keep law, and form, and due proportion,
Showing, as in a model, *our* firm estate [*state*] ?
When our sea-walled garden, the whole land,
Is full of weeds ;” &c.

“*A* firm state.” Lover's Complaint, St. xxxiv.,—

“Lo ! this device was sent me by a nun
Or sister sanctified of holiest note ;” &c.

Surely, with Malone,—“*A* sister” &c.

CXVIII.

Or and *for* confounded.

2 King Henry VI. iv. 9,—

“Come, wife, let's in, and learn to govern better ;
For yet may England curse my wretched reign.”

Read *or*. Antony and Cleopatra, ii. 7,—

“————— these quicksands, Lepidus,
Keep off them, *for* you sink.”

“*Or* you sink.” King Henry V. iv. 4,—

“————— I will have forty moys,
For I will fetch thy rym out at thy throat,
In drops of crimson blood.”

So the folio, Var., and Knight. *Or*, of course. So Cymbeline, v. 4, the folio has p. 394, col. 2,—“you must either be directed” &c.—“or to take vpon yourselfe” &c.—“*for*¹⁹⁶ iump the after enquiry on your owne perill :” for *or*. 1 King Henry IV. iii. 1,—

“ ————— your ladies ———
From whom you now must steal, and take no leave ;
For there will be a world of water shed
Upon the parting of your wives and you.”

Surely the sense requires *or*. 2 King Henry IV. iii. 1,—

“ A watch-case, *or* a common larum-bell.”

Qu., whether *for* is right? I fear not. On All's Well, &c., i. 3,—“ — an we might have a good woman born but *ere* every blazing star,” &c., where the old copies, teste Collier ap. Dyce, Remarks, p. 69, have *ore* (I can witness myself for the folio), Dyce says, *ib.*,—“ Mr. Knight has, I have no doubt, given the right reading, viz., *for*. In the quartos of Hamlet (act v. sc. 2) there is a similar misprint : they have, ‘*or* my complexion,’ where the folio rightly reads, ‘*for* my complexion.’” Romeo and Juliet, ii. 4, the folio has, p. 65, col. 1,—“ O thou art deceiu'd, I would haue made it short, *or* I was come to the whole depth of my tale ;” and Hamlet, i. 5, p. 258, col. 2, it has,—

“ ————— Then wee'l shift *for* ground ;”

for *our*. *Ib.* v. 2, p. 259 [279], col. 2,—“ Mee thinkes it is very soultry, and hot *for* my complexion.” Knight re-

¹⁹⁶ So the *reprint* of the first folio; but the folio itself, as Mr. Dyce correctly states, “has a blur (occasioned by the sticking up of what is technically termed a *space*) before the next *or* ;” &c. See his note, vol. vi. p. 366, n. 116.—*Ed.*

turns to the old error; *vulg. recte*,¹⁹⁷— “ — sultry and hot; or my complexion —.” Othello, i. 2,—

“ Keep up your bright swords, *for* the dew will rust them;” read *or*. Wilmot, &c., Tancred and Gismunda, v. 2 [1], Dodsley, vol. ii. p. 226,—

“ *Chorus* 1. His care and grief.

Gismunda.

That neither car’d *or* me,

Nor grieved at the murder of my love.”

Read *for*.

CXIX.

The double *r* in proper names, &c.

Antony and Cleopatra, ii. 1. *Varrius*. This is perhaps L. *Varius* Cotyla, an officer and companion of Antony’s. (Plut. Anton. xviii. Cic. Philippic. v. 2; viii. 10, 11; xiii. 12.) Shakespeare found him in North’s Plutarch (p. 919, eds. 1603 and 1612), and perhaps by a slip of memory took him for a friend of Pompey’s. The possibility, however, is so slight, that it is only just worth mentioning. (There is also a *Varrius*, a mute personage, in Measure for Measure.) *Varrus*, as the folio calls Brutus’s attendant in Julius Cæsar, iv. 3,—*vulg.*, *Varro*,—is, if this form be the right one, *Varus*; of course not *the* Varus. I rather think, however, that *Varro* is the true reading. *Scarus* in Antony and Cleopatra, iii. 8; iv. 7, 8, 10.—fol. *Scarrus*,—is Scaurus. Compare with *Varrus* the spelling *varried* for *varied* in the

¹⁹⁷ This contradicts Mr. Dyce’s opinion, as expressed in the passage quoted just above. The quartos read *or*, but the *break* after it is modern. I must own, *for* appears to me the genuine word.—*Ed.*

folio, Comedies, p. 124, col. 1, near the bottom; *varying* for *varying*, Tragedies, p. 343, l. ult.; p. 363, col. 2, l. 3. Drayton Muses' Elysium, iii. p. 31, ed. 1630, uses *vary* for *vary*, seemingly for the sake of the rhyme,—

“ Our joys and hopes such shadows are,
As with our motions vary,
Which when we oft have fetch'd from far,
With us they never tarry.”

And ix. p. 79, *quarry*—*vary*. Spenser, C. ii. of Mutability, St. xxi., the fishes

“ ————— evermore exchange
Their dwelling places as the streames them *carrie* :
Ne have the watry foules a certaine grange
Wherein to rest, ne in one stead to *tarry*;
But flitting still doe flie, and still their places *vary*.”

Vary, I imagine. Would Spenser have rhymed *vary* with *carrie* and *tarry*? By the way, Julius Cæsar, v. 3, near the end, for *Thassos* write *Thasos*.

CXX.

Forms of past tenses and participles, from verbs ending in *t*, and also (though less numerous) in *d*, where the present remained unaltered.

Start. Chaucer has *sterte* leapt, from to *sterte*. Frankeleines Tale, 11689;—

“ They prively been *sterte* into a welle.”

Sackville, Gorboduc, iv. 2,—

“ The noble prince, pierc'd with the sudden wound,
Out of his wretched slumber hastily *start*.”

Complaint of Henry, Duke of Buckingham, p. 145, ed. 1820,

“ Now doubting state, now dreading loss of life,

Now start in dreams through dread of murderer's knife.”

Chapman, Il. xxiii., Taylor, vol. ii. p. 208, l. 12, of the charioteers in the funeral games,—

“ All start together, scourg'd, and cried, and gave their business
Study and order.”

Sidney, Arcadia, B. ii. p. 139, l. 9,—“ He would have said further, but Pamela calling aloud Mopsa, she suddenly start up, staggering, and rubbing her eyes, ran first out of the door, and then back to them,” &c. Dryden and Lee, Oedipus, i.,—

“ Why, love renounc'd thee ere thou saw'st the light;
Nature herself start back ere thou wast born,
And cried, The work's not mine.”

Waft. King John, ii. 1,—

“ ——— a braver choice of dauntless spirits,
Than now the English bottoms have waft o'er,
Did never float upon the swelling tide.”

Heat. King John, iv. 2,—

“ The iron of itself, though heat red-hot,
Approaching near these eyes, would drink my tears,” &c.

Jonson, Sejanus, iii. 3, Gifford, vol. iii. p. 87,—

“ And fury ever boils more high and strong
Heat with ambition, than revenge of wrong.”

Marlowe and Chapman, Hero and Leander, iii., Dyce, vol. iii. p. 52,—

“ Her fresh-heat blood cast figures in her eyes.”

Quit. Lover's Complaint, St. ii.,—

“ Time had not scythed all that youth begun,
Nor youth all quit.”

Winter's Tale, iii. 2,—

" ————— he —————
 ————— quit his fortunes here,
 Which you knew great; and to the certain hazard (*so read*)
 Of all uncertainties himself commended," &c.

Tempest, i. 2,—

" ————— the very rats
 Instinctively have quit it.

 ————— all but mariners
 Plung'd in the foaming brine, and quit the vessel," &c.

Beaumont and Fletcher, Love's Pilgrimage, iii. 2,—

" Upon this certain news, I quit my father."

v. 4,—

" ————— was't not enough
 At once to quit thy father, and thine honour,
 Unless th' hadst quit thyself too?"

Jonson, Argument to the Alchemist,—

" The sickness hot, a master quit, for fear,
 His house in town, and left his servant there."

We still say, "I am quit of him;" if, indeed, this is the same word.

Acquit. Merry of Wives of Windsor, i. 3,— "I am glad I am so acquit of this tinderbox." King Richard III. v. 4,—

" Courageous Richmond, well has thou acquit thee."

Rot. Marston, Antonio and Mellida, P. ii. iii. 1,—

" Cold flesh, bleak trunks, wrapt in your half-rot shrouds,
 I press you softly with a tender foot."

Sophonisba, iv. 1,—

" ————— then she bursts up tombs
 From half-rot sear-cloths, then she scrapes dry gums
 For her black rites."

Point,—

“ ————— then she bursts up tombs;
From half-rot sear-cloths then she scrapes ” &c.

Hall, Satires, B. iv. Sat. iv., near the end,—

“ Biting on aniseed and rosmarine,
Which might the fume of his rot lungs refine.”

Twit. 2 King Henry VI. iii. 1,—

“ Hath he not twit our sovereign lady here
With ignominious terms, though clerkly couch’d?”

Taint. 1 King Henry VI. v. 3, near the end,—

“ Yes, my good lord; a pure unspotted heart,
Never yet taint with love, I send the king.”

Attaint. 1 King Henry VI., near the end,—

“ My tender heart was never yet attaint
With any passion of inflaming love.”

Historye of Romeus and Juliet, 1562, Var. Shakespeare,
1821, vol. vi. p. 338,—

“ Then she with earnest kiss sufficiently did prove,
That more than by the feare of death, she was attaint by love.”

Marston, Antonio and Mellida, P. ii. i. 5,—

“ My father dead, my love attaint of lust!”

Acquaint. Marston, Antonio and Mellida, P. i. i. 1,—

“ Lady, your strange [*stranger* ?] habit doth beget
Our pregnant thoughts even great of much desire
To be acquaint with your condition.”

Wet. Davies, Orchestra, St. 50,—

“ Sometimes his (*the sea's*) proud green waves, in order set,
One after other flow unto the shore,
Which when they have with many kisses wet,
They ebb away in order as before.”

Dekker, Old Fortunatus, p. 76, ed. 1831,—

“ ————— make bankrupt
The proudest woe that ever wet man's eye.”

Is *wet*, past participle, still in use?

Benight. Quarles, Emblems, B. i. xiv.,—

“ Blow, Ignorance : O thou, whose idle knee
Rocks earth into a lethargy,
And with thy sooty fingers has benight
The world’s fair cheeks, blow, blow thy spite.”

Brand? Shirley and Chapman, Ball, v. 1,—

“ Draw, Cupid ; shall thy mother be
Brand by a huntress ? ”

See context. Possibly, however, the line may be corrupt. Are *salt* and *roast*, in the phrases *salt meat*, *roast meat*, &c., the old participles of the verbs *to salt* and *to roast* ? Dr. Caius on the Sweating Sickness, 1552, reprinted at the end of Babington’s Translation of Hecker on the Black Death, 1833, p. 199,—“ The meates I would to be veale, muttone, kidde, Conies, porke of meane age,—roste and eaten colde.” Chapman, Il. ix., Taylor, vol. i. p. 208, l. 11,—

“ Yet did my friends, and near allies, inclose me with desires
Not to depart ; kill’d sheep, boars, beeves ; roast them at solemn
fires ;

And from my father’s tuns we drunk exceeding store of wine.”

Note in *Romeus and Juliet*, Var. Shakespeare 1821, vol. vi. p. 316,—

“ With sighes and salted teares her shriving doth beginne.”

Fast. Cymbeline, iv. 2,—

“ Last night the very gods show’d me a vision :
I fast and pray’d for their intelligence.”

(*The very gods*, i.e., not even *the gods*, but *the gods beyond a doubt* ; or perhaps *the gods in person*, as Virg. *Æn.*, iii. 172,

“ Talibus attonitus visis ac voce deorum—
Nec sopor illud erat ; sed coram agnoscere vultus,
Velatasque comas, præsentiaque ora videbar—
Corripio e stratis corpus,” &c.)

Afford? 1 King Henry IV. iii. 2,—

“ He was but as the cuckoo is in June,
 Heard, not regarded; seen, but with such eyes,
 As, sick and blunted with community,
 Afford no extraordinary gaze,

But rather drows'd, and hung their eyelids down,” &c.

Scarcely; yet can it possibly be the present? or is there some corruption?

Fret. Chapman, Il. ix.,—

“ The quarter of the Myrmidons they reach'd, and found him set,
 Delighted with his solemn harp, which curiously was fret
 With works conceited, through the verge.”

Greene, James IV. iv., Dyce, vol. ii. p. 124,—

“ Accept this ring, wherein my heart is set,
 A constant heart with burning flames befret.”

(For “*my* heart,” *qu.*, “*a* heart”? See context.)

Hate. Gascoigne, Fruites of Warre, St. lxxix.,—

“ Of these three sortes full many have I seane;
 Some hate the streetes, because the stones were hot;
 Some shunde the court,” &c.

Revolt. Greene, Friar Bacon &c., Dyce, vol. i. p. 180,—

“ ————— now that vows are past,
 And that your loves are not to be revolt,
 Once, Lacy, friends again.”

(Hence, perhaps, the substantive *revolt* for *rebel*, K. John, v. 4, l. 7,—

“ Lead me to the revolts of England here.”

For when the formation of the word was forgotten, people would not scruple to use it in the plural. Or is it from the French *revolté*?

Sweat. (I think I have heard this from one of the com-
monalty.) Jonson, Fox, v. 1, Gifford, vol. iii. p. 294,—

“It seem’d to me, you sweat, sir.”

Atque ita sæpe apud vett.

Stint. Greene, Song, Dyce, vol. ii. p. 219,—

“Streaming tears that never stint,
Like pearl drops from a flint,
Fell by course from his eyes,
That one another’s place supplies.”

Plant? Chapman, All Fools, ii. 1, Dodsley, vol. iv. p. 132,

“I had my congé: plant myself of one leg:
Draw back the other with a deep fetch’d honour:
Then, with a belle [*bel*] regard, advant mine eye
With boldness on her very visnomy.”

Qu., drew—advanc’t or advanst.

Commit. Fairfax’s Tasso, B. ii. St. viii., the King

“— straight conceiv’d in his malicious wit,
Some Christian had ¹⁹⁸ this great offence commit.”

B. x. St. lxi.,—

“At last we’gan approach that woful clime,
Where fire and brimstone down from heaven was sent,
To take revenge for sin and shameful crime
’Gainst kind commit, by those who nould repent.”

Fairfax often employs uncommon forms for the sake of the
verse, *more Spenseri sui*. In B. ix. St. xiii., I suspect *pre-*
vent is the past,—

“Thus on they marched, and thus on they went,
Of their approach their speed the news prevent.”

¹⁹⁸ The second folio, and Mr. Singer’s edition, have *bad*; Mr. Knight’s *bade*; but as the original has “*Abbia fatto quel furto*,” and Fairfax evidently had no objection to using *commit* for *committed*, he probably wrote what Walker gave.—*Ed.*

Fit. Chapman, Il. iv., Taylor, vol. i. p. 107, l. 17,—

“Those of his swiftly-mounted Greeks that in their arms were fit,
Those he put on with cheerful words.”

[For other examples see Art. xliii. vol. i. p. 294, above.—

Fold. Romeus and Juliet, Var. Shakespeare, vol. vi. p. 275,
Ed.]

“———— ne is the wretch so bolde

To aske her name, that without force hath him in bondage
folde.”

P. 301,—

“With colour pale and wan, with arms full hard y-fold,
With wofull cheere his wayling frende he standeth to beholde.”

Greene, Poems, Dyce, vol. ii. p. 255,—

“I thought my mistress' hairs were gold,
And in their locks my heart I fold.”

Surrey, Version of *Æn.* ii. ed. 1831, p. 127,—

“———— And first the watch is slain :
Then gates unfold to let their fellows in,
They join themselves with the conjured bands.”

i.e., then, the gates being unfolded to let &c., they join &c.,—

“———— portisque patentibus omnes
Accipiunt socios, atque agmina conscia jungunt.”

Unblindfold, in the sense of *unblindfolded*, occurs in Spenser,

F. Q., B. vi. C. vii. St. xxxiii.,—

“Which whenas Cupid heard, he waxed wroth,
And doubting to be wronged or beguylde,
He bad his eyes to be unblindfold both,
That he might see his men.”

Beaumont and Fletcher, *Nice Valour*, ii. 3, Song,—

“Welcome folded arms, and fixed eyes,
A sigh that piercing mortifies,” &c.

I once thought that the metre required the change of *folded*

into *fold*; but the kind of verse in question is not unfrequent, I believe, in the songs interspersed among our old plays; Ford, Broken Heart, v., Dirge, Moxon, p. 72, col. 2,

“Glories, pleasures, pomps, delights, and ease
Can but please

[The] outward senses, when the mind
Is [or] untroubled, or by peace refined.”

I doubt whether either addition is necessary; certainly the metre does not demand it;¹⁹⁹ see the rest of the dirge.

Blend. Lover’s Complaint, St. xxxi.—

“The heaven-hued sapphire, and the opal blend
With objects manifold.”

So point, and so construe the passage, as the context requires. Otherwise in the Poems of Uncertain Authors, Chalmers, vol. ii., p. 421, *blend* for *blinded*,—

“She (read *See*) how the outward shew the wittes may dull
Not of the wise, but as the most intend,
Minerva yet might never perce their scull,
That Circes cup and Cupides hand have blend,
Whose fond affects now stirred have the brain.”

(*Blent*, by the way, also occurs in the sense of *blinded*. Spenser, F. Q., B. ii. C. iv. St. xxv., Philemon says to Pyrene,

“What great despight doth fortune to thee beare,
Thus lowly to abase thy beautie bright,
That it should not deface all others lesser light?

“But if she had her least help to thee lent,
T’ adorne thy forme according thy desert,
Their blazing pride thou wouldest soon have blent,
And staynd their prayses with thy least good part.”

¹⁹⁹ No doubt we should read, *Th’ outward*, and *Is untroubled*. This dirge, with the exception of the final couplet, is composed of verses accented on the uneven syllables; but I must confess I should prefer “Welcome *fold* arms” &c. in the song, as the metre there is different.—*Ed.*

It is frequent in him. So his follower, Fairfax, B. xii. St. lxxxvi.,—

“ O Tancred, Tancred! how far different
From thy beginnings good these follies be!
What makes thee deaf? what hath thine eyesight blent?
What mist, what cloud thus overshadoweth thee? ”)

Hold. Fairfax, B. xv. St. lxi.,—

“ Thus her fair skin the dame would clothe and hide,
And that which hid it no less fair was hold.”

Mete, or *met*, from *to mete*. Chapman, Il. iii., Taylor, vol. i. p. 90, l. 14,—

“ Then Hector, Priam’s martial son, stepp’d forth, and met
the ground
With wise Ulysses,” &c.

Tourneur, Revenger’s [*Revengers*] Tragedy, Dodsley, vol. iv. p. 311,—

“ It was the greatest blessing ever happen’d to women,

[Read,—

“ ’Twas the *great’s*t blessing ever *happ’d* to women,
When farmers’ sons agreed, and met again,
To wash their hands, and come up gentlemen!
The commonwealth has flourish’d ever since:
Lands that were mete by the rod, that labour’s spar’d,
Tailors ride down, and measure ’em by the [*th*] yard.”

(I suspect we should read,—

“ Lands *were* mete by the rod: that labour’s spar’d;
Tailors ride down,” &c.

Were emphatically.) Fairfax, B. xv. St. xxxix.,—

“ Nor yet the time hath Titan’s gliding fire
Mete forth, prefix’d for this discoverment.”

Contract. Chaucer, Persones Tale, Tyrwhitt, vol. ii. p. 305,
—“ — whan the soule is put in our bodies, right anon is
contract original sinne.”

Distract. Twelfth Night, v. 1,—

“ They say, poor gentleman, he’s much distract.”

Hamlet, iv. 5,—

“ She is importunate; indeed, distract.”

Julius Cæsar, iv. 3,—

“ _____ with this she fell distract.”

Chapman, Il. xi., Taylor, vol. i. p. 244, l. 2, Ajax

“ _____ look’d on himself in his distract
retreat.”

Need. Fairfax, B. x. St. iv.,—

“ Determin’d thus, he made no longer stay,
But thitherward spurr’d forth his steed in post;
Nor need he guide, the way right well he could
That leads to sandy plains of Gaza old.”

B. i. St. lxxxviii. (and so B. vii. St. civ.),—

“ His noble foes durst not his craven kind
Exasperate by such a bloody deed:
For if he need, what grace could then be got,
If thus of peace he broke, or loos’d the knot?”

Drayton, Noah’s Flood, 1630, p. 90,—

“ Beside, in med’cine, simples had that power,
That none need then the planetary hour
To help their working, they so juiceful were.”

Spenser, F. Q., B. iii. C. x. St. xvi.,—

“ Thus whilst all things in troublous uprore were,

The loving couple neede no reskew feare,
But leasure had and liberty to frame
Their purpost flight,” &c.

Wait? Greene and Lodge, Looking-Glass for London,
&c., Dyce’s Greene, vol. i. p. 60,—

“ Fairer than was the virgin Danae,
That waits on Venus with a golden show.”

I think,—

“That *Venus wait on with a golden shower.*”

Showe—*shower*. See Art. lxi,—

Bard for *barded*. Drayton, *Moses*, B. iii. ed. 1630, p. 164,

“There floats the bard steed with his rider drown’d,
Whose foot in his caparison is cast.”

(Am I right in supposing this to be an instance?)

Counterfeit. Spanish Tragedy, v., Dodsley, edition 1825,
vol. iii. p. 195,—

“Haply you think (but bootless are your thoughts)
That this is fabulously counterfeit,
And that we do as all tragedians do,” &c.

Entreat? Drayton, *Moses*, B. i. ed. 1630, p. 139; Jethro

“Gently receives him [*Moses*] to his goodly seat,
Feasts him his friends and families [—*lie*?] among,
And him with all those offices entreat,
That to his place and virtues might belong.”

This seems very uncouth for Drayton; but can the construction be cleared otherwise?

End. Spanish Tragedy, *ad fin.*, Dodsley,—

“For here, tho’ death hath *end* their misery,
I’ll there begin their endless tragedy.”

(*i.e.*, though death hath ended their misery here.) Note in Dodsley,—“*doth* 1623, 33.” So that the edition of 1618, at least, has *hath*; and I have since ascertained that the reading of ed. 1615 is the same. I suspect that the alteration is not a corruption of the press, but a change made in the text by the author or editor, to remedy what was considered an uncouthness.

Extract. Dubartas, ii. i. ii. ed. 1641, p. 94, col. 1,—

“As a frail mote from the first mass extract,” &c.

Fanshawe, Pastor Fido, i., Chorus, p. 41,—

“ Ah! who retards thy will's accomplishment?
Behold, a scornful boy, a foe
To love and beauty: he (although
Extract from heav'n) with heav'n contends!”

Melt. Suckling, Supplement to an Imperfect Copy of Verses by Shakespeare,—

“ And show'd like unmelt snow unto the sight.”

Extent from *extend*. Drayton, Polyolbion, Song xii., speaking of the forest of Arden,—

“ ————— whose circuit was extent
From Avon to the banks of Severn and to Trent.”

This is remarkable in Drayton. Spenser, F. Q., B. ii. C. viii. St. lxi.,—

“ But both his handes, most filthy feculent,
Above the waters were on high extent,” &c.

Many instances of *this* kind in Spenser, however, are merely Spenserian licenses.—Compare *descent*, below.

Mould. Hall, Satires, B. iv. Sat. v., near the end,—

“ ——— a base bargain of his blowen ware
Of fusted hops, now lost for lack of sale,
Or mould brown paper that could nought avail.”

(Instances of this word in the present tense. Spenser, F. Q., B. ii. C. iii. St. xli. Honour

“ ——— wil be found with perill and with paine;
Ne can the man, that moulds in ydle cell,
Unto her happy mansion attaine.”

Browne, Britannia's Pastorals, B. i. Song ii., Clarke, p. 69; as an active verb,—

“ Like hoarding housewives, that do mould their food,
And keep from others what doth them no good.”

Pound ? In Massinger, *Fatal Dowry*, iv. 1, Gifford, second edition, p. 424,—

“ ————— married once

A man is staked or poun'd, and cannot graze
Beyond his own hedge.”

If all is right, *poun'd*, from *to poun*, will be analogous to *hine*, the various form of *hind* (labourer), *lawn* and *laund*, &c. Or is it an erratum, or careless spelling, in the old edition from which Gifford printed ; and is *pound*, from *to pound*, the true reading ? K. John, v. 5, fol. p. 21, col. 2,

“ And *woon'd* our tott'ring colours clearly vp,”

for *wound* ; the reader making a word for himself out of the difficult MS.

Descend. Chapman, II.iii., Taylor, vol.i. p.84, l. 2 ; though it may be the present,—

“ Their horses then in rank they set, drawn from their chariots round ;

Descend themselves, took off their arms, and placed them on the ground.”

(Note also *descent*. Kyd's *Cornelia*, iv., Dodsley, vol. ii. p. 284,—

“ Now Scipio, that long'd to shew himself
Descent of African —————
He durst affront me” &c.

Play of the Contention of the Houses, P. ii., first published in 1595, i. 1 ; I copy from Knight, who prints after the edition of 1619, which he says, varies “ very slightly from the original copies,”—

“ Ah, Plantagenet, why seek'st thou to depose me ?
Are we not both Plantagenets by birth,
And from two brothers lineally descent ? ”

iii. 3,—

“ From these our Henry is [*'s*] lineally descent.”

Dread. Surrey, Version of *Æn.* ii. ed. 1831, p. 120,—

“ And that, that erst each one dread to himself,
Returned all unto my wretched death.”

(“ —————et, quæ sibi quisque timebat,
Unius in miseri exitium conversa tulere.”)

Affright. Kyd, *Cornelia*, iii., Dodsley, vol. ii. p. 269,—

“ ——— the man that had affright the earth,
Did homage to it with his dearest blood.”

Marston, *Antonio and Mellida*, P. i. iii. 2, Old English Plays, vol. i. p. 157,—

“ Be not affright, sweet prince.”

Spenser, *F. Q.*, B. ii. C. i. St. xlv.,—

“ But whenas him, all in bright armour clad,
Before her standing she espied had,
As one out of a deadly dreame affright,
She weakely started.”

Infect? Marston, *ut supra*, iv. 2, p. 168,—

“ I must be acquainted with you, sir.

Ant. Wherefore? Art thou infected with misery,
Sear'd with the anguish of calamity?”

Read *infect*, *metri gratia*, if the text is uncorrupt. But I have little doubt that Marston wrote and arranged,—

“ I must be 'acquainted with you, sir.

Ant. Wherefore?

Art thou infected with *my* misery,” &c.

See also below, under *Erect*.

*Convict.*²⁰⁰ Fanshawe, *Pastor Fido*, v. 1, p. 161,—

“ She was accus'd, convict, and sentence past,
All in a trice.”

²⁰⁰ King Richard III. i. 4,—

“ Before I be convict by course of law,
To threaten me with death is most unlawful.”—*Ed.*

Is not this still a law term? The substantive, *cónvict*, is the same word.

Account. Pericles, i. 1, Gower,—

“ By custom, what they did begin
Was, with long use, account no sin.”

Ita scribe cum edd. plerisque (?). Mire Knightius, *account'd*.²⁰¹

Forfeit. Middleton &c., Old Law, iv. 2, Moxon's Massinger, p. 434, col. 1,—

“ Why here's the unhappiness of woman still,
That, having *forfeited* in old times her trust,
Now makes their faith suspected that are just.”

Forfeit, I think. Is *forfeit*, however, an instance in point? This kind of form occurs frequently in Spenser's Shepherds Calender; e.g., Æglogue vi. l. 63, *confound*; vii. l. 170, *amend*; viii. 95, *gride*; doubtless as part of the homely old-fashioned language of the swains. But it is not uncommon also in the Faerie Queene.

Last. Chaucer, Troilus and Creseide, B. i. St. xlv.,—

“ On other thing sometime his looke he cast,
And eft on her, while that the service last.”

Wyatt, ed. 1831, p. 117,—

“ Since well ye know this painful fit
Hath last too long.”

Erect. Kyd, Cornelia, ii., Dodsley, vol. ii. p. 260; where we have *infect* also,—

“ The stately walls that once were rear'd,
And by a shepherd's hand erect,
(With hapless brother's blood besmear'd)
Shall show by whom they were infect.”

²⁰¹ According to Mr. Dyce, the old editions have “*account'd*, *accounted*, and *couted*.” These are not blynders, but sophistications.—*Ed.*

Neglect. Kyd, *Cornelia*, v., Dodsley, vol. ii. p. 302,—

“ And let your hair, that wont be wreath’d in tresses,
Now hang neglectly.”

Fairfax, B. viii. St. xxx.—

“ He wills not that this body lie neglect,
Wherein so noble soul did lately dwell.”

xii. vii.,—

“ And wilt thou go (quoth he) and me neglect,
Disgrac’d, despis’d, leave in the fort behind ? ”

Understand. Palsgrave, *Lesclaircissement de la Langue Françoise*, 1533, fol. lxxxvi., ap. Dyce, *Remarks &c.*, p. 223,—

“ *Dyffuse*, harde to be vnderstande, *diffuse*.” Vision of Piers Plowman, ed. 1st, 1550, printer’s preface,—I quote at second hand,—“ —the English is according to the time it was written, and the sence somewhat darcke, but not so harde but that it may be understande of suche as will not sticke to breake the shell of the nutte for the kernelles sake.”

(*Understanded*, by the way, occurs in the 24th Article of the Church,—“ a tongue not understood of the people.”)

Discomfit. Fairfax, B. iii. St. xxxvi., Tancred

“ From vain pursuit at last returned back,
And his brave troop discomfit saw well near.”

Waste. Sidney, *Arcadia*, B. ii. p. 222, l. 33,—

“ The flying sprits (*i.e.*, *winds*) which trees by roots vp teare,
Be those despaires which haue my hopes quite wast.”

Rout. Ballad on Lord Willoughby, quoted *Athenæum*, No. 936, p. 957, col. 1,—

“ Our men pursued courageously,
And rout their forces quite.”

At least, I suppose *rout* must be the past tense here.

Instruct, in the sense of the Latin *instructus*, Chapman, Odyss. iv. fol. p. 62,—

“ For he had neither ship, instruct with oars,

(*νήες ἐπήρεται, v. 559,*)

Nor men to fetch him from those stranger shores.”

Exhaust. Bacon, Essay of Marriage and Single Life,—
 “ — single men, though they may be many times more charitable, because their means are less exhaust; yet, on the other side,” &c. Essay of Vicissitude, last sentence,—
 “ Learning hath its infancy, &c.—then its youth, &c.—and, lastly, its old age, when it waxeth dry and exhaust.”
 (I am not sure, however, that the present *exhaust* was in use.) Shirley, Triumph of Peace, Gifford and Dyce, vol. vi. p. 272,—

“ *Opinion*. This all you will present?

Fancy.

You speak as if

Fancy could be exhaust; invention flows
 From an immortal spring.”

Light for *lighted* (*alighted*), imperfect and past participle, now *lit*. Spenser, F. Q., B. v. C. xi. St. xii.,—

“ Henceforth he car'de no more which way he strook,
 Nor where it light.”

Fairfax. B. ix. St. lxx.,—

“ Upon his neck 'light that unhappy blow,” &c.

B. x. St. v.,—

“ He light, and as he could his wounds upbound.”

B. xiv. St. lxix., *alight*,—

“ And there, to frolic with her love awhile,
 She chose a waste, a sole and desert isle;

There on a mountain high alight the dame,” &c.

B. xviii. St. lxxxviii.,—

“ ——— from the tower —————
 Out flew a weighty stone, late half a rock,
 Which light so just upon the wizards three,
 That driv'n to dust their bones and bodies be.”

Drayton, *Muses' Elysium*, x. ed. 1630, p. 81,—

“ I see your faces full of pallid fear,
 As though some peril followed on your flight :
 Take breath awhile, and quickly let me hear
 Into what danger ye have lately light.”

Beaumont and Fletcher, *Captain*, i. 3,—

“ Which [*sc. imputations*] though they bite me not, I would
 have wish'd

Had light upon some other that deserv'd them.”

Shirley, *Maid's Revenge*, ii. 1, Gifford and Dyce, vol. i.
 p. 117,—“ Madam, here's a pretty handsome stripling
 new alight, enquires for don Antonio.”

Load. Harrington, *Ariosto*, B. xxxviii. St. lxxix.,—

“ This seat, this place, did so the Pagan please,
 That here he mindes to make his firme abode ;
 For of the tone side, he might see the seas,
 On tother side, the ground with corne well lode.”

Whet. Fairfax, B. xx. St. xxi.,—

“ Lord Emiren his host disposed well,
 And with bold words whet on their courage fell.”

Harrington, B. xlii. St. vii.,—

“ So goes this Earl —————
 ————— with wrath and choler whet.”

Bishop Hall, *Version of Psalm vii.*, Works, folio, 1634,
 p. 146,—

“ His sword is whet, to blood intended
 His murdering bow is ready bended.”

I notice also, in a very late poet, Hurdis, Village Curate,
ed. 2, 1790, p. 141, ult.,—

“ ——— with the bad thought possess’d,
He [Death] whet his arrow on a flint, advanc’d,
And flung it greedily.”

[Besides the present work and the “Versification,” Walker left behind a very long paper, entitled “Antient Words, Forms of Words and Phrases,” from which I have taken one important article, and placed it above, with some curtailment, as the 120th article of this work. Below, as a supplement to this volume, I have given extracts from the remainder, omitting most of the numerous quotations. I have also subjoined an account of some minor papers left by Walker.—*Ed.*]

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SUPPLEMENT TO VOL. II.

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Extracts from "Ancient Words, Forms of Words, and Phrases."

1. *Riches*, as a singular noun; it being, in fact, the French *la richesse*. Chaucer has both *richesse* and *richesses*. The old use of *largesse* without the article reminds me of *riches*.

2. *Honest* in the original Latin sense of *honestus*; as likewise *honesty*.

3. *Presently* for *immediately*. Old writers *passim*.

4. *Indeed* in the sense of *in fact*, *in reality*, the antitheton of *in appearance*; ἔργῳ as opposed to λόγῳ. Elizabethan writers *passim*.

5. *All the whole*. Merchant of Venice, iii. 4,—

"But come, I'll tell thee all my whole device."

6. *Rendition* for *rendering*, *translation*, and so *rendible*.

7. *Whoso*, *whatso*, *whereso*, *whenso*, &c. These are, often at least, printed *who so*, *what so*, &c., which has misled modern editors in a number of passages; in like manner as the old practice of printing ὃδε, ἧδε, &c., for ὁ δε, &c., ὅτε and τότε for ὃ τε and τό τε, has caused some errors in the interpretation of Greek writers. In Chaucer we have *why so*, and *whereso*, i. q., *whetherso*. Even *whilst so*, *though so*, *if so*, appear to have been in use. In Shakespeare, Hamlet, iv. 7,—

"Will you be rul'd by me?"

Laertes.

Ay, my good lord;

So you will not o'errule me to a peace;"

the first folio has (p. 275, col. 2),—

"If so you'l not o'errule me to a peace."

(And so Knight.) This is probably wrong; but the phrase must have been tolerably familiar, when such an error could have been committed.

Note also the use of *as* in *what as*, *whilst as*, analogous to *whenas*, *whereas*. This (except perhaps in the case of *whilst as*) is rare, at least in the Elizabethan poets; of their predecessors, except Chaucer, I know but little.

8. *To slug*, active and neuter, connected with *sluggard*. *Slug* for *sluggard*; also for any thing that obstructs motion or progress. King Richard III. iii. 1,—

"Fie, what a slug is Hastings! that he comes not
To tell us whether they will come or no."

Slug and *sluggy* are also used for *sluggish*.

9. *Lien* or *lyen*, *line* or *lyne*, and *laien* for *lain*.

10. "To go by the worse" for "to come by" &c. Milton, *Samson Agonistes*, 903,—

"In argument with men, a woman ever
Goes by the worse, whatever be her cause."

11. *To fadge*, for *to fit*, *to suit*. Writers of Elizabeth and James's time *passim*.

12. *Guift* for *gift*, writers of the age of Elizabeth and James's time *passim*. Yet they always write *give*. *Guilt* for *gilt* frequently occurs in the same writers. This may have helped to suggest the play, which so oftens recurs, on the words *guilt* and *gilt*.

13. *Lewd* for *vulgar*; thence *low*, *contemptible*; also *wicked*. Old writers *passim*.

14. *Hine* for *hind* (agricultural labourer); and so *rine* for *rind*, and several other similar forms. *Hine* occurs in Chaucer. Elizabethan writers *passim*. *Hine* still exists as a family name; as does *Hind*.

15. "*To be a dog at any thing.*" Two Gentlemen of Verona, iv. 4,— "I would have, as one should say, one that takes upon him to be a dog indeed, to be, as it were, a dog at all things." Sidrophel in Hudibras, P. ii. C. iii. 208,

" ——— was old dog at physiology."

16. *Secure* in the original sense of *securus* (*se* or *sine cura*); so also *security*, and *to secure* for to render *careless*. The idea however, with us, is generally freedom from *fear* rather than simply from *care*. Jonson's line is apposite, Forest, xi. ult.,—

"Man may securely sin, but safely never."²⁰²

Timon of Athens, ii. 2,—

" ——— Canst thou the conscience lack,

To think I shall lack friends! Secure thy heart;" &c.

17. *By and by* for *forthwith*. Luke xxi. 9,— " — but the end is not by and by;" ἀλλ' οὐκ εὐθέως τὸ τέλος.

18. *Other* for *others*. Old writers *passim*. English Bible, Luke xxiii. 32,— "And there were also two other, malefactors, led with him to be put to death." This is the right reading; in some editions it is misprinted *two other*

²⁰² But did not Jonson write (compare Seneca Hipp. 165),—

"That man may safely sin, securely never"?

Compare, too, Seneca, Epist. 97,—

"Tuta scelera esse possunt, segura non possunt."

See Facciolati.—*Ed.*

malefactors, in others, *two others*, *malefactors*. Venus and Adonis, St. cxliv.,—

“ There lives a son, that suck’d an earthly mother,
May lend thee light, as thou dost lend to other.”

19. *Will* for *shall*, and *would* for *should*. Hamlet, v. 2,
“ — I will win for him if I can ; if not, I will gain nothing
but my shame, and the odd hits.”

20. *Greens* for *plants*, or vegetation in general. King John, ii. 1,—

“ For this down-trodden equity, we tread
In warlike march these greens before your town.”

21. *Such-who* (sometimes *such-that*), and the like. Troilus and Cressida, iii. 3,—

“ ——— honour travels in a strait so narrow,
Where but one goes abreast.”

22. *People*, &c., of *fashion*, for *people of rank*. Winter’s Tale, iii. 2,—

“ ——— with immodest hatred
The childbed privilege denied, which ’longs
To women of all fashion.”

So, *people of rank*, *quality*, *condition*, for *people of the highest rank*, &c.

23. *Either* for *each other*. King Henry V. ii. 2,—

“ Treason and murder ever kept together,
As two yoke-devils, sworn to either’s purpose.”

24. *To observe*, in the strict sense of *observare* ; whence *observance* ; so in King Lear, ii. 2,—“ silly-ducking [so write] observants.” So understand Milton, P. L. xi. 817,

“ ——— and shall return
Of them derided, but of God observ’d
The one just man alive ;”

looked upon with regard.

25. *To white, to sharp, to length, to mud, to dark, &c., for to whiten, to sharpen, &c.* [This is a very long article, and even, if abridged, it would take up much space. I will therefore only quote two examples, one under *to dark*, the other under *to sweet*. [In Shirley, Court Secret, ii. 2, Gifford and Dyce, vol. v. p. 454,—

“ ————— to live at home

My servant, is to dark[en] thy abilities,” &c.

Gifford’s *-en* seems unnecessary; write “dark thy’ abilities;” Shirley frequently cuts off the final *y* before vowels. In Greene, James IV. act 2, Dyce, vol. ii. p. 111,—

“ ————— his flatterers

Sweeting his thoughts of luckless lust

With vile persuasions and alluring words,” &c.;

read *Soliciting* (in the old Latin sense, as frequent in the writers of that age.) This play is uncommonly corrupt.] Since Walker’s death, Mr. Collier has vainly attempted to make sense of the passage from Greene by reading *suiting* for *sweeting*; the metrical difficulty he has given up in despair; yet how easily has Walker restored both sense and metre!—*Ed.*]

26. *The Bath for Bath.* Jonson, Silent Woman, ii. 1, Gifford, vol. iii. p. 370,—“ — so she may—be a stateswoman, know all the news, what was done at Salisbury, what at the Bath, what at court,” &c. Westward Ho, Dyce’s Webster, vol. iii. p. 20,—“Do you hear? You shall feign some scurvy disease or other, and go to the Bath next spring; I’ll meet you there.” *Male Dycius, the bath.*

27. *Whitely.* Love’s Labour’s Lost, iii. 1,—

“ A whitely wanton with a velvet brow.”

North's Plutarch, Life of Brutus ; Cassius and Brutus are called by Cæsar "lean and whitely-faced fellows."

28. *To hoise*, for *to hoist*. 2 King Henry VI. i. 1,—

"We'll quickly hoise Duke Humphrey from his seat."

The other spelling, however, existed in Shakespeare's time. Antony and Cleopatra, iv. 10,—

"And hoist thee up to the (*th'*) shouting plebeians."

Other past forms have supplanted their present, as *ballast* from *ballass* or *ballas*, and *graft*, *ingraft*.

29. A *conceit*, an *occurrent*, a *suspect*, &c., for what we now (less correctly) call a *conception*, an *occurrence*, a *suspicion*.

[An extensive collection of such words, supported by quotations, is contained in this portion of the paper. I select the following. (*Affect* for *affection*, usually in the plural, in which form it is too common in the Elizabethan writers to need quotation. . . . Beaumont and Fletcher, Little French Lawyer, iii. 3 (Dyce, 5),—

"But you, like a wild torrent, mix'd with all
Beastly and base *affections*, came floating on," &c.

Affects ?)—*Ed.*]

30. *So-to* with a verb, for the present phrase, *so-as to*. 1 King Henry IV. i. 2, *ad fin.*,—

"I'll so offend, to make offence a skill," &c.

31. *So long-till*. 2 King Henry IV. iv. 4,—

"Now, where is he, that will not stay so long,
Till his friend, sickness, hath determin'd me?"

32. *Such-to* for *such-as to*. Measure for Measure, iv. 1, near the beginning,—

"'Tis good ; though music oft hath such a charm,
To make bad good, and good provoke to harm."

33. *Ought* for *owed* (past tense). 1 King Henry IV. iii. 3,
 “— he—said this other day, that you ought him a thousand
 pound.”

34. *To laze*, connected with *lazy*; also the substantive
laze. Greene, Alphonsus K. of Arragon, i. Dyce, vol. ii. p. 7,

“ You stand still lazing, and have nought to do.”

Poems, p. 262,—

“ Thus folded in a hard and mournful laze
 Distress’d sate he.”

I have not happened to meet these words in any other
 author, but Middleton, Trick to Catch the Old One, iv. 5,
 “ Fie, master Dampit; you lie lazing abed here,” &c.

35. *To pester* a place or person, for *to crowd*, *to throng*
 them; *to be in a person’s way*. Coriolanus, iv. 6, near the
 beginning,—

“ ————— who rather had,
 Though they themselves did suffer by’t, behold
 Dissentious numbers pest’ring streets, than see
 Our tradesmen singing in their shops,” &c.

In the following passages we may see how the change of
 meaning originated. Hamlet, i. 2,—

“ He hath not fail’d to pester us with message,” &c.

1 King Henry IV. i. 3,—

“ To be so peester’d with a popinjay.”

36. *So-as* for *as-as*; and likewise *so* for *as*, in various
 constructions. [These phrases are illustrated in the MS.
 at great length; I, however, can only insert one of the
 numerous quotations. I cannot but think that, in this par-
 ticular passage, the words *so many* are corrupt.—*Ed.*]
 Timon, iii. 2,—“ But believe you this, my lord, that, not
 long ago, one of his men was with the lord Lucullus, to

borrow so many talents;” as many as Timon was now requesting of Lucius.

37. *Sublime*, in the original Latin sense, *above the ground or earth*, *μετέωρος* e.g., *ire sublimem, volare sublimem*, &c. So understand it everywhere in Milton, whether used literally or metaphorically. Male Drydenius, *Æn.* vi.,—

“ ——— can it be that souls sublime

Return to visit our terrestrial clime ? ”

“ ——— anne aliquas ad cælum hinc ire putandum est
Sublimes animas ? ”

Virgil means, “ is it possible that they *ascend* from hence to the earthly atmosphere ? ”

38. *Hose*, sing. Macbeth, ii. 3,—“ here’s an English taylor come hither for stealing out of a French hose.” I know not whether the plural *hosen* is quite obsolete even now.

39. *Home* for *at home*. 3 King Henry VI. iii. 3,—

“ For how can tyrants safely govern home,
Unless abroad they purchase great alliance ? ”

40. *Neat* in the sense of *pure, unmixed*; still used in the phrase *neat wine*, &c. King Lear, ii. 2, Kent says to the Steward,—“ Strike, you slave; stand, rogue; stand, you neat slave; strike; ”—i.e., *you unredeemed villain*.

41. *Sudden* for *immediate*. King Henry V. v. 2, see context,—

“ ——— ——— we will, suddenly,
Pass our accept, and peremptory answer.”

42. *Modesty* for *moderation*; the Latin sense. King Henry VIII. v. 2,—

“ Wilt straying souls with modesty again,
Cast none away.”

43. *Illustrious* for *illustrious*. This occurs in Chapman's Dedication to his *Odyssey*, and in the 1st Book, fol. p. 15. [The latter passage is quoted by Mr. Dyce in his note to *Cymbeline*, i. 6, vol. vi. p. 352, n. 24.—*Ed.*]

44. *Mutual* for *common*, now a vulgar corruption. Venus and Adonis, St. clxx.,—

“————— how much a fool was I,
To be of such a weak and silly mind,
To wail his death who lives, and must not die,
Till mutual overthrow of mortal kind.”

45. *Former*, the comparative to which *foremost* is the superlative. Sidney, *Arcadia*, B. iii. p. 298, l. 30,—“But force against force, skill against skill, so interchangeably encountered, that it was not easy to determine, whether enterprising or preventing came former; both, sometimes at one instant, doing and suffering wrong,” &c. B. i. p. 63, l. 45, “But then the question arising, who should be the former against Phalantus, of the black or the ill-apparelled knight,” &c., *i.e.*, *whether the black or the &c. should be the first to wage combat with Phalantus*. [The latter example shows that the first folio is right in *Tempest*, ii. 1,—“Which of he or Adrian,” &c.—*Ed.*] *Foremost* is often spelt *formost*, I think, in the Elizabethan writers generally; certainly by Sidney.

46. *To trow* for *to believe*. Gammer Gurton's Needle, v. 2, Dodsley, vol. ii. p. 73,—

“A false knave, by God's pitie! ye were but a foole to trow him.”

47. Note Harrington, Ariosto, B. xxi. St. xxviii.,—

“Had you not better been to grant the suit,” &c.

St. xxix.,—

“You had been better granted my request.”

VOL. II.

23

B. xxvii. St. lxi.,—

“He had been better have been speechless born.”

[See Mr. Dyce’s note u, Beaumont and Fletcher, Philaster, ii. 4, vol. i. p. 241.—*Ed.*]

[Under the head of “Antient Phrases which have become vulgar,” Walker had collected a number of examples of—*You and I, &c., for you and me, &c.—I for me, he for him, who for whom, &c.—For to with the infinitive.—As for the relative.—As for the conjunction that.—Like for as.—What for in the sense of qualis.—Double and triple negative.—Plural nouns with singular verbs.—Special use of certain plurals (thanks, wages, remains, &c.) with singular verbs.—Neuter verbs used actively.—Double comparative and superlative.—To lay for to lie.* I leave unmentioned others of less importance. On Othello, iv. 2 (quoted under the article *I for me &c.*). Walker observes,—“here the case is different; *she* is used in a manner δεικτικῶς.” This passage, by the way, is given in all Mr. Collier’s editions with *her* instead of *she*, I presume, through inadvertence.

Subjoined to the above is a list of “Forms of Words” and “Modes of Pronunciation,” now surviving as vulgarisms. Among the former are *ris’*, *rise*, or *risse*, pronounced *riz*, for *rose* and *risen*, and *drive*, *strive*, for *drove*, *strove*. Among the latter *charácter* for *cháracter*; *théâtre* for *théatre*; *drownd* for *drown*; *contráry* for *cóntrary*, and *sepúlchre* for *sépulchre*.

There is also among Walker’s remains a separate paper, of some length, on “Antient Modes of Pronunciation,” which contains much curious matter, but which, like most of these minor papers, is in a very imperfect state. These minor papers, indeed, appear to have been intended, in

part at least, as a collection of materials for the "Versification" and the "Shakespeare." Portions of them occur with some modifications, in these works; and more might have been used in the same manner, had Walker been spared to complete and publish what he left unfinished. Other portions may have been intended to assist in the construction of a separate work on the recent changes in the English language. In addition to these papers, Walker had collected a number of "Modern Corruptions," "Modern Gallicisms," "Scoticisms," "Provincialisms," and "Americanisms," from which we may conjecture that his thoughts, occasionally at least, pointed in that direction. —*Ed.*]

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