NOTES

and

VARIOUS READINGS

to

SHAKESPEARE,

Part the first;

containing,

All's well that ends well,
Antony and Cleopatra,
As you like it,
Comedy of Errors,
Coriolanus,
Cymbeline,
Hamlet,
1 Henry IV,
2 Henry IV,

with a

GENERAL GLOSSARY.

LONDON:

Printed for Edw. and Cha. Dilly, in the Poultry.
To

The READER.

The editor of SHAKESPEARE'S Plays in ten volumes octavo, publish'd in the year 1768, in that work's Introduction (which is recommended again to your perusal) has lay'd before you in ample and faithful manner the plan pursu'd by him then, and that he meant to pursue if leisure and life were granted him. In consequence of this his engagement, his first business was—to compleat a work that was then in some forwardness, call'd—the "School;" it is finish'd, and will appear in due time. The work proceed to next, was—the "Notes;" but was hardly begun upon, before evident tokens appear'd of a necessity for it's present suspension, to make way for another work, which should facilitate the business of note-writing, abridge it, and make it's proceed more regular: with this work,—a "Glossary,"—which took up no little time, nor little labour, is usher'd-in to-day's publication. What the labour of his next business was,—the resum'd business of Note-writing; and, after that, of digesting and scrutinizing, purging too of it's trifles a collected body of Readings that were to go with these plays,—the bulk of both those articles shew, and ('tis hop'd) their exactness: the for-
mer you will of course augment further, when you enter on their perusal, by adding to the Notes on each play the Note that shews you it's origin, found in the Introduction. The Annotations on nine plays finish'd, together with their respective accompaniments, many considerations of weight persuaded a publication: the form of it will be found to be honest, and more convenient: for those who mean to make the Poet their study, than encreat'd volumes, and a page overcharg'd: the School, and the Annotations remaining, will come out in the same form.

The sole intent of the "Notes," is— to eflablis the Author's text, and to explain it: matters not of that tendency are but rarely admitted, and that with view to diversify; the execution of the other task only,—with due accuracy, and in such a manner as the publick has a right to expect,—being more than sufficient employment for any diligence or leisure whatever; as the considerate will likely discover, upon even a slight examen of what is offer'd them now. In the course of it, will be found some retractions of amendments made over hastily in the text of this writer's Edition; but their number is trifling, and so is their importance: More considerable either way are certain new emendations, produc'd while these Notes were in penning, and the text under a revision: they are doubly pointed out to observance; first, by an asterisk set before the Note that contains them; and a second time, by certain numeral references at the end of each play's "Errata;" but might be notic'd still more commodiously, and with little blemish to the copy of any possessor, by an (n) or other small mark with a pen, made in the play itself, and at those words of it which stand before the asterisk'd Note.

In the Introduction above-mention'd, is set forth among other particulars,—what ancient copy was chiefly follow'd in the forming of each play's text: namely, for eleven of the plays, which are there mention'd,—that quarto copy of each of them which in the Table of Editions is titl'd—best; and, for all the rest, the first folio: When any of these eleven are turn'd to, and the "Various Readings" consulted, the succession of it's quarto impressions must be gather'd
Advertisement.

from the Table, for to that succession do the letters \((a, b, \&c.)\) in the Readings refer. For the exercise of the curious, and to open (if possible) the eyes of the world in general, the train of ancient readings is noted in this their Collection; that is, you are inform'd by initials, — which none who have read the Introduction can be at loss to interpret, — what followers the several readings have had among the moderns: When this step was taken, — of pointing out the bad that these same moderns have follow'd, it was but justice to assign them their good; and accordingly, every emendation adopted, and put into the text by this writer, is ascrib'd to it's owner religiously in the course of his Notes; and also all he has borrow'd from them, even to a hint: and that no complaint might be made of the suppression of any thing good in them, a number of their other corrections have a place in the Readings; and with them are put some more of their clasifixious ones, that are follow'd by no mark, but belong to the present writer.

Thus, reader, you have before you in orderly manner, and as small a compass as possible, every single material that editions can furnish for whatever close examination you please of the text of these nine plays as exhibited in this writer's Edition; for neither quarto, nor folio, (were they all in your possession, and you dispos'd to consult them) afford a reading of moment that is not now in the pages of that Edition, the Notes, or the Collection that follows them: an assertion that will very hardly be credited by such of you as are conversant in any one of the moderns, — no matter which, — or shall turn to them purposely; so numerous are their unnoted variations of all sorts, which you will naturally think they must have had from one or other of the elder impressions.

And here we may conclude our address to you with the explanation of one mark that is of frequent and great use in the Collection aforesaid; — The dash that comes after a reference, signifies — that all editions, posterior to the edition refer'd to, follow the same reading.

Dec. 20. 1774.  

E. C.
GLOSSARY

to

SHAKESPEARE.

A

Abjects (R. 3. 6, 31.) Castaways, Persons abjected. Lat. abjexit.

able one (k. L. 94, 5.) undertake for him, answer for one's Ability.

above (3. H. 6. 100, 7 & H. 8. 6, 28.) bode, forebode.


aby (m. n. d. 46, 28.) abide, feel the Effect of a Thing.

Academe (l. l. l. 3. 13 & 56, 1.) Academy. Lat. Academia.

accite (2. H. 4. 31, 17. T. A. 4, 13.) incite: also, to summon; Lat. accrire.

accomplished (m. of V. 60, 16. t. of the f. 7, 11.) furnish'd: also, perform'd: Fre. accompli.

Accord (a. y. 3. 5, 15.) Agreement, Union. to accord (R & J. 12, 27.) to agree, accordant (m. a. a. n. 13, 30.) agreeable.

Accuse (2. H. 6. 48, 10.) Accusation.

Aches (T. of A. 81, 1.) Akes.

to acquittance (R. 3. 80, 11.) acquit, be as an Acquittance to.

adoptious (a. w. t. c. w. 9, 1.) adoptive, adoptitious.

to advantage (H. 5. 71, 12. 2. g. of V. 50, 27.) improve, turn to Advantage: also, - profit, be of Advantage to. advantageous (H. 5. 101, 7.) advantageous.

adversity (C. 34, 8. wrongly. Lat.
ex adverso.

to advertise (m.f. m. 4, 28 & 93, 13.) observe, attend to; animum adversere.

adulterate (H. 28, 2 & R. 3, 93, 7.) adulsterizing, or adulterating; Part. act. of— to adulterate (k. J. 34, 9.) commit Adultery.

Advocation (O. 75, 26.) Office and Act of an Advocate.

afraid (M. 61, 12 & t. 50, 31.) possefl'd of Fear, frighted.

Affects (l. l. 8, 7 & R. 2, 23, 29.) Affections.

affection'd (t. n. 30, 22.) affected, full of Affectionation.

Affiance (H. 5, 27, 24.) Reliance, Trust. Fre.

affin'd (T & C. 17, 24. O. 4, 23 & 46, 13.) join'd in Affinity: also,—bound, obligated, ty'd as by Affinity.

Affliction (k. L. 59, 11 & M. 39, 31.) Dash,ing, Battery; videlicet;—of a Storm: the proper and primitive Sense of the Latin—Afflctio, which is deriv'd of—affigere, to dash or beat down to the Earth.

to affray (R & J. 71, 3.) affright. Fre. effraier.

to affront (Cym. 92, 30; H. 58, 15; and T & C. 59, 31.) face, meet, meet in the Face, ad Frontem venire. Ital. affrontare. Affront (Cym. 100, 23.) is a Substantive form'd from this Verb in the Sense above-given, whose proper Meaning is—Onset.

to affy (2. H. 6, 73, 6. T. A. 5, 1.) afiure or betroth: also,—to rely, or put Trust in. Fre. affier.

afield (T & C.) 6, 28 & 108, 13.) in Field.

agaz'd (1. H. 6, 7, 18.) put in Gaze.

aglet Baby (t. of the f. 24, 16.) one no bigger than an Aglet. “Aglets” are Tags of Laces, or Points; worn upon ancient Habits for Ornament chiefly, and fashion'd sometimes like Images. Fre. Aiguillettes.

to agnize (O. 21, 32.) acknowledge. Lat. agnoscere.

agone (2. g. of V. 40, 7.) ago.

agood (2. g. of V. 67, 7.) a good Deal, plentifully.

agu'd (C. 20, 11.) shook as with an Ague.

a-height (k. L. 90, 18.) aloft, on high.

Aidance (2. H. 6, 61, 2.) Aid, Assistance: form'd of—aidant (k. L. 86, 10.) assistant. Fre.

Aircry or Epery, pronoune'd—Air (H. 48, 32 & R. 3, 26, 31.) a Brood of Hawks: properly—the Nest they are hatch'd in. v. Epas.

alder-like (2. H. 6, 4, 12.) Words of Saxon Original, importing—dear above all. v. SKINNER, in—“Alder.”

alligant (H. 8, 66, 22.) springing from Allegiance.

all-forgotten (A & C. 16, 5.) a Thing all of Forgetfulness, made up of it.

to all-hail (M. 14, 17.) salute, cry “all hail” to.

Allottery (A & C. 34, 3 & a. y. l. 1. 5, 21.) Allotment.

Almain (O. 41, 21.) a German,
Glossary.

Native of Almania or Germany.


**Amifs (H. 96, 30.)** the Adverb put substantively, in the Sense of— a Thing going wrong.

**amort (t. of the f. 69, 31.)** dead, cast down, dejected; in French,— _a-morti._

**Anchor (H. 71, 15.)** an Anchorite.

**Ancient (O. 4, 17.)** an Ensign or Standard-bearer.

**angrily (k. J. 56, 1 & M. 48, 2.)** angrily.

**Anthropophaginian (m. w. of W. 78, 6.)** one of the Anthropophagi or Man-eaters.

_to antick (A & C. 51, 2.)_ make an Antick of any one.

**Antres (O. 18, 31)** Caves, Caverns. *Fre.*

**Apopler'd (H. 83, 16.)** strick as with an Apoplexy.

_to approach (R. 2, 83, 12 & 84, 8.)_ accuse, impeach.

_to appoint (w. t. 16, 32 & 83, 2.)_ dress or fit out, to equip. *Appointments (A & C. 93, 11 & 1. H. 4, 12, 5.)_ Fitting-out. *Fre. appoint & Appointments.*

**Apprenticeship (R. 2, 21, 20.)** Apprenticeship.

**Approof (m. f. m. 41, 17.)** Approbation. _to approve (Cym. 117, 31. H. 4, 22.)_ to prove: also,— to confirm a Thing's Truth; *Fre. approouver._

**Approval (Cym. 49, 31.)** Proovers, such as make Proof.

to _araise (a. w. t. e. w. 25, 7.)_ to raise, to stir up.

**Arbitrement (1. H. 4, 75, 19 & R. 3, 115, 4.)** Arbitration, Decision, *Fre._

**argal (H. 112, 19.)** a Corruption of— _ergo, therefore._

**Argosy (m. of V. 3, 9.)** a Ship of particular Construction, us'd in the Seas of Italy. *Ital. Argosia._

to _arm (Cym. 91, 9.)_ take up, take in Arms.

**arm-gaunt (A & C. 21, 21.)** made gaunt (or thin) by long Use of Armour.

**aroint thee! (k. L. 65, 30. & M. 6, 24.)_ avaunt! Hell take thee! *Lat._ Dii te averruncent!**

**arose (c. of v. 63, 14.)** arisen.

**Arrivance (O. 29, 8.)** Arrival, *Arriving: from—arrivant, Part. act. of—arriver (Fre.) to arrive, to arrive (C. 54, 13 & 3. H. 6, 92, 2.) arrive at._

_to articulate (C. 30, 12.)_ to consider of, or agree upon, Articles. *articulated (1. H. 4, 88, 12.)_ signifies— put in Articles. *Fre. articulé._

**asfance & ascant (t. of the f. 39, 27, H. 111, 3.)** askew, awry: also,— aslope, sloping over.

**Asperion (t. 56, 26.)** Sprinkling. *Lat. Asperio._

**Asinego (T & C. 30, 28.)** a little or young Afs: from the Spanish— _Afinco, a Diminutive of—Afino, an Afs._

**Assistance (C. 98, 25.)** Afselors, Partners. *Fre._
to subjugate (T & C. 46, 31.) subjugate, bring in Subjection.

Atomies (a. y. l. i. 49, 15 & 61, 4.) Atoms. Lat. Atomi. Anatomy (2. H. 4. 107, 4.) is a Corruption of — Anatomy.

to atone (C. 100, 14. Cym. 14, 27.) unite, be at one : also, to reconcile, to make one. Atonement (2. H. 4. 71, 15 & m. w. of W. 4. 13.) Reconciliation, Peace.

attach'd (k. L. 90, 13.) join'd together. Fre. attaché.

Attaint (c. of t. 29, 23. 1. H. 4. 61,7.) Taint, Attainture: also, a Person or Thing tainted. attaint (1. H. 6. 96, 20.) attainted.

attemptible (Cym. 15, 17.) fit to be attempted.

attent (H. 16. 1.) attentive. Lat. attentus.

Attest (T & C. 103, 12.) Attest.

attorney'd (w. t. 4, 12. m. f. m. 93, 15.) perform'd by Attorney or Deputy: also, — made an Attorney, ready to act the Part of one.

avant or avaunt (M. 46, 2.) away! vanish! from the French Word—a vant, before.

Aves (m. f m. 5, 28.) Salutations, Hailings. from the Latin Word—ave, hail!

avis'd (m. w. of W. 20, 7.) advis'd. Fre. avisé.

auld (O. 42, 5.) old; pronounce'd More antiquo.

Avouch (H. 5. 24.) Avouchment.

Awe (R. 2, 7, 10.) Awfulness. Aw-

full (2. g. of V. 54, 8. R. 2. 57, 28.) commanding Awe: also,—solemn, awfully perform'd. awicts (k. L. 12, 5.) dauntless, not to be daunted.

Aye (m. n. d. 5, 27.) ever. Gr. εἰ; Aïva.

azur'd (Cym. 84, 20 & t. 67, 14.) azure-colour'd. Fre. azuré.

B.

Babe (Cym. 54, 5.) Toy or Plaything, a Baby.

baccare (t. of the f. 33, 28.) i. e. back, care! back, my dear! a mungrel Word; coin'd by a Humorist, and brought into Vogue among Wits by some Distichs of John Heywood's.

back'd (Cym. 125, 1. H. 76, 23) mounted on Back: also,—shap'd in Back.

badg'd (M. 30, 17.) spotted, stain'd with Spots like Badges.

to baffle or baff'll (1. H. 4. 9, 32 & R. 2. 8, 31.) disfigure, treat igno-
miniously; properly,—unknight; the Ceremonies of which were hoodwinking, buffeting, and others of like Contumacy. Fre. baffoner, an-
ciently,—baffoler.

to bait (t. of the f. 63, 24.) a Term in Falconry; signifying,—the fluttering of a Hawk, when the is bid to take her Flight, and refuses.

Baldrick (m. a. a. n. 10, 24.) a Belt. Fre. Baudrier.

Bale (C. 8, 27.) Woe, Sorrow.

balk'd (1. H. 4. 5, 21.) ridg'd; lying in Balks or Ridges, ridgewise.
Glossary.

_to ballad_ (A & C. 116, 10.) put in Ballad, and sing.

_to balm_ (k. L. 72, 7. t. of the s. 5, 3.) compose, heal as with Balm: allo, to perfume.

_Ban_ (H. 72, 27.) Curse, Execration: The Word signifies, in French, —a Proscription or Sentence of Outlawry. to _ban_ (2. H. 66, 3.) to curse.

_ban'd_ (m. of V. 65, 29.) poison'd.

_to band_ (1. H. 64, 16.) form in Bands or Companies. _Fre. se bander._

_Ban-dogs_ (2. H. 23, 11.) Mastiffs; Dogs kept in Bands, or to ban away Thieves.

_to bandy_ (k. L. 50, 27.) retort, strike back as in Tennis—playing. _Fre. bander._

_to banah_ (k. J. 78, 19.) draw near to, as Banks to the Stream that moves within them.

_to bank'out_ (1. L. 4. 1.) make a Bank’rout or Bankrupt of any Thing.

_Barbason_ (H. 521, 11 & m. w. of W. 89, 24.) The Name of a Devil or Fiend.

_barb'd_ (m. f. m. 69, 32.) hav’d, trim’d. _Fre. barbe_. _barbed Steeds_ (R. 2. 59, 5 & R. 3. 3, 10.) Steeds attir’d for the War, full-trim’d; probably, from the same Word — _barbe_. _bat'ber'd_ (A & C. 33, 13.) trim’d, let forth by the Barber. _Barber-monger_ (k. L. 39, 15.) a Dealer in Barbers.

_barful_ (t. n. 12, 29.) full of Bars or Impediments.


_Barnacle_ (t. 65, 1.) a small marine Animal, vulgarly call’d—a Solan Goose: for an Account of which, and of it’s uncommon Production, _v. Chambers_, in — “Barnacle.”

_Barnie_ (w. t. 52, 1.) _v. Beams._

_Base or _Country-bafe_ (Cym. 98, 16.) a Sport among Rusticks, call’d—Prison-bafe, in which some pursue to take others Prisoners.

_base Court_ (R. 2. 61, 4.) outer Court or Yard; so call’d as being lower than the inner one, and descend’d to somet’times by Steps. _Fre. Bajecour._

_to base_ (t. 55, 20.) play the Base to. 

_bassa_ (t. of the f. 19, 18.) enough, it sufficeth. _Ital._

_Bassard_ (1. H. 4. 35, 5 & m. f. m. 51, 24.) in Italian— _Bastardo_; a sweet Wine, the Produce of that Country in old Time.


_to batc_ (1. H. 4, 76, 20 & H. 5, 59, 3.) the same as — _to hait._ _v. above._

_bated_ (m. of V. 17, 21.) abated, lower’d.

_Bartlet_ (n. y. l. 30, 1.) a flat Piece of Wood, with which Linnen is beaten.

_to batten_ (C. 90, 27 & H. 83, 10.) feed fat, fatten.

_bavin_ (1 H. 4, 62, 23.) made of bavin or brush Wood, _i. e._ faggot Wood.

_Bawcock_ (H. 5. 40, 7; t. n. 56, 19; & w. t. 4, 24.) a fondling or coax—
ing Term; deriv’d, probably, from the French Words — bas Coque, little Cock.

Bay (T. A. 25, 16. m. f. m. 25, 20.) a Cry of Hounds: also,—the Division of a House in the old Form of building; which consisted of several bay or bow Windows one over another, according to the Number of Stories: a House of three such Windows, or Sets of Windows, in Front, was call’d—a House of three Bays.

Beached (T. of A. 81, 18.) cover’d with Beach. Beachy (2. H. 4. 51, 23.) made of Beach.

Bears (a. w. t. c. w. 14, 18.) a provincial Word, signifying—Children; deriv’d of—to bear, whose Part. pass. was ancienly—bearen.

Beauty’d (H. 59, 6.) beautify’d.

Beck (T. of A. 22, 7.) properly,—the Beak or Bill of a Bird. Fre. Bec.

Beaded (m. n. d. 50, 22.) wetted. 2. Skinner, in “Dabble.”

to Becket (H. 25, 23.) hang as does a Brow that is too prominent, call’d—a beetle Brow.

to becourage (2. g. of V. 61, 16.) bechance, happen to.

Beget (Cym. 105, 29.) a Command, an Order.

Belle’d (O. 4, 14.) a nautical Term, signifying—weather-bound, gotten into the Lee of the Weather.

to Belly (T&C. 36, 1.) fill or swell out.

Bemadding (k. L. 57, 4.) madding or making mad.

to bemere (t. of the f. 72, 20.) v.
to mere.

Bemoil’d (t. of the f. 59, 20.) muddled. Fre. mouillé. v. Skinner, in “Moil.”

to bemonster (k. L. 82, 10.) v. to monster.

to bench (k. L. 70, 7. w. t. 16, 19.) fit and seat upon Bench.

Benett’d (H. 123, 6.) wrap’d in Nets, netted.

Benison (k. L. 12, 17 & 96, 8.) Blessing. Fre. Benisson.

to benpaint (R & J. 33, 8.) paint or colour over.

to berattle (H. 49, 3.) rate or rattle over.

Bergomask Dance (m. v. d. 72, 2.) a Dance after the Manner of the Peasants of Bergomasco, a Country in Italy belonging to the Venetians. to berime (R & J. 41, 19.) celebrate in Rime.

Bescree of (R & J. 32, 5.) screen’d, hid as with a Screen.

to beshrew (R & J. 96, 11.) chide or cry out upon. “beshrew me! beshrew your Heart!” &c. are Modes of exclaiming, or execrating rather, which occur very often; and signify,—ill betide me! &c.

to besmirch (H. 19, 7.) v. to smirch.

Befort (O. 22, 7.) Company. to befor (k. L. 28, 20.) to fort or suit with.

Befill’d (H. 16, 13.) made still, i.e. torpid or motionless.

Befraught (t. of the f. 9, 5.) mad, distraught, anciently—distraught.
to beteem (m. n. d. 7, 24.) to teem out; which, according to Skinner, signifies—to pour or pour out: if so, “beteem them,” in this Place, has the Sense of—pour out to them.

betid (Cym. 93, 1 & k. 2. 78, 15.) betided, or betidden.

Beve or Beaver (i. H. 4, 76, 25.) that Part of the Helmet which lets down over the Face, with a Grate of iron Bars before the Eyes. Fre. Baviere.

Bey (H. 8. 23, 8.) Pericum Termino. says Skinner, a Leas of Partridges; Ital. Beve: by Translation,—an Assemblage or Groupe of Persons.

bewet (T. A. 43, 20.) bewetted.

to bewhore (O. 93, 3.) call a Person—Whore, and that frequently.

to betwray (k. L. 37, 20.) to discover.


bias (T & C. 17, 14 & 84, 21.) bias-like; in bias-like Manner.

'bid (R. 3. 100, 30.) abid, abided.

Biggen (2. H. 4, 86, 17.) a Cap or Coif of Linnen, like those worn by Children, with a Stay under the Chin. Fre. Benuin.

Bilberry (m. w. of W. 88, 1.) the Fruit of a small Shrub, of the Flec Kind.

Bilboe (m. w. of W. 8, 12 & 63, 11.) Sword of Bilboa.

Bilboes (H. 122, 12.) a Kind of Stocks, us'd on Shipboard for the Punishment of refractory or negli-
gent Mariners.

Birthdom (M. 60, 10.) Birthright.

billion (C. 34, 15 & H. 54, 1.) blind, or blinding. v. Skinner, in “bece-
fen.”

Blank (k. L. 8, 24.) a Mark to shoot at, a White. Fre. Blanc. to

blank (H. 71, 16.) make blank.

to blanket (k. L. 44, 18.) wrap in Blanket.

to blast (2. g. of V. 5, 1.) suffer Blasts. Blastings (H. 20, 2.) Blastings.

blench (w. t. 17, 7 & m. f. m. 78, 27, T & C. 4, 12.) start aside, warp: also,—to flinch.

blent (m. of V. 52, 8 & t. n. 20, 17.) blended.

bloat (H. 87, 10.) blown or puff'd up.

blood-bolter'd (M. 55, 19.) blood-besprinkl'd. a Bolter is a Cheef of particular Construction, by which Meal is bolted or bolter'd (i. e. sprinkl'd) in the Action of sifting.

to blush (2. H. 6, 61, 4.) make blush.

booge (3. H. 6, 18, 3.) the same as—boog or budge, i. e. go; (v. to
booge) but meaning here,—go or come short.

to body forth (m. n. d. 61, 6.) to embody; i. e. give Body to, or put into Body.

Bodykins (m. w. of W. 40, 20.) Od's-bodykins, or God's-bodykins. Bodykins is a Diminutive of—Bod-
dies.

to bolter (O. 68, 24.) to copulate.
Bombard or Bombard (H. 8. 107, 13 & t. 37, 18.) a Flagon or Vessel to drink in, shap’d like a Gun; in French, — Bombarde.

Bomball (1. H. 4. 44, 14 & l. l. 88, 9.) Wad, Stuffing.

Bona-roda (2. H. 4. 54, 16 & 60, 4.) a compound Italian Word, signifying — a Wench, or good Wench; properly, — good Stuff, or good Gear.

Bonnetted (O. 10, 23.) with the Bonnet or Cap on.

Boot (H. 5. 14, 6. k. L. 117, 10.) Prey, Booty, Pillage: also, — Addition, Recompence. to boot (A & C. 39, 12.) give in Boot, i.e. Recompence. it boots (R. 2. 18, 15.) it avails.

buck or bucky (1. H. 4. 86, 4 & t. 59, 2.) woody: from the French Word — Bois, a Wood; of which, Bosquet is a Diminutive.

bott (t. of the f. 43, 12.) emboss.

Bots (1. H. 4. 23, 27 & t. of the f. 50, 15.) Worms found in Horses, of the Kind that Physicians call — Lumbrici.

to bouge or budge (m. of V. 21, 27.) go, walk off. Fr. bouger.

Bourn or Bourne (t. 29, 30. k. L. 69, 27.) a Limit or Boundary; in French, — Borne: also, — a Brook, the most common Boundary.

Bove or Bough (c. y. l. i. 57, 27.) a Yoke.

to bow (R & J. 62, 20.) lodge as in Bower, embower.

to boy (A & C. 116, 14.) act in boy-like Manner.

Brabble (t. n. 75, 24.) a Quarrel or Brawl.

Brach (1. H. 4. 59, 22; k. L. 24, 14 & 71, 4; t. of the f. 4, 3; and T & C. 33, 1.) a Bitch of the hunting Kind. Ital. Bracca.

braid (a. w. t. e. w. 69, 31.) a provincial Word, expounded by Skinner — strange.

to brain (Cym. 106, 24.) conceive, conceive in Brain, to have proper ideas of. brainish (H. 89, 3.) mad, of a disorder’d Brain.

Brake (m. f. m. 19, 9.) an Instrument of Torture in old Time, on which Criminals were — broken.

to branch (w. t. 4, 9.) put forth Branches. branch’d (t. n. 38, 2.) flower’d or figur’d in Branches.

Brand (Cym. 43, 23.) that Part of an Andiron upon which the Wood lies in burning.

brassy (m. of V. 65, 14.) made of Brass.

Brave (k. j. 80, 12.) Bravery, a Bravado: Bravery (O. 6, 30.) a Humour of Braving: both from — to brave, in French — braver.

Brawl (l. l. 27, 24.) the Name of a Dance in old Time; in French, — Brandle.

Breede-bate (m. w. of W. 17, 17.) a Breeder of Bate or Debate, i.e. Strife.

bri’d Buck (m. w. of W. 87, 10.) a beg’d Buck, i.e. beg’d by the Keepers: from the French Word — briber; to beg.

Brist (a. w. t. e. w. 93, 22 & m. n.
Glossary.

Bully-ook (m. w. of W. 28, 11.) a Gambler, Bully and Thief too.

to buoy up (k. L. 75, 6.) rise as doth a Buoy.


by'r-lady (m. a. a. n. 49, 8.) by our Lady. by'r-lakin (t. 51, 25.) i. e. Ladykin, our little Lady.

to cabin (T. A. 62, 4.) live as in a Cabin.

Caddice or Cadis (1. H. 4. 36, 16 & w. t. 69, 2.) a Galloon or Binding of Worsted.


Caitiff (R. 2. 11, 28. O. 118, 28.) vile, base, daftly: also,—a vile or base Person, a Villain. Fre.chetif. Ital. cattivo.

to cake (R & J. 22, 8.) make into a Cake.


Callat, Callet, or Callot (2. H. 6. 17, 31; O. 93, 10; w. t. 35, 26.) a Drab or mean Whore.

to camp (A & C. 91, 10.) be as a Camp to.

Canakin (O. 4, 8.) a Diminutive of Can, a Cup or drinking Vessel.

Canary (a. w. t. e. w. 25, 5.) a Dance so call'd. Fre. Canarie. to ca-
nary (l. l. l. 27, 27.) to move in Measures proper to that Dance.

C
to cancerize (T. of A. 78, 21.)

Canker (i. H. 4. 19, 7 & m. a. a. n. 15, 9.) the canker or dog Rose; whose Berry, call'd — Hip, is of a scarlet Colour.

canopy'd (Cym. 33, 3; m. n. d. 23, 14; & t. n. 4, 28.) cover'd as with a Canopy.


Canzon (t. n. 21, 19.) a Song or Ditty. Ital. Canzone. Canzonetta (l. l. l. 43, 12.) a Diminutive of — Canzon. Ital. Canzonetta.

Capability (H. 95, 10.) the Power of Perception. capable (H. 85, 13.) one endu'd with that Power: The same Word (a. y. l. i. 61, 14.) signifies,—capacious, of some Depth or Capacity.

capa-ce (H. 16. 9.) from Head to Foot. Fre. du Cap à Pied or Pied.

Capocchia (T & C. 75, 28.) a Fool, a Simpleton. Ital. It has another Signification with them, which see in their Dictionaries.

Capriccio (a. w. t. e. w. 41, 16.) Caprice, a sudden Humour or Toy. Ital.

captious (a. w. t. e. w. 20, 12.) deceitful. Fre. captieux.

captive (H. 5. 33, 26.) taken or made captive. Fre. captive.

Carack (c. of e. 33, 20.) a Ship of large Burthen, us'd in Spain. Span. Carasca.

Carat (c. of e. 36, 14.) a small Weight among Goldsmiths and Jewellers. Fre.

carbonado'd (a. w. t. e. w. 85, 3.) mark'd with Scars, made by the Shot of a Carbine.

Carbonado (i. H. 4. 96, 10.) a Thing flash'd and broil'd. Fre. Carbonade, to carbonado (k. L. 39, 19.) to broil, flash, make a Carbonado.

carbunc'l'd (A & C. 91, 5.) set with Carbuncles, larger—viz'd Rubies; in Latin,—Carbunculi.

care-crass'd (R. 3. 78, 25.) broken with Care's.

Carcanet (c. of e. 23, 12.) a Chain or Necklace of Goldsmith’s Work. Fre. Carcanet; a Diminutive, now out of Use, of — Carcan, a Necklace.

Carle (Cym. 96, 31.) a Clown or Peasant, a Churl.

Carol (m. n. d. 18, 17.) a merry or light Song. Fre. Carolle. The Italians also have—Carola, but understand by it both a Song and a Dance; as the French likewise do by their Word — Carolle.

Carpet-mongers (m. a. a. n. 83, 18.) Knights of the Carpet, Lovers; properly,—Dealers in Carpets.

to carry Coals (H. 5. 40, 29 and R & J. 4, 4.) a Phrase in old Time, signifying,—to pocket or put up Af-fronts.

to case (a. w. t. e. w. 61, 17.) a Term amongst Hunters for running a Fox to Earth, that is,—running him down.

Cask, rectius Casque (C. 105, 10 & H. 5. 3, 13.) a Helmet. Fre.
Glossary.

to casket (a. v. t. e. w.) 44, 16.) put in Casket.
Caslock (a. v. t. e. w. 75, 10.) a loose outward Coat. Ital. Caffacea.
cast (H. 5, 63, 4.) cast.
Cataian (m. w. of W. 26, 23.) a Romaner; Teller of improbable Stories about Cathay, or Cataia, a Province of China.
Cataplasm (H. 110, 8.) a Piafiier or Poultice, us’d in Surgery. Lat. Cataplasma.
Cates (t. of the f. 37, 28.) Junkets, Dainties; cal’d also, — Acaties. v. Skinner.
Catlings (T & C. 71, 14.) Strings of Cat-gut.
to caudle (T. of A. 63, 6.) be Caudle to.
to cave (Cym. 81, 9.) make a Cave one’s Dwelling.
Caviac (H. 51, 29.) the soft Roe of a Sturgeon, pickl’d. Ital. Caviaro.
to cease (Cym. 118, 10.) make or cause to cease.
to cement (A & C. 24, 23.) join, be as a Cement to any Thing. Ital. cementare.
Center or Centre (2. H. 4. 106, 26 & t. of the f. 71, 31.) properly — a Plate or Dish to hold Incense. Fre. Encensoir.
Centure (H. 20, 31.) Opinion, simply.
Century (Cym. 90, 31. k. L. 85, 29.) the Number — an Hundred; al-so, — a Command or Party of Men consisting of that Number.
certes (c. of e. 47, 20. O. 3, 16.) surely, verily, certainly. Fre.
Cels, potius — Setis (1. H. 4. 23, 24.) Power of affixing or seising, i. e. eUimating.
Chaces (H. 5, 16, 19.) a Term in Tennis-playing.
Chafe (A & C. 15, 30.) Substan-tive from — to chafe, (i. e. fret) in French — chauffier & eschauffler.
to chain (A & C. 90, 20.) be as a Chain to: an Ornament, worn in the Poet’s Time, or a little before it, by most Persons of Rank, as a Part of their Court Dresses.
chalice (Cym. 34, 31.) having Cups or Chalices, in French — Calices.
chamber’d (R. 2. 8, 9.) lodg’d as in a Chamber.
to champion (M. 36, 20.) chal-lenge, play the Champion.
Changelings (1. H. 4. 88, 16.) Persons given to Change.
to channel (1. H. 4. 3, 7.) make Channels in any Thing.
Chantry (t. n. 73, 8.) the Choir or Quire of a Chapel. Fre. Chanterie.
to character (a. y. l. i. 42, 14.) to carve or inscribe, put in Character.
character’d (2. g. of V. 34, 19.) written. Character (J. C. 32, 23 & m. w. of W. 88, 31.) Writing, the Characters us’d in it. Character (m. f. m. C 2.
Characters.

Charle (A & C. 104, 7 & 116, 28.) Office, household Office; hence the Word—Charle—woman, now in Use.

Charge-houfe (l. l. l. 59, 16.) a Corruption of—Charter-houfe, and that of—Chartreufe, a Convent of Monks, call’d—Carthusians.

charm’d (Cym. 100, 3.) under the Influence of Charms or Enchantments. Charmer (O. 73, 19.) a Person using such Charms.

Charneco (2. H. 6, 37, 30.) a strong Liquor among the Vulgar, of what Kind is uncertain; deriv’d, by the Oxford Editor, from—Charniégo, a Spanish Word, signifying—the Stocks; a Place which the Indulgers in this Sort of Liquor were apt to come to.

chatter’d (H. 5. 6, 8.) priviledg’d, having Charter to do a Thing.

chary (H. 19, 28.) reserv’d, careful.

Chaudron (M. 52, 8.) the Midriff of a Calf or other Animal.

cheerfully (t. 3, 6.) cheerfully.

Cheator (m. w. of W. 15, 20.) Escheator, an Officer in the Exchequer, to check (t. n. 40, 2.) a Term in Falconry: a Hawk is said—to check, when she leaves the good Game she was flown at, to follow a bafer, which is seldom done but by Hawks of bafer Kind.

Cherry-pit (t. n. 56, 23.) a Play among Boys; perhaps, the Chucking of Cherry-stones into a Hole.

Cheverel (R & J. 42, 27.) Kid-leather. Giaverello, in Italian, signifies—a Kid.


childed (k. L. 72, 21.) having Children, provided of Children. Child-ness (w. t. 14, 16.) Childishness, childish Disposition.

Chapine (H. 51, 20.) a Shoe with high Heels of Cork, us’d by Women in Spain. Span. Chapin.

Chough (H. 7, 7.) a simple Bird, like a Daw, but bigger, found upon Rocks. Fre. Chue or Chucas.

christen (1. H. 4, 24, 2.) a Corruption of—christian.

chrysolom Child (H. 5, 30, 9.) a Child that dies before Baptism, says Skinner; who derives it from the Italian Word—Cresima, which signifies—the baptismal Unction.

Cinque-pace (m. a. a. n. 19, 9.) a Dance so intitl’d; taking it’s Name from the French Words—cinque Pas.

cinque spottéd (Cym. 33, 21.) mark’d with five Spots.

circum-mur’d (m. f. m. 62, 2.) wall’d round, enclos’d with a wall; in Latin,—Murus.

circumstanc’d (O. 78, 19.) put off with Circumstances, meaning—Evasions.

Cital (1. H. 4, 92, 22.) Accusation, Charge, Citation.

Cithern (l. l. l. 82, 29.) a musical Instrument. Lat. Cithara.

Clack-dish (m. f. m. 55, 26.) a Dish us’d by Beggars, upon which they made a Clacking or Clatter in Sign
Glossary.

of begging.

Clangue (t. of the f. 28, 20.) a loud Noise. Lat. Clangor.

to clapper-claw (m. w. of W. 41, 7.) berattle, bang with the Tongue.

Clean kam (C. 59, 23.) Kam is a Word among the Vulgar, that signifies—awry, crooked; in Latin, ca- murus: so that clean kam is—clean awry, i.e. from the Purpose.

to clepe, imperfect—clept (H. 23, 30. M. 37, 15.) to call or intitle.

Cliff (T & C. 99, 5.) a Mark us’d in Musick, denoting the Key (Fre. Clif) or Pitch of Voice that is requisite for the Line ’tis prefix’d to.

to climate (w. t. 98, 4.) to dwell or reside.

to cling (M. 77, 24.) dry or shrivel up, make cling together.

Clinquant (H. 8, 4, 8.) shinning, glittering. Fre.

to cloister (R. 2, 77, 29.) shut in Cloister. Cloistrel (f. n. 4, 15.) a Nun, or one cloister’d.

Close (2. g. of V. 75, 19.) Conjunction, Closure.

Clout (2. H. 4, 55, 7 & k. L. 91, 25.) a white Mark to shoot at.

Clutted (Cym. 84, 10.) strength-en’d with Nails call’d—Clouts.

to cloy (Cym. 105, 24.) employ busily: cloy’d (in the same Play, at 94, 2.) signifies—over-busy’d, busy’d even to cloying.

cloyles (A & C. 23, 28.) uncloying. Cloymment (t. n. 35, 19.) being cloy’d.

to co-act (T & C. 103, 8.) act in Concert, act together. co-active (w. t. 10, 14.) acting together, a Co-agent.

Cob-loaf (T & C. 30, 20.) a mis-shapen Loaf of Bread, run out in the baking into Lumps and Protuberances.

cocker’d (k. J. 74, 28.) fondl’d, dandl’d, made much of, tenderly brought up. Fre. coqueline.

Cockle (l. l. 56, 32.) a Weed in Corn.

cock’d (l. l. 55, 19.) inshell’d as is the Cockle; a minute Shell-fish, mention’d in the “t. of the f.” at 71, 4.

Cockney (k. L. 48, 29.) a Person cocker’d or cosseted, (v. cocker’d) bred in the City, and ignorant of what paffes out of it.

Cock’s-Passion (t. of the f. 60, 26.) a Corruption of—God’s Passion.

coffin’d (C. 38, 11.) put in Coffin; a Word made Use of in “T. A.”(81, 22.) for the Cavity of a rais’d Pye.

Cognisance (J. C. 36, 25.) a Badge or Mark to be known by: an heraldic Term, properly, and meaning—the Crest. Fre. Cognisance.

Coigne (C. 119, 21 & M. 17, 7.) an Angle or Corner. Fre.

Coil or Coyl (m. n. d. 47, 1 & t. 13, 17.) Ado, Stir, Buffle.

co-leagued (H. 10, 13.) join’d in League.

coll’d (m. n. d. 8, 6.) black’d, darken’d with Clouds.

to colt (1. H. 4, 27, 27.) make a Youngling or Colt of a Person.

Comart (H. 6, 30.) Bargain, Com-
pact; what is marted or marketed jointly.

**combine** (m. f. m. 49, 30.) combined, combin’d, i.e. by Covenant.

**coming’d** (H. 66, 4.) mix’d or mingl’d together.

**Commends** (m. of V. 41, 26 & R. 2. 47, 25.) Commendations.

**Commere** (H. 123, 20.) a common Mother or Godmother. Fre.

**Commirtion** (T & C. 89, 4.) Composition, Mixture.

**Commirtures** (3. H. 6. 43, 25.) Parts of which a Thing is compos’d.

**Community** (1. H. 4. 63, 7.) Commonness.

**compaff** (m. f. m. 88, 18. m. n. d. 60, 30.) compacted.

**to companion** (A & C. 6, 28.) make Companion.

**to company** (Cym. 124, 10.) keep Company with.

**Comparative** (1. H. 4. 9, 12 & 62, 24.) comparison-making: also, — a Competitor, or Person comparing.

**Compare** (m. n. d. 45, 10.) Comparison.

**to compassion** (T. A. 55, 28.) have Compassion on any one. **compassionate** (R. 2. 18, 15.) moving Compassion.

**to compect** (k. L. 108, 9.) equal, fit on equal Footing.


**Complopts** (R. 3. 59, 6 & 14.) Plots or Packings together. **to complot** (R. 2. 6, 20 & 18, 31.) to plot or conspire. Fre. complopter.

**Composition** (O. 13, 32.) Consent of Parts, Coherence.

**Composture** (T. of A. 70, 19.) Compost, Composition.

**comptible** (t. n. 18, 18.) accountable.

**compulsory** (H. 7, 8.) compulsory.

**compunctious** (M. 15, 25.) giving Composition.

**to con** (a. y. l. i. 50, 23.) study or learn; properly, — to know: **con you**

**Thanks** (T. of A. 70, 3.) is — study Thanks for you.

**to conceit** (J. C. 22, 5 & 47, 27.) conceive or imagine.

**conception** (T. of A. 61, 30.) quick in Conception, i.e. Teeming.

**Concupy** (T & C. 105, 5.) Concupiscence, comice.

**to coney-catch** (m. w. of W. 14, 24.) to trick or cheat; gull, take in Gulls.

**Confectionary** (T. of A. 64, 14.) a Confectioner’s Working-houfe.

**Confine** (H. 8, 31; O. 10, 27; & t. 60, 16.) Confinement, Place of Confinement. **confincers** (M. 62, 3.) under no Confine.

**Confines** (Cym. 89, 1.) Borderers, Dwellers upon the Confines.

**confining** (k. J. 23, 32.) bordering.

**confired** (m. f. m. 88, 6.) fixed.

**to congeee** (a. w. t. e. w. 72, 27.) take Leave of, ceremoniously and with Congees.

**to congrege** (H. 5. 99, 13.) greet mutually.

**congruing** (H. 93, 23. H. 5. 13,
Glossary.


to conjoin (2. H. 4. 87, 30.) to join.

conjur'd (O. 17, 24.) charm'd, wroth on by Conjurations.

to conserve (m. f. m. 45, 7. O. 74, 6.) safe, preserve: also,—make as a Conserve. *Fr. conserver.*

Considerance (2. H. 4. 99, 30.)

Act of considering.

to config (2. H. 4. 101, 12 & H. 5. 107, 25.) sign or let Seal to, consent.

to consolate (a. w. t. e. w. 52, 11.) console, comfort. *Lat. consolari.*

Conspicuous (C. 34, 15.) Clear-eyed, seen ; a Word whimsically coin'd from the Latin — Conspicuitus, and as whimsically join'd with — bij-

conspirate (k. L. 110, 27.) one that has conspir'd, a Conspirator. *Lat. conspiratus.*

Consuls (O. 49, & 11, 16.) Members of the Council.

Continence (M. 62, 14. A & C. 97, 11.) containing, i. e. restraining: also,—that which contains.

contract (R. 3. 78, 20.) contracted.

to contrary (R & J. 26, 3.) con-

contradict or oppose. *Fr. contrarier.*

to convent (C. 43, 28 & t. n. 86, 12.) convene: from the Latin — Con-

ventus, an Assembly or Meeting of People.

Converse (H. 34, 25. O. 53, 11.)

Conversation.

Convertite (a. y. l. i. 92, 20 & k. J. 73, 6.) Per son converted. *Ital. con-

vertito.*

convict (R. 3. 35, 17.) convicted.

to convince (Cym. 16, 21; l. l. l. 87, 6; M. 20, 17 & 65, 3; & O. 79, 25.) overcome, conquer. *Lat. con-

vincere.*


to convive (t. of the f. 30, 29 and T & C. 94, 5.) feast or banquet to-

gether. *Lat. convivari.*

copain'd Hat (t. of the f. 83, 26.)

a high-crown'd, high-pointed Hat; from — Cop, the Top or high Point of any Thing.

Copie (c. of c. 52, 27.) properly — Plenty; us'd here in the Sense of — the Whole, the whole Amount.

Lat. Copia.

coragio! (a. w. t. e. w. 46, 28 & t. 75, 17.) courage! *Ital.*

Coranto (t. n. 10, 32.) a Dance so call'd: in Italian, — Coranta.

Corollarly (t. 58, 8.) a Deduction from a preceding Argument, being (as it were) a Surplus of it; licenti-

ously us'd, in this Place, for — Sur-

plus, simply. *Lat. Corollarium.*

Correctioner (2. H. 4. 106, 28.)

Giver of Correction.

Corrival (1. H. 4. 20, 7 & 85, 16.)

the same as — Rival; taking Rival in it's proper Signification, — a Partner.

Lat. Corrivalis. v. Rivals.

corruptly (k. J. 86, 15.) corrupt-

ey, even to Corruption.

cossed (H. 48, 11.) accosted.

Coster monger, recticus — Coftard monger (2. H. 4. 17, 11.) properly,

— a Dealer in Coftards, i. e. Apples; but us'd here as an Adjective, in the Sense of — mean, pitiful, as a Mer-
Glossary.

chant of that Sort.

Cote (a. y. l. i. 31, 7 & 55, 6.) a Cottage.

to couch (O. 99, 16.) lyewith. Fre. coucher.

Counter-caster (O. 4, 15.) Caster-up of Accounts, otherwise — Counts; A & C. 43, 1.

County (R & J. 80, 19.) Count. Ital. Conte.

to court (H. 86, 14.) bend, crouch. Fre. courber.


to coward (H. 5. 26, 3.) daunt, make Coward. Fre. couarder.

to couer (2. H. 6. 58, 24.) to sink or squat down. Fre. couver. Ital. covare.

cowish (a. L. 80, 17.) soon cow'd, daftardly. cow, is a Contraction of — coward.

to coy (C. 106, 5. m. n. d. 51, 23.) make coy or dainty of any Thing: also, — to coaze, or stroak coaxingly. v. Skinner.

Copril, Kaufrel, or Kestrel (t. n. 8, 13.) a Hawk of base Kind. Fre. Quercelle.

Cozier (t. n. 28, 32.) a Botcher; from — couuer, an old French Word, signifying — to low.

to crake (Cym. 115, 18.) to brag or speak vauntingly. Fre. craquer.

Crank (C. 7, 3.) an Angle or angular Passage, i.e. winding Passage. cranking (1. H. 4. 54, 30.) winding, running in Cranks.

crany'd (m. n. d. 65, 32.) in Form of a Cranny or Crack; in French, — Creneau.

Crate or Crayer (Cym. 83, 30.) an old Word, signifying — a Barge, or Vessel of that Kind. Lat. barb. Crayera.

to craven (Cym. 59, 24.) make craven or cowardly.

to craze (R. 3, 91, 16 & m. n. d. 6, 16.) crack or break. Fre. ecraser.

crazy (1. H. 6. 51, 31.) infirm, broken or crack'd with Infirmities.

credent (H. 19, 22. m. f. m. 78, 11.) believing, credulous; Lat. credens: also, — commanding Credit, credible.

crescent (H. 19, 3.) in its Growth, growing; Lat. crescent: it is also a Substantive, (A & C. 23, 11.) and signifies — a crescent Moon, Moon in the Encrease. cresse (H. 5. 6. 26.) full of Growth.

Cresets (1. H. 4. 52, 8.) properly, — Lights set upon Beacons; from the French Word — Cresette, a small Crofs, with which Beacons were anciently ornamented.

to creft (A & C. 111, 10.) be as a Crest to. crestels (1. H. 6. 35, 15.) not bearing Arms or a Crest.

Crete (l. l. l. 53, 14.) Chalk. Lat. Creta.

crimneful (H. 105, 16.) criminal.


cripple (H. 5. 61, 8.) lame, crippl'd.

crip (t. 60, 28. T. of A. 61, 26.) curl'd, winding; Lat. crispus: also, — shining, glittering or making Things
**Glossary.**

**Glitter; Lat. cristans.**

Cruan (w.t. 35, 7.) a toothless old Woman; properly,—a Sheep in that State.

to crook (H. 65, 28.) bend or make crooked.

Crowner’s Quest (H. 112, 29.) a Corruption of—Coroner’s Inquest.


Crufado (O. 72, 12.) a Coin so intitl’d, current in Portugal.

cub’drawn (k. L. 56, 8.) drain’d, or drawn dry, by her Cubs.

Cuisse (1. H. 4, 76, 26.) Armour for the Thighs. *Fr. Cuisseaux.*

Cullion (t. of tbr. f. 65, 5.) a Dolt or Fool. *Ital. Cogione.* cullionly (k. L. 39, 14.) cullion-like, doltish.


Cunning (m.f. m. 69, 11.) Knowledge; the Word’s primary Signification.

to cupboard (C. 6, 20.) put in Cupboard.

Curfeu (k. L. 65, 22 & t. 67, 11.) the Ringing of a Bell in old Time, commanding People to put out their Lights. *Fr. Couvre-feu.*

Currents (1. H. 4, 32, 6.) Occurrents, Occurrences.

cursory (H. 5, 105, 28.) cursory.

curtain’d (M. 23, 10.) clos’d in Curtains.

Curtal’s or Curltare (a.o. l. i. 21, 28. H. 5, 73, 2.) a short Sword or Cutlafs. *Fr. Coutelas.*

customed (k. J. 52, 5.) accustom-

ed, customary.

Cuttle (2 H. 4, 41, 18.) a foul-mouth’d Fellow: call’d so, by Transliteration, from a Fish of that Name; which is said to throw out of it’s Mouth, upon certain Occasions, an inky and black Juice that fouls the Water.

Cyprus (t. n. 47, 3.) a thin Kind of Silk,—heretofore brought from Cyprus.

D.

to dasshe or doffe (m.a. a. n. 36, 3 & 74, 9.) do or put off; put by, and that with Slight or Neglect.

daisy’d (Cym. 91, 7.) rich in Daisies.


to danger (A & C. 12, 15.) put in Danger, endanger.

dank (m. n. d. 26, 22 and R & J. 37, 6.) damp, moist. *dankish* (c. of e. 58, 27.) inclining to damp, dampith.

Dansker (H. 33, 19.) Danes, Natives of—Danske, i.e. Denmark.

to dapple (m.a.a.n. 86, 20.) mark with Spots, like the Skins of some Horses.


darken (T & C. 115, 14.) growing dark, darkning. *darkling* (m.n. d. 27, 2.) being in Dark.

to Darraign (3. H. 6, 32, 26.) range; put in Order. *Fr. arranger.


to deaf (k. J. 17, 16 & l. l. 90, 25.)
make deaf, deafen.

dear'd (A & C. 18, 10.) endear'd.

dearn or dern (k. L. 75, 9.) dire, dreadful.

death-mark'd (R & J. 3, 9.) on which Death had set his Mark.

debosh'd (a. w. t. e. w. 96, 5 & t. 47, 16.) debauch'd; in French,—debauché, interpreted by Cotgrave—debošh'd.

debted (c. of e. 36, 17.) indebted.

deck (3. H. 6, 87, 15.) Pack, i. e. of Cards.

to deck (t. 11, 21.) cover as with a Deck, meaning—Deck of a Ship.

deed-achieving (C. 38, 7.) exciting to Deeds or great Feats, exciting to the Achievement of them.

decem (O. 41, 1 and T & C. 81, 8.) Thought; Opinion: Substantive from—to deem.

defeat (H. 5, 14, 26. H. 56, 3 & 124, 6.) Overthrow. Fre. Défaire: also,—a Dispatch, i.e. Murther. Je défaire is us'd by the French in the Sense of—to dispatch or murder one's self. to defeat (O. 25, 24.) undo, alter. Fre. défaire.

defeatures (c. of e. 15, 12 & 60, 16.) Deformation of Features.

defend or heaven defend (O. 23, 6.) signifies—Heaven forbid, and is a Gallicism.

deftly (M. 53, 19.) readily, cleverly. v. cestef.

defunct (O. 23, 4.) dead. Lat. defunctus. Definition (H. 5, 9, 29.) Death.

defeat (H. 62, 20 and T & C. 35, 8.) dejected; cast down, thrown from Hope. Lat. dejectus.

to delue (Cym. 4, 17.) to dig.

to demean one's self (c. of e. 44, 20 & 53, 21.) behave, bear, carry one's self. Fre. demener. Demeanour (c. of e. 17, 4.) Behaviour,Carriage.


demi-nature'd (H. 108, 10.) become or made half or it's Nature.

demuring (A & C. 102, 14.) playing the demure one.

denay (t. n. 36, 15.) Denial. de- nay'd (2. H. 6, 18, 24.) deny'd.

denier (R. 3, 17, 23 & t. of the f. 3, 7.) a small French Coin, valu'd at the tenth Part of an English Penny.

denotement (O. 49, 19 & 58, 32.) Observation: also,—Indication. Substantive from—denote; in French,—denoter.

to denude (T. of A. 55, 26.) strip, or make naked.

depart (3. H. 6, 27, 8 & 2. g. of V. 74, 29.) Departure. Fre.

to depose (3. H. 6, 13, 26 & R. 2, 13, 29.) I swear, take Depositions. Fre. depose.

to deracinate (H. 5, 99, 29 and T & C. 20, 3.) to root up, to eradicate. Fre. deraciner.

designation (C. 123, 17 & O. 28, 16.) a Design, an Enterprize.

despite (k. L. 110, 24.) in Des- spite of.

to determinate (R. 2, 17, 23.) to end, to determine: from the Latin,—
determinare. determin'd (1. H. 6.72, 32.) ended. Fre. determine.

devote (t. of the f. 14, 11.) devoted. Lat. devotus.

to dew (2. H. 6.66, 14 & M. 72, 27.) bedew.

Dewberries (m. n. d. 34, 23.) strictly and properly, are— the Fruit of one of the Species of wild Bramble, call'd—the creeping or lesser Bramble: but, as they are rank'd in this Passage with Fruits of a better Sort, they must be understood to mean—Raspberries, which are also of the Bramble Kind.

Dew-lap (m. n. d. 16, 26.) properly—the Wallet, or Bag of Flesh, beneath the Chaps of a Bull or other cud-chewing Animal. dew-lapt (m. n. d. 55, 23 & t. 53, 21.) having Dew-laps.

dexteriously (t. n. 14, 27.) dextrously; comical.

to dialogue (T. of A. 26, 15.) hold Dialogue with.

Dibble (w. t. 65, 12.) an Instrument used by Gardeners and Pea-setters.

to diet (C. 29, 17. c. of e. 53, 32. a. w. t. c. w. 96, 22.) to feed, briefly: also,—to feed by Prescription: also,—to disdain, loath, turn the Nose up, as Men do at a Med'cine or Diet-drink. Dieter (Cym 77, 24.) Feeder.

diused (m. w. of W. 76, 19.) wild, irregular. Lat. Rariorus.

to diure (O. 19, 12.) tell at large. Lat. dilaturi.

Dirge (H. 10, 4. and R & J. 90, 17.) properly,—the Anthem at Funerals, beginning—Dirige nos, Domine. Disaster (H. 7, 23.) a malign Influence of Planets or other Stars. Fre. Desastre; taking it in the Sense of the Words it is form'd of, viz.—des, and Astre, a Star. to disastcr (A & C. 47, 1.) bring Disaster on any Thing, meaning—Disorder.

to disbench (C. 44, 20.) unseat, move from the Bench.

to disbranch (k. L. 81, 11.) tear a Branch off.

to disbandy (A & C. 79, 28 & 94, 12.) thaw, melt; dissolve as does a Thing that is candied, if put into Water.

to discase (t. 68, 31.) uncase, put off one's Habit.

discipl'd (a. w. t. c. w. 12, 1.) having for Disciples.

to disclaim in a Thing (k. L. 40, 6.) quit or give up Claim in it.

Disclose (H. 62, 32.) Disclosing.


Discourse (H. 95, 8 & O. 94, 14.) Ratiocination, Animis Discursus.


dis-habited (k. J. 19, 30.) dis-inhabited, expell'd their Dwelling.

to dis-horn (m. w. of W. 76, 30.) strip of Horns.

Disjoint (H. 10, 12.) disjointed.

to dislik' (w. t. 85, 2.) make unlike.

to dislum (A & C. 96, 7.) unshape; properly,—unpaint.
... to dismantle (w. t. 85, 2. k. L. 10, 29.) disrobe: also, — to unloosen.

Dismes (T & C. 34, 8.) Tenthns. Fre.


Dis-orb'd (T & C. 35, 4.) thrown out of it's Orbit.

Dispirous (k. J. 54, 13.) cruel, unpitiful.

Disports (O. 23, 11.) Recreations, Pastimes. Fre. Deports.

Dispose (k. J. 12, 2. O. 27, 10 and T & C. 46, 2.) Disposal: also, — Disposition. to dispose (A & C. 100, 20.) come to an Agreement, settle Matters with any one.

to disproperty (C. 41, 3.) strip of it's Property.

to dispunge (A & C. 92, 4.) shed, shed down, squeeze as from a Spunge: a Word coin'd somewhat daringly.

dispursed (2. H. 6, 46, 31.) now—dispursed; given out of one's Purse.

to disquantity (k. L. 28, 18.) change the Quantity of any Thing, lessen it's Number.

to distaste (O. 66, 7. T & C. 37, 22.) tase amiss: also, — to vitiate or spoil a Thing's Taste.

to distemper (O. 6, 29.) disorder.

Diemperature (c. of 'e. 33, 15.) Disease, Sicknes: so call'd as proceeding from an evil Disposition of bodily Temperature.

Distinctively (O. 19, 14.) distinctly.

Distract & distraught (H. 96, 12. R & J. 85, 25.) distraughted. Fre. dis-

trait or distrafit. Distractions (C. 66, 28.) Divisions. Fre.

disvalu'd (m. f. m. 87, 26.) lessen'd in Value.

Dividant (T. of A. 55, 22.) divisible.

Divineness (Cym. 71, 27.) Divinity.

to di'sp (T & C. 105, 2.) make dizzy.

dock'd (m. of V. 4, 12.) fix'd as in Dock.

to d'off, to d' on, & to d'ope (t. of the f. 51, 28. A & C. 24, 6. H. 98, 3.) do off, do on, i. e. put; do open, i. e. let open.

Dool (C. 21, 29 & m. of V. 18, 5.) the Name of a Coin of small Value, current among the French.

Dole (a. y. l. i. 12, 18. 2. H. 4, 10, 19. w. t. 11, 8.) Lamentation: also, —Distribution, Dealing; Substantive from — to deal: also, — Lot. Dolings (T. A. 50, 27.) Sorrowings.

Dotant (C. 110, 9.) Doter, Dotard.

Dowilas (1. H. 4, 68, 23.) the Name of a coarse Kind of Linnen, manufa'ctur'd (says SKINNER) at Dourlans in Picardy.

downfall (M. 60, 10.) down-fallen.

down-gyr'd (H. 36, 4.) hanging in Rucks or Folds. Lat. gyrtus.

drabbing (H. 34, 7.) following Drabs, i. e. Harlots.

Drift (1. H. 4, 78, 22 and T & C. 97, 23.) Wash for Hogs.

dragonish (A & C. 95, 30.) resembling a Dragon.

Draught (T. of A. 77, 15.) a Jakes.

drest (T & C. 22, 6.) adrest.
to drizzle (c. of e. 60, 30 & m. a. a. n. 50, 5.) to fall in small Particles.

to droll (H. 5. 73, 29.) sink or let fall.

to drop (A & C. 78, 2.) blind, affect as with the Drop; a Malady of the Eye, intil'd otherwise—Gutta serena.

to drug (M. 24, 1.) dose, mix with Drugs, i. e. Poisons. Drug-damn'd (Cym. 57, 20.) damn'd for it's Poisons.

to drumble (m. w. of W. 53, 10.) to drone or move sluggishly. Ital. dromigliare.

Ducat (m. f. m. 55, 26.) a foreign Coin, about the Value of our Crown.

Dudgcon (M. 23, 5.) the Handle or Haft of a Dagger. Dague á Roelles is interpreted by Cotgrave—a Scotch'd or dudgcon-haft Dagger.

dulce (a. w. t. e. w. 8, 31; m. of V. 48, 2; & m. n. d. 20, 4.) sweet, sweetish. Ital. dolce.

to dull (H. 20, 26 & H. 5. 23, 32.) make dull.

dumb'd (A & C. 21, 23.) made dumb, filenc'd. Dumb-discoursive(T & C. 82, 9.) speaking in Dumbness.

Dump (R & J. 91, 4 & 2. g. of V. 52, 5.) a dumpish or melancholy Tune.

Durance (1. H. 4. 8, 9. 2. H. 4. 1c8, 14.) Endurance, Lastingness; also,—Confinement, Imprisonment.

dusky (t. 59, 11.) swart, black of Colour. Lat. Juscus.

E.

eager (H. 28, 29.) four. Fre. aigre.

to can (m. of V. 15, 16.) bring forth Lambs. Canlings (D. 16, 7.) Lambkins.

to eat (a. w. t. e. w. 15, 4; A & C. 9, 25 & 18, 17; & R. 2. 54, 26.) to till, plow. Lat. arare.

easiest (Cym. 83, 31.) Superlative of—easily.


Effest (m. a. a. n. 69, 26.) vice—defest, corruptedly. Defst is a Word of Saxon Original, and signifies—ready, clever.

egal (T. A. 66, 12.) equal. Fre.

Eglantine (m. n. d. 23, 15.) the wild Rose or sweet Briar. Fre. Englandine.

Eld (m. f. m. 43, 11. m. w. of W. 75, 31.) old Age: also,—old Times.

Element (H. 8. 5, 7.) Rudiment, the first Principle of any Thing.

Elf, pluralier—Elves (t. 67, 4.) Fairy, Fairies. to elf (k. L. 44, 18.) drefs as Elves do. Elf-locks (R & J. 22, 8.) Locks entangl'd and matted together, the suppos'd Work of Elves.

embalming (H. 8. 41, 25.) queen-ing: from the Ball, one of the regal Insignia, us'd at Coronations.

embay'd (O. 28, 11.) put into Bay.

to embalse (2. H. 6. 96, 5.) em-blazon.

embossed (k. L. 52, 20 & T. of A. 81, 19.) headed, rising up in a Head or Bofs. Fre. Embossé. v. to imbofs.

embounded (k. J. 71, 20.) bound or bounded in.

to emnew (m. f. m. 45, 10.) put in Mew, i. e. Prison; properly,—the
Coop or Cage of a Hawk.

to empare (T & C. 114, 10.) en-
circle as with a Pale.

Empire (H. 5. 15, 8 & R. 3. 77, 9.) imperial State, Empire.

to emulate (H. 6, 20.) emulating, emulous.


to encave (O. 81, 24.) shut in Cave, hide.

to endart (R & J. 18, 27.) dart or shoot into.

to enceoff one's self (1. H. 4. 62, 31.) bind or let one's self out: a Law Term.

enforced (3. H. 6. 11, 15; R. 2. 21, 13 & 24, 12.) forc'd, contrain'd.

Enforcement (2. H. 4. 9, 1.) Con-
traint.

enfreed (T & C. 73, 8.) freed, set at Liberty. Enfreedoming (l. l. 31, 12.) Setting at Liberty: commeç.

to engild (m. n. d. 41, 28.) to gild.

to engirt (2. H. 6. 99, 31.) to en-
gird. engirt (D. 49, 20.) engirded:

Engle or Ingle (t. of the f. 66, 19.) interpreted by Skinner, - Ci-
nedus; by Cotgrave, - Bardache:

- a Catamite.

englutted (H. 5. 77, 10.) swal-
low'd up. Fre. engloutir.

to engoal or enjail (R. 2, 18, 7.) imprisone, put in Jail.

to engross (R. 3, 75, 10.) make gros's. Fre. engrosser.

to enguard (k. L. 31, 8.) enure with Guard.

to ennesh (O. 51, 1.) take as in Meshes.

to enoble or ennoble (H. 53, 29 & R. 3, 20, 28.) make noble. Fre.
ennobler.

enpeared (R & J. 19, 29.) pear-
ced into.

to enrank (1. H. 6, 7, 7.) set in Rank.

enridged (k. L. 91, 2.) lying in Ridges.

to enround (H. 5, 61, 24.) sur-
round, incircle.

enschedul'd (H. 5, 100, 23.) en-
ter'd in a Schedule.

to ensear (T. of A. 61, 30.) fear or dry up.

enshield' for enshieded (m. f. m. 38, 13.) immask'd, guarded, cover'd as with a Shield.

ensky'd (m. f. m. 15, 24.) seated in Sky.

to enslate (m. f. m. 94, 27.) to es-
tate. v. estate.

to enname (a. y. l. i. 62, 10.) to tame or subdue.

entertissud (H. 5, 70, 22.) inter-
woven. Fre. entretisser.

entressed (2. H. 4, 52, 26.) lay'd up as in a Treasury.

Entreatment (H. 22, 21.) Treat-
ment; i. e. Entertainment, Recep-
tion; in French; - Entretien.

l'Envoi (l. l. l. 29, 21 &c.) the Conclusion of a Ballet or Sonnet; couched in Lines by themselves, and having for their Subject, sometimes an Address to some Person or other, and sometimes an Interpretation, where the Matter of the Piece they
belong'd to was hard or enigmatical.  

Frc.

Erring (H. 8, 30 & O. 26, 6.)  

wand'reng.  Lat. errans.

effect'd (H. 49, 7.) pay'd, provided of Pay: from the French Word —  

Efect, a shot or Reck'ning.

Esperance (k. L. 77, 12 and T & C. 103, 11.) Hope.  Fré.

to estate (a. y. l. i. 81, 12 & m. n.  

d. 6. 22.) settle as an Estate.

estimable (m. of V. 18, 32 & t. n.  

23, 31.) esteemable.  Frc.

eternal (H. 53, 17 & M. 49, 21.)  

eternal, to eternal (A & C. 107, 14.)  

make eternal, eternalize;

to even (a. w. t. e. w. 13, 27. Cym.  

63, 19.) make even: also,—to make the most of.  even Christen (H.  

413, 3.) fellow Christian.

to evitate (m. w. of W. 94, 8.) to  

avoid.  Lat. evitare.

exasperate (M. 50, 17.) exasperated.

Exclaims (R. 2. 10, 9 & R. 3. 95,  

10.) Exclamations.

Excrement (c. of e. 18, 18; H. 85,  

7; l. l. l. 60, 5; m. of V. 49, 9; &  

w. t. 87, 9.) Excrecence, Part excremenitious.

Executors (H. 5. 14, 15.) Executioners.

Exercise (R. 3. 63, 8.) a Lecture  

or Preachment: a Term us'd by Differents.

Exhibition (k. L. 14, 29 & 2. g.  

of V. 15, 11.) Allowance: a university Term.

Exigent (A & C. 98, 5 & J. C.  

77, 28.) a Writ so call'd, being Part  

of the Process leading to an Outlawry; us'd in both these Places in the  

Sence of — Extremity.

Experiance & Expextancy (H.  


Expedience (H. 5. 76, 27. 1. H. 4.  

4, 17.) Haile, Expedition: also,—a  

Thing expedient or necessary.  expede- 

dent (k. J. 14, 20 & 20, 1.) haisty,  

expeditious.  expeditiously (a. y. l. i.  

42, 4.) expeditiously.

expulp'd (H. 6. 54, 20.) expell'd.  

Lat. expulsus.

erfusitate (O. 61, 2.) puff'd out,  

puffy: probably, from the Latin—  

fusitus.

Errisy (c. of e. 46, 28; H. 85,  

28; M. 40, 3; & t. 55, 31.) a Wandering of the Sense or Understanding, a Disturbance of it.

extermin'd (a. y. l. i. 63, 19.) ex- 

terminated.  Fre. exterminé.

extern (O. 5, 18.) external.  Lat.  

externus.

extinted (O. 30, 23.) dead, extin- 

guith'd.  Lat. extinctus.

to extirpe (m. f. m. 55, 1.) extir- 

pate.  Fre. extirper.

eextravagant (H. 8, 30.) wandr'ng  

beyond it's Bounds.  Fre.

extraught (3. H. 6. 35, 4.) ex- 

tracted.

Egas, plu. Egaes (H. 48, 2.) a  

young Hawk, a Neillling, one just  

from the Egg; in Dutch—fly.  Egas:  

musket (m. w. of W. 49, 21.) i. e.  

young Musket.  Musket is a Hawk of  

small Size, in French—Mousquet.
Éyen or Eyne (l. l. l. 68, 21 & m. n. d. 11, 11.) Eyes. to eye (A & C. 16, 13.) to look or appear.

F.

to face (t. of the f. 44, 32 & 72, 32.) to outface.
facile (O. 14, 28.) easy. Lat. facilis.
facinerous (a. w. t. c. w. 32, 26.) facinerous or facinorous; comice. Lat. facinorosus.
Factionary (C. 109, 27.) a Partizan, one of this or that Faction.
to fadge (t. n. 25, 24.) a provincial Word, signifying— to go or proceed.
Fail (w. t. 38, 20 & 92, 21.) Failure.
fain (2. H. 6. 26, 4.) glad or fond: an old Word, still existing in the Phrase— I would fain, i. e. gladly.
faith'd (k. L. 36, 10.) credited, held worthy of Faith or Belief.
to fall (A & C. 71, 24; a. y. l. i. 60, 26; c. of e. 20, 2; m. u. d. 65, 15; & O. 87, 11.) let fall. to 'fail (A & C. 65, 14 & c. of e. 57, 19.) to befall.
to fallâ (Cym. 36, 21.) make fallâ.
Fancy-monger (a. y. l. i. 53, 12.) Love-merchant, Dealer in Fancy.
fang'd (H. 87, 32.) having their Fangs.
fangl'd (Cym. 106, 12.) quaintly fashion'd.
fantastical (M. 8, 10.) imaginary, begot of Fancy or Fantały. Fantasticoes (R & J. 41, 6.) Persons fantastie.

Ital. fantasy'd (k. J. 62, 24.) possess'd with Fancies.
Farrow (M. 53, 12.) the Litter of a Sow.
farced or farced (H. 5. 70, 23.) big, swelling; properly,—stuff. Fre. farçé.
Farthel or Farcel (w. t. 87, 13.) a Pack or Bundle. Ital. Fardello.
Fashion-mongers & Fashion-mong'ring (R & J. 41, 10. m. a. a. n. 74, 26.) Dealers and dealing in Fashions.
fated (t. 10, 21.) ordain'd by Fate.
to father (Cym. 91, 4.) be a Father to. father'd (J. C. 32, 11 & k. L. 72, 21.) having a Father.
fatigate (C. 46, 5.) tir'd, weary'd. Lat. fatigatus.
Faulchion (l. l. l. 83, 1.) a Sword or Scymitar. Fre. Faucbon.
Favour (O. 25, 24.) Look, Countenance. favour'd (J. C. 21, 1.) carrying the Look or Favour of any Thing.
by my Faye or Fey (H. 46, 24. R & J. 27, 18.) by my Faith. Fre. par ma Foy, anciently—Fé.
Fear (M. 11, 7 & m. n. d. 61, 11.) a Thing fearful or dreadful. to fear (A & C. 42, 8; 3. H. 6. 64, 19; & M. 16, 25.) to affright, frighten, make fear. fearful (t. 23, 2 & 69, 22.) to be fear'd, dreadful. fearfully (k. L. 79, 26.) dreadfully.
fear (Cym. 112, 6.) adroit, clever.
v. Skinner.
to feature (Cym. 5, 6.) represent, reflect the Features of any one.
Federary (w. t. 25, 24) a Con-
to feeble (C. 9, 30 & k. J. 79, 31.)
make feeble, weaken.

feed (a. y. l. i. 31, 7.) Pasture.

feer (T. A. 54, 24.) a Mate or Husband; properly,—a Companion.

felicitate (k. L. 5, 30.) felicitated, made happy.

fell (H. 133, 25.) grim, stern, terrible.

fell of Hair (M. 76, 23.) Head of Hair, the whole Hair. Fell, is the Skin (Lat. Pellis) out of which the Hair grows; properly,—that of a Beast.

follow (w. t. 10, 15.) be Fellow to.

feodary (Cym. 51, 7 & m. f. m. 39, 25.) One who holds his Estate under the Tenure of Suit and Service to a superior Lord. Lat. barb. Feudarius & Feodarius.

feminate (k. L. 73, 8.) speedy. Lat.

fistinatus.

fet (H. 5, 38, 25.) fetch'd.

to fever (A & C. 73, 31.) put into a Fever.

fewness (m. f. m. 15, 29.) i. e. of Words; Conciennis.

fico & figo (m. w. of W. 14, 20.
H. 5, 51, 21.) a Fig: both of them Italian. to fig (2. H. 4, 105, 12.) give the Fico.

fielded (C. 19, 7.) encamp'd, that have taken the Field.

fil-horse vice Thil-horse (m. of V. 24, 5.) Horse that goes in the Thil or Shafts of the Waggon.

film (R & J. 21, 13.) the thin fil-
my Substances floating in the Air in summer Time, known by the Name of—Gossamour. to film (H. 86, 6.) cover with a Film or thin Pellicule.

to fine (H. 5, 10, 11.) make fine, set out or embellish.

fineless (O. 60, 24.) endless: from the Latin Word—Finis, an End.

flithy'd (R & J. 41, 17.) turn'd to Fifth, made a Fifth of.

to fill (2. H. 4, 24, 11.) gripe with Fift.

fitchew or fitchew (k. L. 92, 23. O. 83, 30.) a Polcat.

fitful (M. 40, 4.) whose Fits recur often.

fitment (Cym. 124, 11.) a Thing fitting.

flaunts (w. t. 62, 15.) gay Attire, Finery, Things that Gir's flaunt in.

flaws (C. 114, 32 & H. 118, 27.
2. H. 4, 82, 5.) Guits of Wind: also,—thin Crystalizations upon the Ground or on Water in winter Time.

flarwrench (w. t. 15, 9.) one working in Flax, a spinning Girl.

fleck'd (R & J. 37, 3.) a provincial Corruption of—flecked; and that of—flaked, i. e. streaked.

to fleet (a. y. l. i. 7, 4.) make to pass fleetly, i. e. swiftly.

fleshment (k. L. 42, 13.) Substan-
tive from—to flesh, in Latin—digustare.

flow'd (m. n. d. 55, 21.) hung with Flews: Flews, are the large and deep Chaps of a Hound.

flexure (H. 5, 70, 15.) Incursion, Bending. Lat. Flexura.
flickering (k. L. 41, 29.) waving, fluttering: the Sun’s Beams have the Appearance of such a Motion.

Flirt-gills (R & J. 45, 1.) flirting Huffies, flirting Gillians.

Flouriet & Flowret (m. n. d. 53, 12.1. H. 4. 3, 8.) a Diminutive of Flower.

to foul (M. 5, 27.) a Verb particularly expressive of the dashing and wave-like Motion of a Banner or any such Body agitated by Wind.

flower-foot (A & C. 32, 30.) of flowry Softness.

flush (T. of A. 83, 18.) mature, ripe, full ripe; properly, —abounding, as in the Phrase —flush of Money.

fly-flow (R. 2. 17, 23.) flow-flying.

to foin (2. H. 4. 44, 29.) a Term in Fencing, signifying —to push.

Foison or foison (t. 30, 10 & 60, 4.) Abundance & abundant. Fre.

to foot (Cym. 105, 22.) strike with Foot, meaning here —Talons.

forbid (M. 7, 7.) i.e. forbid the Commerce of Others; as those anciently were who lay under a Curfe.

to force (C. 73, 8 & m. f. m. 46, 1. M. 76, 4.) enforce: also, —to re-inforce, strengthen. forced (T & C. 96, 30.) the same as —farced. v. above.

to foredo (H. 119, 3 & O. 106, 15.) undo. foredone (m. n. d. 72, 26.) over-done, i.e. spent, exhausted.

fore-end (Cym. 55, 27.) Forepart, Beginning.

to fore-end (Cym. 119, 20.) to forbid. fore-ended (k. L. 102, 30.) for (or fore-) hidden; in French,—

defendu.

to fore-flow (3. H. 6. 38, 6.) defer, linger.

to fore-speak (A & C. 63, 31.) speak against, make void the Application of any one by prepossessing the Party apply’d to.

fore-spent (2. H. 4. 6, 8.) over-spent, exhausted.

fore-thought (k. J. 42, 22.) præ-design’d.

fore-weary’d (k. J. 20, 11.) over-weary’d.

fogetive (2. H. 4. 79, 29.) given to forging.

formal (t. n. 49, 6.) that is in due Form or Order. formal Man (A & C. 38, 3 & c. of e. 54, 6.) means —a sober one, one in his Senses.

former (J. C. 80, 1) Comparative of —fore; whose Superlative is —foremost.

fozted (m. f. m. 80, 17.) strong, seated as in a Fort.

Fouzth-rights (t. 51, 27.) strict Paths.

to fortune (2. g. of V. 77, 10. A & C. 8, 7.) chance, happen: also, —fit with Fortune.

Fosset-seller (C. 34, 22.) a Seller of Fossets, i.e. Taps; in French,— Fauffets.

foul’d, pronounce —fool’d (H. 36, 3.) turn’d down. Fre. fouillé.

Fount (m. f. m. 74, 17.) Fountain. Fre. Font.

foul-inch’d (k. L. 63, 26.) fram’d of that Width.

foutra or foute (2. H. 4. 104, 23
& 105, 9.) a French Word, of obscene Signification.

For (H. 5. 79, 11.) a cant Word for—a Sword.

frayed (T. of A. 23, 25.) forfeited; properly,—broken. Lat. frratus.

frampold (m. w. of W. 32, 15.) vexatious. "frampole" occurs in some of our Law-books, as an Epithet given to "Fences," made in some particular Manors (that of Writtle in Essex for one) upon Lands that held of those Manors; the Tenants of which had a Right, by Custom, not only to the Wood of their Fence, but also to all such Wood as they could hooe to them with the Tip of their Hatchet, standing upon their Fence: Now the Exercise of this Right exposing the Tenants, as was likely it should, to many vexatious Suits on the Part of their Lord and of Others, the Word "frampole" or "frampold" came in Time to be vulgarly predicated of any Thing highly vexatious. The Word is something corrupted by those among whom it was current, but yet a plain and significant Compound of "franc" and "pole."

Franchise (Cym. 49, 15.) Enfranchisement.

Frank (2. H. 3, 34, 3.) a Sty to feed Hogs in. Fre. Franc. to frank up (R. 3, 28, 10 & 109, 2.) put in Frank.

Franklin (Cym. 53, 2 & 1. H. 4. 25, 9.) a country Freeholder.

fraught (w. t. 80, 2.) freighted, full-freighted.

to fray (T & C. 55, 24.) affray.

v. affray.

fretted (Cym. 43, 20 & H. 47, 24.) done in Fret-work. Fre. bretè. v. Skinner.

to friend (H. 5. 82, 3.) befriend.

Frippery (t. 64, 11.) a Place of Sale for old Cloaths. Fre. Friperie.

to front (A & C. 19, 18 & 1 H. 4. 28, 17.) affront. v. affront.

to frus (T & C. 113, 32.) burst or break in Pieces. Fre. froisser.

fulfilling (T & C. Prologue.) upfilling, filling-full.

full-acorn'd (Cym. 46, 25.) pammer’d high with Acorns, full-fed with them.

Fulham or Fulham (m. w. of W. 16, 14.) a false Die. v. Gourd.

Fumiterra (k. L. 85, 26.) Fumitory, an Herb so call’d; in Latin,—Fumaria. v. Skinner.

to fur (T & C. 34, 28.) line with Fur. Fur’d Pack (2. H. 6, 77, 2.) a Wallet or Knapfack of Skin, with the Hair outward.

to furnace out (Cym. 24, 27.) throw out, as a Furnace does Sparks.

to furrow (R. 2, 20, 9.) draw Furrows on any Thing.

to fuss (H. 95, 11.) contract Fustiness, as many Things do that are ill look’d to.

G.

Gaberdine or Gabardine (t. 40, 12.) the coarse Frock of a Peasant.

Ital. Gavardina.

Gad (T. A. 55, 6. k. L. 14, 30.)
properly,—a sharp-pointed Instrument to prick forward Oxen; hence, any Instrument resembling it: also,—Haste, Hurray.

to gage (m. of V. 7, 25. D. 27, 16.) engage, pledge or lay in Pawn: also,—to measure (Vessels, properly.) Fre. gager, & gauger.

gaining (H. 129, 2.) the same as—misgiving, a giving-against; as—gainfaying, which is now in Use, is —faying-against, or contradiciting.

Gait (t. 59, 2.) Tread, Walk, Air in walking: also,—Walk, simply; meaning—Progress.

galed (H. 38, 19.) fretted, worn by Friction. v. to gallow.

Galliard (t. n. 10, 24.) the Name of a Dance. Ital. Gagliarda.

Galliales (t. of the f. 44, 5.) Gallies of a larger Constructions. Ital. Galeazze.

Gallimaistry (m. w. of W. 25, 29.) properly,—a Medley or Jumble of Things together. Fre. Gallimaisée.

to gallow (k. L. 59, 6.) probably, the same as—to gall or gaul, i.e. fret; in French,—galler.

Gallow-glasses (M. 4, 16.) a Kind of Soldiers among the Irish, in old Time, who serv'd on Horseback.

Gallows (l. l. l. 62, 6.) a Knave, one fit for the Gallows.

Gambol (2. H. 4, 45, 18.) Game, Frolick, Trick; properly,—a tumbling Trick. Ital. Gambarvole. to gambol (m. n. d. 34, 22.) Sport or play Tricks.

Garboils (A & C. 14, 32.) Up-
Glossary.


to ghoft (A & C. 41, 28.) visit as a Ghost, or in ghostlike Manner.

Gib (H. 87, 18 & 1 H. 4. 9, 6.) a he Cat; now call’d—a Tom Cat; but, ancietly,—Gib, an Abbreviation of—Gilbert: The Word, in both Places, carries also with it the Idea of—old.

to gibber (H. 7, 21.) jabber, utter strange Sounds: The Verb is now vanish’d out of the Language, but has left behind it it's Derivative—Gibberish.

to gibbett (2. H. 4. 61, 30.) put or hang on the Gibbet.

Giglet or Giglot (1. H. 6. 76, 3. m.f. m. 92, 3.) a wanton Woman or Strumpet, a Whore.

Gilder (c. of e. 3, 8.) a Dutch Coin; Value,—two Shillings.

Gilt (H. 5. 18, 32 & 78, 6.) Gold, gold Coin: also,—Gilding.

Gimnals (1. H. 6. 10, 22.) Pieces of Mechanism, mechanical Devices.

v. jymold Hit.


Gird (t. of the f. 89, 8.) a Nip or fly Wipe, a Jeer, a Scoff. to gird (C. 12, 14.) to nip, jeer or scoff at: This Verb, in it’s common Signification, which is that of the Latin Word—cingere; is sometimes spelt—girt.

to girdle (T. of A. 52, 12.) enclose, surround as doth a Girdle.

by GIS (H. 98, 9.) by Jesus.

Gifc (w. t. 6, 24.) a Roll or journal Book, made out by the Heralds, for the Appointment of Days and Stages in royal Progresses. Fre.


gleeful (T. A. 26, 27.) mirthful; full of Glee, i. e. Mirth.

Gleeks (1. H. 6. 53, 9.) Scoffs, Jeers. to gleeke (H. 5. 97, 24. m. n. d. 34, 2.) to jeer or scoff: also,—to joke.

to glib (w. t. 27, 27.) to geld, cabtrate; make all glib below, i.e. smooth.

Glimmer (c. of e. 61, 1.) Faintness of Light, Glimmering.

glooming (R & J. 107, 18.) inclining to gloomy.

to glove (2. H. 4. 9, 29.) be Glove to, cover as doth a Glove.

to glose (H. 5. 9, 11.) expound, make a Glos upon any Thing. Fre. glofer.

to 'glut (t. 5, 20.) englut, swallow.

Gnarled (m. f. m. 31, 18.) knotted, knotty.

to god (C. 112, 24.) make a God of.

God il do you (a. y. l. i. 57, 23 & M. 17, 15.) God yield you, i. e. reward you, yield Reward to you.

God's Bread (R & J. 76, 1.) by God's Bread, meaning—the sacramental Bread.

God's Lid, God's Sonties or Sontes, & Gogs-Clouns (T & C. 14, 2. m. of V. 22, 21. t. of the f. 53, 30.) Vulgarisms; and Corruptions of—God's Lady, God's Saints, and God's Wounds.

Gondola (a. y. l. i. 66, 17.) a Boat us'd at Venice. Gondolier (O. 7, 27.) the Man it is row'd by.

Gongarian (m. w. of W. 14, 11.)
a Corruption, perhaps, of Hungaria; the Word substitutted for it by the first Folio, and all Editions from that: But what the Meaning of Hungarian should be, or what it's Pertinency, is hard to say; unless we are dispos'd to allow, that it has some Allusion to—hungry, or—hunger-starv'd, i.e. beggarly.

\textbf{good Deed} (w. t. 6, 25.) in good Deed, i.e. in very Deed, truly.

\textbf{good Den} (R & J. 43, 24.) good Day or Days, anciently—Dayen, by Contraction—Den.

\textbf{good Year} (2 H. 4. 39, 12 & 42, 32.; m. w. of W. 20, 28.) What the good Year! a Mode of Interjection among the Vulgar, whose Meaning cannot be ascertain'd, frequent in old Time.

\textbf{gobbelly'd} (i. H. 4. 29, 15.) swill-belly'd, having the Belly o'er-gorg'd.


\textbf{gospel'd} (M. 37, 8.) gospel-tutor'd.

\textbf{Golchemer} & \textbf{Goslamour} (k. L. 90, 9. R & J. 50, 15.) \textit{v. Film}.

\textbf{to gossip} (a. w. t. e. w. 9, 2. m. n. d. 19, 9.) give Name to, as doth a Gossip or Godfather: also,—to play the Gossip.

\textbf{Governance} (2. H. 6. 16, 27.) Government. \textit{Fre}.

\textbf{Goujres} (k. L. 106, 21.) the Disease of the Goujes. \textit{Gouge or Gouie}, among the French, signifies—a Whore that follows the Camp.

\textbf{Gourd} (m. w. of W. 16, 14.) a false Die or Die hollow'd, as a Gourd that is scoop'd: Perhaps, \textit{fullam} was a loaded or full Die, and thence call'd—Fullam: and these Gourds and Fullams bore also the Name of—high Men, and low Men; from being made to run high, or low, as the Thrower intended.

\textbf{Gouts} (M. 23, 5.) Drops. \textit{Fr. Gouttes}.

\textbf{gracious} (m. a. a. n. 61, 8 & t. n. 26, 26.) pleasing, agreeable; the true Sense of the French—gracieux.

\textbf{to graft} (a. y. l. i. 45, 28.) to graft.

\textbf{graff} (2. H. 6. 62, 20.) graffed or graffed.

\textbf{grained} (c. of e. 60, 29. C. 93, 13. H. 34, 2.) furrow'd or thrivel'd: also,—of a strong Grain, knotted: also,—tinctur'd deep in the Grain.

\textbf{gramercy} (t. of the f. 14, 20.) well said, thank you; properly,—great Thanks. \textit{Fre. grand Merci}.

\textbf{Grange} (m. f. m. 55, 12 & O. 7, 6.) a Farm or lone Houfe in the Country. \textit{Fre}.

\textbf{grateful} (A & C. 27, 13.) pleas'd, well-pleas'd.

\textbf{gratulate} (m. f. m. 98, 19.) gratulatory, fitted for Gratulation.

\textbf{to grave} (T. of A. 61, 5. R. 2, 52, 17.) be Grave to: also,—bury in Grave.

\textbf{to grave} (m. of V. 35, 18.) to engrave.

\textbf{Graveness} (H. 108, 4.) Gravity.

\textbf{to gree} (t. of the f. 41, 15.) agree.

\textbf{Grimalkin} (M. 3, 9.) i.e. grey Malkin, (v. \textit{Malkin}) a Name given to a Cat; but here to a Witch's Familiar, as often wearing that Shape.

\textbf{to grime} (k. L. 44, 17) daub or be-
Glossary.

Finear, begrime.

Grize (O. 20, 32; T. of A. 56, 1; & t. n. 47, 7.) a Step or Stair, a Degree. Fre. Gre & Degré.

Groundlings (H. 64, 5.) Sitters on the Ground, the Commonalty.

Guards (m. a. a. n. 12, 5.) Laces, Trimmings. to guard (D°, 4.) to lace, trim, deck with Guards.

Guardage (O. 12, 23.) that which guards. guardant (C. 110, 27 & i. H. 67, 31.) Person or Thing guarding.

Guerdon (l. l. 32, 24.) Reward, Meed, Recompence. Fre. to guc:
don (2. H. 6, 24, 16.) to reward.

to gust (w. t. 13, 8.) to taste. Lat. gustare.

Gyve (R & J. 36, 18.) a Chain or Fetter. to gyve (O. 33, 26.) put in Gyves, fetter.

H.

Habited (w. t. 81, 9.) attir'd, dreff'd.

Haggard (m. a. a. n. 40, 9.) a wild Hawk. Fre. to man a haggard (t. of the f. 63, 21.) signifies—to tame her, enure her to Man.

Haggld (H. 5, 82, 24.) hack'd & mangld.

to hand (w. t. 34, 23 & 73, 24.) lay Hand on, handle.

Hap, to hap, haply & hapily. Chance, to chance, & by Chance:—perhaps, & to happen, are from the same Root—Hap; as are also,—happy, and it's Derivatives.


To harp (R. 3, 102, 26. M. 53, 27.) play, play on the Harp: also,—to fix or fasten on any Thing. Fre. harper.

Harper (M. 51, 10.) a Name given to a Witch's Imp or Familiar; and deriv'd from—harp, in it's latter Signification.

to harpy (A & C. 57, 21.) torment, harrats, worry. Fre. barier.

Harvest-home (1. H. 4, 14, 23.) that Time of Year when the Harvest is hom'd or brought Home.

Batch (2. H. 4, 52, 27. k. L. 71, 8.) Hatching, Things in hatching: also,—a low street Door before an inner one.

to hatch (T & C. 19, 1.) cut or carve with a Tool; a Term us'd by Engravers. Fre. bacher.

Having (a. y. l. i. 53, 25 & M. 8, 13.) Wealth in Possession, i.e. present Possession.

Haviour (R & J. 33, 21.) Behaviour.

Havock (J. C. 50, 18 & k. J. 24, 19.) the Signal or Word given for putting all to the Sword in the Wars of old Time. v. Skinner. The Word is us'd now in the Sense of—Waste, or Spoil; and to havock (H. 5, 13, 16.) signifies—to spoil, or make Waste of.

Haut or haught (2. H. 6, 17, 16. R. 2, 74, 12.) haughty. Fre.

Heart'd or herc'd (m. of V. 45, 1.) clos'd in Herse.

Heart (1. H. 4, 60, 2.) Od's Heart.
Glossary.

* i.e. God's Heart. **hearted** (O. 26, 16 & 70, 11.) plac'd or rooted in Heart.

**hebben** (H. 28, 22.) a Word never met with in English, and (probably) coin'd by the Poet to answer his present Occasion: Nor is any Thing known in Physics, Plant or Tree, capable of producing the Effects ascrib'd to this Hebben, and producing them in the same Manner. The Greek Language has ετεος, and possibly ἐτεος, (v. H. Stephens.) whose Accusative, ετεον, it is likely begot the Word in this Article.

**to hedge** (H. 100, 23. H. 8, 61, 7.) fence or hedge in: also,—creep by the Hedge.

**to heel** (T & C. 82, 5.) wing with the Heel, or dance high. **to take heel** (Cym. 100, 2.) signifies—to flee or run away.

**hefts** (w. t. 24, 3.) Heavings.

**hell-hated** (k. L. 111, 8.) hated equal with Hell.

**to helm** (m. f. m. 56, 11.) guide or govern the Helm; to steer, manage.

**helter-skelter** (2. H. 4, 104, 18.) a Dutch Compound; not easy to be explain'd, but conveying a mixt Idea of Confusion and Violence.

**Henchman** (m. n. d. 19, 4.) a Page.

**to hend,** Part. hent (w. t. 61, 16: m. f. m. 79, 25.) to reach, to make towards; properly,—catch. v. skinner, in—"hent."

**to herald** (M. 9, 31.) usher as doth a Herald.

**Herbelets** or **Herb'lets** (Cym. 87, 11.) small Herbs. *Fr.* Herbelettes.

**Hernshaw** (H. 50, 8.) a Heron or *Hern.*

**hefts** (t. 16, 4.) Hefts. v. Behefts.

**high-batt'ld** (A & C. 74, 21.) strong for Battle.

**hight** (m. n. d. 65, 12.) call'd, intitl'd.

**high-bir'd** (T. of A. 59, 12.) deep in Vices, and those of the highest Degree.

**Hilding** (Cym. 38, 25. 2. H. 4. 6, 31.) a Contraction of—Hinderling, one that comes behind; base, a base Person.

**to hindge** (T. of A. 62, 23.) set a Hindge upon any Thing.

**to history** (2. H. 4, 70, 28.) record, put in History.

**to hide** (m. of V. 31, 18.) dwell in Hive.

**hoar** (T. of A. 56, 21.) hoary. to

**hoar** (D. 66, 26. R & J. 44, 13.) to make hoar or hoary: also,—to grow hoar.

**Hob-nob** (t. n. 60, 23.) Words coin'd on Purpose to terrify, and alluding to a Hob or Hobgoblin.

**to hoist** (2. H. 6, 8, 26.) to hoist up. *Fr.* hauser.

**Holding** (A & C. 50, 17.) a Burthen or Chorus.

**Holiday** (t. of the f. 90, 31.) holy Dame; or our blessed Lady, as she is call'd of the Catholicks.

**holf** (1. H. 4, 15, 31.) help'd.

**to honey** (H. 84, 6.) fondle, call one—Honey, and Dear. *honey'd* (H. 5, 6, 10.) sweet or sweeten'd.
to hood (R & J. 58, 11.) put a Hood on; as is done upon Hawks, for taming and training them up. Hoodman (a. w. t. e. w. 73, 27.) a Person hooded or blindfolded.

Horologue (O. 43, 8.) a Clock.

 Jord' (C. 39, 21.) rode on, mounted on as on a Horse.

Hose (l. l. l. 46, 21.) Breeches. Fre. Chausses or Haut de Chausses.

to hovel (a. L. 100, 3.) shelter one in a Hovel.

to hor (w. t. 14, 6.) to ham-string, divide or cut the back Sinews of a Leg; properly,—that of a Horse.

to hull (H. 8. 51, 17.) drive to and fro upon the Water, without Sails or Rudder.

Hunts-ups (R & J. 71, 4.) "The Hunt is up;" a Peal or morning Song of the Hunters.

Hurly (2. H. 4. 50, 29 & c. J. 52, 19.) Tumult, Confusion; the Noise attending such Tumult: from the French Word—hurler, to yell. Hurly-hurly (1. H. 4. 88, 18.) a Word coined from the other, and of the same Signification.

Hurling (a. y. l. l. 77, 1.) skirmishing. to hurtle (J. C. 34, 16.) properly,—to run against any Thing, to meet in Shock and Encounter; in French,—heurter.

to husband (k. L. 108, 10. a. w. t. e. w. 93, 9.) become a Husband: also,—to act the Part of a Husband. husbanded (J. C. 32, 11.) provided of Husband.

Hyen (a. y. l. l. 69, 31.) an Hyena; a Beast fo denominated; that is said to counterfeit human Voices, namely—Laughter and Crying.

I.

Jack-o-lent (m. w. of W. 49, 25 & 91, 2.) the Vice, or such-like Character, in the Mysteries perform'd anciently in Lent.


Jag'd (m. w. of W. 75, 26.) ragged.

to jar (R. 2. 92, 7.) make jar.

Jauncing (R. 2. 93, 20.) riding violently: "jancer un Cheval" is interpreted by Cotgrave,—to ride a Horse 'till he sweats.

Idle (O. 18, 31.) barren, not productive of any Thing.

Jelles (O. 63, 27.) short Straps of Leather ty'd about the Legs of a Hawk, by which she is held on the Fift.

to jet (Cym. 53, 17. T. A. 22, 28.) to walk with proud Gait, sauturo incedere; also,—to encroach proudly or trample on.

Ft (w. t. 9, 23.) a clownish Corruption of—i'faith, or, in Faith.

Ignorant (t. 68, 12 & w. t. 19, 18.) causing Ignorance.

ill-inhabited (a. y. l. l. 55, 26.) ill-lodg'd,
ill-star'd (O. 117, 3.) born when some evil Star was predominant.

to illume (H. 4, 32.) illuminate.

to imbarc (H. 5, 11, 1.) lay open or bare.

to imbosh (A & C. 95, 15; a. w. t. e. w. 61, 13; 1. H. 4, 71, 17; & t. of the f. 4, 2.) a hunting Term. When a Deer is hard run, and foams at the Mouth, he is said to be — imbosh; as a Dog is also, whose Knees are strain'd with hard running, and 'well'd; from the French Word — Bofse, which signifies — a Tumour: hence imbosh became generally applicable to any Thing'swell'd.

to immask (1. H. 4, 12, 10.) to mask, cover as with a Mask.

Immediacy (k. L. 108, 3.) Immediate in immediate — i.e. present — Possession.

Imminence (T & C. 117, 6.) the Near-approach or O'er-hanging of any Thing.

Immement (A & C. 114, 11.) unmomentous.

Immures (T & C. Prologue.) Wells, Inclosures. to immure (t. t. 31, 12.) imprison, shut up within Walls, in Latin— Muri.

Imy (2. II. 4, 108, 27.) by Translation — Child. (v. to imp.) " Imp:" and " Child:" are both of them frequent Appellations of the Knight or Hero in ancient Romance-writers, prose and verse. to imp (R. 2, 34, 18.) supply with new Feathers: a Term in Falconry, but borrow'd from Gard'n'ing; an Imp being, properly,

— the little Scion or Shoot that is us'd in Grafting; in French,—Empeau.

to impaint (1. H. 4, 88, 20.) paint or daub over.

impar (T & C. 88, 11.) unfit; properly,—unequal. Lat.

impass'd (H. 52, 19.) made into a Paite.

Impel (c. of v. 59, 17 & 3. H. 6, 19, 15.) Charge, Impeachment.

imperfeverant (Cym. 75, 6.) by Mistake of the Speaker, for — perfeverant; a French Word, signifying — perfevering, unshaken, not to be shaken.

Impertinency (k. L. 94, 11.) Matter not pertinent.

Importance (k. J. 12, 30 & t. n. 85, 25.) Importunity, important (a. w. t. e. w. 62, 27 & m. a. a. n. 19, 2.) importunate. Importunacy (t. of A. 26, 3 & 2. g. of V. 59, 2.) Importunateness.

Impose & Imposture (2. g. of V. 60, 15. M. 44, 31.) Imposition, what is lay'd or impos'd upon any one.

Imprese (R. 2, 47, 11.) a Knight's Motto or Emblem. Ital. Impresa.

Impress (H. 6, 11. 2. g. of V. 49, 23.) the Act of impressing or press'ing, videlicet — Soldiers &c. also,— an Impression.

incarnate (t. n. 79, 22.) a Corrup'ation of — incarnate.

to incarnadine (M. 26, 4.) turn of a red or carnation Colour, call'd in the Italian—Incarnadino.

inclowned (A & C. 116, 5.) wrapt as in a Cloud.
Glossary.

incontinent (O. 97, 29 & R. 2, 96, 14.) incontinently.

incony (l. l. l. 31, 22 & 39, 3.) sweet, delicious, fit to wrap in a coney Skin; for this (perhaps) is the Origin of this whimsical Epithet, which is met with in other Play-wrights.

incorporal (H. 85, 4.) incorporeal.

incorpl’d (H. 108, 10.) incorporated.

Inde (l. l. l. 52, 12.) India.

Indent (l. H. 4, 55, 4.) Indenting.
to indent (l. H. 4, 16, 11.) bind by Indenture, take into Service that Way.

Indick (H. 82, 27.) Indication, meaning — Declaration.

Indifference (k. J. 31, 24.) Equality, a not inclining or swaying to one Part more than another.

Indigent (k. J. 87, 9.) a Chaos, or Thing indigested. Fre.


indrench’d (T & C. 5, 3.) immerged, steep’d.

Induction (l. H. 4, 51, 27. O. 80, 9.) Introduction, Entrance upon any Thing; also, — an Inducement.

Infantic (l. l. l. 59, 5.) Infamy; but spelt and accented in the Pedant’s own Way, (v. 57, 30.) and taken in it’s primitive Sense—Want of Fame, meaning — little Fame. to infamaze (D. 85, 1.) disgrace or make infamous; comice. Lat. Infamia.

infect (T & C. 22, 27.) infected.

Infinit (w. w. w. n. 3, 4, 4 & 2, g. of V. 36, 21.) Infinity, to be infinite.

informal (m. f. m. 88, 11.) the opposite of—formal, which see.

ingraft (O. 43, 21.) ingraft’d or ingrafted.

ingrate (k. J. 80, 4 & t. n. 77, 12.) ingrateful. Fre.

Ingredience (M. 52, 9. O. 49, 9.) the filling up with Ingredients; also, — the Ingredients themselves.

inherit (R. 2, 6, 9.) cause to inherit, posses or instill into.

inherited (1. H. 6, 76, 7.) clos’d or lay’d in Hope.

to inhibit (M. 46, 15.) forbid, let or stay the Progress of any Thing. Lat. inhibere.

to injoint (O. 15, 9.) join or connect.

initiate (M. 47, 28.) that is yet a Novice, newly initiated.

Injuring (C. 5, 10.) a Touch or Glimpse of any Thing; in French,— Enclin d’Oeil.

inly (3. H. 6, 23, 4 & 2. g. of V. 35, 1.) inward, inwardly working.

insane (M. 9, 10.) making insane.

insane (l. l. l. 57, 30.) Infancy; comice. Lat. Infania.

to inconece (c. of e. 17, 8 & m. w. of W. 5, 22.) conceal, hide, cover as with a Sconce. v. Sconce.

inshelter’d (O. 28, 1.) put under Shelter.

inshew’d (2. H. 4, 69, 28.) join’d as by a Sinew.

Instiluce (T & C. 19, 23.) Rcf., Station: Planets, at certain Points of their Course, are said to be—stationary.

Instince (2. H. 4, 53, 14 & m. i. 1, 2
m. 75, 21.) Information, Intelligence.

Intuit (a. w. t. e. w. 96, 16.) Suit, Request.

intelligencing & intelligent (w. t. 34, 29. k. L. 68, 14.) intelligence-giving.

to intend (R. 3. 68, 27 & 74, 7.) make Shew of. Intendment (a. y. l. i. 7, 18; H. 5. 12, 19; & O. 96, 2.) Purpose, Intention.

intenable (a. w. t. e. w. 20, 12.) un-retaining, retaining Nothing that's put in it.

Intention (m. w. of W. 15, 25.) Inteniveness. Lat. Intentio.

Intermission (k. L. 46, 2.) Message intermediate.

Intreats (T. A. 20, 6.) Intreaties.

to intrench (a. w. t. e. w. 24, 2.) to cut, make a Trench in. Fre. trencher. intrenchant (M. 86, 12.) invulnerable, not to be cut. v. trench'd & trenchant.

intrice (k. L. 40, 27.) a Contraction of—intrinsicate (A & C. 119, 18.) the same as—intricate.

inventory'd (t. n. 20, 24.) put in Inventory.

Joiner (t. n. 78, 29.) Joining, Junction.

Joint-ring (O. 100, 5.) otherwise call'd—a Chain-ring, as being made in the Fashion of Chain-work.

journal (Cym. 76, 2 & m. f. m. 74, 6.) diurnal, daily. Fre.

to jowl (a. w. t. e. w. 15, 14. H. 114, 22.) knock together, properly, —Heads: also,—to knock or put a Thing down by the Hand and with

Violence.

to joy (R. 2. 95, 22. 2. H. 6. 92, 4.) to glad or make joyful: also,—to enjoy; in which Sense, it should have an Apostrophe.

irreguious (Cym. 88, 8.) under no Rule or Governance.

Iterance (O. 112, 18.) Iteration.

Jump (A & C. 67, 13.) Minute or critical Minute. jump (H. 6, 1 & 135, 10.) exactly, critically. to jump (O. 14, 6. Cym. 107, 29.) to content or meet critically: also,—to over-jump.

Justicer (Cym. 116, 25 & k. L. 69, 22.) Judge, Minister of Justice.

to jut (R. 3. 51, 25.) to encroach; properly,—jet or hang over. to jutty (H. 5. 38, 20.) the same as—jut, in it's proper Signification.

Juvenal (2. H. 4. 12, 24 & l. l. l. 13, 11.) a young or juvenile Person. Vox comica.

Ignoold Bit (H. 5. 73, 31.) a Bit hung with Rings call'd—Gimms, from the Latin—Gemellus, as consisting of two or more Rounds: Ought it not therefore to have been spelt—gimmel'd?

K.

to keep (l. l. l. 92, 30.) turn Keel or Bottom uppermost, as in cleaning or scouring.

Keep (t. of the. f. 25, 22.) Keeping.

ken (Cym. 70, 15.) View, Reach of the Eye. to ken (m. w. of W. 14, 28 & T & C. 84, 28.) know, know by Sight.
Glossary.

Kendal Green (t. H. 4. 41, 7.) Cloth of that Colour; the Manufacture of Kendal, a Town in Yorkshire.

Kerne (H. 5. 57, 11 & M. 4, 16.) an Irish Boor or foot-Soldier, call’d also—a Rapparee.

Kestrel or Kastrel. v. Costrel.

Keel (H. 8. 5, 15.) a Tub or large Barrel.


Kickey-wickey (a. w. t. e. w. 41, 3.) a made Word; meaning—Doxy, or Wife rather, contemptuously call’d fo.

Kill-hole, properly—Kiln-hole (w. t. 70, 9.) the Mouth of an Oven or Kiln.

Kind’d (a. y. l. i. 52, 23.) brought forth; a Term appropriated to the Breeding of Rabbits.

Kildness (H. 56, 13.) acting against Kind, i.e. Nature; unnatural. Kind-ly (m. a. a. n. 60, 4. T. of A. 32, 3. A & C. 39, 22. t. of the f. 5, 21.) springing of Kin or Kindred: also,—natural, agreeing with Kind: also,—kind, or friendly to Man: it is also an Adverb, and signifies,—naturally.

Kindred (R. 2. 38, 22. k. J. 47, 18.) Relationship: also,—bearing Relation.

Kingdom’d (T & C. 46, 13.) bearing Similitude of a Kingdom.

Kirtle (2. H. 4. 46, 9.) a Woman’s Gown.

to kitchen (c. of c. 64, 12.) give kitchen Discipline.

Knack (m. n. d. 4, 21 & w. t. 76, 30.) a Toy or Nick-nack.

to Knap (m. of V. 42, 2. k. L. 48, 30.) Snap or break short: also,—to hit or rap gently.

Knave (A & C. 108, 1.) a Lad or serving Boy; the Word’s primitive Signification.

to Knee (k. L. 52, 9.) bend the Knee to. “knee the Way” (C. 106, 4.) signifies—find it on Knees.

to Knot (O. 91, 4.) compose Knots, form into a Knot.

L.

Label’d (t. n. 20, 24.) hung or fix’d as a Label.

Labras (m. w. of W. 8, 13.) Lips.

Ital.

Luc’d Button. v. Muston.

to Lackey (A & C. 18, 12.) follow as doth a Lackey or Lacquey; in French,—Lacquay.

Lament (R. 2. 75, 26 & R. 3. 45, 15.) Lamentation, Lamenting.

to land - damn, reclus — Land - damm (w. t. 27, 21.) to pit, or bury; damm or stop up with Land, i.e. Earth.

to tank (A & C. 19, 18.) grow lank.

Lap’d (H. 84, 24. t. n. 52, 12.) vice—lapsing; i.e. falling, tripping: also,—caught, or caught tripping.

Larums (t. of the f. 28, 20.) A-larums.

Las- ton (t. 58, 20.) forfaken of his Las: to fear (Part.—lorn) is an old Word, signifying—to leave or forfake.

Lated (A & C. 69, 12 & M. 41,
19.) belated.

**latten (m. w. of W. 8, 12.)** made of Latten; a factitious Metal, whose chief Material is—Tin. Fre. Lattion.

**Lattice (a. w. t. c. w. 39, 1.)** lattice (or, lattic'd) Work; i. e. made of Laths, in French—Lattes: from which Word, there may have been, possibly, a Verb—lattifer, to lath; whose Participle passive was—lattisf, lath'd. lattice (or, lattic'd) Windows are still very common, and, chiefly, over Doors and in Out-houses; and if red, are the Sign of an Ale-house.

**Laud (T & C. 67, 14.)** Praise. Lat. Laus, Laudis. to laud (Cym. 126, 22.) to praise. Lat. laudare.

to laue (t. of the s. 43, 7.) to wash. Fre. laver.

**Lavolt & Lavolta** (T & C. 82, 5. H. 5, 48, 28.) the Name of a Dance in old Time. Fre. la Volte.

**Leagner (a. w. t. e. w. 59, 3.)** the Lines or Fortifications about a Town that is beleaguer’d, i. e. besieged.

**leash’d (H. 5, 3, 7.)** put in Couples or Leashes; in French,—Laisfls.

**Leasing** (C. 109, 20 & t. n. 16, 1.) Lie or Lying.

**leavy (M. 78, 8.)** leafy, made of Leaves.

**Ledger (Cym. 22, 3 & m. f. m. 44, 4.)** Resident, resident Ambassador.

**Leech or Leach** (T. of A. 86, 15.) a Physician. to leech (t. of the s. 4, 2.) to physick or purge.

**Leet (t. of the s. 11, 7.)** an inferior Court, held in some Manors for Redress of the Tenants’ Injuries.

**Leman (m. w. of W. 72, 11. t. n. 26, 29.)** a Gallant or Sweet-heart; also,—a Mißtref. Fre. l’aimant & l’aimante.

**lenten (R & J. 44, 12.)** proper or belonging to Lent.

**lethargy’d (k. L. 28, 2.)** under a Lethargy.

**Lethe** (A & C. 50, 13.) the River of Oblivion; hence,—Oblivion itself.

**lethe’d** (A & C. 23, 31.) sleep'd in Lethe. Lethe (J. C. 48, 9.) a Term us’d by Hunters, to signify,—the Blood shed by a Deer at it’s Fall, with which it is still a Custom to mark those who come in at the Death.

**to lech or lech** (m. n. d. 36, 31.) to lick or dawb over. Fre. lecher.

**to lecher** (k. L. 92, 15.) play the Letcher, exercise Letchery.

**Lewdsters** (m. w. of W. 86, 3) lewd ones, Perions given to Lewdneys.

**Liddard** (l. l. 80, 23.) a Corruption of—Leopard.

**liberal** (O. 33, 18.) over-liberal.

**liek** (2. H. 6, 48, 14.) dearest.

**Lieutenancy** (O. 33, 28.) State and Condition of a Lieutenant.

**Like** (2 H. 6, 55, 9.) Likelihood.

to like (1. 11. 6, 74, 8. k. L. 10, 9.) compare, liken: also,—to please or be agreeable.

**limb-meal** (Cym. 45, 30.) Limb from Limb, piece-meal.

**Limbo** (a. w. t. c. w. 97, 31 & e. of c. 40, 13.) a Part of the infernal Regions, the Out-skirts of them; from the Latin Word—Limbus, a Hem.

to limb (3. H. 6, 88, 31. m. w. of
Glossary.

\hspace{1cm} \textbf{W. 14, 4.} join as with Lime: also, -to put Lime into any Thing.
\hspace{1cm} \textbf{limit (a. y. l. i. 41, 6 & 45, 3.)} drawn, painted. \textit{Fic. entumine.}
\hspace{1cm} \textbf{to linger (2. H. 4.19, 15; H. 5.19, 5; m. n. d. 3, 4; O. 96, 26; R. 2.37, 9; and T & C. 117, 2.)} make linger; protract, delay or draw out.
\hspace{1cm} \textbf{Linbeck (H. 5. 37, 32.)} a Staff of Wood with a Match at the End of it, us’d by Gunners.
\hspace{1cm} \textbf{to lip (A & C. 37, 23 & O. 81, 13.)} to kis.
\hspace{1cm} \textbf{to lift (c. of e. 38, 25 & 1. H. 4. 46, 20.)} listen or listen to.
\hspace{1cm} \textbf{lith (1. H. 6. 75, 12.)} yielding, soft-yielding; properly, -timer.
\hspace{1cm} \textbf{Lixir (t. 77, 10.) Elixir.}
\hspace{1cm} \textbf{Loach or Loch (1. H. 4. 24, 6.)} a Lake, Fen, Bog or boggy Place; -to call’d among the Irish and Scotch.
\hspace{1cm} \textbf{Load-stars (m. n. d. 9, 14.)} Stars that attract.
\hspace{1cm} \textbf{loathen (O. 73, 24 & t. 56, 29.)} loathsome.
\hspace{1cm} \textbf{Loeb (m. n. d. 15, 23.)} a Lubber or Looby. -to lob down (H. 5. 73, 29.) hang down, hang in looby-like Manner.
\hspace{1cm} \textbf{Lockram (C. 39, 19.)} a coarse Kind of Linnen.
\hspace{1cm} \textbf{Loggats (H. 115, 5.)} the ancient Name of a Play or Division which is now call’d - skittles or Kittlepins: in which, Bones were often made Use of by Boys, instead of woden Pins. (Loggats, or little Logs;) throwing at them with another Bone, instead of bowling.
\hspace{1cm} \textbf{to long (C. 118, 7 & H. 5. 34, 23.)} belong.
\hspace{1cm} \textbf{longly (t. of the f. 18, 23.)} longingly.
\hspace{1cm} \textbf{louf (A & C. 68, 14.)} fled, gone aloof.
\hspace{1cm} \textbf{Loon & Lown (M. 73, 11. O. 41, 32.)} Clown or clownish Fellow.
\hspace{1cm} \textbf{loop'd (k. L. 62, 32.)} full of Loopholes.
\hspace{1cm} \textbf{Loose (l. l. l. 87, 2.)} Setting-out: properly, - the Loosing or letting loofe of a Shaft or Arrow. - to loose (a. y. l. i. 64, 2.) loofen or let loofe.
\hspace{1cm} \textbf{loose-wiv'd (A & C. 8, 5.)} tack’d to a loose Wife.
\hspace{1cm} \textbf{Love-monger (l. l. l. 27, 6.)} Dealer in Love.
\hspace{1cm} \textbf{louted (1. H. 6. 67, 27.)} fool’d, made a Lout of.
\hspace{1cm} \textbf{Lozel (w. t. 36, 14.)} a Lubber or lazy Fellow.
\hspace{1cm} \textbf{Lucches (O. 15, 18.)} Man of Lucca, a City in Italy.
\hspace{1cm} \textbf{Lunes (H. 77, 22; m. w. ef W. 68, ; T & C. 44, 28; and w. t. 30, 30.)} mad Fits, Lunacies.
\hspace{1cm} \textbf{to lure (R & J. 35, 27.)} a Term in Falconry; signifying, -to call a Hawk to you, make her come to the Filt.
\hspace{1cm} \textbf{lulh (t. 26, 21.)} fresh, deep-colour’d.
\hspace{1cm} \textbf{lullight (a. w. t. c. w. 33, 7.)} lufty: a Dutch Word.
\hspace{1cm} \textbf{lustrous (a. w. t. c. w. 23, 30 & t. n. 69, 15.)} full of Lustre.
\hspace{1cm} \textbf{Luxury (H. 29, 11.)} Luft of the Flesh; the proper Sense of the L. a.
tin—Luxuria.

Lyn (k. L. 71. 4.) a Lime-hound.
Fre. Limier.

M.

Maculation (T & C. 81, 13.) Foulness.

Magnifico (O. 10, 11.) a Title proper to Venice, and equivalent to our Word—Nobleman.

Maidhood (O. 9, 15.) State of a Maiden.

Mailed (1. H. 4. 77, 5.) armed, dressed in Armour or Mail.

Malicho (H. 68, 26.) the Character call'd by us—Iniquity, in the ancient Moralities; by the Spaniards, Malhecho and Malhechor, evil Deed and evil Doer.

To malign (C. 7, 2.) to malice.
Fre. maligner. Malignancy (t. n. 23, 10.) malign Influence, Malignity.

Malkin (C. 39, 18.) a Diminutive of Mary.

To manner (O. 56, 32.) speak with Hesitation or in hesitating Manner; like Infants just beginning to prattle, whose first Word is commonly—Mam.

Mammet (1. H. 4. 33, 14. R & J. 76, 10.) a Bubby or Breast; Lat. Mamma: also,—a Suckling or Baby, one at the Breast.

To mamock (C. 17, 3.) tear in Mammocks or Bits.

To manacle (t. 23, 3.) chain, put in Manacles.

Manage (k. J. 4, 22. l. I. l. 78, 11.)

Skill in Management: also,—a Feat of the Manage or Riding-house.

Manakin (t. n. 50, 6.) a Diminutive of Man.

Mandragora (A & C. 19, 32 & O. 66, 11.) a Preparation of the Shops, that is made of a Plant of that Name which is also call'd—Mandrake.

Mankind (w. t. 34, 28.) of Male Kind, manish.

Manner, taken with the (1. H. 4. 44, 1 & I. I. I. 9, 26.) a Phrase deriv'd from the Laws, those of the Forest especially; where it signifies—taken in the Fact, with the Thing stolen in Hand: The Word was spelt—Manour, and Mainour, anciently; coming (as it should seem) from—en Main avoir, Manu habere.

Mansionry (M. 17, 5.) Choice of Mansion.

To mantle (C. 23, 31. m. of V. 6, 15.) cover as with a Mantle; Fre. manteler: also,—to skin or film over, put on mantle-wise.

A many (H. 5, 57, 32.) a great Number, a Multitude.

To map (Cym. 74, 26.) describe, lay down as in Map.

Mappery (T & C. 23, 13.) Map-making, a making of Charts or Desigms.

Marchal or Marshchel (1. H. 4. 84, 18. k. L. 83, 30.) Marshal.

Marish (1. H. 6, 5, 3.) a Marsh.

Mark (c. of e. 4, 5.) in some Countries, a Coin; in some, a Money of Account: Value different.

Maroset (t. 42, 5.) a Monkey.
Glossary

Mart (c. of e. 4 1, H. 6, 10.) Market, Place to market in: also, — the Action of marketing, to mart (Cym. 27, 31 & w.t. 73, 28.) trade or drive a Bargain, to market.

Mals (H. 113, 29.) by the Mals, to master (Cym. 91, 4.) be a Master to.

to mate (H. 8 70, 6 & T. of A. 8, 24. 2 H. 6, 51, 21. M. 71, 17.) to match, join to a Mate: also, — to put the Mate upon any one, videlicet — Check-mate: also, — to amate or a-maze; in which Sense, it should have an Apostrophe.

Matin (H. 29, 17.) the Morning. Fre.

maugre (k. L. 110, 23.) in Spite of. Fre.

Mazard (H. 115, 3.) a Head or Scull; Etymology uncertain: perhaps, from — Mejchoire, a Jaw; Pars pro toto.

Seacock (t. of the f. 42, 1.) puifflanimous, a puifflanimous Person; one of as little Courage as a Cock that is mew'd or shut up.

meal'd (m. f. m. 66, 26.) meal-spotted.

Mean (k. L. 77, 30.) mean Estate, Meannees. to mean it (m. of V. 63, 21.) observe the Mean, enjoy Beflings moderately.

Mechanicals (m. n. d. 36, 4.) mechanical Persons, Mechanicks.

Medecin (M. 72, 23 & w. t. 82, 28.) a Physician. Fre. Medecine (a. w. t. e. w. 25, 3.) a the Physician. Fre. to med'cine (Cym. 85, 13 & O. 66, 13.) to physick. Fre. mediciner.

Meeed (3. H. 6, 84, 27 & T. of A. 13, 17.) Merit, Desert of Meed, i.e. Reward, the common Sense of that Word.

meered (A & C. 73, 27.) lying as a Meer or Boundary in Dispute.

Meeters (R. 2. 25, 26.) Meteters, Writers in Metre.

Mecm (k. L. 46, 4.) Train, Followers, Servants in Household. Fre. Meicm.

to meil (a. w. t. e. w. 77, 2.) to mingle. Fre. meiler.

Memoriats (t. n. 51, 32.) memorable Things. Memor (a. y. l. i. 25, 32; 2. H. 4. 66, 30; k. L. 98, 30; & 2. g. of V. 71, 32.) a Memorial, i.e. a Remembrance or Thing that reminds, the common Sense of — Memorial. to memorize (M. 5, 13.) make famous or memorable, raise into Fame.

Mends (T. of A. 83, 32.) Amends.

Mephostophilus (m. w. of W. 7, 14.) the Name of a Spirit or Devil in ancient Story-books.

to mete (2. H. 4. 83, 15.) to measure. Lat. metiri. to mete at (l. l. l. 38, 22.) to shoot or take Aim at: from the Latin Word — Meta, a But.

Mete-yard (t. of the f. 73, 25.) Yard to measure with.

mew'd (R & J. 69, 3.) shut in Mew, the Pen or Coop of a Hawk.

Mifer (1. H. 46, 31.) a fordid and base Fellow, a Hedge creeper, one that lives on Crums: from the French Word — Miche, a Crum, Mi-
ca Panis, says Skinner.

mickle (c. of c. 25, 21 and R & J. 37, 15.) great; in Greek,—μεγάλος.
mightful (T. A. 66, 13.) powerful, mighty.
to mince (m. w. of W. 84, 4.) walk mincingly.

Mineral (H. 89, 20.) a generical Term for any Body dug out of Mines.
to minister (M. 74, 15 & 22. T. of A. 52, 16.) administer; meaning, in one Play,—Physick; in the other,—Justice.

Minnow (C. 61, 8.) an exceeding small Fish, so intitl’d.

minutely (M. 72, 12.) coming every Minute.
mirable (T & C. 89, 23.) admirable, worthy of Admiration.
to miracle (Cym. 76, 24.) make a Miracle of.

miscreate (H. 5, 8, 19.) miscreated, ill-founded.

Misery (C. 46, 17 & Cym. 99, 31.) Meanenes, Pitifulnes; a Senic the French also give to their Word —Misery.

misgraffed (m. n. d. 7, 30.) graffed, or grafted, wrong or amisfs.

misc-hav’d (R & J. 67, 17.) mis-behav’d.
to misc-hear (k. J. 32, 21.) hear amisfs.
to miscrise (m. n. d. 38, 7. T & C. 87, 8.) to mistake; v Misprisicion: also,—to undervalue. Frec. mispriser. Misprision (m. n. d. 38, 23 & t. n. 14, 22.) Mistake, Error; from the French Word—Misprison, Error; a

Derivative of —Mesprendre, to err or mistake.

misprond (3. H. 6, 43, 26.) proud without Cause, over-proud.

mis-sheathed (R & J. 104, 9.) sheathed wrong or amisfs.

mis-sungly (w. t. 56, 17.) i. e. with Regret, such as follows the Absence of what one misfs.

Millisce (A & C. 27, 28 & M. 14, 16.) Messenger.
to mis-speak (k. J. 32, 21.) speak amisfs.
to misst (k. L. 115, 23.) throw a Misst upon any Thing.

mis-senper’d (k. J. 72, 31 and R & J. 7, 2.) temper’d amisfs.

Misterly (a. w. t. e. w. 60, 10.) Mistership, i. e. Skill, superior Knowledge.
to mis-think (A & C. 114, 22 & 3. H. 6, 42, 12.) think amisfs or think ill of.

modern (A & C. 114, 12; k. J. 48, 16; O. 17, 29; and R & J. 61, 29.) what is common or ordinary; moderate.
to moe (t. 37, 4.) to make Mouths like an Ape. Frec. faire la Moe. Moe (t. 57, 27.) the Action aforesaid.
to moist (A & C. 118, 22 & 2. g. of V. 51, 28.) to moisten.

Goldwarp (k. H. 4, 56, 18.) a Mole.

Ssome (c. of c. 24, 27.) properly, —a Momus, find-fault or carping Fellow; for the Word is French, and has this Interpretation in Cor-
grave: but that in the Oxford
Glossary.

to mop (H. 5, 59, 24.) go moping.

to moral (a. y. l. i. 35, 18.) to moralize. Morale (O. 49, 1.) Moralizer.

Morisco (2. H. 6, 54, 27.) a Morris-dancer, or Dancer à la Morisqué, (in Spanish — Morisco) i. e. after the Fashion of Moors.

Poit's o' the Deer (m. t. 9, 19.) a particular Air, founded by Hunters while the Deer is in killing.

mort (Cym. 99, 14; M. 60, 9; and T & C. 89, 14.) deadly, or death-dealing. Fre. mortel. mortal-fear

(8. 3. 115, 5.) man-affrighting, frightening Mortals or Men. Mortal

lity (k. j. 86, 18.) mortal State.

a Motion (m. t. 60, 19.) a Puppet-show, or Show in a Box of Puppets moving by Wires. to motion

(1. H. 6, 16, 27.) to move or vote for. Motive (a. w. t. c. w. 81, 9; R. 2, 9, 23; and T & C. 86, 17.) a Thing moving or mov'd.

Motley (a. y. l. i. 35, 2 & 57, 26.)

v. Patch.

Movers (C. 21, 17.) Removers, Plenumers.

Mountant (T. of A. 60, 6.) mounting; an heraldic Term. Fre. montant.

to mountebank (C. 76, 4.) play the Mountebank, i. e. win with Fpecious Words.

to mouth (m. f. m. 57, 21.) kill'd with open Mouth.

Mummers (C. 34, 26.) Persons in Masquerade. Fre. Monniers.

Munitments (C. 7, 8.) Fortifications, Strength'nings. Lat. Muni-
Glossary.


Murial or Murail (m. n. d. 67, 19.) a Wall. Fre. Muraille. Mure (2. H. 4. 84, 32.) the same. Lat. Murus.

Murk (a. w. t. e. w. 28, 6.) Murkiness, the Air’s murky Condition, i.e. dusky or gloomy.

Nuts (A & C. 77, 7.) a Scramble for Nuts among Boys.


Mutines (H. 122. 12 & k. J. 25, 8.) Mutineers. Fre. Mutins. to mutine (H. 83, 6.) to mutiny, play the Mutine. Fre. mutiner.

a Mutton (2. g. of V. 6, 18.) a Sheep. Fre. Mouton. a lac’d Mutton (D. 19.) a kind-hearted Girl, a Girl of Pleasure; Fille de Joye, as Cotgrave interprets it: and in a Play of 1578, the Words “lac’d Mutton,” without the Article, are taken in the same Sense: The Metaphor rose from the Kitchen; in which "lac’d Mutton" signify’d—Mutton prepar’d so & so, and was esteem’d a great Delicate. “Mutton-monger,” and “to love Mutton,” are even us’d at this Day, for—a Wench, and—to love Wenches.

May-ward (m. w. of W. 33, 17.) a By-word or Watch-word.

Meate (2. H. 4. 43, 11 & m. n. d. 52, 8.) a Fist.

near’ (R. 2. 79, 32.) nearer.

Neat (w. t. 9, 29. k. L. 39, 22.) a Calf, and calvish: properly,—"neat Kine" includes all the Sorts of them; and the full-grown ones, as well as the Calf.

Neb (w. t. 11, 31.) the Bill of a Bird.

necessity’d (a. w. t. e. w. 91, 25.) urg’d by Necessity.

needy (R & J. 61, 26.) of Necessity, necessarily.

to neece (m. n. d. 16, 32.) to sneeze.

Neglection (1. H. 6. 68, 32 and T & C. 20, 31.) Neglect. Lat. Neglectus. to neighbour (w. t. 21, 15.) be Neighbour to. neighbour-named (R & J. 6, 29.) slain’d by Neighbours, i.e. with their Blood.

Neighs (H. 5. 60, 30.) Neighings.

nenni (k. L. 65, 4.) an old French Word, signifying—no.

Nick (2. g. of V. 57, 26.) Count, Reck’ning: properly,—the Notch upon a Tally or Scoring-stick, by which Reck’nings are frequently made.

nighted (H. 11, 30. k. 87, 11.) dark, belonging to Night: also,—be-nighted, darken’d. Nightrule (m. n. d. 35, 32.) Misrule of the Night. “Misrule” is—Disorder: formerly, in the Celebration of Christmas, at Courts and other Places, an Officer was appointed, to have Direction of
the Sports, who was call’d—Lord of Misrule.

**null** (H. 112. 25 & t. of the f. 40, 19.) will not. "will he, null he," is—will he, or will he not.

**Minny** (t. 48, 23.) a Fool or Simpleton: from the Spanish Word—Ninbo, an Infant.

**Noblesse** (H. 135, 23. R. 2. 70, 1.) the Nobility: also,—Nobleness. Fre. to **nod** (A & C. 62, 20.) summon or call by a Nod.

**pointed** (m. n. d. 47, 14.) anointed. to **noise** (l. l. l. 19, 12.) to rumour. to **noise it** (A & C. 63, 22.) signifies— to be loud in Complaint or Abuse.

**Noll** (m. n. d. 36, 12.) a Head. for the **Nonce** (H. 110, 26.) a rustic Expression, meaning—for the Purpose, made on Purpose or purposely.

**Non-regardance** (t. n. 77, 20.) Disregard or Neglect.

**nook-sotten** (H. 5. 48, 9.) shooting out into Nooks, Necks of Land or Promontories.

to **nose** (C. 106, 30.) bear in Nose, smell.

**Notion** (O. 12, 28.) the Understanding or Intellect.

**Novance** (H. 77, 29.) Annoyance.

**Nuntio** (t. n. 12, 14.) a Messenger. Ital.

**Muthook** (2. H. 4. 106, 15 & m. w. of W. 8, 17.) a Name given to a Bailiff, or Beadle, from hooking People to him with his Staff, i.e.

arresting them.

**O.**

to **oar** (t. 28, 22.) row with Oars.

**oathabill** (T. of A. 60, 6.) fit or proper for Oars, capable of taking one.

**Obduracy** (2. H. 4. 31, 5.) Hardness, Obdurate: from—obduratus, Part. pauf. of—obdurare, to harden or grow hard.

**Obdurance** (t. of the f. 7, 7.) Obedience, Show of Respect. Fre.

**oblivious** (M. 74, 20.) causing Oblivion.

**obsequious** (3. H. 6. 42, 23 & T. A. 87, 24.) sorrowsful, funerally sorrowful: a Sense violently put on it, as if it sprang of the Word—Obsequies, i.e. Funerals. **obsequiously** (R. 3, 9, 5.) sorrowfully.

**observant** (H. 6, 7.) attend, observing. Fre. **Observants** (k. L. 41, 24.) Observers, Flatterers.

**Obstruct** (A & C. 62, 14.) an Obstruction, Thing obstructing.

**Occurrents** (H. 134, 18.) Occurrences.

**Od’s heartlings, Od’s Life-lings, Od’s Pitikins** (m. w. of W. 58, 4. t. n. 79, 24. Cym. 87, 18.) Diminutives and Corruptions of—God’s Heart, God’s Life, and God’s Pity.

**Ocellades** (k. L. 87, 25 & m. w. of W. 15, 20.) Eye-glances. Fre.

to **o’er-galled** (T & C. 107, 30.) v. galled.

to **o’er-perch** (R & J. 32, 20.) mean.
or fly over, as the Bird over its Perch.

o'er-picturing (A & C. 32, 19.)
making a better Picture.

o'er-taught (H. 57, 31.) o'er-
reach'd, o'er-took.

o'er-rested (T & C. 21, 29.) arriving,
over-done.

o'er-sized (H. 52, 22.) smeared over
as with size; in Italian, — Sija.

o'er-teemed (H. 54, 3.) worn with
Teeming, or Child-bearing.

off-cap'd (O. 3, 10.) standing bare,
or with cap off.

offenceful (m. f. m. 34, 32.) hein-
ous, full of Offence.

Office (R. 2, 39, 12.) good Office:
the Word is us'd in this Sense by the
French. to office (a. w. t. c. w. 52, 9.
C. 110, 27.) serve in Office: also, —
to behave officially, with the Air of
an Officer or one in Authority.

olden (M. 45, 12.) old.

omittance (a. y. l. i. 64, 32.) Omi-
ission.

once (C. 48, 4.) once for all.

opal (i. n. 34, 24.) a Gem or pre-
cious Stone, whose Hue changes ac-
cording as it is plac'd.

to open (R. 2, 58, 13.) to open.

operant (H. 70, 1. T. of A. 56,
11.) acting, operating; Fre: also, —
active, operative.

opposeless (k. L. 89, 27.) not to
be oppos'd, resitless.

Oppugnancy (T & C. 20, 15.)
Oppugnation.

orb (H. 69, 15.) forming an Orb.

ordinant (H. 123, 27.) directive.

Lat. ordinans.

orgilous (T & C. Prologue.)
haughty. Fre. orgueilux.

Orisons (H. 60, 14.) Prayers.

Fre. Oraisons.

Or (T. of A. 69, 9 and T & C.
104, 18.) a Fragment or Scrap, a
Leaving.

Oryx (C. 105, 1.) the Sea Eagle,
Halicetus; call'd also — Offsragia, of
which — "Oryx" is perhaps a Cor-
ruption.

Orient (A & C. 62, 3. m. of V.
27, 13.) Shew, Appearance. Lat.
Orientus.

other gates (t. n. 80, 3.) otherwise.

Ottoman (O. 15, 26.) Ottomanish,
Turkish. Ottamites (D. 7.) Turks,
Descendants of Ottoman.

Ouches (2. H. 4, 39, 2.) the same
as — Brooches. v. Brooch. Both are
us'd by Cotgrave, in explaining the
French Word — Monilk.

to over-bulk (T & C. 27, 4.) op-
press with Bulk or Over-growth.

to over-come (M. 46, 23.) come
over.

to over-go (R. 3, 53, 9.) out-go or
exceed. over-gone (3. H. 6, 42, 29.)
over-run.

to over-peer (H. 99, 25.) over-
look.

to over-red (M. 73, 16.) red over,
colour over with red.

over-scuth'd (2. H. 4, 63, 17.)
over-whip'd; i. e. that have been
often under the Hands of the Beadle:
"Verge" is interpreted by Cot-
grave, — a Switch, or Scuter, to
ride with; in Latin, — Scutica.
Glossary.

overt (O. 17, 27.) apparent, open. Fre. ouvert.

Dunce (m. n. d. 25, 6.) a Panther. Fre. Onze or Oinze.

Duphe (c. of 22, 3; m. w. of W. 76, 14 & 88, 15.) an Elf, Fairy, or Hobgoblin.

to out-crafty (Cym. 57, 20.) overreach, cheat, outgo in Craftiness.

to out-lustre (Cym. 1, 30.) outgo in Lustre, out-shine.

to out-paramour (k. L. 64, 28.) exceed in Number of Paramours.

to out-peer (Cym. 73, 17.) exceed in Noblesths.

to out-sweeten (Cym. 84, 22.) exceed in Sweetness.

to out-venom (Cym. 58, 9.) exceed in Venom.

to out-voice (H. 5, 94, 9.) exceed in Loudnefs.

to out-vye (t. of the f. 44, 12.) to out-bid, out-set. v. to vyce.

to outworth (H. 8, 8, 7.) exceed in Worth.


to owe (k. J. 20, 26.) own or be Owner of.

P.

to pack (T. A. 61, 10.) to agree or settle Matters with any one, to bargain. Lat. pacificor.

Paffion (H. 5, 109, 24.) Union, viz. by League or Agreement. Lat.

Paddock (H. 87, 18. M. 3, 10.) a Toad: also,—the Name of a Witch’s Imp or Familiar.

to page (T. of A. 63, 4.) be Page to, follow as doth a Page.

Pageant (a. y. l. i. 39, 5.) a Show or festical Presentation at Feasts or Solemnities, frequent in old Time. v. Skinner. to pageant (T & C. 21, 23.) act, present as in Pageant.

Palabras (m. a. a. n. 56, 3.) Words. Span.

to palate (C. 61, 25.) relish, bear on the Palate.


to pale (H. 29, 18. H. 5, 94, 8 & 3. H. 6, 20, 31.) to make pale or palid: also,—to empale, circle, close as with a Pale.

to pall (M. 15, 31.) attire, drefs as in a Pall.

Parliament (T. A. 10, 2.) a Robe. Lat. Parliamentum.

Palmer (R & J. 26, 20.) a Pilgrim, one return’d from the holy Land. v. Skinner.

Palm (H. 7, 18.) flourishing, rich in Palms or Victories.

Palsy’d (m. f. m. 43, 11.) palsy-shaken.

to palter (M. 80, 24.) to trifle, act in paltry Manner.

Paly (H. 5, 60, 28 & 2. H. 6, 60, 8.) pale or palish.

to pander or pandar (H. 83, 31.) be a Pandar or Bawd to any Thing.

Pantaloons (a. y. l. i. 39, 26.) a Character so intitl’d in the Italian Comedy.

to paper (H. 8. 6, 11.) enter into a Lift, set down on Paper.

to paragon (A & C. 22, 16. H. 8. 52, 19. O. 30, 2.) to compare: also,—
to set up as a Paragon or peerless one: also,—to exceed or outgo.

Parakito (1. H. 4. 33, 7.) a Parrot. Seemingly, Italian; but their Dictionaries acknowledge it not: it is therefore the French Word—Perroquet, Italianiz'd; and, probably, by the Poet himself.

Parator or Paritor (l. l. 133, 8.)
the same as—Apparator or Apparitor: an Officer of the Spiritual Courts, who carries Summons and Processies. Ital. Apparitore.

Parle (H. 5, 30 & H. 5. 44, 3.) a Parly or Talk. to parle (l. l. 65, 24.) to confer, talk, parly. Fre. parler.

par'tious (a. y. l. i. 43, 18; m. n. d. 29, 29; and R & J. 17, 16.) for—perilous, rufulice: Without the Apostrophe; as in—R. 3. 51, 4. it signifies—wonderful, one to be talk'd of.

Parmacity (1. H. 4. 15, 14.) a Corruption of—Sperma Ceti, a Medicine of the Shops.

to part (R. 2. 46, 21.) to depart from.

parted (T & C. 64, 27.) possef'd of Parts, gifted.

to partialize (R. 2. 7, 12.) make partial.

Partlet (1. H. 4. 68, 6.) a Name given to a Hen, from the ruff-like Appearance about the Neck of many of them; a Partlet signifying—a Ruff.

Party-verdict (R. 2. 20, 14.) Verdict in Part.

Path (w. t. 10, 1.) manifestly—a Forehead; but from what Original, cannot be said; unless from— to path (T & C. 47, 10 & 111, 9.) which signifies—to dash or strike violently, to crush with Strokes. May not "Path," in some Counties, be—the Forehead of a Calf or young Bull whose Horns are just shooting, being the Part they strike with; and " to path"—a Derivative from thence?

passable (Cym. 10. 28.) pervious.

Passado (l. l. 18, 8 and R & J. 41, 3.) a Term in Fencing, signifying—a Pas of some particular Kind, call'd by the Italians—Passata: "Passado" is Spanish.

Passes (m. f. m. 92, 29.) Goings, Actions, Passages. this passes and it pass'd (m. w. of W. 12, 18 & 71, 18.) i.e. pass'd, or pass'd, Credit or Belief.

to passion (H. 54, 13. t. 66, 26.) excite Passion in any one: also,—to be affected of Passions. passionat (k. J. 30, 17.) prey'd on by Passions, impassion'd. to passionat (T. A. 49, 3.) represent passionately, give passionate Expression.

Pantry (R & J. 86, 10.) a Place to make Patte in. Ital. Paicciaria.

Patch (M. 73, 17.) a Fool: so call'd from the patch'd or piec'd Garment he is usually dress'd in; upon which Account too, he is some-
call’d—Motley.

to path (J. C. 25, 8.) walk abroad or openly.

pathetical (a. y. l. i. 71, 1.) passionately, full of Love’s Passion.

to patient (T. A. 7, 30.) compose, pacify, make patient.

to patronage (1. H. 6. 43, 8 & 58, 2.) uphold, patronize, hold in Patronage.

Patten or Patin (m. of V. 82, 17.) a Dish or small Platter. Lat. Patina.

pavilion’d (H. 5. 12, 4.) lodg’d in Pavilions, i.e. Tents, the proper Signification of the French Word—Pavillons.

to paunch (t. 49, 18.) cut the Paunch open.

Paynim (t. n. 80, 19.) a Heathen or Pagan. Fre. Payen.

Par for Pir (H. 5. 51, 11.) a small Box or Chest in which the Hoft is kept after Consecration. Lat. Pyxis.

peace-parted (H. 119, 22.) parted or departed in Peace, meaning—God’s Peace.

Peat (t. of the f. 15, 30.) a small one, a little Mias. Fre. petite.

Pedaucule, rechius—Pedaucale (t. of the f. 46, 32.) Vocative of—Pedauculus, school-master; a Contraction of—Peda, or Peda—didacus.

to peer (m. of V. 43, R & J. 8, 5.) the same as—to pore, but less intenfely: also,—to peep or peep out, appear, shew itself.

to pize (R. 3. 115, 20. K. J. 31, 20.) weigh or weigh down: also,—
Glossary.

leto appendix.

to period (T. of A. 7, 6.) conclude, put a Period to.

perishing (Cym. 78, 4.) making perish.

perjure (I. 7. 46, 11.) a Person perjur'd; in French — perjuré.

periwig-pated (H. 64, 4.) having the Pate or Head loft in a Periwig.

Perspectives (R. 2. 35, 16.) Paintings in Perspective.

Petrar or Petard (H. 88, 4.) a Kind of little Cannon; fill'd with Powder, and us'd for breaking down the Gates of a Town, or for countermining. Fre.

to phang (T. of A. 56, 8.) lays his Phangs on.

to pheeze (t. of the f. 3, 1.) a rusticla Expression, signifying — to beat, or belabour.

picked or pik'd (H. 116, 18; k. J. 9, 25; & t. l. l. 57, 18.) nice or delicate: properly — pointed, ending in a Point, or Peak, rectus — Pike; from the French Word — piquer, to prick. " picked," in all the Places refer'd to, has Allusion to the Form of the Beard.

Pianeness (w: t. 64, 28.) Gayness of Colours, Streakiness. v. pp'd.

pil'd (1. H. 6. 15, 22.) properly — pill'd. v. to pill.

pight (T & C. 117, 17, k. L. 36, 5.) pitch'd; fix'd or set upon any Thing.

piked. v picked.

pitcher (R & F. 53, 23.) a Sheath: properly, a skin Coat; Lat. Toga Pul-


to pill (m. of V. 16, 12. T. of A. 52, 21.) to peel or bark; Fre. pelier: also,— to rob, pillege, or steal; Fre. piller.

Pillicock (k. L. 64, 14.) properly, — a fondling Term, signifying — little Cock, little Rogue: but, in the Place that is quoted, it is (seemingly) the Name of some minute Spirit, such as — Puck, or Robin Goodfellow.

Pin and Weeb (k. L. 65, 23 & w. t. 15, 24.) Popular Names for some Disorders affecting the Eye; known to Physicians, one by the Name of Pterygium or Unguis, the other — Pannus; the Nature of which, and the Difference, who'd wishes to know, must have Recourse to their Dictionaries.

to pine (R. 2. 79, 20.) make pine.

pioned (t. 58, 16.) wrought on by Pioners (O. 66, 29.) Pioneers, Diggers.

Place (a. y. i. 26, 25.) the Seat or Mansion-house of a Gentleman. Fre.
to plain (k. L. 57, 5 & R. 2. 18, 16.) complain. Fre. plaindre.

planched (m. f. m. 62, 4.) plank-ed, made of Planks. Fre. planché.

Plantage (T & C. 65, 11.) a French Word, signifying — a Planting, or Setting, i. e. the Act of doing to: but, in the Passage here quoted, it signifies (figuratively) — Things that are planted.

plated (A & C. 3, 4 & R. 2. 13, 27.) armed, attired in Plate, i. e. Mail or Armour.
plausive (H. 24, 9. a. w. t. e. w. 64, 26.) laudable, worthy of Applause; Ital. playfoso: alio,- specious, plausible.

plenty (r. H. 4. 41, 24.) plentiful.

plight (k. L. 6, 25.) Trothplight. v. Troth-plaint.

plume (t. 54, 14.) Plumage.

plump (A & C. 50, 22.) plump.

plurify (H. 109, 12.) Pothora; a Disease so call'd, arising from an Overfulness of Blood or Humours.

to ply (R. 3. 84, 26.) apply.

at Point (H. 10, 9 & k. L. 51, 6.) at all Points, aim'd at all Points.

to Point (r. 13, 3.) exactly, in all Points. point-device (t. n. 41, 17.) the same as " to Point", Frc. a Points devises; It is also us'd adjectively, (a. y. l. i. 53, 29.) and signifies-exact.

pointed (t. of the j. 45, 30.) appointed. Points (C. 102, 15. 2. H. 4, 6, 26.) Appoints, Appointments: alio,—Tags of Laces, call'd otherwise—Aglets. v. Aglets.

Polack (H. 5, 31 & 135, 11.) a Polander: alio,—Polish.

Solar (k. l. l. 31, 25.) Contus Securi munitus, says Skinner; a Pole headed by an Axe.

polly (C. 96, 12.) headed. "Polly" is an old English Word, signifying—a Head: and from thence the Word "Polly," Conius per Captiva, and—" to poll."

Perfume (w. t. 82, 10.) a Ball to hold Amber, or other Perfumes. Frc. Pomme d'Amour.

Pomce-water (k. l. l. 39, 17.) the Name of an Apple, in French—Pomme.

Pont-chanson (H. 51, 12.) a Bridge-ballad, Ballad hung for Sale upon Bridges. Frc.

Ports (C. 122, 13.) Gates. Lut. Porte. Portage (H. 5, 38, 17.) properly,—those Parts of a Ship where the Ports or Port-holes are.

Portance (C. 55, 30 & O. 18, 32.) Carriage or Behaviour. Port (A & C. 97, 24.) means—a certain Air in Behaviour, and is a French Word.

portcullis'd (R. 2, 18, 8.) clos'd as with a Portcullis.

to posset (H. 28, 28.) make a Posset of, make into a Posset.

to patch (C. 31, 22.) to thrust with a Sword or other Weapon in a mad and wild Manner.

Potents (k. J. 24, 20.) Potentates, Men potent or powerful.

potting (O. 41, 16.) drinking, toasting the Pot.

Poncet-bar (r. H. 4, 14, 26.) a Box to hold Snuff; which is also call'd—Pounce, a pungeado.

practick (H. 5, 6, 11.) practical, spent in Practice. Practiceants (r. H. 6, 49, 14.) Agents, Persons practising.

to prank (C. 58, 16 & t. n. 55, 5.) to dress up, or fit forth ostentatiously.

Prays (m. n. d. 45, 28.) Prayers, 'pray you'. to pray in Aid (A & C. 108, 30.) is a law Term; signifying—to put up a Petition in Court, for the calling in of Aid from another.
that hath an Interest in the Matter in Question.

Pleaese (H. 8. 80, 22.) a Throng or Pres. to pleaese (3. H. 6. 48, 1.) press or press forward.

Precepts (H. 5. 44, 27.) Commands, Orders: a legal Term, properly, for certain Writs of a mandatory Kind, issuing both from civil and common Law Courts. preceptual (m. a. a. n. 72, 12.) preceptive.

precipitating (k. L. 90, 10.) falling precipitately.

Precession (m. w. of W. 22, 18.) a Casuist, one preceise in his Answers.

Precourse (H. 7, 26.) Fore-running. Lat. praecursus.

pre-formd (J. C. 19, 2.) form’d of old or afore.

Prepare (3. H. 6. 70, 11.) Preparation.

prerogativ’d (O. 64, 8.) having Prerogative.

Prescript (A & C. 67, 11 & H. 42, 15.) an Order or Direction, a Thing presrib’d. prescript (H. 5. 57, 4.) preiscrib’d, i.e. determinate.

d’ the present (t. 4, 9.) presently.

Pressures (H. 29, 28 & 64, 19.) Impressures or Impressions.

press (m. of V. 8, 23.) ready. Fre.

Presence (2. g. of V. 38, 31.) a Design or Intention. pretended (D. 34, 6.) intended.

to prevent (J. C. 80, 28.) haften on, forward, anticipate. Fre. prevenir.

Pribbles & Pribbles (m. w. of W. 5, 2 & 92, 3.) Fightings with

the Tongue, prating Squabbles; out of which the Words seem to have been coin’d.

Pricke (l. l. l. 41, 10.) the Name given to a Fawn or young Deer, of two Years old, whose Horns begin then to prick or bud out: at three Years, he is call’d—a Soxe, a Diminutive of—Sore; the Name given him at the Age of four Years, from the Colour he then attains to, which in French is call’d—saure, red.

Prime (a. w. t. e. w. 28, 26 & a. y. l. i. 86, 6.) Spring of Youth, the first Budings of it: in "Othello" (68, 28.) the Word is us’d adjectively; but in the Sense of—ready, ready for Encounter, ready-prim’d: primal also, and primy, occur in "Hamlet," (18, 29 & 78, 24.) where they signify—primary.

Primo (H. 8. 89, 18.) a Game at Cards, call’d in Spanish—Primera; in Italian,—both Primera and Primero.

Princor (R & J. 26, 4.) a Youth over-forward, ripe too early, that takes the Man on him too soon: from the Latin Word—precox, hafty, over-forward.

Priser (a. y. l. i. 26, 5.) Prize-fighter.

Prisonment (k. J. 52, 11.) Imprisonment.

Privacies (H. 5. 69, 30. H. 45, 24.) private Perils: also,—depriv’d Ones. Lat. privati.

to priviledge (R. 2. 7, 12.) endue with Privileged.
Proceeders (t. of the f. 64, 27.) an academical Term: the Takers of Degrees in the Sciences, *viz.* Divinity &c. are said—to proceed in those Sciences.

to procrastinate (c. of e. 8, 14.) to defer, put or drive off from one Day to another. *Lat.* *procrastinare.*


proface (2. H. 4. 102, 15.) much Good do you! *Ital.* *Ben ti profaccia!*

to profess (w. t. 21, 22.) profess Friendship,

to progress (1. J. 76, 23.) move in Progres or Progression.

Project (m. a. a. n. 40, 29. 2. H. 4. 20, 28.) a Form or Figure lay'd down, in Latin—*projectus:* also,—the Act of projecting. to project (A & C. 112, 26.) to lay or set down in Figure.

prolirious (m. f. m. 41, 4.) long or prolix; *i.e.* tedious, time-protracting. *Lat.* *prolixus.*

to prologue (a. w. t. c. w. 25, 26.) make a Prologue or Preamble.

Prompture (m. f. m. 41, 21.) an Incitement or Prompting.

to promulgate (O. 10, 21.) to publish. *Lat.* *promulgare.*


to propend (T & C. 39, 26.) to incline or lean more to. *Lat.* *propendére.*

to property (T. of A. 5, 21. k. J. 77, 26.) to appropriate: also,—to make a Property of, *i.e.* a Fool.

property'd (A & C. 111, 10.) endued with Properties.

to proportion (H. 5, 54, 3.) bear Proportion to.

Propose (m. a. a. n. 39, 15.) Conference. to propose (D. 6.) to confer. *Fre.* *poser.*

to prosper (1. H. 6, 5, 6 & m. n. d. 9, 2.) make prosper.

Protest (1. H. 4. 60, 10.) Oaths; Protestations.

proverb'd (R & J. 20, 15.) provided of a Proverb.

Prune or Pruin (1. H. 4. 70, 6.) a known Species of Plums; in French, the general Name of that Fruit.

Pudency (Cym. 46, 20.) Pudicity, bashfulnes. *Fre.* *Pudence.*

Punto reverto (R & J. 41, 3.) Terms in the Art of Fencing, fetch'd from the Italian, in which they signify—a Point revert'd: "un Reverto" too, with them, is—a back Blow.

to purse (m. of V. 19, 8. O. 58, 21.) put in Purse: also,—to draw together like Purse-strings.

Putton (Cym. 8, 26.) a Kite.

pp'd or pied (t. 48, 23.) patch'd, parti-colour'd; properly,—variegated. *Fre.* *pié.*


Q.

to quail (1. H. 4. 74, 19. A & C. 111, 12.) droop, languish or faint: also,—to make quail.
Quaint (t. 17, 27.) ingenious, good at quaint Devises.

Quak'd (C. 27, 27.) made to quake, i.e. tremble, frightened even to quaking.

Quarrelous (Cym. 62, 26.) given to Quarrel. Fre. querelleux.

Quarry (C. 16, 1 & M. 67, 20.) the Heap that is thrown together of Game after a large Hunt: from the French Word — quarrec, squared, as having something of that Form.

Quart d'Ecu (a. w. t. e. w. 78, 19 & 87, 32.) a Species of French Money, being the fourth Part of their Crown or — Ecu.

Quat (O. 101, 26.) a Provincial Word, signifying — a Boyl or Sore on the Hand or other Member of the Body.

Quatch (a. w. t. e. w. 30, 11.) a Provincial Word likewise, and signifying — squat. Ital. quitto or chiatto.

Quedge (k. L. 34, 14.) sickish, or squamish.


Quern (m. n. d. 16, 11.) an obsolete Word, of the same Signification as — Churn or Chern, the Vessel in which they make Butter.

Querant (a. w. t. e. w. 23, 2.) an Inquirer or Seeker, one who goes in Quest: from the French Word — quefant, Part. act. of — quenster, to seek.

Question (k. L. 84, 16.) Quest, meaning — Lamentation; in Latin, — Quæstus.

Questionable (H. 24, 24.) exciting Question, meaning, — Inquiry.

Quерëk (k. L. 73, 15.) an Inquirer or Quester; in French — Queëcœur.

Quillets (T. of A. 60, 26.) a Contraction of — Quidlibets, any Things: from the Latin Words — quid or good libet, what you will. Quiddities & Quillities (H. 115, 12.) have the same Origin, and nearly the same Meaning.

Quintaine (a. y. l. i. 16, 17.) a Log or meer Block, set up by country People to run at in some of their Sports: the Word is French, but how deriv'd is uncertain, and has the same Signification with them.

Quips (2. g. of V. 55, 21.) Checks or Taunts.

to quire (C. 75, 15.) play in Concert or Quire with. "Quire," or (rather "Choir," is a Band of church Singing-men.

to quit (H. 5, 28, 30. R. 2, 78, 17.) to acquit; in French, — acquiter: a. i. e. to be quits with. Quit (Cym. 4, 27.) signifies — quitted, i.e. left or parted with.

to quire (R & J. 46, 5.) to requisite; in French, — ræquire: properly, — to redeem or buy out, re-acquit.

Quittance (a. y. l. i. 64, 32 & 2
Glossary.

Acquittance. Fre. to quit or be quits with, be at Quittance with.

to quote (H. 37, 7.) to mark or observe. quoted (a. w. t. e. w. 96, 4 & k. J. 65, 13.) cited, openly spoke of. Fre. quoted.

Race of Ginger (w. t. 59, 4.) v. Raze.

Rack (t. 61, 29. A & C. 96, 7.) the thin Remains of a Cloud, broken by the Wind, and flying before it: also,—the Wind’s Action on such a Cloud.

Raddock or Ruddock (Cym. 84, 22.) the Robin-red-Breast: probably, from the English Word — ruddy, in Latin — rubidos.

rag’d (R. 2. 27, 15.) rag’d at, or rated at.

rampi’rd (T. of A. 84, 32.) clos’d up with a Rampire or Rampart; in French,—Rampar.

Ramps (Cym. 27, 13.) ramping Tricks.

to rankle (R. 3. 27, 20.) make or cause to rankle.

Rapture (C. 39, 17.) a Fit or Exstasy, a Deprivation or Ravishing of the Sense; in Latin,—Ruptura. v. Ertafy.

to raz’fe (R. 2. 42, 13 & 47, 11.) erase. Fre. raser.

raught (H. 5. 83, 2 & l. l. l. 40, 25.) reach’d.

ravin’d (M. 51, 31.) fill’d with Ravine or Spoil.

Régy (H. 73, 16.) streaked or striped. Fre. rayé.

Raze of Ginger (t. 4. 24, 9.) a Bale of it: whereas,—Raze or Race, (Ital. Radice) means only,—a single Root.

răzor’able (t. 33, 25.) fit for the Razor.

to rear (m. n. d. 67, 21.) rear or build up themselves. Lat. erigere.

Rear-mice (Dc. 24, 7.) Bats; Mice qui je erigunt, winged Mice.

to reap, imperfect — reft (a. w. t. c. w. 91, 26. c. of e. 7, 16.) bereave & bereft.

rebate (2. H. 4. 30 & m. f. m. 16, 20.) abate or take off from, lessen, diminish. Fre. rabattre.

Rebato (m. a. a. n. 52, 23.) properly,—the Wire that keeps the Ruffe out; hence,—a Ruffe itself. v. Con-grave, in Voce — Rabat. The Termination of this Word speaks it to be Spanish; and, indeed, the Word is in their Dictionaries, but not interpreted,—Ruffe.

Recheat (m. a. a. n. 10, 23.) certain Notes upon the Horn, as’d to call the Dogs off from the Scent they are upon. Fre. Recet or Recette.

reck (H. 20, 10.) to care or regard.

reckless (M. 57, 32.) regardless, careless.

reclusive (m. a. a. n. 65, 23.) reclose, proper to a Reclusive; a French Word.

to record (2. c. of V. 71, 28.) utter musically. Recorder (H. 75, 19 & m. n. d. 64, 27.) an ancient musical
Instrument resembling the Hoboy; in French, —Haut-bois.

**Recountments** (a.y. l. i. 77, 12.) Recountings.

**Recourse** (T & C. 107, 30.) a Courc设有 frequent and iterated. *Lat.* Recursus.

to **recurr** (R. 3. 77, 3.) heal or cure again. *Fre.* recurrer.

red **Lattice** (2. H. 4. 32, 6.) v. Lattice.

redoubted or redoubted (1. H. 6. 24, 31 & m. of V. 49, 10.) dreaded, fear’d for Valour. *Fre.* redoubté or redouté.

**reedy** or reachy (C. 39, 19 & H. 87, 12.) properly, — reaking; soil’d with Things that reak, as Sweat or Smoke.

**Read** or **Read** (H. 20, 10.) Lesson or Doctrine, what is read to us.

**Refer** (R & J. 70, 22.) Reflexion.

to **refer** (1. H. 6. 91, 3.) to reflect, give Reflexion.

to **refuge** (R. 2. 91, 13.) seek Refuge for, put under Refuge.


**Regret** (k. J. 40, 12 & m. of V. 41, 25.) Regretting, to **regret** (R. 2. 18, 28.) to greet or salute, meet in friendly Manner.

**Reguerdon** (1. H. 6. 47, 17.) the same as —Guerdon. to **reguerdon** (1. H. 6. 57, 2.) the same as — to guerdon: The French have — reguerdon, the Origin (probably) of our Word — reward.

to **rejourn** (C. 34, 23.) re-adjourn.

to **releve** (t. 28. 25.) to lift up again. *Lat.* relevar. *Fre.* relever.

to **relumine** (O. 107, 3.) re-illumine: form’d of — re, εἰς ηττικὰ, and —illumine, light up; in French, illuminer.

**Remain** (Cym. 50, 15.) Remainder. to make **Remain** (C. 21, 17.) to come to an End.

**remediate** (k. L. 86, 10.) remedative, strong to remedy; in Spanish, — remediar.

to **remember** (k. J. 50, 7; k. L. 22, 28; & R. 2. 62, 23.) remind, make remember.

**Remonstrance** (m. f. m. 93, 28.) Shew or Declaration. *Fre.*

**removedness** (w. t. 56, 22.) Remotion, Life remov’d.

**Render** (Cym. 93, 24. D. 101, 26.) Declaration, Confession: also,— Surrender. to **render** (A & C. 97, 2. Cym. 114, 3.) to yield or give up, surrender: also,—to give or render Account.

to **renege** (A & C. 3, 8 & k. L. 40, 30.) to deny, to renounce. Sp. renegar.

to **rent** (3. H. 6. 56, 13; M. 66, 3; m. n. d. 42, 24; & T. A. 47, 15.) to rend.


to **repast** (H. 101, 20.) feed or feast, give Repast to; in French,— **Repas**.

**Repasture** (l. l. l. 37, 3.) Repast.

**Reports** (A & C. 26, 30 & R. 2. 25, 28.) Reporters,
**Reprisal (1. H. 4. 77, 7.)** Prize or Spoil; properly, such as is taken by one who has himself been spoil'd before. Fre. Reprisaille.

**Reprobance (O. 114, 23.)** Reprobation.

**Resolve (1. H. 6. 96, 14; R & J. 82, 7; & t. of the f. 14, 6.)** Resolution. To resolve (k. J. 82, 23 & T. of A. 70, 17.) melt or dissolve; a Senie which the Latins also give to their Verb—resolvere. Resolutes (H. 7. 3.) resolute Persons.

**respective (k. J. 9, 20 and R & J. 55, 9.)** considerate, full of Respects.

**Reft (R & J. 87, 21 & 100, 16.)** a Pillar set up in Lifts, where the Lances or Spears of Champions were plac'd by the Heralds before Encounter. Fre. l'Arrêt d'une Lance.

**rested (c. of e. 40, 31 & 45, 8.)** arrested.

To refer (O. 15, 11.) stem again: "Stem" is the Prow of a Ship; and "to stem," to cut the Waves with that Prow.

**Retire (H. 5. 77, 13; k. J. 20, 31 & 23, 17.)** Retreat. To retire one's self (k. J. 81, 20; R. 2. 36, 13 & 69, 9.) a Gallicism, —fe retirer, with-draw one's self.

**Revenge (1. H. 4. 61, 1.)** Revenge, Vengeance.

To reverberate (k. L. 8, 17.) reverberate. Lat. reverberare. reverberate (t. n. 21, 21.) for — reverberant, i. e. reverberating; in Latin, reverberans.

**rave (R. 3. 92, 4.)** reverend.

**Revolts (Cym. 93, 18; k. J. 80, 4 & 82, 4.)** Revolters, Persons revolted. To reword (H. 86, 2.) word again.

**Rheum (m. f. m. 43, 6.)** v. Serpigo.

**ribald (T & C. 75, 3.)** bold, impudent: from the French Word — Ribaud, a bold or impudent Fellow, a Russian.

**rich'd (k. L. 5, 19.)** enrich'd.

To red (R. 2. 90, 6. t. 19, 15.) free or disburthen: also, — to pay or requite.

To rift (t. 67, 16. w. t. 94, 3.) to rive: also, — to fly in Rifts.

**riggith (A & C. 33, 32.)** wanton: from "Rig," a wanton Woman, says Skinner.

**Ring (2. H. 4. 86, 28.)** a Circle: from the Italian Word — Rigolo, a Wheel; a Diminutive of which, —Rigolotto, is interpreted by Florio, a merry Round or Hornpipe.

**Rim (H. 5. 79, 16.)** a cant Word for—Money, as "Rino" is now.

To ring (k. J. 48, 4.) deck with Rings.

To rip (2. H. 4. 64, 22; k. J. 28, 8; m. of V. 38, 10; & m. n. d. 28, 4.) to ripen.

**Rivage (H. 5. 37, 13.)** Shore of the Sea. Fre.

**Rivals (H. 3, 15.)** Neighbours, Borderers, qui ad cundem junt Ritual; the legal and primitive Senie of the Latin—Rivals. Rivalry (A & C. 59, 19.) Rivalship, i. e. Partnership; taking it as "Rivals" is taken. Lat. Rivalitas.

To rive (1. H. 6. 66, 12.) to drive
Glossary.

or let fly.

Rivio (1. H. 4. 37, 26.) a Word among Boon-companions, signifying—to the Brim, al Rivio; if Rivio has been us'd in old Time (as Florio informs us) for the Brim or Bank of a River, as well as for the River itself: otherwise, the Interpretation must be—a River of Drink; and the Application of the Word in this Place,—a Call for Mirth, a whole Skin-full of it.

Road (H. 5. 12, 13. H. 8. 83, 1.) Inroad: also,—a Journey.

roasting (T & C. 40, 13.) blustering, proper to Roisters; in French,—Reiftres.

Ronpon (M. 6, 24 & m. w. of W. 73, 1.) a Person scabby or mangy; in French,—rongneux.

Road (H. 81, 12.) the Cross.

rooky (M. 41, 3.) inhabited by Rooks.

to root (H. 5. 99, 28 and R & J. 8, 8.) take Root.

Ropery (R & J. 44, 26.) Sauciness, Language fit for the Rope.

Rope-tricks (t. of the f. 25, 17.) has the Appearance of being something akin to the Word preceding; but is, in Truth, a comic Perversion of another Word,—Rhetoricks.

rose (T. A. 37, 20.) rosy'd, colour'd as is the Rose.

to round (m. n. d. 53, 9. w. f. 22, 30. D. 13, 6.) to enround: also,—to swell or grow round; also,—to whiper, round one in the Ear. Roundel (m. n. d. 24, 4.) a Dance, Dance in round; properly,—a song so intitl'd, from the French Word—Rondelet.

Roundure (k. J. 21, 5.) Circuit, circular Enclosure: properly,—Roundness; in French,—Rondure.

'House or House (H. 13, 26 & 35, 10.) Carouse. Fre. Carous.

roynish (a. y. l. i. 25, 12.) slovenly; properly,—scabby; and of the same Derivation as" Ronyon." v. above.

rubious (t. n. 12, 19.) red, ruby-like. Lat. rubidus.

Rudesby (t. n. 67, 20.) rude Companion, rude Fellow.

to rue (3. H. 6. 42, 13.) sorrow for or lament. From this Verb, are deriv'd the Words" Ruth," (which sometimes signifies—Woe; sometimes—Pity, the Attendant on Woe) "ruthful," woful or pitiful; and "ruthless" pitiless; all occurring in this Author.

to ruffian (O. 27, 31.) play the Ruffian.


S.

Sables (H. 68, 6 & 108, 3.) the prepar'd Skins of a Beast call'd—a Martin, or the fable Martin, in French—Marte jebel.

sacrific Bell (H. 8. 70, 30.) the Bell rung at Confection, i. e. of the Hoit: from the French Word—sacrifier, to conccrate.

to sake (A & C. 14, 26.) alve or make sake. to sake-conduct (R. 3, 106,
give Safe-conduct to any Thing.

to **safe-guard** (H. 5. 13, 19 & R. 2. 11, 10.) put in Safe-guard.

to **fag** (M. 73, 9.) fway or lean on one Side.

**Sagittary** (T & C. 111, 13.) an Animal no where existing; but described by Story-writers as a Kind of Centaur, (half Man, half Horse) arm'd with Darts, call'd in Latin—*Sagitter*. A Figure of this Sort has a Place in the Zodiac, and was often painted on Signs; for which, see "Othello" 8, 30 & 18, 14, where it is call'd—*Sagittar*. Lat. *Sagittarius*.

**fain**, i.e. **fap'n** or **fap'en** (l. l. l. 30, 3.) an obsolete Word, the same as **fay'd**.

**Safe-work** (a. y. l. i. 62, 5.) Work made up for the Shops, which is mostly done carelessly.

**Sallet** (2. H. 6, 94, 9.) a Helmet. Fre. *Salade*.

**Salters** (w. r. 72, 32.) Vaulters or Tumblers. Fre. *Saulteurs*.

to **fanduarize** (H. 109, 23.) be Sanctuary to.

**sandal Shoon** (H. 97, 7.) Shoes worn by Pilgrims, made like Sandals or Slippers, in French—*Sandales*.

**sanded** (m. n. d. 55, 21.) colour'd as Sand.

**fangs** (l. l. l. 76, 2.) a French Word, signifying,—without.

**Savag'ry** (H. 5. 99, 29. k. J. 68, 19.) Wildness, Rankness of Growth: also,—a savage Action or Deed.

to **fauce** (C. 29. 17 & Cym. 77, 23. T. of A. 56, 10 & 65, 28.) to Sea-

son: also,—to be as Sauce to, serve for Sauce.

**Saw** (a. y. l. i. 39, 24.) a Sentence or wise Saying.


**'t-blood** (H. 76, 12 & 1. H. 4, 21, 17.) God's Blood.

**scald** (A & C. 116, 9 & H. 5, 95, 21.) scald-headed, having a scald Head, *ululatum Caput*, a Head scalded or burnt.

to **scale** (C. 56, 26. m. f. m. 51, 1.) put in Scale, weigh: also,—to strip; properly,—pull off Scales; in French,—*esaiiller*.

to **scamble** (H. 5. 4, 26; k. J. 71, 30; & m. a. a. n. 74, 26.) nearly the same as—scamble: SKINNER, quoting Merick *Causabon*, says, "to scamble" *dictur de Canibus Offias avide et cum Conflictu diripientibus*.

**Scamel** (t. 42, 7.) probably,—a Diminutive of—Shamois, the wild Goat, *Rupicapra; elio h, et interposito c, quo horridius sonet Vocalulum, et eo aptius Ori interloquemntis*.

to **scane** (c. of c. 20, 27.) to canvass, weigh or sift a Thing narrowly.

to **scandal** (C. 59, 13 & Cym. 59, 4.) throw Scandal on any Thing.

**scandal'd** (t. 59, 12.) ill-reported of, scandalous.

**scant** (R & J. 15, 16.) scarce, scantily. to **scant** (A & C. 82, 30. H. 5, 33, 17. k. L. 49, 18 & 50, 27. O. 23, 7 & 100, 23. T & C. 88, 26.) a-bridge, make scanty, spare or use niggardly, give scanty Measure to.
do in scanty Manner, put to scanty Allowance.

'scarded (i. H. 4. 62, 24.) threw off, difcarded.

'scarlt & scarfed or scarf'd (H. 122, 20. m. of V. 32, 14.) ty'd about with a Scarf: also,-deck'd as with Scarfs, in full Trim. to scarf up (M. 40, 31.) bind up, bind with a Scarf.

'scathe (2. H. 6. 41, 14.) Harm, Mischief. to scathe (R & J. 26, 2.) to harm, bring Scathe upon any one.

'scatful (t. n. 75, 15.) harmful, mischievous.

'Seize (k. L. 50, 27.) an academical Term, signifying—a Portion or Part of something, as Bread &c; Pars abscissa.

'Scone (H. 5. 52, 11. C. 74, 31.) a Fort: also,—a Head, Corporis Pro-pugnaculum.

'Scoth (A & C. 89, 24.) a Gash or Cut. to scotch (C. 95, 29 & M. 39, 26.) gash, cut, or ilice; a Term of the Kitchen: an Eel is so serv'd, before 'tis lay'd on the Gridiron.


'Scrip or Script (m. n. d. 11, 27.) a Writing or Scroll. Fr. Escript.

'Scroleys (k. J. 25, 3.) Scabs, scabby Fellows: from "Escroueller," a French Word, signifying—the King's Evil.

'Scult (T & C. 111, 25.) a Shole of Fishes.

'Scufe (m. of V. 78, 30 & O. 81, 22.) Excuse.

't-death (C. 10, 22.) God's Death.

Seam (T & C. 46, 24.) Fat or Grease.

'Seat (O. 25, 15.) a Bud or small Shoot of a Tree, taken or cut out (exspectus) in Order to graft with.

'Seed (t. 60, 17.) dree'd in Sedges. Seedlings (m. f. m. 15, 32.) Seed-coming.

to feel (A & C. 78, 1; O. 23, 9 & 61, 32.) a Term in Falconry; signifying,—to run a Thread through the Eye-lids of a young Hawk, and draw them near together, in Order to make the Hawk bear a Hood: from the French Word.—feeller, to seal.

'Seeming (w. t. 64, 12.) Colour, Appearance in general.

'Seel (T & C. 89, 32.) seldom. Seel-

'Seem (C. 39, 23.) seldom shown. Sel-

'seem (1. H. 4. 62, 20.) rare, seldom-

'self (k. L. 84, 28 & R. 2.10, 30.) self-fame. Self-bouye (w. t. 54, 21.) springing or born from myself. Self-

'bouye (R. 2. 42, 18.) borne by self-commission. Sel-figur'd (Cym. 38, 19.) self-ty'd, of one's own tying.

'Semblable (T. of A. 56, 7.) like, similar. Fr. semblaible (1. H. 4. 94, 29.) similarly. Semblance (R & J. 25, 22.) Similitude. Semblative (t. n. 12, 21.) the same as—semblable.


'to sepulcher (k. L. 49, 10 & 2. g. of V. 59, 8.) put in Sepulcher, bury.

'Sequence (k. J. 15, 22 & R. 2. 31, 21.) successfull Order, Succession.

Fr. Sequent (l. l. l. 43, 28.) an At-
tendant or Follower.

Sequester (O. 72. 30.) Sequestra-
tion.

tere (H. 48, 18.) dry. Fre. efforé. "tickl’d o’the tere," in the Passage refer’d to, means—tickl’d or delight-
cd with the dry Jokes of the Charac-
ter spoken of.

to sermon (T. of A. 30, 15.) read a Lecture or preach to.

Serpigo (m. f. m. 43, 6. and T & C. 43, 1.) properly,—an eruptive Dis-
order, call’d vulgarly—Tetter or Ring-worm: but the Word is us’d here for a Malady of much greater
Danger, which has yet some Relation to the other,—the Mal Francois; and
Rheum, the Word join’d with it in the first-quoted Passage, is taken in the
same Sense: but "Rheum" is to be understood of that Species of Pox which shews itself in Ulcers and
sharp running Sores, by some of which the Nose is affected; whereas
another and drier Sort of it, consisting chiefly of leprous and creeping
Eruptions on the Skin, is inquinuated by "Serpigo."

terring (T. of A. 22, 7.) closing,
presse strongly together: from 
tering, a Verb of the same Import in
French.

tervanted (C. 111, 13.) engag’d in
Service.

tella & teller (t. of the f. 3, 5. k. L.
65, 5.) Corruptions of—tella (Ital.)
and—tellar (Fre.) both deriv’d from
the Latin Word—tella; and both signi-
nifying, as that does,—leave, have

done, let alone.

to shadrow (M. 75, 19.) to shade,
put in Shadow. Shadrow (2. g. of V.
71, 24.) shady, abounding in Shades.

Shale (H. 5, 72, 31.) a Shell.

or Tiles: also,—the husky and glaz’d Shells or outer Wings of the Beetle.

shard-born (M. 40, 25.) born on
Shards; sharded (Cym. 54, 2.) wing’d
with Shards; taking "Shards" in it’s
latter Signification.

to shuck up (H. 7, 3.) snatch up,
as the Shark does his Prey.

to sheaf (o. y. l. i. 45, 18.) make
into Sheaves.

Sheen (H. 69, 16. m. n. d. 16, 4.)
Shine, Luflre: also,—shining, luf-
trous.

shent (C. 111, 29; H. 77, 11; &
t. n. 71, 17.) blam’d, rated.

shiny (A & C. 91, 22.) light,
shining.

Shine (T. A. 23, 21.) a Slice.

to shobe (w. t. 91, 6.) set a-shore.

to shoit (Cym. 29, 21.) come short
of, shorten.

Shovel-boards or Edward Shove-

boards (m. w. of W. 8, 6.) Groats
of King Edward the first, us’d at
Shovel-board: the Game was also
call’d—Shove-groat, from that Cir-
cumstance; and the Shilling that
took the Place of the Groat, when
that Coin became scarce and hard to
meet with, was call’d—a Shove-
groat Shilling: (w. 2. H. 4. 43, 16.)
or, perhaps, the Groat itself might.
be call'd so; as being of the Size of a Shilling, and pretty near it in Worth.

Thrill (Cym. 39, 14.) beshrew.

Shift (R & J. 45, 25.) Confession: Substantive from — to Shrive, to confess or take Confession; of which also comes — Shriver, the Person taking it; both occurring in Shakespeare.

to thrill forth (T & C. 109, 2.) pour forth thrilly. Thrill-gorg'd (k. L. 90, 18.) thrill-throated.

sick'd (2. H. 4. 85, 9.) sicken'd or grew sick. tocken (H. 8, 6, 14.) to make sick. Tickly'd (H. 60, 10.) made of a sickly Hue.

to tuck (C. 9, 28 & 84, 24.) throw in Sides or Parties.

Siege (m. f. m. 67, 13. t. 40, 7.) a Seat: also, an Ejection or Excrement. Fire.

Lighted (w. t. 19, 9.) possess'd of Eyes or Sight. lightless (k. J. 33, 30.) unsightly.


Signior (O, 10, 18.) a Word always made Use of to signify — the governing Party in Venice. Ital. Signioria.

Silverly (k. J. 76, 23.) in Likeness of Silver.

Simulation (t. n. 40, 26.) Likenees.

simple-answer'd (k. L. 74, 16.) plain and simple in Answer.

similar (k. L. 59, 17.) pretending to, feigning, carrying the Face of: from the Latin — simular, to feign.

to finew (3. H. 6. 46, 19.) join as with a Sinew, join firmly.

to fire (Cym. 76, 21.) to be Father or Sire to.

fith & fithence, properly — fithence (t. of the f. 20, 9. a. w. t. e. w. 17, 14.) since.

Sig-rated (T & C. Prologue) having six Gates.

us'd (H. 69, 29.) proportion'd.

Skaines-mate (R & J. 45, 2.) the Mate or Trull of one wearing a Skaine; a Kind of short Sword, proper to the Irish.

Skimble — Skamble (r. H. 4. 56, 23.) wild, disjointed: a Word coined by the Vulgar; and, perhaps, out of "skip" and "ramble."

to skin (H. 86, 6 & m. f. m, 32, 7.) cover with a Skin.

to stirr (M. 74, 8. H. 5. 85, 21.) to scour, i. e. with Horse; a military Term, from the Italian Word — Schierra, a Troop or Squadron of Horse: also, — to scour or run, simply; Lat. discurrere.

Skirted (m. w. of W. 16, 12.) short-skirted.

Skyb (H. 120, 10.) sky-like.

flab (M. 52, 7.) flabby or flubbery, foul'd with flibbing.

to flave (k. L. 79, 20.) apply to lavish Uses.

Sleeve or Sleive (M. 25, 7.) Skin of Sleive; a bane Kind of Silk, mention'd in " T & C." 96, 3.
Glossary.

*Deep (m. n. d. 56, 21.) asleep.
*bedded (H. 5, 31.) using Sleds or Sledges, travelling in them.
'tlid & tlight (t. n. 65, 21. D. 37, 20.) God's Lid, i.e. Lady; & God's Light.
to flight (m.w. of W. 60, 11.) throw with a quick and light Motion.
flipper'd (a. y. l. 39, 26.) wearing Slippers.
Snuf (t. l. 46, 22 and R & J. 41, 23.) properly, the wide and large Breeches worn by Dutchmen, from whose Language the Word is taken.
Sough (t. n. 41, 3.) Slime, the slimy Coat of a Reptile.
flow'd (R & J. 78, 25.) retarded.
flaggardiz'd (2. g. of V. 3, 7.) made a Slaggard of.
to sluice (w. t. 12, 11.) open Sluices.
to smirch (H. 5, 44, 18 & m. a. a. n. 51, 4.) to smear or bedawb, to make filthy.
to smutch (w. t. 9, 24.) to dawb likewise, dawb with Smut, Mucus Narium.
Sneak-cup (1. H. 4, 69, 7.) one that sneaks and balks his Glafs.
Sneap (2. H. 4, 27, 16.) a Nip or Reproof. sneaping (w. t. 5, 20.) nipping or cutting, also call'd —flipping.
to sojourn (R & J. 68, 12. 2. g. of V. 53, 14.) to reside, dwell, take one's Abode up. Ital. figgiornare.
Solidar (T. of A. 34, 7.) a Word not to be met with in that Language, to which it seems to belong, the Ita-
lian; but coin'd from the Latin Word —Solidus, and signifying as that does —a Shilling.
Solicits (Cym. 35, 27.) Solicitings.
Some' (w. t. 50, 15.) sometimes.
Sonance (H. 5, 73, 16.) a Word coin'd irregularly from the Italian—Sonanza, which signifies —a Sounding.
Sooth (R. 2, 59, 24. c. of e. 47, 14.) Soothing: also,—Truth or Verity. to soothsay (A & C. 7, 16.) foretell, play the Soothsayer.
Sope & Sozel. v. Picket.
to soft (m. n. d. 47, 15. m. of V. 85, 2. 2. g. of V. 52, 12.) to chance or happen: also,—to dispose: also, to choose or pick out; in French,—afferir. Soytance (2. H. 4, 64, 20.) Suitablenefs, what beforits. v.
soz.
Soud (t. of the f. 61, 21.) an old French Word, signifying —hot or fultry, from the Latin Word —sudor, I sweat.
to soufe (k. J. 80, 3.) fall soufe upon any Thing.
to sowle (C. 96, 11.) lug or pull by the Ears; a provincial Word, de-
riv'd by Skinner from—Sow, an Animal often serv'd fo by Dogs.
Sowter (t. n. 40, 12.) a Name given to a Dog of base Kind, as fit only for worrying of Swine.
spled (k. L. 92, 23.) pamper'd, batten'd. Fr. sonk'l.
Soylure (T & C. 73, 29.) Soyl, Pollution. Fr. Souillure.
to **Spaniel** (A & C. 94, 10.) follow as doth the Spaniel.

to **Sparr** (T. of A. 60, 24.) properly,—to strike with Spurs as the Cock does.

**Spectacle**d (C. 39, 16.) fitted with Spectacles.

**Speculation** (M. 46, 4 and T & C. 65, 9.) Power of Seeing or Sight. 
Fre. **speculative** (O. 23, 10.) seeing, belonging to Sight: Ital. **speculativo**: The Words refer'd to,—"Speculative and offic'd Instrument," mean, indeed,—my official Instrument of seeing, i. e. my Eye.

**Speechers** (k. L. 9, 21.) Makers of Speeches.

to **Sperre up** (T & C. Prologue.) close or bolt up: the wooden Bar of a Door is call'd — a Spar; in Dutch,—Sperre.

**Spet** (m. of V. 17, 9 &c.) to spit; an ancient Mode of pronouncing it.

**Spials** (r. H. 6, 18, 4.) Spials or Spies; in French,—Espies.

**Spital** (H. 5, 97, 31.) Hospital.

Fre.

**Spleen** (k. J. 27, 15 & 88, 6. 1. H. 4, 91, 9.) Haifte, Haifte in Exces: also,—a hafty Humour. " in a Spleen" (m. n. d. 8, 7.) is a particular Phrase, expressing—the quickest Motion imaginable. **spleeny** (H. 8, 63, 25.) splenitick, given to Spleen or Ill-nature. **splenitivc** (H. 120, 20.) splenitick likewise; but in it's proper Sense, i. e. hafty, passionate.

**splinted** (R. 3, 47, 4.) strengthen'd with Splints; a Name given by Surgeons to certain Pieces or Splinters of hollow'd Wood, us'd by them in binding up broken Limbs.

**Spray** (2. H. 6, 37, 6.) a Sprig or small Branch.

**sprightled** (Cym. 39, 11.) spirit- haunt.

**Sprurs** (r. 67, 18.) the large Roots of a Tree; so call'd from the Resemblance they have to the Spurs of a Cock or other Bird.

to **square** (T & C. 103, 24. w. t. 93, 16. m. n. d. 16, 5.) to measure: also,—to regulate, guide as by a Square: (v. **Square**.) also,—to quarrel. **Squarer** (m. a. a. n. 5, 27.) a Quarreller, or rakish young Fellow.

**Squash** (w. t. 11, 5.) a Thing squash'd or beat flat, in Italian—squacciatò; hence,—a Child of small Growth.

to **squiny** (k. L. 93, 6.) a comic Alteration of—squick; a Verb us'd in this Play (v. 65, 23.) in the Sense of—make squint.

**Squire** or **Squier** (l. l. l. 78, 2.) the same as—Square; an Instrument us'd by Workmen, as Mafons &c.

Fre. Esquierre.

**Stable-land** (w. t. 27, 10.) a Term in the Forreft Law, signifying—a Stand or Station to shoot from; flabilis Statio.

to **Stage** (A & C. 74, 22 & 116, 11; m. f. m. 5, 26.) put or bring upon Stage.

**Stale** (m. a. a. n. 29, 25 & 59, 27.) a common Woman or Commoner, one hackney'd and itale on the Town.
Glossary.

to stale (A & C. 33, 27; C. 6, 12; & J. C. 63, 11.) to make stale.

to stand (R. 3, 24, 26. A & C. 106, 16.) to enstall, put in Stall: also,—
to live in Stall; in Italian,—Stalla, the Stall or Pen of a Horse or other Animal.

Fanciulli (M. 62, 30.) unflanchable, not to be flanch'd; in French,—flanché.

Stangel (t. n. 40, 2.) a Kind of Buzzard or Kite, call'd otherwise—Ring-tail.

flar'd (w. t. 44, 15.) influenc'd by Stars.

State (1. H. 4, 46, 1.) Throne or Chair of State.

Station (H. 83, 1.) a Posture or Attitude, a Standing; the primary Signification of the Latin Word—Statio, from which ours is deriv'd.


Stay (k. J. 27, 23.) a Stop or Hindrance. stay'er or staider (Cym. 57, 14.) more stay'd.

to sted (a. w. t. e. w. 63, 17 and R & J. 38, 24.) to help or avail, to profit, be of Service to.

steeled (m. f. m. 66, 31.) harden'd, heart-harden'd.

steep-down (O. 117, 11.) of steep or perpendicular Defendent. steepy (T. of A. 6, 9.) steep, inclining to steep.

steeled (k. L. 75, 7.) a Contraction of—stellated; in Latin,—stellatus.

Sternage (H. 5, 37, 17.) Parts about the Stern.

Sticklers (T & C. 115, 3o.) a Name given to Seconds in a Duel, from the Stick they were wont to make Use of, to part the Combatants, by interposing it between them.

Niff-boy (2. H. 4, 10, 27.) resolutely carry'd.

Stigmatic (2. H. 6, 103, 28 & 3. H. 6, 34, 30.) a Person mark'd or deformed. Lat. fignmaticus. stigmatical (e. of e. 40, 1.) belonging to such a Person.

Stitty (H. 66, 19.) a Smith's Forge: properly,—the Anvil he works upon. to stitely (T & C. 93, 17.) to forge or work on an Anvil.

Stoccado & Stoccatà (m. w. of W. 29, 4. R. & J. 53, 17.) foreign Words, (the first, Spanish; the latter, Italian) signifying—a Foin or Thrufit in Fencing.

to stock (k. L. 42, 25.) put in the Stocks.

Stole (l. l. l. 53, 12.) a Robe or long Garment. Lat. Stola.

stomach-qualm'd (Cym. 63, 28.) sick at the Stomach.

to stone (O. 109, 1.) change to Store.

to tonish (H. 75, 2.) to astonish.

Stoop of Liquor (H. 114, 4 & 131, 1.) a Pot or large Cup full.

to stop (Cym. 14, 20.) make Relation of a Thing.

straitened (w. t. 73, 30.) put to one's Straits. strait-pight (Cym. 115, 3.) strait-pitch'd.

Stranger (k. J. 76, 4.) strange, foreign, what we are Strangers to.
Glossary.

Stranger'd (k. L. 10, 14.) made a Stranger.

Strappado (1. H. 4. 41, 22.) a Mode of tormenting, or punishing; or else the Engine wherewith it is done. Fre. Estrapade. To judge from the Termination, the Word should be Spanish.

Straw (T & C. 111, 25.) made of Straw.

Stray (2. H. 4. 76, 14 & H. 5. 13, 3.) a Stragler, or Thing stray'd; in Italian, bravato.

to stream (R. 2. 69, 7.) unfold, or make stream.

Strewments (H. 119, 16.) Strewings.

Street (m. f. m. 13, 4.) Strictness of Manners.

to stride (Cym. 54, 18. M. 18, 32.)
to over-stride: also, to bestride.

Strand (1. H. 4. 3, 4 & m. of V. 9, 2.) Strand.

Stray'd (A & C. 71, 4.) destroy'd.

Strumpeter (c. of e. 20, 21.) made a Strumpet of.

Stuck (H. 110, 27 & t. n. 61, 27.) a Word coin'd from Stoccata, and signifying the same. v. above.

Subduements (T & C. 91, 8.) Things subdu'd.

Subjection (Cym. 92, 6.) Duty of a Subject.

Subtraioys (t. n. 8, 7.) Detractors, Diminishers of another's Credit.

Success (2. H. 4. 73, 20 & w. t. 19, 15.) Succession. Successive (T. A. 3, 4.) springing from Succession, meaning— the Laws of it.

Suffic'd (k. J. 9, 23.) satiify'd.

to suggest (a. w. t. e. w. 83, 11; O. 50, 23; & 2. g. of V. 38, 18.) to tempt or entice, draw away by Suggestions; which are also us'd strictly in the Sense of— Temptations. (l. l. 8, 15.)

to suit (a. y. l. i. 21, 27; Cym. 96, 8; k. L. 98, 29.) to dres or attire.

Cumless (H. 5, 13, 8.) countless, not to be sum'd or reckon'd up.

Summer (k. L. 52, 11.) a Drudge that bears Burthens. Fre. Sommier.

Sunshine (R. 2. 73, 10.) sunshiny.

Superfluous (a. w. t. e. w. 6, 28.) rich, having Superfluity.

Supernal (k. J. 16, 1.) that sitteth above. Fre. supernel.

to super-praise (m. n. d. 40, 24.) praise above Measure.

Supervize (H. 122, 30.) Supervizal. Supervizor (O. 68, 19.) a Looker-on, or O'er-looker.

Supplyant (Cym. 74, 15.) supplying, a Suppyer. Fre. suppleant.

Suppoitance (R. 2. 63, 12.) Support.

Suppose (T. A. 18, 27 and T & C. 17, 10.) Supposition, Supposal.

Surance (T. A. 76, 31.) Assurance.

Surecase (M. 18, 14.) a total and final Ceasing of any Thing. to surecase, from whence this Substantive is form'd, means commonly—to intermit, or leave off; as in—C. 75, 23 and R & J. 81, 18. v. Skinner.
Surety (O. 27, 3.) Certainty. to
surety (a. w. t. e. w. 99, 10 & C. 64, 14.) be Surety for, meaning —Bail or
Security.

sur-rein’d (H. 5. 48, 14.) hurt in
the Reins, over-strain’d.

Suspect (c. of e. 27, 32; 2. H. 6,
19, 4; & T. of A. 73, 1.) Suspicion.

Swabber (t. 38, 12 & t. n. 19, 14.)
an under Ship-officer.

swift (c. of e. 32, 17 & k. J. 33,
31.) swarthy.

Swarths (t. n. 30, 24.) the Range
left by a Mower.

Swashers (H. 5. 40, 12.) big-talk-
ing, hectoring Fellows, sword-and-
buckler Men; who were also call’d —"Swash-bucklers," and "Swinge-
bucklers," from the Noise they made
on their Bucklers, (Fre. Boucliers)
in swashing and swinging them with
their Swords, to appear the more
terrible.

to sway (H. 5. 7, 3. 2. H. 4. 65,
3.) incline the Balance of any Thing:
also, —to march or go forward; in do-
ing which, the Balance of the Body
is —sway’d. Sway (J. C. 16, 30.) sig-
nifies —Balance.

sweat (M. 53, 15.) now —sweat-
ed.

Swinge-bucklers (2. H. 4. 54,
14.) v. Swashers.

Sworde (A & C. 74, 23.) a
Wordsman, one a Master of Sword
or Defence.

sympathized (c. of e. 63, 23.)
springing from Sympathy; mean-
ing —Sameness of Perion, a Resem-
blance in which there was Symp-
athy.

T.

tabl’d (Cym. 13, 24.) enter’d in a
Table.

Tabourines (A & C. 91, 14.)
Drums. Fre. Tabourins.

tack’d Stair (R & J. 46, 2.) a
Stair in the Tacklings, i. e. of a Ship,
by which the Mast are ascended, and
Sails work’d.

taint (1. H. 6. 87, 25.) tainted.

taking Airs (k. L. 50, 14.) quasi—
o’er-taking, that o’er-take us with Pe-
filence and other noxious Diseases:
and —Taking (D. 63, 29.) signifies
—The Action of doing so.

to tang (t. n. 41, 5.) to sound; pro-
perly, —to tinkle.

Canlings (Cym. 94, 13.) tan’d
Ones.

to tardy (w. t. 46, 27.) to slacken
the Pace of a Thing, make tardy.
tardy-gaited (H. 5. 61, 8.) flow in
Gait or Pace, flow-pac’d.

Targe (Cym. 109, 2.) a Target.
to tarre on (k. J. 57, 8 and T &
C. 29, 11.) to set a Dog on upon any
Thing.

Tarriance (2. g. of V. 37, 9.) Stay,
Tarrying.

Tartar (H. 5. 27, 20 & t. n. 42,
29.) Hell. Lat. Tartarus. tartar
Limbo (c. of e. 40, 13.) means —Lim-
bo of Tartarus, or Hell.
to talk (1. H. 4. 92, 11 & R. 2,
67, 27.) to challenge.
Tassel or Tercel-gentle (R & J. 35, 27.) a male Faulcon. Tassel, or Tercel, is the Male of any Kind of Hawk, in French — Tercelet; “sic dictus,” says Skinner, “quia fere Tertia Parte minor sit Fœmina.”

tawdry Laces (w. t. 79, 13.) are Laces, according to the last-quoted Author, “emptae Nundinis Feno [for-te—Feifo] janææ Etheldredæ [Saint Audrey] celebratis.”

tearful (3. H. 6. 92, 31.) swimming in Tears.

Teen (r. 8, 14.) Trouble or Sorrow.

tenable (H. 18, 6.) a French Word, interpreted by Cotgrave — holdable, fit to be held or kept.

tender-hefted (k. L. 50, 23.) subject to the Movings or Heavings (anciently — Hefts) of Tendernels and Pity.

to tent (C. 28, 25. D°. 75, 18.) apply a Pledget or Tent to a Wound; also, — to set up a Tent; in Latin, — Tentorium. tented (O. 17, 3.) cover’d with Tents.

Termagant (H. 64, 8.) in old Romances, — the God of the Saracens: he was also a frequent Character in the Pageants and Interludes of those remote Times; of a moit grim Appearance, and dealing in furious Gestures.

Test (O. 17, 27.) Attest, i.e. Attestation. tested (m. f. m. 32, 21.) quaff — attested; try’d or put to the Test, and prov’d Sterling.

testimonial’d (m. f. m. 56, 12.) try’d, witness’d.

Testil (t. n. 27, 5.) Diminutive of Tefter, or Teflern, a Six-pence.

tester’d (2. g. of V. 7, 31.) gratify’d with a Tefter.

Tether (H. 22, 24.) the Rope a Horse or other Beast is ty’d up with, at feeding, to confine them to such a Compass.

to tether (C. 60, 25.) give the Tether or Ringworm.

Charborough & Thirdborough (l. l. l. 9, 10. t. of the f. 3, 9.) Corruptions of — Thridborough, a very ancient Officer of Justice in the Time of the Saxons, — of what Nature, uncertain, — so call’d for that he was the third in Degree; his immediate Superior being intitl’d — Handborough, his Chief — Headborough; a Name afterwards us’d for — a Contable, as these Names are in the Places refer’d to.

them’d (A & C. 26, 27.) propos’d as a Theme.

Theozique (a. w. t. e. w. 74, 17; H. 5, 6, 12; & O. 4, 8.) Theory, theoretical Knowledge. Fre.

Theus (2. H. 4, 61, 25. H. 19, 4.) Sinews or Muscles; also, — Strength, as lying chiefly in them.

thick (w. t. 11, 17.) make thick, thicken.

thought-executing (k. L. 57, 29.) doing Execution with a Rapidity equal to Thought.

to thrall (r. of the f. 20, 18.) to take Thrall or Captive, enthrall.

three-man Fleetle (2. H. 4, 19,
6.) a Beetle so heavy as to require three Men to manage it. **three-man**

**Song-men** (w. t. 58, 30.) Singers of Songs in three Parts. **three-nook’d** (A & C. 87, 32.) three-corner’d.

**Thrift** (w. t. 16, 16. H. 70, 11.) Thriving: also,—Covetousness, Desire of Thriving.

to **throe** (t. 32, 32.) pang or convulsive; put into Throes, the Pangs of Women in Child-bearing.

to **throne** (C. 120, 12.) enthrone one’s self, sit in Throne.

**Throule** (m. n. d. 33, 15.) a Thrush.

to **’tice** (T. A. 29, 15.) entice.

**tickle** (2. H. 6, 10, 11 & m. f. m. 11, 30.) ticklish.

’tide** (m. n. d. 67, 15.) betide.

**Tike** or **Tick** (H. 5, 20, 17.) a blood-fucking Vermine, infesting Dogs. Fre. Tique.

**Tilly-bally** (2. H. 4, 40, 4 & t. n. 28, 20.) an Expression that perhaps cannot be trac’d to it’s Origin, equivalent to this that is now in Use—a Fidlestick !

**Tilth** (m. f. m. 16, 2. D. 63, 26.) Tillage, Act of tilling : also,—Land that is till’d.

**timeless** (R. 2, 66, 16.) untimely.

**Tina** (a. w. t. e. w. 92, 14.) Tincture. Fre. Tinct.

**tiny** (t. n. 86, 24.) thin, slender. Lat. tenus.

to **tire** (C. 60, 9; 3. H. 6, 12, 23; & T. of A. 48, 11.) feed or prey upon any Thing; a Term proper to Falconry.

to **tod** (w. t. 58, 20.) rise to a Tod.

’tofore** (T. A. 48, 17.) heretofore.

**toged** (O. 4, 9.) gowned, robed. Lat. togatus.

to **toil** (H. 6, 8 & R. 2, 69, 9.) to fatigue or tire out.

**token’d** (A & C. 68, 4.) bearing Tokens or Marks of approaching Death; such as—purple Spots in the Plague.

**Tomboy** (Cym. 26, 31.) a bold and masculine Woman, “a great Ramp,” as Cotgrave expresses it, in explaining the French Word—Trenou.

to **tongue** (Cym. 106, 24. m. f. m. 78, 10.) talk of: also,—to proclaim or talk publickly.

**toplels** (T & C. 21, 24.) suprem, not o’er-top’d by another.

**Tocher** (a. w. t. e. w. 28, 5.) Torch-bearer. Ital. Torchiero.

**totive** (T & C. 17, 8.) crook’d, winding. Lat. torticus.

**totter’d** (R. 2, 56, 31.) ragged, ruinous, seeming to totter.

**tower’d** (A & C. 95, 32.) furnish’d with Towers.

to **toze** (w. t. 87, 30.) a Word proper to Carders, signifying—to pull or draw out their Wool; perhaps, from the Italian—tozzare, to pull or break into Pieces.

**Trade** (R. 2, 60, 12.) Resort, Traffick.

to **tramel up** (M. 18, 13.) catch as in a Tramel, a close Kind of Net that lets Nothing escape; in French, Tramage.

**Trancèt** (m. of V. 60, 7.) a Ferry.
or Passage-boat: possibly, from some provincial Italian Word of that Import, springing of — tranare, to swim or pass over, that does not appear in their Dictionaries.

**Transpoertance** (T & C. 55, 2.) Carriage over.

to **trans-shape** (m. a. a. n. 77, 9.) tranfigure, put into other Shapes.

to **trash** (t. 8, 32.) to lop : a provincial Word, probably; and deriv’d from the French Word,—trencher.

to **traverse** (O. 26, 20.) to walk; properly,—to pass or cross over. Fre. traverser. traversé or travers’d (T. of A. 83, 17.) cross’d, put across. traversé (a. y. l. i. 59, 31 & 2. H. 4. 62, 6.) across, wrongly. Fre. à travers.

**Tray-trip** (t. n. 42, 13) a boyish Diversion; that takes it’s Name from — tray, i. e. three, and — Trip, a Fall.


**Treaties** (A & C. 71, 16.) Entreaties.

**Trenchers** (k. L. 17, 30.) Persons given to Treachery.

to **trench** (1. H. 4. 55, 12.) to shut up with a Trench or cross Dam.

**trenching** (D. 3, 8.) means—dealing in Trenches, i. e. Lines or En-trenchments. trenchant (T. of A. 59, 18.) cutting, sharp or sharp-edged. Fre. trenched (2. g. of V. 49, 24. M. 43, 17.) carved, or cut; Fre. trenché: also,—deep as a Trench.

**Trick** (k. J. 6, 10.) an Air or Fashion in any Thing.

**trick’d** (H. 52, 17.) dress’d or trim’d up: an heraldic Term, the true Force of which may be seen in their Dictionaries.

**tricksey** (m. of V. 63, 13 & t. 74, 14.) alert, brisk, lively, abounding in Tricks.

to **trifle** (M. 32, 14.) make a Trifle of any Thing.

**Trigon** (2. H. 4. 45, 32.) a Term in Astrology; signifying—the Union or Meeting of three Signs of the same Nature and Quality in a trine Aspect; which, if fiery ones, imported much Heat.


**triftful** (H. 82, 24 & 1. H. 4. 46, 16.) sorrowful. Lat. tristi.

**Trol-madame** (w. t. 60, 10.) in French,—Trou-madame; the Game call’d—Trunks, or the Hole, in French—Trou. COTGRAVE.

**tropical** (H. 72, 4.) by a Trope, figuratively.

**Trolleys** (H. 5. 57, 12.) a Kind of Breeches, wide and tuck’d up high on the Thighs, truff’d up; in French, — truilles.

**trotted** (m. a. a. n. 40, 12.) betrothed. Troted or Pledge (w. t. 15, 10. D. 112, 2.) the marriage Ceremony; properly,—the Contract preceding: also,—troth-plighted, i. e. contracted. The Word is form’d of — to plight, i. e. pledge, and — Troth, Truth or Fidelity.

**I trow** (c. of e. 26, 6.) I trust.

**True-penny or Trupenny** (H.
Glossary.

31. 27.) an old Stager or Sly-boots; a crafty one. Skinner; quoting Mer. Causabon, thinks it form'd of the Greek Word, -Τρύπαννος, which has the same Signification.

truest-manner'd (Cym. 28, 14.) of the most perfect Manners or Qualities.

trumpet-tongu'd (M. 18, 29.) voic'd like the Trumpet.

Tub-jaft (1. of A. 58, 17.) a Word expressing the Discipline anciently used in Cure of the French Disease, by fasting, and sweating in a Tub.

Tuck (1. H. 4. 41, 32.) a long Sword or Rapier. Fre. Eftoc. "standing Tuck," such a Sword set upon it's Point.

Tucket (a. w. t. e. w. 54, 25 & H. 5. 73, 17.) a small Blast of the Trumpet or other such Instrument: from the Italian Word, -Toccata, a Touch.

to tup (O. 68, 20 & 112, 1.) a Word of venereal Signification: form'd (perhaps) from -to tap, put a Tap in; or else, from -τύπτειν, percuteere, which sometimes has the same Application.

turban'd (O. 120, 1.) wearing a Turban.

Turiigood (k. L. 44, 28.) a Name of uncertain Original, for a Madman or Tom o' Bedlam.


to twin (O. 46, 7. C. 89, 8.) be another's twin Brother: also, -to act the Part of such Brother.

Tyre or Tire (m. w. of W. 50, 23 & m. a. a. n. 52, 30.) a Woman's Head-dress, or Head-attire; in French,—Attour. to tyre (c. of e. 19, 6.) to drees or attire. "tyred Horse" (l. l. l. 43, 18.) means—a manag'd or train'd Horse, who are mostty put into Cloathing, i. e. Attires.

U.

Vacancy (H. 85, 3.) Vacuity.

to vail (2. H. 4. 9, 10; m. of V. 4, 13; & t. of the f. 93, 19.) to abase or let down, to lower. Fre. avaller.

vailful (m. f. m. 79, 2.) availful, that avails or is profitable.

Valance or Valence (t. of the f. 43, 13.) upper Bed-curtains. Ital. Valenzane. valanc'd (H. 51, 17.) hung as with a Valance.

Validity (a. w. t. e. w. 95, 20; k. L. 6, 5; & t. n. 3, 13.) Worth, Value.


Vantage (A & C. 68, 7.) Advantage. to the Vantage (O. 100, 16.) a Phrase importing—besides, into the Bargain.

Vantbrace (T & C. 26, 13.) a Defence for the Arm, the Piece of Armour is worn on it. Fre. Avant-bras.


vaporous (m. f. m. 63, 3.) subject
to the falling of Vapours or Dews.

**Varletry (A & C. 110, 5.)** State and Condition of Varlets: properly, —all Estates beneath Gentry; Varletry, and Gentry, being Terms oppo-

**ary (k. L. 40, 31.)** Change, Variation.

**Validity (m. f. m. 44, 17.)** Vastness of Extent. 

**vasty (i. H. 4. 53, 15; H. 5. 3, 12 & 27, 20; m. of V. 35, 23.)** vast, extended.

**Vaultages (H. 5. 36, 4.)** Places vaulted. 

**vauldy (k. J. 48, 3 & 76, 29.)** hollow, o'er-arching as a Vault; in French,—Voult.


**Velure (t. of the f. 50, 20.)** Velvet. Fre. Velours.

**Veneew & Vieny (l. l. 158, 30. m. w. of W. 12, 6.)** a Rest or Bout at Fencing. Fre. Venue.

**to venge (H. 5. 17, 13 & R. 2. 11,11.)** avenge. Fre. venger. venge-

**ful (2. H. 6. 62, 3.)** prompt to Venge-

**venom'd (c. of e. 53, 2 & H. 110, 27.)** envenom'd. Fre. envenimé.

**Vent (A & C. 121, 16.)** a small Opening or Voidance; to vent (t. 46, 8.) to void or eject: Fre. Event & ecenter.

**Ventages (H. 75, 32.)** Vents or Air-holes in a Flute or o-

**ther wind Instrument.**

**verbal (a w. t. e. w. 93, 23. Cym. 38, 5.)** couch'd in Words: also,—verbo-

**se, wordy or full of Words.**

**Verbosity (l. l. l. 57, 22.)** Verbose-

**ness. v. peregrinate.**

**veritable (O. 74, 8.)** true. Fre.

**Veronese (O. 28, 21.)** of, or be-

**longing to, Verona. Ital.**

**to verse (m. n. d. 17,14.)** to plead or harangue in Metre.

**via! (3. H. 6. 29, 15 & m. w. of W. 34, 14.)** away! Ital.

**Vian (C. 6, 20 & t. 53,16.)** Pro-

**vision, Victuals. Fre. Viande.**

**Vice (H. 84,13; 2. H. 4. 63,19; R. 3. 55,18; & t. n. 72, 5.)** a very important Personage of the Drama in old Time, that sprung from the ancient Moralities, (in which par-

**ticular Vices were perfonated, and sometimes Vices in general by the Name of —Iniquity) and was call'd in the Plays that succeeded them,—the Vice, Vitium; a buffoon Charac-

**ter, and Father of the modern Har-

**lequin; of which no better Idea can be given than is contain'd in the Places refer'd to, and particularly the laft. to vice (w. t. 20, 10.) draw as would the "Vice," the Character mention'd above.**

**Vieozels (R. 3.101,30.) a female Victor or Conqueror.**

**Viole (R. 2.18, 3.)** now —Violin. 

**Ital. Viola. Viole-de-gambo, rectius —gambe (t. n. 7, 30.)** a Bafe-viol; call'd fo of the Italians, because held between the Legs —Gambe.

**to violent (T & C. 79, 13.) act**
violently upon any Thing.

to **virginal** (w. t. 9, 29.) play as on a Virginal, now call'd—a Spinet; in French,—**épinette**.

**Tisements** (m. w. of W. 4, 19.)
Considerations, Adviseaments. *Fre.*
Aviseaments.

**Uiles** (t. of the f. 50, 14.) a Disease in Horseties. *Fre.* *Avides*.

**Umber** (a. y. l. i. 21, 22. H. 76, 1.) an Earth us'd in Painting, of a yellow Colour: also,—the Stop of a Recorder or Hoboy; so call'd ab *umbra*, shad'd or over-shading the lower Hole of that Instrument. *umber'd* (H. 5, 60, 29.) cast in Shades, shad'd. *Fre.* ombre.

**un-anneal'd** & **un-anointed** (H. 29, 5.) v. **un-house'd**.

**unbanded** (a. y. l. i. 53, 26.) not engirt with a Band.

**unbarb'd** (C. 74, 31.) untrim'd. v. *barb'd*.

**unbated** (m. of V. 32, 10. H. 110, 2 & 133, 5.) unabated: also,—unstop'd; *i. e.* wanting it's Button, a Thing put upon Foils to abate the Force of them.

**unbolted** (k. L. 40, 17.) unlifted; meaning—coarse or unman'nerly.

**unbreed'd** (w. t. 10, 32.) not yet in Breeches.

to **uncapc** (m. w. of W. 53, 28.) a Term among Hunters, signifying,—to turn the Dogs off.

**unchary** (t. n. 59, 15.) uncharily, *i. e.* uncautiously.

to **unchild** (C. 128, 4.) deprive of Children.

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to **uncleaw** (T. of A. 9, 27.) unwind, unravel.

**uncomprehensile** (*T & C.* 68, 4.) uncomprehensible, not to be comprehended, *i. e.* conceiv'd.

to **underline** (R. 2. 25, 23.) unstop, cure of its Deafness.

**undeeded** (M. 79, 18.) unsignaliz'd by Deeds or great Feats.

to **undercress** a Thing (C. 30, 6.) add another Crest to it, *i. e.* other Honours, by doing Deeds that shall merit them.

**undigested** (3. H. 6. 100, 13.) undigested.

**un-eath** (2. H. 6. 39, 19.) hardly, scarcely; in *Truth*,—un-easily; "eath" being an old English Word that signifies—easy.

**un-expressive** (a. y. l. i. 42, 18.) un-expressible.

**unfolding** (m. f. m. 70, 28.) that bids the Shepherd—unfold, *i. e.* turn his Flock out of Fold.

**unhag'd** (a. w. t. e. w. 92, 7.) unhag'd.

**unenitur'd** (m. f. m. 57, 12.) unfurnish'd with the Organs of Geniture or Generation.

to **unhair** (*A & C.* 39, 3.) strip of it's Hair, tear the Hair off. **unhair'd** (k. J. 79, 18.) beardless, unbearded.

**unhappy'd** (R. 2. 46, 28.) thrown from his Happiness, made unhappy.

to **unheart** (C. 157, 24.) unhearten.

**unhonest** (H. 5. 9, 20.) contrary to Honesty. *Lat.* *inhonestus*.

L
unhoused (O. 10, 26.) unconfin'd.
unhousel'd, un-anointed, un-anneal'd (H. 29, 5.) i. e. without receiving the Sacrament, without ex-
treme Unction, or Absolution in Article Mortis, here call'd—annealing, a Process of the Artists on Metals in Order to harden them. "Housel" is an old English Word for the Sacra-
ment, or Host receiv'd in it, which Skinner derives from—Hostiola, parva Hostia.
un-intelligent (w. t. 3, 14.) giving no Intelligence.
Union (H. 131, 6 & 133, 14.) a Pearl. Ital. Unione.

to unkennel (H. 66, 16.) the Earth a Fox lodges in is call'd—his Ken-
nel; and "to unkennel him," is—to drive him from that Earth.

to unloose (H. 5, 6, 6.) unloosen.
unlustrous (Cym. 26, 15.) void of Lustre.

unman'd (R & J. 58, 11.) a Term proper to Falconry: a Hawk, that will not come to the Fuit, and bear Company, is said to be "unman'd," and the bringing her to it is ef-
fected by a Number of Practices, known to Sportsmen, and chiefly—
hooding.

unowed (k. J. 71, 31.) unown'd, without Owner.
unplausible (T & C. 63, 1.) un-
applausive, i. e. un-applauding.
unpolicy'd (A & C. 119, 22.) un-
furnith'd of Policy.

unpassable (Cym. 16, 14. t. n. 75, 14.) invaluable, not to be va-
lud', as being above it: invaluable also, but as being beneath it; worth-
less.

unquality'd (A & C. 70, 24.) de-
priv'd of Qualities, or mental End-
owments.

unquestionable (a. y. l. i. 53, 22.) endless in questioning.

unreconcilable (A & C. 106, 24.) not to be conciliated, i. e. accorded.

unrecurring (T. A. 41, 28.) not to be recur'd. v. to recure.

unrespective (R. 3. 85, 17.) thoughtless, not regarding Respects or Considerations of this or that.

unreverend (k. J. 10, 28 & k. L. 42, 18.) unreverent, unrevering.

unroofed (w. t. 35, 5.) driven from Roof, a Fowl's Perch or Resting-
place.

unrugh (M. 72, 2.) unbearded.
to unseam (M. 4, 25.) to open Seams or rip up.

unseason'd (a. w. t. e. w. 5, 22, 2. H. 4. 53, 16.) that wants it's Sea-
soning: also,—unreasonable.

unsecret (T & C. 58, 22.) defi-
cient in Secrecy.

unseminar'd (A & C. 20, 12.)
gelded, rob'd of that which is Man's Seminarium.
to unfer (M. 15, 21.) to alter or take away the Sex, meaning—the Qualities proper to it.
to unshape (m. f. m. 78, 5.) de-
stroy a Thing's Form.

unshutting (w. f. m. 67, 1.) un-
opening: a Door open'd shifts, i. e. changes its Position.
unshrub'd (t. 59, 2.) void of Shrubs.
unshunable (O. 64, 9.) not to be
shun'd, unavoidable.
unsmirched (H. 100, 18.) un-
smear'd, unfoil'd.
unsquar'd (T & C. 21, 31.) un-
fit, unsuitable, that keep not their
Square.
unsanch'd (t. 5, 5.) unstop'd;
meaning (perhaps) — that has the
Flour upon her.
to unslate (A & C. 74, 22 & k.
L. 17, 6.) change or quit one's Con-
dition.
unfun'd (Cym. 46, 22.) not ex-
pos'd to the Sun.
unfur'd (k. J. 28, 7.) unaffur'd.
to untent (T & C. 46, 6.) take
out of Tent.
Unthrift (m. of V. 81, 1. R. 2, 43,
30.) unthrift: also, — an unthrift
Person.
untraded (T & C. 90, 31.) little
dealt in, uncommon.
untreasur'd (a. y. l. i. 25, 11.)
spoil'd of it's Treasure.
untrimmed (k. J. 39, 10.) un-
man'd: When a Ship has her Com-
plement of Men, and her Rigging
compleat, she is said — to be in her
Trim.
unwares (3. H. 6, 40, 28.) un-
wares.
unwed (c. of v. 12, 32.) unwedded.
unwedgeable (m. f. m. 31, 18.)
whom the Wedge cannot separate.
to unwit (O. 45, 8.) rob of Wits.
to unpoke (H. 113, 26.) take
the Yoke off, i. e. leave working; a
Phrase in Use with the Romans,
and taken from Husbandry: fujur
fekvere.
to voice (C. 56, 10. T. of A. 58,
10.) choose by Voices, elect: also,—
to cry up, or speake of.
to volly (A & C. 50, 18.) utter in
Vollies.
Voluntaries (k. J. 14, 27.) vol-
tary Comers, Volunteers.
Trow-fellows (l. l. l. 19, 29.) fel-
low-Votaries, Fellows in vowing.
to upfill (R & J. 37, 7.) fill to the
Top.
uprightedly (m. f. m. 49, 5.)
righteously, uprightly.
Uprise (A & C. 94, 8. T. A. 44,
2.) Uprising.
to uproat (M. 63, 20.) put in Up-
roar.
uprouz'd (R & J. 58, 10.) rais'd
or rouz'd up.
Upspring (H. 23, 19.) Upstart.
to upswarm (2. H. 4, 73, 1.) ga-
ther into a Swarm, make swarm.
Urchin (m. w. of W. 76, 14 & t.
36, 32.) properly,— a Hedge-hog:
by Translation,— a diminutive mi-
chievous Fairy, or Witch's Familiar;
an Imp.
Usance (m. of V. 15, 2; 17, 5 &
18.) Use, Interest of Money. Ital.
Ufanza.
Use (m. f. m. 16, 22.) Usage.
Usuring (T. of A. 47, 28 & 72,
28.) dealing in Usury, acting the U-
surer.
Utis or Utas (2. H. 4, 38, 3.)

L 2
the eighth and last Day of a Festival, such as Easter or Whitsuntide, which was frequently kept with a Merriment approaching to Riot; hence,—Riot itself: From the French Word huit, eight.

to the Utterance (M. 36, 20) to the utmost, to all Extremity. Fre. à l'Outrance. The Word — “Utterance” occurs also in “Cymbeline” (50, 1.) and there too it has the Sense of the French Word — Outrance, which is — Extremity.

to vye (t. of the f. 41, 29.) properly,—to set a Card to another, and bet on it. Fre. vier: an old Word, says Skinner, and now out of Use; but existing in it’s Off-spring — remvier, which is us’d in the same Sense.

W.

waft (m. of V. 80, 26. k. J. 15, 1.) wav’d: also,—wafted. Waftage (T & C. 55, 1.) Transportance.

to wage (k. L. 52, 4. C. 123, 22.) to wage Combat or Battle: also,—to treat as one that takes Wages; in French,—Gages.

waiful (2. g. of V. 51, 22.) waiving, sorrowful.

Wain (1. H. 4. 23, 19.) a Waggon or Cart. “Charles’s Wain,” a Name given by the Vulgar to the Constellation call’d — Urfa minor. Wain-ropes (t. n. 50, 12.) Cart-ropes.

Wake (1. H. 4. 58, 32. k. L. 58, 27.) Waking.

to wall about (R. 2. 53, 12.) surround with a Wall.

to wan (H. 55, 17.) grow wan.

wappen’d (T. of A. 56, 24.) a provincial Word, probably, and signifying — overworn. Etymon,—Gappe.

war-mark’d (A & C. 65, 20.) bearing Marks of the War.

Warden-pees (w. t. 59, 2.) Pyes made of a Pear call’d—a Warden; Pyrum sylvetris, in French—Poire de Garde.

Warder (2. H. 4. 68, 12. M. 53, 2.) a short Staff or Truncheon, born to make Signals with, and (commonly) by Heralds: also,—One who has the Keeping or Custody of a Castle or such-like Place; Fre. Gardeur.

to warp (a. y. l. i. 58, 3.) to cast or grow crooked with shrinking.


Waffail or Wafel (A & C. 18, 25.) Any great Feast or Merriment, but, principally, that on Twelfth-night: when a Bowl was wont to be carry’d about from House to House, and offer’d to every one, with these Words — waes heal, signifying in Saxon — be of Health; address’d first to King Vortiger, according to Verstegan, by Rowena, a Saxon Lady and Daughter to Hengist, in presenting him Wine at a Feast; an Incident of great Note, as it brought on the Saxon Establishment, which our Ancestors meant to commemo-
rate in the Custom that is spoke of above. “Wassel Candle” (2. H. 4. 16, 32.) was a Candle of large Size that went about with the Bowl upon these Occasions.

Waste (t. 13, 6.) that Part of a Ship that is between the Quarter-deck and the Fore-castle.

waw’d (k. L. 91, 2.) rising in Waves or Ridges.

waren (2. H. 6. 58, 3.) wax’d, grown. to waren (m. n. d. 16, 32.) to wax, to encrease.

Weal (M. 72, 23. k. J. 60, 1.) common Weal or Wealth: also,—Good, Welfare. weal-balanc’d (m. f. m. 74, 19.) balanc’d as in good Weals it should be. Weals-men (C. 34, 6.) Leaders in Weals or Common-wealths.

weapon’d (O. 116, 29.) arm’d, provided of a Weapon.

to weather-send (t. 66, 10.) cover or defend from the Weather.


wed (c. of c. 4, 20.) wedded.

to ween (H. 8. 94, 14.) to think.

to weet (A & C. 4, 28.) v. wot.

weird (M. 7, 18.) a Scotch Word, and the same as our—Wizard, except that it is spoken of Women as well as Men.

to well (M. 4, 31.) to flow or break out.

Welkin (T. A. 46, 7. w. t. 10, 9.) the Æther or Sky: also,—blue or sky-colour’d, resembling the Sky.

to wend (m. f. m. 76, 6 & m. n. d. 48, 3.) to go.

Wezand (t. 49, 19.) the Wind-pipe.

Whelk (H. 5. 53, 11.) a Knob or hard Tumour upon the Skin: it is also call’d—Wheal. whelk’d (k. L. 91, 2.) full of Whelks or Knobs.

Whisser (H. 5. 94, 10) an Officer who march’d first in Processions, bearing perhaps a Fife or such-like Instrument, to give Notice to clear the Way; and deriving his Name, from that Circumstance, of the French Word—foussier, to blow.

while-ere (t. 50, 16.) ere-while, a little or short While ago.

Whit (t. of the f. 21, 3.) an old Word, that has the same Signification as—Bit, in these Phrases—“e-every Whit,” and “ne’er a Whit;” i. e. every Bit, and—ne’er a Bit.

whitely (l. l. 133, 18.) whitish, inclining to white.

Whittle (T. of A. 80, 10.) a Knife us’d by the Vulgar, and carry’d about them; deriv’d by SKINNER from — whet, i. e. sharpen.

v. widow (A & C. 6, 25. m. f. m. 94, 27.) be Widow to: also,—to join-ture as a Widow.

Wight (O. 42, 2.) a Person or Personage.

wilful-blame (1. H. 4. 57, 14.) faulty in Wilfulness.

Windlass (H. 35, 17.) a Machine aboard Ships, us’d in weighing their Anchors. v. Skinner.

window’d (A & C. 98, 16. k. L. 62, 32.) feated in Window: also,—full of Windows or Rents.
dow·lawn (T. of A. 59, 19.) Lawn transparent as is a Window.

wind·ring (t. 60, 26.) winding, running in Meanders.

wind·swift (R & J. 47, 14.) swift in Motion as Wind.

to wing (Cym. 54, 11 & 89, 14.) to fly. wing'd (D. 66, 16.) provided of Wings.

to winter·gown (Cym. 84, 27.) make it a winter Gown or Gown fit for Winter.

I wis, and had I wis (R. 3, 21, 17. 1. H. 6. 64, 27.) I think, and, had I thought.

to witch (1. H. 4. 76, 31 & T. of A. 79, 15.) bewitch, charm, force as by a Charm.

Withers (1. H. 4. 23, 23.) the strong muscular Junction of a Horse's Shoulder.

Withol (m.w.of W. 38, 25.) originally Saxon, says Skinner; springing of —to wit, (v. to wot) and signifying —conscious; apply'd now to a Cuckold of no Spirit, one conscious of his Wife's Infidelity, and yet dissembling it. wittolly (D. 37, 31.) wittol-like.

to wife (O. 29, 32 & 73, 26; t. of the f. 24, 12.) take or get a Wife, marry.

wo·de & wood (m. n. d. 21, 16 & 1. H. 6. 75, 29.) mad or frantic.

woe·begone (2. H. 4. 7, 15.) begone, i.e. overgone or overcome, with Woe.

Wold (k. L. 65, 26.) a Wild, or wild Country.

woman'd (O. 78, 11.) company'd by a Woman. woman·tyr'd (w. t. 35, 5.) whose Head is tyr'd, i.e. comb'd, by his Wife. v. to tyr.

to womü (w. t. 79, 6.) bear in Womb. womby (H. 5. 36, 4.) womb-like, i.e. hollow or cavernous.

to go woolward (l. l. l. 85, 32.) meaning, —without a Shirt; to wear Wool next the Skin.

to wool (A & C. 95, 23. D. 115, 8. Cym. 85, 9.) dres in Words: also, —to cajole or flatter, put off with Words: also, —to say over or repeat the Words of a Song or other like Thing.

wo·ser (k. L. 95, 31 & t. 57, 4.) worse: But, join'd with "Spirit" or "Genius," as in the Places refer'd to, it has not the Force of a Comparative, but simply of the Positives —bad, or evil: being oppos'd to —better; which, join'd with "Angel," or the Words above-mention'd, means simply —good.

worship'd (H. 5. 15, 15.) honour'd.

Worth (C. 77, 26.) Penny-worth. to worth (k. L. 42, 11.) exalt, make a Worthy of any one.

to wot (T. A. 23, 20.) to know: it is also spelt —wote, and —wit, and —wet; all of the same Signification, and springing from the same Root, which is Saxon.

wound (k. J. 84, 6.) Imperfect of —wind; winded.

wray'd (t. of the f. 57, 20.) bewray'd.
**Glossary.**


Y.

yare & ready (t. 3, 7. A & C. 32, 31.) brisk, handy, dextrous; and briskly, handily, dextrously. **y-clad** (2. H. 6. 4, 17.) clad. **y-cleped** (1. I. I. 82, 17.) cleaped; i. e. called, named. it **yern’d** me (R. 2. 93, 2.) griev’d me; made me yern, or feel the Motions of Pity and Grief. **yelty** (H. 128, 11.) frothy, like Beer that is set a working by Yeast.

Z.

Zany (I. I. I. 77, 23.) the Vice, Clown, or Fool, in a Comedy; a sily John. *Ital. Zane,* a Diminutive of *Giovanni* (John) in some of their Dialects. **'ounds** (1. II. 4. 73, 28.) God's Wounds.
NOTES

and

VARIOUS READINGS

to

SHAKESPEARE,

Part the first;

containing,

All's well that ends well,
Antony and Cleopatra,
As you like it,
Comedy of Errors,
Coriolanus,
Cymbeline,
Hamlet,
1 Henry IV,
2 Henry IV.
NOTES

to

ALL'S WELL THAT ENDS WELL.

1. 10.

rather than slack it] The verb in the old editions is "lack;" but this, having no active signification,—that is, not implying action,—cannot properly be oppos'd to "stir up:" "slack,"—a reading of the three latter moderns,—is the very term the place calls for; and so natural a correction, that he who does not embrace it, must be under the influence of some great prepossession.

D°, 23.

her dispositions she inherits &c.] The change of terms in this passage, and the very uncommon sense that is put upon some of them, have involv'd it in too much obscurity. "Dispositions," mean—natural dispositions; by implication, good ones: and "gifts," the acquirements of education; good ones, likewise: the first he calls afterwards, simplicess;" and then, "honesty," the other, with too much licence, "virtuous qualities, virtues," and (finally) "goodness." If the reader will carry this in his mind, he may be able to decipher the speech without a paraphrase; and will see too the propriety of changing "their" into "her," with the Oxford editor. But it should not be conceal'd from him, that the speech has some other defects besides these which are mention'd; such as will draw upon it the censure of the grammarian and logician too: the latter will say of it,—that what the Countess is made to urge, is no fit

M 2
reason for entertaining the "hopes" that she speaks of; and the other will find a relative in it, that does not belong, as it should, to the substantive nearest at hand, but to another remote one; and these circumstances too have their share in the speech's obscurity.

5, 11.

Laf. How understand we that?] But the critic may say,—he understands better the words alluded to, than he does—why Lafel makes so pert a remark on them: Is it, for that the Author would make us timely acquainted with a branch of this amiable character,—it's unthinking and frenchman-like liveliness?

D', 24.

He cannot want the best,] i.e. the best advice, better than can be given him by me, taxing modestly his own insufficiency; the procurement of which advice, says the speaker, must be the necessary consequence of the "love" his good deserts will draw on him. \(\sim\) The third line before this, is printed thus in the folio;—"Fall on thy head. Farewell my Lord." The change made in the punctuation, and consequently in the address, by the present editor, and what he has put in black character, can surely stand in need of no words to explain or defend them: \(\sim\) And the same may also be said of some other changes: to wit, of that in l. 4; of the insertion, l. 8, in this page, and of that in the next at l. 5, the first of which was made by the third modern.

6, 27.

Looks bleak] But wherefore not — look, says an objector? Because "virtue's fleety bones," which it accords with, is put (poetically) for - fleely-bon'd virtue. \(\sim\) What follows, may ask a little explaining, which take in these words. "Withal," that is—Add to this, that "wisdom," (persons of understanding) poor and thinly attir'd, may very often be seen to dance attendance on "folly" (men of slender capacities) that riots in all superfluity.

D', 30.

monarch.] This word (which should be accented upon the ultima) alludes, something covertly, to a being well known in the court of queen Elizabeth; (see the "School" in — Monarch) but is understood by Paroles, and occasions his reply: That of Helen, which follows it, signifies— Nay, if you disclaim my appellation, so do I yours. \(\sim\) "Soley a coward," fix lines above this, has the force of — and a coward,—(admiringly) one that stands alone and by himself, not to be match'd.

7, 5.

Keep him out.] The Oxford editor has here the most violent alteration that can well be conceive'd, and the most unnecessary; owing evidently to an opinion, that "keep out" could have no other meaning than "barricado" which it is made a reply to:
But "keep out" may mean—keep at a distance, let him not come near you: and that it is so understood by the person 'tis spoke to, is evinc'd by her reply,—"But be affails;" that is,—he will not keep his distance, he has made his approaches, and will attack us in form. Instead of "rational," a little way lower, the same editor has—national, taking it from his predecessor; but "rational encreafe" signifies—encrease of beings that have reason: "And a sentence some lines after this, "He, that hangs limbs'd, is a virgin," has been needlessly tamper'd with too: "is a virgin," imports more than—is like a virgin, for it is the strongest mode of expressing similitude; signifying—is the thing itself, guilty of the very fame crime that she is guilty of, for "virginity murders itself;" &c. The emendation, 1. 6, is found in the fourth modern only; the other, 1. 17, in all of them, and so is that in the opposite page.

Not my virginity yet.] With should be supply'd from the sentence before: "Not [with] my virginity yet;" meaning—that she would keep it a little longer; and is an evasive reply to a knavish question. The discourse growing something too rich for her, is abruptly broken off; and the fancifoul passage that follows, as abruptly begun upon: the words that introduce it, are taken from the Oxford edition, and happily chosen; the chasm as compleatly fill'd up by them, as was ever done by words of that sort.

Our remedies &c.] This sententious and rythmical speech is like others of the kind in this Author, close, and full of words of no usual signification. "Fated," in the next line, means—inhabited by fates; that is, in the opinion of men; "Native," a little lower, has the sense of—congenial; and the line it occurs in, affords a substantive—"likes"—that will not be found in our amplest dictionaries. "Weigh their pains in fierce," is—calculate over-nicely, what trouble and pain of the fierce their undertaking must put them to; and so intimidate themselves by it, as to "suppose," that "what hath been cannot be;" which is certainly groundless, for (as she presently subjoins) "Who ever brooke" &c. The means she takes afterwards then come into her thoughts, and she leaves the scene with a declaration of trying them.

Kin. I would I had &c.] The picture drawn in this speech of one truly a nobleman, and conversant with war and with kings, is (perhaps) a more finish'd one, so far as it goes, than most of the many other characters that are scatter'd up and down in the works of this Poet: but it does not quite appear in the old editions, and still less in any one that has follow'd them. The first article
touch'd upon, is— the "wit" he was master of, and chiefly in youth; some of which, says the speaker, I can see too in the lords we have now; but not so well manag'd, not temper'd with such discretion: they jest, and draw jests upon themselves again; so much better than their own, that they hardly see they are laugh'd at, "their scorn returns to them unnoted:" whereas the character he speaks of, could be light in conversation with others, and yet keep his dignity; "bid his levity in honour." His demeanour comes next, and the spirit that was shown by him, upon proper occasions, and to proper persons: this member of the portrait is now so intelligible,—through means of the punctuation, and the minute changes in l. 10 & 14 of the next page,—that it would be paying a very ill compliment to the reader's understanding, to make any comment on it; but the latter part of the character, concerning carriage towards inferiors, he may not be displeas'd to see a little enlarg'd upon. To inferiors, says the king, he would let himself down, using them as they had been of another condition; insomuch, that they would go away "proud" and better pleas'd with themselves, for the gracious and humble deportment of him they had waited on: but "their praise,"—which, upon such occasions, they would be sure to bestow on him,—was so far from puffing-up and exalting him, making him proud, that he was rather humbl'd by it; which will ever be the case with men of exalted understandings.  

The alteration in l. 24, it is acknowledg'd—is not necessary; and carries in it, withal, a kind of tautology: but there is something coarse in the thought as it stood, that seem'd not very fit for the mouth of one who is straining at compliment.

I will now hear &c.] The moderns have put an interrogation at the end of this speech: but there is no such stop in the two elder folio's, nor none there should have been; their mistake was of another complexion, a misplacing of "you" and "say." —Labourer" in this page, l. 9, is a correction of the last modern editor's; and that in p. 15, l. 2, is taken from the Oxford edition.

Cours. Sirrah, tell my gentlewoman, I would speak with her; Helen I mean.] Spoken to the Clown: who then turns upon his heel, and is going out; singing part of another old ballad, which the word "Helen" has brought into his mind. The third line of this fragment is imperfect in all the editions before the third modern one, where it is supply'd by the words in black character; which bid fair, as was said of another supplement before, to be nearly the very words that some chance had depriv'd us of. But though the inferfer of them has been so happy in this
discovery, he is much otherwise in a part of his comment: "Was this fair face" &c. seem rather to have been spoken of Helen, than by Helen herself: neither have the words "one," and "nine," any reference to Paris, and nine of his brothers; but contain a reflection of the speaker herself, whoever she was, upon the general badness of women; unwillingly drawn from her (for she sighs upon the occasion) by remembrance of the numberless mischiefs that they have been cause of, and none more than the lady in question. What the corruption was, that the finger is tax'd with, will be hard to say positively; only, that the proportion of bad to good was probably not set so high in the genuine fragment: which is not two stanza's, as they have call'd it, but one; and must have appear'd so to their readers, had not the repetition been suppress'd of lines 5 and 7. The editor was exceedingly tempted to have alter'd two of the words that are now in the stanza, and put other two in their room which he thinks are improvements of it: the first is one in the insertion; where, instead of "for," he should choose to read — but; this was certainly in his power, having as good a right to guess as another: the second is in line 7, and a little more hardy; for there he should be apt to put — none, for "one:" the reasons that influenc'd him, in both cases, shall be left to their recollection, who will run over the stanza again, with these words in it: He himself did not put them there for this cause only; — he consider'd how dangerous it was, to be too confident in our judgments upon ware of this sort; when retail'd to us, especially, by such a speaker as this we have here.

16, 20.

Though honesty be no puritan, &c.] He that sees the pertinency of this remark, or even how it comes in, — otherwise than by it's connection with "hurt" in the sentence before, — sees more than the editor can pretend to: perhaps, neither of them ought to be look'd for, in what comes from such wild characters; who, at times, throw out any thing they please, and any way. The satire that is in it upon puritans, and another reflection upon the same in the page before this, l. 111, &c. seem to countenance the opinion — that this play had it's birth in the days of queen Elizabeth, a great persecutor of secretaries, and particularly these: and the mention of Monarchus (v. 6, 30.) looks the same way.

17, 6.

Fortune, she said, was no goddess, &c.] The words printed in gothic, in the third and fourth line after this, are insertions like those in the ballad; and the two first of them, by the same editor: but the place they stand in had some other defects, that were not attended to. That in l. 111, was not hard to observe; for
neatness and perspicuity both are much violated by a casual disarrangement of words, made in the first edition, and continu'd by all that come after. The defect in l. 8, was not so obvious; and the correction that is made in it, may (possibly) be censur'd by some, as too great a nicety,—but hear the reason for it: The powers complain'd of by Helen, and ungodded for their cruelty, are complain'd of for what they had exercised upon her; this is evident in what is said of Diana, and Fortune, but not so in the expressions concerning Love, if "would" is retain'd; for then he is accus'd, not of what he has done, but what omitted, of not extending his might upon Bertram too: "should" (which is the present reading) conveys indeed the idea that she had been wounded, but looks no farther; and so makes this complaint of a piece with the two others.

18, 12.

and choice breeds &c.] The metaphor in this place is borrow'd from gard'ning, from the practice of engrafting one fruit upon another; and the fense of it is well explain'd by the author of the "Revisal," in these words:—"And our choice furnishes us with a slip propagated from foreign seeds, which we educate and treat as if it were native to us, or sprung from ourselves."

D°, 31.

You are my mother, madam, &c.] This most beautiful speech, of a scene that is all beauty, has been mangl'd in very strange manner by more editors than one; they that choose to see how, must consult the two latter ones, for it cannot be retail'd to 'em here: It was only imperfect in two single letters,—now put into their places in line the fourth,—and in punctuation; a defect that is found in all copies, old and new, and not confin'd to the present speech only. The perception of much of it's beauty will depend upon a proper delivery: What is quoted at the head of the note, is spoken directly; what follows, to the end of the second line, in a kind of half-aside: "Indeed, my mother," directly again: then, after a pause, "Or, were you both our mothers, | I'd care no more for't, than I do for heaven," (this line with great emotion, and a strong emphasis upon "care" and "heaven") "So I were not his siser;" adding pathos to the emotion, by softening it a little, and dwelling upon the negative: The rest has nothing singular in it, respecting the delivery; but is a common interrogation, utter'd with tenderness: the expression of it indeed is something of the quaintest, and may want interpretation;—Can I be your daughter no other way, but by his being my brother? &c. The change in l. 9, of the opposite page, was made by the third modern.

21, 21. *

be, that they cannot help him, They,
that they cannot help.] But do not the latter words of this passage contain a satire in them that is something too severe to be put into the mouths of physicians themselves? the king, who had been haras'd and "worn out" by them, (as he says of himself, at p. 13.) may perhaps be allow'd to entertain such a thought of them, but is too much for the doctors themselves: Take away the "him" from the first "help," and place it at the end of the second, contracting at the same time—"can not" into—"can't," and the satire will run as it should do: the alteration, if not necessary, gives quickness to what is otherwise flat, and unspirited; keeps the king and his doctors enough "of a mind" still; and what immediately follows, appears to be rather better connected with this reading, than with that we now have. The correction a little lower, at l. 26, is found in the two later moderns, and is self-evident.

22, 30. *

let higher Italy &c.] The best interpretation of this difficult passage is found in the Oxford edition: but the reading suggested by it, (for the change in that edition of "bate'd" to "batt'd" is both violent and indecorous, and cannot be admitted) being of an obsolete cast, and therefore liable to objection, is not put into the text; but submitted to the publick opinion, in what is to follow, to do by it as they please. Italy is divided by geographers into higher and lower Italy, according to the seas that it lies upon; which come also under the same distinction, - mare superum, and mare inferum, - the Adriatic being the higher: Florence and its territories are in the lower Italy, as lying upon a sea call'd from them - the Tyrhene or Tuscan sea; and so are the "Senois" they are at war with: for these "Senois" are no Senones, as that edition would have it; but the subjects of a little republick, of which Sienna was the capital, with whom the Florentines had frequent differences: here therefore the Poet has made a little mistake, using "higher" where he should have said lower; but this is of no moment. Boccace calls these people - Sanesi; his translator, - Senesi; Painter (his translator too, but through the medium of a French one) renders the word - Senois, and from him Shakespeare had it. The Italians are all descended, in part, from the Romans; and their states form'd out of the ruins of that empire or monarchy, the last of the four great ones, which the Poet calls - inheriting it's fall: but the people are not a little degenerated, abated in all kinds of virtue from the manners of the people they sprang from; May not - 'bate'd ones then be the true reading of the passage in question? Coriolanus' contempt of his countrymen breaks out into a similar expression in p. 81. of
that play, where he calls them—"abated captives."

24, 20.

Laf. Pardon, my lord, &c.] Here enters the true Lafeu; the action be-speaks him, and the whole turn of the speeches that follow: nor is the goodness of the character less plain than the pleasantry; for this levy is purposely put on, to amuse and divert a sick matter whom he loves. The dialogue between them, towards the beginning, is strangely out of joint; in it’s numbers in both the folio’s, and not mended by any editor since: @ "Medecine" in the next page, at l. 3, means—a female physician, "doctor she" as he calls her soon after; and is a word of the Poet’s own coining, from the French: @ "Constancy," in l. 16, is—constancy in profession, or what she professes; which is the sense too of—"profession," in the line before this: @ The transposition in the eighth and ninth line will speak for itself; and so will the punctuation some three lines after.

27, 13.

great floods have flown &c.] Helen fetches this too from her bible: for her first instance is meant of Moses striking water out of the rock; the other, of his dividing the red sea, and overwhelming the incredulous Pharaoh and all his people. @ "Imposture," a little lower, (at l. 29) is made —impor in all the modern editions: but imposture is the language of poe-

try; and more near to what is found in the old ones, which see at the bottom of the page.

28, 14.

Tax of impudence, &c.] Grammar, in this speech, is made extremly free with; and the sense of it will sooner be found out by the guesser, than the attender to its construction. What the speaker means to say, seems to be this:—"That she would venture Tax of impudence, of a strumpet’s boldness; venture to have some shame divulged of her, to be traduc’d by odious ballads, or to have her maiden name fear’d some other way:" The rest is grammatical enough, and obvious enough, now; but nothing could be made of it before, even by the guesser. @ The twentieth line too of this page, is pretty much akin to these we are speaking of; for it is elliptical, and highly, but not out of rule; that is—examples may be found, and in good writers, of some that are nearly as much: "His powerful found within an organ week," must be supply’d with these words; —"And it is his powerful found that I hear, within a weak organ, or, issuing from a weak organ:"—a good speaker will make it understood without any supplement. @ Many other lines might be nam’d, in this riming part, that are very obscure, and must be closely attended to; nor will they be conceiv’d even then, without a reasonable good understanding, and an acquaintance with
Shakespeare's manner.

32, 20.

Accordingly.] This, says an editor, is the title of some pamphlet; meaning, one that existed; but more probably, 'tis a title of Lafeu's invention: who is so pleas'd with his companion's impertinence, that he lays traps for him; suffers himself to be interrupted, and interrupts him in his turn, on purpose to shew him away. One of his speeches in the next page (l. 111) seem'd, at first blush, to have been given to him wrongly, and rather fitter for Bertram: but it is waggery, like some of the others, and should be spoken accordingly; for Lafeu had no occasion to be really surpriz'd at knowing 'twas Helen, of whom he had been the introducer a short time before: It is rather strange however, and not well manage'd, that Bertram should be so long upon the scene without opening his mouth, except once at the beginning of it.

33, 7.

Lufisg, as the Dutchman says:] An old play, that has a great deal of merit, call'd "The weakeft goeth to the Wall," (printed in 1600; but how much earlier written, or by whom written, we are no where inform'd) has in it a Dutchman, call'd — Jacob van Smelt, who speaks a jargon of Dutch and our language; and upon several occasions uses this very word, which in English is — lufty. "Mort du vinaigre!" — put into the mouth of Parolles in the next speech, is some fantastical oath among the French, like their — morbleu, and ventrebleu; and like a multitude of others with us, which the reader will easily recollect.

35, 8.

Laf. There's one grape yet.] The reader of the present edition need not be told, that, in the old ones, what follows,— to the word " already," l. 11, inclusive,— is join'd to these words, and all given to Lafeu, for it is the object of light; and very little reflection will tell him — that this was a mistake of the printer, and that the speech must have been divided as now in the Author's copy; and yet, plain as the error was, it was not taken notice of till the time of the third modern editor. The plays of that age afford numberless examples of this sort of error; Massinger's and Shirley's are, in many places, made absolute nonsense by it: and this is no better; notwithstanding the defence of it that is set up in the " Revisal," at p. 172.

D'o, 31.

Strange is it, &c.] The insertion in this passage is as requisite, and palpably right, as the division in that which went before: but the expression, in the next line, is still elliptical, and these words should be added; — "Strange is it, that our bloods, which are alike of colour, weight, and beat; nay, which, pour'd all together, would quite confound distinction,
Meaning,—since I cannot say—I know he is a man, I may say—he is a man that I know. The next speech of Lafeu ends with a quibble upon "past," that has humour in it, is suitable enough to the occasion, and to him that is speaking: it were plainer if—be was inserted in it, thus; "as I will be by thee,—in what motion age will give me leave." The next of Parolles at the bottom, is made to end thus in the second modern edition,—"He, my good lord, whom I serve above is my master." and the others have follow'd him; but with what propriety, let any one judge: It is almost an insult to the reader's understanding, to tell him—that this "He" belongs to Bertram.

40, 16. *

than the commission &c.] The Oxford editor makes in this place a transposition, that many people will think a plain improvement of it; but the necessity of making it is not so plain, for the words may do as they stand: He reads—"than the heraldry of your birth and virtue gives you commission." It should be observ'd, in favour of this gentleman's reading,—that it throws the speech more into prose; which has too much the air of verse, even if this reading be follow'd, and yet one is purged out of it.

41, 27.

My mother greets me kindly;] This is spoken, putting up some letters
which the clown has just brought her.

44, 8.

I pray you, sir, who's his taylor?] Some few lines before, Lafeu appears half inclin'd to think better of Parolles; or, rather, to treat him a little better, out of regard to Bertram; whom he asks—to make friends of them, telling him—"he will pur-

sue the amity." But the entrance of Parolles, which happens while the words are in speaking; his air, coun-

tenance, and attire; "the scarfs and the bannerets about him," the "gar-
ter'd-up arms," and the martinet cut of his coat, drive all Lafeu's inten-

tions away, and his former ill opinion and treatment break out again

in the present interrogation; the oddness and suddenness of which, it seem'd proper to account for.  

46, 24.

Where are my &c.] All the edi-

tions before the third modern one have pointed the line thus,—"Where

are my other men? Monsieur farewell," giving it to Helena, and joining it to that which goes before: But He-

lena had no attendants about her, nor many with her, 'tis probable; nor could she have thought of them, if she had, at such a juncture, or taken such a leave of her Bertram. The correction, therefore, is certain and necessary: "Bertram," says the

maker of it, "observing Helen to linger fondly, and wanting to shift her off, puts on a Shew of Haste, asks Parolles for his Servants, and then gives his Wife an abrupt Dis-
mission."

47, 19.

By self-unable notion.] A reading of the last modern editor: the old one was,—"motion," evidently a mis-
take, but whether of the prefs or the pen is uncertain: Neither is the epi-

thet hyphen'd in the two elder fo-

lish's, as it certainly should have been; importing — unable of itself, by it's own powers only: "Notion" implies simply—conception.  

The words "outward man," the second line be-

fore this, mean—a man not in the secret of affairs, out of the secret.  

"fell," in l. 30, has been objected to, but upon no good grounds: the scene closes, as many others do, with a rime; nor does grammar forbid the expression, which means—when the things talk'd of are fallen, you may then assuredly say of them—"they fell for your avail."

49, 15.

Enter Helena, and two Gentlemen.] So the folio's; where also, when these Gentlemen speak, you find the word "French," and the letters E, and G, prefix'd to their speeches in way of distinction: and the very same initials are found too before the speeches of those Lords who enter with the French King at p. 10, and again at p. 22; those the Duke of
Florence converses with at p. 47, and the Lords who are Bertram’s companions at p. 58, &c; but in these the word “Captain,” not “Lord,” accompanies the initials. We are not to infer, from this circumstance,— that two persons only are represented in all these places, for they are apparently fix’d; those in the present scene, are persons of inferior condition,—“Gentlemen,” as they are call’d,—sent with dispatches; those who enter first at p. 10, Lords about the King’s person, of small years, and seemingly of his council: the other two Lords are those youthful ones who take their leave of the King at p. 22, and appear afterwards at Florence; where they are call’d—“Captains;” as serving the duke of that place in his wars with the Senois: This inference we may indeed make, and safely,— that all these six personages were presented by two players only, and that the names of those players begun with E, and with G; in a list that is before the first folio, of performers’ names, you have an Eccleston, a Gough, and a Gilburne.

51, 4.  
Which holds him much to have.] It holds me to do so and go, it is confess’d, is no usual expression; but every day’s commerce, with men or books either, yields us this,—I hold it my interest to do this or that; and Shakespeare—whose liberties of this sort are notorious to all who are read in him,—affixes to the verb in this passage the sense of the phrase above-mention’d, using it neutrally: that he does so, will never be doubted by any, but those who have not enough consider’d his manner, and are wedded to grammatical niceties. The remark in this place upon Parolles and his qualities, is exactly of a piece with one Helen makes upon them at p. 6, (l. 22 &c.) but in much better language, as is very rightly observ’d by one of the editors: It is rather strange, that both he and the rest of his brethren should have so little ear, as to follow the negligent folio’s in printing some of these speeches as prose.

52, 4.  
Whence honour but of danger wins a scar, As oft it loses all:] The cloture is with which the Poet is apt to express himself, and the boldness of his imagery together, make it frequently proper to explain his sense by a paraphrase; as is very well done in this place by the author of the “Revision,” in these words: [“No, come thou home, Restillion,”] “from that abode where all the advantage that honour usually reaps from the danger it rusheth upon, is only a scar in testimony of it’s bravery, as, on the other hand, it is often the cause of losing all, even life itself.” The emendation in l. 25, of the page before this, appear’d first in the Oxford edition; and is too certain, and clear withal, to need defence or ex-
plaining: But another line of that page (l. 32.) has suffer'd damage in all of them, by change of a word which adds much to the strength of it, namely, the word "ravish;" a substantive indeed, but by the Poet us'd adjectively, to heighten (as seems to me) an image which he meant to set forth in all it's horror: for the idea convey'd by it is this:—that the lion, constrain'd by hunger, and roaring, is not ravish barely, but very ravish itself.

55, 5.

are not the things they go under:]
i. e. have neither the sincerity nor goodness they seem to have; are not, as Polonius is made to express himselt, ("H." p. 22.) "of that dye which their investments show." And this interpretation (the substance of a note of some length in the third modern editor) is easy and natural, suitable to the words, and, one would have thought, might have stop'd further medling: But the spirit of refining was not so contented; but broke out, in one editor, into an alteration of the negative; in another, into the discharge of it: though all they have got by it, when examin'd, will turn out to be this,—that engines of lust are engines of luft.  The emendation in p. 57. l. 19, belongs to the third modern.

58, 29. *

1. L. None better &c.] The Poet's negligence with respect to these characters, is extravagant in the highest degree: First, in using no other marks for them, as mention'd above, but E and G, letters that differ little in form; which expos'd what is given to them to many mistakes, when his manuscript came to the press: next, in making sometimes Lords of them, sometimes Captains, and another time calling them—1st. Lord and 2d. Lord; and again, sometimes E is first Lord, and sometimes G. The editor has us'd his best judgment, and waded through these confusions as well as he could; but cannot undertake to particularize all he has done, nor would he be much thank'd for it if he did; confining only in giving sometimes to A, what the current editions give to B, and vice-verse. Two changes indeed,—of no unlike nature with the others,—he has bound himself to account for, and must discharge it in this place: The speech refer'd to above, ends at the words "to do," (l. 31.) in all prior editions, and what follows is given to another speaker; and so in p. 61. (l. 20.) the words "I must go look my twigs, he shall be caught," now join'd to the words that precede them, are put into the other Lord's mouth, in those editions: but how improper it is, to make separate speeches of them, in either place, the man of judgment will easily see; and to him too it is submitted, whether the whole of this scene is regulated as it should be.  There is still a small part of it, that in the
editor's eye appears something awkward; and that is,—a speech of the first Lord's in p. 59, (l. 18.) usher'd in with the very same words that his companion has us'd in the speech before it: Possibly, 'tis a correction of the Author's of the first part of the second Lord's speech; and like some in "Love's Labour's lost," (see a note in that play, upon p. 89.) the correction, and passage to be corrected, are both printed off: at least, the scene would be neater, in the editor's opinion, if the words—"O, for the love of laughter, let him fetch his drum," were omitted, and this speech inserted in their room. He is strongly inclin'd too, to think a speech is wrong given at p. 47; and that the second Lord should be no speaker in it, but all given to the first.

59, 14.

John Drum's entertainment.] Who this "Drum" was, is uncertain; but what is meant by—giving a person his entertainment, will appear in a quotation from Holinshed, that has a place in the "School," where he is call'd—Tom Drum; as he is too in another part of this play, at p. 100: He is introduc'd, in character of a serving man, into an old dramatick piece printed in 1601, call'd—"Jack Drum's Entertainment, or, The Comedy of Pasquil and Catherine;" and in that, as you see, he has the name he bears here: but the piece affords no explanation of this proverbial expression, nor any thing indeed that corresponds with its first title. "Oar," in the line before this, is a correction of the third modern's.

62, 6.

But I shall lose the grounds I work upon.] Dark expressions; but meaning,—that she must then give up the design of making her and her daughter instruments in the recovery of Bertram, since she had no other means to assure her she was indeed the person she call'd herself, than those she had us'd already. There is a line something lower (l. 15.) darker still, and in which all grammar is violated. For what is—"you cannot err in bestowing it by the good aid" &c. and what has "it" to relate to? Conjecture only can help us; and what assures us—that "aid" is the word related to, and this the interpretation of the passage:—Only give me credit, that all I have said to you is true; and then you cannot but acknowledge—that the aid I would borrow of you, is so good end, and so good a purpose, that no blame can light upon you for lending it.

63, 21.

which, if it speed, &c.] The fifth editor calls this—"a ginglyng riddle;" and so he might well, when he had made it so by reading the second line thus,—"And lawful meaning in a wicked act;" against all authority, and all necessity too: As it
stands, it is indeed a gingle; but so little of a riddle, that he who should go about to explain it would deserve a reprimand rather than thanks.

64, 17.

so we seem to know, is to know straight our purpose:] "So we seem to know [the seeming to know] what each lays to other, is for him to know [is letting him know] straight our purpose;" that we are plotters against him, not the band of strangers we desire he should think us.∞

The alteration of "mule" to "mute," in the opposite page, (l. 9.) appears to be right; and the rather, for what is brought to confirm it out of "H. 5." (v. 15, 12 &c.) by the person who made the alteration, the third editor. ∞ But when this was in handling, 'tis strange another manifest blunder of the Poet's first printers, in the line before this, did not strike him; who have printed — "Wherefore? What's the instance?" as one interrogation, thus — "wherefore what's the instance?" yet, strange as it is, it neither struck him nor any of them, for so it stands in them all: And they call the place of this scene too—The Florentine Camp; when nothing can be more evident, than that it must have been a place some small distance from it.

68, 8.

What is not holy, &c.] Diana's argument here, if it were put into syllogism, would run thus: — The Beings we commonly swear by are holy Beings, and the attestations we make by them are not to be credited unless made for holy purposes: I swear to you by the holiest of all those Beings for a purpose that is not holy; Ergo,—After which, she proceeds to tell Bertram,—that, as he might justly discredit her oaths, if she should make any to him of such a tendency; so she has no faith in his, since his purpose in making them is plainly wicked: — "Therefore, your oaths | Are words, and poor conditions; but unfeal'd;" which un-feal'd is a word of great import, including more than appears at first view: for this, in few, is convey'd by it; — that oaths holy taken are as bonds made valid by witnessing, have the seal of the Almighty affix'd to them in way of witness: but your oaths, speaking to Bertram, are words only, and bonds of no force, being delitute of that function which is only given to oaths that are holy. The speaker's reasoning is clouded, by being part of it put in wrong place; for — "This has no holding; — To swear by him whom I protest to love, | That I will work against him:" is, in reality, a branch of her major: and again, by the ambiguity of one of her phrases,— "When I did love you ill," whose common meaning is — when I had little love for you, but which means here — when I lov'd you in an ill or bad way: but when these are conceiv'd as they should be, the argu-
ment is as stated above.

69, 31.

Since men are so braid, &c.] The correction made in this place, belongs to the Oxford editor, and carries with it the appearance of certainty: Diana, in her anger to Bertram, conceives an ill opinion of men in general; and this produces the declaration against marriage in general, which follows in the next line.

70, 27.

Ere they attain &c.] This too is a correction of the last-mention'd editor, and carries present conviction with it; which cannot be said of one that he has made in the speech before this, where for "delay" he reads — allay: but delay need not be understood in its more common sense of — putting off for a time, (for that indeed were improper) but of putting off for all time; a power that he must ask of the Deity, for man has it not in himself. The alteration in l. 30, and that in the next page at l. 4, are from the same hand; but perhaps, in the first of them, "meant" were better chang'd to—mean time, as propos'd by the author of the "Revision." Company seems to have crept in, by the compositor's casting his eye upon a line something higher.

71, 21.

and, there residing, &c.] The editor is not now to learn, that "the tenderness of her nature" may signify — her tender nature, and so a proper substantive to govern "became;" but, had that been intended, he thinks "as" had not follow'd, but simply "a prey." Be this as it may,—Can that same tenderness of her nature be thought, with any propriety, to govern what follows? and yet, this it must do, if the inserted word "through" is not allow'd of: allowing it, the "five" before "accomplish'd" is then the governing substantive, and the common usage of speech will conduct it to the end of both sentences: — And that same common usage demanded the suppresion of "is" in l. 19, and the change of "from" into "for" in l. 32: the Oxford edition has—from point to point.

72, 20.

if they were more than they can commend.] A strange expression; and not to be understood without supplying, in thought, some word or other: with truth, or, truly, are the words that bid fairest; but even then, when either of these are supply'd, the word "commend" is still liable to objection.

73, 27.

1. L. Hush! bas'aman comes.] The negligent folio's give "Hush!" to Bertram; which is apparently wrong, for he is wholly taken up at that time with concern for himself, let Parolles should tell any tales of him: The word appear'd first where it should do, in the Oxford edition, and in that too is the change at l. 7.
"Hoodman," is the mull'd Parolles; and was a familiar word to the ears of that time: there is still a play among children, call'd — Hoodman's blind.

74, 14.

Ber. All's one to him: — [The reader, who has been us'd to see "All's one to me" given to Parolles, will wonder to see it chang'd, as he thinks, into "All's one to him," and standing where it does now: but he is to know — that "him" is no change, but the uniform reading of all the folio's: This could not be spoken by Parolles; nor should he speak it with me, as all the modern editors make him; for that imports an open profaneness that makes him the object of detestation; which was never the Poet's mind that he should be, nor is proper in comedy: Bertram may well enough say it of him; and, when spoken by him, his ejaculation upon it comes in more gracefully: The folio's, who make Parolles speak the words, have, in so doing, given another instance, but more glaring, of the same sort of negligence that we had in the note before this. It would be ridiculous, after what has been said, to ascribe it to them as a fault — that they have not distinguish'd by types what the interpreter reads out of a note from what he speaks; but the moderns, who use those distinctions, and likewise make pretension to greater exactness, should (methinks) have shown some of it here.

76, 31. *

Half won is match well made:] That is, — If you get the half only of what you are promis'd, you may think you have made no bad match; — encourage him therefore, and use your good fortune. So much for interpretation: but there is a greater matter behind, which must now be enquir'd into. Parolles, — in this letter as it is call'd, but in truth a small sonnet; or rather parcel of a sonnet whose beginning is wanting, except perhaps the first line of it which is printed finely above, — is advising Diana to make a real and present profit of her lover's impatience, and not depend on his promises, "When he swear's oaths, bid him drop gold, and take it;" This is the purport of much the greater part of the sonnet, and should be that of the whole; for it is the law of this kind of poem, — to make it turn upon one thought only, branch'd and diversify'd in expression at pleasure of the composer: but the fifth and sixth line of the sonnet in question break out into a different topic, that has no relation to what goes before it, nor connection with what it is follow'd by: add to this, that the sonnet (which in Shakespeare consists always of fourteen lines, the first twelve riming alternately) terminates in one couplet only, and not two as in this: to which there is but one seeming exception, and that in "L. L." which
is treated of in its place. Upon the whole then, it is the editor’s firm opinion,—that we owe these lines to the Poet’s own negligence, and his publisher’s blindness: that he meant to reject them; and should have expung’d when he pen’d the last couplet, which, upon a little reflection, he thought fitter for the place. Had the sonnet been seen in this light in due time, this fifth and sixth line of it had either not appear’d in the present edition, or been put between crotchets as of doubtful authority. This scene, which has as powerful effect as any other whatever in either ancient or modern comedy, is no where more excellent than in the speech that concludes it: the pointing of which the reader is requested to compare with that of any other edition, and then say—whether the spirit of it was conceiv’d as it should be by the publishers of those editions.

81, 21.

_Hel. Yet, I pray you,| But with the word: The time &c.] All editions but one put the colon after “you,” and no stop at all in the line that follows it; but how it is then to be understood, they have none of them told us: one editor indeed, says—that “with the word” signifies “in an instant of time;” which if he could make out, it may perhaps have some meaning, but usage declares against him. The Oxford editor uses the punctuation above, but reads—“Bear with the word;” which is indeed the sense of the passage, but less strongly express’d than by the word which the folio’s have given us:—It should be remember’d, that Diana lies under the imputation of having given up her honour to Bertram; and this slander, a verbal injury only, is the sufferance which Helen desires her to submit to a little while longer; telling her withal, that she had no reason to apprehend any other; for such is the force of “yet, and but.”

∞ This conciseness of the Poet, which is often us’d by him, necessarily draws on obscurity, and sometimes a violation of grammar: which we think is the case with one of his expressions in the page before this, l. 25; where “which gratitude,” (in despite of what grammar may have to object to it) must mean—one for which gratitude &c. i.e. one office: They who think it not reasonable, to imagine that so much could be left by the Poet to be supply’d, may inferr, if they like it, the words which we have us’d to explain him. ∞ The word “revives,” in the speech first examin’d, has been objected to; and —revives, a word never heard of, recommended in it’s room by the fifth editor: “revives” means—encourages, causes hope to rise up in us; alluding to the fortunate incident, as Helen then thought, of the French king’s being at Morteflles. ∞ That “fancy” (1. 12.) should ever be discarded,—as it has been by the editor.
who gives us revyes,—is almost incredible; having a delicacy in it, the loss of which no critical ingenuity whatever can possibly atone for: However, none is shown in this place; for the sense, which is clear and wants no explanation, is perfectly the same in the alter’d reading as in that which is genuine: with this difference indeed,—that the sweetness which went along with that sense, the alteration has stript it of; as a storm ravages a garden, but leaves the form of it.

D°, 31.

a snipt-taffeta fellow; &c.] A fop, a coxcomb, a dealer in snipt (or pink’d) taffeta; a fashion with men of drest in their doublets, as may be seen in old pictures. The words “villainous saffron” are metaphorical, and mean—the vices and follies of the person he speaks of; insinuating withal, that they were of the deepest dye possible: the metaphor is borrowed from pastry, in which saffron is still us’d for the purpose of colouring. w. “w. i.” 59, 2. “advanced,” 1. 3, means—advanced in credit.

83, 15.

But, for be is &c.] The folio’s give us “fire” for “for,”—as may be seen at the bottom,—with a comma at “fire,” and a full stop at “court,” which punctuation and reading is follow’d by all the moderns, the Oxford editor excepted; who reads—“since,” retaining the punctuation. “For,” (taken in the sense of—for that, because) bids fairest, by reason of the r, to be the true word: and the punctuation now us’d gives a clearness to this gentleman’s reasoning, such as it is, that makes explaining unnecessary. “Honour’d,” a little higher, is an emendation of the last-mention’d editor, hardly less certain than those we have been just speaking of, though rather bolder; and contains a piece of innocent humour and banter upon the French, as if their own dark complexions inclin’d them to hold that of the “black prince,” as he is call’d, in more respect. The word “fugget,” l. 11, is worth remarking; it has the force of the Latin—fuggerère, in a middle signification between—seduce, and invite; and is therefore a proper word to be follow’d, as we have no other that has exactly that force.

87, 3. *

muddy’d in fortune’s moat,] The old reading was “mood;” and has been given up something too hastily for that which now appears in the text, taken from the third modern editor: the word “displeasure,” that follows soon after, and the gingle between “muddy’d” and “mood” (a thing much in Shakespeare’s way) was not reflected upon; nor a stronger circumstance yet—that the change of “mood” into “moat,” is a change of the Clown’s making; who laying hold upon “muddy’d,” and “smell-ing strong,” presently makes a moat
of the other, that he may extract from it all the humour that follows: The judgment was dazzl'd by that assemblage of passages which the person who made the alteration has rak'd together from the other parts of the scene, and set in a very strong light: so strong, that the editor expects to be condemn'd by most of those who have seen them, for retracting his first opinion; but he has given his reasons, and thinks them sufficient. The alteration in 1.23, which belongs to the same gentleman, carries more conviction with it: "Smiles" has no sense or humour that is discoverable: but "Similies" being taken— as epithets, and "comfort" ironically, the sentence is not wanting in either.

D'o, 15.

Fortune's close-flool] The wag who coin'd "fortune's moat,"— which he converts by and by into "the unclean fish-pond of her displeasure,"— calls it here "her close-flool," because the privy, in most ancient houses, was over the moat. The latter part of Lafeu's question at the bottom of this page, 1. 31, should be deliver'd in the highest tone of voice that belongs to the figure call'd—irony; otherwise, the words are a flat contradiction to what is always objected to Fortune, and mock-reasoning into the bargain. The same speaker is complimented with a word in the next page, at 1. 7, which he has no title to, to wit, the word—one; which

crept into the third folio, between "than" and "word," and is continu'd in all copies since: the speech suffers by the intrusion; for it makes the conundrum less visible, as the French reader will perceive very clearly.

88, 25.

Our esteem] meaning, the esteem he himself was held in; which, says the speaker, was much lessen'd by the loss of so rich a jewel as Helena: for this, as the world goes, is the certain consequence of any great loss, or diminution of fortune. "i, the blade of youth,"—the old reading in 1. 31,—is undoubtedly very good sense; meaning,—when youth was in the blade, in it's first spring; a metaphor taken from grain of any sort: but the adopted word—"blaze," (a metaphor also, and us'd by the Poet in other places) is so easy a correction, and so necessary,—in the editor's opinion,—to introduce the ideas that follow, that he could not but believe it the true one: he found it in the third modern editor, where it is only propos'd in a note. "Oil" pour'd into "fire" makes one fire, and that a blazing one; which is the reason they govern verbs singular, which one gentleman has turn'd into plurals.

89, 19.

The nature of his great offence is dead,] Poetry,—a creating power, that delights in putting mind into every thing,—does in this place exercise her faculty upon "offence," making of it a person, and giving it
a natural body, which she first kills, and afterwards bury it's remains: This idea produc'd the word "nature," which has been chang'd, and matter put in it's room. "Season," l. 31, signifies—the fair season, summer, unclouded summer: the king's summer has clouds in it, as he tells you soon after, that shed some little hail, and are gone.

90, 19.

Scorn'd a fair colour.] All the power of sophistry has been employ'd, to dispossess the word "scorn'd" of it's slot, and give it to "scorch'd"; and, in the power of those arms, scorch'd has forc'd it's way into the two last editions, and escap'd a trial besides, for it has not been call'd in question by any examiner: neither shall it be here; but the old possessor's title enquir'd into, which (we believe) will turn out a good one. "Scorn'd," then, signifies—threw scorn upon it, made it seem a thing to be scorn'd; just as "express'd it's own," the words it is follow'd by, signify—made it look as not natural, from art: and both these expressions, thus interpreted, tally very well with a "perspective;" between which, and a burning-glass, there is some difference.

91, 24 *

I bad her, &c.] Either this passage is mutilated, or strangely elliptical, or "bad" must have a fence put upon it which no search will ever be able to establish by precedent; scorn'd comes the nearest, but books give it no such signification: if elliptical, remember, or be assur'd, are the words to be supply'd; but what the words are that have been omitted, should that be deem'd the case of this passage, the editor cannot take upon him to say: Had he thought it permissible to alter, he would have read the place thus;—"I bad her, if her fortunes ever flood | Necessity'd to help, fend by this token, | And I'd relieve her." v. 92, 23. "Stood necessity'd to help," will appear a strange phrase to the meer modern reader, and may startle even the Shakspereian; but a little recollection will tell him, that it signifies—flood in necessity of help: the genuineness of it can only be maintain'd by analogy; for 'twill be in vain to seek for necessity'd, and necessity'd to help too, either in the Poet himself, or any other writer. The word "time" is wanted too in l. 18, to make out the fence: it is insert't in the Oxford edition, which reads—"The last time e'er she &c.: but this is robbing Peter to pay Paul; for that is full as much wanted in this reading, as time in the old one. "She," in this line, is a change of the first modern editor which the others have clos'd with; for "I," as the reader sees below, is the word in the folio's: perhaps then, the line was meant to run thus;—"The last time that I took my leave at court," which nothing hinders us from supposing—was before Helen left it, if by court we understand—Paris; for though.
Lafeu had spoken with the king since, yet that was in his progress, at Marseille, or some other place else; as will appear to the attentive peruser of what is said by him in p. 84. *The change at l. 9.* in this page, and that in page 92 at l. 7, belong to the third editor, and both are self-evident: "Ungag'd" may or may not be a word of the Poet's coin- ning; and if not adopted by writers, and makers of dictionaries since, it merits well to have been so.

92, 17.

Then, if you know &c.] Three ex- planations have been made of this passage: the first, a strange one; the other two, by gentlemen of great in- genuity, (v. "Canons of Criticism," p. 39; and the "Revisal," p. 183.) who yet have wander'd a little from the true conception of it, or not set it (at least) in it's proper light, which these words would do better: — Then, if you have sense enough to know that you are yourself, [the fame knowledge which teaches you that, must teach you that this ring was Helen's, for you know it with no less certainty; therefore] "Con- fess 'twas hers" &c. where the words between hooks are an imply'd con- sequence, of which discourse affords many examples. *But what shall we say to some lines in the next page, beginning "My forepast proofs," &c? Surely, these are a little re- mov'd from common apprehension, and should have an interpreter as well as what we have just spoke to. "Fears" then, in the line after this, mean—present fears; And the whole of what the Speaker would say, seems to be this: — "Though I have been weak enough, in a former instance, to hold him in too little suspicion; yet, what I saw of his behaviour in that, shall put me so much upon my guard at present, that the world shall never have it to say of me,—that I have been guilty of the same weakness a second time: Upon which, he orders the person he is speaking of into immediate confine- ment; and says, — "We'll set this mat- ter further," *The word "removes," something lower, 1.16, means — re- moves of the king and his court.

94, 1.

—and toll for this.] That is,—look upon him as dead, and act accordingly: the phrase is suited to the Speaker, and so is the sentiment that preceeds it. The second folio has — "and toole him for this," pointing it as above; evidently a mistake, and effect of the compositor's negli- gence: Yet this mistake is adopted by the third modern editor, and other changes made in the passage in con- sequence of that adoption: for thus it runs in that editor: — "I will buy me a son-in-law in a Fair, and toll for him. For this, I'll none of him." The alteration is made without notice; without reason assign'd for it; or explanation of what he has given us, either by himself or those who
have follow'd him, who are—all the editors since. The neglect of these gentlemen, some readers may find themselves inclin'd to ascribe to forgetfulness: the benefit of which excuse, the present editor demands for himself, with respect to another line in this page, l. 12; where having clos'd with a correction which is found in four editions before him, he omitted to put at bottom (as should have been) the reading his predecessors rejected, which is—"sweare them Lordship."

97, 27.

But wilt thou not speak all thou know'st? i. e. in this affair about which you are now question'd: for this must necessarily be supply'd; or else, "But," must be chang'd into What! Bad as the pointing usually is in the Poet's old copies, it is sometimes better than that of those which came after; and this happens to be the case with the second line of the speech next to this: where, instead of the comma after "her," which they found in the folio's, the moderns have put a colon; and a comma after "that," where the folio's have no stop: The sense resulting from this punctuation,—if sense it be,—will hardly be approv'd of by the considerate reader; whose judgment will easily tell him, that the folio's are right; that the sentence in question is an unfinish'd sentence, in which the speaker appears dispos'd to exculpate that matter, against whom, in a breath or two after, he gives the fullest evidence possible: circumstances of much humour; and by which the character of the person they come from is kept up to the last, for he makes his exit in this speech. Another character in this scene,—to wit, that of Diana,—is indeed sustain'd in like manner with this we are speaking of; but, surely, a little at the expense of propriety, if the presence be consider'd, to whom and before whom she utters the several levities which the Poet has put into her mouth: His motive seems to have been,—to abate by these pleasantry the almost tragical effect which the winding up of his fable might otherwise have had; and has yet in part, as appears by what is said by Laveu in his last speech: but whether this will sufficiently palliate the improprieties hinted at, is a matter of some doubt. The fix concluding lines of the play are cut off from it by the moderns, and formally titl'd—The Epilogue: for which, they have no authority from the folio's; nor any from reason; more than that they do indeed epilogize, and address the audience; as the conclusion of other plays do, which yet are not intitl'd as this is. V. "m. n. d." "t." and "T & C."
NOTES

to

ANTONY and CLEOPATRA.

4, 4.

Enter an Attendant.] This "Attendant," in former editions, is call'd — "a Messenger;" with what propriety, let that person judge who reflects upon what is said presently in lines 17, 18 & 21: the first of which lines is unaccountably mang'd, more or less, in all the later editions: And this is likewise the fate of some lines in the next page, 22 & 23: the change that is made in them, being not only void of authority, but also without reason or shadow of reason; indeed, much to their detriment.

D°, 23.

the rang'd empire] meaning, — orderly rang'd; whose parts are now entire and distinct, like a number of well-built edifices: See a passage in "Coriolanus," p. 65, l. 20. A slight mis-spelling of "rang'd" in the two elder folio's, produc'd — reign'd in the other two; out of which sprung an epithet seemingly plausible, that has a place in the "Readings."

D°, 32.

I seem the fool I am not; &c.] The reading of all editions hitherto has been "I'll seem;" follow'd by a punctuation in this line, and another in 1. 2. of the next page, differing from that observ'd here; a reading and punctuation that convey either no sense at all, or else one that can not be acceded to by a person of any judgment: As the speeches now stand, they present a most pleasing image of exalted coquetry on one hand, and of a lover's forbearance on the other: Cleopatra, in the words that are quoted, checks herself for asking so idle a question as that about Fulvia, knowing, as she (forsooth) did, that Antony would be Antony; and is there stop'd by a reply of most exquisite delicacy,— "But, sir'd by Cleopatra,"—who can say what he will be? for that is left to be indicated by the tone in which the words are deliver'd, and the action and look that accompanies them. In this scene and the third, Cleopatra is in a humour of teizing her lover; a humour that many fine ladies are of, but never lady perform'd it in so royal a manner: all the other parts of her character are finish'd with equal mastery; nor is there any throughout this Poet by which it is excelled, or, if any, by
Falstaff only: and should such a pro-
digy ever arise, as an actress that
does perfect justice to it, she might
fairly be said—to bear away the palm
from all others of her profession.

6, 2.

must charge his horns &c. [i.e. dress
them up “with garlands,” let them
forth gayly; a wanton thought, that
suits perfectly the person it comes
from, and is express’d in words e-
qually wanton: the very slight change
that is made in one of them appear’d
first in the third modern editor, and
is necessary. The entry of Enobar-
bus, 1. 9, has more spirit by being
placed where it is, than where it has
always been before—the beginning
of the scene.

D°, 30.

O excellent! &c. [It has been ob-
serv’d by a gentleman,—that this is
“one of those ominous speeches, in
which the ancients were so supersti-
tious,” and the observation is just:
for the Poet deals largely in them;
as will be shewn upon some occasion
hereafter, where the evidence is
more striking than it is (perhaps)
in this place: What is intended, by
making Charmian say in her next
speech—“Then, belike, my children
shall have no names,” will be seen
very plainly, by turning to one of
mater Launce’s in the “2. g. of V.”
p. 47, l. 15.

7, 27.

Alexas—come, &c. [All the change
in this passage is,—that a break only
is put after “Alexas,” and it is im-
mediately join’d to “mend;” whereas,
in the folio’s, “Alexas” begins a
new line, and has a full stop to it,
which gives it something the air of
a speech not belonging to Charmian:
This can hardly be call’d—an emen-
dation; though it is challeng’d as
such by the third modern editor, for
no better reason (it seems) than—
because his two predecessors had
fumbled, and made the separation
quite certain.

9, 12. *

(This is stiff news) If this be meant
of the style in which the Messenger
couches his news,—and no other
meaning presents itself,—there was
never a greater truth: The words are
expung’d in the Oxford edition; and
had been so in this, had they ap-
ppear’d in the light which they now
do; which is that of—a gloss on the
other words, put by heedlessness into
the manuscript, and creeping thence
into print. The word that is now
first inserted in the line next to this,
gives meaning and truth to a sen-
tence that had neither before; for
Labienus could not extend Asia, had
he conquer’d the whole of it: “ex-
tended Asia” means—the extent of
Asia, the whole extent of it.

D°, 24.

When our quick winds by stills;] By
“winds” are meant—friends; per-
sons so truly such, as to remind those
they love of their faults: the obser-
vation is certainly just; and the me-
taphor in which it is wrap'd, a physical truth: and that this is a true interpretation, is clear from what immediately follows;—"and our ills told us, |Is as our caring;" i.e.—and the telling us our ills or ill actions, is a kind of culture to minds that lye waste;—still pursuing the image he had borrow'd from husbandry.

10, 10.

the present pleasure, &c.] The sentiment convey'd in the passage that begins with these words, is, in the main, no other than that contain'd in the general maxim preceding it, and in the reflections with which it is follow'd: the metaphor dressing it, seems taken (as has been observ'd) from the sun's "revolution;" whose western declension does, in a sort, make him opposite to himself, that is—to what he was in the morning, an eastern sun. ☼ "Could," in l. 13; is—could willingly: And the peculiarity in this, calls to mind another forcible monosyllable, not remark'd upon in its place, to wit "now" in p. 5, l. 6; a word indeed of great force, for the reasonableness of what is then spoken is all wrap'd up in it: by "now" is insinuated the speaker's own advance'd age, and that of the lady address'd to; which, in the opinion of persons like them, makes it proper that no time be loft in the pursuing of what they call pleasures.

11, 17.

When it pleaseth their deities &c.] Among a number of fanciful speeches that mark out this character, this (perhaps) is the oddest and most eccentric: An ellipsis, however violent, stands for nothing with Enobarbus: witness, what he says at l. 3; where the words—"they are greater storms and tempests than almanacks can report," should, in sober expression, have run thus;—we should call them—storms, and tempests; and those greater than almanacks can report: nor is grammar at all better dealt with; and therefore "it shews," in the passage that is now under trial, does full as well as—they shew; or else we may heal the breach thus,—by making "it" stand for—this action of theirs: His "tailors" are—women, the artificers of other women; and in that lyes the comfort he speaks of; for "when old robes are worn out," that is—when an old wife is carry'd to her grave, "there are members" (videlicet, of the community) still left "to make" newer and fresher.

12, 2.

And get her love to part.] They who alter'd "love" into—"leave," had not reflected sufficiently, who the person is that they give it to: the person is—Antony; Antony coming to himself, and beginning to think rather seriously; who, in that disposition, must be suppos'd to consider his own dignity, of which the word—"leave" is an evident breach: it seems indeed to have been avoided
with some study; and "love," a less
natural expression, substituted for it:
the sense we must take the words in,
is as follows;—and get her, whose
love is so great for me, to consent to
my parting.

D°, 16.

Like the courfer's hair, &c.] That
horse-hair was turn'd to an animal,
by lying a certain time in a vessel of
flaming water, was believ'd in the
Poet's days, as appears from a pas-
sage in Holinshed: The animal pro-
duced is call'd there indeed—worm;
but the vulgar opinion might make
a serpent of it: which being hair-
like and very minute when it first
assum'd life, was not come to its ve-
nom; and in that lyes the aptness of
the similitude.

D°, 27.

I did not find you;—] Spoken in
way of caution; I call Antony, find-
ing it, should take it as a mark of
her love.

14, 5.

Bliss in our brows bent; &c.] "Bent"
is a substantive, and "brows' bent"—
the fine arch of the eye-brows:"Eternity," in the line before this,
means— the joys of eternity; But
what good interpretation shall we
put upon "race," in the line that
comes after? To say, that—"was
a race of heaven," means— was of
heavenly race, does not satisfy: and
therefore the easy emendation, that
has a place in the Oxford edition,
and also in our "Various Readings,"
seems proper to be adopted.

15, 14.

So Antony loves.] meaning—such is
Antony's love; fluctuating, and sub-
ject to sudden turns, like my health.

But why is Antony call'd—"This
Herculean Roman," in 1. 29? The
house that Antony came of, boasted
an immediate descent from Anton a
son of Hercules; and Hercules him-
self was honour'd in particular man-
ner by all of that house: which the
Poet has also alluded to, in a line
that has given some trouble, the
twenty third of p. 84.

16, 17.

O, my oblivion &c.] Intimating by
this expression—that Antony's obli-
vion was something more than even
oblivion itself: the hemistich that
follows, may be explain'd in these
words;—and the memory I once
had, is all a blot. The reply made
to this, has been strangely mistaken
by two authors, who have not en-
ter'd into the delicacy of the reproof
that is couched in it: Did I not
know, says Antony, what a mistress
you are in the arts of dissembling,
and of counterfeiting any idle hu-
mour you please, I should take the
wantonness of your present behav-
iour for real wantonness, and accuse
you of little feeling: and with this
interpretation, the answer of Cleo-
patra quadrates perfectly; for it a-
mounts to an avowal—that she had
indeed been acting a part, and that
with the greatest constraint, and most
painfully to herself: her motive, as she would have it thought,—to keep up Antony's spirits, and her own, in such a trying juncture as this of their parting.

Do, 29.

One great competitor:] From the first of these words may be gather'd that the party who utters it had been engag'd in conversation with Lepidus before their entry; and that a topic of that conversation had been,—a charge brought against him by the other, of designing to get rid of his partners, and govern singly: The passage being seen in this view, there can be no occasion for changing "One" into "A", or into "Our", as has been done by different gentlemen.

17, 7.

His faults, in him, &c.] The propriety of this similitude has been question'd; and, indeed, some reflection is necessary, ere it can be seen: The night in which Antony's faults were set, and by which they were render'd more glaring, is—the turbulent state of affairs, and the storm that was then arisen from Pompey.

"Being mature," l. 26, has been chang'd into "immature": but "boys" are not usually "rated" for faults before they are of years to know better; nor can they "rebel to judgment," till such time as they have some.

18, 7.

It hath been taught us &c.] The maxims that follow thick in this speech, are worded strongly and closely, and are (of consequence) something obscure; yet not so much so, to one competently vers'd in the language of Shakespeare, and who pays attention to what is before him, as to make commenting necessary: And to such readers too, either explanation or defence of the changes that are made in this page (all, except that in l. 14, taken from other editors, and chiefly the third) would be an affront; unless it be of the last of them, which perhaps may seem strange to the clausal, and to such as have met with—Mutina in all the modern editions: but "Modena" is the word in that Plutarch which Shakespeare dealt with; and there put, as is probable, from knowledge that the ancient Mutina is the present Modena.

21, 8.*

med'cin] For so the word should have been spelt; and the appellation is given to Antony, as being the curer of all her sorrows. "dumb'd," a correction of the third modern editor's, wants no defender; nor the sentence it stands in, any interpreter; but one in l. 12, seems to ask some explaining: Should a man be so hardy, as to say—that "the loss of many doubl'd kisses" is predicated of the "pearl," might he expect pardon? Grammar is on his side, and the truth of construction; But where find a reason why a pearl should be call'd so? The pearl is met with in
oysters that are found in some particular seas; and naturalists tell us, — it is at first a small seed, that has a kind of growth in the shell it adheres to; which growth is effected by the accession of coat after coat, one enclosing other in the manner of onions: Now, is it too great a liberty for a poet to say of it,—that the fish it's mother forms those coats by a repetition of touchings, which he calls—"kisses?" if this will not be allow'd of, a better solution must be sought for; and no such offers itself at present. This circumstance of the pearl is not in Plutarch: but there is mention in Pliny—of a pearl of incredible value, belonging to Cleopatra; and this, it is probable, was Antony's "petty present."

23. 3. *

Whiles we are &c.] The correction at the end of this line is the property of another editor, and the "Revisal" calls it—certainly nonsense; but let us see what can be said for it; and withal, for another emendation, which (had it come to mind in due time) should also have had a place in the text. To begin then. All the speeches in this scene, except one by Varrius, are given by the folio's to Pompey and Menecrates only: this was such a palpable error with respect to one of them, (24, r.2.) that it stands corrected in all the moderns, and of that speech Menas is made the speaker; and so he should be of that which Pompey replies to in the words that are prefix'd to this note. A little reflection upon the characters of the parties in question, will set the whole of this scene in the clearest light; and shew, withal, the propriety of both these corrections: The character of Pompey is mark'd by—a high sense of honour; and by a natural honesty, join'd with irresolution and a backwardness to engage in great actions: that of Menas has nothing particular, but that he is Pompey's fast friend: Meneecrates is also his friend; but not in favour, like Menas, from being discontented, and disapproving his patron's conduct: Thus stated, the characters themselves will point out who the speeches belong to: he who speaks in the second, agrees with Pompey, in thinking—that the gods would befriend them at last; but, delivering his opinion in the form of a maxim, "what they do delay, they not deny," the other takes occasion from one of those words to tell him—that there was a delay which he should make his chief petition to heaven, meaning—a delay of the preparations against him: this is taken up by Meneecrates, whose dissent is worded also in maxims, a respectful way of expressing dissent; intimating by them,—that his opinion was rather, that Pompey himself should prepare, and attack the triumvirs before their whole strength was gather'd together: and this speech of Meneecrates is a most unanswerable
argument in favour of the latter amendment, and no small one in that of the first; for, unless “delay’s” be admitted, no reason can be assign’d for making the reflections contain’d in it; and, if he be the maker of them, he could not be so of that in the other speech, their tendencies being so contrary.

25, 6.

Were I the wearer &c.] “Alluding,” says an editor, “to the phrase—I will hear him.” But the speaker had no such thing in his head; but either meant as he spake, or—that he would put on his grossest look. There is something uncommonly noble in the management of this interview, and the dignity of these great personages is wonderfully sustained: their entry without accosting each other, the conversation apart that each has with his friends, are circumstances finely imagin’d; and the effect they now have, would be much heighten’d by a proper representation: But this is only thrown out, to awaken the reader’s attention while this scene is before him; who will then, of himself, discover numberless beauties besides, without pointing out.

26, 3.

I should do thus.] Meaning,—as Lepidus had entreated; talk the difference over gently, and not make it greater by reproaches and harsh language; for that is the import of the words which that entreaty is couch’d in.

D”, 27.

their contention | Was there’d for you.] This, as has been rightly observ’d, means—“they took up arms in your name, and you were made the subject and theme of their rising.” But though there can be no doubt made that the observer’s emendation is just, and his interpretation also; yet is grammar made dreadfully free with, and the analogy of language: for, according to the latter, “them’d” can have no other sense but—propos’d as a theme, given out as such; and must, according to grammar, be govern’d of “contention;” but this sense and construction bring matters back nearly to the point they were in under the old reading—“theame;” the fault is in the Poet himself, whose licence of expression is sometimes excessive: ∞ It is rather bold in the next line but one; where “Did urge me in his act,” stands for—made me the presence of his acting so and so, urged my name for it: ∞ and at 28, 1, the words—“I told him of myself,” mean—I told him in what condition I was, when I gave the offence.

27, 6.

You praise yourself; &c.] The import of which in short, is—you praise yourself at my expence: and this being so, the word “me,” in the next line, must be spoke with an emphasis; which can not be lay’d upon it, in the situation it occupies
in all former copies, (which the reader may see at the bottom) and by this the transposition is justify'd: Mistrakes of this sort are often made by the pen, and oftner still by the press; such presses especially as this Poet had the fate to come out of.

28, 27.

If it might please you, &c.] This imperfect and conditional mode of expressing a wish, may be intended as a mark of submissiveness: in any other light, is improper; and—Would were greatly better than "If:"

29, 9.

I do not &c.] Here is another transposition; the words "manner" and "matter" standing as they do at the bottom, in all the folio's, and in the four first moderns: the emendation was started by the gentleman next in succession, is confirm'd by what the speaker says afterwards, and recommended by much delicacy. It is rather strange, that the maker of this correction should not find a like delicacy in one a few lines before it, (l. 4.) that has a place in his two predecessors: the first of which, instead of the pointing that is found in all editions before him,—to wit, a comma after "soldier," and no point at all after "only,"—hit luckily upon that punctuation which will be for ever subscrib'd to as soon as seen.

28 In another single line after this, l. 8, are some expressions that have been mistaken: yet are easy to be conceiv'd, highly natural, and of in-

finite humour; the purport of them being,—that he the speaker would, from thenceforth, be a very stone for silence, but he would think a little.

32, 27.

tended her i'the eyes, &c.] i. e. watch'd her looks, to receive commandments from them: in the receiving of which, the subject's inclination of body was perform'd with so much elegance, that their other personal beauties were much set out by it. This is the obvious meaning of "made their bends adornings;" and is so acknowledg'd to be, by a gentleman who has (notwithstanding) invented another reading, and has given it some sort of likelihood by the annotation that follows. "Cleopatra, in this scene, personated Venus just riling from the waves: at which time, the Mythologists tell us the Sea-deities surround the goddess, to adore, and pay her homage. Agreeably to this fable Cleopatra had dressed her maids, the poet tells us, like Nereids. To make the whole therefore conformable to the story represented, we may be assured, Shakespeare wrote,—And made their bends adornings. They did her obsequiousness in the posture of adoration, as if she had been Venus."

33, 23.

And breath'dsỗi, power breath forth.] "Power" is—power of charming; this, says Enobarbus, Cleopatra breath'd forth even by being breathless; making (as he express'd it be-
Antony and Cleopatra.

fore) defects perfections, by the grace that went along with her panting. The page begins with another high-reaching strain of encomium; in which, the words "but for vacancy" (l. 4.) signify—but for fear of a vacuum.

34, 28. I see it in [My motion, &c.] There is no occasion for supposing—that "motion" implies here" the divinatory agitation;" nor—that it is put by mistake for another word "notion," suggested by the third modern editor, and embrac'd with warmth by some gentlemen: It means—a somthing moving within me; that unknown something which others also feel at some junctures, who are not toothfayers: "in," or by, this inward "motion," the speaker saw the "reason" that Antony call'd for, but could not give it expression. The page opposite to this offers two other words that have been combated even with violence, and must therefore be defended. "Fear," in l. 6, is objected to, and a fear chang'd into—afeard, a word that stands condemn'd by the found; for who so likes it, or can even endure it, so near in place to "o'er-power'd," his ear is to be pity'd: But why is "fear" to be parted with; meaning only, in language of poetry,—a thing frightened or terrify'd. The other faulty word is a compound, (v.l. 25.) not of the present editor's making, but of his introduction; and here are his reasons. It is granted, that "in-hoop'd" (v. below) has a meaning, and that a better than objectors have given it; for 'tis likely,—and might be prov'd, were it worth it,—that the quail was fought within hoops; so that "in-hoop'd" might well enough be allow'd of, were it not for a fault of some magnitude that would be found in the sentence itself, if that word were left in it: "Beat at odds" is a weaker expression than—beating "when it is all to nought;" a trespass against the laws of good writing, which certainly require,—that a latter sentence should rise on a former, when their subjects are nearly alike: and this rising is given it by the admission of "woop'd-at;" for then the meaning of the sentence will be,—"and his quails beat mine" when the odds are so great on my side that the standers—by express their admiration by whooping. v." a.y. l. i." 48, 8, where to woop is spelt—hoop, by authority of both the folio's.

37, 16. Rain thou &c.] A reading only of the Oxford edition, instead of one that is given below: which, besides it's accordance in metaphor with "fruitful" and "barren" that follow it, has a more important thing in it's favour; which is,—that, in the other word "Ramme," there is a grievous and striking indelicacy that could not come from Cleopatra. "Sword Philippus," l. 14, means—the sword that was worn at Philippi; that
great field, in which Antony us’d it so gloriously. It is observ’d of the action that is spoken of in the lines of which these words are a part,—that it seems an imitation of what Omphale practis’d on Hercules, Antony’s ancestor: And the maker of this observation, has another upon a line in the next page, (l. 8.) that what is promis’d there to the Messenger, was done, of old time, in the East in more countries than one,(and continues done at this day,—for that might have been added) upon many solemn occasions; such as—coronations and weddings of kings, triumphs, and great festivals.

40, 17.

Take no offence, &c.] meaning—no new offence; and is spoke upon seeing her angry, that her question was not instantly answer’d; his delay, as the speaker would intimate, proceeding from no other cause, but—that he would not offend her. The emendation in l. 21, is taken from the Oxford edition, is certain and necessary: and the same, it is hop’d, will be judg’d of another, made a little before, (v. 38, 6.) that was over-slip’d in it’s place.

42, 12.

Thou dost o’er-count me &c.] This reproach of Antonius, for having o’er-counted him (as he calls it) of his father’s house,—mention’d again at 51, 7,—is taken from Plutarch; as is every other even the minutest historical incident, that is found in this scene. The application of the line after this, is something hard to conceive; For where is the propriety of bidding Antony stay in this house, “since the cuckoo builds not for himself?” the only solution of it is,—that ’tis one of those half-worded speeches, that are purposely left incomplete, and to be made out by the understanding of the party address’d to: what is wanting to perfect this speech, is contain’d in the following paraphrase;—But, since providence suffers the cuckoo to use a nest that is not of his building, [I too must submit to a like dispensation; and so] remain in’t, as thou may’st,” keep the house you have seiz’d upon how you can. It should not be omitted,—that the “o’er-count” in this speech is a perversion of that in another; for where Antony meant —over-number, this speaker means —over-reach: And his words in the opposite page, l. 17,—“what counts fortune casts on my face,” signify —what figures and lines she draws there.

46, 18.

Some of their plants &c.] meaning—they flood but ill on their feet, did not walk very steadily: the humour of the expression is not quite enter’d into, without knowing,—that the foot is in Latin call’d —planta. “Alms-drink,” (l. 22.) is the drink a person takes out of turn, and not belonging to him, in order to ease some one else. “Pinch by the disposition,” in the line after that, signifies —at-
tack for their foibles, the foibles each is dispo'd to.

48, 26.

Thou haft drunk well.] A sarcastical affirmation of Pompey's; and no interrogation, as the moderns have made it, by putting a mark after "well" which they did not find in the two elder folio's; whose only mistake, in this instance, was—a transposition of "haft" and "thou."

50, 17.

shall bear] Properly alter'd from —"bear," by the third modern editor; "holding," as he observes, meaning—burthen, (the chorus or foot of a song) and —to bear the burthen, the technical expression for joining in it. ∞ When this play was fitted up for the stage in the year fifty-eight by the present editor, a stanza was then added to this truly bacchanalian song, and the song printed as follows:—

Come, thou monarch of the vine,
Thine is Bacchus, with pink eyne;
I think it is to cheer the soul,
Made, by thy enlarging bowl,
Free from wisdom's fond controul,
Bur. Free from &c.

2.

Monarch, come; and with thee bring
Tipsy dance, and revelling:
In thy vats our cares be drown'd;
With thy grapes our hairs be crown'd;
Cup us, till the world go round,
Bur. Cup us, &c.

"Enobarbus" and "the wine" (l. 31 & 32.) are, in all modern copies, read

—Enobarbus, and—the wind; which no man of taste will be pleas'd with, when the others are but only propos'd to him.

51, 9.

Take heed you fall not.—] Speaking to some of them, (Pompey, probably) whom he fees stagger: After which, the boat puts off with it's company: and Enobarbus, who has not yet had his dose, turns to Menas, and says—"Menas, I'll not on shore." and is reply'd to by Menas,—"No to my cabin." This is the arrangement of the passage before us; and so palpably right, that the reader shall not be insulted with any proofs of it: What he finds in the moderns,—or may find, if he is so dispos'd,—took it's rise from the negligent folio's, who have printed the passage thus,—"Take heed you fall not Menas: Ile not on shore. | No to my Cabin:"—which they who had seen a like negligence, and amended in that instance, (v. 7, 27.) might (methinks) have discover'd in this.

52, 24.

Thou haft, Ventidius, that, &c.] Meaning—wisdom or knowledge of the world: "without which," the soldier affords scarcely any thing to distinguish him from his sword; the sword, in that case, doing nearly as much service, and being of equal value with himself. This maxim, and others with which the scene is embellish'd, are form'd out of very slight hints the Poet found in his
Plutarch; which, if they are turn'd to, will shew with how sharp a judgment he look'd into the authors he dealt with.

They are his shards, &c.] What "shards" are, will appear by consulting the "Glossary," and the force of the passage is this; — that, by those shards, the poor beetle Lepidus was enable'd to soar as he had done; and, if they were taken from him, would be in that beetle's condition, — fall to the ground.

The swan's down feather, &c.] This comparison of Antony's rose indeed from the words he had just spoken; but are not an illustration of them, but of a reflection that was then springing up upon the state of Octavia's heart; divided between love to her brother and love to him, and unable to give the preference to either.

Believe't, till I week too.] Which he thought would be never: so that, taking them thus, the words are only a fresh and more positive allusion of what he had been saying before, "Wept" (a word adopted by two modern editors) can not be allow'd of; the sense which that would convey, being a manifest violation of character.

as she would wish't.] It has been propos'd, to read — you would; but, in this, there is something indelicate: The sentence would be better amended, (if amendment be necessary) by reading — Lower than she would &c.; and this, perhaps, is intended in the words that the printers have given us.

The good gods will mock me.] The line next to this, has a word at the end of it which the old editions have mistakenly put after "me;" it is a forcible word where it stands, a sufficient reason for thinking — that that is its place: they who gave it another, finding then a gap in that line, fill'd it up (as they thought) very dextrously by printing — my [Lord, and] Husband; and so the line has gone ever since. — "Took't," in l. 10. of this page, and "strain" in l. 29, — both of them well-judging corrections, and wanting no explanation, — appear'd first in the third modern editor.

Then, world, thou hast!] Words of the Oxford edition only, in lieu of those that are given below; the necessity of changing which words, and the obviousness of the change that is made, may perhaps excite wonder in those who consider them, — that they should be seen in no other. — Thus reform'd, the speech (though an odd one) is plain, and stands in need of no comment; but another of Enobarbus' that follows, (60, 3.) is liable to some misconstruction, and a little commenting there may not
be improper: "I'll be naught," has no relation to Eros' last words, but means—the event will be naught; and is spoke with a look of much thoughtfulness, and after a silence of some length. The mixture of prose and verse in this scene, is a blemish that cannot be remedy'd without the exercise of such liberties as are hardly justifiable in an editor: He who made the emendation at l. 29, has put the prose into measure; but such measure as the ear will be startl'd with: it will run something better in the way that shall now be propos'd, first observing—that "owne" (a word the reader will see at the bottom) must go out, as being absolute nonsense;—

ENO. Pho! this is old; What's the success?

ERO. Caesar, having made use of him in the wars! 'Gainst Pompey, presently deny'd him rivalry; | Would not let him partake i' the glory: And | Not resting here, accuses him of letters | He had formerly wrote | or, Wrote formerly] to Pompey: seizes him | On his appeal; so the poor third is up, | 'Till death enlarge his confines. | If the publick can relish it thus, it is at their service: and, to speak the truth, they should relish it; for, independant of other considerations, the prose that is given them in the text is every whit as offensive to the ear as even this verse.

60, 9.

Contemning Rome, &c.] The punctuation of former editions, old and new, sets this line and the next in a light that is not true, the truth of it being as follows. Caesar enters in converse with some to whom he has been giving various instances of Antony's ill behaviour, and goes on to another and greater that happen'd at Alexandria; and, in entering upon it, puts into their hands the dispatch he receiv'd it by: this particular, indeed, the moderns could not see; for the copy that is ultimately the basis of all of them, the folio of 85, gave them—matter instead of "manner." & "be there" (l. 22.) is a likelier correction of "bither," than were there, the reading given by them.

62, 20. *

No, my most wronged sister; &c.] The list of kings in this speech is taken from Plutarch: in drawing it up, and that from memory possibly, the Poet has made a small slip or two; the correction of which comes within an editor's province, in such a case, and they stand corrected accordingly by the authority of that Plutarch. From not being arm'd with the like, and from over-timorousness, the editor has neglected to purge this same speech of a more considerable fault, a fault against grammar, and (as he now thinks) against reason too; For where is the grammar, in—"He hath given his empire | Up to a whore; who now are leaving?" and where the propriety of
making Antony the person that leaves, when he had given up his empire? In short, the lines should be read thus;—"He hath given his empire Up to a whore, who now is leaving | The kings of the earth for war: She hath assembled &c. The alteration is slight, even more so than one the editor has ventured to make in l. 18; which he will not say to defend, but abandons it to the reader’s good sense and candour: Those in l. 3, 14 & 31, are the property of other editors.

63, 6.

in negligent danger.] i.e. in danger from negligence. “Wrong led” has been hitherto suffer’d to stand in the line before this: And a fault at l. 13, is not so well mended as might have been; nor the omission in l. 24, so well supply’d: the latter, some of the modern editors have done before by—It is most certain; the other, by—make their ministers: In l. 22, the whole set of them have chang’d the word “noises” into one the most monstrous and unaccountable that can be imagin’d,—noys; for which they have no authority even from their folio’s.

66, 18. *

this whole action] The reading of the two elder folio’s, and of the four last moderns, is as below; in which reading, the more obvious sense of “action,” and that in which the reader will naturally take it, is—act or deed: But it’s meaning is—enter-

prize, the enterprize then in hand; no part of which, says Canidius, “grows in the power on’t,” is conducted as it might be, or suitably to the means that we have in our power. ≈ Instead of “with labour,” (67, 3.) the editor should have adopted a reading of all the moderns—in labour.

68, 5.

You’ribald nag of Egypt,] Meaning, indeed,—brazen hackney: and calling her so in his anger, by reason of her forwardness and her prostitutions: and from hence, the propriety of the imprecation he immediately makes on her,—“Whom leprosy o’er-take!” For “ribald,” the folio’s have—“ribaudred;” a word that should have appear’d at the bottom. ≈ At l. 29, in the opposite page, is an emendation which the moderns had done well to have made; instead of altering, as they have done, “it-selves” into—themselves.

69, 6.

Sits in the wind] The word “fits” shews the phrase to be taken from field-sports; the pursuers of which know,—that scents coming down the wind, or from game that fits or lies in the wind, are always the strongest.

70, 16.

Yes, my lord, yes;—] These words puzzled the Oxford editor, and some others besides him; and that for want of duly reflecting upon the situation of the person who speaks
them: Bury’d in thought and sightless, without knowledge of what is said to him or where he is, he just hears a voice; replies to it, as it had come from some courtier or other great person, and relapses immediately into the same train of thinking that engag’d him before; nor is he wak’d out of it, ’till Eros (either raising his voice, or shaking him) says—"Sir, the queen." The speech he then makes, has a word in it (‘Stroy’d) which the present editor was greatly tempted to alter; not meerly upon account of it’s harshness or it’s uncommon apheresis, (for that, perhaps, might be justify’d by parallel inlines) but because a better image presents itself; and such a one as the passage seems to point out to,—by the admission of a word very near it in character,—firow’d or firow’d. The following comment will shew what the editor thinks, is the image intended; and which is indeed seen in the words as they stand, but more plainly if firow’d be admitted: "Sir," says Antony, turning away his head, "How I convey my flame out of thine eyes, | By looking back on what I have left behind, | Strow’d in dishonour," or in the paths of dishonour; meaning—his ruin’d fortunes; which, as they had been riches, or other realities, firow’d the way which he took in his flight. Of the other flight alterations that occur in this page, the third only was made by the present editor.

D°, 19.

The mad Brutus] The Oxford editor has—sad; and this editor was once inclin’d to think the word might be—man; induc’d by what the Poet has put into the mouth of the same speaker, at the end of his " J. C." (v. 90, 2.) but an honorary epithet to Brutus, coming upon the heels of one of to different a complication that is bestow’d upon his friend and associate, had not been well-judg’d; and "mad" is not ill-suited to Antony, persons of his stamp looking upon "all virtue and patriotism as enthusiasm and madness."

72, 13.

To his grand feat.] Meaning—the feat that he (the dew-drop) arose from: And if so, here is a latent piece of philosophy, which (perhaps) is a true one;—That dews, and all other moisture whatever, have their source in the ocean: which is both imbib’d by the earth, and rais’d in vapour by action of the sun; and this moisture (whether rais’d, or imbib’d) is remitted to the ocean again, by springs, rivers, and rains. The speaker of the words is call’d simply—Embassador; but finding a name for him in Plutarch that is more determinate, it seem’d not amiss to give it him here.

73, 18.

Drink, and die.] A most true and ingenious correction of the Oxford
editor: And the speech, thus corrected, has allusion to a society set up in the time of their despair by Antony and his friends, which they call’d — the society of the ἑωμενοι, commorientes; the members of which, says Plutarch, feasted each other in turn, with all riot and sumptuousness. The words in black letter, 74, 5; and those again, in the same letter, at 76, 11, are insertions of the above-mentioned editor.

74. 14. whose ministrations, services, admittance; but what the "ministers of coins, ships, and legions," may be, those gentlemen should (methinks) have informed us, who have let the word fland in their several editions. By "comparisons," 1. 17, are meant — those advantages which put the world upon making comparisons between Caesar and himself; these advantages, he dares Caesar to lay aside or decline, and then to answer him, "sword against sword."

75. 5. The loyalty &c. The change of "The" into "Tho", that is in some modern copies, robs this speech of its greatest beauty; by destroying, or leaving at least, that air of unsettledness that is much more visible in it when the propositions are not connected; a good speaker would shew this, sooner than words; by making a pause after "solly," and pronouncing "yet" with an ietus, with the force of — and yet.

De 15. *

He needs as many, sir, &c.] Upon reading this speech in former editions, the annotator was struck with seeing, in the last line but one, a consequence drawn from premises that can never fairly be made to yield it: he observ’d too, that the causal particle "For" (v. below) was printed with a great letter; and — concluding from both these circumstances, that no consequence was intended, — thought rashly that "For" was a mistake, and to be amended by — Or: But, looking into the folio’s again, while this note was in penning, he found a word in the first of them (overslipped in collation) that makes amendment unnecessary, and even injurious; for by reading, as that does, "For us," (i. e. As for us,) this member of the speech has another aspect, and is so clear as to need no explaining. The full import of some words in the second line of it, is not so obvious: "Or needs not us," signifies — Or might as well be without us; intimating, — that, — unless he had more, and more powerful, to second them, — the small and weak handful of friends that were then about him, could do him no good. Nor will Thyrreus’ address to Cleopatra be conceived very readily; for, being a tender matter, it is worded with great caution, and from thence it’s obscurity: the purport of it is, — that Caesar would have her think.
that she is in the hands of a conqueror; but think at the same time, that that conqueror is Cæsar, one unable to use his power to her prejudice.

De. 24. *

He knows, &c.] It does not seem to be Thyreus’ business, to insinuate — that Antony is still lov’d by Cleopatra: therefore “embrace,” in this line, should be — embrac’d; and the words “fear’d” and “did love,” I. 25, absolutely require it. ≃ The words “In deputation,” in the next page, l. 16, (a correction of the third modern editor’s) mean — by proxy, by you whom I depute to do’t for me.

79, 15.

Alack, our terrene moon &c.] This will be understood by most readers, of the moon in the heavens; which, they will think, might be call’d — “terrene,” as being the earth’s attendant, or satellite: But the speaker means it of Cleopatra, who was call’d—the new Isis, and wore often the attires of that goddess; (v. 60, 26.) and she, in the Egyptian theology, was the same as the moon. It is to this circumstance, in part, that Cleopatra herself alludes, in these words of hers, (p. 117.) “Now the fleeting moon | No planet is of mine.” ≃ “Memory of my womb” (l. 28.) is — the memorials of my womb, the things by which it will be remember’d, and means — her children: The corrections that are in this page, have all appear’d before in some or other of the modern editions. ≃ “Fleet,” in the next page, l. 5, implies — a moving with nimbleness, a skimming lightly on water; as in this line of Lodge’s,—“As many frie as fleete on Ocean’s face:” (“Euphues’ golden Legacy.” E. 2ª.) and is therefore fitter than — float, a word the moderns have chang’d it to, which carries with it an idea of inaction and stillness.

81, 17. *

He hath many &c.] The Plutarch that Shakespeare dealt with, speaking of Antony’s challenge, says—“Cæsar answered him, that he had many other ways to dye then fo.” which words are ambiguous, and might be taken wrong by the Poet, and occasion that reply which is in all the editions except the Oxford one: But this is so unfit a reply to be made by Cæsar, that the editor could not but acquiesce in the Oxford correction; which, besides that it is not violent, gives us the true reply as found in the original. “I,” in the next line, is taken from the same edition: but the line should be further amended by the insertion of another word,— fond, between “his” and “challenge;” otherwise, the metre will not proceed right.

82, 4.

ENO. No.] So is this monosyllable pointed in the three latter moderns, and rightly; for this full affirmative negation expresses admirably the state of the speaker’s mind
at this time: the editions before them, have an interrogation. There was little call to alter "tricks" (l. 21.) into "freaks;" and still less, into "traits," a word never heard of: Nor is a speech in the opposite page one bit the better, for perfecting one of it's lines (l. 6.) by reading "It may chance, instead of "Perchance:" verses wanting measure, — that is, their full measure, — have, upon some occasions, a singular beauty; that in question is one of them, as being a kind of painting of the disturb'd mind of the person it comes from.

84, 23.

*whom Antony lov'd,*] The words are right, and should not have been chang'd by the moderns into — *who lov'd Antony;* for thus the author who furnish'd them, — "they thought that it was the god unto whom Antony bare singular devotion." But the Poet has put a wrong god, and perhaps by design; for Bacchus, the god his author intended, could not stand in his verse along with these words: Hercules, he knew, was honour'd by Antony, as well as Bacchus; and he might think it a matter indifferent, which god these same signs were ascrib'd to: 'tis observable, he speaks only of "music;" and has omitted the other signs mention'd, which determine them to have proceeded from Bacchus. — The conduct of this scene cannot be understood in preceding editions; nor without the scenic directions now first inferred, and the changes that are notic'd below.

85, 15.

*Nay, I'll help thee.*] "Too," — in all editions, the Oxford excepted, — has a comma after it, and is follow'd by the word "Anthony" in the same line: after which come the other three lines, not given, — as here, and in that edition, — to two speakers, but following immediately the above-mention'd word. From this account of the form of these lines, (which we suppose to have been the same in the manuscript, excepting that "too" might have no comma) the critic, who considers the matter of them, will see very plainly how the mistake happen'd: The negligent Poet had made two omissions: one of them he perceiv'd, and thought to supply by putting "Anthony" over the second line; but his printers, (more negligent still than himself) instead of placing it where 'twas intended, put it as we have seen: the other omission was discover'd, and supply'd in due place, by the Oxford editor; who was also the placer of "Anthony," but (as we now think) not perfectly right: it is better plac'd before "Ab," and the words "What's this for?" given to Cleopatra; who, in speaking them, takes up some of the armour: — When he has again consider'd the lines, and also some they are follow'd by, let the reader decide between us, and choose for
himself. 86, 8.

The morn is fair, &c.] This speech, in the folio's, is preceded by the letters—"Alex." meaning—Alexas; in the moderns, by—Capt. meaning—captains, the word in their entry and in the folio's: The first was set aside by them, and rightly; for Alexas was otherwise disposed of, as we find in the next page but one: (v. 88, 9.) but the actor of that part having nothing more to do, this character was also perform'd by him; and the speech that is given to't, intitul'd by the name of that character which he had appear'd in before. Other mistakes of this sort are to be met with; which will be either remark'd upon, as here, where they seem to deserve it, or pointed out at the bottom. ☛ But the scene after this, affords a misplaced of speeches that cannot be accounted for this way, nor by any other but the publishers' blindness and negligence: The proper owner of one of them (that at l. 30.) was made so notorious by the speech that comes next it, that he is put in possession by the three latter editors; who should have gone a step further, and have given him two in the next page, (l. 1 & 6.) which are no less certainly his than that they have given: the matter of them shews—that they come from the first speaker, and their style is not unfitting for him; but most unsuitable to the dependant condition of Eros, the gentleness of his manners, and his extrem love of his master. ☛ The pathetick exclamation of Antony, (l. 22.) which is fetch'd from the first folio, is such an improvement of the scene, that the moderns are hardly pardonable for their—"dispatch, my Eros," cobbl'd up from the second.

87, 31.

The time of universal peace is near.] The Poet had not this from his Plutarch, but from ecclesiastical histories (probably) or some Bible commentator: The return of Augustus to Rome was signaliz'd by three triumphs in the course of one month, for victories obtain'd in Dalmatia, at Actium, and this at Alexandria: after which, he shut up the temple of Janus, in token that all wars were over; an event which those histories dwell upon, as the precursor of Christ's birth, according to prophecy. ☛ The epithet "three-nook'd" (l. 32.) is descriptive of the form the world bore, or was thought to bear, in the time of this speaker; when three parts of it only were known, and those but imperfectly.

88, 9.

Alexas did revolt: &c.] The revolt of Alexas was not nor could not be prior to his going to Herod,—as the reading of all former copies would make it,—for he went to him "on affairs of Antony," that is—in Antony's behalf: The passage therefore is wrong, both in one of it's words
Antony and Cleopatra.

and the punctuation: (v. below.) it is set to rights by the change that is now made in them, which is small, and in rule; as that insertion is also at l. 25. The other changes in this page, that in the opposite, and three in p. 90, are taken from former editors.

89, 26.
our advantage serves &c.] Meaning—that circumstances favour’d them, and they had now an opportunity of obtaining "a fair victory;" an opinion that Scarus affents to, and afterwards—Antony, and occasions their exit: As they are again the next enterers, and that in another place, some interval must be suppos’d between the two scenes, that should be fill’d up with skirmishings and distant alarums. It is worth remarking, concerning this Scarus,—that his name is of the Poet’s invention, and himself a person of his creating: One (he saw) must be had, to be about Antony when deserted by Enobarbus and the rest, and no fit one was presented by story: he therefore had recourse to invention; and by bringing in his foundling before among Antony’s other followers at the battle of Actium, gives his introduction in this scene an easy appearance, and hides it’s necessity.

90, 18.
To this great fairy] Giving her that name as being something more than humanity, and of a middle nature between that and the gods. The image in l. 22, is taken from the dancing of ships upon a sea that is much agitated.

92, 3.
O sovereign mistress &c.] To which of the fabulous deities is this prayer of Enobarbus address’d? It cannot be Night; for she is desir’d to "de-sponge," or pour down upon him, "the poisonous damp of night:" it must therefore be Hecate, the Night’s companion in classicks, and in Shakespear himself. v. "k. L." 7, 3. "Demurely" (l. 27.) is rather an odd word, but may signify—serenely; and, in that sense, is not unapplicable to such a beat of the drum as we may suppose to be us’d for the purpose of waking.

93, 3.
to-day for sea;] Instead of "for," the moderns have—"by;" taking it from the folio’s, whose printers let their eye slip upon "by" in the next line, and inserted it here: but that "for" is the true word, is evinc’d (and past doubting of) by Scarus’ reply; nor are the other new amendments,—l. 10, 19, & 23,—less certain than that. "But being charg’d," (l. 14.) mean—unless we are charg’d; and "we shall," in the next line,—we shall be still; expressions which had not been remark’d upon, had we not seen them misconceiv’d, and the last of them alter’d.

94, 15.
O this false foil of Egypt!] The
former reading was—"Soule;" and the sentence, with that word in it, can be understood only of Cleopatra: but they who can but barely imagine—the could be spoke of in so vulgar a phrase, and that by Antony, have not pier'd very deeply either into him or the Poet. The moderns retain the old reading: and, that the finishing part of the line might have no cause to triumph over that it began with, the four last of them alter "grave" into—gay; that is, the most noble and masculine epithet in all Shakespeare, into one the poorest and most unworthy, of him, the speaker, and the occasion, that even study could help them to. "Grave charm" is—a charm or enchantment that leads to death or the grave, too truly applicable to the person intended; and they are the only words in the line that are aim'd directly at her: The other member of it, is, as the reader sees, an exclamatory reflection,—growing out of the words that precede it,—on the perfidies of Egyptians in general; so numerous, and almost continual, that he thinks their foil itself is in fault; and that they are made the people they are, by some contagion that springs out of that. \(\text{\textit{Heart of los;}}\) (l. 19.) is a phrase importing—the most perfect and absolute los, i.e. ruin; and is taken from trees, whose heart or centre is commonly perfecter than their extremas. \(\text{\textit{The emendation}}\) in l. 11, is taken from the Oxford edition; and that in l. 29, from the edition next before it; though in that it is only suggested, and has not a place in the text, for reasons urg'd by the editor, but such as are no way sufficient to justify it's rejection: had "dolts" been the word, the Poet would have said—to dolts,—to poor'st diminutives; as he has, two lines higher, "to the shouting plebeians;" which very words led him to "for" and to "doits," to avoid a co-incidence of thoughts and expression in lines so near one another.

95, 3.

The shirt of Neffus &c.] Meaning—extrem ruin; from which he could no more free himself, than Hercules could from the poison'd shirt of that centaur: And this mention of Neffus brings about the address: the purport of which is,—that, since he was in Hercules' condition, and brought to it by means not unsimilar, the god would teach him a fury equal to his, and make it terminate as his did—in death. Lichas was not lodg'd by Hercules quite upon "the horns of the moon," but was thrown from the top of mount Oeta into the sea: Antony's exaggeration in this place, and the puffsiness of what he speaks next, should be consider'd as specimens of that Asiatick tumour of fiction, which the Poet (using Plutarch's authority) has made a part of his character; throwing it into some of his speeches as occasion presented,
and most properly into this.

unto the wind.] The editor is rather afraid, that he has step'd, in this place, a little beyond the limits assign'd to him, in putting "wind" in the text; the most that should have been done with it, was to have given it a place in the "V.R." as a probable conjecture. "World" should be re-inflected: it is quite unemphatical; and "to the world" has no other force than to us, to the lookers-on.

D°, 18.

Unto an enemy's triumph.] The word—trump, at cards, came to us from the French, by whom it is call'd—la triumpe; and, at it's first introduction, might perhaps be call'd—triumph, by us, though it afterwards met the same fate that imported words commonly have—to be contracted into a monosyllable: however that be, Shakespeare—respecting only the etymology of trump,—uses "triumph" instead of it; and, by that artifice, rescues his metaphor from lowness, and makes it not unfit for it's place.

D°, 22.

She has rob'd me of my sword.] Words that should not be taken metaphorically, as some have suppos'd, but literally; for that he had no sword of his own, appears by what he says to Eros in p. 98, (24 &c.) and he afterwards dies by his sword: nor is it any objection, that this sword is call'd by Dercetas.—(105, 28.) Antony's sword; who only gives it that name as knowing 'twas the sword that he dy'd by, and look'd no farther. Cleopatra's action proceeded from tenderness: she saw the rage he was in; and, fearing the effects of it, withdrew, (or caus'd to be withdrawn) the instrument of his harm.

Dido and her Æneas] The Poet did not stay to consider, whether Dido's love for Æneas did or did not follow her into the other world; it was very sufficient for his purpose—that the loves of her and Æneas were of great fame, which made them a fit couple to be rank'd with those he is talking of. The word "seat," something higher, (l. 21.) is metaphorical, and borrow'd from civil contracts; which are compleated and finish'd by sealing, as Antony's business would be by the stroke he was then meditating.

Burn the great sphere &c.] This passage cannot be better illustrated than by the following very ingenious comment, taken from the "Revisal:"—"According to the philosophy, which prevailed from the age of Aristotle to that of Shakespeare, and long since, the sun was a planet, and was whirled round the earth by the motion of a solid sphere, in which it was fixed. If the sun therefore was to set fire to this sphere, so as to
consume it,—the consequence would be, that itself, for want of support, must drop through, and wander in endless space; and in that case the world would be involved in endless night;” it’s shore would be no longer a “varying shore,” with alternation of night and day. — It is not the editor’s purpose, to trouble his reader often concerning the scene: but the action of this is so singular,—and the finishing scene is still more so,—that he cannot help bespeaking his notice of the directions that are now first inserted in both of them; which he is persuaded are right, and great helps to a proper conception of them. — The alteration below is the editor’s, and so are the words in black letter: those of the same form in the next page, belong to the third modern; and the alterations in that page, belong, one to the second editor, the first to the present.

105, 1.

Not cowardly &c.] The true force of this passage is not seen in the form it has been hitherto printed; which is that of a single sentence, beginning with these two words, and ending with “countryman” in the next line, no point intervening: whereas, in truth, they are two distinct sentences, the latter of which contains the reason of what is predicative in the former; “to my countryman,”—aided by the pause that is now before it, and a proper delivery,—will have the force of—for I put it off to my countryman: The division and pointing contended for, is strongly confirm’d by the words of the translated Plutarch, out of whom this whole speech is taken almost verbatim. — The wantonness of the moderns in some changes they have made in the next page, should not be pass’d over unnotic’d: The last of them, instead of “Iras,” (l. 4.) reads —Jis; for such reasons as cannot be retail’d to the reader: and his predecessor takes the whole speech from Charmian, and gives it to Cleopatra; but without a reason, as (indeed) there is none: and instead of “but e’en a woman,” l. 5, the whole set of them read — but a mer woman; putting the glo’s for the text; which, in all the folio’s, is as below.

105, 1.

Being so frustrate, &c.] The word in former copies is — “frustrate,” and the line an hemistich, ending at “him,” except in the Oxford edition, where the verses are properly broken, but not supply’d as in this: it is follow’d in two other supplements, l. 18 & 24, both of which reason yields to as just. — The exit of Dolabella, l. 3, was fix’d by the third modern editor, and rightly; both the message and sender require it, and some words of that sender (c. 197, 20.) prove the exit to have been as above: And this being so, the mistake of preceding copies is palpable, — in giving two speeches, in p. 106,
to Dolabella, which the above-men-
tion'd editor has very justly trans-
fer'd to Agrippa. An unnotic'd 
mistake of the folio's in the entry of 
this scene, was also set to rights by 
that editor: Menas is an enterer in 
them, and yet speaks nothing; and 
Mecænas a speaker, who is not said 
to enter: but their latter authority 
being, for many reasons, better than 
their first, Mecænas is reflect'd to 
his rights, and Menas thrown over-
board.

106, 6.

Weigh'd equal with him.] This page 
and the next present a number of 
small alterations, besides the two 
that have just been remark'd upon. 
"Weigh'd" is the first, and is met 
with in all the moderns; who have 
likewise put in for "with," but un-
necessarily: "honorably," appear'd 
first in the second modern editor; 
"eternalizing," in the fourth: the rest 
are new changes; requir'd some by 
the sene, and some by the measure, 
and too plain to be longer insist-
ed on.

108, 5.

Which sleeps, &c.] The sentiment 
in the line after this, is not unlike 
one in p. 4, l. 24; and the expres-
sions which that is couch'd in, shew 
plainly what "dung" means in this 
line, viz.—the earth, and it's dungy 
productions; and to mark her con-
tempt of them, and of Caesar too at 
the same time, she calls them—the 
nourish or nourishers both of him 
and the beggar. "That will pray 
in aid for kindness," &c. means—who 
is even ready to pray those to accept 
of his kindness and grace, who ask 
it submissively. v. "pray in Aid," in 
the "Glossary." The reply to this 
stands in need of explaining. Hom-
age of great people to persons great-
er than them, was, (and is still is) in 
many countries, accompany'd with pre-
sents: Cleopatra, in her reply, ac-
knowledges herself Caesar's vassal, 
and that she ow'd him homage as 
such; but that, having nothing in 
way of present to send him, she sent 
him his own greatness; intimating— 
that he was master of hers, and of 
the fortunes of all the world, and 
could not be disturb'd in them.

109, 5.

This I'll report, &c.] The changes 
in this speech have been wonderful, 
and the directions concerning it 
more so; what they are, may be seen 
in preceding editions by those who 
are so minded: For the present, it 
will be sufficient to assure the reader 
—that no change is made in it, but 
by the words in black letter; which 
he is at liberty to reject, or think 
genuine, as he pleases: This, it is 
assumed, will be said of them,— 
that they fit their place easily; and 
that, by them, and the present di-
rections, the scene is intelligible: 
having besides this advantage,—that 
the action, as now set out, agrees ex-
actly with the account that Plutarch 
gives of it. The words "What, &c;

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dearth too, l. 18, import—What am I rob'd of death too, as well as of my kingdom? and have no relation to those that Proculeius had just spoke, which perhaps were not heard by her.

D°, 31.

If idle talk &c.] “Necessary” in this line, means—necessary to life; and “idle talk,”—conversation and talk among friends: and this being so, “sleep,”—which is the reading of all former copies,—must be a mistake, and that for—“speak.” After declaring first against “meat,” and then against “drink,” the crowns the whole by threatening him with,—the greatest possible female achievement,—a renouncing of speech. But this is being too pleasant: especially, at this time; and with a speech, that, in all the parts of it, is as worthy the magnificent Cleopatra as any one that the Poet has given her.

111, 14.

an autumn ’twas, &c.] This most certain correction was made by the third modern editor, as that also was in l. 11, and the insertion in l. 7; and none of them want explanation, nor the defences that he has set up for them: But another of his in this page, l. 28, is not so well judg’d; for if “piece” be understood as it should be, i.e.—a piece or picture of nature’s exhibiting, there’s no need of his—prize: Nor has the gentleman next before him been more happy in his emen-
dation of a word in the following page, l. 2, though admitted by all his brethren: shooats is hardly less uncouth than the word it is chang’d for, and nothing near it in form; as “smites” is remarkably, and therefore the true one: A line something lower, l. 9, had a particle in it which the present editor has presum’d to throw out; it is manifestly improper, and destroys the measure besides.

113, 14.

Not petty things omitted.] Here again is another correction of the first-mention’d editor’s, so apparently requir’d by the context, that, to select and point out the particulars, were an insult to any understanding: but the speech before this seeming liable to some misconstruction, a few words there will (perhaps) be excus’d: It is spoke upon receiving a paper, the contents of which are unknown: he therefore addressest himself to her in general terms, telling her—that he is ready to listen to her, in everything that shall be for her good; words that promise nothing indeed, so long as that good is to be judg’d of by himself. That “meek” is corrupt, (see the next page, l. 7, and the reading at bottom belonging to’t) is asentenced to readily; but not the word ’tis amended by, in the three last editions: weak is ambiguous, and therefore improper; and “mean,” a word as near it in characters, bids fairer to be the true one,
from it's opposition to "lordliness" in the same sentence.

114, 22.

Be it known, &c.] The reflections contain'd in this speech are perfectly just, and their wording as clear as their intention, which is—to exculpate the speaker, not in what has recently happen'd, but her political behaviour in general: Nothing then is hard to conceive, but the consequence drawn from these premises,—"in our name | Are therefore to be pity'd;" and the single difficulty there, lies in—"name:" But how often is name put for—title? and here with great energy: as importing—that greatness and dignities, high and swelling titles, were mere vanities and a name only; rather worthy of pity than envy, by reason of it's servants' abuses, and the ruin it often suffers through them.

115, 13.

and it is procured;] The Poet's art in this place is worth noting: "it" relates covertly to the asp which she afterwards dies by; but her further directions about it, are convey'd in a whisper,—"But bark thee, Charmian;" which had they been openly given, a main grace of the incident that presently follows had been taken away from it, that is—it's novelty.

116, 14.

boy my greatness] Three very singular coinages,—which, though they are justify'd by analogy, and the genius of the English language, a modern would hardly have ventur'd upon,—occur in this speech,—"to ballad, to flage, and to boy;" the latter (which see explain'd in the "Glory of Jarry") has relation to a custom of Shakespeare's stage, of having women's parts acted by boys. (v. "A. Y. L. i." 93, 21.) The great imperfections of such a representing are hinted at in the passage before us: and were certainly one principal reason, among a number that might be assign'd, why the Poet has brought so few women into his plays; has made the characters trifling, and of no great importance, of some that he has brought; and put other some into breeches, occasionally; colouring, in some measure, by that expedient, a defect to which custom subjected him. But this was not the only defect of the stage that these plays were brought out upon; another, and more considerable, was it's fittings out: Scenes were unknown to it; all it's decorations were—certain arras or tapestrys in front, and some on the sides, with slips between: The platform was double, the hinder or back part of it rising some little matter above that in the front; and this serv'd them for chambers or galleries; for Juliet to hold discourse from with Romeo, and for Cleopatra in this play to draw up Antony dying; and this upper stage too, it is probable, was the place of performance for those little engrafted pieces that Shakespeare has given
us, as the play in" Hamlet," masque in the "Tempeft," &c.—the persons to whom they were presented, sitting upon the lower. That this was their stage's construction, and continu'd to be so, (perhaps, as low down as the general reform of it at the Restoration, the era of scenes and of actresses) is evinc'd beyond doubting, from entries that are found in some plays of rather a later date than the Poet's; in which are seen the terms—upper, and lower; and dialogues pas between persons, standing some on the one and some on the other stage: And this form it reciev'd from the earliest pieces produc'd on it,—the Mysteries: for the exhibition of which, the platform had yet another division; a part beyond the two we are speaking of, and rising higher than them; upon which appear'd their Pater caelestis, attended by angels; patriarchs and glorify'd persons upon that in the middle, and meer men on the lowermost: and Hell (a most necessary member of these curious productions, for without it there had been no entertainment for some of their auditors) was represented by a great gaping hole on the side of that platform, that vomited something like flames; out of which their greatest jokers, the devils, ascended at times, and mix'd with the men; and into which, they were commonly driven in heaps at the drama's conclusion: but this Hell, and the higher divi-

sion, vanish'd with the Mysteries; and the stage's form, after that, was as above. ∞ The poverty of this apparatus had one very considerable effect upon the persons that wrote for it; the setting of which in it's due light being of some consequence to the Poet's reputation, in a matter that has been objected to him, it is upon that account chiefly that this detail of his stage is enter'd into: Naked as it was, and quite motionless; without scenes, or machinery, not so much as a trap-door for a ghost to rise out of; the spectator had nothing to aid him, or contribute to his deception: fancy piece'd out all these defects, as well as it could; and it's powers were call'd out upon,—to imagine the same unchangeable spot to be a hall, a chamber, a palace, a cottage, a ship, lawn, field of battle &c: This call upon their auditors' fancy, to which the poets were driven by their stage's penuriousness, made them hardly to go a step farther, and bring things upon it that cannot be represented on any stage; not even upon the present under all it's improvements, or under any other that can be imagin'd: but they thought, and thought rightly,—that it was but a strain or two more, and the same active power in their audience that could make them see places and actions of which there was not even the shadow, could picture others out to them of greater difficulty; such as—Pompey's enter-
tainment on shipboard, and the monument scenes in this act. Having mention'd the Mysteries, in the course of this long note, as the first dramatic pieces amongst us, the reader will excuse it's being lengthen'd a little more, by telling him—that it is not certainly known, when they commenc'd, nor when they end'd: that they were succeed'd by other pieces, intitl'd—Moralties; in which vices and virtues were personated, and a sort of fable transact-ed by them, intermingl'd with men: that these latter pieces had still a footing upon the stage in the time of our Poet; and were finally driven from thence, by himself, and his brother writers.

Do, 17.

Nay, that's certain.] Though this speech is still left in possession of the place it has always occupy'd, yet it's title is very suspicous: it seems to have nothing to do here; and more than so,—to have been an accidental corruption, crept in by the compositor's heedlessness, who was beginning to print again in this place a speech that he had printed before; (v. 1. 8.) and besides,—the spirit of the maid's declaration concerning her eyes, is weaken'd by the inter-vention of any thing between that and her exclamation: if the speech must needs stand, for reasons that are not discoverable by the editor, it should at least be made metre of, by reading—Nay, this is certain;

meaning—this which I tell you. 

The correction in l. 22, has a place in the three latter moderns.

119, 32.

In this vile world?] Speaking them after a pause; with eyes fix'd upon her dead mistress, and a look of the tenderest affectation. “Vile” was spelt—vilde, when this play was in penning, which occasion'd the present corruption; for so “wilde” will be thought by most readers, who bestowed a little reflection upon the difference between the two words in point of propriety: The other correction in this page, and the first of those in the next, were made by the second editor. 

The Poet's great attention to nature in the death of these three persons, is extremely remarkable. It does not appear in any preceding edition, which way Iras comes by her death; the direction in the opposite page was intended to shew it: Iras, either in setting down the basket, or in leaning over it to take her farewell, gets a bite from an asp; and being it's first bite, when it's poison was most vigorous, she dies almost instantly: The exulting and triumphing manner that Cleopatra goes off in, shews the flow of her spirits, and her death is partly lengthen'd by that; partly, as we may conjecture, by her taking the weaken'd asp first to apply to her breast; when the fresh one is apply'd to her arm, she vanishes as her woman had done: The poison of both.
being weaken’d, Charmian’s death is protracted of course: and if we further suppose her to have taken by accident the aspick that her partner had dy’d by, this will account for her words — “I partly feel thee;” and her exclamation in dying, which seems to indicate something of pain.

121, 28.

*High events as these &c.*] The conspicuousness of this reflection, and of that it is follow’d by, is attended with some obscurity; but the meaning of them seems to be this:—The very causes of events like the present, cannot help being touch’d by them: and the pitifulness of them will set them as high in fame, as conquest will the person that wrought them.

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**NOTES to**

**AS YOU LIKE IT.**

*As I remember, Adam, &c.*] There was never a more certain emendation than this of the Oxford editor in the sentence the play begins with; it is pointed out and confirm’d by the context, in so plain a manner as to need no enforcing: The words “upon this,” relate (probably) to some over-spirited action of Orlando’s first youth, that displeas’d his father, and occasion’d the bequest that is spoken of, and the injunction concerning his breeding: a hint of it, was proper; more than a hint had been injudicious, as being foreign to the business in hand.  The last sentence of the page affords another example of that singular usage of the common verb—seem, which is so conspicuous in two passages of the Poet’s “Macbeth,” (5, 23 & 15, 6.) in both which, it comprehends the idea of desire or intention: so here, — “seems to take from me,” means—seems as if it wish’d to take from me: and “his countenance,” is—his countenance towards me, his evil countenance; and so a better word than—discountenance, which the two latter editors have put into the text in its room.

4, 18.

*and be nought a while.*] If this be, as an editor has told us, a provincial mode of expressing—“a mischief on you!” (or, rather,—be hang’d to you! for that is now the phrase with the vulgar) we need look no further; otherwise, we must (I think) conclude a corruption, and seek for amend-
ment: that of the Oxford editor, —“do aught a while,” will hardly be relish’d by the judges of ease and English. ☎ His alteration of “reverence” into “revenue” is of a better kind: the only sense that the sentence can have, with the former word in it, has been express’d by the speaker before, (l. 29.) and in after terms, which must be allow’d a just exception to reverence; and the reader need not be told—how easy a transition it is from thence to revenue, nor how perfectly that word suits the occasion of speaking it: Add to this—that Oliver’s taking fire as he does, which gives occasion to his brother to collar him, was caus’d by something in the tail of this speech that gave him offence; and this he could not find in the submissive word reverence.

11, 7. *

ROS. My father’s &c.] Two of the Poet’s editors, the third and the fourth, have given this speech to Celia; assigning for reasons, first—that she is the questionist; that the answer therefore ought naturally to be address’d to her, and reply’d to by her: and in the next place,—that “Frederick” is the name of her father; and this indeed appears beyond controversy from two subsequent passages, one in p. 15, l. 29, the other in p. 91, l. 21: To the first of these reasons, it may be reply’d,—that Celia is effectually answer’d; but the matter of his answer concerning Rosalind most, the Clown turns himself in speaking to her: to the second,—that “Frederick” is a mistake,—either of the Poet’s through haste, or of his compositor’s,—as we shall endeavour to shew by and by; first observing—that the speech cannot be Celia’s, for two very good reasons: we have no cause to think, that she would have been so alert in taking up the Clown for reflecting upon her father; who (besides) is not the person reflected
upon, that person being call'd—
"old Frederick." Throughout all this play, Shakespeare calls his two duces—"Duke senior," and "Duke junior;" giving no proper name to either of them, except in this place, and the two that are refer'd to above: his original makes them both kings, and kings of France; calling the elder—Gerismond; the younger, and the usurping king,—Torismond: these names the Poet chose to discard, (perhaps, for that he thought them too antiquated) putting "Frederick" instead of the latter; but not instantly hitting upon another that pleas'd him, when he had occasion to mention the former, he put down "Frederick" there too, with intention to alter it afterwards: There is a name in the Novel, which might (possibly) be that intended for Gerismond; and this the reason why it was taken away from it's owner, Orlando's second brother; and "Jaques" bestow'd upon him for "Fernandine," his name in the novel: however that be, it can be no very great licence,—to put "Fernandine" into l. 6, or Ferdinand rather; and get rid of a name by that means, which will be for ever a stumbling-block to all those who read with attention.

With bills on their necks, &c.] A banter upon le Beu, for his formal exordium; which Rosalind thinks would be mended by adding to it the words of her speech: The humour of it, such as it is, took it's rife from le Beu's word—"presence." "Bills" are—labels.

D. 28.

to set this broken musick] If it be allowable, to call "rib-breaking" "broken musick in the sides," (expressions that we can no way get rid of) there can surely be no reasonable exception to calling the action of breaking by so proper a term as—setting that musick; especially, as no one can possibly contend for the old reading—"see;" which yet has a place in all copies, down to the third modern. "Men," in the next page, l. 16, is a correction of the fourth modern's; those in l. 22, of the third; and those in l. 32, of the fourth again: all of them palpably necessary, even the last; notwithstanding the arraignment of it by the author of the"Revival," who has deceiv'd himself by an imaginary reading—"your own eyes," that exists in no copy whatever.

14, 9.

wherein I confess me much guilty,] This does not seem express'd with that neatness which is so conspicuous in this play above any of the others; For with what propriety can Orlando be said to be guilty in the ladies' hard thoughts? or why confess himself guilty in those thoughts? He might indeed confess himself guilty, in denying their request; and this leads to what (perhaps) is the
As you like it.

true reading,—herein: "wherein" stands at the head of another period, only two lines below; which might be the occasion of it's getting in here. \(\Rightarrow\) Celia's speech (l. 23.) is tacitly transfer'd to Orlando, by the three latter moderns; in which, they make him no "quaintaine" there, whatever he be in another place.

16, 7.

If you do keep &c.] The comma at the end of this line is misplac'd, inadvertently; it should be taken from thence, and put after "justly." No one can be at a loss to comprehend the speaker's whole meaning in the passage before us, though her terms are less full than they might be, and a little inaccurate besides: but such things have their beauty in free dialogue; and this may also be said of that unperfect sentence in the page before this, l. 27, that is put into the mouth of Orlando. \(\Rightarrow\) The correction in this page, and those in the opposite, belong to other editors; and the last of them merits attending to: as it shews—that alterations must sometimes be ventur'd upon, where there is no trace of similitude between the old and new words; nor any other reason to justify, but that of making the Poet consistent with himself.

v. 21, 26.

18, 10.

for my child's father:] Meaning one that she hop'd to have children by,—Orlando: But this,—though worded obliquely, and spoken to a sister alone,—was probably thought an indelicacy by three of the moderns; who have chosen to read, without notice,—for my father's child: let the reader too choose as he pleases.

21, 6.

Which teacheth me, &c.] The inexpressible sweetness of the sentiment contain'd in this line, and that before it, is lost by the old reading—"thee:" which were alone sufficient to justify the corrector, and those who have follow'd him in his change, the two latter moderns. \(\Rightarrow\) But are there not some other corruptions behind, in the line that is quoted? The freedom us'd with grammar in—"am," has (perhaps) a reason for't; the diction, it will be said, is more forcible in that than in—"are": But is either diction or pathos improv'd, by the transition from Rosalind in the third person in one line to Rosalind in the second in this? if they are not, "thou" should give place to—"she, as "thee" has to—me. \(\Rightarrow\) Charge," in l. 11, means—burden: and "virtuous," in the opposite page, l. 19, means—gifted, not with virtue but virtues, virtuous and good qualities of all sorts.

22, 29.

Here feel we but the &c.] A self-evident correction; started by the third modern editor, and embrac'd by those who came after him. \(\Rightarrow\) It has been propos'd, to join the words
As you like it.

"I would not change it," (l. 10, in the opposite page) to the duke's speech; assigning for reason,—that 'tis more in character for him to speak them, than Amiens: But the reverse of this is true: Amiens, as a courtier, might make the declaration, being only a mode of assenting to the truth of what his master had spoken; but the duke could not, without impeachment of dignity, of being wanting to himself and his subjects; accordingly, when occasion of change presents itself at the end of the play, we see it embraced with great readiness: Add to this,—that the following reflection of Amiens, "Happy is your grace," &c. would come in too abruptly, were the other words taken away. The last speech of this scene is prefaced in the modern editions by the words—2. Lord, without any authority from the two elder folio's; who do, indeed, put those same words to the speech next but one before that: but the present editor has dared to displace them; both because he thinks it a folly to multiply speakers unnecessarily, and is clearly of opinion—that "Amiens" was the person intended. He has also made another amendment in p. 25, (l. 21.) but has no title to the three that precede it; nor to any that follow it, as low down as to p. 32, inclusive.

30, 4.

weeping tears.] Here the Poet is wag enough to raise a smile at the expence of his friend the novelist; who employs these words seriously in a something that he calls—a sonnet, without once seeing the ridicule of them.

32, 29.

the duke will drink &c.] The moderns have made a change in this sentence, and another in the opposite page, l. 5,—and both without notice,—that are not barely unnecessary, they are even injurious: They have—dine, in this place, instead of "drink:" but bidding the attendants, "cover," was telling them—the duke intended to dine there; drink tells them something more,—that he meant too to pass his afternoon there, under the shade of that tree: To lye i'the sun,—their other change in the line above-mention'd,—is a phrase importing absolute idleness, the idleness of a motley: (v. 35, 4.) but "lire i'th' sun," which is Shakespeare's phrase, imports only—a living in freedom; a flying from courts and cities, the haunts of "ambition," to enjoy the free blessings of heaven in such a place as the singer himself was retir'd to; whose panegyrick upon this sort of life is converted into a satire by Jaques, in a very excellent parody that follows a few lines after. In that parody, the words—"Come hither, come hither, come hither," are latiniz'd by the composer; but not strictly, for then his word had been,—Hucdame; and the Latin words crowded together into a
strange single word, of three syllables, purely to set his hearer a staring; whom he bamboozles still further, by telling him—"'Tis a Greek invocation." The humour is destroy'd, in great measure, by the two latter editors; by decompounding and setting them right, and giving us—duc ad me, separately.

35, 2.  

a miserable world!" What," says an editor, "because he met a motley fool, was it therefore a miserable world?" yes; in the estimation of Jaques, and others equally cynical: who disrelish the world; arraigning the dispensations of Providence in a number of articles, and in this chiefly—that it has created such beings as fools. This scene is evidently the very same spot with that which the present speaker appear'd upon last; and the intermediate scene, V1, is as evidently one at a distance: it was necessary to make this remark, that the reader might not be misled by the words at the head of that scene, which imply only the place general,—the forest. In representing this play, a second forest view will be requisite; which may serve for that sixth scene, and the fifth of the next act.

36, 13.  

Not to seem &c. One would think it requir'd no great cunning to supply the accidental omission of the words in black letter, and that the scene might have pointed them out even to a compositor: yet so it is,—that they never appear'd in this place, 'till the time of the third modern; and another, a page or two back, (v. 34, l. ult.) has been suffer'd to stand unfupply'd 'till the present edition: "Company" (the word preceding that line) has the same point after it in the folio's that it has in this copy, which circumstance alone indicates an omission; but it further appears from the sense, if a little attended to; For what great crime is it, that Jaques must be woo'd for his company? but that he makes his friends woo it, and won't let them have it after all, is an accusation of some weight: The words now inferred, carry this charge; but not the certainty of being the Poet's own words, that is visible in the passage above.

39, 6. *  

Whercin we play in.] As a friend to correctness and Shakespeare, the editor could wish to see this sentence amended; not by throwing out "in," (as some others have done) but by reading.—Which we do play in. From the same motives, he recommends too the dismissal of "Of" from the head of the eighteenth line in page 37: and for this further reason besides,—that the line becoming thus an hemistich, the whole scene will then proceed (as it should do) in metre; for what the speaker says next, (l. 28, of that page) is made metre also, by divid-
ing it as the four latter moderns have done, — "An you will not | Be answer-
ed with reason, I must die:" which division seems eligible upon another account, — that the speaker's hemistich, l. 18, is perfected in what he says now.

D. 24.

modern instances,] Well interpreted by the author of the "Revisal," to signify — "stories of whatever had happened within the Justice's own observation and remembrance;" in which sense, they are properly oppos'd to "wise faws," which mean mostly — the faws of antiquity.

D. 26.

Into the lean &c.] Into a being, thin, shrivel'd, and squeaking; the very figure, in person and habit too, of that character in the Italian comedy that is call'd — il Pantalone: this being, the Poet makes a performer in his drama's sixth act; which he lengthens with one act more, after the example of a few elder writers, Balle being one. Pantaloon and his mates, seem to have found their way into England about the year 1607; the conjecture is founded upon a large and remarkable extract from a play of that date, intitl'd — "Travels of three English Brothers," that may be seen in the "School:" Should the Poet's acquaintance with the character he has just been describing have arisen from this visit, his play (it is likely) was much of the same date with the play above-mention'd.

40, 4.

Set down your venerable burden,] A traditional story was current some years ago about Stratford, — that a very old man of that place, — of weak intellects, but yet related to Shakespeare, — being ask'd by some of his neighbours, what he remember'd about him; answer'd, — that he saw him once brought on the stage upon another man's back; which answer was apply'd by the hearers, to his having seen him perform in this scene the part of Adam: That he should have done so, is made not unlikely by another constant tradition, — that he was no extraordinary actor, and therefore took no parts upon him but such as this: for which he might also be peculiarly fitted by an accidental lameness, which, — as he himself tells us twice in his "Sonnets," v. 37, and 89, — befell him in some part of life; without saying how, or when, of what sort, or in what degree; but his expressions seem to indicate — latterly.

D. 18.

because thou art not seen,] The many disputes about the sense of this line, which happen'd at the time of the Oxford publication, (whose reading of it is — Thou can'st not that teen,) put the editor upon considering it then; and the sense he at last understood it in, coincided with what he had the pleasure to see some years after in the "Revisal," deliver'd
in these words: "The impressions thou [the wind] makest on us are not so cutting [as man's ingratitude] because thou art an unseen agent, with whom we have not the least acquaintance or converse, and therefore have the least reason to repine at thy treatment of us: the Poet has not express'd himself well; but this is not the only place of his works, in which he has been drawn by his rhime into faults of the same nature. The thought is not very remote from one the reader may see in "k. L." p. 58, l. 9, &c. ○ "Remember'd" (l. 31.) is chang'd to — remembering, in the Oxford edition; which is certainly a clearer expression, but of more unmusical found than the other, and therefore not chosen: though "re-member'd" is subject to great ambiguity in this place; as signifying — who is not remember'd by his friend, as well as — who has no remembrance of his friend; which was sometimes its signification of old, and is so here.

43, 5.

may complain of good breeding.] May complain of it for being no better, or, for having taught them no better; a complaint that may often be brought against it by those who have been taken most pains with: The two latter editors read, one of them — bad breeding, the other — grož. ○ The Clown's remark on this speech is a mere piece of wit, without any such deep satire in it as the last gentleman has discover'd. ○ Neither is there any great likelihood, that the Poet was indebted to Rabelais for that admirable forites which he puts into the Clown's mouth, beginning at l. 15: he might have pick'd up many similitudes of it in conversations or writings at home; and have his knowledge from them too of Garagantua, (or "Gargantua," as he calls him; 49, 8.) and of his swallow windmills; the only expression we find in him, that intimates an acquaintance with Rabelais.

44, 13.

God make incision in thee!] Meaning, as the "Revisal" observes,— "God give thee a better understanding, thou art very raw and simple as yet:" In allusion to the common proverbial saying, concerning a very silly fellow, that he ought to be cut for the simples." ○ "Rank," in p. 45, (l. 9.) means — the order observ'd by such women; travelling all in one road, with exact intervals between horse and horse; which makes it a very apposite simile to Rosalind's verses. The second change in that page, has a place in the four latter moderns; but "limm'd," l. 3, is spelt in all of them — lin'd.

47, 22.

I was seven &c.] It is still a common saying amongst us,—that a wonder lasts nine days; seven of which (says Rosalind) are over with me, for I have been wondering a long time at some verses that I have found.
But why is he said to have been the subject of more rhymes, when "an I-rith rat, in Pythagoras' time?" this can only have reference to the great antiquity of poetry among that people, and it's univerality.

48, 10.

O'ds my complexion!] An emendation of the third modern's; which he has abundantly justified, by quoting two similar expressions of the very same speaker, at 62, 5, and 73, 10: the peculiarity of her phrase in this place, springs from conscious ness of the change that is wrought in her face by her cousin's news; and the meaning of it (if such phrases as these can be said to have meaning) — so God save my complexion.

The same editor alter'd "of" into "off," l. 13: but he should have gone a step farther, and join'd it to "south-sea," for the English language admits of such compounds, but not of interpreting "off" by — from. Another singular phrase in this page, (l. 29.) is of the proverbial kind; but has not been met with elsewhere, in any of the editor's walks: the force of it is, — answer me soberly, and as an honest maid should do.

49, 19.

drops such fruit.] No such phrase is acknowledged by Englishmen, as that in the old reading; "forth" therefore should have been diumis'd by the editors, for an accidental intruder: The "Revival" thinks "in"

should be serv'd so, a few lines above, (l. 11.) and with some shew of reason; both for that the sense is then clearer, and the period better rounded. The metaphor in l. 26, is taken from colour'd needle-work; whose figures are more or less beautiful, according to the ground they are lay'd upon.

50, 25.

right painted cloths.] In the painted cloth style, i. e. briefly and pithily. Tapestries are improperly call'd — painted cloths: therefore, the cloths here alluded to, seem rather those occasional paintings, that were indeed done upon cloth, i. e. linnen or canvas; and hung out by the cithens upon different publick occasions, but chiefly — entries: the figures on these cloths were sometimes made to converse and ask questions, by labels coming out of their mouths; and these are the speeches that Jaques is accus'd of studying. There was also a furniture of painted cloth: the devices and legends of one of them, the posseflors of Sir Thomas More's works may see among his poems.

55, 26.

worse than "love &c." This "thatch'd house" is the name that don Pedro speaks of, in "m.a.a.u." 19, 28. But does not this reflection of Jaques upon Touchstone's speech, imply a sort of consciousnès in the Poet,—that he had made his Clown a little too learned? For, — besides that he has made him acquainted with Ovid's
As you like it.

sition in Pontus, and his com-
plaints upon that subject in his po-
ems "de Tristibus,"—he has put into
his mouth a conundrum that cer-
tainly proves him a latinist;" "cap-
ricious" (l. 25.) not having it’s usual
signification in that place, but a con-
train’d one—goatish; as if it sprung
directly from—caper, without the
medium either of the French—ca-
price, or the Italian—capriccio: The
Poet has indeed qualify’d his learn-
ing a little, by giving him "Goths"
for—Getes.

57, 27.

As the ox hath his bough, sir,] The
wooden collar or yoke, that lyes a-
cross the neck of draft oxen, and to
which their traces are fasten’d, is
call’d their bow; and this being the
spelling of the word in former edi-
tions, it has probably been the sense
it was taken in: but a little atten-
tion to the true meaning of the other
two families, and to the matter they
are meant to illustrate, will shew
that we must seek for another inter-
pretation of "bow." The falcon is
thought to take delight in her"bells,"
and to bear her captivity the better
for them; "curbs," and their jing-
ling appendages, add a spirit to hor-
ses; and if we interpret "bow" to sig-
nify—"bough" of a tree, the ox be-
comes a proper similitude too, who,
thus adorn’d, moves with greater le-
gerity: and the same effect that these
things have upon the several ani-
mals, "desires," and their gratificati-
ons, have upon men; making them
bear their burthens the better, and
jog on to the end of life’s road.

58, 13.

Not, o sweet Oliver, &c.] These
words have no appearance of ballad,
as an editor has fancy’d; but rather
of a line in some play, that perhaps
might run thus,—O my sweet Oliver,
leave me not behind thee; which this
wag of a Clown puts into another
fort of metre, to make sport with sir
Oliver: telling him,—I’ll not say to
you, as the play has it, "O sweet Ol-
iver, | O brave Oliver, | Leave me not
behind thee;" but I say to you, "wind
away," &c, continuing his speech in
the same metre: In this light, the
passage is truly humorous; but may
be much heighten’d, by a certain
droleness in speaking the words, and
by dancing about sir Oliver with a
harlequin gesture and action.

59, 7.

He hath bought &c.] The emend-
ation in the line before this, is cer-
tainly right; and as rightly inter-
preted by the maker of it, the third
modern, to signify—the kifs of a her-
mit or holy man, call’d also—the
kifs of charity: ∞ His preferring
"caft," in this line,—the reading of
the first folio,—to"chaft,"—the read-
ing of the second, and of the editors
before him,—is equally right: ∞
and his propos’d alteration of a word
in the next line, will be relish’d by
many readers: "Winter’s sisterhood"
has, indeed, meaning: but some will
be apt to say of it,—that 'tis as poor and cold as the season itself: such persons therefore will incline to think "winter's" a corruption, and that—Winifred's may be the word: the objection to it is,—that there was no order of nuns so denominated; but this is of no weight; "a nun of Winifred's sisterhood" means only—a nun as chaste as saint Winifred, and therefore not improperly call'd,—of her sisterhood. The legend of saint Winifred need not be retail'd to the reader, he may pick it up anywhere: Neither is there much occasion for telling him,—that "a pair of cast iips of Diana's," mean,—a pair that Diana had left off.

60, 28.

Than be that eyes, &c.] i. e. that is accustom'd to look upon blood, and gets his livelihood by it: That this is the sense of the line, and "eyes" the true correction of the printer's word "dies," will want no proving to him that but considers it's nearness, and gives another perusal to the third line before it: —What the editor has ventured to add too, to l. 18. in the opposite page, will appear (upon a little reflection) to be neither forc'd nor unnecessary.

61, 31.

What though you have no beauty,] The gentlemen who have thrown out the negative, and the other who has chang'd it to—"sane," make the Poet a very bad reasoner in the line that comes next to this sentence; and guilty of self-contradiction in several others, if "no" be either alter'd or parted with: besides the injury done to him in robbing him of a lively expression, and a pleasantry truly comick; for as the sentence now stands, the consequence that should have been from her beauty, he draws from her "no beauty," and extorts a smile by defeating your expectation. —This "no beauty" of Phebe's is the burthen of all Rosalind's speeches, from hence to her exit: In the second, the Oxford editor has made a very proper amendment, by substituting "her" for "your;" but his interpretation of "Foul," in l. 24, —to wit, frowning, lowring,—is extravagant enough; and had never been thought of by himself, had he not previously alter'd the sentence that is the subject of this note: "Foul" has there it's ordinary meaning,—foul in favour or beauty, but is put substantively; and the sense of this jingling line is as follows; —We may now say of thy Foul—that 'tis my Foul, for 'tis foul to be a Jeefer; and such art thou, and foul-favour'd besides.

63, 10.

Dead Shepherd, &c.] This "saw," as the Poet calls it, will be found in the "School" in two places; and in them is seen the title of the poem 'tis taken from, and the name of the "dead shepherd" it's author.

68, 15.

the foolish chroniclers &c.] If to
make his author more witty than there is reason to think he design'd to be, was an editor's business; he of Oxford may seem to have demean'd himself rightly, by reading (as he does) in his text—and the foolish coroners of that age found it Hero of Seftos: but the judicious will hardly allow of this; nor reject an establishment'd old reading that appears upon very good grounds to have come from the author himself, which is the case of the reading in question: "Chronicles" could never be a mistake, nor "was" a meer invention of printers; coroners, and the phrase recommended, being too well known to them to suspect an alteration of either for what was certainly not so familiar: It follows then, if the above observation be just, that they were true to their copy in this place: and the Poet will stand acquitted for writing so, if it be consider'd that too much wit, or wit too much pointed, is not a beauty in comedy; especially in such comedy as this, which is simple and of the pastoral kind.

70, 17.

that cannot make her fault her husband's occasion,] i. e. that cannot make her husband the cause of it: but this does not satify the last-mention'd editor, who is for improving again, by reading—her husband's accusation; that is—convert her own fault into an accusation or charge on her husband: and it must be con-
sent editor; who does not mean to
defend them, or set forth their fit-
ness; the trouble of making that
out, he leaves to his readers; but
thinks, it will not cost them much
of it. If the last-mention'd line
should be perfected,—for which the
editor sees no necessity,—he should
choose to do it, by reading—Ay, and
thy father, &c. or (if improvement
may be suffer'd in him too) by—Ay,
and his father bore it, meaning—
his father's father's father; which
makes the satire the keener, by ex-
tending the blot to another gen-
eration; and avoids the apparent
indelicacy, of taxing a person present
with bastardy. Note,—that "1 V &
2 V," mean, first and second Voice;
"both," the two Voices conjointly;
and "cho," the whole band of for-
resters, Jaques and all. • The em-
mendations in 1. 26, must be plac'd
to this editor's account; that in
the opposite is the reading of all the
moderns.

73, 17.

And turn'd into &c.] Had Silvius
been at first a cool lover, as now a
hot one, the word "turn'd" had been
proper: but as this was never the
case, we must either put a sense up-
on turn'd that is not common,—to
wit, got or fall'n; or else suspect a
corruption, and look out for amend-
ment: the "Various Readings" have
two, both within the bounds of pro-
bability, but the first of them seems
the most eligible: for "turned" will
signify—head-turned; and then Ro-
salind's meaning will be,—Come,
come, you're a simpleton, and the
violence of your love has turn'd your
head.

75, 9.

West of this place, &c.] "Bottom"
should have a fuller stop after it, a
semi-colon; for the meaning of these
lines,—whose construction is a little
perplex'd,—is as follows:—It stands
to the west of this place, and down
in the neighbour bottom; if you leave
the rank of osiers, that grows by the
brook side, on your right hand, it will
bring you to the place.

D, 32.

Within an hour;] Orlando's pro-
mise was—"two hours," and there-
fore the Oxford editor puts them
in here; not considering,—that this
exceeding punctiliousness is destruc-
tive of ease and nature. • The epi-
thets given to "Fancy," in the line
after this, look'd so like a transla-
tion of the Greek—γλυκίπτωξαν,
that the editor thought for some
time,—the Poet must, somehow or
other, have been fishing in those
waters: but turning again to his
novelist, he found a passage he had
not reflected upon, and that is not
in the "School;" and thus it runs,
—"Wherein I have noted the vari-
able disposition of fancy, * * *, being
as it should seem a combat [f. com-
fort] mix'd with disquiet, and a bit-
ter pleasure wrapt in a sweet preju-
dice." the words are address'd to
As you like it.

Rosalind by this identical speaker, but the novelift calls him—Saladin.

77, 11. *

When from the first to last, &c.] No heedful peruser of this line, and the three it is follow'd by, can think we have the passage entire; other heads of these brothers' recountments are apparently necessary, to make the Poet's "In brief," right and sensible: What the accident was, or whose the negligence, that has depriv'd us of these heads, the editor does not take upon him to say; this only he is bold to assert,—that there is a lacuna, and (perhaps) of two lines: if the publick thinks well to admit of them, here are two that may serve to fill up with;—How, in that habit; what my state, what his; | And whose the service he was now engag'd in; —In brief, &c.

78, 1.

There is more in it; —] A reading of the two elder folio's, and of the third and last moderns; the others have,—There is no more in it; which, if they saw the true reading, (as two of them might) shews them blind to the beauty of it: Celia's fright makes her almost forget herself; begin, with telling more than she should do; and end, with calling Ganymed—"cousin, whom her hearer has call'd—"brother," and believes him to be so. The incident that gives birth to this fright, the "bloody napkin," has no existence in the Novel that furnish'd most of the others.

79, 30.
The heathen philosopher, &c.] The humour of this scene consists in the Clown's taking state upon him, and giving himself great airs, talking one while very wisely, another while very big: William's answer to the question he put to him,—"Art thou wise?" helps him to lug in a saw; and that saw, the present "heathen philosopher:" what he says of him, is occasion'd by seeing his hearer stand gaping, (as well he might) sometimes looking at him, some times the maid; who, says he,—is not a grape for your lips; concluding with —"You do love this maid?" and upon William's replying affirmatively, proceeds first to bambouzle, and then to bully him. When the Poet was writing this speech, his remembrance was certainly visited by some other expressions in "Euphues;" where Phebe is made to say to her lover,—"Phebe is no lettuce for your lips, and her grapes hang so bie, that gaze at them you may, but touch them you cannot."

83, 5.

By my life, I do; &c.] This is made an argument by the last modern editor,—that the play was writ in the time of king James; a persecutor of witches and conjurers, and the maker of a fresh act against them in the year 1604. The word "observance" in l. 32, coming so immediately after another "observance" in
l. 30, gives room to imagine—that it may have crept in there by mistake of the printer in the room of some other word, which the "Revival" thinks might be—perseverance: a word that is better fitted to the place, that the recommender of it seems to have known; for it's primitive was—persever, at that time of day, and itself the derivative accented upon the antepenultima. v. "M." 63, 14. The corrections in the next page, are met with in all the moderns.

86, 4. *

And therefore &c.] There can be no need of arguing, to satify any one—that this is the song's concluding stanza; reading it, is sufficient: but the negligence of it's first printer made it the second stanza; and there it has been suffer'd to stand in all succeeding editions, old and new. The reader of Sidney's poems in any oldish impression, will find—that "hey, nostrum," and "ding a ding, ding," strange as they are, were songs of great fame before Shakespeare,—at least, the musick of them,—which (probably) was that of this burthen. The third editor's correction of a word in l. 9, is certainly right, and ought to have been adopted: "untamable" was easily convertible at the press into—untuneable; is a fitter word for the speaker; and a manifest trap of his laying, to abuse the Pages by.

Do, 23.

fear their hope.] That is—"fear a
be more in point than Saviolo, and perhaps of a later date. In a note of the third modern editor’s, upon this same passage, you have the titles of two other books, and their authors’ names; to wit,—“Lewis di Caranza on Fencing, and Giacomo di Grazii’s Art of Defence;” but this is all you are told of them, and was probably all that he knew.

90, 2.

Re-enter &c.] The following masque-like elucidament, which is wholly of the Poet’s invention, may pass for another small mark of the time of this play’s writing: for precisely in those years that have been mention’d in former notes, (c. 39, 26 & 33, 5.) the foolery of masques was predominant; and the torrent of fashion bore down Shakespeare, in this play and the “Tempest,” and a little in “Timon” and “Cymbeline.” But he is not answerable for one absurdity in the conduct of this masque, that must lose at his editors’ doors; who, by bringing in Hymen in propriis personis, make Rosalind a magician indeed; whereas all her conjuration consisted—in setting up one of the foresters to personate that deity, and in putting proper words in his mouth. If, in representing this masque, Hymen had some Loves in his train, the performance would seem the more rational: they are certainly wanted for what is intituled the “Song;” and the other musical business, beginning—“Then is there mirth in heaven,” would come with greater propriety from them, though editions bestow it on Hymen.

92, 16.

Sir, by your patience:—] To the duke; putting himself, without ceremony, between him and de Boys, and then addressing the latter: and the subject of this address is the most admirable expedient for Jaques to make his exit in character, that ever human wit could have hit upon; nor can the drama afford an example, in which Horace’s—ferox tur ad innum has been better observed than in this instance.

93, 14.

I charge you, O women, &c.] The subsequent passage appears’d first in the form it now bears in the Oxford edition; and was taken up by the next in succession, the publisher of which has this proper remark on it: that “without the alteration of You into Them the invocation is nonsense; and without the addition of the words, to like as much as pleases them, the inference of, that between you and the women the play may please, would be unsupported by any precedent premises.” To which reasoning, the present editor subscribes very heartily; and, of consequence, to the justness of both emendations: only observing,—that omissions of words nearly similar, or words repeated, are the most common of all accidents both in writing and printing.
NOTES
to the
COMEDY of ERRORS.

SCENE.] It is observ'd in the "Introduction," p. 26, that this is the most regular of all Shakespeare's plays, in point of conduct; owing, in truth, to the model he had to work upon,—a translated "Menæchmus" by one who signs himself—W. W. i. e. William Warner, according to Wood; who also makes him a Warwickshire man, and a member of his university: The translation shows him a scholar; and you are told, in a preface to this,—that he had other of Plautus' plays by him, fit for publishing, but none are come to light but this one: As a poet and countryman of Shakespeare's, he might (probably) be of his acquaintance, and that inquisitive spirit would not fail to enrich itself by conversations with a man of this turn: In some of these, he might pick up the idea of Parelles' character; a Thraio, or Pyrgopolinices, or both; but let's extravagant than either, and more a picture of nature: Out of him too, or some other of his Oxford acquaintance, might the scene of this play be collected; being, in fact, the genuine Roman and Greek scene, as de-
scrib'd by the learned: to wit,—a publick Place, or large Square; opening upon which, (to the right, the left, and in front) were—the Duke's palace, the house of Antiphilus Ephesian, and the Abbey; and whose centre was the mart or exchange: by a scene of this sort the unity of place was provided for by the ancients in their plays, who are imitated by Shakespeare in this.

4, 15.
A heavier task &c.] To say the Poet had Virgil in his eye when he pen'd this exordium, as the third editor does, may be going too far; but, certainly, there is no small affinity between these two lines, and "Infandum, Regina, jubes renovare dolorem," the line quoted by him. ☞ The words immediately following have been strangely refin'd upon, but their meaning is plain and simple: "Nature" is—natural affection; which irresistibly drawing the speaker to commit this offence for which he was to die, that, and not the offence, is said properly enough to have "wrought his end." ☞ The construction of 1. 26. is extremely singular: the whole line must be
consider'd as one individual substantive, by which "drew" in the next line is govern'd; as if the wording had been, "and his leaving great store of goods at random drew me &c."

6, 23.

Our helpful ship] meaning—their preserver, the mast: Which mast it was that "floated," (v. 1. 6 & 7.) and "was carry'd towards Corinth;" and from hence the necessity of changing "And" into "it which." "was" and "helpful" are vanish'd out of modern editions, and in their room you have helpless and were.

7, 30.

Now, trust me, &c.] The line after this has been made to change place with the line that follows it, in the three last editions; upon pretence that "dissolved" is applicable only to "laws," and cannot be predicated of "crown, oath, and dignity:" but nothing is commoner, in clastics, and all the best writers, than this reference of one single verb to a plurality of substantives, where those substantives have so near a relation one to the other as they have in the instance before us. It were a thing to be wish'd, that the Poet had as good a defence for the wording of two other lines in this same page, l. 7 & 16: but neither grammar, nor the liberties of grammar, can be urg'd for the latter; and connection with what goes before is ill preserv'd in the other: Yet are both the lines genuine, and bear the mark of their writer; as that also does in p. 8, (l. 7.) whose first "help" is read—life in the four latter moderns. The second and first of those gentlemen were correctors of the faults in that page.

11, 23.

They say, this town &c.] It is observ'd very justly by the last editor, that the character given of Ephefus in this place is the very same that it had with the ancients, which may pass for some note of the Poet's learning; and the folio's afford another small mark of it, but so disguis'd as to want a decipherer. The Antiphalus of this scene is distinguish'd by the name of —Erotes,(in one place —Erotis) and his brother by that of —Sereptus; plainly a corruption of—Surreptus, and Erotes lies plainly of —Soficles, for so the Menæchmi are call'd in the original Plautus; which if the Poet had not dip'd into, Surreptus had never flood in his copy; the translation having no such agnommen, but calling one brother simply —Menæchmus, the other —Soficles, as may be seen in its argument: Sereptus is met with but once, and the other name twice; after which the distinction commences that is found in all modern editions. The epithet bestow'd upon "witches," and that upon "forevers," should not be displac'd; having more propriety in them than either drug-working, or soul-selling, which are found in the two latter moderns: Changes in the
"mind" were pretended to by many other things besides drugs; and all are comprehended in "dark-work-ing," which has besides a kind of contrast with what went before,—the open and day-light operations of "jugglers." and for the other epithet, the line it stands in should be paraphras’d thus;—Witches that kill their own souls, for the sake of indulging their malice by doing bodily mischief to others. "Liberties of fin" (l. 28.) mean—enormous ones, sins over-licentious. The alteration in this page, appears only in the fourth modern; that in the opposite (l. 23.) is in all of them, from the second downward.

13, 20.

D. E. At hand? nay, be is &c.] The insertions from hence to l. 15. in the page that comes next, ("home" excepted, and "Why," l. 8, & l. 15; one the property of the third modern, the last of the fourth) and the omissions that are noticed at bottom, must be set to this editor’s account; but the changes in the page that is opposite, are taken from the Oxford edition. "The odd compound in this page, l. 15, may be interpreted many ways, but the following seems the most eligible;—which only fools should be courted to, unfit for those that have understanding and feeling. "It is needful to explain the conundrum of "under-stand" and stand under in Dromio’s speeches; but some readers may not be aware, that "doubtfully" squints at—redoubtedly, i.e. manfully.

15, 24.

and though gold &c.] By the aid of three correctors,—the third, the fourth, and the present,—this passage, which is at last but a poor one, is made intelligible; which no one will venture to call it, as it lyes in the first folio, which is thus:—"jet the gold hides still; That others touch, and often touching will: Where gold and no man" &c. By "corruption," the speaker means—corrupt dealings with others; by "fulsome," falseness to wedlock, breach of the wedlock vow.

17, 16. *

First, why, &c.] The attender to what goes before, will have no doubt of the rectitude of this transposition; by which, and by being put into verse, the humour of the speech is much heighten’d: The limping reply of the man,—running one line in dogrel, the other in a sprawling heptameter,—is truly comic; which is more than can be said, with a safe conscience, of most of the things that come after it, as far down as the entry of Adriana. In one of those speeches, (l. 26.) an amendment was made by the editor, and put as a conjectural reading among others of that sort: (v. "I. R.") but he now thinks, it ought to have had a place in the text, and fancies the reader will be of the same opinion: In the page after this, the
third editor discover'd rightly that there was something disjointed, and that wanted a surgeon, but mistook the limb; instead of changing "them" in l. 20, into "men," he should have made the insertion that now appears in the third line before it: it is true, that there is in this reading some offence against grammar; in strictness of which, "them" should have reference to the substantive nearest at hand, whereas it has so to "men" a remote one; but the trespass is common, and venial. The alteration at 19, 6. appear'd first in the second editor.

20, 23.

I live unstain'd[,] From a note of the third modern's; whose text retains the reading below, (v. Errata) spelling it "dis-stain'd." The word "crime," in l. 18, is doubtless a strange one; but they who have delicacy, will notwithstanding prefer it to "grime," the plausible and slight alteration that is made by the last editor. The line but one before this, is much injur'd by changing "canst" into "wouldst;" in the Oxford edition: the speaker's reproach of her husband wants the pathos and strength in that reading that it has in the old one; which imports, — I know you have the heart to do it, "Therefore," &c. "stronger" (21, 20.) is a reading of all the moderns: the four latter give us "favour'd;" for "offer'd," l. 31.; a most easy and certain correction, and not requiring a comment.

22, 3.

We talk with &c.] The alterations in this line, and those in some lines that come after, are all taken from the third modern editor. That of "ouphs" is disputed by two gentlemen; (v. the last editor; and "Critical Observations on Shakespeare," p. 301.) perhaps less for the sake of conviction, than for that of displaying their literature: But why attribute so much of it to Shakespeare? or, allowing that by Owls he meant "Striges", where are either Striges or Owls said to speak? The mischievous actions that follow (l. 5.) may well enough be imputed to "goblins," and to "ouphs," that is—fairies or elves: neither should tautology be made an objection; which is pardonable at least in the speaker, and absolutely necessary for the rime.

23, 20.

You must say &c.] The insertions in this line, and omissions in p. 27, l. 5 and 7, have necessity too for their plea; not indeed of the rime, but of its relation—the metre; which, with these alterations, proceeds roundly, and as it should do, to the end of the twenty-eighth line of the page above-mention'd: One change there is which the rime pointed out, (v. 26, 6.) and is found in the third, and last editor. This strange scene runs in measures of all sorts: four, five, six-foot verbs; pure, mix'd, regular, and ir-
regular; anapests some, and some iambicks: from the jumble of which together, results a new kind of pleasantry that will be felt by those who are not too supercilious.

28, 18. *

For slander &c.] This line and the next were certainly intended to rime; and if so, a foot is lost in the first of them, for "succession" of four syllables has no connonance with "possession" of three: this was seen when the play was in modeling; but what the lost foot might be, or what the sense of succession indeed, was not seen at that time by the editor, nor is he sure that he has hit on them now, but his conjecture is this: By "succession" is meant-"successive" progression, a progress from mouth to mouth; the work of "Slander" herself, (personify'd, more poetico) and her food, what she "lives" or subsists by: this being allow'd, the hiatus, or foot that is wanting, may properly enough be fill'd up by the words-it's own. In a line something lower, (l. 21.) is an expression much too negligent; for the sense that most readers will take it in, as being that (in truth) which is most proper to it, is remote enough from the speaker's intention: "Mirth" is the mirth of his wife and the people about her, whose odd behaviour he interprets a merriment; and says—he will spite, i. e. cross it, by showing his little regard for it, which he could no way do better than by being merry himself.

29, 11.

grow so ruinous?] The reading of all editions is — ruinate; and in the line next but one before this, all modern ones give us—Antipolis; a word not of Grecian original, and one whose termination was never seen among them in names given to men: the folio's have sometimes—"Antipolis;" "Antipolis," generally; but, in this and a few other places, "Antipolus;" which suggested the true and right name; and that, the alteration above. "in building," imports as much as—even while 'tis in building; is a reading of the third modern editor's instead of the former one—"buildings," and is adopted by both his followers: The same copies likewise give us the correction that is in l. 28; and "attains" is in all the moderns.

31, 11.

for I aim thee:] meaning—aim at thee; you are my aim, the object of my desires and my courtship. The corrections in the opposite page are self-evident; the last is in the four lattermoderns.

D's, 18. *

Why, how now, Dromio? &c.] The whole of this act, and the last, pales before the door of Antipilus Ephesian; out of which, when Luciana has enter'd it, Dromio rushes wildly and suddenly, with the look and actions of a man greatly frighten'd:
The incident of his being lay'd claim to, is truly comic; but his description of the claimant borders upon farce in some parts of it, and in others is a little indelicate: two corrections are made in it, (v. 32, 24, & 33, 20.) which are both of them certain and obvious; the foremost is in three late editions. The sense of another small part of it (a speech at 33, 6) has been much agitated, but the truth is as follows: In describing the wench's foul forehead, arm'd with frowns and deep wrinkles, and turning back (as it were) upon her hair, which is call'd making war on it, there is a quibbling allusion to the situation of France at that time; where a war was still on foot with the heir of it, the fourth Henry, ending not till the peace of Vervins in the year 98. It is highly probable, that "hair" and "heir" (come it either from—haire, or from heres) had once a greater correspondence in sound than they have at this day; but the Poet wrote "heir," the better to convey his allusion, which in "hair" had been hardly discernable. The editor can not reconcile himself to some words in a speech something lower, l. 23,—"this drudge, or divine or." The first name is certainly suitable; and it will be said—the wench is call'd a "diviner," from divining or guessing so rightly the speaker's name and his marks: but, me-thinks, the appellation does not stand in a right place; and is repeated again in a properer, l. 28; where, after telling us what he had done, he calls her "a witch." May not the true reading be,—"this drudge, this divine one," meaning either—this heavenly creature, or, this sweetest of all drudges? It is left to the readers' discretion to do as they please by this reading: but one of the four latter moderns, (to wit, of, and not, "to," in 34, 17.) ought certainly to have a place in the text.

39, 15.

Of his heart's meteors &c.] A singular metaphor, expressive of the flushings that joy brings into the face of a lover, in discourse with his mistress. The meteors meant here, are not the same with those in "1 H. 4." (see, the first speech and a note on it) but those frequent meteors, the Aurora borealis; out of which, superstition has often coin'd armies, and knights tilting in field, whereof they have some little resemblance in their coruscations and dartings. But what shall we say to "austerely" in the fourth line above? it has not the air of a printer's mistake; but rather of a word us'd at random, and without sufficient attention, in the sense of—sincerely, or really; the first of which the reader may substitute for it, if he thinks fit. The liberties taken in this page, and those in the opposite, consisting of some words omitted,
and some inserted,—must be lay’d to the charge of this editor; who thinks, he shall stand acquitted for taking them, and that without any long trial.

40, 21.

A bound that runs counter, &c.] “running counter,” and “drawing dry-foot,” are terms us’d by hunters: the first, when a dog traces his game the wrong way, that is— the way it came, not that it went; the latter is said of the blood-hound, or of any other dog that hunts upon a very small scent: but the chief humour of this line, and of the other that rhymes to it, lyes in their allusion to the Counter, a prison so call’d, and to another which is also call’d—Hell; and “countermands” squints the same way. The correction, l. 16, belongs to the third editor; that in l. 31. is in all of them; and so is that in the opposite page, l. 22.—“Band” in that page, l. 6 & 7, is chang’d by them into—bond; but unnecessarily, and with some injury to the passage: for band and bond were us’d often promiscuously, (v. 42, 30.) and the Poet chose “band” for it’s being equivocal, signifying—both a bond and a bandage. There is even more wildness of measure in this scene, than in one that preceded it; upon which the reader has seen some remarks, in a note upon 23, 20.

42, 13.

What, have you &c.] The words in black letter were put in by the third editor, and adopted by both his successors: the correction is certain; but the latter part of the sentence it stands in, demands a little explaining: Adam, after his fall, wore a coat made of skins, and a “skin” was the dress of the sergeant; from hence the name given by Dromio, of “old Adam now-apparel’d.” The quibble between “refresh” and “arrests” is plain enough; but what is “giving a job,” l. 24? For, at this time of day, means—a put-off, a delay accompany’d with flight; a senfe not corresponding with anything in the passage in question: the Oxford edition has “bob;” meaning, probably,—tap on the shoulder; for bob is a stroke, though not of that sort: but “job” may as well have that senfe put upon it, as take the other in one so constrain’d.

D°, 26.

be that sets up his rest &c.] This lucky word, “rest,” supplies Dromio with abundance of quibbles, but this is the chief of them, and the most remov’d from immediate conception; there is another, a plain one, in the speech that comes next. But the passage before us is embarrass’d with two distinct difficulties; one lying in the phrase that is quoted, the other in the words—“Maurice pike;” for “morris” is discharg’d, and that justly, from the two last editions, as incapable of any
fit meaning in this place. Setting up one’s rest to do this thing or that thing, signifies—engaging or undertaking to do it: The phrase sprung from the military; when muskets, being long and unwieldy, were supported, in the action of firing, by a thing call’d—a reyj; a kind of forked prop, at the lower end sharp, which was stuck into the ground. The substance of what goes before may be found in the last editor; but the explanation of the other particular shall be given almost in his words. “Maurice pike” is—a pikeman of prince Maurice’s army: He was the greatest general of that age, and conductor of the Low-country wars against Spain, many English serving constantly under him: being often overborn by numbers, he made himself famous for his retreats, in which a stand of pikes is of great service; and from hence the “exploits” of his pikemen became the subject of frequent discourse, and of much admiration.

43, 21. *

and thereof comes, &c. down to—a light wench, l. 23.] This profligate and nonsensical stuff could not come from Shakespeare, and ought to have been put between hooks, the mark of rejection; the speech will not miss it: For explanation of some others that follow it, see a note among those on the “Tempest,” upon 39, 31: the sense of that which stands first is not seen, without the change that is now made in it, and the punctuation.

46, 18.

or, rather, the prophecy, &c.] i.e. or, rather, respect such a prophecy as parrots are often taught to pronounce,—repsice finem, ware rope: which is call’d “a prophecy,” for that (as we are told in the third modern editor) it was a common piece of wit with their teachers, to say to such as took notice of it,—Sir, take heed; my parrot’s a prophet: And we learn in the same editor,—that there is a pamphlet of Buchanan’s, in the Scotch language, whose conclusion is—repsice finem, repsice finem, address’d to the Laird of Lidington; which he supposes, with great probability, is hinted at in the passage before us.

47, 23.

of his rage.] The editor of a play ought never to relinquish the idea of it’s being a play, that is—a thing intended for action; when his mind is in this situation, he will feel a beauty that may not attract the notice of others, and, not attracting it, perish. This has been the fate of a passage in p. 33, where “the,” in l. 4, has been discarded for—her; but the action of a judicious comedian would show a humour in the true reading—“the,” of which her is not capable: And, again, in the words now considering; “his” is alter’d to—your in four copies, without notice, without authority, and against reason.
Comedy of Errors.

for the change of address has some pleasantry; which an actor might easily heighten, by a quickness of turn from the master to any one or to all the by-standers: another instance of this kind of humour is found at l. 39; but there the mark appropriated to it is wanting, through fault of the printer: and a third at l. 13; where the three latter editors have put the inserted word "I" after "din'd," betraying thereby no small want of a comic perception: But all of them have shown a much greater, by what they have done with l. 3. in the following page; putting in—do before "bear," and so destroying that air of surprize which is seen in the verse's deficiency.

53, 1.

And thereof came it &c.] We have here a noble example of that species of arguing which the ancients admir'd so in Socrates, and which they said was peculiar to him; viz. by putting questions whose tendency was not perceiv'd by the adversary, and then knocking him down with his own concessions: Though, if I mistake not, the philosopher's address in this point was in one respect nearer than this of the abbes: for he generally omitted the consequence, his questions (at least, the concluding one) being of such a sort as made the form of one wholly unnecessary; the opponent was left to draw it himself, to his greater con- fusion. &"venom'd," in the line after this, is a reading of the Oxford edition; which however retains "clamours," and alters "poisons." & For "wildly" in l. 23, we are probably indebted to the compositor's wantonness, and his love of a jingle; and, as we may reasonably judge, the corruption in l. 13, came from the same hand: the splitting of a word in this manner he knew was uncommon, and thought it an overthrow, but in that he judged hastily; for divisions of the same kind may be met with in Jonson, and other old writers, and some not of compounds like "kinswoman."

55, 22.

And here his &c.] The corruption of this line lyes in "with," not in "and," where some editors place it; who change "and" into —mad, and so leave the line worse than they found it: the admission of "here" sets all right; and besides, accounts for the entry of Adriana and her company upon the spot where all the others are gather'd, being the same from whence they were chace'd at the end of the last act. & The amendment in the opposite page is in every modern, as that also is in p. 48: the insertion in p. 49. (l. 11.) belongs to the fourth editor; that in 51. (l. 17.) to the present, together with the amendment in 50.

57, 19.

So 'fall my soul.] 'fall and befal are synonymous; which if the mo-
of Errors.

derns had known or consider'd, they
would not have chang'd the one for
the other, but contented themselves
with giving us simply the import of
"So 'fall my soul," which is—"So 'fall
it (or, be 'fall it) to my soul!" For the
omission in the opposite page, this
editor is accountable: as he is like-
wise for the insertion in p. 58, l. 14; which he thinks will be more
to his readers' satisfaction, than what
is given them in the four latter mo-
moderns. (v. any of them.)

60, 15.

describing hand,] Editions, as may
be seen, have—"deformed:" but the
other is more poetical; corresponds
more with the epithet given to
"hours," and was very probably
chang'd at the press for the passive
participle, such changes being no
ways unfrequent, as the "V. R."
will evince, if consulted. "key of
untun'd cares," l. 28, is—that key
which cares have untun'd: "grain-
ed," in the line after that, means—
deep-grained; and the "snow" in l.
30. is—that hoary and white scurf
which covers all the surface of man,
when the winter of life approaches,
and his sap is declining, and which
rubbing fetches off in small flakes.

62, 2.

And speak unto the same Emilia!]
The editor cannot but express his af-
to'nithment, that this passage (whose
present arrangement will be admit-
ted by all who but look on it) should
go down through all modern im-
pressions in that preposterous state in
which the printers of the old ones
have put it. Thus it runs in those
copies. Next after the words that
are quoted, follow the first six lines
of the duke's speech; then the
speech of Egeon in three lines; that
of the abbe's in seven; and at the
end of those seven, comes—"Anti-
philus, thou cam'ft from Corinth, first."
And as if this was not sufficient to
confound all the heads that should
read the passage in them, the duke's
part of it is rendered wholly inex-
plicable, by being rob'd of the only
verb which the Author had given us
to govern all that is said in the five
middle lines of it: It's first line may
indeed be conceiv'd as it lies in
their copies; it has meaning, and
grammar, but wants it's true mean-
ing; Egeon's morning tale was so
wonderful, the duke was hardly
convinc'd of the truth of it, it was
all darkness to him; but now, says
he, the light breaks upon me from
many new proofs, which, upon this,
he proceeds to enumerate. The pas-
sage has had no sort of service done
it by editors, except in this speech;
whose second line is difembarrass'd
of a word it might well spare, and
which injur'd the measure, by the
Oxford Editor.

63, 26. *

Twenty-three years &c.] reck'n'ing
from the time that one was taken
from her by fishermen, the other by
the mast being broken; at which
Coriolanus.

time, the children may reasonably be suppos'd to have been two years old: and if we further suppose, that the Ephesian Antiphilus was brought thither by Menaphon when he was five, every part of the Author’s computation holds good, and “Twenty three” must be the reading. The amendments in l. 28. of this page, and in l. 18. of the next, came from this editor: who now thinks himself faulty, that he did not make a second insertion in the last-mention’d page, at l. 14, of the words — for you after “ship-board;” for he sees no reason why Dronio should deliver himself in prose in that place, all whose other speeches are metrical throughout the act: And again,—the Oxford editor is right in a correction in p. 63, line the last: for “nativity” crept in there by an accident common to printers, and which befell them in this instance; giving us a word which they saw two lines higher, instead of felicity a word of like ending: The word is spoke to herself, and admiringly, and the full import of it may be given in these words; —That ever I should see a day of so much joy as the present, after so many others of sorrow that I have seen, and the expectation of many more! The note must not be ended without first pointing out to the readers’ observance the great and unparallel’d excellence of the fable’s catastrophe; which breaks upon the fancy like lightning, at the very instant of the abbess’s entry with her son in her hand: for all parties see the cause of their several errors, and express it by looks; and the abbess’s relation to three of them is discover’d in the face of her husband.

NOTES

to

CORIOLANUS.

4, 20.

He did it &c.] Every former edition (that at Oxford excepted, which puts “to be” after “partly”) reads—“he did it to please his mother, and to be partly proud;” but both readings are faulty: for, waving other objections that might be made to them, neither of them agrees with the context. The speaker sets out with ascribing all Marcius’ actions to pride; he is check’d for it by his mates in l. 17, but adheres to his text in his answer, with this slight difference,—that, perhaps indeed,
the pleasing his mother might be some motive to Marcius, but pride was his chief; and then proceeds to set forth the degree of this pride, — that it was a full balance to all his virtues, however great they might be: And this being the Author’s intention in the speeches refer’d to, it follows — that “partly” must have stood in the place it now occupies, and was mov’d out of it by mistake of the printer’s: and the printer of the present edition has committed another, in not putting at the bottom of his page the words — “v. Note,” with a numeral reference. The humour of a line something higher, l. 5, lyes in the equivocal meaning of the words “pike,” and “rake,” which the speaker of them had in his head: intending by one of them both the military weapon a pike and the countryman’s pitchfork; by the other, that same countryman’s rake and a person emaciated.

5, 19.

For your wants, &c.] These words are connected with the sentence before them, and disjoint’d from the sentence that follows them, in the two elder folios, by giving us — “Have the Patricians of you for your wants.” The moderns have a colon at “you,” pointing “wants” as it ought to be, and their point or full stop comes after “impediment;” which may serve as a specimen of the judgment and care of these editors in the matter of pointing. But though no fault remains in the passage with respect to this article, it has one in another, which will come home to the author himself; who has certainly drop’d some few words, in his haste of composing, that are wanting to introduce with propriety the sentiment that comes next after “dearth” in the following line: what seems to have been his intention, may be given in these words: — “As for your wants, your sufferings [the moderns have — sufferings] in this dearth, — if revenge for them be your aim in this rising, you will mis’s of it; for you may as well &c. down to — impediment: And as for the dearth itself, — The gods, not the patricians, make it.” But if this was the author’s drift in the passage before us, (and it will be difficult to assign any other) his haste, as was said before, has betray’d him into a larger omission than the law of good writing either does admit of or should do. A very little reflection upon the preceding speeches of the second and first citizen will shew at once the propriety of the change in l. 9, which the reader is appriz’d of at bottom: but he should be further appriz’d, that the same alteration of speaker is continu’d in the present edition as low down as the end of p. 8, and for the same reasons.

6, 12.

To stale’t] A most certain correction; made by the third editor, and
adopted by the next in succession: "cale't", i.e., weigh or examine it, is neither pertinent to the matter in hand, nor suitable to the speaker. — Another gross neglect of the pointing, by all editors preceding the third, occurs in I. 28; where they have no stop at all after "you," and so make Menenius the smiler, instead of the thing he is talking of.

8, 22.

that art first &c.] The maker of this alteration, the Oxford editor, has lessen'd the applause that was due to it, by going farther than necessary, and changing "in blood" to from blows; for the former is very intelligible, signifying—in any bloody businesses, any businesses of danger: Nor is another of this gentleman's readings, — bane for "bale" in I. 27, — strictly justifiable, however seemingly apposite to a word just before it. — The address of the Author is wonderful in the entry of Marcius; giving us in one single word, and that his first and a monosyllable, a thorough insight into his character, and a preparation for what is to follow.

9, 4.

The other makes you proud.] Meaning—ungovernable, and prone to sedition; mark enough of their not liking peace, when they were so ready to break and disturb it. — After so many instances as have been given of the little regard that is due to the punctuation of any edition, it will not be thought blameable to have departed from that of the folio's, the first, second, and fourth moderns, in line the seventh, even by those who shall be of opinion that nothing is gain'd by it but a nearer turn in the expression of all sentences: their pointing in those editions is thus; — Where foxes, geese you are. No furer, no," &c. — The reading of I. 28. is in the fourth modern only; the other trifling corrections in p. 10 & 11. found their way into all of them.

10, 18.

Shouting their emulation.] A daring expression, for—shouting emulously, emulating one another in shouting, contending who should shout loudest. And another at I. 26. is not much beneath it: "For insurrection's arguing," signifies, in the language of poetry,—for insurgents to argue on; but the whole sentence, taken together, imports no more, than—that greater insurrections would spring from this impolitick step of the senate.

12, 16.

The present wars devour him!] Pointed so in the two latter moderns, and properly: but what the first of them has put in his text, in the line after this, he should have put as a gloss; for—of being so valiant, is indeed the sense which the Poet intended in "to be so valiant," though a more refin'd one is pitch'd upon for it by the last of those gen-
tlemen. It is rather strange, that, of two such palpable errors as "whom" and "Martius," the former should be amended only in the Oxford edition, the other not before the third modern.

19, 11.

fears you less than he," must be an error: more is the word requird by the sense, and which the poet intended; but was betray'd into a use of the other, for the sake of contrasting it with "lib-fer," which occurs in the next sentence. The correction in the page that comes next, l. 4, was made by the third modern editor, and embrac'd by the last.

21, 5.

Who, sensible, &c.] All the emendations in this page are found in the three latter moderns, are right, and in rule; the rectitude of the last is confirm'd by a passage in Plutarch: As the first has no note upon it in any of them, and as they all proceed farther than necessayy, and change "out-dares" to out-does, it may be question'd whether they understood their own reading: "sensible" is—sensible of wounds, having sensation of them; and the import of the whole is as follows: — Who having himself human feelings, and being sensible of wounds, out-goes in execution of daring exploits the unfeeling and sensible's instrument with which he effects them; and stands up, or is ready for more, when even the very sword gives out and is tir'd of them, bows like one that is tir'd.

O, "Hours," in l. 27, has a very good meaning; and should not have been chang'd into honour, as it is in the four last editors: the speaker could never think of applying that word to the men he is rating; their loss of time in this pilfering was what engag'd his thoughts most, as is evident from all he says afterwards. An absurd punctuation of l. 20, in the page after this, has obtain'd in all copies; but is now rectify'd, together with the exit of Marcius.

23, 32.

O, let me clip you, &c.] The semicolon at "woo'd" in the following line, is very foolishly put after "heart," in all editions preceding the third modern: as the speech is now regulated, no reader can be at a loss for its sense; though the expression be something clouded by the improper application of "clip" to the latter member of it. The necessary change in l. 1, is taken from the last editor; that in l. 28, from the fourth.

25, 26.

O me, alone! — Make you &c.] The first part of this line should be utter'd in a tone of surprize, expressive of the speaker's taking shame upon himself for having thought that but one man might offer, c. l. 21; the latter part of it changes to another of pleasantry, and is addreff'd to the soldiers who have got him up in
their arms and are shouting, u. the direction: neither of these meanings are visible in the punctuation of former copies, to wit—a colon at “me,” and a comma after “alone.” The correction, l. 18, came from this editor; that in 31, from the fourth; the remaining one in this page, and that in the opposite, were made by the second, and adopted by all his successors.

26, 1.

As cause will be obey’d.] “Cause” is us’d here for—contingency, a contingency of moment; such as must be look’d after: “my command,” l. 2, is—the party I would command; namely,—such as are “best inclin’d” to be under it; most dispos’d to go with me: and “four” in that line is made to stand for—four men, four of my officers, by a license that is not commendable, and which might have been avoided by putting—I in it’s stead.

Dº, 30.

More than thy fame and envy.] Meaning—the envy excited by it; thy envy’d fame; the fame which all other men but myself view with envy; the expression is figurative, and of the same nature with one in “A & C,” at 83, 25.

28, 10.

He, that has &c.] Intimating—that he himself had come short of effecting it; that what he had done were trifles, compar’d with what he wished to have done. In the first part of the speech of Cominius, beginning at 1. 23, hyperbole is stretch’d to the utmost; perhaps, more than a point or two beyond the bounds of good sense; and the poet himself might be puzzl’d to reduce them to that standard, or, in other words, to strip his speech of the metaphor, and make of it a sensible reply to that of Marcius; at least, the task is too hard for the editor, and shall not be attempted by him. The black-letter word in l. 9, and the change at l. 30, are taken from the Oxford edition.

29, 8.

When dreams &c.] All the middle lines of this speech,—from the words “When flesh grows” down to “about me forth,” inclusive,—are disjointed and rang’d amiss in the folio’s and the two elder moderns; but have nothing else that is wrong in them except the word “him,” rightly alter’d to “hymns” in the other moderns, the word “overture” plainly demanding it: The cenfure that is contain’d in a part of them has two distinct aspects, the tendency of which may be seen in the following paraphrase:—When flattery shall creep into camps, let it be no shame for cities and courts to use it; let the practice be general there, be they “all made of false-fac’d footings;” and when this happens, the soldiers shall have the softness of parasites, let them be consistent and do other soft things; forego the
Coriolanus.

31, 12.

Being a Voice, &c.] Voice, and Voices or Volceis,— the names us’d by Shakespeare, and which he had from his Plutarch,— are vanish’d out of all modern copies, except the first; and so is Coriolus, a word as constantly us’d by him instead of Coriol: the present editor thought it right to dismis the old readings as they have done, except in this place, where the measure is hurt by their Volcian: The speaker’s sense is express’d with great force; being a puffy exalting of his own value, and a debasing of that of his countrymen.— He speaks again of this valour at l. 25, in the same confident terms that we have here: adding—that his rage against Marcius should make it, upon some future occasion, “fly out of itself;” that is—exceed the bounds of true valour, and degenerate into fury and perfidy; preparing us, by this declaration, for the actual future commission of what is threaten’d in a part of this speech. — The Oxford editor’s reading, “Embankments,” (v. l. 30.) is adopted, in preference to the Embarrments of one gentleman, and the Embargments (meaning—Embargoes) of another: Embankments are in most cases made with earth and piles, and are subject to breaches by the decay of those piles; so that there is consonance enough in the metaphor, to determine us to the choice of that word.

34, 8. *

I can not say, &c.] This negative (a printer’s omission) is supply’d in some sort in the three last editions; but with some weak’ning of the humour, by reading “can not” contrac’dly,—can’t, which makes the declaration less solemn: “hiss’n” (heretofore—bess’n) appear’d first in that same third edition; the other ommitted word in this page (v. l. 13.) in the second, and “as” (33, 27.) in the first modern. — In the first line of that page, the editor has follow’d his predecessors too hastily, in retaining that “In” which the sentence begins with, instead of the other that ended it; the latter choice had made prose of what at present is verse, and ought not to be.

36, 12.

Brings’ a victory in his pocket?] Here’s another of Menenius’s speeches, damag’d of the moderns by length’ning it,—Brings be a victory &c? The excess of Volumnia’s joy breaks out, as nature wills that it should do, in indirect answers, and broken expressions: “On’s brows,
Menenius;" speaking exultingly, and instead of—be has it on his brows, Menenius; meaning—the oaken garland that follows: And Menenius is not much behind her in extasy; throwing it in short questions, and quick passings from person to person: his sudden turn to the Tribunes, (who are retir'd, and not gone as some editors make them) and then again to Volumnia, in 37, 1, is of this nature; and so is the abruption in his tale of the wounds, at l. 8, in that page, which the last editor has made such mad work of.

37, 24.

Her. Know, Rome, &c.] The fifth line of this speech, and the word that precedes it, are omitted in the four latter moderns; for what cause,—unless for that they saw not the measure, nor could rectify a meer typographical error in what the folio's gave them,—it is impossible to guess: The folio line is as follows, —"These in honor followes Martius Caius Coriolanus:" where "Martius Caius" is a compositor's blunder, printing again in this line words that stood immediately over it. This note ought to have been refer'd to at bottom, in the ordinary form of—v. Note, and a numeral.

39, 4.

change of honours.] meaning—new honours and various: the expression is copy'd from a very frequent one in the old Testament,—changes of garments, which we understand in a sense something similar.

40, 4.

He cannot temperately &c.] The author's intended sense in these lines can be no other, than—that Marcius could not carry his honours temperately from beginning to end; but it will be hard to find any thing from beginning to end of his works that is worse express'd. ☉ The construction of a sentence, l. 13, is render'd difficult only by the Author's not carrying forward the word that in the sentence before it into this sentence; whose meaning is, evidently,—"As that he is proud to do't," or, has pride enough to do't: and, indeed, 'twere advisable, and no breach of the rules of severe criticism, to suppose a printer's omission, and let the particle stand where it does. ☉"as our good wills," l. 28, imports—as our interest requires; and "For an end,"—l. 31, (pointed wrong in the folio's, and the first modern) signifies—To make an end. As for the corrections in this and the next page,—there is but one that's worth claiming, which is "reach," l. 11, the property of the third editor, and embrac'd by the last.

42, 26.

And his ascent &c.] The Oxford editor, who was also the inserter of a necessary word in l. 15, was the alterer of "thosè" into "theirs;" the other two corrections he had from copies preceding him: But his re-
moving the comma from "people," l. 27, gives a meaning to "bonneted" that could not be intended; namely—standing cover'd, videlicet when addrest by the candidates for their favour: the proper sense of it seems to be,—bonneted by them, meaning—those candidates; who were "fupro and courteous to the people," and did them the honours of the cap, "without any further deed" &c. ≈ The same editor has made some improper and needless changes in two places of a speech in the opposite page, beginning—"Speak, good Cominius;" whose fourth line he gives after this manner—"Than that we stretch it out, and puts a to before "what" in the final hemistich: The latter change is unnecessary, yield for yield to being a common expression; and by the other, the Author's sense is perverted: "defective for requital" is—defective in the means of it; which, says the speaker, I would rather have thought of the state, than that we are defective in willingness (for that must be understood) to stretch what means she has to the uttermost. ≈ The word "cre" in l. 19. was put in by this editor.

45, 30.

alone he enter'd &c.] "mortal" is us'd often for—deadly; (v. "Gloomy") in which sense, it is no unfit epithet for the gate of this city: he who enter'd that gate, fitted it for a name beyond deadly, painting it with death unavoidable, "foul and filthy." This is the true idea of the passage before us, which is mang'd in very strange sort in the Oxford edition. ≈ The opposite page, l. 31, affords a signal example of that negligent boldness of phrase which is one of the characteristics of Shakespeare: For what sense can be extracted grammatically out of "That's thronand to one good one?" yet to those who are conversant with him, enough is spoken to make his meaning conceiv'd, and as much too as suited the character to whom the sentence is given. ≈ The readings at bottom are corrected in all the moderns; except the last, which is only in four of them.

46, 2.

Now all his. A reading of the first folio; whose copyer, the second, by changing "his" into "this," drew the moderns into three other changes, in this and the subsequent lines, which are no ways defensible: The implication of the words that are quoted, is—Now he thought all was his own, and his task done; "When by and by," &c. ≈ In the concluding sentence of a speech something lower, is an odd thought oddly express'd; "and is content! To spend the time to end it." meaning—for the sole purpose of putting an end to it: gathering so much from the disinterestedness of the person that's spoken of, and his extreme passion for putting himself in the way of all dan-
gers and hazards. "Our purpose to them," (l. 21. of the opposite page) is—our purpos'd offer to them of the person we wish they would choose; which purpose, says the speaker, "we recommend to you, tribunes," to back and enforce. The colon which makes so great difference in a line of the same page, (l. 31.) was put there by the third modern editor, there being no stop before: And the same gentleman was the rectifier of another like error in p. 49, l. 7; putting the full stop at "it," which the folio's had put after "Jay." For the inserted word "when" in 48, 17, we are oblig'd to the first modern; but the correction in l. 21, he had from the fourth folio.

49, 30.

like the virtues &c.] "Virtues" are put poetically for—precepts of virtue; which divines are said properly enough to lose by hearers upon whom they have no influence.

51, 30.

Their needless voices?] The old reading was "Vouches," as may be seen at the bottom; which the moderns have chang'd into "Voucher," a worse reading than that. "Hat," in l. 11, is by four of them turn'd into "Cap;" in their great care, as may be suppos'd, to purge the Poet of that most dreadful of all faults, an anachronism; it is displac'd by them again in 53, 30: They had shewn their care better, and their regard for his purity, if they had restric't him his metre in the page before this, which the folio's had put out of joint; and which is now done for him by the single addition of one monosyllable in the eighteenth line of that page. There is a trifling addition in this page, and three in the next, which the present editor has no claim in.

55, 11.

Your tongues unsuc'd for?] How the old reading, "su'd-for," can be made to tally with the words that stand immediately over it, they should have told us who have thought fit to retain it; for the editor's part, he fees no way of doing it, and therefore thinks his change necessary: it is wanting too to perfect the verse; but that was no consideration with them, who have contriv'd to make it out otherwise: And indeed their exploits of this sort, throughout all Shakespeare, and this play in particular, must for ever intitle them to a large share of praise, for their niceness of ear, great critical acumen, and greater fidelity: they who doubt of it, will do well to collate a few pages; or, if a sample will serve them, let them take the two speeches that stand first in the next page; not that they are signally beautiful beyond any others, (for it had been easy to find a multitude more that excel them) but because they are next at hand. "Why were you ignorant to see't?" (54, 5.) is, in this
Author's manner,—Why were you so ignorant (i.e. dull or foolish) as not to see't? The corrections in p. 55. were made by other editors; that in 10, by the third; the other in 31, by the second.

56, 17.

Of the same house &c.] Here indeed are anachronisms with a witness; for Censorinus, and Quintus, and Publius, were descendants not ancestors of Coriolanus, and that many generations beneath: Censorinus is put in the number, though the direct mention of him does not come from the folio's, as the reader sees by the type, but from the second modern; whose addition that and the other words are, and a very happy one. The source of this mistake of the poet's sprung from too hasty a transcript of a passage in his Plutarch, which the reader may see in the "School." As a drama, his play is not much the worse for it: and yet it strikes the editor's fancy, that he saw the fault while 'twas in making, and meant to have mended it; and that the gap was a gap in his own copy, caus'd by this intention, and not a slip of the printer's as usual. — "Martians" (v. below.) might be his word, for that too is in the Plutarch refer'd to: but was thought fit to be parted with, for the same reason that "Voice" and "Coriolus" are dismiss'd from this edition and others.

59, 32.

The people are abus'd: &c.] The third editor makes a merit of having set the sense of this passage in it's true light by his punctuation; but the folio's had done it before him, who have a colon in that very place where it stands now: But he has an amendment in l. 19, which had given him juiter pretensions to a claim of that sort, had he pleas'd to make use of them; for the rectitude of it is evident, as his successors saw, and have taken it.

61, 18.

If they have power,] The change in these words is taken from the Oxford edition; and they are follow'd in all other copies but that by the words—"Then vail your ignorance," and "Let them have cushions by you" comes after "if you are not:" It requires no extraordinary reasoning, to see— that the speaker's conclusions follow right, in the present arrangement, and in their due order, which can not be said of the old one: nor can any good reason be given, why one tribune only should be mention'd in the first member of this rhetorical period, and both in the last; a further argument in favour of both changes: Transpositions are frequent in printing; and the reader will see very signal ones pointed out to him in the course of these notes, some of which have the authority of other old copies for their rectification. As for the change in l. 12, let any one read the line after it with due attention, and
then say, if he can, that the third editor, and the two who have follow'd him, are not to be commend-ed.  « They, » in l. 25, should be utter'd emphatically; to convey the implication intended,—which is more than you senators can say.

62, 23.

could never be the native] In what sense the editor understands the word—" native," may be seen in his Glossary; "unborn" directed him to it:  
« And "digest" may be another direction to those who would know the true meaning of no very easy expression in l. 25,—"bosom multiply'd:" "bosom" is—stomach; and "multiply'd" cannot be better explained than by a word in the opposite page, l. 20,—"multitudinous:" the phrases are similar, and have the same application in both places.

63, 16.

More than you doubt the change of t;] meaning—stand in fear of the consequences attending a change of it, have doubts about them." The fundamental part of state" is in the speaker's estimation,—that government which subsisted before the people had any great share in it, and especially before the institution of tribunes; whom he would have them set aside, and fear no consequences, reverting to a rule by themselves: assigning for cause of his advice, their present dishonourable dependance; which hinder'd them from doing any thing rightly, or the state any service, while the tribunes had a veto in every thing. This short gloss conveys a true idea of the tendency of all this long speech, some part of which is wrap'd up in a purpos'd obscurity; the speaker being more set on fire, in his next he is more open.  « The correction at l. 18, is in the four last moderns; that at 7, in all of them.

64, 28.

1. S. Tribunes, &c.] The parties upon this scene, besides those who have particular names, are—a large body of the Senate, consisting of old and young members, some Patricians, and a rabble of Citizens: of these, the patricians and the younger senators side with Coriolanus, while the old ones endeavour to moderate: the sentiments of the latter are given to 1. S. i.e. first senators; of the former, to 2. S. Agreeable to this idea, upon the citizens bawling out "Down with him," the Poet makes his young senators call for "weapons;" but could not possibly make the same persons, and in the same breath, utter things so discordant, as this call and the exclamations that follow: Here was therefore an error; and those exclamations are now restor'd to their proper owners, the old and grave senators; whose satisfiers in pacifying, are—Menenius, and Cominius.  « Taking this along with us, some other errors, in p. 66, were easily seen into: one a transposition of
names at the head of two speeches, l. 24 & 25; the other a speech given wrong, (l. 28.) i.e. to the senators generally. And here it is but justice to the present edition, to observe—that several great improprieties (to give them no worse name) that are akin to the error last spoken of, have been suffer'd to go down to this time, unnoticed and uncorrected by any: such are the word "all," prefix'd to speeches that belong but to a part of the people who are then on the scene; "Sen." and "Cit." where one senator only or one citizen is speaker; and many others of a similar nature, which now are all tacitly rectify'd in their several places, both in this scene and in others of the sort throughout Shakespeare. The black-letter words in these pages (64 & 66.) came from this editor; the corrections, from some others before him.

68, 16.

He shall sure out.] meaning,—out of the house (either his own, or some other) where they suppos'd he had taken shelter. The four latter moderns give us—He shall be sure on't, without any authority for be, or, in fact, any for on't; for the "ont," of the first folio (v. "V. R.") is a printer's mistake, a (u) inverted: nor would the rabble have express'd themselves so, if they had intended to say—He shall certainly know it. The trifling alteration that follows, was requir'd by the metre; and so was the insertion in l. 28, which belongs to the Oxford editor. The same gentleman gave us a punctuation in the opposite page (l. 17) that deserves to be noted, both for the propriety of it and the spirit: but his falling in with a reading of his immediate predecessor, in l. 5 of that page, seems not so well judg'd; for in our danger there is indeed an antithesis, (which, probably, determin'd those gentlemen to the change they have made) but a less forcible sense than in "one."

69, 26.

The service of the foot, &c.] This, at first blush, appears no proper speech for Menenius; and accordingly the two latter editors have proceeded to take it away from him, and give it to Sicinius: not reflecting—that this seemingly-opposite topick with which he sets out, might be so win'd about by Menenius that the argument might turn out for his purpose, was he suffer'd to finish it: the topick is the same he had us'd in the speech before this, l. 14 & 15; and his intention seems to have been, to enforce it again in this, and set it in a different light, and in one that was stronger.

71, 29.

The thwarting &c.] A most certain correction; and there is another in the following page, l. 14, that is equally so: both of them have a place in the three latter moderns, and both are too plain to be dwelt
upon. The black-letter words in this page are one of them new, the latter from the Oxford edition. But what shall we say is the sense of the epithet "woollen," l. 15? Cloath'd in wool does not satisfy: and the editor rather inclines, to think it has some particular meaning which does not occur to him; or, else, that the word is not right, and yet he does not think it is - wooden.

73, 14.

Of no alliance &c.] The printers of the folio have split the line before this into two; giving us besides some words that were not design'd to stand by the Author, though ('tis possible some of them might be left in his copy through heedlessness: the two lines are as follow;—

"That are but rooted in your Tongue;" Though but Bastards, and Syllables"
"Though" and "and" seem to be compositors' blunders, occasion'd no one knows how; "bastards," and the word that is quoted, second thoughts of the Author, instead of "allowance" and "syllables," the last not beingRAFT'd, and the other not ALTER'd, or not properly ALTER'd, the gentlemen, at whose mercy it was his fortune to lye, gave us what we have seen. ☢ The relative "it," in l. 4, refers to "policy," — "how is it left or worse policy;" the other "its," in l. 5 & l. 7, to the aggregate substantiv'e — "to seem the same you are not." ☢ It has been said, that the words — "I am in this" &c. l. 21, mean —

In this advice, I speak the sentiments of "Your wife, your son," &c. But would Volumnia talk of an infant's sentiments? one "that cannot tell what he would have?" (v. p. 118.) certainly not: "this" is — this affair we are talking of; and "I am in this," means — "I am at stake in this;" adding — and so are "Your wife, your son, these senators, the nobles." ☢ "not" in l. 29, and again in 80, 23, has the force of — not only.

D°, 31.

I pr'ythee now, my son, &c.] This most admirable speech has been misinterpreted, mangled, and (by dint of false pointing) render'd scarcely intelligible: the only verbal corruption it had, lay in "Which," (54, 5.) a word we see often mistaken, from being written contractedly, for that very word which has now taken it's place. ☢ What effect a speech in p. 75, beginning at l. 12, may have upon others, the editor knows not: for his own part, he is powerfully struck with it; as he is likewise with the other consequent change in Volumnia, and her abrupt exit.

77, 26.

to have his 'worth &c.] Thus the folio's, and rightly: for though 'worth be an uncommon contraction, (a singular one, if you will, for no example is met with) the word, so understood, (v. "Glossary") fits the place and the speaker; and that very contraction has fitted it, for
Coriolanus.

A pennyworth had not been tolerable: The sense is—"He hath been us'd to have his full swing of it." ≠ The correction in the page that comes next, (1. 7.) is self-evident, and has a place in the three latter moderns.

79, 2.

[accents] An emendation as certain as that which was last spoken of, and found in the same editions: but the maker of it knew not it's sense, for he interprets it—the tone of the voice; whereas "accents" and "sounds" both stand for words in this place. ≠ The words "I will," or some other, (1. 6.) were wanted as well to perfect the metre, as to render more natural the introduction of the question that follows: some reply was fit to the words of Cominius; who, it is plain, has been reasoning with him aside, and with-holding him, 'till the other breaks from him with violence, speaking as above. ≠ "season'd," 1. 12, imports—long-established: And the editors who would be thought to have examin'd the folio's accurately, should have given us the repetition in 1. 26, which is in the first of them.

81, 6.

[can shew from Rome] That "from Rome" is ambiguous, is granted: but if it may be taken in the sense of—in Rome's behalf, (And why should it not? for blows receiv'd in the behalf of any person or thing, are, as it were, receiv'd from them) that very ambiguity is a recommendati-

on of it, as conveying an idea of modesty; a quality that is given this speaker, to set off and make more glaring certain contrary gifts in his friend. ≠ The falsé reading at bottom of the opposite page, was amended in the Oxford edition; but the easy-corrected fault in this page, 1. 28, was not discover'd till now. ≠ "abated" (1. 30.) may either signify—lessen'd in value, beat down; or—funk in spirit and courage, like the French abatu; the place admits of both senses. The line this word stands in, and the line after it, have receiv'd considerable injury from the four latter moderns: who making first an unauthoriz'd change of "foes" into enemies, set "as much" at the head of this line; and perfect the line that comes after it by a foolish expletive, then, after "def-
pising:" whereas the trisyllable "na-
ti-on," and the imperfect verfe too, have great force and beauty, as they who have dramatical feelings will acknowledge at once. ≠ The black-letter words in 1. 12, are new, and (as some will think) necessary: And if any one chooses a repetition of "come" at the end of 1. 10. in the following page, he shall have the editor's leave; chiefly, for the sake of making some difference between that and the line that comes after it.

82, 25.

[fortune's blows &c.] "gently" is a very proper correction of the second modern's: but why he, and
the gentlemen after him, should put
warded for "wounded," they have not
told us, nor can the most sagacious
discover a reason for't: The apo-
thegm is just, and a fit one; and the
expression of it, no ways obscure:
that must be imply'd at the head of
it, and then the meaning will be,—
that, when fortune strikes her most
home blows, to come off with but
small or slight wounds, requires skil
and address. — "First, jon" will sig-
nify—either one who is actually so,
or one whom the mother affects with
the love that is commonly born to
a first; in which latter sense, proba-
ably, the words are us'd by Volumn-
ia in 83, 25. The exclamation that
follows her speech, is not occasion'd
by any thing in it; but comes from
one who is absent, and bury'd in
thought at that time, and reflections
upon his countrymen's usage. — The
last word of this scene,—"Come,"
should not have been dismiff'd, as it
has been, from modern editions:
without it, the emphasis will not fall
as it should do, that is—on "thy;"
and upon the proper placing of that,
depends our proper conception of
the manner of Coriolanus's exit; vi-
delicet, with Menenius in one hand,
and his mother or wife in the other.

85, 13.

Vir. You shall stay too: &c.] Speaking
to Brutus, and stopping him, as
Volumnia had done by his part-
tner: This is thought unfit for the
gentle Virgilia, by the Oxford edi-
tor; who therefore takes the speech
from her, and another at l. 26, giv-
ing them to Volumnia: but the
gentlest are rouz'd at some times,
and upon some occasions; nor was it
fit that Virgilia should be brought
upon the scene to do nothing but
cry. — He has also remov'd a speech
of Menenius,—the last of this scene,
— addressed to Virgilia, and repro-
aching her as her mother had done:
but in this he has but copy'd his
two predecessors, and is copy'd him-
self by his successor; and all four
of them have acquitted themselves
so ill in their charge, as to change
"The nobility are vex'd" (v. 84, 24.)
into — Vex'd are the nobles.

88, 8.

The centurions &c.] i. e. Officers,
and men, have their billets; are dis-
tinctly quarter'd already upon the
houses that are to receive them, and
have orders to be on foot &c. —
"and," in the page before this, l. 4,
has been alter'd to —but; unneces-
Sarily, for it has the force of — and yet.
"appear'd," — in the same page, at l.
9, — is not so easily vindicated, for
we have no example of that verb's
being ever us'd passively: neither
ought it to have been by the poet;
who might better have given us,
had he been so dispos'd,— "but your
favour appears by your tongue," or,
I see your face in your speech;
meaning — he recollected him by it.

89, 16.

My birth-place hate I, &c.] The
only change that is made in this passage, the reader is inform'd of at bottom; for the punctuation in the next line is that of the first folio, bating—that there is no stop at "me," and but a comma at "enter." Coriolanus is now in the town, and before the door of Aufidius: the words "I'll enter," mean—I will enter that door; speaking them after a pretty long pause between them and "town." Comment upon the place there needs none, nor defence of the present reading; only thus much was necessary, to lessen the surprize of such persons as shall either turn to any modern edition, or recollect what they have seen in them.

D°, 22. *

Enter a Servant.] Every reader of a scene like the present, where the speakers are distinguished by numerals, may be certain of finding confusion in all ancient copies; and will very rarely, if ever, get out of it by the assistance of such as come after them: What we have now before us, has it's full share of it in prior editions; and the confusion is heighten'd by many mistaken exits, and entrances, in the course of this scene: The editor would not be much thank'd for a list of particulars; and the curiosity of the few that may want them may be fully gratify'd by a collation of any copy that shall first come to hand: therefore all he shall say of it further, is—that he has alter'd a numeral in p. 90; and many more in the subsequent pages, 94, &c; and has us'd his discretion in adjusting the said exits, and entrances. It was not observ'd in due time, that a speech in p. 90, l. 23 & 24, was metrical, and should be broken as follows:—

3. S. Pray you, poor gentleman, 
Take up some other station: here's no place [For you; 'pray you, avoid." The speech following perfects the line; and the five speeches preceding are metrical likewise.

91, 20. *

If, Tullus, &c.] These words are the beginning of a set speech that is taken from Plutarch: this first part of it is printed as prose in the folio's, and the first modern editor; acknowledg'd as verse by the rest of them, but transpos'd, piece'd, and improperly broken: there was nothing amiss in it but the word "for;" a printer's mistake, who omitted "be," and chang'd "to" into "for;" "to be" is the reading of Plutarch, and was of the Poet's copy: Aufidius's speech just before, is still prose in them all. In the following page, l. 21, propriety seems to require that we should read—either that will, or, and wilt; the latter, most eligible; that, as well as which, being often put for and at those presses, and from the same cause.

93, 14.

And, fear'd the moon &c.] Hyperbole is the natural speech of exulting; and Aufidius has several strains
of it, but this the most sig nal: one of it's words is ambiguous, in it's present orthography, and the old spelling should have been kept to, which is—scarr'd; the face (as we call it) of the moon has something of that appearance, and hence rose the idea. Some other parts too of this speech are of doubtful construction, arising from no unlike causes: "heart," in l. 21, may be either a nominative, or an accusative, according as the verb is accepted that stands just before it; but there is more spirit, in taking it for the latter; and the nominative to "dances," is—"that I see you here. "out," in l. 26, is not an affix to "beat," but has the force of—more than; "more than twelve several times."="wak'd" (l. 31.) has no proper substantive, visible; but is govern'd of— "I, an imply'd one, the moiety of "We" just above it. The measure of the line next to this, demanded the alteration we see in it, which is in all modern copies; but the black-letter word, l. 111, is only in this: another, in 94, 17, was put in by the second editor.

96, 19.

Directitude! what's that? [There will be readers who could like to have had the question reply'd to; or to be told in this place, what the servant intends by his "Directitude;" but 'tis too hard for the editor. "boy'd, walking & warres," are amended in the four latter moderns: but "sleepe," they make—sleepy; taking it from their predece- sor, the first: and instead of "good for," (96, 29.) they all give us—worth.

97, 16.

His remedies are tame, &c.] By taking away a colon from "tame," and reading "i'the" for "the," the third editor has struck out an appearance of senfe from what before had no shadow of it: but still it is no more than appearance, 'till we can determine with some sort of certainty—what the Poet intended by "His re- medies are tame," for the words have more aspects than one. Without ent'ring upon what may be made of them, it is best to come at once to what the editor thinks their true meaning: This, as he apprehends, is pointed out by the words that precede them, "neither need we fear him:" his return, and the revenge that would follow it, were what they had to fear; it is these therefore, and the instruments that might bring them about, which the tribune calls—Coriolanus's "remedies;" adding—that they were "tame" now, that is—still, and unlikely to have any effect. "Nay," in the next page, l. 26, was put in by the second editor; the other black-letter word in that page, and those in this, by the present: "contrar- ies," p. 100, l. 14, came also from him; the other corrections, from hence to the end of p. 104, are
not worth assigning.

101, 9.

Or butchers killing flies.] The editor could have been glad to have had some authority for driving these "flies" away, they come too near to the other: if he had not flood in awe of the wits, it is possible he might have turn'd them to—sheep; for he thinks there is some likelihood, that the "flies" were brought there by the printer. "Only," l. 21, was only in the Oxford edition.

105, 1.

As is the offspray to the fish,] The adjuster of the spelling of "offspray," the third editor, relates a vulgar opinion concerning it, that shews a striking propriety in this illustration: according to that opinion, this bird has such an innate sovereignty or natural ascendancy over fish, that they offer themselves to him for prey; floating upon the water, and turning their bellies uppermost, when he hovers over them. There is an ambiguity in l. 29. of the page before this, which the reader should be appriz'd of: "too", has not it's ordinary signification of—likewise, but is to be understood as if it came before "love him," both "senators and patricians love him," for they, and they only, were the Roman nobility. "But," in l. 25. of that page, is a new insertion.

D°, 16.

So our virtues &c.] Previous to a discussion of the matters that begin at these words, it will be right to take notice of some ingenious amendments before them, that were made by the Oxford editor. The first was brought about only by a removal of the parenthetical mark from the first "all," in l. 13, to the place it now stands in; by which we get a very good sense where was no sense before, provided—the latter "all" and it's negative be accepted in the sense of—"not all in extremity;" Nor is the other less certain, which he has made in the present line: his part of it, and the sentence before it, (which was corrected to his hand in two prior copies) import a partial retraction of what the speaker had been saying before, and are introductory of what he says next: For the words at the head of this note, and the line after them, are a general reflection upon the power of opinion over the "virtues" and endowments of all men; arising from the liberties that he himself had just taken with those of Coriolanus: 'tis opinion, says he, "the interpretation of the time," that gives them their hue, and determines the degree of their goodness: and that opinion will sink them, pronounce sentence against them, if they are too loud in their own praise, and niggards in commendation of others. Such is the connexion between the parts of this speech, and such the tendency of the three difficult lines that precede the four rimeing ones; as will
he seen in the following paraphrase, taken from the third modern editor: "That power" [meaning—virtue or courage] "which is moit jealous of competitors, unto itself most commendable," hath no certainer grave than that chair in which it extols it's own worth." As for the rimes, the two first of them have no fort of connexion with what goes before, and but little with the lines that come after them, but they have some: Aufidius is ruminating how he shall get rid of Marcius, and his reverece breaks out into saws, as Shakespeare's age would have call'd them; after which he apostrophizes his competitor, bidding him expect a like issue in the contention between them with that express'd in those saws: The contested word, "souler," signifies—more boistrous; and "rights,"—legal rights, and the claims of them, which are often urg'd boistrously enough.

107, 15.

Well, and jay &c.] The Oxford editor fills up the hemistich that begins the tribune's reply, in the same manner that it is in this copy, but his operations on this speech are the wildest imaginable: what is now done with it, is of a soberer cast; necessary, and no disfigurement of the Author. "rack'd," in l. 17. of the opposite page, signifies—ftudy'd, ftudy'd hard, rack'd their brains.

108, 13. *

What be would do, &c.] The word "from" in l. 16, is, as the reader sees, an insertion, and was taken from the Oxford edition: the rest of this passage,—as far down as "follicit him," l. 18,—is exact to what the folio's have given us; bating, that the three latter lines of it are there printed as two, the first of them ending at "mother." To make any sense at all of these lines, it was necessary to adopt the word "from;" and that done, the hemistich became necessary likewise; but what to do with the lines that precede it, the editor could not see at that time: all he then saw, was—an appearance of meaning, that pleas'd him better than any change he had seen of them; but coming now to put his thoughts upon paper, he perceiv'd they were wrong, and a little further reflection discover'd the true seat of this error, the hemistich guiding him to it: Other words besides "from" have slip'd through the compositor's fingers, and we must read the lines thus;—"What he would do, | He sent in writing after me; what he would not, | Except we yield to his conditions, | Bound with an oath. So that, &c." Here were conditions offer'd, and conditions refus'd: it is useless to guess at the first, 'tis sufficient that we suppose them humiliating enough; the latter, it is probable, were—a cession of arms in the country, and a removal of his siege from the town; for he does these things afterwards, and
Coriolanus.

is made to break his "oath" by his mother.  \( \approx \) "fit in gold," (l. 9.) is—fit enthron'd, in pomp and in the terror of majesty: the expression is doubly figurative; for we are only to understand by it, — that his approach was as difficult as a king's, and his presence as awful.

109, 15.

For I have ever verify'd &c.] This unlucky word—"verify'd" has been tumbl'd and tost about strangely, and has chang'd it's quarters for—narrify'd, magnify'd, varnish'd &c; but, after all its peregrinations, here it is again, and here it should be: For, in the name of goodness, where is the impropriety of saying — when I have undertake to give my friend his due praise, I have sometimes given him more than his due? yet this is the amount of what is said by Menenius, but he says it in his manner. "Size" is—proportion, dimension. \( \approx \) It seems too as if there was a stroke of the character in some other of his words, at l. 9: What he would there say, is—'Tis odds but my name has been heard by you: now "lots" can have no other sense, than—fortunate lots, prizes; and certainly, the odds never lay on their side in a lottery: but there is wag-gery in supposing the contrary, and therefore it is done by Menenius.\( \approx \) The two following pages have each of them one faulty reading; one of which was corrected in the Oxford edition, the latter both in that and the third.

112, 32.

What shout is this?] The Oxford editor has not shown his judgment in changing "shout" in this place into—fight: Should a procession like that which comes presently, make it's entry without any announce-ment? or could the Volcians, though enemies, see the mother and wife of their general, together with a large train of ladies, approach the door of his tent without notice, or some mark of respect to them? and what properer in camps than a "shout?"

\( \approx \) "too," in l. 30, is not an unimportant amendment, taken from the first folio: for it shews us more plainly than can be seen in the common word "to," that the favour he had shewn to Menenius was double; one, a permission to make a fresh tender of the first-offer'd articles; the other, a slight mitigation of some of the heavy ones. \( \approx \) The black-letter word in l. 15, came from this editor; as did the change in l. 8. of p. 115: the other change in that page, and the two last of p. 114, belong to the second modern; and the first of that page, to the third.

117, 18.

Thou hast affected &c.] The sentiment that follows is attir'd in such high-flown expressions, that we almost lose sight of it: The divine graces that Coriolanus "affected to i-imitate," are—terror, and mercy, both attributes of their gods: to express.
this, he is said to thunder as they do; but so to temper his terrors, that mankind is as little hurt by them as they commonly are by thunder, which mostly spends its fury on oaks. *charge,*" l. 21, is a correction of the three last editions: the other in this page, is new; as that also is in the opposite, and the insertion in l. 24.

118, 16.

*and this child*] This too is a reading of the last-mention'd copies; those that follow it, new: none of them are of doubtful propriety, or exceed the rules of just criticism. *But* the case is much otherwise with an alteration in the page that comes next, that has a place in the two last editions; and in the latter is maintain'd with much confidence, and acquiesc'd in by both it's examiners: The compliment made to the ladies is prounonce'd absurd from the mouth it is given to; and that part of the speech, beginning at "Ladies," l. 14, is taken away from it's proper owner, and bestow'd on Auffidius: the reason,—for that it could not be thought, "that the other, amidst all the disorder of violent and contrary passions, could be calm and disengaged enough to make so gallant a compliment:" But that other is in no such tempest of passions at this time; but calm enough to detain his mother and the rest, who would have taken their leave of him, and invite them into his tent; which he would enter with very good grace; if his speech were to end as they make it: And as for giving that part to Auffidius,—the absurdity of such a step is indeed very strong; for he certainly has his engagements, and is not calm within; or, if he were, there is no part of his character that gives handle to suspect him of gallantry, and to ladies his enemies who came upon such an errand. The circumstance of the "temple" is taken from Plutarch; a temple was actually voted, erected at the publick expence, and dedicated—Fortune muliebri.

123, 7.

*But to be rough, &c.*] For the omissions in this line, and those in l. 2, the present editor only is answerable: if the reader shall think them not justifiable, the words are in his power to restore, for he has them at bottom; but he will receive no great thanks for it, either from the sense or the metre: All of them appear to the editor to have proceeded from a printer's impertinence: with respect to the latter,—the speaker, it is plain, is broke in upon (see, his next speech) by one who is interrupted in turn, and, consequently, his broken verse is a beauty.

128, 1*.

*I'll be one._] meaning—a fourth.

*In the page but one before this, towards the bottom, is a passage that has a little defect in it; for it is plain verse, and had a right to be printed so, that is—in two lines, (the sec—
Cymbeline.

...and a six-foot one) and an hemi-
flush, which is perfected by the next
speaker: in other respects, the pas-
tage is as it should be; for the word
that stands before it, "confusedly,"
the words themselves of this passage,
and the breaks that are in it, denote
sufficiently—that the several mem-
ers of it belong to as many seve-
ral persons, all speaking at once, or
quick upon the heels of each other.
And here the editor will risque
the imputation of trifling, by mak-
ing another remark upon speeches
that are akin to the present, which
may have it's use on the stage, if not
in reading. What is spoken by se-
veral persons, be they many or few,
ought to be very short; little more
than a word or two, and those such
as the occasion requires, and as a
number might well be consenting
in: a greater length of words is un-
natural; for not only no multitude,
but no two persons whose thoughts
must be deliver'd in many, ever lit
upon the same: Yet we have a num-
ber of this sort of speeches that ex-
ceed the limits prescrib'd to them;
to which if we would give some pro-
piety, we must imagine a little sce-
rical management: an example shall
speak for us. In the opening of this
play, we have six speeches prefac'd
by "all;" the three first of them pro-
per and natural, the other three not
so, without the aid of that scenic
management, which has many ways
of affording it: by actions, and looks;
by a murmur expressing aslent; by
repetition of some words of their
principal speaker,—as, in the second
of those we are talking of, by re-
peating—"a very dog," and that from
several mouths;—or new-modeling
some of his words, and giving only
their import, and that in their own
way, and confusedly: One or more
of these methods we must conceive
us'd in the action; if we would not
do injustice to Shakespeare, by sup-
pousing him to have neglected in such
articles that attachment to nature
for which he is so remarkable.

NOTES

to

CYMBELINE.

Our bloods &c.] Our understanding
this passage depends wholly—on the
interpretation we put upon "bloods;"
the tone we give "our," and a cir-
cumstance which the printer has
fail'd in— the making "courtiers" a
genitive, which, as such, should have had an apostrophe: The first, as the "Revision" says properly, signifies — dispositions; influenc'd (as we know) by the blood, and that by the sky or "the heavens:" the word "our" is emphatical, importing — of us who have no dependance on court: When the words are thus taken, and "courtiers" has receiv'd it's apostrophe, the passage will be sufficiently clear without further explaining. — The little change in l. 8. was requir'd by the measure.

4, 12.

You speak him far.] The editor, who had his doubts from the first about the reading that follows these words,—is now fully convic'd of his rashness, in adopting, and giving it a place in his text: The import of the words that are quoted, is — You extend his worth far: to which the other replies,— "I do extend him, sir, within himself;"— admitting the extention; but ascerting — that, far as he may seem to have carry'd it, he has come short of what his real worth is; and has rather crush'd it together, than unfolded it duly: The interpretation is certain; and the old line ought to be reinstated, pointing it as above. — The present pointing of a line in the opposite page (l. 7.) shews a break in the sense of it; and that something is left to be supply'd by ourselves; which something is easily deducible from what goes before; — "to his mistrest," &c. [it is needless to say what he was;] the value that the discover'd in him, may be estimat'd by that of herself. "feature'd," in the line before this, is a reading of all the moderns; and "Leonatus," 4, 30, is thrown out of four of them: "protection" is a word of four syllables; for the accent of "Posthumus," which we now place upon the antepenultima, is always upon the syllable after, throughout the play.

7, 28.

While sense can keep it on: ] The four latter moderns put — thee for "it:" a change that is not violent, but it may be doubted whether 'tis necessary: that the expression is nearer, is granted; But is the ear perfectly satisfy'd with the concurrence of two open vowels in thee and "on?" and might not this be a reason of the preference given to "it?"

8, 17.

A year's age on me!] Never sentence was tost to and fro, or has undergone so many changes as this has; and all because the addition of a year to his age was not thought sufficiently expressive of the effects of her conduct on Cymbeline: but if we place ourselves in Cymbeline's state,—a king, and at the end of his years,—we shall not think the losing of one of them a very light matter. — The word "I," in 10, 15, was put in for the measure; but the insertion in the line before this, was
equally necessary both for that and the sense.

9, 3. *

over-buys me &c.] Modestly underrating herself, and enhancing the worth of Posthumus; who, she says, over-buys her by almoost the whole of the sum that he pays for her. But what is it that Posthumus pays for her? Why, himself, and his sufferings: which if they were rated, and a price set upon them, a small part of it might make the purchase of her. "your," in l. 14, ought to have been you: the mistake between them is frequent; and might happen, in this case, by the comma being taken for (r.)

11, 14.

she's a good sign.] The true meaning of "sign" is determined by the word "reflection" that follows; and the general sense of the passage cannot be better given than by the following paraphrase, taken from the "Revision:"—"She is undoubtedly a constellation of considerable lustre, but it is not displayed in her wit; for I have seen but little manifestation of that." The speaker is a great affector of quaintnesses, and his head much of the same standard with Cloten's; his companion, a man of good sense, that stands a little aloof, and laughs at both of them: it is to him that the words—"You'll go with us?" are addrest'd by Cloten, and, of consequence, he is the answerer, though editions have or-
der'd it otherwise. At bottom of this page is a sentence that wants some dilating; the speaker's meaning is this,—"Twere a paper" whose los I should feel as severely, as the condemn'd criminal would that of one that brought him a pardon.

12, 8:

with this eye, or ear.] This amendment occurs both in the third and last editor, and is explain'd and defended in both of them, but without much occasion; for explaining cannot be wanted by any one, nor defence of what will never be doubted:—But upon some words in l. 20, a little of the former is not wholly unnecessary, as the first and more obvious sense of them is directly contrary to the Poet's intention: "diminution of space" is, properly,—the diminishing of space, but means here—it's diminishing power, when much of it intervenes between the eye and its object.

13, 8.

Shakes all our buds from growing.] Not the fair bud of their adieu's only, but all their buds, the whole prais'd crop of their loves is shaken and beat to the ground by this "tyrant breathing:" "Growing" is equivalent to —blowing, which two editors have substituted for it: for the expansion of buds is a growth; promoted, as is elsewhere express'd, "by summer's ripening breath." R & J. 34, 13. It is evident from the words of Philario's introduction of
Poethumus in the next page, that there are more persons upon the scene that comes next besides the Frenchman and Iachimo; And why not those whom the folio's have given us? (v. l. 18.) Perhaps too, the Poet might have intended to make more of them than only silent co-agents; or, when he dropt that intention, let them stand as a mark of Philario's benevolence, and his hospitable disposition to strangers.

15, 16.

constant-qualify'd,] i.e. gifted with constancy, endow'd with it; But what idea has "qualify'd" lingly, when separated, as it has been, from "constant?" The amendment in l. 31. is in the two latter moderns; the other, p. 14, in all of them: and the "Various Readings" have others, belonging to these pages, that occur'd to the present editor, and are likely enough to be true ones. He is call'd upon too by his duty, not to disknife these pages without some observation upon passages which he himself stop'd at, and supposes that others may do the same. And first, "to go even with what I heard" is no easy expreffion, nor the speech it stands in (the last of p. 14.) quite so clear as it should be: The meaning of the phrase is—affent to, "shun'd to afford to what I heard:" this the speaker owns as a fault, and in travellers specially, which his youth might draw him into at that time; but notwithstanding, that he cannot admit even now, that his cause of quarrel was so "trivial" as the other would make it. "Without contradiction" (15, 11.) means—without danger of drawing on another dispute like that which happen'd before; in which the truth of the matter disputed was maintain'd by one party "upon warrant of bloody affirmation," (l. 15.) meaning—that he was ready to shed his blood in maintaining it. "Though I profess myself" &c. (l. 25.) Why is this qualify'd by "though?" Is it not meant to infinuate—that his praises were the dictates of truth, and not of partial and extravagant passion?

17, 28.

You are afraid, &c.] The certainty of this emendation, which is in three late editions, is evine'd (as the maker of it rightly observes) by what immediately follows in the close of this speech: That in l. 26. was made by this editor: first, for that it pleas'd his ear better; but chiefly, for the sake of purging his Author entirely of a word which editions would fasten on him; having given it him again in one other place of this play, (115, 24. v. "V. R.") from whence it is now disaffi'd by authority of the first folio. The other slight correction in this page, and those in the opposite, are not worth affixing: the two important but certain ones in the page that comes next, appear'd first in the
Think what a chance thou chancest on;] This is the reading of the last and the two first moderns; is much in the Poet's manner, and simpler than that propos'd by the other two—change thou chancest on: Add to this,—that the very first thing that Pisario is bid to consider of, is no change. ☞ Some cloud must have sat upon all of them, when the line next but one was in reading: for never any mistake was more visible than that we have there; and there needed but a little attention to a line that comes after, to open the eyes of the blindest. ☞ In the opposite page, at l. 9, the four last of these editors have a piece of patch-work that does them no credit; reading—he's for his master's sake | An enemy &c. The words now inserted, are as necessary for the sense as the measure: for though this queen does afterwards tamper with Pisario, he knew him too well to think she should do any good on him; determines at first to get rid of him by the drugs which she has now in her hand, and is only intent on the method, without thinking at all about working on him in their sense of the word.

22, 29.

O, that husband, &c.] "Vexations of grief" are—the assaults and inroads of it, agreeable to the Latin—vexationes agrorum: and what Imogen would say, is—that her husband is the crown of her inward grief, and of all the assaults of it which she sustains from without: Then follow some wishes, that she had not been plac'd in so exalted a station, whose constant lot is unhappiness,—most miserable; Is the desire that's glorious;" whereas those of a lower, only in "having their bounte wills," find the season of every comfort that nature bestows on them. ☞ There is much expression in "Fie!" l. 25; and the terms of Leonatus's letter (23, 9.) are artfully chosen, suited to the bent of his temper, and the circumstances under which they are written.

23, 19.

What, are men mad? &c.] It has been thought, that this artificial preparative to what the speaker is meditating breaks out too soon, and that Pisario should not have been present at it: as for the latter objection,—it is likely, the Poet intended to shew us a picture of villany thrown off it's guard, as is sometimes the case; and the speaker's clumsy expedient to get rid of him afterwards, confirms this opinion. ☞ If the context be a little attended to, the emendation in l. 23 (which we owe to the last editor) will seem much better grounded than one which others have chosen,—unnumber'd,—and contended for strongly: the epithet is just, and poetical; near in trace of letters to "number'd"; and not liable to an objection un-
number'd is open to,—namely, that of presenting to the fancy nearly the same idea that is convey'd in "twin'd stones:" which epithet, "twin'd," is characteristic of beach stones; multitudes of them having a more perfect sameness than can be found in almost anything else.

D², 27.

It cannot be i'the eye; &c.] What cannot be i'the eye? Why, the fault of making such perverse choices as some men are keen to do. After excusing the "eye," and the "judgment," he comes to the "appetite;" and there we have a verse that was lame both in measure and sense, till "to" came to it's aid: "vomit to emptiness" (24, 1.) is—vomit it's whole contents; which "desire" would do, were two such different objects pos'd to it, instead of being "allur'd to feed" on the fluttish one. ≈ In l. 5. of that page, the word "desire" had crept in no one knows how, to the utter perverision of sense and metre: by discarding it, and placing the parenthesis properly, this speech too is perfected now; for the suppliant of thing, after "that," is obvious to every one.

25, 10.

In himself, 'tis much; &c.] i.e. This behaviour is much, even in himself; consider'd only as coming from himself, a man of his qualities: but, when I further consider it as us'd towards "you,"—whom I count a part of himself, and that an invaluable one, beyond all price,—"Whist! I am bound" &c. The flight alteration in this place, and the insertion l. 1, are in the four latter moderns; those in the next page, l. 14 & 15, in all of them. ≈ "Ventures" in that page, l. 32, is put figuratively for venturers, i.e. traders.

28, 20.

More than a mortal seeming.] "Honour" in the line before this, is—dignity of carriage and thinking; and that such as seem'd more than "a mortal one," or, than might belong to a mortal: the expression was less ambiguous, if we read—more than a mortal's, or, more than of mortal: The very learned allusion that has been discover'd in the words "descended god," never enter'd into the head of the Poet. ≈ The change in l. 22. may seem bold; but not too much so, to those who weigh the necessity, and recollect what they have already seen of these printers' reminiscences.

32, 4.

Of the divorce he'd make!] Certain as this correction will seem, and easy to boot, (being only a comma displac'd at "divorce," and a new punctuation at "make") it is found in none but the third modern. ≈ The editor has follow'd the Oxford one in a change in p. 30, l. 17: and again in p. 31, l. 26: but has omitted to put the prior reading at bottom, viz.—"as is his" ≈ Our perception of the conundrum at 30, 30,
depends upon a quaint pronunciation of "capon;" a kind of semi-di-
vision of it,—cap-on.

33, 1.
The flame o' the taper &c.] From hence to the end of this speech, is
one continu'd series of mis-pointings, and compositor's blunders of
all sorts, in the elder editions, (and the modern are little better) that ei-
ther maim the sense, or take off from the spirit of it, or so disguise the
action that we hardly see it's true nature. In the first place,—by having
only a comma at "windows," (the Poet would have laid—shutters, for
that's his meaning, had the dignity of his subject permitted it) "White
and azure" is made to have reference to them; whereas there is much
more propriety in applying those words to all the visible parts of the
lady, pronouncing them rapturously,—Here is "white and azure!" the
white "lace'd" with't, as twere! with an azure rich as that of the
heavens! The interrogation at the end of "design" is only in the first
folios: Here the speaker pulls out his tables; and having minut'd some of
his items, is stop'd by a reflection upon their little significance in com-
parison of some others he specifies; but in lines that were neither gram-
mar nor sense as they have been written and pointed hitherto: If the
reader shall think it permis-sible, and the lines improv'd by it, they might
be rang'd thus;—"Ab, but some na-
tural notes about her body | To enrich
mine inventory! they would testify | A-
bove ten thousand mea-ner moveables."
While the speaker is about making
search for those "natural notes," his
eye is caught by the bracelet; and,
having taken it off, spies the "mole:"
at finding of which he expresses
much exultation, and is going to
enter that in his tables, but stops;
asking himself a question, that has
much dramatical beauty when re-
liev'd from those impertinent words
which the reader has at the bottom:
The book is spy'd next; of which
he makes another memento, and
then shuts up his tables.—This in-
cident of the trunk is from Bocc-
cace; whose story the author of
"Westward for Smelts" has taken,
and model'd after his own manner,
with changes that Shakespeare has
borrow'd from him: The actors of
all their fables are different; and
the latter has intermix'd with his
action some matters of seeming
history, but, in fact, as very tales
as the rest of it; history having
furnish'd him nothing, but some
relations that make a part of his
dialogue, and the meer names of
Guidclius, Arviragus, and Cymbel-
line.

35, 2.
that pretty bin:] The editor who
made this correction, the Oxford
one, has been studious to purge the
line it is in, and another before it,
of what he thought improprieties;
not reflecting — that such negligences are allow’d in a song; are even beauties in this, if we consider the owner of it; and that his very correction is of the same nature, for "bin" (i.e. been) is both a rustic and antiquated expression. \(\alpha\). The black-letter word at l. 10, in the next page, is of his putting in too and proper; the other very obvious corrections in this page are in all the moderns.

37, 28.

being taught,] meaning—being so often desir’d to it, which had been a teaching to any other but Cloten. \(\alpha\) "cure," l. 31, is in the three latter moderns; and needed not the very long notes bestowed upon it by two of them, to shew it’s propriety: If, instead of these notes, they had bestowed their attention upon Imogen’s next speech, they had perceiv’d the wrong pointing of the last line but one of it, and amended it as it is in this copy. In that page, (38.) and the next, are several rather difficult words and expressions, that may deserve a small comment: “cloth,” in l. 23, is — livery again; and the force of that line is as follows, — “A biding for a livery, the livery of a squire:” comparative for your virtues,” l. 30, is — a fit reward for your virtues; and “casually” (39, 13,) has the force, and no other, of — heedlesly: The lady’s words in that page, with which she takes her leave of her suitor, have a poignancy something disguis’d; her meaning in them is — his own company, for she leaves him alone.

41, 17.

Was Caius Lucius &c.] No thinking person will ever be of opinion, that Posthumus could be the asker of such a question as this: he has that in his hand which engages him wholly; and his eagerness to know the contents of it appears in his very hasty perusal even now that he is eas’d of this speech, for the time allow’d is so short that we must conceive it help’d by the action. \(\alpha\) The corrections in the opposite page, are in the three last editions: “Legions” is the word in four places where these forces are spoken of afterwards; and with respect to “Ere look,”—though the Poet has us’d the word “or” in the sense of—or e’er, ’tis in places where no mistake could arise from it, whereas here it must occasion a great one.

42, 29.

On Cydnus,] The lovers of Shakespeare will not be displeas’d to see his diction a little improv’d, when it can be done by so trifling a change as is made in this place: and if one as trifling as this can give sense to a passage that never had it before, (which, it is apprehended, was the case of one at the end of this speech) they will perhaps be inclin’d darte manus libenter.

43, 12.

Never saw I figures &c.] The po-
ethical cast of this sentence, and the conciseness of another that follows it, create a little obscureness in both of them, which it may be right to remove by a paraphrase: "likely to report themselves," is expressive of the passions intended; so much so as not to need an interpreter, the figures speaking themselves: their "cutter, another nature;" nay, outgoing her works, if we but suppose them divested of speech, motion, and breath. The change in l. 25 was requir'd by the measure: but the line before that wants nothing but the tone of the utterer, to give it the force of—What's this t'her honour? words substituted for it in the three last editions.

45, 3.

The cognisance &c.] An heraldic term properly, signifying—the crest; by translation—any badge or mark that is us'd to distinguish: the great value of the wager which the speaker has lost, is, (says he) "the cognisance" which distinguishes the "incontinency" of the we are talking of from that of all other women. "ber," in l. 14, is most improperly alter'd to—the, in all modern editions; defacing a very delicate compliment, to put in one that is gross: and both in them and the old ones, the spirit of l. 32. is destroy'd by bad pointing. It seems to the editor, as if the Poet, instead of "pervert," (46, 4.) was about to write—divert; but seeing instantly something unfit in it, put the former word down, giving to it the sense of the latter.

46, 25.

a German one.] This is the reading of the first, third, and fourth moderns; is near (as may be seen) to the old one, and not unfit for the place: The other two moderns have a reading, unauthoriz'd by any old copy, and not sense in itself, but approaching to one the editor has met with somewhere or other (where, he does not now recollect) that is strongly contended for, and which he himself had prefer'd, had their reading—a churning on—been of any authority; for the corruption in that had been visible, and—came churning on—it's most certain amendment. The sentiment beginning at—"did it with," l. 19, will put classical readers in mind of another in Juvenal, towards the middle of his sixth satire. The two last editors have an alteration in l. 27. that lays them open to raillery, had their enemies seen the handle they give them, and been dispos'd to make use of it.

47, 21.

Now say, &c.] In this scene are some of those relations from history, that were spoke of before, intermingl'd with an action that's fabulous: Augustus sent no embassador Lucius, nor made war upon Britain; but was diverted from one he intended, by insurrections of the
“Pannonians and Dalmatians;” the facts relating to "Caesar," and what is said of "Mummius," are chronicle matters; and so are Cymbeline’s "knightings," and the "fires" that brighten’d Lud’s town: Caesar’s "sword" is from thence too, and Geoffrey of Monmouth says—it was master’d; that it’s name was —crocea mors; and that Nennius, whose shield it was fix’d in and could not be withdrawn, bore it away; and that, dying of his wounds shortly after, it was bury’d along with him by order of his brother Caffibelan.

The alteration at 48, 11. is from the two latter moderns: but their —ribbed and paled in, the line before that, would not be to the relish of those who have taste.

51, 16.

You good gods, &c.] This passage, from being loaded with a double parenthesis, and a construction that is not regular, wants the aid of a comment: The words "Let it relish," must be carry’d forward, and prefix’d to —"of his content," l. 21; let it relish of his content in all matters but that, meaning— their separation: "physick" is —administer good physick, keep love found. The correction in the opposite page, l. 20, deviates from the line of good criticism rather less than one the four latter moderns have given us,— What monsters have accus’d her: And the negative at l. 30. in this page, is apparently necessary to make the sentence grammatical.

52, 8.

Then true Pifanio, &c.] The justnes of the maxim which the speaker throws out at l. 13. is well exemplify’d by herself in this speech, if we consider her as what she really is —her own "counsellor," that is —contriver of expedients to gratify a desire to extream she has not words to express it by: for her thoughts are turn’d every way; to going, to what will follow her going, to the method and quickness of it, and the huddle of her ideas is such as leaves no time for correctness: at the beginning of l. 18, the words —Tell me are wanting; and again, at the end of it; in which sentence, "to excuse" must have the sense of —what excuse we shall make; and "or ever begot," the line after it, means— before the matter to be excus’d has existense: "riding wagers," l. 28, are —wagers of horsemanship; and by "fands" are meant the lands of an hour-glas: and her speech in the next page, which is made obscure by her eagerness, may be clear’d by this paraphrase; —I have no eyes, man, to look on this side, or that side, or upon what is behind me; upon all these there is a fog that I neither can nor would penetrate, and have neither eye nor thought that is directed to any thing else but the way I would go, the way "before me;" that I can see, and that only: "nor here" is made grammatical by
Cymbeline.

53, 13.
A goodly day &c.] A goodly day this, for such men as we are to go abroad on their business! “Stoop” is a very evident correction of the Oxford editor’s; the other moderns have — see. ☞ Their change in l. 30. (That for “This”) is injurious, taking off from the ease of it: conversation abounds in such phrases or modes of locution; “This service (as if some particular one had been mention’d) is no service in virtue of itself, but in virtue of his acceptance we do it for.” ☞ The word “babe” (54, 5-) is made—bauble unnecessarily, babe having the same signification: the Poet’s meaning is—titles, the too frequent rewards of worthless services, which he calls—“doing nothing for them.” The corrections are in all modern copies.

56, 6.
The cave, where on the bow,] meaning—where they are forc’d to be on the bow, i.e. bend; agreeable to the account of this cave, which you have in his first speech: The correction ought to be adjudg’d to the first modern editor; whose printer mistook his mark probably for dividing “whereon,” and put a comma at “where:” the other four editors have each of them a different reading, and none worth preserving. ☞ “thy,” at l. 28, is in the two latter moderns; and “rest’t,” at 26, is in all of them.

57, 6.
Ne’er long’d my mother so &c.] The Oxford editor has—his mother, and — to see him; which is neither found criticism, nor an improvement of the passage: Imogen only expresses the degree of her longing, by saying — ’twas as great as her mother’s; it’s object is sufficiently known, and the mention of it this way has more beauty than had the made it direct. ☞ “Beyond self-explication,” l. 12, is — beyond the person’s own power of explaining.

58, 21.
I faile? &c.] As the moderns have pointed this passage, Imogen’s appeal is to Jachimo’s conscience; whereas the folio’s direct it to Posthumus, (for their pointing is the same we have here) and the other is apostrophiz’d afterwards. ☞ The emendation in l. 25. was suggested by the Oxford edition; but in that the change is carry’d further than should be, feathers and are being too great a liberty, grating to the ear, and less poetical; the word “jay” proves the truth of the other word, whose metaphorical meaning is — beauty: “jay” too is peculiarly happy in this place; for putta, which the Italians express it by, expresses likewise—a whore; an observation of the last modern editor’s, that may admit of conclusions (though he makes no such from it) not unfavourable to the Poet’s knowledge.
of languages.

59, 6.

Welt lay &c.] To leaven, "lay the leaven on" any thing, is a scripture expression; and us’d (as grammarians are wont to term it) in malam partem, for vitiate or corrupt it, which is the sense it has here; and is also that of "o’erleaven" in "H." at 24, 8: But in "m. f. m." (5, 8.) we have "leaven’d," it’s participle, in the sense of "season’d" simply: for "leaven" is a sour dough, season’d with salt; us’d in fermenting and giving relish to bread: to a lump of this dough, before salting, (at which time it is insipid and tasteless) is Ajax compar’d by Thersites in "T & C." at 29, 31. The correction in 1. 25. is in all modern copies.

61, 31.

Where then?] There is no accounting for this question, and making it proper, if we suppose it connected with the others that follow: but considering it as a question apart, and the others as afterthoughts, "Where then" may be right; and it’s rectitude would appear in the action, by a due length of pause between that and the other questions. The alteration in the opposite page is in all modern copies; the inserted word "blind," l. 18, in the Oxford one only; and "thou," at l. 2, is new.

62, 8.

wear a mind &c.] Previous to his proposal about her person, Pisanio enquires about the state of his mistress’s "mind," whether she can "disguise that," put off the princefs, and submit herself to her fortune; and, to the end she may appear what she really is in some future time, forego the appearance of it now when it cannot be worn without danger. This seems to be the sense of this difficult passage, which the Author’s masculine brevity has render’d obscure: And from the same cause we are sent to study the meaning of the words "full of view," l. 12; by which he would have us understand — full of fair view, or affording fair prospect of turning out happily. The exclamation in l. 28. has reference to Poethamus, whose "hard heart" drove them to these extremities: "means" in the next page, l. 14, is — means of subsistence; and the change, l. 11, the property of the Oxford edition.

64, 16.

Madam, &c.] Though the editor is clear that there is a printer’s mistake in this line, he is not so at present that he has mended it rightly; but is more inclin’d to think it lay in "your" than in "you," and that your should be — his; let the reader determine. But in the opposite page, l. 12, he has undoubtedly made a wrong choice; and should have follow’d the first folio in it’s reading — "looke us," correcting "looke" by the second: looks us for — looks on us, eyes us, or surveys us,
is an expression much in the Poet's manner, and suiting the furlie mood of the speaker.

66, 31.

Than lady, ladies, woman; i.e. than are found in any one lady, any number of ladies, or all ladies put together, "woman" in general: a small attention to what immediately follows these words, will confirm the interpretation that's put on them. In page 69. (l. 15.) there is a break of which every reader feels the significance, but the actor will find it hard to express it, the gap is too large for him: it were better fill'd up with — I know what I'll do, or other words of that sort, spoken after a pause. In the page after that, at l. 3, the Oxford editor has a reading that's plausible, — her for "him," — but we have no reason to think it came from the Poet: Pisanio was full-perfuaded of Posthumus' truth, as well as of Imogen's; as the reader may see, if he pleases, by turning back to p. 61.

71, 1.

Take, or lend.] The meaning of this address is no other, than — Take me for food, or lend food to me; and is proper enough in her circumstances, whatever the savage might be, beast or man. Extream famine, a cave to take shelter in, and a page's habit, are points of the wife's history, as related in "Westward for Smelts."

73, 16.

That nothing-gift &c.] A line well explain'd by the author of the "Revival" in the following manner:—

This "nothing-gift" of the multitude is—reputation or glory; a present of little value from them, as they are neither unanimous in giving, nor constant in continuing it.

The last sentence of this speech shews with what religion Shakespeare kept to his accent; since rather than violate it by using Posthumus there, he chose to violate harmony by that hissing collision that is now in his line, if "is" be admitted as necessary, as all the moderns have thought it, and as it must be in truth: There is a method of soft'ning this line, and retaining "is" too, which the editor can see no objection to; and that is — by supposing that "Leonatus" singly, which is the old reading, is a mistake of the printer's for—Leonate is: a contraction exactly similar (Desdemone for Desdemona) is thrice met with at the latter end of "Othello." The insertions in the pages preceding (71 & 72.) belong to the present editor; the corrections, here and in 72, (which are easy and certain) to him of Oxford, who had a follower in the two of this page.

74, 8.

be commands | His absolute commis-

sion.] A strange expression "commands," say some of the editors, and then give us—commands: But is that a fit word to be join'd with "abs-
cymbeline.

lute commisson?" or for an "emperor" to use, and that to "tribunes?" the Poet thought otherwise, and made choice of commands, a direct gallicism. This whole scene is dismissed and thrown to the bottom by two of the editors, the second and fourth; and another scene stuck in the place of it,—the third of next act,—which they make the concluding one of this: No reason is given for this extraordinary liberty, nor no good could be given: on the contrary, there are many against it; which it were too long to enumerate, tedious to the uncritical reader, and needless to those who read with attention.

75, 5.

in single oppositions:] Opposities of man to man, duels: v. "I. H. 4." p. 16. Editors have been very tender of Cloten, in some lines after this; not suffering him to knock a word out of joint, make a bull, or speak out of grammar: "imperfeverant" (v. "Glossary.") is made—illperfeverant; "thy face,"—her face; and "sourn" is provided of a substantive—"I'll": They had made a better display of their judgment, if they had attended to the sense of this period, and pointed it right.

De, 31.

So sick I am not; meaning—as to keep you from your hunting. As from hence to the entry of Cloten, p. 78, are a number of little particulars,—none meriting a note by itself, yet all requiring some notice,—which, with the reader's leave, shall be thrown together in this. Grammar requird the change in l. 10, p. 76; and metre, that in l. 16, p. 77: the other changes in that page were directed by common reason: though only one of them had the luck to be hit upon, and that the latter, which is in four modern copies: the faulty reading in next page (p. 78.) is amended in all of them. The comma now put at "why," (76, 14) is of no little moment; making that and the words it is link'd to, a sentence apart; which, though first in order, should be left in construction, as intro- ductive of the maxim that follows it. When Bellarius, at l. 25, says—"'Tis the ninth hour o'the morn," he turns to a part of the cave, and takes down some of their hunting instruments, reaching one to Arviragus; which is the occasion of the words—"So please you, sir," (l. 28.) the reaching being link'd with a call. The reply of Bellarius to Imogen, 77, 17, has been objected to, but with no sort of reason; the only force of it is,—that he would always be doing what might bind her to him: The construction of the line that comes next it, is anomalous, and "appears" put for—it appears. "with the encroasing vine," 79, 4, means—as the vine [patience] encroaches: "periishing" is explained in the "Glossary." For the omission l. 14, (p. 79.) this editor
is accountable.

80, 10. *

For defect of judgment &c.] This
is a true maxim; and the editor has,
only this very occasion, prov'd the
truth of it in himself; for, while he
fear'd to be too free with his Author,
he has run into an absurdity: The
pointing of both the folio's (which
is in all respects the same with that
we have now, except the comma
at "fear") led him to think the
speech incompleat; and then he
knew there were many ways of end-
ing it so as to make the reasoning
consistent: but he now sees that
this cannot be admitted: the sen-
tence is compleat, though the speech
were not; and we ought not to sup-
pose that such a writer as Shake-
speare could break off with what
has the face of an inference, and yet
is contrary to the premises it is
drawn from: It follows then, that
the speech is compleat; the folio
pointing wrong, and some word in
the sentence: the best amendment
that offers, is one in the two latter
editors, who read and point thus;—
"he had not apprehension | Of roaring
terrors; for defect of judgment | Is oft
the cure of fear." ⊙ But this is not
the only retraeting which the editor
has to make in this page: A wrong
choice has been made of a reading
in l. 31: the first folio has—"the
law;" this, with a point of interro-
gation at law, is a more spirited rea-
ding than that of the second folio.
⊙The amendment in the opposite
page, l. 3, is in the third and fourth
moderns.

83, 28. *

O, melancholy! &c.] The editor
who has no other object in view but
that of doing his author all possible
justice, will never be tender of own-
ing that he has err'd in his judgment
so soon as he has made the discove-
ry. When the correction was made
in this period, it appear'd the fittest
and easiest that the place would ad-
mit of: "Might'st," a reading of the
first and best folio, pointed plain to
a vocative; after which, the leading
word "care" seem'd no longer ex-
ceptional, changes being made in
"thou," and "to," which may be oft-
en seen put by mistake for the very
words which they are now chang'd
to: Such was the reasoning that
gave birth to the present correc-
tion: but it's foundation is wrong;
"Might'st" is more probably a com-
positor's blunder, who fetch'd it from
the line underneath, and made an-
other in "care," where his copy had
"care;" an uncommon word of
which he knew not the meaning,
but which the reader may see ex-
plain'd in the "Glossary:" admit-
ing it, all other emendation is needless,
even hurtful; for the metaphor
is much more entire, by reading—
"or shew what coast thy flagger crare |
Might easil'est harbour in?" ⊙ All
the other changes, in this and the
opposite page, are in modern editi-
... But it may be right to give the reader some notice of a liberty that is taken by two of them, (the second, and fourth) of rejecting a couplet in this page, beginning l. 12; and two others before it, one at 76, 21, the second at 77, 1: licenses of this sort ought never to be taken at any time without reasons that carry instant conviction, which can not be urg'd for any one of the above-mention'd couplets; whose meanness (the cause, in all likelihood, of their being rejected) may have a source they were not aware of, namely—that they are only quotations: they have the air of it, each of them; and what at present is only conjecture, may very possibly be turn'd into truth by the happy diligence of some future researcher.

84, 15.

will not come there.] It can not be necessary to vindicate either this emendation, or that in l. 27; which last is in the third modern editor, and the two that came after him: the time were better bestowed in observation upon two or three passages in this same page, which, from being pen'd in the usual hardy way of this Poet, are liable to misconstruion, and so to change. "being laugh'd at," l. 5, means—for I saw it laugh'd at; and is a reason why he could not think it was the "dart" that had struck him. "whom not to flander," l. 21, is chang'd by the Oxford editor into—"which, not to flander't: but

the old ungrammatical reading is more in the Poet's manner; who means by it,—"whom (personifying the egliantine) I don't flander, when I say—it out-sweeten'd not thy breath." "protract * * what is now due debt," (l. 31.) signifies—protract payment of a debt that is now due; and the words that follow them, are a call to Arviragus.

85, 18.

That angel of the world.] These words can have no other meaning, than—That thing which the world so exalts; and if so, the poet has made a trip in his term of which the sentence is predicated; using "reverence" both for— the thing revered, (in which sense only it is applicable to "angel," ) and the thing reverencing, which is that that "dotb make distinction." The first of the corrections below is in four modern editors, the latter in two of them.

87, 9.

Upon their faces:] A direction to his sons, to strew the flowers "on their faces." But here was but one face to do it on, for that of Cloten was gone: a small impropriety, (designed, or undesigned, is uncertain) which the Oxford editor,—who has us'd so great diligence to purge the Poet of all which he thought so, of every kind,—has obviated by reading—"the face." He also reads, at l. 4,—Unremoved be thy grave. The corrections, at l. 14 & 23, are in the
four latter moderns.
88, 8. *

Conspir’d with &c.] The same gentlemen—of their meer will and pleasure, and without authority of any old copy,—mold the line thus:—'Twas thou conspiring with that devil Cloten, and “irregulous” (a word that cost the Poet some thought) is sent to seek his fortune elsewhere: it is of the same derivation as—irregular, and (in truth) of the same sense; but usage having weaken’d the latter, this was coin’d for the place; and the sense we should put on it, is that prescrib’d by it’s etymon. v. “Glossary.” — Some lines below this, (L. 13.) there is a fault which the editor was once of opinion only to have observ’d upon, and then propos’d his amendment; but is now clear, that he should have gone farther, and put it out of his text, the amendment being so easy, and an improvement of the passage besides, by height’ning the pathos: which there is more of, in—“Posthumus!—O, alas,” if utter’d judiciously, than in the words of the present reading; whose arrangement gives an accent to “Posthumus” that is not met with in any other place of this play.

89, 12.

the very gods] i. e. “The gods themselves, (says an editor) immediately, and without the intervention of other agents or instruments.” — And the author of the “Canons of Criticism” is certainly right in his observation upon “did,” l. 32; that it is not the sign of the past tense, but a verb of itself,—did or made, veridicit—the “picture:” and this sense will be obvious, if we allow of the inserted word “it,” which might very easily be drop’d at the press, or omitted by the Poet himself. — Two of the other changes in this page, 2 & 25, were made by this editor; the other, and those in the opposite, are taken from different moderns: from them too came the changes in 90 & 91; but the insertions in those pages are new.

92, 25.

And meet the time, &c.] The intention of the speaker is—meet it with spirit, with the same spirit with which it seeks us: the sentiment is weakly express’d, on purpose to show his inward dejection. — As for the corrections,—all, except the first, in this page and the opposite, are borrow’d from different moderns.

95, 31. *

each elder worfe;] The Poet’s intended word in this place was certainly—younger: the other, a compositor’s blunder, which the reader will do well to correct, and the editor should have done; for it is made in these identical words in some other part of these plays that cannot be recollected at present, in which place it is set to rights by authority. — “them,” in the next line, refers to these “ills:” the correction there,
"dreaded," as ingenious as certain, and belonging to the third modern editor; but had been more to his praise, if he had not wander'd from truth in his comment on it: "make" is as much an infinitive as "second;" and "make them dreaded," is,—to make the ills enormous and dreadful, to the great profit of those who do them. The other changes in this page are not worth assigning; but the "V. R." have one in the next, l. 1, that is not unworthy attention.

97, 31.

The king himself; &c.] The description that begins at these words, and is concluded in the speech that comes after, is worded with such conciseness in some parts, clog'd with so much parenthetical matter in others, and it's images follow so thick one upon the heels of another, that a more than ordinary attention is necessary to gain due understanding of it: This sentence, and the three it is follow'd by, are put absolutely after which, the construction is regular as far down as the words—"athwart the lane," (98, 14.) where we must supply—throwing himself; for "soldier" is not connected with any thing, but the sense is broke off at it: "become" (a most certain correction at 99, 8.) is a participle, and govern'd of "fragments;" and being put parenthetically, that period,—which begins at "And" in l. 7, and ends at "wound" in l. 10,—is grammatical too: Taking this along with him, and aided by the pointing now observ'd in these speeches, and the corrections of other editors, there is nothing in them that a reader will long stop at, who is even moderately vers'd in his author. The seeming contradiction, l. 18. of the last mention'd page, is no other than one of those self-corrections of which discourse affords such frequent examples: it would appear by good speaking, without altering anything, but were made quite plain by putting—but before "You," and the measure will very well bear it: "work any," is,—work any wonders. "any" is immediately follow'd by the words of l. 30, in the second and fourth moderns; and, to speak the truth, the intermediate ones are both poor and improper; and an editor may well with them out, but has no right to go any farther: Almost the whole of the scene after this,—to wit, the Vision, and the Dialogue after it,—are liable to the same objections, and have accordingly found the same treatment from the afore-mention'd editors.

100, 9.

For, being now &c.] This is spoken of "death," whom the speaker is seeking: but despairing to find him among the Britains, of whom he was "now a favourer, I, no more a Brit- tain," says he, "have resum'd the part I came in," the Roman, and will meet with him there. What he says of
this death just before, has been mis-
derstood, and "or" chang'd into—and by the Oxford editor: whereas
the sentence that or stands in, is an
inference distinct from the others,
as will appear upon a little reflec-
tion. "Charm'd," some lines higher,
(1.3.) has allusion to a practice that
is not quite exploded perhaps at this
time, of purchasing charms against
wounds: such a charm, says the
speaker, "mine own woe was to me."
The alteration below is the editor's.

103, 24.

to satisfy, &c.] If the objectors
to the correction that follows these
words, had consider'd the connec-
tion which this period has with that
which precedes it, it is possible they
had not been so strenuous: Loss of
freedom, imprisonment, is the sub-
ject of both periods: in the first, it
is consider'd as a state meet to repent
in; in the latter, a satisfaction for
crimes: and being so "main a part"
of man's essence,—his "all" indeed,
for loss of life was to follow,—the
speaker hopes 'twill be accepted by
heaven, and "no stricter render" re-
quird of him. The correction is in
the three latter moderns.

103, 13.

fruitful object.] An object fruitful
of love, producing love's fruits: the
moderns have—rival object. "To-
wards the bottom of this page is a
passage in which the sense is at war
with the grammar, and the gram-
mar must yield to it: for the con-
trivation of 1. 27 & 8. must be this;
—"And suffer him [Posthumus] to
become the geck and scorn of the other's
[Iachimo's] villany?" "And in p.
105, l. 7, grammar is made again
very free with; for there the sen-
tence is as follows,—"to make my gift the
more delighted (meaning—delighted
in) the more it is delay'd."

106, 23.

'Tis still a dream; &c.] The coin-
age in the line after this, was suf-
cient to prove the scene to be Shake-
speare's, had it no other marks of
him; for two such hardy words as
are there, and withal proper, never
came from any mint but his own:
And the rest of the speech is as much
in his manner as they are: it's first
sentence wanted only the particle
"or," to make very good sense of it;
for "'Tis," or it is, carry'd forward of
course, and prefix'd to that sen-
tence, and likewise to the other that
follows it. "In a line before this,
1. 12, the satire is much more gen-
eral than some moderns have made
it: who, by changing "is" into—in,
confine it poorly to books; where-
as the Poet extends it to Man, and
the greater part of the things that
belong to him.

D3, 29.

1. I. Come, sir, &c.] If the serious
expressions just mention'd have the
character of Shakespeare impress'd
on them, he is no less conspicuous
in what is put into the mouth of this
"Jailer:" Macbeth's Porter is of the
very same cast with him, and "H. 8." has another; and in a speech of this gentleman's, 107, 29, we have the following remarkable phrase—"jump the after-enquiry," parallel to another in the first-mention'd play, —"I'd jump the life to come." ("M." 18, 17.) "prone" too, in the page after that, l. 16, is a word in his manner; it's meaning is — ready.

109, 7.

Such precious deeds &c.] The "Re-vival" observes very justly,—that the only thing amifs in this passage, is it's over-conciseness; which has thrown a small cloud on it, that is very properly remov'd in that author by the following paraphrase:—"in one that promis'd nothing beyond what appear'd, to wit, beggary and a poor exterior."—Instead of "targe," l. 2, the first modern has — targets; the rest, that come after him, — shields.

110, 5.

With horror, &c.] A direct answer to Cymbeline's question,—"She ended with horror," but the meaning of the words that come after, is —"her death was mad, like her life." life and which are converted to self and who by the moderns; nor have any of them been careful to join by a hyphen the words "francels" and "de-sperate," 111, 3. — The death with which the prisoners are threaten'd at l. 22, was a custom in the age of that speaker; which had a goddef it call'd—Andate, who was honour'd

with such sacrifices.

113, 16.

One find &c.] In all preceding editions, old and new, "more" (in l. 17.) comes before "resembles," and should have stood so at bottom in this; by the only transposal of those words, the insertion of those in black letter, and a proper arrangement, the speech is render'd perfect in sense, and has the juncture it should have in measure with the speeches before and after: — And by the same easy means as in this place, together with the change of one monosyllable, are the wounds of another speech heal'd, in the page before this, l. 11. &c: — In the latter end of that speech is a delicacy that deserves to be noted: the speaker wants some fit occasion to withdraw the promise he has made to his subject, and spare Lucius; whose life therefore, he, indirectly, puts the boy upon asking.

114, 32.

Hearing us praise &c.] "Feature," a word now only us'd for the lineaments of the face, is put here for those of the body; agreeable to the word's etymology, which is Latin through a medium of French; in both which, it signifies — a framing or making of any thing, and (secondarily) a frame or a make. The word "beauty," in the sentence that's quoted, is general; from whence the speaker descends to particulars, viz. — the "feature" or frame of the
body, "mental qualities," and "fairness," which, as the least part of beauty, comes in by the by: The "feature" of his women is heighten'd, by saying—it out-went the most celebrated pieces of ancient statuary, it's Minerva's and Venus's; in which "posture," and symmetry of parts, were carry'd to a degree of perfection, that "brief" or unelaborate "nature" very rarely comes up to. The epithet "straight-right" has a classical air with it, being characteristic of the goddesses it's given to.

118, 18.

*Why did you throw &c.*] To be hunting for either allusion or metaphor, or looking farther than the mere natural sense of the words of this speech, is to want perception of tenderness; and of the wild effusions of it, which a heart like that of the speaker's pours out upon such occasions as this is. *The* page before this has some amendments that belong to this editor: and in the page after it, (l. 11 & 12,) he has, by authority of the folio's, restored to their due places the words "his" and "her," which the moderns without cause have transpos'd.

122, 11.

*Had ever fear for.*] i.e. for merit, or in attempting to merit. *Notwithstanding* what the "Revisal" has urg'd in behalf of it, the old reading "taunting" (l. 15.) cannot be justify'd: the "worth" or desert of Belarius could not be undone by "taunting" the king's "wrath," but by doing what would cause him to taste it, by provoking or "haunting" it; a word of the last editor's, that is very happily put in it's room. *In* the page after this, l. 19, &c. are some expressions in this author's manner, that will not stand the test of strict reasoning but must be confir'd indulgently; and particularly, the words that finish the period,— "that I suffer'd, | Was all the harm I did." *"Beaten for loyalty" is—The* being beaten for loyalty; and so taken the words are a substantive, and capable of governing — "excited." *The* black-letter words, here and in the opposite page, are of this editor's choosing, and necessary to perfect the measure of both the places they stand in, which the reader is wish'd to compare with any modern edition.

123, 17.

*Why fled you &c.*] The praise of the correction in this line is due to the third modern editor, who has set forth the merit and fitness of it in a note of some length: for which there was as little occasion, as there would be for observation upon the other amendments that follow those which were spoke of in the last note; all which amendments, that excepted in p. 125, are taken from one or other of the moderns preceding.

D d
4, 14. 

Hor. What has &c.] Of this question Marcellus is made the asker in modern editions, and in the folio's: But can it be imagin'd, that the same person, who, but a line or two after, calls the apparition—"this dreaded fight," should, in this line, call it—"this thing?" the levity of the expression, and the question itself, are suited to the unbelieving but eager Horatio; and to him they are accordingly given, by authority of all the quarto's. These same quarto's are follow'd too in the pointing of l. 19, which is wrong in every other edition: "entreated him along," is—entreated him to come along with me; adding, in the next sentence, in order to keep the guard with us two. The preposition "against," l. 26, construction carries also into l. 27: which if the Oxford editor had consider'd, it is possible he had not made an imperfect speech of it, detaching it from the speech of Bernardo, and giving it to Marcellus. The alterations in the opposite page are in the four latter moderns.

6, 24.

law, and heraldry,] meaning—the common law of those countries, and the law of arms; both ratifiers of the "compact" in question, the forms of both having been duly observ'd in the making it. This affair of the "combat," it's event, and the terms of it, and also the motive to it, are all taken from that same black-letter novel that is mention'd in the introductory note: but the name of the challenger, (which is diversely spelt in old copies, as—"Fortinbrasse, Fortenbraße," and most frequently "Fortinbras") seems a name of invention, and a compound of—fort en bras.

7, 22.

Stars shone &c.] What is said of the first modern editor, ("Introduction," p. 16.) that his work is little more than a republication of the folio of 1685, is true in the general; but it has it's exceptions, and the play of "Hamlet" is one of them: In the dressing up of this play, he had the good luck to meet with a quarto; either the last of that form in 1637, or perhaps a later than that which is not come to the editor's knowledge: for the alterations
in the line that is quoted, are a strain or two higher than the ordinary run of that gentleman's criticism; and have the appearance of playhouse corrections, receiv'd there by tradition, and handed to other publishers. Be that as it may,—it is the editor's duty, to say what he has found in the copies that he has consulted; and in them the line is thus without varying;—"As stars with trains of fire, and dews of blood," which cannot possibly stand without altering: and a better method of doing it, than he and the other moderns have follow'd, will hardly be hit upon. The corruption of the line after this is not quite so enormous; for in that are some traces of the genuine reading, which is "dim'd" and not "veil'd" as those editors have it. "omen," 1. 28. (as the "Revision" observes very justly) "by a metonymy of the antecedent for the consequent, is put for the event predicted by the omen."

11, 8.

The head is not &c.] "native" is naturally ally'd; and the transposition of "is" and "to," 1. 10, a most certain correction, taken from the two latter moderns: for the purport of the lines is as follows;—that Polonius' counsels, and miniffry, were to him and his "throne" what the "head" is to the "heart," and the "hand" to the "mouth." It is scarce worth the noting, that "canon," in the last line of p. 13, is spelt — cannon, in all old editions; the spelling of the words was not settl'd as now, but one is indiscriminately put for the other in all the books of that time: But the meaning of the word in this place is determin'd by "fix'd;" an
expression appropriated to the passing of a “canon” or law, and that has a classical turn with it, as remarked by the third editor.

16, 13.

whilst they, distill’d &c.] Inattention, and the example of the four latter moderns, together with the authority of all the quarto’s (the first of which has been the editor’s text in this play) have betray’d him into the choice of a wrong word: The folio word is—“bestill’d;” and was, perhaps, an after-thought of the Poet’s: who reflected—that things are not “distill’d to a jelly,” though some of them are turn’d to it afterwards; but that “blood,” the thing alluded to here, takes the form of one instantly, when arrested by the action of cold; which he terms—a bestilling it here, but, in another place,—freezing, (27, 7.) and ascribes to the same cause. The collocation of “did,” in l. 16, is recommended to the reader’s observance; and so is the repetition in the opposite page, l. 22 & 23: in some parts of that page, the metre is out of joint and imperfect in all editions but this. The correction in p. 14. was made by the third modern, and adopted by the next in succession.

19, 3.

For nature, crescent, &c.] The fine image that follows,—of considering the body as the “temple” of God, the Poet had from his Bible; but has superadded to it an image of no less beauty, in making the “soul” and her actions the “service” that is perform’d in that temple. “virtue of his will” in l. 8, is—the virtuous will, or virtuous intentions; and “fool,” in the line before that, is—foil of lust. “futility,” though creating a pleonasm, is a very proper amendment of l. 13, made by the Oxford editor; but the black-letter word in l. 30. of the opposite page, was inserted by this.

20, 20.

And these few precepts &c.] It has been observ’d, (but where, is not remember’d at present) that the “precepts” are much too good for the speaker; and that we have no other way of making them consistent with character, but to imagine them things he has con’d, and comes prepar’d with to make a figure at parting: and the observation is not ill-grounded; for the moment he’s at the end of his lesson, we are regal’d with a style very different, and flowers of speech is his way; of which “invests you” is one, at 21, 13; by which he means—straitens you, presses urgently on you. “books” (l. 25.) is in the four latter moderns; the word, “grapple,” directs to it: and the omission in next page, l. 4, is made by all of them.

22, 16.

These blazes &c.] The epithet that follows these words, seem’d fitter for the mouth of this speaker
than the exclamation the moderns have given him—ob my daughter: but their corrections in this page, the editor has embrac'd with great readiness, after having weigh'd with attention the objections that he has seen made to two of them. ∞ In the first, there is as small change as possible from the old reading "Wrong," (which perhaps too might be Wringer in the copy) and the word it is chang'd for accords with the expression before it; for many a wrestler's wind has been crack'd, that is—he has been put out of breath, by the contortions and wringings that he has undergone from his adversary. ∞ To "implorers" there can be nothing objected; and nothing should be to "bawds;" for "breathing like bonds" is no rational expression, whatever gloss these objectors may put on it; whereas "bawds," which is also spelt—boulds, gives a sense that is suitable every way, and obvious to every capacity. For this amendment, and "wringings," we are indebted to the third modern editor.

23. 18. *

The king &c.] The manners of the Danes in old time are well preserved by the Poet, with respect to the article that is the subject of this speech: but in other matters he departs from them strangely; making Christians of heathens, and ascribing to them customs and usages that are remote enough from the age of his Hamlet, according to chronicle:

We have seen him talking of "Wittenburg," and of a "school" at that place; and in the scene of direction, two lines above, we have "ordnance" shooting; for that direction is had from the quarto's, and there is no cause to suspect it's authen-tickness, as one of the very same fort ends the play. ∞ And as small reason have we to question that of the 21 lines, that begin at "brave-headed revel" in this page, and end with "scandal" in that which comes next: the folio's (it is true) have omitted them, and so have two of the moderns; but the fable is injur'd by't, the collection and coolness of Hamlet is left apparent without them, and the Ghost's entry makes a weaker impression. The lines themselves are not easy, nor will be presently enter'd into even by those who have made the Poet their study; and were much corrupted besides, their conclusion especially, which is amended from the third modern copy: Upon the last amendment, (24, 16.) the "Revisal" has this observation,—that to do out the substance, is a barbarous expression; scarce English, or at least such bald English as should not be father'd on Shakespeare by meer conjecture; and then proceeds to offer two of his own, the first of which is as follows,—"Doth all the noble substance o't eat out," That is, says he, "the intermixture but of a dram of baleness, or base
Hamlet.

alloy, often cankers, corrodes, and eats out the whole noble substance of the otherwise virtuous character." The observation is undoubtedly just, and the reading and it's comment ingenious: but it should seem from this very comment, and likewise from another that the same author makes upon his second amendment, that the line stands in need of a substantive, following" of" to perfect the sense of it: And this in truth, is the light in which the editor has viewed the corruption all along; that some word was flit out of the copy, and "out" chang'd to "a doubt" by the printer's ingenuity: the vacancy cannot be fill'd better than by the word in possession; and the line may be cur'd of it's baldness by no very great licence, the change of "all" into "cat"; after which, the comment that has been given above is both a just and a perfect one. (4. 8.) is—covers with leaven, throws a leaven upon them; (see a note upon "Cym." 59. 6.) and "flar," three lines after,—which the editor who made these corrections has tacitly converted to "flar,"—means simply a mark; but the candour of the Poet is great, in calling "habits" (by which he means—vicious habits) "flars of fortune" or accident.

24, 28.

"bearfed in death," says an editor, "is us'd figuratively for—reposed;" and "death," (as he might have added) for—the place of the dead, by another figure: "canoniz'd" has no other meaning than—sacred, a fit epithet for the "bones" of a father. "Disposition," in the page after this, l. 4, is put for—frame of the body, the dispos'd order of it's parts: and in the line before that, (where, if the licence displeases you, you may read—us for "we," as the greater part of the moderns have done) man is very finely intitl'd—the fool of nature, a thing with which she diverts herself when he searches after matters beyond him.

25, 21.

What, if &c.] In this speech we have another description, besides that in his "Lear," that shews Shakespeare a traveller: the image of a "cliff" and it's horrors must have been gather'd upon the spot, to have enable'd him to paint it to excellently, but the description in this place is chaster, less exaggerated than that in the other, and yet sufficiently forcible. There is no occasion for so much philosophy as has been us'd in explaining the twenty-fifth line: "deprive your sovereignty of reason," is—deprive you of the command of your reason, of that sovereignty which you now exercise over it. In the sixth line of the page after this, the editor has taken a liberty that lays him open to censure; for "Némean" has it's examples, and in Shakespeare himself: (v. "l. l. l." 36, 30.) but is
such a weak'ning of the force of this line, that even the rigid critic may not be displeas'd to see it accented otherwise, and overlook the means that have help'd to effect it.

27. 2.

*to fast in fires,*] i.e. to do penance in fires; a poetical application of what is only a part of penance, to penance in general: the word was probably chosen for the sake of aliterating; a practice that is not without beauty when judiciously managed, as it is in this place, which it causes to move with greater solemnity. ∞ "an end," l. 10, is made—on end, by the moderns: but ease is destroy'd by it; the expression is frequent, and usage supplies an—on without seeing it. ∞ "meditation," in l. 21, is—divine meditation; in the fervency of which, a mind, truly possess'd of it, takes a flight of more rapidness than it ever uses upon any other occasion. ∞ The moderns have sunk a great beauty, by following the folio's in the dissolution of "know't" in l. 20: and some of them (the third, and the last) have lost another by not following them in l. 25; for in "roots" is an idea of action that diminishes the comparison's beauty, which consists in inaction.

29. 5.

*Unbousel'd*, &c.] The editor's sense of these words may be seen in the "Glossary:" but a reason will perhaps be expected, why he puts this sense upon one of them; and why a modern correction is follow'd, in preference to the uniform reading of all old editions. For the latter,—he is not ashamed to own, in the first place, that his choice was not a little determin'd by similarity of the word's composition,—"un-anointed:" in the next place, unless the word be adopted, extreme unction is wanting, (a capital preparation for death among the catholick,) for it is not contain'd in the last of these words, which the quartos write—"unnèved," the folio's "unnèveld," and the Oxford copy rightly spells—"unnèelled." and lastly, "disappointed," nor unappointed neither, cannot be approv'd at any rate; for appointing is a general word, and includes all the preparations at once, whereas the passage requires a specific one. Granting then that unanointed is necessary if not included in the word that comes after it, what shall we say is that word's meaning? Why, even that which is always put on it: only it is apply'd by a figure to the last of that church's passports,—absolution in articulo mortis; by which the party provided with it was harden'd (v. Skinner's "Exp. Voc. For." in *V.* annealing) against the flames of their purgatory, and fortify'd by a sort of annealing. And thus we have all the main articles of a catholick preparation for death, and that in their due order: the latter, the.
most essential of all of them; and appropriated, in a manner, to persons in the station of this complainant. **“unnanointed”** was started first by the second, and embrac’d by the two latter moderns.

D", 21.

*Hold, hold, my heart!*] How the words that preceded these — *holds* found their way into the copy at first, there is no conjecturing: they are impertinent in the highest degree, and to be rejected as spurious; and that done, the first and best quarto gives the reading in the present edition. **“In that quarto, and it’s fellows, the exclamation “So be it!” (30, 12.) and the call that comes immediately after it, proceed both from the parties to whom they are now given, and for the best reasons possible: the latter is too light for Horatio, who is a man of education and gravity; and there is something highly solemn and proper, in making Hamlet say the amen to a benediction pronounce’d on himself: Having done it, he assumes in an instant the levity that was proper to cover him, and answers to the call of Marcellus in his own falconer’s language.*

31, 10.

*And much offence too.*] The most emphatical word in this sentence is — “too”: which emphasis must be preserv’d; and yet cannot be, without making short both the syllables of the word that precedes it, and the two words what is vulgarly call’d — an anapest; but another of that construction, is not remember’d in any part of these works. **“Instead of the quarto reading — “Horatio,” in the line before this, the moderns have chosen that of the folio, — “my lord;” words put in by a printer, who fetch’d them from the line just above: and a similar mistake of the same set “Tes” at the head of l. 7, from whence it is now taken.** Many unnotic’d readings of value are restor’d by the editor, in this page, 30, and 32, and the metre is rightly sett’d in all of them: The correction in the last of those pages, is in the three latter moderns; but instead of “you swear,” l. 25, they have given (what can scarce be pronounce’d)—“ye swear.”

33, 19.*

*Inquire me first &c.*] The word **“Dantz’ckers”** was a hasty correction, and must be retracted: **“Dantz’ckers”** (which is the word of the copies) had never been met with, neither has it been yet; but **Dantz’ckers** for Denmark, occurs often in **“Albion’s England,”** an old poem that is not very scarce, but which the editor met with but lately. **“There is no stop at the end of the twenty-third line in any old copy; and “nearer” is the reading of all of them, except only the second folio; **“Than”** too (l. 24.) is their word in effect, though their spelling be — “Then;” for that mode is per-
petual almost throughout all old editions: from which pointing and reading results a sense that agrees with the context before and after these lines; for Reynaldo is taught in the next place, how to manage this "drift of question" to most advantage.

34, 10.
You must not put, &c.] By being "open to incontinency" is meant—pursuing a constant course of debauchery; a very different affair from drinking now and then into "drabbing," and therefore "another scandal," or scandal of another kind. "fencing," &c., means—the drawing of words in a quarrel, and skirmishing lightly: And "observe in yourself," 35, 24. is put for—observe of yourself, or with your own eyes; for he had been lesson'd before, to pick up his "inclination" from others. "The black-letter word at 34, 19. was put in by this editor; and a part of the metre in that page, and the beginning of p. 35, adjusted by him.

36, 3.
his stockings foul'd,] The three latter editors give us—loose, in this place, instead of "foul'd," and the person who started it, gives it not as a correction, but as the word of the "elder quarto's," which is a downright falsehood: The word is—foul'd in all copies, quarto's and folio's: neither can we get rid of it, for it is fix'd upon us by the line that comes after, which is a sort of explaining; a perpetual usage of Shakespeare's, when he has brought in a word that is remov'd from the common, and perhaps of his own coining, which is probably the case of this—foul'd: What the sense that is put on it, and whence deriv'd, may be seen in the "Glossary:" but it is an ill-judg'd coinage; for the word is confounded in letters with one that should not be thought of, and the sound of it leads to another that makes abio-lute nonsense; and yet to either one or the other, the common run of hearers and readers will be apt to incline. "The sense of that ill-expreff'd couplet in the opposite page, beginning at 115, is very properly given by the "Revisal" in these words; —"The concealment of it may be attended with consequences productive of greater calamity than the displeasure can possibly be with which the disclosing it may be received.

39, 4.
I hold my duty &c.] The bad expression of the passage that was observ'd upon last, may have been occasion'd in part by constraint of the rime, and that plea has been urg'd for it: But the truth is,—the poet often trips in this way, as well without rime as with, it is one of the marks of him: he has done it in the place now refer'd to, should a critick examine it; and again in the page after this, at 1. 15; yet the passages are as he gave them,

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and his meaning is plain enough in them both.

41, 13.  
*most beatify'd]* The exclamation made by Polonius against "beatify'd" (a reading of the third, and last editors) may be justly transfer'd upon "beatify'd," namely—that 'tis "a vile phrase," take it which way you will: But without mis-spending time upon that word, it will be sufficient to establish *beatify'd*, to observe in the first place—it's concordance with "celestial," and "idol," and next,—that the passage demands it, which is certainly verse: and let it not be said, that 'tis verse of the editor's making, by the putting in of the words in black letter; for, without those words, or *beatify'd* either, there are two entire verses of five feet each, one of four, and another of three; which when the critic has look'd upon, let him say (if he can) that the whole was not intended to be so, as far as l. 22; and, if it was, the amendments are necessary: The objection that will be made to them, is,—the oddness of putting a superscription in metre: which may be answer'd by saying,—that the Poet has chose to do so, and rightly; for it has the air of that character which the penner of it wears at this present.  

42, 9.  
*If I had play'd &c.*] Upon this passage, the last editor has the comment that follows: "If either I had conveyed intelligence between them, and been the confident of their amours, play'd the desk or table-book; or had conniv'd at it, only observed them in secret without acquainting my daughter with my discovery, given my heart a mute and dumb working; or lastly, had been negligent in observing the intrigue and overlooked it, look'd upon this love with idle sight, What might you think?"  

43, 1.  
*[For if the fun &c.]*] The whole and real sense of this passage, which is connected with nothing before
it, will appear in the arrangement that follows, and suppliant of what the speaker suppresses. "Have you a daughter?—I have, my lord.—Let her not walk i' the sun: for if the sun breed maggots in a dead dog, being a god kissing carrion, your daughter may be kiss'd by him too, and she may breed: Conception is a blessing; but not as your daughter may conceive: friend, look to't." The introduction of the "daughter" into their discourse, the abrupt way it is done in, the wild thought about her, and wilder order of dressing it, all contribute to fix in Polonius the opinion Hamlet wishes to put in him,—that he is mad, and his daughter the cause of it. The mistakes between "god," and "good," in old editions are numberless; the correction of the error in this place, is found in two late editions. "The humour of a sentence below, l. 24, is murder'd in the Oxford edition, by reading—shall be but as old as I am; And another singular stroke of it, at 45, 5, receiv'd a main by the folio's, (v. "V. R.") and the moderns have finish'd it quite: Polonius retreats backward at parting, and is follow'd at foot by Hamlet, treading almost upon him; who, when he has nearly drovem him off with repeated "except my life's," turns briskly away from him, with—"These tedious old fools!" The salutation (l. 11.) of Rosinrentz is made to Polonius, whom he encounters as it were in the doorway.

45, 17. As the indifferent &c.] The word "indifferent" in this place is us'd in the sense of—middling, and has reference to fortune; for "private," l. 24, v. the "Glossary:" in that line, the moderns have put an (in) before "her," chang'd the meaning of privates, and made the speech an obscene one. "Towards the end of this page, (l. 30.) begins a very large addition, the extent of which may be seen in the "V. R." The occasion of it seems to have been,—an opinion in the Poet, that 'twas proper the discourse should be length'n'd before Hamlet's suspicion breaks out in the question about the cause of these gentlemen's coming: he entertain'd it at seeing them; turns the discourse upon Denmark, (46, 2.) in order to lift them; and the answers he gets from them settle him in the thought he had harbour'd, and bring on the question. "court," in l. 24. of the last-mention'd page, must mean—the king's presence; for the speaker of it is in the court, some outer room of it probably, which the "players" might well enough have access to: In the first speech of Hamlet that relates to these players, at 48, 18, is a phrase of some difficulty, which the reader will fee explain'd in the "Glossary:" this too (i.e. the sentence it stands in) is of later date than the rest of
that speech.

48, 30.

Ham. How comes it &c.] It is probable, the addition last-mention'd was made after 1605: but this we are now come to, (v. "V. R.") was certainly elder; and put out of the copy that was sent to the press in that year, for reasons that are not hard to guess at; namely—because foreign in some degree to the play, the subject of it meerly occasional, and then worn out of date: the players put it into their folio, and we are oblig'd to them many ways, but principally on account of the history that may be pick'd out of it. In 1584, Lilly commenc'd a writer of comedies, that is—things that he call'd so: his first bears date in that year, his last in 1601; (see the "Notitia.") and the titles of all of them tell us,—they were acted by the Children of her Majesty's Chapel, and the Children or Boys of Paul's: As there can be no doubt,—that these were the Poet's "eyaffes," (so call'd from their eagerness, and their flying at game above them) so the editor has none at this present,—that Lilly's were the plays that were run after, and complain'd of in this place: and therefore what is said in the "Introduction," at p. 43, about their miscarrying, must be consider'd as the haifty reflection of one who was chiefly intent upon his proofs in the matter of tragedy: Had any one of the pieces come down to us that were produc'd by this "controversy," 49, 15. (and being many, it is strange that none should) it might have help'd us to establish with certainty the date of the first "Hamlet:" as it is, the opinion entertain'd of it's ancientnes (see the "Introduction," p. 13.) is only further confirm'd by this knowledge of the plays, and their actors, that were the cause of the "late innovation," or desertion of the "city tragedians," that is—Shakespeare and his Blackfriars company: "inhibition" is put for—not acting, ceasing to exhibit. By "crying out on the top of the question" (49, 1.) is meant—ranting, out-beroding Herod, as the Poet phrases it afterwards: And the words—"Hercules, and his load too," (the last of the aforesaid addition) are well explain'd by an editor, to signify—the world, and the world-bearer; for so Hercules was, upon a certain occasion, according to fables.

50, 1.

let me comply &c.] By "garb" is meant—fashion, the dress or garb of the times; and "comply with you in the garb," is—comply with this garb towards you; speaking it in excuse for the ceremony which he had just us'd to them, being more than they as friends might expect from him: "extent," l. 2, is—what I extend, meaning—his courtesy. The quarto's, and the moderns, have "this garb," which hurts the sound of the period: and the latter have hurt
a number of others, that have not been remark'd upon; some by wrong choice of readings, and some by additions unauthoriz'd, and changes of various sorts; the two latter pages will afford the reader six several examples, if he chooses to take the pains of examining: In one of those pages, (48, 11.) "costed," the contraction of "accomst," is put into the text, both as suiting the period better, and as nearer to the old reading —"costed." — Instead of "bernshaw," 1. 8, editions have—"hand saw," and "handsaw;" the one a mif-spelling of bernshaw, the other a corruption of that mif-spelling: The speaker's meaning, in that line and the expressions before it, is—that opportunity did not serve for his purpose; when it did, it would be seen he had his right fences.

D°, 26.

either for tragedy, &c.] The latter half of the distinctions that follow, seem accommodated to the speaker; who flies at all subjects, and betrays his wisdom in all of them; giving us, in his talk on the present, divisions which the drama knows nothing of. The remainder of his speech is more sensible: "law of writ, and the liberty," mean—pieces written in rule, and pieces out of rule; for these, he says, his players were fitted, as well as for the "too-light Plautus, and too-heavy Seneca;" but in this the Poet forgets himself, and puts his own just opinion of the writings of those authors into a mouth it is not fit for. — Among the songs in a late publication, is one of seven long stanzas, titl'd (as may be thought) by the publisher, —"Jephtah judge of Israel;" it's first is as follows:—"Have you not heard these many years ago, Jeptha was judge of Israel? | He had one only daughter and no more, | The which he loved passing well: | And, as by lott, God wot, | It so came to pass: | As God's will was, | That great wars there should be, | And now should be chosen chief but he." Possibly, it might be one of an ancient Collection of bible histories made into songs, whose general title was—"Pious Chansons;" and if so, we see the origin of the Poet's first reading in l. 12, (p. 51.) which they who choose may consult. From the same publication will be taken, in the course of these notes, parcels of a few other songs, such as are connected with Shakespeare, or partially found in him: when any such quotations occur, and no authority vouch'd for them, the reader will be pleas'd to refer them to the publication aforesaid.

51, 23.

like French falconers,] The epithet in the quarto's is—"friendly," a mistake of the printer's; for if the context be look'd into, friendly will be found an absurdity, and cadence declares against it besides: the French are remarkably irregular in all feats of sporting, even at this day. —To
understand a preceding sentence, I. 21, it should be remember’d—that female characters were always acted by boys.

D°, 27.

I heard thee &c.] Before any judgment can be form’d of this "speech" which is call’d for by Hamlet, about which there have been various opinions, it will be necessary to conceive rightly what is said of the play in general out of which it is taken; for some of the Poet’s terms on that subject extend also to this particular speech, and give us his own opinion about it, that is—under certain restrictions that shall be mention’d hereafter: the terms are something ambiguous, but this (it is conceiv’d) is the force of them. The play, says he, (speaking in the person of Hamlet) was "well digested in the scenes," the fable well and artificially manage’d, "set down with as much modestly as cunning," yet of such a simplicity as was equal to the art of conducting it: this, says the speaker, is the opinion that I had of it, and others of better judgment than me, "whose judgments cried in the top of mine:" On the other hand, there were who objected to it,—that "there were no fals in the lines, to make the matter savoury," no comic mixture wrought up with it, to make the grave relish better, "nor no matter in the phrase, that might indite the author of affection," and the grave itself was so worded, that the writer seem’d untouch’d by his subject: but they allow’d of what was said of the fable; call’d the conduct of it good, "an honest method;" and moreover, it’s tendency moral, and it’s diction poetical, "as wholesome as sweet," having a natural beauty but not set off with much art, "more handsome than fine." If this be a right interpretation of the branches of this character, we have in them a general praise of the play, (exclusive of it’s want of "affection," and the other matter objected to it: and, consequently, of the speech and it’s poetry; which praise it had been justly intitul’d to, with exception of two or three phrases,—"whiff, grandfire, and roasted") had it ended at the end of poor Priam, 53, 20: but the Poet had a purpose to serve, which induc’d him to give the rest of this speech; though with hazard (or, rather, death) of his judgment, if we extend his commendation to all of it: An audience could not dine on fine speeches at that time of day, but would be fed with things "savoury:" the addition, with the aid of Polonius, was a dish to their palate, which Shakespeare did not think to serve up to them; reck’n’ing (as well he might) on their judgment, that it would acquit him of any intention of including the latter lines in his character, and bestowing praise upon them. Among the very few plays of that time that have not been seen by the editor, is one that bears
the title of "Dido queen of Carthage," in which one might be apt to expect the speech in question; but, besides the great probability that the play which contain’d this speech was never printed,—if Langbaine be right in his author, the speech will not be found in this "Dido;" for the cast of Thomas Nath’s productions is widely different.

53, 29.

But who, a woe! &c.] All editions but one, (the first folio) for "en-nobl’d" have "mobled;" which is either a mistake of the printer’s, or some player’s correction, with design to encrease the place’s extravagance, for which there was small occasion: "mobled" could not take with Polonius; but the other fine epithet has an air of some pomp with it, and is fitted to excite his applause and the wonder of Hamlet. The expression of some lines further on, (59, 7 & 8.) is more negligent still, and their sense must be collected by guess-work, for grammar will not help us: what the context points out is as follows;—The harlot’s check is not made more ugly by the thing intended to help it, than my deed is by my painted exterior, an appearance and professions of goodncis.

59, 16.

Or to take arms &c.] Editors make a mighty ado about the phrase—"fea of troubles;" which they will needs have a part of the metaphor, and a defect in it, and—Siege, Say, Assist, Assail, and assailing, are made amendments by turns. "feia," in this place, does the office of an epithet, and should be consider’d in that light only: the arms are taken up against "troubles" that come on like a fea; under which are comprehended—their violence, their incessant beating, and the multitude of them; making in the whole a magnificent idea, which these amendments deprive us of. It may not be much amis, to
observe a piece of art of the Poet's at the speech's conclusion, which an actor should give particular heed to: the impression it has made on the speaker is so strong, that he cannot disengage himself presently from the mood it has put him in; and it is not 'till after three speeches of Ophelia's, that he is able to take up another. ≡ The changes in 60, 61, and 66, are in the four latter moderns.

62, 20.

And I, of ladies &c.] This is the uniform reading of all the quarto's; that of the folio's is—"Have I," out of which the moderns have coin'd —I am of ladies &c: what construction is made by it, the grammarian is desir'd to examine. "blown youth," l. 25, is—youth in it's bloom.

68, 11.

the hobby-horse is forgot.] And his epitaph too, for this is all that is left of it. The "hobby-horse" was a constant part of the diversions of May-day, for several centuries; 'till the puritans set themselves against it, in the days of our Author, and brought about a suppression: the fall of it was lamented by a wit of that time, in a ballad or such like poem, of which this is a line. ≡ It is scarce worth remarking, being a fact of such notoriety,—that "fables," the furs so call'd, are the finery of most northern nations: so that Hamlet's sayings—he would have a "fute" of these fables, l. 6, amounts to a declaration—that he would leave off his blacks, since his father was so long dead.

D°, 26.

this is munching Malicho;] This is said of the person of the "Poisoner" in the Dumb Show, a representative of the King; who was a man of mean figure, (v. 83, 7.) and is therefore compar'd by the speaker to the character call'd—Iniquity, in the ancient moralities, whose figure (it is like) was the same, an ill-looking, "munching" animal. See "Malicho" in the Glossary. ≡ The "Dumb Show" is (for any thing the editor knows to the contrary) a domestick invention; and was the ornament of most of the plays that came immediately next the moralities, such as—Corboduc, Jocasta, &c. in which they were prefix'd to each act; their matter,—a piece of history similar, or some typical fable, expressing that act's moral: these degenerated afterwards into a bare mute representation of the whole action in little, but under different personages, and this was the common run of those shows; of which, and of the plays they belong'd to, the play and show in this place are a fair specimen, and so intended by Shakespeare; who in his "Tempest, Midsummer Night's Dream, and Love's Labour's lost," has given samples of three other pieces,—a pageant, a masque, and an interlude;—and all with the same design, it is
probable, namely—to shew the general state of our theatres when he first came among them, and (perhaps) of some of them afterwards.

69, 14.

*Full thirty times &c.*] The mock dignity of this passage is much injured by changing “cart” into—car; a change the moderns have made in it, without any authority, or any notice: Spencer mounts the fun in a cart, and so many of the poets preceding him, and antiquity had made the word great; but common usage having something debaféd it, it was the fitter for Shakespeare’s use in this place. ≃ The latter end of the speech next to this is much confused in the quarto’s, and was in the Poet’s copy most probably; he, or the players for him, corrected it afterwards, in the manner you have it here, and in the folio’s: The argument that begins at—“For woman’s,” l. 26, is in due form of logick, but seems disturb’d by the next line: which appearance will vanish, if we consider it as a thought superadded, and no essential part of the major, concurring it thus; — and they either feel none of these passions, or feel them both in extremity: “hold quantity” is—bear proportion the one to the other.

72, 19.

*Still better, and worse.*] meaning—that he improv’d in his wit, but was more naughty: but her manner of phrasing it being in the words of the marriage service, produces Hamlet’s reply,—“So you mistake husbands;” i.e. So you take husbands, and take them amis’d, make very wrong choice of them. ≃ The second and fourth moderns alter “Thou” into—Theyou, in l. 28, and follow the folio reading—“usurp” in the line after; and this continuing the address to the “mixture” may perhaps be thought preferable to a declaring it’s qualities: the reader who shall be of that mind, should take “property” in it’s theatrical sense—for a player’s implement.

73, 23.

*A very, very,—peacock.*] The ancient spelling of “peacock” was—paacock, hence the reading at bottom: the gentleman who first inserted the—c, (the second modern) and accommodated the word to the present orthography, says very rightly—that the speaker alludes in this place to a well-known fable “of the birds chusing a king; instead of the eagle, a peacock;” a bird that is the emblem of pride, and has nothing to recommend him but show: “fave” is put instead of his eagle, by way of heightning the difference between the new and old king. What Horatio would rime with, is—afs. ≃ This reading is follow’d by the last modern only; but “ray’d,” l. 16, (another of this gentleman’s corrections) by all his successors. The first
amendment in p. 71. is taken from
the Oxford edition.

74, 27.

Ros. What, my lord?] It cannot
but seem strange to a reader, — that
the delivery of the queen's message
should be discontinu'd by the first
speaker, and taken up so abruptly
by Rosincrantz, and he will be apt
to require a reason for't. It is plain
from the last speech of Guilden-
 stern, that he is not pleas'd with his
reception, and the answer he re-
ceives to that speech puts him quite
out of humour; which answer should
be spoke something brusquely, and
the receiver make a bow, and re-
tire: Hamlet answers to Rosin-
crantz without considering which
of them spoke, and knowing that
they were both in commission for
delivery of the message aforesaid.»
Action would be again the explainer
of the oath Hamlet swears by at 75,
10: but Guildenstern's speech in
that page, being wrapt up in a
courtly mysteriousness, will not be
understood without words; the last
editor explains the speech thus: —
"if my duty to the king makes me
press you a little, my love to you
makes me still more importunate;
if that makes me bold, this makes
me even unmannerly." » "To with-
draw with you," 1. 20, signifies — to
have done with you, draw toward
an end with you; and he singles
out Guildenstern, as of a darker
and more treacherous temper than
the other.

76, 20.

in shape of a weazel?] If "camel"
be put into this line and the line
after it instead of "weazel," and
"weazel" into each of the lines af-
fter them instead of "camel," the rea-
der will have those four lines exact-
ly as all ancient copies have given
them; and that in every materi-
al respect, excepting — that, for
"back'd," 1. 24, the second quarto
has "black," out of which has been
coin'd by the moderns a strange
reading that can not be assented to:
The present easy correction of the
passage in question, stands recom-
manded (among other circumstan-
ces) by the gradation observ'd in it;
from small to bigger, and then a
bigger than that, which all meet
with assent.» It will be seen by the
regulation of the exits at the bottom
of this page, what is the editor's op-
inion concerning who the word
"friends" is address'd to, and, con-
sequently, what the tone of pro-
nouncing it should be.» The chan-
ges in the opposite page are — one in
the third and fourth, the other in
the fourth modern only.

78, 26.

Though inclination &c.] The change
of "will" into —'twill (propos'd by
the third editor, and admitted by
him of Oxford) does certainly give
the sense of this line: and yet the
change is not necessary; for "will"
(taking it as a verb) conveys the
fame sense, and with less offence to
the ear, which was probably the
Poet's reason for choosing it: the
ambiguity caus'd by it, was either
not observ'd by him, or not regard-
ed; reck'n ing that a little attention,
adde to juft so much candour as
was sufficient to make his readers
believe he could not intend contra-
dictions, would make his true mean-
ing clear. — The imperfection of the
line before this, is descriptive of the
speaker's emotion; and the actor
who would do justice to it, should
pronounce the first half of it as if it
were follow'd by—dreadful thought!
or words of that import: The line
has suffer'd more ways than one; by
fillings-up, and a transposition un-
authoriz'd of "can" and "I." — In the
eleventh line of the page after this,
"offence" is put figuratively for—the
things offending: in other lines of
that page, the same word is us'd pro-
perly, but personify'd more poetic.

79, 20.

Try what &c.] The soul of this
wretched man is endeavouring, as
fin always does, to impose upon it-
sel f: He sets out with imagining,
that contrition and prayer is "repent-
ance:" but has hardly entertain'd
that idea, before he feels an inward
conviction, that there was a part
more essential than them—restituti-
on, and such amends as are possible;
which part he wanted strength to
resolve upon, and therefore fays
with great energy,— What can such
repentance avail me, when in truth
'tis no repentance at all? Thus ta-
k en, the expression is amazingly for-
cible, and the utmost effort of geni-
us cannot word the thought better
than is done in these two lines. That
this was the speaker's sense of " re-
pentance," is evinc'd by one of his
exclamations that follows: " Resti-
tution" had been in his mind, and
had brought along with it the idea
of his ill-got possessions; setting
them in their best point of view,
and making parting impossible; and
hence the propriety of the exclama-
tion at 1. 23, — "O limed soul; that,
struggling to be free, Art more en-
gag'd!" Which he has no sooner
pronounc'd, than, to shew the soul's
inconsistency, he falls into his first-
conceiv'd penitence, acts of prayer
and contrition, or (more properly)
into attempts of them. See his
speech in next page. — In that page,
the corrected word "hint," 1. 12,
signifies—call to action, or cue; and,
when combin'd with it's epithet,—
a cue of horror: bent,—a word the
moderns have chosen, taking it from
the last sorry folio,—is either a slip
of the press, or a compositor's criti-
cism. — The words "how his audit
stands," at 1. 6, must be taken with
some latitude; as meaning—what his
state will be, when the term of his
purification is ended. v. 27, 3.

80, 31.

I'll silence me &c.] The speaker's
only sense of these words, is — I'll
get me to my post, and be silent: but when we consider, that they are his last words, and death about to "silence" him shortly, we cannot but conclude the speech ominous, and of the nature of many others that are scatter'd up and down in these plays.

82, 19.

o, such a deed, &c.] By plucking contraction's soul from it's body, is meant—stripping it of it's essence, the real union of souls in the contract of matrimony, and making only a form of it: intimating, that this must be the opinion the world would entertain of that ceremony, when they saw such a marriage as was hers with her late husband, follow'd by the choice she made now, and it's hasty conclusion. What follows is a rhetorical flourish, and exaggeration of her "deed's" horror: that the face of heaven glow'd at it, as in anger; and that of the world beneath was trifflul and melancholy, as if the day of doom were at hand. For the fenfe of "index" in l. 27, v. the "Glossary."

83, 14.

Senfe, sure, you have, &c.] It is impossible to read the whole of this period, without seeing—that "Senfe," in this place, is—reason, or understanding; and therefore "motion," in the line after this, should be restrain'd to such motion as is proper to those of her species; for if extended to motion in general,

the position is not true: but, under this restraint, the reasoning is as it should be; that, since the mov'd and perform'd other actions that belong'd to humanity, the presumption was—she had the reason belonging to't. The vague use of terms is notorious; and none are more abus'd in all languages, than those we should most of all be precise in, the terms that serve to distinguish the powers of our own soul: Senfe, in philosophical usage, is—the power of perception; and Reason—a faculty that compares those perceptions, unites, divides, and draws conclusions from all of them: but this faculty having either no being, or no exercise of any had perception been wanting, the root is consider'd as the tree, and Senfe, in common notion, is—Reason. The term is us'd by and by, l. 23, in it's more proper signification—perception; namely, that we receive from external objects by impressions on the organs of fenfe: the whole line is emphatical; but, principally, the words "part" and "true."

84, 13.

a vice of kings:] From the brief account in the "Glossary," under the article "Vice," it may be collected—that they were of two sorts: both of them mixt characters; one, a villain with some spice of the fool; the other, a fool with a little dash of the knave; the first belong'd to ancient moralities, the latter to the
plays that succeeded them, and these begot the Clowns of our Shake-
pepe. The "Vice" the king is com-
par'd to, is— the morality Vice: and 'tis no ways improbable, — that the
feat attributed to him in l. 15 & 16,
was taken from a piece of that sort
to which the audience were no strangers; and if so, their relish of
the lines above-mention'd might be
greater than we can have for them
now: In a line after these (l. 19.)
the other Vice is alluded to, whose
garment was the same as our Fool's.
☞ "like life in excrements," 85, 7,
means — as there were life in those
excrements; for so the "hair" is
frequently call'd in many parts of
this Poet: See the word in the
"Glossary." ☞ "effects," l. 15, is put
for — intended effects, i. e. actions
or deeds.

86, 22.

That monster, custom, &c.] The
corruption in the line after this,
runs through all editions prior to
the third modern's: that gentle-
man's conjecture about the cause it
arose from, seems not ill-founded;
namely,— from some conceited a-
mender, either printer or copyist,
who thought "devill" was necessa-
ry, to be contrasted with "angel." ☞
The hemistich in the opposite page,
l. 7, ought not to have been omit-
ted by the moderns, who all appear
to have seen one or other of the old
quarto copies: the little word that
was wanting had been as easily sup-
ply'd in that place, as some minute
ones preceding (85, 30. & 86, 28.)
were by the second modern, from
whom the others have taken them.

90, 3. *

So, haply, flander,—] The restorer
of the passage that follows, the third
modern, reads— For, haply, flander:
the latter words are well chosen,
and, in all appearance, the true
ones; but, for, makes not so good
connection as — "so." ☞ "diameter"
l. 4.) is us'd something licentiously,
and 'tis not easy to say what the po-
et intended by't; extent seems the
likeliest. ☞ Both the quarto's that
have omitted l. 13, and the folio's
that give it, end the next line at
"Hamlet?" and so it should have
been here: the call that intervenes
after "soft," is a redundancy of juft
the same kind as "No more," 84, 17;
where the speaker goes on with his
verse, which is there of fix feet,
without regard to those words.

D°, 30.

like an ape,] It seems almost indi-
dferent whether "apple," or "ape,"
be the reading: the former has the
quarto authority, and construction
favours it; but the allusion is not
direct as in—ape, nor presently ob-
vious, which might occasion the
change of it, and seems to give the
latter the preference: let the reader
determine: If the former is chosen,
the sense will be — "He keeps them
as an ape does an apple," &c. that
this is the manner of the ape, and
that he has a wallet or bag for that purpose, is known to every one. The words that finish this scene, are the name of a childish diversion still in use. The concluding line of the scene after this, is made to rhyme in the folio’s, (v. the “V. R.”) and their reading might perhaps be the first, and the cause of that line’s ill expression; which the Poet, preferring reason to rhyme, amended (partly) himself in the way we now have it, but a comment is still wanting to make the passage intelligible: the sense seems to be this,—whatever “haps” or chances may come to me, I shall joy in none of them. The black-letter word something higher, l. 21, was put in by the Oxford editor.

95, 26.

Is not, &c.] The reduplication of the negative was all that was wanting in this passage to give the meaning requir’d: but the moderns, without regard to what they found in the copies, to propriety of language, or any other consideration but that of making smooth metre, read—’Tis not to be great, | Never to stir &c. Other trifling words had miscarried in the course of this scene, previous to that in this line; and one after it, which was supply’d by the second modern.

96, 9.

Enter Queen, &c.] As the last excellent soliloquy, together with many speeches preceding, were omitted for the players’ convenience, so here they have eas’d themselves of a character, and made other improper changes in consequence, as may be seen in the “V. R.” their last has some shadow of reason, but it is only a shadow; for the Queen’s asent to the advice that Horatio gives her, might be express’d by either gesture or look, or even by bare silence, and the Gentleman dispatch’d on his errand as well by them as by words. The last line of his speaking can want no interpreter, if what himself says before be reflect’d on, and what Horatio immediately adds to it.

97, 4.

How should I &c.] It is probable, that some among the different fragments which Ophelia’s madness pours forth, were really parts of old songs; and others made to serve the occasion, in the style of those old ones: but we want the means to distinguish, both for that the songs are no more, and the imitations are very perfect: This which we have quoted a part of, favours much of antiquity; for the “flaff,” the “cockle-bat,” and the “jandals,” were the insignia of one who had been, or was going, upon some ultramarine pilgrimage: Another, and more entire than the rest of them, may be judg’d imitation: it is disfigur’d in all prior copies by being broken perversely; the occasion of an error in all of them, that is rectify’d in this edition, at 98, 15: the interruption
of the song at 1. 18, by the words "He answers," encreases it's wildness, yet the folio's and the moderns have none of them. * Upon some words in the first-quoted page,—"the owl was a baker's daughter," 1. 23, the last editor has a comment that is not much amis: "This, says he, was a metamorphosis of the common people; arising from the mealy appearance of the owl's feathers, and her guarding the bread from mice."

99, 5.

* and we have done &c.] Every ancient copy, quarto and folio, give us two six-foot lines in this place; putting "but greenly," at the end of this line, and after them — "In bugger-mugger to interr him;" Though the editor's best judgment suggests no reason to make him think the passage interpolated, but (on the contrary) offers others that favour it's genuineness, yet he could not refuse his assent to the removal which the four latter moderns have made of the low and base compound "bugger-mugger;" whose idea we must annex to "interr;" for the King does not condemn himself simply for interring Polonius, but interring him in the manner he had done, that is—closely and privately. * It is probable, that, by the "piece" we see mention'd at the speech's conclusion, is meant (as the last modern tells us) a piece of many barrels, such as has been us'd by af-

saffins in other countries.

D⁰, 29.

* Choose we; Laertes shall be king :] This is chang'd by the moderns, without authority from any one copy, into — choose we Laertes for our King; by which they have effac'd in great measure the vestige of another true reading, namely—"work" in the line next before: For this "Choose we," or, Let us choose, is the act that was unprop'd by "antiquity," (ancient usage or custom) which plac'd the election of a king in the senate perhaps, or nobles, and not in the people: "work" is—work of such a fort as the people were about to proceed to.

101, 14.

That, sweep-stake,] sweep was often spelt swoop in old time, which accounts in part for the corruption at bottom: it is rectify'd in the four latter moderns; but their parenthesis, which includes these two words, destroys the construction. "sweep-stake" is—sweep-stake like; by which is meant—a desperate gamester, that sets at all, and sweeps or draws all if he has fortune. * It is pleasant, to see the different ways that are taken by different gentlemen to get rid of one of the feet of the poor offending line that preceeds: their pains had been employ'd something better, had they added one to a verse in the page before this, that ends at 1. 29.

102, 6.

Nature is fine in love: &c.] It is
not very clear, what "love" the speaker means in this place; whether natural affection, or the passion properly call'd so: it should seem the former, by the sentence it comes immediately next to. Be that as it may;—the Poet's thought in these lines, is—that love, of whatever kind it be, subtilizes nature, meaning—our passions; and often to that degree, that they go (as 'twere) out of themselves, and draw the reason along with them, in their fervour for the object attracting them: This fervour, he calls in another place (p. 36.)—love's "violent property;" and makes Polonius derive from it the madness of Hamlet, as Laertes does Ophelia's here. The folio's have committed a blunder in making l. 11. a part of the song, and the moderns have all follow'd them. "Down a-down," l. 14, is the burden of several old songs; and therefore the "Revisal's" conjecture, that "wheel" means—a burden, (qui in orbem recurrit) is highly probable.

D. 18.

There's rosemary, &c.] Many, or most, of Ophelia's speeches are pregnant with that kind of sense which is so finely describ'd in p. 96; but in the distribution of her flowers, this sense is so strong that her brother observes upon't,—"a document in madness." Her first are given to him; "pansies for thoughts," for a reason obvious enough, the word signifying—thoughts in the French; (pensées) and "rosemary" is made "remembrance," meaning—of death, the dead corpse being anciently stuck with it: (v. "R & J." 90, 8.) Her "fennel" is bestow'd on the King, and also her "columbine;" the reason not apparent in either, unless for the columbine; whose flower is a faint kind of purple, and therefore given to him: Her "rue" she gives the Queen, and herself, being an emblem of repentance and sorrows; of the latter, it might remind her at all times; but "on sundays," or when the thoughts are bent Godward, it is an emblem of penitence; and then, she tells the Queen, it might be call'd—"herb of grace," (which is a popular name for it) sorrows leading to penitence, and being given by Grace for that purpose. All flowers are funereal, and herbs likewise, as being emblems of the shortness of life: (see the fourth act of "Cym." scene the second) and their scattering, as it were, in this place upon persons who were all to be swallow'd up in short time, flows from that prophetical spirit, which antiquity thought inherent in madness, and the East is said to think so at present. By "wear your rue with a difference," l. 25, is meant—that more repentance was necessary for the Queen than for her, and of a different kind: What the folio's read in that place, (see the "V. R."), perhaps is better than what we have follow'd; the repetition of "may"
is avoided, and the surprize of one
who was at point to forget herself is
express'd stronger.

107, 30.

Of the unworthiest siege.] This is
but the phrase of a school, mounted
on stilts: what the Poet had in his
head, was lowest form; and we
must have the same, if we mean to
conceive him. "siege" is not.

If by "health" some lines after, (108,
4.) we understand, as we should do,
—care of health, the opposition be-
tween a grave and warm dress, and
a careles's and light one, will be per-
fected and manifest.

109, 17.

And then this should &c.] A "sign"
is the natural relief of a heart that
is oppressed any way; but that a
"spend-thrift" expends, hurtis in the
very time that it eases him, by recalling
his mis-spent fortunes: In the
same manner, the pourer-forth of
this "should" finds a pleasure of
short duration, by figuring to him-
self the situation he might have been
in had he seiz'd opportunities; but
a much greater compunction, for
that he has not seiz'd them. "The
transposition the folio's have made
in l. 20, (v. "V. R.") in which the
moderns have follow'd them, makes
the passage too formal; the opposi-
tion is sufficiently visible in what
the quarto's have given us. "It is
evident from a number of passages,
— that the "foils" propos'd by the
King, (l. 32), and us'd afterwards
by Laertes and Hamlet, must have
been real rapiers or swords, arm'd
with buttons like foils. "For
"unbated," (110, 2.) v. the "Glo-
ßary."

111, 3.

There is a willow &c.] In this na-
tural and affecting description of
Ophelia's misfortune, the folio's, and
the editions succeeding, give us three
lines (the third, the fifth, and the
ninth) all beginning with "There;" a
fault of no little size in good writing,
which Shakespeare could not fall
into. But this is not all: By read-
ing "come," in l. 5, instead of "make,"
(as they all do) we lose the cause
that brought Ophelia down to this
"willow:" for she did not come with
ready-made garlands, only to hang
them there; but to make garlands
of the flowers she had gather'd, by
stringing them upon boughs of that
willow, pluck'd and broken off for
that purpose: and when her garlands
were finish'd, a thought takes her to
make the tree fine with them, and
this produces the accident. "in-

capable" (l. 15.) is the negative of
that "capable" which occurs at 85,
13, and is explain'd in the "Glo-
ßary."

112, 18.

an & hath three branches; &c.
Distinctions no whit wiser than
these may have been heard as well
at the bar as in the schools, and the
Poet may have rais'd this good plea-
santry out of some particular in-
stance which had been the subject
of mirth in his time; the applicati-
on, and the consequence drawn from it, are height'nings which we owe to himself. \(\infty\) What this gentleman sings by and by, is a piece of patch-work \(\textit{disiecti membra}\) taken from a song of lord Surrey's, which the reader may see in the "School" among the extracts from that nobleman: \(\infty\) The first change in p. 114. is taken from the Oxford edition; the latter, new.

116, 17.

\textit{these three years &c.} \(\text{] Just so many years had king James been in England, bringing with him a Danish queen, when the quarto that is our guide in this play made it's appearance; the aspect of the court was much different from that it wore in the days of Elizabeth, as is noted by all historians, and, it is likely, was not so polish'd: by combining these circumstances together, the editor is led to imagine, — that the play, in it's new dress, was got up at that very time; and that the observation in this place has allusion to that time's manners.

119, 15.

\textit{Yet here &c.} \(\text{[ The "rites" which the Priest speaks of, are — sacred rites; "Strewments," a thing of custom that follow'd them; but what his next expressions import, is rather hard to determine: The best solution that offers, is — the interpreting "home" by — ground consecrated, the proper last home of the dead: to this "home," says the speaker, we have allow'd of Ophelia's bringing, and our "bell" has been permitted to toll for her.} \[121, 6.

\textit{Won't drink up Elsie?} \(\text{[ As this passage has been mightily combated, and may be again, it will be right to exhibit at once the shapes it has appear'd in already. The first change made in "Eสille" was by the folio's, and they spell it — "Eสille," printing it in Italicks: After them, come the third and last moderns, and they read — Elสsel, an old word that signifies — vinegar; and if this be a right reading, it must be — because 'tis wanted for sauce to the "crocodile." With more shew of reason, the Oxford editor gives us — \\textit{Nile} in it's stead, but is forc'd to patch up the verse with another "won't" after it: his correction has propriety in it, and is countenanced moreover by the folio orthography; notwithstanding which, his better reading were — \\textit{Nīlus}, without repeating the "won't." That a river was intended, is palpable, by the expression — "drink up;" but there is no absolute necessity, that, because a crocodile is mention'd, that river must be the \\textit{Nīle}: it is more natural, to think — that Shakeกำหนด care fought a river in Denmark, and, finding none that would do for him, coin'd this word — "Eสsil;" in a supposition — that there might be a brook so denominated, which "Eสsil" stood upon, and took it's
name from.

Dr. 17.

Anon, as &c.] Uncommon calmness and patience could not be better illustrated than by this image: The incubation of the "dove" is long, and never broken as some are: her "couplet" at first disclosing are naked; excepting for a thin and light down, which in colour is yellowish; upon this account, she continues to sit on them till such time as they are better defended, which makes her patience more exemplary.

123, 6.

Being thus benighted &c.] The correction in this line was pointed out by the metre; the word correcting is figurative, and the most common of all metonymies, — the thing for the person. By another metonymy — of the cause for the effect, the word "brains," in the next line, is put for — "the performance, the counterplot, which was to be the product of Hamlet's brain: The sense therefore is — Before I could take the very first step towards forming my own scheme, they had already proceeded a considerable way in the execution of theirs. This first step, which is here called the prologue, was Hamlet's getting the commiission into his power, in order to discover the depth of the contrivance against him, and thereby to disappoint it."

Revital. "Or" is us'd for ere, or, or ere, as was common in Shakespeare's time. In the opposite page, are in the four latter moderns.

Dr. 20.

And stand a commere &c.] If the description of "Peace" in this passage, her position, her dress, and her office, be consider'd by any judicious person, he will be inclin'd to embrace an opinion advance'd by the third modern, — that the Poet took his idea from some medal or medals that he had met with; upon which this identical goddess, attired in part as above, is seen standing between the princes united, whose "amities" those same medals commemorate: and, if this was his idea, "commere" (a word in use with the French, in that sense which may be found in the Glossary) must have been his word in this place; and chang'd by his first printer, for one familiar and known to him, and that has a seeming propriety. The opinion is further confirm'd by what we find in 1. 18, for in that too the image looks the same way; "palmes" being the emblems of Peace, and, as such, are often found upon medals that have been struck upon occasion of one of them. In the page after this, 1. 7, "by their own insinuation" signifies — by their having insinuated themselves into this office, made court for it, sought for it. In "think thee," 1. 12, a reading of the first and best quarto is — bethink thee.

125, 17.

or my complexion — deceives me, he would have added; but is prevent-
ed by the other's great courtliness, and eagerness of assenting: But this is an affrontation of levity, different from that of the designing Greek nation, whose picture is produc'd out of Juvenal (Sat. III.) by the third modern, and set beside this, which he pronounces — a copy. In the latter is a good explanation of what Horatio says at 1. 8. of the opposite page: "margen" (properly, margin) is put there for — a comment; the margin of the leaf in old books being commonly fill'd with it. In that page, 1. 28, a syllable had been lost after "bold," which is now restor'd to it.

128, 7.

_He did compliment &c._] "compliment," and "fan'd" in 1. 12, are taken from the two latter moderns; and when the fit of amendment was on them, methinks they might have discover'd the flight corruption between. Words are not necessary, to prove the fitness of these emendations; but a few may be pardonable, to show by what connection the first-amended word is brought in: The speech before it is figurative; it's meaning, — this fellow was certainly born what he is, a man of fashion and compliment, he is so compleat in it: to which Hamlet affords, by saying — that, to be sure, he must have ask'd the dugs pardon, before he handl'd it. In the argument in the page after this, 1. 9, upon which Hamlet rests his security against whatever might happen, is of a sceptical nature; implying — that, since death takes away all memory of whatever things a man leaves behind him, the time of leaving them signify'd little: The conclusion is not just, even upon the principles of that philosophy out of
which the argument rises. The speaker shews himself further, in founding his excuse to Laertes upon a circumstance of which he knew the fictitiousness.

130, 27.

You have therefore odds.] By "odds," in this place, and again in l. 25, is meant — the unequal worth of the things that were wager’d; those on the King’s side being of much greater value than those on Laertes': but these odds, says he, I have given you, (speaking to Laertes) because I know my cousin is better’d by the practice he has had since you left him. The old reading "we" arose from a mistake of the printer’s; who confounded these odds with the "odds" that Hamlet speaks of at 128, 30, where they signify — odd hits.∞ The addition in the opposite page, l. 32, perfects as well the sense as the metre.

133, 14.

Drink off this potion.] The literal sense of these words leads us to imagine — that Hamlet pours some of the poison’d cup into the mouth of the King as he lies gasping, or else dashed what is left on’t upon him; but how then could Horatio, in either case, say what he does at l. 32? for Hamlet would hardly pour it so gently as to leave much behind: It is probable, that the expression is figurative; and spoken upon making the King, who had declar’d he was only "hurt," taste again of his "swole;" that other envenom’d cup, which might be of the King’s preparing, and to occasion what is said by Laertes in l. 17: "Is the union here?" has more poignancy when the passage is interpreted this way.

134, 3.

O God! — Horatio, &c.] It is not to be expressed, how much this passage suffers by following, as the moderns have done, the folio reading — "Oh good Horatio:" The fright the dying Prince is put into, is but half express’d without this exclamacion; and the addressing his friend by an epithet, and so unmaning an epithet, brings the pathos to nothing: whereas the only change of the voice, — from sharp, as the exclamation would be, to extreme soft at once in the appellation "Horatio," — is affecting beyond description: The sentences that preceed this "O God!" are disjointed sentences, and the first an imperfect one; but is made an adjuration by copies, and join’d to the second.

D”, 29.

This quarry cries on harrow:] meaning — that the floor was so cover’d, it look’d like a field of battle after the crying of harrow; the plain heap "cries on harrow" to own it.∞ "Not from his mouth (l. 7. in the opposite page) is spoke pointing to the King.∞ "nobleste" is a correction of the third and last moderns: and "rights of memory," in the second line after, mean — well-known rights,
rights the world might remember. Previous to these, and among the words at which Hamlet expires, is one of uncertain signification, put (as we may imagine) intentionally, to express a mind that was breaking: but as some meaning must be affix’d to it, we may conjecture, that “sollicited” is put for—incited, mov’d me to what is done.

NOTES to

1. HENRY IV.

3, 9. those opposed eyes,] “Eyes,” poetically, for the whole perfōn; pars pro toto: And the “meteors” they are compar’d to, are—clouds, charg’d with those meteorous matters of which lightning is compos’d: which, when they are so charg’d, do, indeed, “meet in furious close, and shock intestine,” and the heavens are “troubl’d”; but, when that is over, they are said, and properly enough, to “march all one way,” and “in well-besoming ranks.” Æ “Entrance,” in l. 5, means nothing more than—surface; being, as it were, the mouth of the earth, through which moisture passés.

4, 6. shall we lead;] Instead of “lead,” the second quarto, correcting erroneously the faulty reading of the first, has—“levy;” But, to levy a power to a place, is not English, even in Shakespeare’s hardy use of it; and yet this mistaken correction possesses all impressions since.

5, 22. *

Of prisoners, &c.] Too haft a perusal of a passage in Holinshed, which you may see in the “School,” among the extracts from that writer, betray’d Shakespeare into a mistake in this place: The “earl of Fife” was not “son to Douglas,” but to a duke of Albany, as the same chronicler tells us soon after; and in this passage too, was it rightly pointed, and a little attended to: for that duke was then governor; i. e. of Scotland; and the word—governour should have a comma after it, or (rather) a semi-colon. The mistake is repeated a second time, in the last line of p. 21: But it may perhaps be right, for several reasons that shall be left to the reader’s recollection, to give historical truth to both these passages: which may be
done by reading the first of them thus:—"Prisoners to Hotspur, are—|Mordake the earl of Fife; and be himself: The beaten Douglas; and, with him," &c. the other,—"And make the regent's son your only mean: For powers in Scotland."—that is, by delivering him; as it appears they did, by some words of the Poet himself at p. 85, where the earl of Fife is spoken of as making a part of Hotspur's army at Shrewsbury.

5, 28. *

Wes. It is &c.] This line is imperfect in all editions preceding the second modern: The two words it begins with, are found at the end of the line before it in all prior copies, and, along with them, the words — "In faith;" with which, and not the two you have here, that gentleman and his successors have fill'd up their line. In the first and best quartos, all these words stand at some distance from the finishing word of l. 27; a circumstance that was but lately attended to, which leads the editor now to imagine—that all might be design'd for this line, which should finish at "prince:" the king's reflection that follows, is rather more apposite to such a conclusion; and the line itself accords better with the generality of those in this play, being what grammarians call—acatalectic, or having nothing redundant. &c. This page, and the opposite, have three black-letter words of this editor's choosing:

the first of them (4, 26.) creates a redundancy; which if the reader thinks blameable, he may revert (if he likes it) either to what the quartos have given us, or what the folio's. (v. "F. R.") Two of the flight corrections in this page, belong to the second modern; who was also the inserter of "the" in l. 23: the arrangement of l. 25, and the omission that's made in it, belong to the fourth.

7, 24.

thieves of the day's beauty;] meaning—such as spoil'd the enjoyment which travellers would otherwise have of a fair day: The expression is of the quaintest; and "beauty" has certainly allusion to what the three latter moderns have substituted for it,—booty: the jingle in either word is the same. The hemistich, l. 14, has the air of quotation; but from whence, is uncertain. &c. "lay by," in the next page, (l. 2.) is equivalent to—fand, the salute of a robber; and "bring in" is—bring in t'other bottle, an expression of jollity.

8, 8.

my old lad of the castle.] A most apparent allusion to a name which the person address'd to had born in another play, of which the reader may see an account in the "Introduction" at p. 54: the pleasantries of the passage is heighten'd by considering it in this light; and the Poet's first auditors, to whom the play and its fate were familiar, must have re-
lish'd it better than we do. If, in reading these "Henries," the passages in which the word "Falstaff" occurs be attended to by those who have ears, they will give abundant conviction, that—Oldcastle, as has been said, never stood in the place of that Falstaff; unless we will suppose a new-penning of nearly all the passages in which it is now met with.≈"Iteration" in the opposite page, l. 22, means—a trick of repeating or iterating scripture expressions: those the Prince has been dealing in just before, are omitted by both the folio's, through opinion (as may be thought) of prophaneness; an offence which the Poet was near falling into in the following page, at l. 7, but has avoided most dextrously by using "sawed" for "damn'd."≈His expression a little lower (1. 13.) is ungrammatical certainly, but neither strange nor unpardonable in such a dialogue as this we have here: "agrees the devil and thee" is put for—agrees it with the devil and thee; and if the words be interpreted that way, the modern reading of thou and agree is unnecessary at least. The page affords two other passages in which the mind must supply certain words for their perfect conception, but here the tone is afflicting: "Pains," (1. 5.) rightly pronounced, leads to a supply of—What is he come? or words of that import: and "early" l. 23, requires—be you—before it; words to which the pause that should be made after "clock," and the pointing now observ'd are a guidance.

D°, 28.

Fal. Shall I? &c.] In the same page of the "Introduction" that is refer'd to in the note just before, the editor has given it as his opinion—that the play he is there treating of "was prior to Shakespeare's Henries;" which if he is right in, the Poet was a borrower from it of the piece of humour contain'd in this speech: for thus Ned in that play, (the representative not of Falstaff, but Poins)—"Shall I be Lord chief Justice? By gogs wounds, I'll be the bravest Lord chief Justice that ever was in England."(sign. C.) replying to the Prince, who says—he will make him such. And in the same play, (at sign. B. 2°.) Cutbert Cutter, a robber, is arraign'd and try'd for setting upon a Carrier at Gads hill in Kent, and taking from him, amongst other things, a "great race of ginger," which the said Carrier meant to give to his mistress. v. 24, 9.

11, 25.

Falstaff, &c.] The two names that come immediately next to this "Falstaff" were put in by the third modern, in lieu of "Harvey" and "Roskill" which are found in all preceding editions: these, (as he observes) it is likely, were the proper names of the persons presenting "Bardolph" and "Peto;" who, it is certain from p. 28, were the parties
1. Henry IV.

that met at "Gad's-bill," along with those they are here join'd to. Another slip of this sort is found in all the old copies of "w. a. a. n." (see a note to that play, p. 68.) but the names we have there, were names of actors of eminence; whereas these we have here, were inferiors; and, upon that account probably, are not found in the list that is before the two folio's of performers in Shakespeare's plays. See too a note in "a. w. t. e. w." p. 49. The black-letter word in l. 6. was put in by the second modern; for the omitted one, l. 21, this editor is accountable; as he is too for another in the page that comes next, l. 21; a little reflection will help the most negligent reader to the reasons that both omissions are grounded on. It is probable, that "hopes" in p. 13, l. 8, is put simply for expectations; or else we must annex to those "hopes" the idea of — small or slender.

13, 24.

than my condition;] The author has express'd himself worse in this place, than in any other that can be recollected at present in all his works. In the first place, "condition" is certainly us'd for — temper, natural disposition: and, after that is admitted, remains — "be my disposition;" a phrase wholly inexplicable, without so large a supply of other words as grammar would never help us to: In short, the words necessary to convey perfectly the author's intended sentiment, are — guided, as I have been, by my condition, taking it (as aioresaid) in the sense of disposition. "frontier" in the page after this, l. 5, is a metaphorical expression highly proper, implying — arm'd to oppose; opposition to the will of a master being as plainly indicated by such a "brow" as the King is describing, as war by a town or towns frontier, furnish'd against invasion. There is no occasion for supposing an anachronism in the Poet's mention of "snuff," l. 26: snuffs made of herbs, aromatic and others, were us'd medially long enough before Henry the fourth; but whether as a fashion (as the passage seems to imply) is more than the editor can say, neither is it material. The alteration at bottom is new.

15, 6.

Out of my grief &c.] Editions of all forts, old and new, have embarras'd the place's construction by a preposterous position of this line after the seventh: who'd please to put it there again, and then consider the passage, will admit of the transposition as necessary; and the rather, when he has met with some others in the course of this work, that will shew it a frequent accident in the publications of that time. The "cold" of which the speaker makes mention, arose from the long discourse in which his visitor held him, as is observ'd in the "Canon.
of Criticism.” “impeach,” in l. 31, has the sense of the word it comes from,—empecher, hinder or be a hindrance to any thing; in which sense it is still us’d amongst us on some occasions: The word is now disjoint’d, as it should be, from the line that comes after it; the members of which we must transpose in construction, and consider “it” as redundant. The little change in l. 9, is of this editor’s making.

16, 19.

But by the chance of war;—] Had the printer been pleas’d, this break had been preceded only by a comma, and the semi-colon had stood after “liege:” for the speaker, suitably to his temper, is upon the point of telling more than he should do, namely—the real situation of Mortimer since his taking; but has just power to correct himself, and continue the vindication confusedly. “fears,” l. 11, has the same active signification that is given it in other places: See the word in the “Glos- sary,” and likewise “indent.” The omissions in the opposite page were made by the second modern; the insertion, l. 9, is a new one.

19, 26.

If he fall in, &c.] Here commences the reverie which Hotspur is thrown into by the very opening only of Worcester’s proposal: the figures in which he cloaths his conceptions, first of “danger,” and afterwards of “honour,” are extrava-

gant certainly; but if the man, the occasion, and the manner in which he gives vent to them, are throughly consider’d, they will have excuse from the candid, perhaps applause. His second speech concludes with a declaration of his abhorrence of a partner in “dignities,” which he calls “half-fac’d fellowship;” alluding, as may be thought, to the coins of a double reign, such as Philip and Mary, a little before the days of our Poet, or William and Mary latterly. The slight correction in this page is new, and so are the additions in p. 21; but the emendation in that page is in the four latter moderns. If it may not be amiss to observe once for all in this place,—that these “Henries” are distinguish’d from most other plays of this Author’s compiling, by the very great number of words, in the metrical part of them, that are dissolv’d in pronouncing, and made a syllable more than their common measure: a dozen or more of them may be found in the present scene only; namely—accusation, estimation, expedition, proclamation; exception, impatience, misprision; motion, patience, prisoners, soldier, Worcester, &c.

25, 16.

Saint Nicholas’ clerks,] Saint Nicholas was the patron of scholars: and Nicholas, or old Nick, a known term for—the devil: hence (says the latter modern, in a note that is the
ground-work of this) robbers are equivocally call'd by this speaker—"saint Nicholas' clerks."

Do, 31.

burgomasters, and great mynbeers;] The corrupt reading at bottom is found in the first quarto: all the copies that follow it,—spell the word—"Oneyres;" out of which the third modern has coin'd—Moneyers, the title (as we are told,) of an officer employ'd in the mint: Without mis-spending time any further about a word so unfit for the character whose mouth he has put it in, the causes of the present correction shall be exhibited briefly:—the first, the word's obvious connection with "burgomasters;" it's suitableness to the occasion, and character; and lastly, the likeness between this corruption of it "Oneyres," and one that may be seen in the "m. w. of W." p. 28, where the change is indisputable, no other word having any probable claim to the place which it there occupies. "Tranquility," in the sentence preceding, means—persons at their ease; and the import of that which follows "mynbeers," is—such as won't be thrown out of their play, "hold in" being a phrase among gamesters.

26, 1.

Speak sooner than drink,] Instead of "drink" in this sentence, and again in the next, we have—think in the two latter moderns; and the change is maintain'd with great speciously by the person who calls himself maker of it, the last of those gentlemen: but think being not rightly suitable to the parties of whom it is predicated, and a very fit sense presenting in which the sentence at large may be taken, alteration is not admissible certainly: The words, as this editor takes them, import a charge upon the speaker's companions,—that they preach'd too much over their liquor, which he would have them put about with more briskness, and leave their prating; to which some of them, it is likely, (the Prince for instance, and Falstaff,) were more addicted than master Gadshill appl'd of. "Her boots," we may suppose, in l. 5, has allusion to—booty; But what shall we make of the Chamberlain's observation upon it, and of the other's reply? the wit is certainly lame, and halts miserably; but yet fit for the utterers: The import of the question must be,—Will this commonwealth whom you prey upon, "make her your boots," bring you off when you get into scrapes? to which the reply is pertinent enough,—"She will, she will;" there are quirks enough in her laws for that purpose.

28, 9.

O, 'tis our fitter; &c.] The person spoke of, is—Gadshill; his falseto Falstaff is waggery: But how comes it, that Bardolph is apply'd to for news? this must be explain'd in the action: Poins collects from
his gesture, that he wants to inform him of what he has gather'd from Gadshill, and therefore applies to him. Editions bring in Peto before, along with Poinç and the Prince; but this is wholly unnecessary, and the action is cumber'd by't: he comes on without knowing particulars, which only Gadshill was master of; hence his question, l. 20. The entry too of the Chamberlain, p. 25, is a little premature in all copies; it is abundantly better, where it is now plac'd. What is put into the mouth of the Travelers, together with Falstaff's phrase of them, p. 29, editions give us as prose: for the words that eke out one of the lines, (l. 17.) this editor is accountable.

32, 24.

O, esperance!—] The word vented here as an ejaculation, is the motto or mot of the speaker's family: We have it from him again in p. 93, coupl'd with his own proper name, and both addresst'd to his Officers; by way of telling them,—Remember, those are your words when you come to join: for thus Hall, in his chronicle, at Sign. D. 2.—"The kynges parte cried saijet George upon them: The adversaires cried Esperaunce Percie, and so furiously the armieis toyned." If the reader shall think it necessary that a lady should make no mistakes in recapitulating a number of terms (strange to her, some of them) her husband spoke in a dream, the "V. R." will yield him a word which he may put in l. 3; instead of "frontiers." The measure is unaccountably mangl'd in some parts of this dialogue, and a word or two miss'd, in all preceding editions; it is now amended in both those articles: one superfluous word is diemist'd too, at 34, 3.

34, 25.

when you breath &c.] The third editor observes very properly, the decency of the Prince's expression —"breath," and it's perfect concordance with one in use with the Greeks; quoting, in proof of it, a passage from Suidas, in Vase−ιποσιλασφοισία.

36, 15.

Wilt thou rob &c.] The string of epithets following is descriptive of Francis's master, drawn out in his holiday finery: "knot-pated," a correction of the second modern's, refers to his curlings; but what "puka-flocking" certainly means, the editor is not able to say. This speech, and the following, are very excellent samples of a figure in the wags' Art of Rhetorick, call'd — bambouze.

37, 32.

nether stocks,] i.e. stockings. The word, and it's present epithet "nether," occur again in "k. L." 45, 11: It has been ill chang'd into—socks, in all the modern impressions: but then is the epithet ridiculous, being imply'd in the word itself; and it is still more ridiculous, to talk of jost-
ing that which is itself nothing but a foot.

38. 5.

pitiful-hearted butter,] making, humorously, a lady of "butter;" and melting, the effect of a love-tale, pour'd into her ear by her inamo-rato the "sun," who is also call'd — "Titan." The old reading "Titan," in this place, sprung from a very common mistake with composers, whose eye glanced upon the word in another; it is amended in the third and fourth moderns. The trick of putting "lime" into jack, (l. 8.) is mention'd in other parts of this Poet, and in writers cotemporary: v. "m. w. ef W." 14, 4. and a note thereupon. Falstaff's wishing he were a "weaver," l. 17, implies that, if he were so, he might pass then for one of the godly; for he could "sing psalms" as well as the best of them: The weavers were most of them Calvinists in this Author's time, and refugees from the Netherlands; addicted mainly to psalmody, which their libertine neighbours said was all their religion. The four latter quarto's give the speech made by Poins, at l. 27, to the Prince; and, in order (as we may suppose) to make it something the fitter, the folio's purge it of "Zounds" and "by the Lord;" and these wise regulations are adopted by all the moderns.

41, 13.
tallow-catch,— [meaning, proba-

bly,— the trough of a chandler, set to catch the droppings of candles newly made: The Oxford copy has — ketch, (see the word in the "Glo-
sary") confessedly a better reading than "catch," as comprehending the figure and bulk of Falstaff, as well as his greasiness. The same copy has — eel-skin, for "elf-skin," l. 29, and there will be readers who may think the change necessary, but to persons persuaded of the actual existence of that slender being an Elf, (and there have been such in old time) "elf-skin" convey'd a proper idea, and correspondent with "fair-valing." The absurd division of the sentence that comes after "flock-fish," l. 30, which obtains in a number of copies, (see the "V. R.") can never be sufficiently wonder'd at.

43. 8.

Give him as much &c.] The small matter of humour that there is in this speech, derives itself from a coin call'd — a royal; with which the Prince is for paying the messenger's trouble, and so making him (more than a "noble") a "royal man." The four latter moderns bring the Hostess in in a fright (v. "V. R.") at l. 2. of this page, and put her entry too there: They have dischag'd themselves better in their correction in p. 42, which is proper and necessary.

44. 5.
do you see these meteors? &c.] The unafurb'd good humour of Fal-
staff in all attacks that are made on him, and the pleasantery with which he repels them, are well contrasted with Bardolph’s soreness; who, in this place, has no little mind to be angry with the Prince, if he dar’d, and answer humour with rudeness: this disposition of his he gives way to, without any scruple, in p. 67; where his “exhalations” and “meteors” excite a fierce blaze of wit in Sir John, that flashes on him unmercifully.

46, 10.

in king Cambyse’s vein.] Some extracts from the play here alluded to, sufficient to give a taste of the “vein” of it’s author, may be seen in the “School:” It must have been written in queen Elizabeth’s reign, (the beginning on’t, probably) for bishop Bonner is mention’d in it disgracefully: the whole of it is too dull to raise mirth by imitations, or copyings; so that Falstaff’s lines in blank verse are neither one nor other (as has been thought) of that play, but resemblances of the general style of some others that came out shortly after it, and were then in acting when Shakespeare turn’d writer.∞ The oration that comes after those verses, is in the style of the author of “Euphuus,” in several parts of it; and particularly in that about “camomile,” l. 23.

47, 17.

If then the tree &c.] If by “there is virtue in that Falstaff,” l. 18, we understand, as we should do,—that Falstaff is a virtuous man, the futility of a transposition that has been made in this passage by the two latter editors, will appear very plainly: “Virtue (says the Revival) is considered as the fruit, the man as the tree,” and, taken so, the conclusion is logical; the purport of the words being this,—“If I can judge of the man by the virtue I see in his looks, he must be a virtuous man.”∞ “rabbit-fucker,” in l. 27, means—a polcat; and by “poulterer’s bars,” the editor is inclin’d to understand—the rabbet itself: the expression might pass for humour in those days; and certainly would in the present, when it is the only hare that can be hung forth.

48, 11.

that reverend vice, &c.] When this passage was written, Moralities, and their differently-denominated Vices,—Iniquity, Vanity, Riot, &c.—were either fresh in memory, or in actual exhibition perhaps upon some of the stages: the Prince’s picture of Falstaff,—here, and in the words that come after,—has allusion to those characters; and must have been receiv’d by an audience at that time of day, with even greater relish than we can have for it now.∞ Another stroke of wit that was temporary occurs just before the words that are quoted, whose effect should be similar: “Manningtree” is a vil-
1. Henry IV.

lage in Essex.

49, 21.

doest thou hear, &c.] it will be difficult, (not to say, impossible) to find a meaning for this speech of Falstaff's, in the condition it has stood 'till this time; but allowing of the words now inserted as of a casual omission either at the press or in copying, a very good one presents itself: The speaker means to intimate,—that he was the "true piece of gold," the thing of value that a man should not part with; and advises the Prince,—not to call it a counterfeit, that is, not to throw it away; as he would do, by giving him up to the sheriff: this if he should do, he tells him,—he would indeed be mad, whatever he might seem to the contrary. ₪ The slight correction in this page, and those in pages 46 & 47, are in all modern copies: that of the next page, in four of them; and upon a passage in p. 51, l. 13, they have the following note,—"i. e. it will kill him to march so far as twelve score foot."

52, 20.

diseased nature &c.] By reading —and in the line after this instead of "of," all editions, from the fifth quarto downward, confound the disorders which the speaker is here treating of, and make them seemingly one: whereas this first sentence is general, "eruptions" comprehending a number of uncommon phenomena with which the "earth" is affected at times; and what follows, is spoken only of earthquakes: and there the Poet's physics are certainly right, respecting the cause; for the dress he has put them in,—it is suited to the mouth they proceed from. ₪ The omission and change in this page, were made by the second editor; the insertion, l. 8, by the present.

53, 30.

boothel, and &c.] The line in old editions is this;—"Boothels home, and weather beaten backe." The second editor (and his successors follow him) has administer'd a cure for it's lameness, by taking "him" from the line that precedes it, and setting it at the head of the present line; which if the reader approves of, he is welcome to his opinion: but perhaps he will be better contented with what he finds in this copy, though the licence that is taken is double; consisting in a discarding of "backe," and bringing "home" from the place which it occupy'd, to fill up the vacancy: The source of the corruption might be,—an accidental repeating of "home" after "boothels;" and "backe" a composer's criticism, instead of putting it out.

54, 28.

methinks, my majesty,] meaning—portion or share in general: Nor is this the only part of his works, in which it is so us'd; for the second speech of his "Lear" affords
another example of it, strictly parallel. The black-letter word in 1. 3. is from the Oxford edition: for what the reader perceives in that character, in 55, 56 & 58, this editor is accountable. The import of the words "strange concealing" (57, 4.) is—hidden arts, or (as they are call'd of the vulgar) black arts, meaning—magick and forcery; in these, says Worcester, Glendower is "exceedingly well read," and a great proficient.

58, 2.

the, and my sister Percy,] The uniform reading of all the copies, is—"the and my Aunt Percy;" and Holinshed, from whom the general fable is taken, tells us,—she was indeed aunt to Mortimer, and, withal, that her name was Eleanor: Shakespeare makes her his sister, and that rightly, and advisedly: for to have call'd her—aunt, and (of course) her husband—uncle to Mortimer, would have destroy'd that air of youth which he thought proper to throw into both these characters. But, in this scene, the historical truth seems again to have taken possession of his imagination, and he drops the words—brother, and—brother-in-law, and—sister, which he has hitherto us'd, and, in their stead, gives us—aunt, and—cousin, which last too is improper, for then it should have been—uncle: To purge him of this defect, and, withal, to make the Poet consistent with himself, it was necessary to use some liberties, which (it is hop'd) will be pardon'd: these liberties are,—the substituting here sister for aunt; and brother for the word cousin, in five other places of this scene, where Mortimer speaks to Percy. The omission in 1. 27. is another liberty also, taken by this editor.

Dn. 1.

that pretty Welf,] meaning—her tears; and the word "parly," a little lower, signifies—language, simply: These remarks,—with the punctuation, and the inserted word "too,"—give a clearness to the passage before us, in which it has been hitherto something defective.

59, 15.

Now I perceive, &c.] This speech, and the next, are printed as verse in all old editions; and verse they are, but of that free and loose sort which the Poet sometimes uses. The word "devil," in this line, is a monosyllable; and the ictus is upon the first syllable of the word "understands," in the same line, which makes the fourth foot a trochee: the fourth foot too of 1. 19. is a trochee; and the last syllable of the word "together" is redundant, and does not enter into the scansion. The alteration, 1. 8, was made by the first modern.

60, 14.

'Tis the next way, &c.] The tendency of these expressions is certainly very obscure; but they seem to
be a reflection upon his wife's untractableness: to deal with which, he would esinuate—that he had need be a "tailor," to mend, or new make her; and, withal, endow'd with the patience of one that teaches robin-red-breasts to sing. ~ The alteration at l. 7, was made by the second modern; that at io, by the fourth; and the omission, l. 20, is new.

61, 7.

Such mean attains,] "Attempts," which was the reading before the fourth modern, is capable of no interpretation that will suit with this place; in which are two distinct charges against the Prince, express'd briefly and plainly in the line that comes next, by the words "barren pleasures," and "rude society:" to the latter, the word "attains," and it's epithets, will be found corresponding, if that sense of the word be admitted which may be seen in the "Glossary:" and the verbs that come after it, "match'd" and "grafted to," accord in some measure to either part of the charge, but most of all to the last. ~ "in reproof of many tales," l. 17, has the force of—when I shall have reprov'd or confuted many tales.

62, 12.

And then I stole &c.] Excess of "courtesy" (i.e. condescension) in man to his fellows, cannot be better illustrated, than by that which Heaven is pleas'd to shew towards him; which is so immense, that the quality may well be consider'd as peculiar to Heaven; and what man shews of it to man, a partial derivation from thence, or (as the Poet calls it) a theft. ~ Contractions full as extraordinary as "scaimed" may be found by turning over the "Glossary:" so that the amendment is justify'd by example as well as necessity: the latter cannot be urg'd absolutely in behalf of the amendment that follows, it is admitted as likely: both of them have a place in the two last editions. ~ By "gave his countenance," l. 27, is meant simply—gave himself; but the sense is so phras'd for the sake of setting "countenance" in opposition to "name."

63, 8.

Afford no &c.] The "Revisal" objects to "afford," as not agreeing in time with the verbs that come after it, ("drowz'd, hung, slept, & render'd," which have the same relation as that) and proposes—Offer'd instead of it: but there will be few readers, that will not rather put up with such a trifling inaccuracy, than embrace a word which the ear does not relish, and that is defective in ease; ~ An objection, that (in the editor's judgment) lies against a word in his text, "use" in l. 13; for which he had been glad to read—do, had he met with authority. ~ The correction he has made in l. 2, was pointed out by the metre: the other
in l. 25. is acquiesc'd in as likely, and in compliance with four moderns.

65, 3.

flain my favours] The same Revisal has put a sense upon favours which the editor cannot accede to; namely, that the word means a mistress's favours, the commonest of which was a glove; a token this very Prince is laid in "R. 2" (85, 15) to have design'd wearing upon a certain occasion: but the words "mask," and "wash away," declare against this interpretation of favours, and make the editor incline towards features, a sense the word will bear without violence. The line were much more compleat if flain could be put out of it, and beside plac'd in it's room; which is hardly a greater licence than one the moderns have exercis'd necessarily in l. 31.

66, 13.

Our busines valued.] valued is here a trifflable, and us'd in the sense of calculated: the construction and sense of the whole, By this reck'ning, as i and others have calculated the busines, our general forces shall meet at Bridgnorth some twelve days hence. The place is curiously mangl'd in the four latter moderns: nothing is chang'd in it now, nor nothing added, but "son" in l. 9. In the maxim with which the scene closes, Advantage is made a person, poetically, and him put for himself.

69, 2.

shall I not &c.] The expressions "take mine ease in mine inn," appear to have been common of old, from two epigrams of John Heywood's, intitl'd Of ease in an Inn; but little is to be gather'd from them, concerning the phrase's import generally; which was neither more nor less than Shall not my castle be my security? shall I not do what I will in it? It is rather strange, that the correction in the opposite page, l. 11, should be found only in the third and last moderns.

70, 6.

in a drawn fox:] A newly-kill'd fox is sometimes drawn over grounds by the huntsmen, for the purpose of training young hounds, and also of keeping old ones in exercise: both of them are deceiv'd by the scent, and pursu'd with great eagerness; but find in the end, there is no truth in it. Maid Marrian was one of the personages that made up a morris dance, along with other companions of the fam'd Robin Hood, to whom (it seems) she was mistress: these dances were often historical; presenting actions and characters of this or that hero, and none oft'ner than the man above-mention'd, the performers being constantly men. In the page after this (l. 20.) is a phrase for which the editor cannot otherwise account, than by supposing it introdutive of
one that comes after, — "pocket up wrong," — and akin to't in meaning.

72, 1.

I am pacify'd still.] There is great expression in "still," and great humour: purporting — that he and the Honest had had a number of quarrels, and that she had always found him the same man he was now, easily "pacify'd." The Oxford editor points the place otherwise, and in such a way as gives it quite a new meaning; but with no advantage to't, rather the contrary. All the old ones break the Prince's last speech exactly as it is in this copy; so that it wanted nothing of very good verse but the purging now given it, which the reader has at the bottom.

73, 31.

not I, my lord.] The eye of the first compositor was caught by "mind" in this line, and he gave it us again at the end of it: the compositor next but one after him went a step farther, giving us a repetition of "his" too, as well as of "mind," and both their mistakes are handed faithfully down to us, in all other copies, old and new: in some of them (see the two last) these mistakes are made the groundwork of what are call'd "emendations: neither are they the only ones which this page offers; for, instead of the insertion in 1. 25, "letters" in that line is expung'd by them, and "/" in 1. 25, and the verse order'd differently from what it is in this copy. The black-letter words in the next page, and those in the page after it, were put in by this editor; but the correction, 1. 18, belongs to the second modern.

76, 18.

All furnish'd, &c.] This gallant description is deform'd in the course of it with four several corruptions, that have crept into all ancient copies, and are retain'd in most new ones. By the first, in 1. 20, the ettridge is said absurdly to hate like an eagle; and what is really two distinct families, is run into one: this is set to rights in the Oxford edition, and in that only. The correction in 1. 25, is in that and it's successor, and should not be doubted of; for though "on" may be said of the helmet, it can not of the "beaver" (which is only a part of it) with any propriety. In the next place, what is now the twenty-second line, by some accident or other comes after "midsummer" (1. 24.) in the ancient quartos, and is continu'd so down to this time: whose pleases to put it there now, will feel what a lame kind of period results from such a position, and will hardly think of imputing it to Shakespeare himself; any more than he will the last of this string of corruptions, the false grammar in 1. 28, when so easy a correction presents itself as that he fees in this copy.

77, 11.

Harry to Harry shall, &c.] Supply

112
be oppos'd; and in the line after this,—"Meet too they shall, and" &c. the anomalous construction of both of them sprung from the rime, the constraint that is caus'd by it.

78, 17.

worse than a struck deer, &c.] Is it probable, that any good writer would bring in a comparison from "fowle" in one place, and follow it in another from "wild duckes," and that immediately? or that he would use "struck," when he is speaking of fowle, which is appropriated in a manner to deer? these, and other considerations, make the Oxford editor's amendment, which his successor has adopted in part, nearly certain. The other slight amendments in this page, and that in the next, will speak for themselves, and their property is not worth contending for; it is sufficient to say, that the present editor has no sort of claim to them. The scene closes with two riling lines, the first of which has been garbld improperly in four late editions; for the sense is as follows:—"Well, this coming to &c. Fits a dull fighter, and a keen guest." That it is indeed an old proverb, the editor does not pretend to affirm; but it has the cast of one, certainly.

81, 6.

Ver. Content.] There is great beauty in this spirited rejoinder of Vernon's, and it's instant retraction which follows in l. 8; the latter is the dictate of conviction and wisdom, which had suffer'd a kind of momentary stifling in the heat of his contention with Douglas: One of his lines just before, l. 2, had a foot that was useless, indeed hurtful; but instead of the hurtful one, the moderns have lop'd off one that was found, namely—"this day."

82, 25.

With tears &c.] Accompanying his vows with words declarative of his "zeal" for the publick welfare, and of "innocency" in the matter for which he was banish'd, back'd with tears. The words "more and less" in l. 30, refer to those in l. 28, and mean—all orders of them, the greater and lesser both. For the changes in the opposite page,—the first is in the four latter moderns, the other in three of them. In the "V. R." are three several emendations, belonging to this page, which are recommended to the reader's observance.

84, 18.

To the lord Mareschal;] meaning—Thomas lord Mowbray, his confederate in the other rebellion, out of which is form'd the whole serious part of the action of the play that comes next: Both these plays appear to have been plan'd at the same time, and with great judgment, notwithstanding the inequality of their actions' duration; the precise time of which, may be gather'd in those collections from Holinshed which
are enter'd in the "School" for that purpose. The first line of p. 85. may be paraphras'd thus; Upon whom too they reckon'd as a part of their strength. What is done in 84, 3 & 85, 9. came from the second modern; what the reader sees beside in those pages, from the editor now before him.

87, 27.

As from &c.] The necessity of this emendation is so glaring, that it is almost an impertinence to make any remarks on it: neither had there been any, if the "And" had not gone down through such a number of what are call'd critical editions, that their authority may induce a suspicion, that there is construction and sense in the period without this amendment; if there be such suspicion, let him but peruse it again in any one of their copies, and he will find his mistake.

88, 7.

Whereby you stand &c.] The inattention and haft of these gentlemen is more notorious still in this passage, than in that which was last spoke of; for they who run, might (as one would think) have perceiv'd it's corruption, and the change that was requisite, unless they ran in their sleep. The poet's meaning in I. 21. is express'd with too much conciseness: "want" is carry'd forward of course into that line; but after the words "moody beggars," we want a very different verb from "im-

91, 23.

Hot. Defy him &c.] Hotspur, who from his station, his temper, and every consideration imaginable, must have been the first to take fire at his uncle's intelligence, which moreover is directed to him, is made the second in copies; for this line is taken from him by all of them, and given to Douglas: and to make the other still tamer, the moderns patch the line that is left to him in this manner; Lord Douglas, go you then and tell him so. If what is urg'd be not sufficient already to shew the fitness of the present correction, another argument for it may be fetch'd from what Douglas does say in I. 25; where his brisk defiance, according to copies, is dwindl'd down to a bearing it "willingly." The first "and" in that line (I. 25.) is made — I, by the four latter moderns; an unnecessary word, destruc-
tive of harmony, and of spirit and case likewise: their performance in the opposite page, l. 30, is of another complexion.

92, 11.

How shew'd his tskaing?] meaning —his challenge: the second quarto's compositor made the word —"talking," and his blunder has been retain'd to this time. —The next speaker (Vernon) has not exprest'd himself fully in the first of his sentences; we seem to want, after "modestly," some such words as the following, —Neither can I imagine one. —What he says at l. 20, is quaint; but intelligible enough in itself, and necessary to the perfecting of what goes before it; and yet the second, the fourth, and last moderns have thought fit to discard it. —Their correction in l. 31, is such as they could not readily miss of, and there will be readers who will say the same thing of the correction that follows it; which notwithstanding they have misst'd, and to have both their companions.

93, 14.

To spend &c.] A magnanimous sentiment! rescuf'd from the corruption that cover'd it by the Oxford editor: See it's reading below. —The true import of the words in Italic, l. 29, has been given in a former note upon a passage in p. 32: But it will be proper to add to it here,—that "Esperance" must be made of four syllables, more Gallico, in both passages necessarily; the measure claims it in this place, in the other the cadence. —"heaven to earth," l. 32, is —One might wager heaven to earth.

94, 30.

A fool &c.] The nonsenfe of the reading at bottom, which is that of the first folio, stands confess'd; and "whither" (which has been all the line's difference hitherto) gives us barely a meaning, but no convenient one certainly: the suitableness of that we have now, will hardly be question'd; and it is further recommended, by the great ease of the change that has help'd us to't. —The black-letter word in l. 7, is from the Oxford edition.

95, 15. *

Here's no vanity.] The variety of tones in this passage is a part of it's humour, and no little one: "Blunt" therefore, in the line before this, is not spoke interrogatively, as some moderns have pointed it, but in the tone of one who has just recogniz'd him: "you," in the sentence after, requires a humorous emphasis; and the tone of the words that are quoted, is declar'd by their pointing: so that within the short compass of a line and a half, five tones are compriz'd; some of which are so strong, that he must be no ordinary master of speaking, who can pass gracefully from one to the other. —What cloud it was that fat upon the editor's mind, when the sentence be-
beginning "there's" in l. 15, was under considering, he knows not; but a cloud there was, it is certain: otherwise, he had never been led by authority to keep the "not" after "there's," when hardly light is more striking, than that that "not" should be — but.


Turk Gregory &c.] It is probable, that (as we are told in two moderns, the third, and the last) pope Gregory the seventh is the "Turk" to whom Falstaff compares himself: his history is sufficiently known; and they who do know it, will acknowledge the fitness of the appellation bestowed on him. The greater part of this passage hobbles between a prose and a verse in the ancient editions: the twenty-third line is purged of it's superfluous "prythee" in the four latter moderns; but the adjustment of the reft, was left to this editor.

97, 31.

Of Shirley.] This conjectural amendment of the orthography of the proper name — "Sherly" may not be right, for Holinshed spells the word — "Shorty," and calls the party — Sir Hugh; putting him among the slain on the King's side, along with Sir John Clifton, and Sir Nicholas Gausfell, which in the Poet is "Gawsey." The expurgator of "valiant" was the second modern, who was also the first inserter of "do" in the opposite page; but the omission just before it, l. 18, was made by this editor.

98, 7.

thy left opinion;] meaning — character, simply; that which you had with me, the "opinion" I had of you.

≈ By "fayours," in the opposite page, l. 32, is meant (as the Revissal lays properly) something thrown over Hotipur, and most likely — a scarf. The omission at l. 23, is copy'd from the four latter moderns; that in 6, is a new one; both of them are rather proper, than necessary.

100, 5.

Be not remember'd &c.] What business the disjunctive particle "But" (which has been the reading 'till now) can have in this place, the most learned critic will not be able to tell us: connection is the speaker's design, and to word his with otherwise, and the purport of his words is as follows; — Let not thy epitaph's reader think of what occasion'd thy death, and so awaken thy "ignomy." See that word in the Glossary.

103, 28.

So fairly done.] The vicious reading at bottom is corrected thus in the first modern editor, — so far is: his successors keep the old words; but put a fair before "fair," that "business" might not be made a triflingable: the man of judgment will weigh these corrections along with that he has here, and make his
choice as he pleases. The reply of prince John to his brother is infected with some unwillingness: the folio's have it not, and possibly by the author's direction; thinking that what the prince has to say, might be better expressed in a bow, than by such a jingling and weak couplet as is given him here.

NOTES to 2. HENRY IV.

Enter the Goddess Rumour,] The folio's call this scene—the "Induction;" a title which it has no just claim to, further than as it opens the play, and introduces the next scene's action; in itself, it participates more of a Chorus, such as the next play ("H. 5.") is furnish'd with, than of what the writers at that time of day call'd—an Induction; whose true nature may be learnt from that in this Author's "t. of the f." and from two or three in the drama's of Jonson. "Rumour," or common Fame, is personify'd and made an actor in several poems, but more happily never than in the present: for through her ministry chiefly, the ensuing necessary detail of a past action is render'd pleasing and new to us, and heighten'd throughout in the course of it with many affecting touches of passion, fetch'd from nature. The reading in the page after this, l. 12, has the authority of only the second folio: but notwithstanding, is embrac'd by the editor, as of a more poetical cast than the other, (v. "V. R.") and very likely the true one, recover'd in that edition by chance. Lower down in that page, l. 21, is an expression of singular boldness,—"the posts come tiring on;" it's meaning—tiring themselves and horses, exhausted with the speed they have made. The correction, l. 19, is certain; and is in three late editions. 6, 20.

Nor. Ha! again?] What shall we say is the import of this expression "again?" rightly, it should relate to some second intelligence; but this which occasions it, is the first and the only one: therefore, another sense must be sought for; and the fittest that offers, is—that it refers to the double "instance of lost" that Travers had from the "gentleman," which is consider'd as a double re-
2. Henry IV.

port of it. See this speech in the moderns.

8, 29.

For from his metal &c.]" The word metal is one of thofe hacknied metaphorical terms, which refumes fo much of a literal fenfe as not to need the idea (from whence the figure is taken) to be kept up. So that it may with elegance enough be faid, his metal was abated, as well as his courage was abated. But when the writer shews, as here, both before and after, [his party fled'd — turn'd on themselves like dull and heavy lead] that his intention was not to drop the idea from whence he took his metaphor, then he cannot ray with propriety and elegance, his metal was abated; because what he predicates of metal, must be then convey'd in a term conformable to the metaphor. Hence I conclude that Shakespeare wrote, Which once in him rebated,—i.e. blunted." W. ≈ No enforcing is necessary of the changes in the page after this: the first is from the Oxford edition.

10, 11.

Tra. This stiffened &c.] Whofo pleases to read again with attention the beginning of a speech in p. 6. made by Travers, will fee who this "Umfrevile" is to whom the quarto's give the line that is quoted, (v. below) prefacing the other that follows it with the fame letters that are seen in this copy: that this latter is rightly align'd, appears from it's addressing Northumberland in terms befitting the character of a fellow peer and associate; but the terms of the other are different, and equally well adapted on their part to the mouth of a favour'd domestic, fuch as he apparently was to whom they are now given: Other reasons there are, and of weight, that might be urg'd for the present assignment of what the quarto's acribe to Umfrevelle, by a mistake that can not be accounted for, parallel'd easily. He who in the play before this is call'd only — Sir Richard Vernon, was (unless the editor is greatly mistaken) baron of Kinderton; and, had the Poet been so dispos'd, might have been call'd fo, as well as fo John Umfrevelle titl'd — Bardolph: Peers are perpetually degraded in Chronicles; Sir Thomas and Sir Henry Piercy occur as often in them, as earl of Worcester and earl of Northumberland.

D*, 20.

You knew &c.] The sentiment express'd in this line is similar to one deliver'd by Worcester, in "1. H. 4." p. 19. ≈ The now proper position of a comma at 1. 1. in the opposite page, makes fo signal a change in that line's fenfe, that it was thought justice to point it out in a note; it stood before at "propos'd." ≈ "rug-g'd" (10, 1.) is from the three latter moderns.

12, 10.

knew sure for.] No such phrase

K k
as "be known for" is acknowledg'd by Englishmen; therefore the word inserted is necessary, certainly opposite: Under covert of this same doctor's reply, the Poet shoots an arrow of satire against prescribing to urinals; taking patients in cure, without any other knowledge of them or their case than a sight of their water. "man'd with an agat," 1. 21, means, primarily, master of a man upon agat: but now, says he, I have got one; for you, speaking to his Page, are just such a figure as I have seen upon agats, worn in rings.

D°, 29.

he may keep it &c.] By "face-royal" is meant, in this sentence,—a farthing, or halfpenny; that says Falstaff, is all the expense that the Prince's "face royal" will ever put him to, he may keep it "at" that, "for a barber shall never earn sixpence out of it." In explanation of the twenty-fourth line of p. 13, the last editor observes very properly,—that "Paul's" was the resort of such people as Bardolph, cheats, loiterers, and knights of the post.

15, 29.

Fal. Very well, &c.] The printer of the quarto editions having prefaced this speech with "Old," it is consider'd by the third modern editor as what he calls "a self-evident proof" of an opinion he has elsewhere advanced—that Shakespeare's Falstaff was Oldcastle first: but the reader may help himself, if he pleas- ses, to a more evident proof of the contrary; by doing what has been before recommended to him,—exchanging Falstaff for Oldcastle, in all periods where the former occurs, and then observing the run of them. The mistake may as well be accounted for, by supposing—that the Poet himself thought, while he was penning this speech, of the other play's Oldcastle, and put his name here. The amendments made by addition in this page, and in the opposite, 1. 26, are truly self-evident; the latter only in this page is borrow'd.

16, 20.

The youthful prince &c.] Every good judge of humour will acquiesce in the present correction, as he cannot but see how much this speech suffers by a change that printers have made in it of one of it's terms; a change the very cadence declares against, were there no other reason. The speech's humour receives some addition, by supposing that there actually was such a figure as the latter part of it mentions, blind, and led about the streets by a dog, much upon that time. Sir John's puns upon "angel," (17, 7. &c.) suffer by punctuation in moderns: For the interpretation and force of "coffermonger," (a new alteration) v. the "Glossary." 18, 23.

But it was &c.] This passage, and another in p. 30, (both enclos'd be-
tween hooks) stand as part of the text, and unnoticed, in the two quartos, and the four latter moderns: the folio's omit them, and, as we may reasonably suppose, by advice of the author; the incoherence and weakness of this passage, and the near approach to prophaneness that is seen in the other, being causes sufficient to recommend an exclusion: But as they are not without merit in part, the present editor has taken a middle way with them; left them in the stations they occupy in the copies above-mention'd, but with a mark set upon them that denotes his opinion.

21, 3.

Bar. Yes, if &c.] The setting-out of this speech was rescu'd from the nonsensical state which it's printers had put it in, by the second modern's change of "Indeed" to "Impede:" he should have gone a step farther, and amended "inflant," and "this;" the former has the look of a wanton correction made at press, for good writing requires the term should be kept to that is in the first member; and by the latter, (a casual corruption) an observation, designd to be general, is made special: His change of "actio" to "act" is intolerable, for the place's import is this; Yes, if the present force with war should be made, forbid carrying that war into present action. An over-fondness of being concise has a little injur'd this remark's illustration, fetch'd from "buds:" for "despair," which (in regular construction) should be an accumulative, must be nominative; and "warrant" and "gives" annex'd to it, to make the sentence grammatical, and a tally with that before it. The little change in l. 14. is necessary; and that in l. 22. begets a clearness in that particular passage, whose tense was seen before but imperfectly. "cost" (l. 27.) is put figuratively for the building erected by it. "very," in the page's last line, is in no other copy; it crept in by heedlessness, and advise may discard it.

22, 16.

To French &c.] The casual omission of "To" in the quarto impressions, set at work some amender or other, and produc'd a very different line from the present; it is in the "V. R.;" and withall an account of it's followers. The "French" (as Shakespeare's chroniclers tell us) came as aids to "Glendower" and join'd him, and so were no distinct enemy: but it suited the Poet's purpose to make them so; and he has done it, in some lines before this, without scruple. "their" and "her" are put mutually the one for the other in abundance of places; which should justify the changes ensuing, "commonwealths," when personify'd, being always spoke of as females.

23, 30.

Ay, ay, good! Mr. Snare.] This
good lady was not so ill-provided with modes of expression in her way, that Mr. Snare should be accoasted by her here (and before she has seen them too) in the very words of her next address to him: (v. "Y. R.") the truth is, he is not accosted at all, but enquir'd for, "Ay, ay, good! Mr. Snare, where is he?" and Snare answers as well to her as the Boy: Which Boy, the reader may look long enough before he will find him in any copy; by which facetious proceeding, Phang's "Sirrah" is spoke to no body. ^\^"one" in the next page, l. 21, has been alter'd to — lone, i.e. loan, with some appearance of fitness: but 'twere better understood, than express'd; for, by expressing it, the sentence is wholly depriv'd of a certain squint there is in it towards the same idea that is prevalent in most of her speeches. ^\^In another of the Hostess's making, (25, 14.) the humour is overtop'd in some copies; "Good people, bring a rescue" is sufficiently comic, without adding or two to it.

25, 17.

Pag. Away, you &c.] Care, judgment, faithfulness, all the qualities with which an editor ought to be gifted, are display'd in the alignment of this speech by the moderns to Falstaff: the first of them pick'd it up in his folio; and so it is hand'd down in succession, from one to other, through all the rest; together with an infinite number of other errors, of all sizes and shapes. The four last of them bring in the Page, and send him off again without laying any thing; when here were words for him, in every authentic edition, to certainly his, that they must have been given him, had those editions declar'd the contrary: the mint appears in the coinage; for such words could only come from a Page, to express — you greasy, sly, termagant jade, you ramping one; which is follow'd by a flourish of the skewer that his master had fluck on him. ^\^"bony-fickle" and "bony-fide" (9 & 10.) have been rightly explain'd to mean — homicidal and homicide; but "hubber's head" (24, 18.) is left unnotic'd; and yet there may be readers who will not discover, under such a corruption,—"libbard's head", which is itself a corruption of — lopard.

26, 16.

[for liking his father &c.] A reading of only the second folio, but preferable to the other (which see) upon two accounts: first, in that "liking" is a fitter word for the speaker than "likening," and, in the next place, there is more probability in Falstaff's having this broken head for freedoms us'd with the Father, than for any he could take with the Son, who swallow'd nicknames by dozens, and pay'd the giver in kind. ^\^In the page after this (l. 24.) are some odd expressions that fall from the Chief Justice, but their sense is
apparent: "You speak as having power to do wrong: but speak suitably to what you know your reputation requires, what will have a proper effect on it, and satisfy the poor woman." The moderns leave out "of" before "your," but whether to the phrase's advantage, let the reader determine. "water-work" in 28, 9. means water-colours and the "hunting," the "story," the "drollery," recommended as furniture, are such prints as are everyday seen in houses of this sort.

32, 1.

Bar. Come, you &c.] The restorers of this speech to its owner, was the third modern: Bardolph brings the Boy from an ale-houfe; where, by making him "get a potle-pot's maidenhead," he is fitted for the confidential pertnesses that he utters immediately, and the jest that come afterwards. To the same editor we are indebted for the correction in the opposite page, at l. 7; he is follow'd in both of them: But why is the second folio follow'd in it's mistaken assignment of a speech in the present page, l. 25, to the Prince? He is busy'd about the letter: and, while he is so engag'd, Poins comments upon it's respectful delivery; and then, as the Prince had just been doing before him, enquires about Falstaff.

33, 10.

But the letter:—] From hence to the word "fure" in l. 16, Poins is made the speaker of nothing in any one copy, (that of Oxford excepted) but of the words—"Why, this is a certificate:" all that is intermediate besides, comes from the Prince,—a first-rate absurdity. Much has been said about "Romans" and Roman, and which word is the true one; without reflecting that the matter in question is—epistolary "brevity," and in particular the forms of addressing, in which the Romans were most concise: many not remote from sir John's "I commend me to thee," &c. are found in all their epistles; and translations might bring the Poet acquainted with them, if we must not grant him originals.

35, 18.

my heart's dear Harry;] For "heart's dear" the moderns embrace a compound they found in the folio's; but whether from an opinion of it's having more pathos, or for that it was readiest, we can only conjecture: There is something harsh in the compound; this reading is it's equal in pathos, and a more natural sequel to the former part of the line. An ingenious and not improbable correction of "long" in l. 20. may be seen in the "V. R." but it is not necessary; the looks that Percy threw northward were longing looks, hence the word in the text. Towards the end of this scene, (37, 3.) is a word that undoubtedly demands explanation: "Remembrance" is figu-
rative, and means something—causing remembrance; and namely—the yew, or other tree of that sort, which it is still a custom in remote places to plant upon or near graves, for "recordation" as lady Percy expresses it.

37, 28.

Dispatch: the room where &c.] The note refer'd to at bottom, is in the "V. R.;" in that is seen whence the passage came, by whom it came, and with what licence; the only thing to be added, is—that, without that licence, a greater must have been taken with the folio's, and the persons of the Drawers exchang'd in the three latter speeches.

38, 18.

When Arthur &c.] Words of a miserable song, intitl'd—"Sir Lancelot du Lake:" the song opens with them, but in that they run thus;

"When Arthur first in court began, | And was approved king." ☞

The wit of Falstaff's next speech is grounded upon a word of the Hoftes's murdering,—qualm chang'd into "calm." ☞ What falls from him afterwards, at 39, 2, has the appearance of song too, but it has not been met with.

42, 14.

Down dogs, down traitors;] Dogs only, and traitors, (see that word in the "Glossary") are to be saluted with "Down;" "Have we not Hirn here?" I am a man of honour, a gentleman; this sword denotes me fo, as good as e'er a knight of them all wore on thigh: It is not improbable, that the sword of some hero or other bore this name; which we may derive from ἐρήμον, as who should say—peace-maker. ☞ Parcel of the speech that comes next is taken from "Tamburlaine;" and may be seen among that play's extracts, that have a place in the "School." ☞ The black-letter word something lower, was put in by this editor.

43, 4.

Si fortuna &c.] In p. 110, (l. 23.) we have this dictum of Piétol's again, but with "Γερον" instead of "Γερατο:" which Ĝeron, and Ĝerato, are converted by the two latter moderns into—il sperare; from a concern, it is likely, for Piétol's learning. ☞ By aid of some scénical directions, the reader has now got an insight into what this gentleman means in lines 6 & 8: his allusion, l. 15, is likewise intelligible; but the latter part of his speech before that, is not so perfectly clear as to need no explaining: the purport of it is,—to curry favour with Falstaff, by putting him in mind that he had been his companion ere now in night-adventures; which, in his language, is—seeing the seven stars.

46, 1.

be not lifting to &c.] i.e. saying soft things to her; a more comic idea, by infinite degrees, than is presented in—clasping too, a reading of the late-mention'd editors': but in-

...
tegrity is the word, in a metaphor; no matter for thinking of it, in other concerns. The correction in p. 48. is from them; that in the page before it, a new one. When a piece of humour comes cross him, it is not always possible for an author to stop himself, though he vent it at the expense of his judgment: of this Shakespeare is an example; what he puts into the mouth of the Hostess at 48, 16, is much too good for her, and Falstaff's sense is too covert to have been conceiv'd with such readiness by an understanding like hers; his "he's" and her "mutton" both imply the same thing,—the ordinary provision of brothels.

50. 20.

and leave'd &c.] "bell," in the line ensuing, is put for—the cafe or box it is hung upon: so that the comparison is double; and this "couch" as sleepleas as the "cafe" of a watchman, or of a sentinel that tends on a larum. The description of the "skip-boy" is wonderful, and may vie with the very noblest in Homer: The wound that printers had made in it, was cur'd by the second modern; that in 51, 8. by the third; the others are of little account, and it matters not who their cure came from. How affecting is the address that this speech concludes with! yet there were who had no sense of it, and have substituted for it their own whimsies: "lye down" has the force of—lye you down, contented, and secure of repose. "yet distemper'd" (51, 14.) implies—that has yet some few remains of it's malady hanging about it.

54. 14.

you had not four such fawinge-bucklers &c.] If we may judge of these "fawinge-bucklers" from their names, it is likely they were such figures as Shallow himself, after Falstaff's description of him in p. 63. By way of magnifying the prowess of one of them, he calls him—"a Cotfall man:"

Cotfall (i. e. Cotswold) is a tract of hilly and open country in the east of Glostershire, whose inhabitants were famous above their neighbours for the exercise of all country sports, such as anciently harden'd our yeomanry: we find it too in vogue with the gentlemen, for the lighter sport of chacing with grey-hounds; for there was Mr. Page's dog run, and "out-run" according to Slender. v. "m. w. of W." 6, 5.

D v, 17.

Then was Jack Falstaff, &c.] This can be no fiction, but a real anecdote of this most famous personage, who has been falsely reputed imaginary: A court-page, in such liber-tine times as the latter years of king Edward the third, was likely to prove a Falstaff at sixty; likely to be a favour'd companion of the irregularities of Harry the fifth's youth; and to be the ancestor of that Sir John Falstaff whom we have in another play, "1. H. 6:"

and if the-
latter was the last of his family, as there is reason to think, no restraint lay upon Shakespeare from touching up the ancestor's picture with such embellishments as his fable required. In mixing verse with his prose, which is the case of the passage before us, he is guilty of a reprovable negligence. v. 63, 24.

55, 17.

Bar. Good-morrow, &c.] The first quarto breaks this speech into two, and to both of them prefixes the word "Bardolph"; which, in the second quarto, is omitted before the first part: This omission occasion'd the folio's to ascribe that part to Shallow; in which they are follow'd by all impression since. The direction for Bardolph's entry (l. 14.) is in the very words of the quarto's; and in them too, we have the exit and re-entrance of Sir John and the Justices, in 60 and 61: the fitness, or necessity rather, of both these directions, the reader may pay a little attention to; and having done so, let him turn to the moderns.

59, 19.

Here is more &c.] If Falstaff was intitl'd to "four," the word "two" (c. below) must be parted with, for only five are call'd over: and, were this evidence of it's spuriousness wanting, a good ear would almost be able to fetch one from that sentence's cadence, which "two" renders unmusical; a circumstance that determin'd the editor to the transposition in the page's last line.

60, 31. *

you shall have forty, sir.] This edition had scarce pass'd the proof, when a very easy amendment occur'd of a word in this sentence with which the editor was alway dissatisfy'd; but thought (as others have probably done) that - shilling might be supply'd after "forty," and the sum made up that way which these gentlemen really offer, but which Bardolph converts to "three pence," (61, 11.) linking one for himself: But, - not to speak of the offence against grammar, which we must make in admitting the above-mentioned supplement, - can it be supposed, that the Poet would use so ambiguous an expression as "forty," when he had at hand another more natural, and which his own former words must suggest to him, - namely, "four too: you shall have four too of me, sir." in the opposite page, l. 26, means composition, (i.e. of parts) parts ofjsembl'd together: what the four latter moderns have given us, has no simblance - of truth; their alteration in this page, has.

62, 6.

Held, Wart, traverse; &c.] Wart's exercise, (which cannot well be too awkward) the approbation it meets with from Falstaff, the look and cenference of Shallow and his subsequent comment on it, exhibit altogether a very pleasing pishick.
"Arthur's show,"—which this worthy Justice perform'd in,—was some holiday Pageant, representing king Arthur, and the perfonages about him; of whom "Sir Dagonet" must needs be a principal, for he was his Fool. v. "History of King Arthur," in the School.

63, 3.

Lord, Lord, &c.] This speech affords a number of little particulars, which 'twere not amiss to observe upon briefly. In the first place, this exploded "Lord, Lord," (v. "V. R." of) has a more natural appearance before Falstaff's remark, than to enter on it without them. "Turnbull street" (l. 7.) was the Drury Lane of that time; it is celebrated as such in abundance of writers. There is a strength in "invincible," l. 13, that is not found in a corruption some moderns have made of it;—his dimensions were such, a thick fight could not master them. "goodnights," l. 19, seem to signify—ballads to serenade with: and the "dagger" which that line mentions, was—a dagger of latb, (x. "t. n." 72, 7.) and so an emblem of Shallow. If the joke that is in l. 24. be not comprehended, a speech in "R. 2." (27, 18.) presents a comment at large on it. And (to end) the speaker's sense in l. 30, is,—that he would make the party he talks of, of as much value to him as two of those stones.

65, 15.

guarded with rage;] meaning—e-

vil-guarded; agreeable to a maxim of the Poet's elsewhere,—"Never anger yet | Made good guard for itself." "peace," in l. 24, is put for —old age, the peace or peaceful state of our lives: the line is a very beautiful periphrasis, expressing—whose beard age hath silver'd. "The correction in l. 31. is in the two latter moderns; the other, in four of them.

66, 28.

The dangers &c.] As this passage is now pointed, no reader can be at a loss for the general sense of it; but there may be some who will tick at one of its words, and that is—"instance:" For what (will he say) is the "example" of an instance? is not instance itself an example? True; but it is also—a prelude, or preying, of any thing; and, with even less licence than we have seen exercis'd upon abundance of words, may stand for—pressing occurrence, and that's the sense it has here. "Sphere," in l. 20, is from the two last editions.

67, 11.

My brother general &c.] The middle line of this speech occurs only in quarto (a :) Omitting it, as the other old copies do, the word "general" must be a vocative, spoke to Westmoreland: but with what propriety the Archbishop can call him —his brother general, it will be hard to say: We must therefore retain the line, and then the speaker's meaning is this;—My brother ge-
neral (pointing to Mowbray) makes the commonwealth the ground of his quarrel; but, besides this cause of complaint which I have in common with him, a domestic instance of cruelty, exercis'd upon a brother, "I make my quarrel in particular." What this "household cruelty" was, the reader may see, if he pleases, by looking back into "1. H. 4." 22, 10. The poet has certainly express'd himself ill; yet a good speaker, who conceives the passage rightly himself, will find means to make his hearer conceive it. "The line immediately preceding this speech is also from the above-mention'd quarteto, and that exactly: it has allusion to a custom extremely well known to all who are any thing read in the history of the Croisades."

68, 4.

And then, when &c.] Besides the change in l. 12. that is noted at bottom, it should be further noted—that editions of all sorts connect that line with the following, by putting only a comma at "down;" and, in doing so, make the whole latter part of this speech a heap of inexplicable jargon: The warmth of the party it comes from, and the description he launches out into through that warmth, throw his speech out of order; and we are left to amend by our reason the defects of the line he sets out with, by the suppliant of some such words as the following, —after the word "together," his description being all parenthetical, "earl of Hereford," l. 18, (whether a slip of the poet himself, or of his printer) ought to have been corrected, his style being "duke" at this time; as we are told in the combat's relation, in "R. 2." "The three remaining changes in this page, belong to the third modern; who was also the corrector of "At" in page 70, l. 4."

69, 30.

And present &c.] The demands of the Archibishop, and party, are,—a pardon; a redress of grievances; and the "present execution" of those demands, (call'd, in this line, their "wills") whose two particulars are comprehended a second time in the words—"To us, and to our purposes:" After this explanation, there can be no doubt of the certainty of the correction in l. 31, which we owe to the Oxford editor. "royal faith" (70, 18.) is—the faith, i. e. faithfulness, shew'd to royalty.

71, 29.

Scene, and entry.] The editor has broke this fourth act into two more scenes than he has authority for from the folio's: a little and but a little attention to the conclusion of scene the first, and again to that of the second, will convince the judicious that such divisions are necessary, and of the Author's intention: that they are not in the folio'; arose (it is probable) from the pover-
ty of that stage upon which the actions were first presented.

75, 13.

let your trains] The certainty of this correction is evinc'd, both by the following words and the reply to them: The true reason of the Prince's request seems to have been, —that he might know as soon as possible the actual state of those "trains," which, from the shouts he had heard, he imagin'd might be disbanded already; and when certify'd of the truth of his thought by the return of the Archbishop's messenger, his concerted project breaks out. Marks of it have appear'd all along: first, in Westmoreland's address to prince John in p. 73, where he puts him upon an instant agreement to the Archbishop's demands; stopping him in a heat he saw rising, that might break off the treaty: but more evident marks of it shew themselves in the three sneering speeches that follow, which come from that Westmoreland. Blameable as this behaviour will seem at this time of day, no disapprobation is shewn of it by the historians that Shakespeare follow'd, which historians (it should be noted) were his cotemporaries; the passive-obedience doctrine running so high with them, that all proceedings with rebels were reckon'd justifiable.

78, 2.

the book-nos'd fellow of Rome,] After these words, we have in two modern copies (the third, and the last)—there Caesar,—a trace of which is found in the quarto's: (v."V. R.") their omission in the copy that follow'd the quarto's, should be ascrib'd to the Poet; for they are highly unnecessary, and spoil the place's cadence to boot. A: An injury of the last-mention'd sort occurs too in a sentence below; whose "enforced," 1. 9, is made a dissyllable in all editions preceding: Upon this occasion, the editor cannot forbear observing—that an almost incredible number of Shakespeare's periods are spoil'd and made unfit for the speaker, or else downright unmusical, by impertinent contractions in one place, or a want of contraction in others, of imperfects and participles whose termination is—ed: great attention is pay'd to them throughout this edition, as the reader of nice ear will perhaps have discover'd.

D', 28.

gavst thyself away;] To which the four latter moderns have added —gratis: But the opposition is not between "themselves" and "thyself," but between "fold" and "gavst away;" and, of consequence, the emphatical words are—fold, and gavst: It follows then,—that "gratis," which is a word of the quarto's, was judiciously omitted by the folio editors; for, if we retain it, the speech can hardly be pronounc'd without laying an emphasis upon

L 1 2
of his time gave to "fear," verb, and substantive: the "Glossary" directs to some more of them; and also of their derivatives, fearful, and fearfully. Whoever recollects the particulars of a note in "A & C." (116, 14.) will conceive readily what that "inner room" was (l. 15.) into which the King is convey'd; and, of consequence, that here is no breaking of the scene by that action, as there would be in any modern presenting of it: which, if done with propriety, must be — by an exit of all the persons; the drawing of some back-scene afterwards, shewing the King upon a bed, and they about him. If the speech at l. 32. be attended to, it will be seen — that the words in black letter are as much wanted by the scene, as the measure. In the page after this, l. 21, is an expression of singular boldness, — "scahs with safety," that came down to us corrupted 'till the time of the third modern.

87, 19.

He is not here.] This is spoken by the King, looking round him; and, by that action, expressing his eagerness to see the son he enquires after, stronger than by his words. The hemistich is not in the folio, nor in any one of the moderns: in the former, it was (perhaps) an omission of negligence; in the latter, of choice, for that it was an hemistich: This will necessarily be the opinion of all who read in their copies a speech of
the King’s after this, beginning 1. 25; and note the pains they have taken, and the means us’d by them, to purge that speech of those same wicked hemistichs: One of them, this editor was a little tempted to perfect himself: not for their reason: but for that a want of connection with the line that comes after, seem’d to indicate an accidental omission of some such words at the end of it as may be seen in the “V. R.” of p. 88, l. 1. The simile in that speech’s conclusion is now made intelligible, and strictly grammatical, by such minute changes in l. 11 & 12, as the most rigid censor will find himself dispos’d to allow of.

90, 2.

England shall &c.] Shakespeare’s play upon words is so very frequent, that it is almost a distinguishing mark of him: his present line is less faulty than many that might be mention’d; and cannot be parted with, as it is in some moderns, without injury to the rhetorical flow of the period it stands in. Their judgment had been better display’d in a proper punctuation of l. 23: where, by having no point at “teacheth,” they betray a manifest ignorance of that place’s construction, which is as follows;—“Let me rise no more from this obedience, this profligate and exterior bending, which my most true and inward-duteous spirit teacheth.” The Prince’s “portable medicine” (91, 5.) is a preparation of the shops, call’d—Aurum potabile, much fallen from the repute it had formerly. A faulty reading in the page after that, l. 12, is amended in the last modern copy by—for; which is not a proper conjunction in an argument whose first member begins with it.

95, 27.

bearded hermit-slates] Staffs with heads cut upon them, resembling hermits: “slaves” (it genuine) is provincial, the regular inflexion of stuff being as above; witness—cliffs, puffs, stuffs, &c. “Wincot,” and “Hinckley” (95, 2 & 94, 21.) are disguisings of Wincot, and Hinckley; one a village, the other a market-town, in the neighbourhood of Shallow’s original: concerning whom, and his figure, see a note in the “m. w. of W.” 4, 3.

96, 12.

which is four terms, &c.] Here the Poet cuts with a two-edged sword, upon the fashionable world, and the legal one; bantering the one for their fickleness, the other for their delay, by insinuating—that a man might see the death of “six fashions” in as short a time as he could come at the end of “two legal actions,” i. e. “four terms.” “imperial” in the opposite page, l. 31, seems a fitter word than “impartial;” (v. “V. R.”) importing—the absolute dominion of virtue in such a mind as the speaker’s: whose epithet “ragged,” in the second line after, imports—.
mean, of mean appearance.

100, 23.

My father, &c.] This passage is so little obscure, that, had it not been seen mis-conceiv'd by one professedly read in it, the editor should not have thought of making any remark on it; but that example convincing him—that a paraphrase may not be wholly unnecessary, he hopes to be pardon'd for adding one which is found in the third modern. "My Father is gone wild into his Grave, for now all my wild Affections lye intomb'd with him; and I survive with his sober Spirit and Disposition, to disappoint those Expectations the Publick have form'd of me." This wildness of the speaker's is compar'd by him presently to a river swelling beyond it's bounds, and running irregularly,—flowing in vanity: "state of floods" (l. 32.) is only another expression for—"sea," a paraphrasis of it; the word state implying—assembling, place where flood appears in their state.

101, 22.

a last year pippin &c.] That is—a pippin gather'd last autumn, from a tree of my own grafting or grafting: for this is spoken by the good Justice in summer, as he is entering his orchard with his guests; and Davy busily conveying thither, his bottles, and glasses, and fruit after supper: The "leather-coats," which he sets upon Bardolph's table, (102, 30.) are, as their name indicates,—a coarse apple, so intuit'd by country-men, whose proper name is not remember'd at present. The scene and course of the action, prior editors have left the reader to find out as he can, for he is aided by no direction from them.

103, 10.

Fill the cup &c.] All Silence's scraps, except this, were first distinguisht as songs by the hand of the first modern: this he not only not discover'd himself, but did what in him lay that nobody else might, by putting in weren't after "you," of his own authority;—I'll pledge you, weren't a mile to the bottom;—and so it has gone ever since: The couplet has the same cast of antiquity that is visible in the songs that precede it; with the advantage of rather more humour, from the whimsicalness of it's expression and rime. In the first of these scraps, the editor has follow'd his predeceessors a little too hastily in their form of printing the latter part or foot of that stanza; whose right division is this:—"So merrily," (a line by itself) "And ever among so merrily." In his third scrap, and his last, there is nothing improper, respecting the form; for middle rhymes in a line were no ways uncommon: But what is certainly meant by "Samingo" (l. 31.) will not be known, till the song the line before it belongs to makes it's appearance: it has been conjectur'd,—that the word is a con-
traction, or corruption, (no matter which it is call'd) of San Domingo, meaning—saint Dominick; but, by this explication, we get no insight into the propriety of using it here, unless it could be prov'd—that saint Dominick was as jolly a fellow as some of his followers.

104, 25.

O base &c.] These lines are a coinage of Falstaff's, in order to get Pistol's news from him by addressing him in his own style; but the attempt proves abortive by the unlucky interposition of Silence with his "Robin Hood, Scarlet, and John," which throws Pistol into his attitudes again: "Cophetua" was a romance king of Africa, whom we shall hear more of in a properer place. The line that Pistol utters himself, just before he goes off, is quotation; and, by the air of it, should belong to some religious poem or sonnet: we have it again from Petruchio in the "t. of the f." 61, 18. The correction, l. 10, was made by the second modern. This scene should not be pass'd over, without taking notice of a perverse punctuation that obtains in three several speeches of it (at 102, 10; 104, 10; and 105, 5.) in all modern editions; by which, they have tack'd the apppellative in each of them to the wrong member of each speech severally.

106, 26.

thou thin man in a confor;] The common confers of old were of thin brass; having at the bottom some rude figure or figures of saints, beat out by the hammer: When they ceas'd to be us'd in churches, the barber took them into his shop, brighten'd them, and hung them up as an ornament; their ill-shap'd and ill-habited figures furnish Petruchio with a simile for his wife's gown, in the "t. of the f." 71, 31. A fly, call'd of the common people—a blue-bottle, helps Doll to another in this place for the Beadle whose breeches were blue. All Shallow's speeches, in the opposite page, are given by the quarto's to Pistol: the folio's adjusted the first of them; forgetting the other two, whose amendment is from the Oxford edition: Pistol gives his verdict anon; on the same tide, but in different language.

109, 7.

Reply not to me &c.] Perceiving Falstaff ready to catch at what he thought a return of the old "Hal," the King's light expressions concerning his bulk: They are indeed a vestige of it; and the Poet shews his intimate acquaintance with nature, in this casual breach of a characteristic which the speaker has but newly put on. Shallow's speech in the next page, l. 5, is liable to the same objection that is made to one of the Hoftes's in p. 48.

112, 8.

for Oldecastle dy'd a martyr.] To the explanations that have been given
(v. "Introduction," p. 54; a note in this play, p. 15; and two in the first part, at p. 8.) Of these doubtful expressions, it may not be quite improper to add, that they are also equivocal: for, under shadow of this theatrical martyrdom, allusion is made to a serious one, suffer'd by a true Sir John Oldcastle, baron of Cobham, in the fifth year of king Henry the fifth. The certainty of the correction that follows, is obvious to every one. Since the penning of the notes above-mention'd, in which the priority of this fame "Oldcastle Henry" is spoke of as a matter of belief and opinion, evidence has been recollected that may intitle it to a name something different. A late accurate writer (v. "Essay on Shakespeare's Learning," p. 88.) has two several quotations from ancient pamphlets, that demonstrate the existence of a play upon this subject, in or before 1592: and the marks which those quotations afford us, accord perfectly with the play we are speaking of; for there is a Clown in it, such as he is; and it's Dauphin is made to swear fealty upon the sword of king Henry: It seems to have been printed in 1594, though the only edition we meet with is three and twenty years later; for in the books of the Stationers' Company, there is an entry of a "Henry V." under that year: It's revival in 97, or 8, (the date of these "Henries") was probably a fetch of the Poet's to set off them to advantage; an effect that would be felt at this day, by all readers of the "Famous Victories of Henry the fifth." Shakespeare's "Henry V." must have been exhibited first in the spring of the year 99, as will be shewn in it's place.
ERRATA

in the

Text of these Plays.

All's well that ends well.] 10, 29.
Other, | 21, 1. tell true; | 22, 15.
good, | 38, 32. left thou | 48, 16. ling and our Libels o' the | D°, 17. ling and | 57, 8. Bertram, | D°, 17. well. |
fall'n, | 63, 30. Soldiers, | 67, 6. sir. | 92, 28. I would

See too, NOTES upon — 15, 27;
21, 21; 22, 30; 40, 16; 58, 29;
76, 31; 87, 3; & 91, 24.

Antony and Cleopatra.] 27, 3. you will | 28, 30. Speaks | 32, (below) To
mid way | 60, 3. 'Twill | 65, 14. 'fall |
68, (below) inf. 'ribaudred | 69, 12.
'lated | 80, 1. satify'd. | D°, 32. to be frightened | 82, 15. Domesticks | 83, 15.
And I | 84, 27. Soldiers, | 94, 26.
plebeians. | 119, 18. intrinsecate

See too, NOTES upon — 9, 12; 14, 5; 21, 8, 22, 3; 59, 24; 62, 26; 66, 18; 75, 15; D°, 24; 81, 17; & 96, 2.

As you like it.] 3, 12. hired: | 5, 7.
and | 16, 17. love But justly, | 31, 5.
shall be see | 35, 14. be eleven; | 38, 23. minister'd. | 40, 31. remember'd | 45, 32. let | 58, 17. Be gone, | 60, 29. Celia | 63, 9. Cel. | 73, 4. ten-
ours; | 75, 19. bottom; | 77, 2. awak'd.

See too, NOTES upon — 11, 7;
39, 6; 77, 11; & 86, 4.

Comedy of Errors.] Omitted in the
Dramatis Personae, after the word
wafts | 20, (below) distain'd | 32, 25.
quarters,—will| D°, 28. than | 33, 10.
but, | 35, 32. A. E. While | 44, 1.
that mutt cut | 47, 30. might,— | 49, 32. mercy! — | 53, 15. dittin-
quences, | 55, 12. desiprately | 57, 19.
'fall | 59, 29. 'mated, | 60, 5. sir,
See too, NOTES upon — 17, 16;
28, 18; 31, 18; 43, 21; & 63, 26.

What are | 24, 13. trenches? | 37, 1.
wounded?— | 38, 19. you're | 39, 20.
flails | 57, 2. election. | 58, 12. fully.
Errata.

—Welcome home. — 73, 8. 'force

D°, 24. than|93, 12. where-against

D°, 14. scarr'd|97, (below) 5.warres.

105, 2. sov'reignty |107, 5. so-never-needed |110, 6. 'front |123, 16.

Out of my |124, 28. answ'ring

See too, NOTES upon — 34, 8;

89, 22; 91, 20; 108, 13; & 128, 1.


See too, NOTES upon — 4, 12;

9, 3; 64, 16; 80, 10; 83, 28; 88, 8; & 95, 31.

Hamlet.] 4, 32. to illumine |13, 21. ourself |20, 25. fleet; |37, 1. What, |47, 24. exercise: |76, 14. can not

D°, 21. By th' |84, 24. lets |85, 31. temp'rately |102, 19. there's |125, 7. chough; |126, 17. ' words |135, (below) nobleft

See too, NOTES upon — 16, 13;

23, 18; 33, 19; & 90, 3.


20, 7. corrival all her |27, 4. Well, |28, 20. them? |37, 10. since |42, 7. a plain |52, 27. di'temp'rature, |69, 27. of forty' |71, 26. ice'ft, |72, 1. D°, |85, 23. confed'arcy, — |96, 22. majesty,

See too, NOTES upon — 5, 22;

D°, 28; & 95, 15.


106, 7. Tear-sheft.

See too, NOTES upon — 60, 31; & 103, 10.
VARIOUS READINGS

in

ALL'S WELL THAT ENDS WELL.

3. I not in the 2d. F.
5, 6. lamentations 2d. F. r.
21. thy hand 2d. F.
7, 7. to not in the 2d. F. r.
19. Virgin goe, 1nd. F.
8, 4. inhabit 2d. F. r.
6. yeare 1nd. F.
30. humblest 2d. F. r. p.
9, 9. the not in the 2d. F. r.
10, 5. of the Courtiers 2d. F. r.
14, 9. may not in the 2d. F.—
11. I not in the 1nd. F.
18. barnes 1nd. F. r.
15, 4. eres 1nd. F.
7. cherisheth 2d. F.—
16, 19. a not in the 1nd. F.
17, 20. could never beleeve 2d. F. r.
18, 20. art my 2d. F.
19, 15. 'ton tooth to th'other 1nd. F.
16. it is so 2d. F.
22. for mine availe 2d. F.
20, 2. heavens 2d. F.—
12. intemible 1nd. F.
21. of living 2d. F.
26. her not in the 2d. F.—
21, 1. tell truth, 1nd. F. p.—
31. try not in the 2d. F. r.
32. This well O.
22. 1. an houre 1nd. F.
23. 2. question shrinke 2d. F. r.
24. 3. reports of me R.—
12. and more 2d. F.
23. hath brought 2d. F.—
25, 13. convoy 2d. F.
26, 32. my office 2d. F. r. p. o.
27, 29. impostor R.—
28. 20. wherein an 2d. F.
29, 16. thine owne 2d. F.—
32, 23. for mee 2d. F.—
33. 1. then only the 2d. F. r. p. o.
4. you said well 2d. F.—
8. while I 2d. F.—
34, 19. throw A deauf-ace 2d. F. r.
21. threateningly 2d. F.
27. they all
35. 1. you ere wed 2d. F.
2. have heere : 1nd. F.
36. 2. differences of mightie 2d. F. r.
8. additions 1nd. F.
12. is good, wife, W.
16. beft not in the 1nd. F.
All's well that ends well.

37. 11. through thee 2d. F.
12. and carelesse 2d. F.
21. prided W.
25. not in thy 2d. F.—
29. the contract 2d. F. r. p. o.

39. 1. Lettice 1st. F.
12. shall finde 1st. F.
41. 3. kickie wickie 1st. F.
14. Warres is 1st. F.

44. 3. yet not in the 2d. F. r.
 8. whose his 1st. F.
17. horse 2d. F. r.
23. hard 1st. F. [your 2d. F.
30. leapes 2d. F.

45. 8. will to deferve 1st. F.
48. 10. mend his ruff R.—
11. knew R.—
16. Lings 1st. F.
17. brain P.—

49. 27. on this R. p. o.
50. 5. griefs as thine R.—
17. better 2d. F.
20. happily 2d. F. r. p. o.

51. 25. still-peering 1st. F.
26. stings 2d. F. r.
32. rav'ning

52. 9. Angles 1st. F.
21. yet not in the 2d. F. r.
53. 30. which heaven O.
32. Write, and write 2d. F.
32. Write, oh, write, O.

54. 13. but forrow O.
55. 29. amply
56. 9. Whatsomere his is 2d. F.
27. I write good 1st. F.
58. 5. precepts of this 1st. F.
61. 18. he are parted O.

62. 25. Resolve 1st. F.
27. importunate R. p. o.

63. 9. this not in the 1st. F.
16. musick R.—
64. 17. to shew straight O.
66. 4. Baskos thorumundo Befkos 2d. F. r. p. o.
17. Manka revania 1st. F.
18. Ofcorbidulches 1st. F.
68. 6. makes 1st. F.
10. attribute 2d. F. r. p.
69. 29. he hath sworn
71. 9. of those 2d. F. r.
73. 27. hush, hush 1st. F. t. w.
75. 14. condition 1st. F.
76. 31. match ill made
77. 3. Count a 2d. F.
12. now not in the 2d. F. r.
25. in not in the 2d. F. r.
80. 22. for whose 1st. F.
28. grace it Marsellis 2d. F.
Marcellae 1st. F.
81. 22. Bear with O.
26. that fines 2d. F. r. p.
82. 4. king, but for that O.
6. would he had O.
25. of this wife 2d. F.
28. my folly, sir, O.—
83. 11. to seduce thee P.—
84. 14. Marcellus 1st. F.
18. I rejoices 2d. F.
87. 9. I speake 2d. F. r.
32. her not in the 1st. F.
89. 1. O'er-bear it, and burn O.
91. 10. Nature cefie 1st. F.
12. disgested 2d. F.
92. 27. connectural 1st. F.
93. 4. take my 1st. F.
94. 1. a feare, and 2d. F.
toule him for this 2d. F. r.
11. sir, sir, 1st. F.
VARIOUS READINGS

in

ANTONY and CLEOPATRA.

1. Generall 2d. F.—
7. great sights 2d. F.
4, 6. Ant. Rate me 2d. F. r.
23. the rais'd empire R.—
28. One paine 1st. F.
5, 10. who every 1st. F.
15. Save you 1st. F.
22. Alexias 1st. F.
10, 9. doth often 1st. F.
14. enchanting not in the 2d.
F. r. p.
31. such alacrity O.
11, 31. more like Answers 2d. F. r.
12, 2. her leave to P.—
7. Have given 1st. F. [F.
18. places under us, require 1st.
26. Whose with 1st. F.
29. Quickly, and 2d. F. r.
13, 28. in not in the 2d. F.—
14, 6. a ray of O.
8. greater Lyar 2d. F. r. p.
26. should save my T.—
15, 11. affects. 1st. F.
26. my not in the 1st. F.
16, 16. Lawrell victory, 1st. F.
20. reciding heere, goes 1st. F.
31. revells: 2d. F. r. p. o.
17, 2. Or did you vouchsafe 2d. F.—
3. abtraets 1st. F.
11. not not in the 2d. F. r.
16. smels of 1st. F.
18, 10. The common O.
20. flesh 2d. F. r.
26. Was beaten 1st. F.
19, 3. brows'd. On 1st. F.
13. Assemble me im- 1st. F.
32. Mandragoras. 2d. F.—
20, 12. unseminarded, 2d. F. r.
22, 3. no mans else. 1st. F.
t. w.
23, 2. that which they 2d. F. r.
24, 15. wan'd upon 1st. F.
26, 2. Armes, 2d. F.
12. I not in the 2d. F.
28. the business: O.
30. reporters P. o.
27, 3. you patch 2d. F. r.
4. to take it 2d. F.
28, 26. Noble spoken 1st. F.
31. Worthy spoken 2d. F.
29, 17. by thy Mothers 2nd. F. r.
22. deserv'd for rash- O.
30, 2. would be but tales, P.—
28. against 2d. F. r.
32. 6. of Sidnis 1st. F.
13. the Owers 1st. F.
26. Gentlewoman, 1st. F.
28. adorings. O.—
29. Tackles 2nd. F.—
33. 12. never the word — no.
     hard 1st. F.
27. steele 2nd. F. r.
34. 21. Oct. not in the 1st. F.
24. do you R.—
29. my notion, T. o.
35. 3. that thy 1st. F.
6. and not in the 1st. F.
15. alway is noble. 2nd. F. r.
26. For though
36. 2. your felte 2nd. F. r.
9. at Mount 1st. F.
37. 19. Anthony's 1st. F.
26. bring me to 2nd. F. r.
38. 7. Captaine to 2nd. F. r.
39. 22. kindled creatures 2nd. F. r.
40. 1. let it tydings 2nd. F.
26. In praying 2nd. F.
41. 6. way he's a Mars. O.—
22. else much perith 2nd. F.
31. Mad 2nd. F.
     the not in the 1st. F.
     Made thee P. t. w.
42. 2. that his it 1st. F.
16. prefent now you talke 2nd. F. r. p.
43. 19. heart a vaflaile 2nd. F. r. p. o.
22. compotion 1st. F.
45. 4. a good Theefe 2nd. F. r.
9. whatsomere 1st. F.
31. stranger of 2nd. F.
47. 5. scale 2nd. F.—
14. of your Sun: 1st. F. p.—
22. I not in the 2nd. F.
26. thy feate 2nd. F.
48. 10. Where's the Cup 2nd. F.—
49. 8. Honour is, 2nd. F.
50. 4. grow 1st. F.
     Backenals 1st. F.
31. cheeke 2nd. F. r. p. t. o.
51. 7. Father house 1st. F.
52. 2. Spurne through 2nd. F. r.
11. serves away. 1st. F.
26. Grant O.—
53. 18. Caesar? How, the 1st. F.
31. at the full 1st. F.
58. 10. he had look't 2nd. F.
26. your fo 1st. F.
59. 1. You rec- 1st. F.
9. heart he's mind 1st. F.
16. Warre 2nd. F.—
20. of action, 2nd. F.
60. 14. father Sonne, 2nd. F.
20. This is the 2nd. F.
61. 3. Who does 1st. F.
8. Triumpherate 1st. F.
12. and his Meif— 2nd. F.—
14. he not in the 2nd. F.
15. his chance for 2nd. F. r.
25. Why have you ste'n 1st. F.
     upon me thus? You came
     not 2nd. F. r.
62. 11. grieved care 1st. F.
30. King of 2nd. F. r. p. t. w.
63. 2. does 1st. F.
13. makes 1st. F.
64. 9. prefent needs 2nd. F.
26. Troine. 1st. F.
65. 10. Militers 1st. F.
29. th'heart of 2nd. F. r.
     Action 1st. F.
66. 4. be fo. Ca- 2nd. F. r. p. t. w.
Antony and Cleopatra.

17. i' th' light. 2d. F.
18. but the whole 2d. F. r.

67, 25. Antonias F.—
68, 5. You rib— 2d. F.
6. take not in the 2d. F. r.
8. Both of the 2d. F. r.
10. fail,
26. Oh his has 1st. F.
69, 30. the not in the 2d. F.
70, 38. will caie her, 1st. F.
71, 26. me. not in the 2d. F. r.

72, 1. com for An— 2d. F.
17. Lessons 1st. F.
73, 1. now's the time
3. when the 2d. F.
27. Tis a 2d. F. r.
32. Is this his 2d. F. r.
75, 17. For as 2d. F.—
22. Caesars. 1st. F.
76, 3. to not in the 2d. F.
77, 32. grew hard 2d. F. r.
78, 32. thou not in the 2d. F.—
80, 4. held, and sever'd 2d. F. r.
9. earne my Chron— 2d. F.—
81, 18. at this Chal— 2d. F. r. p. o.
83, 14. Looke, you weepe, 2d. F. r.
20. me a too 2d. F.
84, 19. 4. not in the 2d. F.—
85, 2. 'twill go off.
25. to daft for 1st. F.
28. than thou not in the 2d. F. r.
86, 10. lad. 2d. F. r. p.
13. give me what, what ere be- comes of me, 2d. F. r.
14. become 2d. F.
87, 5. Whole gone 1st. F.
22. Dispatch Eros 2d. F.—
88, 6. Vant 1st. F.

26. you saw safe
39, 3. swifted meane 2d. F. r.
6. where to 2d. F.
18. head. 2d. F. r.
90, 21. my part, and 2d. F.
26. Mine Ni— 1st. F.
92, 4. diverge O.
27. how not in the 1st. F.
drums din early wakes O.
95, 13. woman: 2d. F.
97, 2. she tendred life 2d. F.
22. Say for 2d. F.
98, 11. in my cheeke 2d. F. r. p.
100, 3. with these tidings, O.
101, 22. him thither. 1st. F. t. w.
31. Anthonic, hath 2d. F.—
102, 29. O heavy R.—
104, 6. passions
18. what noble 2d. F.
105, 32. a not in the 1st. F.
106, 6. way equall 2d. F.
16. look'd on O.
108, 13. May name 2d. F.
23. thanks for.
110, 18. as not in the 1st. F.
111, 18. were not in the 2d. F. r. p.
112, 20. I much obey 2d. F.
116, 1. shall be 1st. F.
10. Ballads us 1st. F.
12. Alexandria Revels: 2d. F.
14. speaking 2d. F. r.
18. mine Nailes 1st. F.
21. And conquer 2d. F.
117, 28. falliable, 1st. F.
118, 7. thou not in the 2d. F. r.
p. o.
11. Cleo. You 2d. F.
As you like it

119, 14. she proves the 2d. F. but she looks | Like sleep, as &c.
120, 27. are two sure 2d. F.
121, 12. By some external swelling: 121, 18. This an Aspects 2d. F.

VARIOUS READINGS
in
AS YOU LIKE IT.

2. poore a 1st. F.
7. itys me W.
10. perceiveth 1st. F.
11, 15. Monsieur the Beau. 1st. F.
16. Enter le Beau. 1st. F.
22. what the 2d. F.
12, 32. for wraftling 2d. F. r.
13, 28. but as 2d. F. r. p. o.
16, 8. all in prom- 2d. F. r. p. t. w.
12. meane. 2d. F.
19, 26. likelihods 1st. F.
20, 30. father? 2d. F.
21, 11. your change 1st. F.
19. travell for farre? 2d. F.
22. smithe 2d. F.
22, 5. you by call’d? 1st. F.
16. in we 1st. F.
25. brother 2d. F.
23, 24. anticke rope 2d. F.
24, 11. being there alone, 1st. F.
21. of Countrie, 1st. F.
26, 7. to feeme kinde 1st. F.
13. ORL. not in the 1st. F.
15. not with these 2d. F.
beneath this
28. whither, for you 2d. F.
27, 6. you sa- 2d. F. | 16. to my
28, 25. cannot goe 1st. F.
29, 12. were ere like 2d. F.
22. Wearing thy 1st. F.
28. of they would 1st. F.
32. a night 1st. F.
30, 1. batler 1st. F.
24. to your friend. 1st. F.
32, 16. stanza; | 17. stanza’s?
19. they owne me 2d. F.
29. will Dine under R.—
33, 14. Amy. Thus 1st. F.
34, 31. must woe your 1st. F.
37, 13. come 1st. F.
23. diffresse, that hath 2d. F. r.
38, 16. I bush, 2d. F.
39, 14. As, first,
40, 11. masters 1st. F.
21. not feee an 2d. F.
43, 30. of Mutton, 2d. F. r. p. o.
44, 6. Countiers 2d. F.
46, 19. This Qun- R.—
47, 22. of the wonder 1st. F.
48, 12. and a hose 2d. F. r. p. o.
Comedy of Errors.

49, 8. Garagantiua P.—
14. he Wrafted? 2d. F.
20. such not in the 1st. F.
50, 13. no moe of 1st. F.
26. you questions 2d. F. [o.
32. know no faults. 2d. F. r. p.
51, 30. who doth 1st. F. 52, 10. D. r.
52, 16. Whom stales 2d. F.—
30. Lectors 1st. F.
55, 2. as cleane as 1st. F.
56, 30. he weare of 2d. F.
59, 7. of chaft lips 2d. F. r. p.
20. of Lover 1st. F.
32. that spurnes his 2d. F.
60, 2. guider: 2d. F.
6. Who you 1st. F.
28. props? 2d. F.
61, 13. Leane upon 1st. F.
21. You met in 2d. F. r.
62, 6. my eies 1st. F. [o. w.
63, 10. Deed Shepheard, 2d. F. r.
64, 26. I not in the 1st. F.
65, 14. me better 1st. F.
30. which by often 1st. F.
66, 5. gain’d experience R. p. o.
gain’d me ex- W.
11. Orl. Nay 2d. F.
67, 6. come 2d. F.
18. Orl. Nay 2d. F.
68, 4. I doe. 2d. F.
8. braine 2d. F.
13. wash in 2d. F.—
15. Chronoclers 1st. F.
16. Ceftos. D.
69, 32. to weep. W.
70, 18. for she’ll breed it a fool.
71, 20. in, in runs 1st. F.
72, 32. Phebe, did bid me 1st. F.
73, 1. knew 2d. F.
11. did hunt, D. r.
17. turned in the or
turn’d so in the
20. were one, 2d. F.
74, 30. strings upon, 2d. F. r.
75, 11. bring 2d. F. r.
18. fister: the 1st. F.
20. owners
76, 13. whose bushes 2d. F. r.
77, 16. I brief 1st. F. 29. in this D. r.
78, 12. was passion 2d. F. r.
82, 1. overcome. 1st. F.
30. cryeth out,
83, 30. obserbance, 2d. F.
85, 10. only the
92, 23. deserue P.—
93, 1. wee’l begin 1st. F.
12. can in- P.— 19. hate D.

VARIOUS READINGS

in the

COMEDY of ERRORS.

1. Salinus 2d. F.—
4. 6. and ranfome 2d. F.—
16. grieve 2d. F.—
22. too not in the 1st. F.
N n
Comedy of Errors.

26. great care of goods at ran
done left, 1st. F. t. w.

5. 6. poor not in the 1st. F.

22. weeping 2nd. F. —

6, 2. others:
8. the sonne 1st. F.
11. waxe 2nd. F. p.
13. Epidarus 1st. F.
22. upon not in the 1st. F.
32. the other O.

7, 2. healthfull welcome 1st. F.
4. their backe 1st. F.
9. fakes 2nd. F. —
11. and they till 1st. F.
15. -ant, so his 1st. F.

8, 6. I therefore, P. —
13. Egean 1st. F.
22. for a rival 1st. F.
29. 'Till that Ilv. t. m. o. t. t.
Within this houre &c. 2nd. F. r. p.

9, 4. a meane. 1st. F.
10. to the Inne 2nd. F. —
17. my life, 2nd. F.
21. to my owne 2nd. F. —
28. of him 2nd. F. r.

10, 23. you cooke, 2nd. F.

11, 1. stay R. —

6. Where are the P. —

12, 18. takes it thus. 1st. F.
27. and wide wary 2nd. F. —
28. foules, 1st. F. 29. foules, D.
31. let our will .

13, 14. to be like right-bereft, O.
20. at too hands 1st. F.

14, 5. a hundred markes 1st. F.
12. on my mistrefse. 2nd. F.
18. upon thy shoulders: 2nd. F.
19. me thence.

15, 7. blots it 2nd. F. r. p.
21. a love he 1st. F. o love, he
24. Will loose his 1st. F.
26. Wear &c. This line, and the
next, are not in the 2nd. F. r. p.

16, 32. a comedy O.
17, 26. next time, give
32. eate not of it. 2nd. F. r. p. o.
18, 32. found ones I 2nd. F. r. p. o.
19, 8. here is 1st. F.

10. namely, in no 1st. F.
namely, e'en no [p. o.
20. hath some sweet 2nd. F. r.
21. am but Adriana, and thy.
29. art thus estranged R. —

20, 8. but not in the 2nd. F. r.
20. of my flefr, 2nd. F. r. p.
21, 2. and thus thou 2nd. F. —

22, 3. Owles and Sprights 1st. F.
6. and answr'ft not? not in
the 2nd. F. r. p. o.

7. Dromio, snail, 2nd. F. r. p. o.

18. in thy eye, 2nd. F.

19. laugh P. —

23, 25. own not in the 2nd. F. r. p. o.
25, 22. hadst bid Dromio, 2nd. F.

27, 7. man as mad 2nd. F. r. p. o.
28, 6. are barr'd a- P. —

19. once not in the 1st. F.
30. I will 2nd. F. r. p. o.
32. my hostfife 2nd. F. r.

29, 3. houre sir hence. 2nd. F. —
27. deeds is doubled 1st. F.
30, 10. shadow, weake, 2nd. F. r.
18. bed a homage 2nd. F. r. p. o.
21. sifter floud 1st. F.

31. From gazing

33, 7. her haire. 2nd. F. r. p. o.
Coriolanus.

23. drudge of the devil, this W. 15. And are con- 24. F.
25. the markes 24. F.— 50. spake us 24. F.—
29. of flint, and O. 25. he did denie 24. F. r. p. o.
8. street 12. wrack of sea, 11. F.
32. this Gen- 11. F. p. t. w. bralles. 11. F.
27. this sum 11. F. 55, 9. Who I 11. F.
29. thee not in the 24. F.— 56, 17. some other present 24. F. r.
12. have brought 24. F. 57, 16. Whilst the 24. F.—
39, 15. Oh, his 11. F. 58, 7. day from him 24. F.—
40, 1. worsé the minde 24. F. r. 29. bonds asunder, 24. F.—
5. would he in others O. 60, 8. fure both 24. F. r. p. o.
41, 5. Thus he 11. F. 62, 15. And those two 24. F.—
42, 32. and sailyth, 24. F.— 31. her sifter not in the 24. F.
43, 3. ships 24. F. r. 11. F.
29. you not in the 11. F. 63, 10. for you,
24. smooth 24. F. r. 28. burthens 24. F.—
25. his vaine, 11. F. 64, 19. shall I try 24. F.—
48, 5. Master are po- R.—

VARIOUS READINGS

8. All. We know’t. 24. F. r. 11. S. with your Bats 24. F. r. p. o.

N n 2
7, 15. Agent 2d. F.
8, 13. Care; 2d. F. r.
10, 20. Tributes 2d. F.
13, 25. the Death is 2d. F.
14, 7. seems, O.
16, 5. that talk'd 1n. F.
12. sword. Contenning, 1n. F.
18, 30. not sel, 2d. F.—
19, 11. you more than
30. my follows 2d. F.
20, 15. followes. 1n. F.
24, 1. I Armes 2d. F.
11. ship 2d. F.
27. on which side 1n. F.
25, 18. Lef for his R.—
27, 23. Thou'dt.
28, 4. behold 2d. F.
29, 22. If against 2d. F.
32, 19. Agurer 1n. F. Augur P.—
33, 5. boasting. 1n. F. t. w.
34, 7. call your Li— 2d. F.
12. grave, yet 2d. F. r.
35, 14. Plebeans 1n. F.
16. Virgilia not in the 2d. F.
38, 7. deed-atchieved O.
13. Carioles were, 1n. F.
39, 12. Ten sway 2d. F.
41, 3. disproportioned 2d. F. r.
6. in the war, O.
11. shall touch the O.
18. Capitall: 2d. F.
42, 26. his assent 1n. F.
43, 15. and late general | In our
well-fought successe,
25. eares: 1n. F.
44, 14. Sir Co- 2d. F. r.
21. yes oft, 2d. F.
45, 18. Pupil-age 2d. F.—
19. he wated 2d. F.
25. as Weeds before 1n. F.
30. Was trim'd with 2d. F. r.
32. shunlefdefamy 2d. F. r.
46, 2. All's this, 2d. F. r. p. t. w.
7. recking 2d. F.
10. painting 2d. F.
12. fill the O.
49, 11. altogether 1n. F.
13. by & threes 2d. F.
25. From noife P.—
50, 10. I, but mine 1n. F.
51, 15. desires: 2d. F.
27. the higher 1n. F.
28. Woolvish tongue 1n. F.
29. do appear R.—
54, 14. At place R.—
58, 23. Common? 1n. F.
61, 8. Here you 2d. F.
62, 3. Com. Who 2d. F.
9. the norisht 2d. F.
14. worthie 2d. F.—
63, 8. all season: 2d. F. r.
16. change on't: 1n. F.
64, 32. Confusions ne're 2d. F.
66, 4. Friends, R.—
67, 1. Corio. Come 1n. F.
7. Com. On 2d. F. r.
68, 16. sure ont. 1n. F. p.—
19. Do nor cry 2d. F.
69, 5. but our danger; T.—
21. that doo', 2d. F.
71, 29. disposition, O.
72, 30. loses P.—
73, 12. you, but 1n. F.
75, 16. eunuch's O.
21. Which bow'd P.—
76, 1. But owe thy 1n. F.
77, 8. tis ready. not in the 1n. F.
p.—
### Cymbeline.

| 78, 3. | that fourth poorest 1". F. | 103, 8. | made good 1". F. |
| 6. Supply P.— | | 104, 27. | yeelds 1". F. |
| amongst you, 2". F.— | 29. | Senator 2". F. |
| 80, 25. | That doth dif- 1". F. | 105, 6. | detect of 1". F. |
| 81, 6. | show for Rome T.— | 16. | Vertue, 1". F. |
| 82, 10. | at the gates, 2". F.— | 106, 4. | and kneele 2". F. r. |
| 22. | Extreamities 1". F. | 20. | least expected. P.— |
| 83, 23. | will you go? 2". F.— | 108, 5. | You shall O. |
| 86, 16. | stay you to 2". F.— | 110, 9. | Dotard R.— |
| 87, 11. | out here. 2". F. r. | 15. | if the Captaine 2". F. |
| 88, 24. | fore my 1". F. [F. | 111, 6. | of our Gates R.— |
| 89, 6. | seene weare on heart, 2". F.— | 112, 27. | refuge, 2". F. |
| 8. Twine 2". F.— | 30. | yeelded to. 2". F.— |
| 16. My Birth-lace have I, and my lover upon | This Ene-
| I me Towne Ile enter 2". F. | 114, 21. | Poplecola R.— |
| 29. smels: but 2". F. r. | 31. | and strike 2". F. r. |
| 90, 6. | enterance 2". F. | 115, 27. | then living 2". F. r. |
| 10. th' troublesome. 2". F. | 117, 4. | poisoners O. |
| 91, 25. | to Volscian ears, P.— | 18. | the first strains P.— |
| 92, 9. thou could'tt 2". F. r. p. | 23. | Nobleman 1". F. |
| 93, 23. | Befrid 2". F. | 27. | There's 1". F. p.— |
| 94, 18. | comment thee 2". F. | 32. | clock'd 1". F. |
| 98, 28. | Counsell, 2". F. | 119, 31. | differency 1". F. |
| 102, 24. | How he's 2". F. | 123, 18. | hope to 2". F. |

### VARIOUS READINGS.

in **Cymbeline**.

| 4, 8. | one, he like ; 2". F. | 8, 7. | fraught'ft |
| 11. but him. R.— | 13, 29. | in not in the 2". F. |
| 13. (Sir) which himselfe, 2". F. | 31. | King 2". F. |
| 15. dully. 2". F. | fully. R.— | 14, 5. | wonderful |
| 7, 26. | embraces for a | 15, 6. | such too, |
21, 17. I made, 1". F. ! 30. A thy,
22, 1. hand-haft 1". F.
23. desires 1". F. | 28. Come
23, 11. true O.
24, 28. thicke sides 2ª. F. r. p.
25, 6. heav'n knows P.—
11. whom I count P.—
26. 2. Or are P.—
10. Fiering 1". F.
27, 12. pries/etc, twixt O.
27. solicites 1º. F.
28, 2. who 1º. F.
18. defended 1º. F.
29, 4. (Beft P.—
30, 22. gave 1º. F.
31, 7. Court night 1º. F.
11. though one 2ª. F.
33, 4. thefe windowes 1º. F. t.w. 15. Off, come off;
32. May bare O.
34, 21. here with 2ª. F. r. p. o.
39, 5. the Heires 1º. F.
18. It was upon
20. but he, 1º. F.
40, 10. hope 1º. F.
44, 24. Might not have stoln O.
28. stole, 2ª. F.—
47, 4. that name, 1º. F.
48, 15. Overcome: 2ª. F.
49, 6. Roman
50, 9. on other P.—
52, 23. many store of 1º. F.
54, 11. knowes 1º. F.
55, 3. seeke our danger 2ª. F.
56, 10. who 1º. F.
57, 7. To seeme first, 2ª. F.
10. One, One, 2ª. F. r.
59, 6. leven to all 2ª. F.—
60, 9. Whom now P.—
61, 31. What then?
62, 13. (at laft) 2ª. F.
30. Titin: and forgot 2ª. F.
and forgeo
63, 16. supply. P.—
64, 26. croft Severn. 2ª. F. r.
65, 8. it should be 2ª. F.—
12. looke us 1º. F.
lookes as 2ª. F.—
15. too flight in 1º. F.
21. stroke ; 1º. F.
70, 28. Twere best P.—
29. make 2ª. F.
71, 30. mafter 2ª. F. r. p.
72, 10. your angry : 2ª. F.
17. embarques O.
73, 17. out-peece 2ª. F. r.
21. Faire you come 2ª. F. r.
77, 1. breeds 1º. F.
78, 26. To whom? 2ª. F.—
80, 24. Lud's gate.
31. feare no Law. 2ª. F. r. p. o.
82, 17. Nature; thyfelfe 2ª. F. r.
23. Vailc. 2ª. F. r.
83, 30. shew that 2ª. F.
31. Might't 1º. F.
85, 11. Vanes 2ª. F. r.
19. 'tweene 1º. F.
22. Pray thee 2ª. F. r.
86, 20. Fearce not Slender, 1º. F.
87, 4. Unremoved O.
32. within ; felt, not imagin'd.
88, 25. chace 2ª. F. r.
31. are heere in 1º. F.
89, 13. I feaf, 2ª. F. r.
16. vanifh O.
28. of his body : 2ª. F. r.
90, 8. There is no 1º. F.
25. should not sooner 1º. F.
Hamlet.

91, 22. great"ft
25. for his present ? 2". F.
31. I set P.—
92, 11. but with jalouse 2". F. r.
15. with supply 2". F.
22. these powers 2". F.—
93, 13. we finde 1". F.
27. on his torture 2". F.
94, 2. 'ploy'd
11. heard 1". F. [r. w.
95, 29. snatch from hence 2". F.
96, 1. blest | 97, 28. came R.—
102, 2. Thou light, 2". F.
5. those cold 2". F.
29. From his R.—
104, 9. for her merits 2". F.
107, 29. or lump the 2". F.—
108, 4. to seek the P. o.
110, 1. Who 1". F.
31. yes not in the 1". F.
112, 30. perplex ? 2". F.
115, 24. and wag'd with 2". F.—
116, 15. it not in the 1". F.
117, 10. Gentleman, 2". F.
118, 10. would seize 2". F.—
119, 32. sorrow for 1". F.
120, 20. one's 1". F.
30. my Mother too, 2". F. r.
124, 14. your finish. 2". F.—

VARIOUS READINGS
in
HAMLET.

1. Whose there ? 4".
8. struck 2". F.—
4, 1. ho ! not in the F". r. p.
5. soldiers, 4".
7. ha's my 1".—
16. but a fantase, 4". b.
27. two Nights have F". r.
32. t'ilumin 4". c. d.
5, 8. Looks a not 4". a.
Looke it 2". b.
This line not in 4". b. c. d.
9. erroneus 4".
22. you of it ? 4". b. p.—
28. very not in the 2". F.
29. he not in the F*.
31. F'not 4". a. F*.
Fleaded 4". p.—
6, 1. and just at F*—
this same hour. 2". F. r.
4. of my opinion, F*.—
9. And with such daily cost 4".
14. labour with 4". c. d.
25. these 4".
26. suez'd on, F". r.
28. return'd F* r.
30. vanquisht ; 4". d.
Cov'nant r". r. p. t. a.
31. articles 4". b. p.—
of signe, 4°. 1st. F.

7. 3. Landlefe F°.—

5. is not in 4°. b.
6. (And it F°. r. p.
13. Ber. I think, &c. This, and what follows, to "country-

but enso; 4°. a.

17. A moth 4°. a. b.
28. omen'd T. o.
8, 12. your spirits 4°.
14. at not in the 4°. p.
20. shew F°.—
26. to the day, F°. r.
9, 2. Some fayes, F°.
4. The Bird F°.—
5. then not in the 2°. F.

dare 4°. a. b. c.
Spirit can walke abroad F°.
7. talkes F°. | 8. that time. 4°.
11. Easterne F°. r. p. t. o.
19. conveniently. F°.—
32. sometymes F°. r.
10, 1. joyn'trefle to this 4°.
3. With an auspicious, and a

dropping 4°.
13. Colleagued with the F°.
16. all Bonds F°. r.
25. subjects : 4°. d. r.—
27. bearing of F°. r.
30. delated 4°.
32. Volt. In that &c. shew F°.—

11, 6. loose F°. | 12. Dread my F°.
17. towards F°. r.

20. wrung &c. This, and what follows, to "consent" l. 22. inclusive, is not in the F°.
29. so much my—the sonne 4°.
30. nightly F°. r.
32. veyled F°.—

12. 2. lives 4°. 1st. F.
8. cloake coold mother 4°. a.

27. unfortisied, a Minde F°.—
13. chapes of 4°. a. shewes of

14. devote 4°. a. b. d.
16. pafeth F°.— shew, 4°. c. d.
23. forrowes 4°. b.
27. unfortisied, a Minde F°.—
13. course 4°. | 11. towards F°. r.
12. schoole to Witt— 4°. b. r.—
17. loose 4°. | 18. I prythee F°.—
25. Canon 4°. b.
26. heaven 4°. r.—
29. fallied 4°.
32. seale 1st. God, God, 4°.
14, 1. wary, 4°. | 2. Seemes F°. r.
3. Fie on't? Oh fie, fie, 'tis F°.
5. come thus 4°. p.
9. not beteeeme the 4°.
11. the shoule 4°.
17. even she, not in the 4°.
19. mine Unkle F°.—
23. flushing of her F°. r.
15, 8. not have your F°. r.
9. mine eare F°. —
10. To take 2°. F.
13. you for to drinke ere 4°.
15. I prythee 4°. 2°. F —

16. see not in the 4°.
Hamlet.

17. followeth 2°. F.
21. Ere I had ever scene F'. r.
23. Hor. Oh where F'.—
25. a was 4°. | 26. A was 4°.
27. I should not 2°. F. r.

16, 1. attentive ear 4°. b. p.—
4. For Heavens love F'.—
7. waft 4°. a. b. 1°. F.
vaft 4°. c. d.
9. Arm'd at all points F'.—
13. Within this 4°. b.
diiftill 4°. a. b. diistill'd 4°.
c. d. p.—bestill'd 1°. F.
17, 1. honourable Lord 2°. F. r.
6, 8, 10. All. so these speeches are prefaced in the 4°. the F'. have—Botb.
22. Ham. Very like, stayd 4°. p.—
26. All. Longer, F'. r. (4°. Botb.)
28. grisy 7. no. 1°. F. [o.
no not in the 2°. F. r. p. t.
31. I'll watch F'.—
32. wake a- 1°. F.
18, 1. I warrant you it F'.—
6. be treble in F'. r. p. t. o.
7. whatiomer 4°. a.
9. fare ye well: F'.—
12. duties | 13. love F'. r. p. o.
17. fonde deedes 4°. a.
29. inbarckt 4°.
24. convoy, in affilant 4°.
27. favours, F'. r. p. o.
29. prime na-4°. d.
30. Froward F'.
31. perfume and not in the F'. r.
19, 4. bulkes, 4°. as his F'. r. p.
5. and not in 4°. b.
7. no foyle 2°. F. r.
8. his feare: F'. r.
10. For he &c. This line is not in the 4°.
13. safety and health of this 4°.
18. peculiar Sect and force F'. r.
22. with two 2°. F.
23. loofe 4°.
26. keepe within the F'.—
31. infant 2°. F. r.
32. the buttons 2°. F. r.
20, 6. watchmen 4°. b. F'. r.
19. for there: my F'. r. p.
21. See thou F'.—
25. them unto thy 4°.
27. each unhatcht F'. r.
unfledg'd courage, 4°.
29. th' opposer 4°. b.
30. thy eare, 4°.
21, 4. Or of a moft 4°. a.
Ar of a 4°. b.
5. lender boy, 4°.
6. love oft looses 4°.
dulleth 4°. the not in 4°. a.
9. night to diy, 4°. d.
13. invites you, F'. r. p. o.
22, 4. Ile teach F'.—
5. tane his tenders F'.
6. starling. F'.
8. Roaming it F'. r.
13. with all the vowes F'.
16. Gives the F'. r.
19. take't for 4°. b. [r.
For this time Daughter, i°.
O o
20. somewhat F'.—
22. parle; 4'.
24. tider 4'. a. teder 4'. b.
27. the eye, F'. r.
30. beguide: 4'. a.
32. moment leisure 4'. a F'. r.
23. 2. your way. 2'. F. r.
8. shrouly 4'. is it F'.
9. is nipping, 4'.
13. then it F'. r.
18. walke to 4'. b.
19. waifles F'.
23. It is 2'. F. | 25. And to F'.
28. This heavy- &c. This, and what follows, to "scandal"
1. l. in the next page, inclusive, is not in the F'. r.
p. o. reveale 4'. a.
29. traduft 4'. a.
30. clip. 4'. a. b. c.
24. 15. of eale 4'. a. (f. ill)
17. scandle. 4'. a.
23. thy events F'. r.
30. enurn'd, 1". F.
inurn'd, 2'. F'.—
25. 2. Revisites 4'. 1". F.
5. thee; reaches F'.
11. wafts you F'. r.
14. will I F'. r.
21. towards 4'. b.
22. fomnet of the cleefe 4'.
fonnet F'. | 24. assumes F'.
27. The very &c. This, and what follows, to "beneath" 1. 30.
inclusive, is not in the F'. r.
31. wafts me F'. r.
26. 2. hand. F'. r. p. o.
5. arture 4'. a.
9. goe one, 4'. b.
11. imagion 4'. a.
20. Whether wilt 4'. a. b. c.
Where wilt F'.—
23. My honour 2'. F.
27. lend my 4'. c.
29. to here. 4'. b.
27. 9. knotted 4'. | 11. fearail full 4'.
13. lift Hamlet, oh lift, F'. r.
15. O God. 4'.
20. Haft, haft F'.
know it, F'.—
I not in the 1". F.
21. mediation 4'. d.
25. rootes 4'. t. w.
27. It's given F'. r. mine Or- F'.
1. mine Uncle? F'. r.
3. wits, hath Tra- F'.
4. wits, and 4'. d.
5. to this F'.
7. a not in the 4'.
15. So but though — Angle 4'.
16. Will sort it 4'. | 17. pray 4'.
18. I sent 4'. a. 1". F'.
Mornings F'. r. [F'.
19. mine Or- F'.— | 20. in the
22. Hebona 4'.
23. my eares 4'.
28. possesse 4'.
29. like Aygre F'.
31. bak'd about, F'. r.
3. Crowne, and Queene F'.
5. Unhuzled 4'. a.
Unnuzled 4'. b.
unavel'd, 4'.
12. howsomever — pursues 4'.
19. Adue, adue, Hamlet: rem-
F'. r.
21. hold but once in 4'. b. F'.—
Hamlet.

23. me swiftly up; 4ª.
24. whiles 4ª.
28. sawe of 4ª. b.
32. yes, yes, Fª. r.
30. My Tables, my Ta- Fª. r.
11. Heavens 4ª.
12. Mar. So Fª.—
13. Hor. Illo, Fª.—
14. come, and come. 4ª.
17. This speech not in 4ª. b. c. d.
20. you’ll Fª.—
25. my lord not in the 4ª.
31. defires Fª.—I 2. has Fª.—
3. mine owne Fª. r.
4. Ille Fª. r.
Look you, not in the 4ª. p.—
5. and hurling Fª. r. p. o.
9. there is my Lord, Fª.—
13. Oremastret 4ª. a.
27. Ah ha Fª.—
28. Come one you here 1ª. F.
32. shift for grownd Fª. r.
3. Come hither Gentlemen, |
And lay your hands a. u. m. |
1. | Never to speake of t. t. |
y. h. h.: | Sweare b. m. Fª.— |
6. by his sword. not in the Fª. |
r. p. o. |
7. i’th’ ground so Fª.—
8. friend. 2ª. Fª. r.
12. in our Fª. r. o.
15. so mere 4ª. | 18. times 4ª. |
19. or thus, head shake; Fª. r. |
or head thus shak’t, 4ª. d.
21. As well, we 1ª.—
23. if there might, Fª.—
25. this not to doe: | So Fª. r.
26. helpe you: | Sweare. Fª.—
29. I do not in the 2ª. F.
33. 9. Reynoldo. Fª.—(ubique)
11. him his Fª. r.
those notes 2ª. F. r.
these two notes 4ª. b.
14. merviles 4ª. a. marvels Fª.
15. to not in the Fª. r. inquire 4ª.
23. neere 2ª. F.—
24. Then 4ª. 1ª. F. r.—
26. And thus Fª. 30. if it 4ª. d.
34. 9. no; not in the 4ª.
22. of wit, 4ª. p.—
24. foyld with working, 4ª.
25. he you t. w.
30. Phrafé and the Fª. r.
35. 1. doos a this, a doos, 4ª. |
4. say nothing: 2ª. F. r.
5. confequence: | At friend, or |
so, and Gentleman. Fª. r.
7. with you not in the 4ª. p.—
9. such and such; Fª.—
10. gaming there, or tooke 4ª.
11. Their falling 2ª. F.
12. such or such a 4ª. a. b. c. |
such and such 4ª. d. |
faile; Fª.
15. take 4ª. this Cape Fª.
17. cffayes 4ª. d.
18. indirects 4ª. b.
22. God buy ye, far ye well. 4ª.
23. But, my good lord,—
24. c’en yourself. O.
31. Ophè. Alas my lord, I Fª.—
32. of God? 4ª.
36. 1. my Chamber, Fª. r.
4. downe gyved 4ª. a. Fª. r.
p. o.

O o 2
13. and held me hard: *not in the 2d. F. r.*
18. my arme, 2d. F. r. p. o.
20. so hideous 2d. F. r.
21. That it F'.—
22. me *not in the 2d. F.*
23. shoulders 4th. b. r.
25. helpe; F'.—
27. Come, *not in the F'.—
29. forgoes 4th. b. w.
31. paffions 4th.
37. 6. better speed F'. r. t. w.
 7. coted 4th. fear F'.
 8. behshew F'.—
 9. It seemes it F'.—
15. Come. *not in the F'.—
23. you have 4th. d. t. w.
24. I *not in the 4th.*
25. Since not th' F'.—
29. deeme of. F'. r.
31. fith to 4th.
  and havior, 4th. w.
38. 3. Occasions F'.—
 4. *This line not in the F'.*
 7. there is not 4th. a.
10. extend 4th. b. p.—
18. but *not in the F'.*
20. services F'.
21. To be commanded. *not in 4th. b. p.—*
24. I *not in 4th. c.*
25. of ye, F'.—
26. the Gentlemen F'. r.
29. ay, *not in the F'.—*
 5. God, one to 4th.
 8. As I have F'.—
10. I do F'. r. p. o.
12. the Newes to F'. r.
18. our hafty 4th.
21. my *not in the F'. r.*
40. 5. threescore thousand 4th. t.
10. for his En- F'. r.
12. As herein 4th. d.
16. we take you 1st. F.
  well-look't 2nd. F. r.
19. is very well F'. r.
24. since *not in the 4th.*
41. 1. pittie it is true: F'. r. p.
 9. whilst F'.—
12. and *not in 4th. d.*
15. heare: thus in 4th.
23. Number: 2nd. F.
28. shew'd F'. r.
29. about 4th. soliciting, F'.
42. 8. you Queene 2nd. F.
10. a winking, F'. r.
13. this I 4th. b.
14. thy star, 4th. 1st. F.
15. Precepts F'.—
16. her re- 4th. a.
19. repell'd, 4th.
22. to lightnes, 4th.
23. whereon F'.
24. we mourne for. 4th.
25. 'tis *not in the 4th. p.—*
26. like. 4th. | 27. I would 4th.
43. 8. he ha's indeed. F'. r.
10. behind the Arras 4th. d.
12. *This line not in 4th. d.*
25. Excellent, excellent F'. r.
31. of two thousand. F'. r.
44. 5. But as 4th. | 8. a sayd 4th.
 9. a is farre gone, and 4th.
15. whom? 2nd. F'.—
16. matter you meane, my F'.
17. Satyricall slave faies F'.—
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19. Amber, or Plum- F'. r.
20. locke of F'.
21. moft not in the F'. r.
23. for you yourselfe F'. r.
24. should be old F'.
29. that's 4'. o'th' Ayre: F'.—
31. and sanctity 4'.
32. leave him and my daught- ter. My Lord 4'.

45. 2. My honourable Lord, I will moft humbly [Take F'.—
4. sir, not in the 4'.
5. will not more 4'. withall, except my life, my life. F'. r.
10. seeke my Lord F'. r.
12. Mine honour'd F'.—
15. Oh, Rosin- F'.— do ye l'.—
18. not ever 4'.
19. Fortunes lap 4'.
30. Let me &c. This, and what
do follows, to “attended” l. 28.
in the next page, inclusive, is
not in the 4'.

46, 31. ever poore 4'.
47, 2. come, come 4'.
5. Why any F'. r.
6. of not in the F'.
14. can charge 4'. a. b. change 4'. c.
21. discovery of your F'.
24. exercifes: 4'. heavenly F'.
27. ore-hanged 4'. b. firmament not in the F'. r.
28. appeareth nothing to me but a 4'. appeared 2'. F'.
30. What pheece 4'.
31. faculty? F'. r.

48, 3. me; no, nor F'. r.
4. women 4'. a.
7. yee laugh 4'. then not in the F'.—
10. Lenton 4'. a. b. c. F'.
11. coated F'. | 14. on me, 4'.
15. fing gratis, 4'. b.
17. the clown f.m.t.l.w. l.a.t. o'th' seare; not in the 4'.
p. t. o.
19. black verse 4'. a.
21. take such de- 4'.
29. they are l'.
30. Ham. How &c. This, and what follows, to “load too” l. 23. in the next page, inclu-
sive, is not in the 4'.

49, 3. berated 1'. F'.
14. tarre them on to T.—
24. not strange: for mine F'.—
25. make mowes at F'.—
26. forty, an hundred F'. r.
27. 'Sblood, not in the 1'.—
32. come then th' 4'. p.—
50, 2. this garb: let 4'.
3. me ex- 4'. a.
3. outwards, 4'.
11. you to, are each 4'. b.
12. baby as you see is 4'. b.
13. swathing F'. r.
14. Happily 4'. a. b. c. F'.
16. prophecy that he 4'. b.
17. Sir: for a F'.—
18. 'twas so indeed. F'.—
20. Rosius 4'. 1'. F'.
21. was not in the F'.
24. mine Honor. F'.—
25. Then can each F'.
27. Pastoricall- Comical:— F'.

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51. 6. Pol. If &c. This speech, and the next, are not in 4°. b.
12. the pious chanson 4°.
Pans Chanson 2d. F.
13. Abridgements come. F.'—
16. O my olde Friend? Thy face is valiant F.' r.
19. Miftris, my Ladie 4°. c. d. neerer Heaven F.'—
22. crak'd 2d. F. [p. t. w.
23. like friendly Faulkners, 4°.
26. my Lord? F.' r.
29. Cautary to 2d. F.
31. judgement F.'
52. 2. was no F.'—
4. affectation, F.' r. o.
5. as wholesome as f. a. b. v. m. m. h. t. fine. not in the F.'—
6. One cheefe speech F.' r.
7. Tale to F.'—
8. when he 4°.
11. It is F.'— not it 4°. b.
13. he purpose 2d. F.
14. his lay 2d. F.
15. now his dread 4°. d. r.
17. he to take Geuelles, F.'
19. embasted 4°. b.
20. and damned F.'—
21. their vile Murthers, F.'
23. Carbuncle, 4°. d. [F.'—
24. So proceed you. not in the
30. match, F.' r.
53. 1. Then fenseleffs Ilium, not in the 4°.
2. feele his F.' r.
6. reverent 4°.
8. And not in the 4°. lik'd a 2d. F.
12. wind | 17 Mars's Ar- 4°.
17. Mars his Ar- F.'—
Armours F.' r.
22. follies 4°. a. folles 4°. b.
Fallies F.'
29. who, O who, had F.'—
who, ah woe 4°. c.
the mobled Qu- 4°. 2d. F.'—
30 & 31. D.'
31. ennobl'd queen is good,
not in the 4°.
32. flame F.' r.
54. 1. clout about that F.' r.
9. husband 4° a.
15. Pray you F.' r.
16. of this not in the F.' r.
18. Do ye heare, F.'—
19. Abstracts F.' r.
21. lived. F.'—
24. -kins, man, better, F.' r.
25. who should scape F.' r.
55. 2. Weele hate 4°. a.
for neede 4°.
3. doisen or F.'—
5. ye not? F.'—
12. God buy to you, 4°.
16. his whole conceit, F.' r.
17. all the visage 4°.
warm'd; F.' r. p. t. o.
18. in's Aspect, F.' r.
22. or he to her, 4°.
24. and that for 4°.
27. appeale the 4°. b.
29. faculty F.'—
32. a-deames, 2d. F. r.
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56. 8. Hah, 's wounds I 4'.
11. shold a fattet 4°. a.
12. bloudy: a bawdy F'.
13. kindles 1°. F. | villaine!
   Oh Vengeance! F'. r.
14. Who? What F'.
   I ? I sure, this F'. r.
15. of the Deere F'.
   father not in 4°. a. F'. r.
   A cullion, T. o.
20. my braves ; 4°. a.
   Braine: I F'.—
29. Ile rent, 2°. F. if a doe 4°.
   he but blench F'.—
31. be the Di- F'.— deale, and
   the deale 4°. a.
57. 13. of circumstance F'. r.
26. Most free of quefion, b. t.
   o. d. | Niggard in &c. O.—
31. ore-wrought F'.
   o'er-rode W.
58. 1. are heere about 4°.
10. purpose into 4°. p. t. w.
12. us two, 4°.
14. may there F'. r.
15. selfe (lawful espials) F'. r.
22. for your 4°. a. F'. r.
28. please ye F'.—
31. shew F'.—
32. Your lowlines; 4°. a.
   lowliness 4°. b.
   too blame 4°. a. b. c. F'.
59. 2. surge o're F'.
   too not in the F'.
10. let's not in the 4°.
20. heyre too? 1°. F.
24. When he have 2°. F.
28. the poore mans F'. r.
29. of office, and the 4°. b.
   dispriz'd F'.
32. he not in 4°. b.
   When as him— 4°. d.
   quietas 4°.
60. 1. would these Fardles F'.
   8. of us all: not in the 4°.
   10. fickled 4°. | 11. pitch 4°.
   12. awry 4°. p.—
   14. Horizons 2°. F. Oraifons R.
   22. No, no, I never F'.—
   24. Lord, I know F'. r. p. o.
   27. these things 4°.
   then perfume left: F'.
61. 3. you shold 4°. p.—
   6. then your Honesty F'.
   9. in his 4°. c.
   14. evocutat our 4°. a.
   evacuat 4°. b.
   17. to not in the 4°.
   24. Heaven and Earth. F'.—
   25. all; not in the 4°. p.—
   29. no way, but F'.
62. 2. Nunnery. Go, Fare- F'. r.
   6. Ophe. O heav- F'. r.
   7. pratlings 1°. F.
   pratling 2°. F. r.
   too not in the 4°.
   8. has g. y. o. pace, a. y. m.
   your selfe F'. r.
   9. another, gig 4°. d.
   gig and amble, 4°.
   you lift you nickname 4°.
10. your not in the 4°.
   no mo 4°.
13. live; not in the 2°. F.
16. scholar's, soldier's, O.
17. Th' expectation, and 4.  
22. see what 4.  
23. of time, 4.  
24. fortune and 2. F.  
29. For what 4. d.
63, 1. which to F'.
  3. set downe: 4. b.  
  11. of it 4. b.  
  of this greefe F'.—
17. shew his Greedes: F'.—
23. unmatcht 4.  
30. of your F'.
31. Cryer had spoke F'.—
32. with not in the F'.
64, 1. say) the Whirle- F'. r.  
  your not in the F'. r.  
  to see a F'. r.  
  Pery-wig-parted 2. F.  
  toteres 4.  
  I could F'.—
12. Sure the 2. F.  
14. ore-stop F'. r.  
15. over-done F'.—
16. at first, 4. c. d.  
17. her owne Feature, F'.—
20. it make F'.—
21. of the which F'.
22. o're-way 1. F.  
  o're-sway 2. F. r. p. o.  
26. Pagan, or Norman F'. r.  
32. us, Sir. F'. r.
65, 16. Both. We will my F'.—
17. What howe, Ho- 4.  
27. like F'.
29. faining? F'. r.
30. of my choysse, F'.
3. Hath tane F'. r. p. o.  
4. comedied 4. (f. comèl'd)  
14. very not in the 2. F.  
  of my F'.
15. mine Unkle: F'.—
19. Stythe. 1. F.  
  Styth. 2. F. r.  
  needfull F'.
21. judgement 2. F.  
22. To censure F'. r. p. o.  
24. If a steale 4.  
25. detected 4. a. b. c.  
  detection, 4. d.  
67, 8. I did F'.—
10. And not in the 4.  
16. my good Hamlet, F'. r.  
22. Ham. I mean my &c. This  
  speech, and the next, are not  
  in the 4. p. o.
63, 26. is not in the 4.  
  Miching Malicho, that mean-  
  F'. r. p. o.  
31. these Fellowes: F'. r.  
32. counself; not in the 4'.
69, 1. Will they tell F'. r.  
  5. make the 2. F.  
10. Poetic F'.
15. orb'd the ground, 4.  
17. time, 2. F. r. p. t. w.  
  twelve times thirty 4. d.  
23. from our 4.  
  forme flate, 1'. F.  
25. nothing must: | For wo-  
  men feare too much, even  
  as they love, | And womens  
  4. t. w.  
26. holds F'.
27. Eyther none, in 4.°.
28. Lord is 4.°.
29. ciz'd, 4.° a. ciz'ft, 4.° b. 
fiz, 2.° F.
30. Where love &c. This line, 
and the next, are not in the 
F°. r. p. o.

70. 1. Powers my Func- F°. r.
9. Ham. Wormwood, Worm-
wood F°.—
18. now the fruite 4.°.
24. of other F°.
25. ennactors F°.—
27. Griece ioy, ioy griefes, 4.°.
32. favourites 1.°. F.
71. 12. to me give 4.° t. w.
14. To dei- &c. This line, and 
the next, are not in the F°.
r. p. o.
19. once I be a widdow, ever I 
be a wife. 4.°.
26. betweene 4.° a. F°.—
28. the Play? 2.°. F. r.
29. Lady doth protest 4.°.
72. 8. we shall have 4.° b. not us:
9. unwrong. 4.° a. unprung. F°.
13. are a good Chorus, F°. r.
17. mine edge. 4.°.
20. mistake your hus- 4.° t. w.
er. Pox, leave F°. r.
27. incvected, 4.° a.
29. usurpe F°.—
for's ef- F°.—
32. writ in choyce F°.—
73. 4. Ham. What &c. This speech 
is not in the 4.°. p.
8. All. Lights, F°.—
10. strucken F°.—
12. whilst 4.° b. r.
13. Thus runnes 4.°.
15. two not in the 4.°.
16. rac'd F°. r. (f. rais'd) 
a city of 4.° b.
17. Player? 4.° c. 
sir? not in the 4.°.
31. Oh, ha! F°.—
74. 10. Lord, rather with F°. r.
11. rich 2.°. F.—
12. to his Doctor: F°.—
—tor: for me 2.°. F. r. p. o.
13. into farre more F°. r.
16. stare now 4.°.
24. of the buf- 4.°. d. 
of my Buf- F°.—
27. Guild. What F°.—
29. answers F°. r. p. o.
as not in the F°. r. p.
75. 2. aslonish F°.—
4. impart. not in the F°.—
10. Ham. So I do F°.—
12. do freely barre F°. r. 
doore of your F°.—
18. sir; not in the F°.—
30. I do be- F°.—
32. Ventiges F°.—
76. 1. fingers, and the thumb 4.° b. 
finger and thumbe, F°.—
2. moft excellent F°. r.
10. the top of not in the 4.°.
12. speak. not in the F°. r. 
mak it. Why do y. t. that 
I F°.—
14. you fret me not, you 4.°.
19. fee that Clowd? F°. r. 
shape like a F°. r.
21. Misset, F. and it's F. —
23. is black like 4°. b. p. —
26. I will 4°. | 28. by. & by |
Leaf me friends. | I will 
Pay. So. By and by is e. f. |
Tis now 4°. p. -
77. 2. breaks 4°.:
3. the world: 4°. d.
4. such busines as the bitter 
day 4°.
11. for ever 4°. a. b. c. F. r.
21. so dangerous as F. r.
ner's 4°. a. b. c.
22. his browes. 4°.
23. provide ourselves; P. —
25. those many bodies 2°. F. r.
p. o.
30. whose spirit de- F. r.
31. cease of 4°.
78. 1. it, or it is 4° | 6. raine, 4°.
7. but a 4°.
generall growne. 4°. b.
9. put about this 4°.
11. Both We F. —
will make haste. 4°. d.
15. here the proffesse, 4°. b.
warnt 4°. d.
21. I heare. 4°. d.
25. That of a T.
79. 5. pardon 4°. | 6. faults 4°. b.
9. affects 4°. b.
13. guided 4°. b.
showe by 4°.
21. can but repent ? W.
25. hearts 4°. d. | of steale, 4°.
29. it, but now a is a prai-
ing, 4°.
30. fo a goes 4°. a. fo goes 4°. b.
80. 1. his foule Sonne, F. (f. fool)
3. Oh this F. —
is base and silly. 4°.
5. as fresh as F. r.
15. At game a swearing, 4°.
27. A will 4°.
32. round with him.
Ham. within. Mother, mo-
ther, mother. | Qu. Ile F.
r. t. w.
81. 1. Ile wait you, 4°.
8. an idle tongue: F. r.
12. by Rood 4°. c. [t. w.
14. But would you were F. r.
18. set up 2°. F.
19. the moft 4°.
21. Helpe how. 4°. p. —
22. helpe, helpe, helpe. F. r.
82. 1. kill'd a 2°. F. r.
2. it was 4°.
4. Betters, F. r. t. —
10. it is pr- F. —
18. And makes a F. r. f.
22. dooes glowe 4°.
23. Ore this 4°. p. w.
24. With heated vifage 4°.
26. Quee. Ay me, w. a. ?
Ham. That r. f. l, a. t. i. t. I,
Looke here 4°.
30. was not in the 2°. F.
on his 4°. b. F. r.
32. threaten or com- F. —
83. 2. Now 2°. F. r.
7. Mildew'd deare 2°. F.
8. breath. Have F.'
14. Senfe, &c. This, and what 
follows, to "difference" l. 19,
inclusive, is not in the F'.
 r. p. o.
21. Eyes without &c. This, and what follows, to "mope" l. 24, inclusive, is not in the F'. r. p. o.
25. heat, O. | 26. mutiny R.—
31. As Reason F'. r. pardons 4'. p. [4'.
84, 1. my very eyes into my foule,
2. greived spots 4'.
3. will leave there their 4'.
5. an infeemed 4'. a. enfeamed F'.
17. Que. No more. not in 4'.
21. you gra- F'. r.
30. figthing 4'. c. d.
85, 3. That you doe bend 4'.
   thus "not in the 1". F.
   their cor- 1". F.
   the cor- 2". F. r.
7. beaded 4'. b.
8. stand 4'. a. F'.— [b.
17. who 1". F. | 19 is there I 4'.
24. lives, 4'. b.
30. extaty f. "not in the 4'.
86, 2. And the 4'. | 7. Whil it F'.—
4. not a flatt- F'. r.
   not this flatt- 4'. d.
10. or the F'. | 11. ranke. F'.
12. this pursie 1". F.
14. curbe 4'. r. p.
17. leave 4'. | 18. mine Un-F'.—
20. That monster &c. This, and what follows, to "put on" l. 24, inclusive, is not in the F'.
24. to refraine 4'.
26. the next &c. This, and what follows, to "potency" l. 29, inclusive, is not in the F'.
28. And either the 4'. a.
87, 6. This bad 4'.
7. one word more, good lady. not in the F'.—
10. blunt King F'. r.
19. consforcements 4'. c.
31. There's &c. This, and what follows, to "meet" l. 7. in the next page, inclusive, is not in the F'. r.
88, 12. a most foolish 4'.
23. matters F'. r.
27. Que. Bestow &c. This line is not in the F'. r. p. o.
28. mine owne Lord, 4'.
31. Seas, F'.—
89, 2. He whipping his Rapier out, and cries F'.—
3. in his F'. r. p. o.
15. let's it F'. r. p.
19. metall 4'. d.
29. Mother Closets 1". F.
90, 2. To let F'. r.
3. so haply, &c. This, and what follows, to "air" l. 7, inclusive, is not in the F'. r. p. o.
12. But, softly; not in the 1".— softly, 4'. b.
13. Ros. &c. This line is not in the 4'.
19. Compound 4'. a. it is 4'. b.
30. an apple in 4'. p. t. w.
91, 10. Hide, fox, a. a. a. not in the 4'.
21. But neerer F'.
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92. 1. Hoa, Guildensterne? Bring in my Lord. F*._
7. politicke not in the F*. r.
9. ourselfe 1". F. 
11. to dishes, D*.
13. Kin. Alas, &cc. This speech, and the next, are not in the F*. r.
18. gut 2". F. r. 
22. if indeed 4'.
not within this 4'. t. w.
25. ye come. F*._
26. deed of thine, for F*. r.
29. With fiery quickness: not in the 4'.
31. thing at bent F*. r.
93, 5. sees him: F*.
9. flesh, and so F*.—
23. conjuring F*. r.
27. were ne're begun. F*. r.
31. me to the 2" F*. r.
94, 1. Craves the 4'. | 7. safely F*.
8. Enter &cc. This, and what follows, to "worth! Exit."
96, 6. inclusive, is not in the F*.
11. propofd 4". b. r.
15. Nephew of old 4' d.—
95, 11. To rust R.—
96, 12. Hor. She is F*. r. 
15. Hor. She speaks F*. r.
20. they yawne at 4'.
22. as winckes 4". b.
23. there would be F*. r.
25. Qu. Twere good F*. r.
29. Qu. not in the F*. r.
97, 7. and by his 4". d. | Sendall 4'.
19. all not in the F*. r. p. o.
20. the grave did F*._
22. do ye F*._
23. good dild 4'.
27. Pray you let's F*. r.
30. morning be— 4". 1". F.
98, 2. his clofe, 4'.
5. let in a Maid, 2". F. 
8. Indeed la? without F*. r.
18. He answer, not in the F*.— a done 4'.
So shoulde I 4". b.
21. bin this? 1". F.
23. they shoulde F*._
26. God night (quater) 4".
31. death, and now behold, Ô Ger- 4'.
32. comes, they 1". F.
4. their not in the 4'.
8. Without which we are but 4". d.
11. Keepes on F*.
on this 4' r.—
his anger, O.
15. person 4'.
19. Qu. &cc. This line is not in the 4". p. o.
20. King. Attend, where 4'. is my 4". a.
32. The cry 4'. w.
Laertes to be 4". d.
100, 8. the King, F*. r. p. o.
15. that calmes F*. r.
18. unsmitched 2". F. r.
24. cannot peepe 4". b.
101, 8. world, F*. r. t. w.
13. Father, is't 4'. t. w. 
death, if writ F*.
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18. Ile hope 2d. F.
19. Politician, 1st. F.
21. Why now? what noys is that? 2d. F.
24. fencible 4th. b. F. r. t. w.
25. peare 4th.
27. Laer. Let her come in.
    How now, 4th. p.

102. 1. payd with weight 4th. p.—
2. Tell 4th. a. turnes F. r.
5. a poore mans 4th.
    inclusive, is not in the 4th.
    Beer,] Hey non nony, nony,
    beyn nony: [And on &c. F. r.
10. And in h. g. rain'd 4th.
14. fing adowne 4th.
15. wheeles become 2d. F. r.
19. Pray Love 2d. F.—
25. Herbe-Grace a Sundaies:
    Oh you must weare F. r.
28. say a made 4th.
30. Thoughts 4th. d.
    afflictions, 4th.
32. will a 4th. | 103. 1. D.°
103. 6. was not in the F. r. p. o.
    All not in the 4th.
10. God a mercy 4th.
11. And all 4th. b.
    Christians 4th.
    I pray God. not in the 4th. p.— ye. F.—
13. see not in the 4th.
    this, you Gods? F.—
14. common 1st. F
15. deney 4th. b.
26. obscure funerall, 4th. p.—

28. right, nor 4th.
30. call in F. r. p.
15. it came 4th.
    Ambassadours F.
22. valour, and in 4th. p.—
26. a good turne F.—
28. much haft as F.—
29. in your eare, F. r.
30. the bord of 4th.
105. 1. farewell. So that 4th.
15. proceede 4th.
16. So crimnall and 4th.
    and cap— 4th. d.
17. safetie, greatnes, wisdome, 4th.
    As by your safety, greatness, wisdom, all things,
21. And yet F.—
24. conclude 4th.
30. Worke like 4th.
32. so loved Arm'd, 4th. a.
    armes, 4th. b.
106. 2. But not 4th. | have aym'd 4th.
5. Who was (if F'.
11. beards 4th. d.
    shook of danger,
12. past time. 2d. F.
17. Letters, m. l. f. H. not in the 4th. p. o.
18. This to your F. r.
22. Of him t. b. t. not in the F.—
23. hear not in the 2d. F.
27. you pardon, 4th.
28. Occasions F. r.
    sodaine, and more strange. 110, re-F. r.
31. abuse? Or no F. r.
11. Laer. If so you’ll F.—
14. As the King at 4. a.
    As liking not his 4. b.
    p.—
21. Lae. My lord, &c. This,
    and what follows, to" gra-
    veness" in the next page, 1.
    4, inclusive, is not in the F.
32. ribaud 4. a. [F'.
108, 4. Some two monthes hence,
    7. they ran F. r.
    8. grew into F. r.
10. had he 4. a. b. c. F'.
11. he paft my F. r. p. o.
    methought, 4. | 13. Came
16. Lamound. F.—
19. all our Nation. F'.
23. especially, F'. r.
25. the scrimers &c. This, and
    what follows, to" them," 1.
    27, inclusive, is not in the
    F'. r. p. o.
    Scrimures 4. a.
30. over 2'. F.
    with him; F'.—
32. Why out F'. r.
109, 9. There lives &c. This, and
    what follows, to" ulcer" 1.
    18, inclusive, is not in the
    F'.
17. spend-thrift 4. d. r. t. o.
19. come 2'. F.
20. your Fathers sonne in-
    deed, F.—
30. on your F.—
2. unbafted F'. r.
3. Requit F'.
5. for pur- 4. a.
    for that pur- F'. r.
7. mortall, I but dipt F'.
15. conveiance 4. b.
20. this shou’d blast F'.—
21. commings, F'.
22. I hate, 4. a.
    I hav’t, 4. b.
24. the end, F'. r. p. o.
25. prefard 4. b. | prepar’d F'—
26. the once, 4. b.
27. tucke, 4. d.—
28. But stay, w. n? not in
    the F'.—
    now not in the 1". F.
32. they’l follow: F'. r.
111, 3. aslant a Brooke, F'.—
4. his horry 4. a. | hoary 4. b.
5. There with F'.—
    she come, F'.—
8. our cull-cold 4. a. b.
    culcold 4. c. d.
9. cronet 4. a.
10. fluer 4. b. | shiver 4. d:
11. downe the weedy F'. r.
14. old laudes, 4'.
16. and deduced 2'. F. r.
18. with her dr- 1". F.
19. poore wench 4. b.
    -ous buy, 1". F. | by, 2". F.
21. is the 4. b. F'. r.
28. a fire 4'.
29. doubts it. 1". F.
30. is, and therefore F'. r.
13. unlesse he 4o. d.
16. be so offended, it 4o.
18. It is an Act Fp. r. p.
19. doe, to perfore, or all;
the 4o.
30. an't, 4o. | 31. out a 4o.
9. 2. C. Why, he &c. This,
and what follows, to "arms"
in l. 12. inclusive, is not in
the 4o.
10. art heathen?
17. frame not in the 4o.
114, 3. houses hee 4o. p. —
lafts 4o. a. Fp.
get thee in, and fetch me a
foope 4o. | 4. Taughan's
4. and not in the Fp. r. p. o.
8. time, not in the 2o. F.
9. there a was nothing a
meet. 4o.
nothing meete. Fp. r. p. t.
10. a rings 4o. | butinesse, that
he sings at Grave- Fp. —
17. caught me Fp. r.
18. intill Fp. r.
23. 'twere 4o. | It might Fp. r.
25. that could Fp. r. p. o.
28. morrow my Lord: 4o. b.
29. thou, good Lord? Fp. —
31. when a 4o | went 4o. a.

115, 1. Choples, 4o.
3. -ion, if wee Fp. —
11. why might not Fp. r.
12. Quidits Fp. —
quillites, 4o. a.
Quilletes? Fp. —
14. this madde knave 4o.
15. actions 4o. c. d.
18. Is this the f. o. h. f, a. t. r.
o. h. recoveries? not in
the 4o.
20. will vouchers 4o.
21. & doubles then the 4o.
23. land 4o. d. | will scarcely 4o.
28. Calves that seek Fp. —
30. this Sir? Fp. r. | 32. or a 4o.
32. made, | for such a Gwyf is
meete. Fp. —

116, 1. it thine 4o. c.
it's thine 4o. d.
3. in't; and yet Fp. r.
6. away not in 4o. d. [o.
16. will follow us: 2o. F. r. p.
17. tooke note 4o.
18. picked, and the 2o. F. r.
19. heeles 1o. F.
of our Cour- Fp. —
21. Of the 4o.
22. o'recame Fp. —
25. the very Fp. r.
26. that was mad, Fp. —
28. a was—a shall—a doo 4o.
Why? because 4o. d.
29. it's Fp. —
31. are men 4o. b.
him, there the Fp. —
there are men as 4o. c. d.
117, 6. bin fixeteene heere, 1o. F.
9. Ifaith, Fp. — a be- a die, 4o.
10. now-a-days, not in the 4o.
11. a will 4o.
12. yeares. 2o. F. —
17. now: this Scul has laine
in the earth three & twenty years. Fp. r.
24. This fame Scull Sir, this
same Scull Sir, F'. r.
25. was Yor—F'.—[r.
28. Ham. Let me see. Alas F'.
29. bore me 4'.
30. now not in the F'.
31. in—it not in the F'. r.
118, 3. No one F'. r.
own Jeering? F'. r.
4. Ladies table, 4'.
6. laught 4'. c.
19. As thus, not in the 4'.
21. returneth into F'. r.
24. Imperious 4'.
27. Wall, expell 2'. F.
the waters 4'.
28. soft a while, 4'. p.—
32. is that they 1'. F. p.—
is't that 2'. F. r.
3. it owne 4'. a. b. c. F'.
of not in the F'. r.
7. Mark. not in 4'. d.
9. Doct. Her 4'.
10. warrants, 1'. F.
warrantize:
12. -sied been lodg'd 4'.
13. praier, F'. r.
14. Shards, not in the 4'.
15. Virgin Crants, 4'.
19. Doct. No 4'.
21. sing sage Requiem, F'. r.
120, 1. not t'have F'. r.
2. Oh terrible woer, 1'. F.
wooer, 2'. F. r.
3. tenn times double on 4'.
12. griefes F'.—
14. Coniure 1'. F.
15. hearers? tis I 4'. b.
20. Sir though F'. r.

and not in the 4'.
21. something in me F'. r.
22. wisenesse feare. Away thy
F'. r. [the F'.—
25. Att. Gentlemen. not in
32. there quan—1'. F.
121, 4. Ham. Come show F'.—
5. wou't fast? not in the
F'. r. | 6. Efsle, F'. r.
7. dooist come 4'.
come hither but to P.—
15. King. This is F'. r. p.
16. this a 4'.
17. Doe, 4'. b. as a female
Doe, 4'. c. d.
18. Cuplet F'. r.
22. you well, but 4'. d.
24. mew, a dogge 4'. b. t.
26. pray you good F'.—
122, 1. quiet shortly shall F'.—
6. now let me see F'. r.
11. my thought 4'. a.
12. bilbo, 4'. a. | 13. praise F'.
14. sometimes F'.—
15. deare plots do paule, F'. r.
should learen us 4'.
24. My teares 2'. F.
to unfold 4'.
26. Oh royall F'. r.
27. seazon; F'. r.
123, 4. heare me how 1'. F.
heare how 2'. F. r.
8. fate F'.—| 14. effects F'. r.
18. them, as the Palme should
flourish F'. r.
21. as sir of 4'.
22. know of F'. r.
24. those bearers 4'.
Hamlet.

27. ordinate; F'. r. p.
30. in the forme 4'.
31. Subscribe 4'. a.
gav' th' 2'. F. —

24, 1. fement, F'.
4. Why, m, t. d. m. l. t. t. employment, not in the 4'. p. o.
6. debate F'. r. 7. Doth F'. —
8. the not in the 2'. F. r. p. o.
12. thinkst thee, F'.
think you, 4'. d.
17. To quit &c. This, and what follows, to " comes here " l. 30, inclusiv, is not in the 4'.
with his 2'. F. r.

25, 7. I saw spacious 1'. F.
9. your friendship F'. r.
11. sir, not in the F'. —
12. spirit; put your F'. r. p. o.
17. Ham. Mee- F'. r. p. o.
hot for my F'. r. p. t. o.
20. how: but my F'. r.
21. unto you, 4'. d.
24. Nay, in good faith, for mine eafe F'. —
25. Sir, you are not ignorant of what excellence Lac - tes is at his weapon. Ham.
What's his weapon? (126, 30.) F'. r. p. o.
28. sellingly 4'. a.

26, 3. of a great 4'. d.
22. are ignorant 4'. b.
27. for this 4'. a. b. c.

27, 1. sir King 1'. F. wag'd F'. —
2. has not in the F'. r. p. o.
impaund 4'.

4. Hangers or so: F'. r. p. o.
8. Hor. I knew, &c. This speech is not in the F'. r.
p. o.
10. carriage 4'.
11. German 4'. c.
12. a not in the F'. —
13. be might 4'. a.
15. but F'. r.
16. this all you 4'.
17. layd sir, that 4'.
18. you and F'. —
19. He hath one twelve for mine, and that would F'.
28. him if I F'. — 29. Ie F'. —
30. I redeliver you e'en so? F'. r.

28, 2. Ham. Yours doo's 4'.
3. for's tongue. F'.
for his 4'. d.
7. A did so sir with his dugge before a 4'.
8. had he F'.
and mine more 1'. F.
and nine more 2'. F. r.
9. fame Beavy, F'. r.
10. and out of an habit 4'.
11. of his tv 4'. a.
of misty 4'. b.
12. most prophane and 4'.
trennowed 4'. a.
trennowned 4'. b.
13. tryalls F'. —
14. Enter &c. This dialogue between Hamlet and the second Courtier, to his Exit. in l. 27, is not in the F'.
26. you goe to 4'. b.
28. this wager not in the 4°.
30. oddes: but thou F°.-
31. how all here F°.

gamgiving 4°. a.
game-giving 4°. b. p.
4. obey. I F°. r.
I shall fore- 4°. d.
6. there's a spec- F°. r. t. w.
7. now, not in the 4°.
10. no man ha's ought of what he leaves. What is't F°. r.
p. t. [t. o.
11. Let be not in the F°. r. p.
21. With a fore 4°. t. w.
22. natures 2°. F°.
30. enemy. |Sir, in this Audi-
ence, | Let my &c. F°. r.

130, 1. mine Arrow F°.—
2. my Mother. F°. r.
9. To my 4°.| ungor'd F°. r.
but all that 4°.
12. I do embrace F°. r.
14. come on. not in the 4°.
p. t. w.
17. i' th' brightest 2°. F°. r.
21. them not in the 2°. F°. r.
Ofricke 4°. (132, 24. D°.)
25. has 4°. | 27. better, 4°.

131, 1. upon the table, 4°.
9. Trumpets F°.—
11. heavens 4°. b. p.—
25. set by F°.
27. Laer. A touch, a touch, I do confecc. F°.—
30. Heere's a Napkin, F°. r.

132, 9. 'tis almost 'gainst F°. r.
10. you doe but 4°.
12. am sure you 4°.
24. mine owne 4°.
own not in the F°. r.
27. She founds 4°. a. b. c. F°.
O villaine! 4°. c. d.

133, 1. heere Hamlet, thou 4°. p.—
2. medicin 4°.
3. houre of life, F°.—
4. in my 4°. 
8. I am no 4°. c. d.
murd'rous not in the 4°.
14. the Onixe here? 4°. p.-
thy Un- F°. r.
24. at this 2°. F°. r.
28. causes right F°. r.

134, 2. Ile hate, 4°.
3. Oh good Ho- F°.—
4. shall I leave 4°.
11. To not in 4°. c. d.
14. ore-growes 4°. b. p.—
19. rest in si- 4°. d.
filence. O, o, o, o. Dyes.
F°. r.

23. flight 4°. c. d.
27. ye would F°.
29. For. His F°.
30. thine infernal 4°. d. t. w.
31. shoote, F°. r.

135, 5. Rosencros— Guildenstair F°.
14. to yet 4°. a.
18. and for no cause 4°.
25. Rites F°.
26. Which are to F°.
27. have always cause 1°. F°.
shall always cause 2°. F°.
VARIOUS READINGS.

in

I. HENRY IV.

6. dambe 2a. F. r. | damp T.
   his lips 4a. g.
8. flowers 4a. f. g. h.
16. and all eyes 4a. d.
4. 4. Souldiers 4a. g.
6. levy 4a. b.—
7. womb 4a. a. b. F. r.
8. from those
12. purpose now is 4a. a. b.
   a not in 4a. d. e. f.
   is but twelve months 4a. g. h.
17. his deare 4a. g. h.
26. And not in the 4a. p.—
5. 1. match 4a. g. h.
   other like my 4a. d.— r. p. o.
2. Far 4a. e. &c. F. r. p.
3. report 4a. e. &c. F. r.
6. That every 4a. g.
   That very 4a. h.
10. the not in 4a. h.
14. is deare, a true 4a. a. b. d.
16. Strain'd 1a. F.
   variations 4a. g. h.
18. welcomes 1a. F.
20. three and T. w.
22. Holmedon plaine 4a. f. g. h.
25. Marry, 2a. F.
32. father to so 4a. a. b. d.

6, 8. cloathes 4a. g. h. r.—
   they say 4a. b.
11. cousin, P.—| 18. plume O.
23. On wednesday next, our council we will hold | At Windfor, cousin; fo &c.
24. and fo 1a. F. | informer 4a. e.
7, 3. benches in the after— F. r.—
10. so not in 4a. b. d. &c.
12. came 2a. F.
13. and the seven 4a. a. b. d.
15. prethe 4a. 1a. F.
19. by my troth not in the F. r.
24. beuty 4a. d. | booty T.—
14. to God not in the F'. r.
17. dele, sir
19. and not in 4'. f. &c.
20. wisdom cries out in the streets, and not in the F'. r.
24. unto me, 4'. b.—
25. I am F'. r. p. o.
28. by the lord not in the F'. r.
31. Zounds where 4'.
6. a Watch F'. r.
17. yet not in 4'. f. &c.
21. been not in the 1'. F.
27. night not in the F'. r. p. o.
11. 3. not I by my faith 4'. p.—
10. By the lord, ile 4'. p.—
12. pray thee 2'. F.
15. Well God give thee the f. of p. and him the 4'.
18. true not in 4'. f. &c.
28. head off from 4'. a. b. t. w.
30. But not in the 4'.
12. 2. shall not in the 2'. F. r.
4. Yea, but 4'.
8. vizard 4'. f.
12. know to 4'. f. &c.
16. fame not in the F'. r.
18. exterminities 4'. d.
19. of these, 4'. f. &c.
   lives 4'. a.
13. 12. no foile 4'. d. &c. F'. r.
26. the Title 2'. F. r.
27. soul not in the 2'. F. r.
31. hope 4'. g. h.
14. 5. servans 4'. f. &c.
11. name not in the F'.
12. Holmijdon 4'. h.
13. Where 4'. f. g.
14. As he de- 4'. c. &c.
   As was de- F'. r.—
15. Who either through envy F'. r.
16. Was guilty F'. r.
29. sufte 4'. b. 30. bare F'. r.—
15. 2. tearme 1'. F.
3. amongst 4'. a. b.
5. being gal'd | To be W.
9. or should F'. r.
16. This vill- 4'. p.—[&c.
20. have beene himselfe 4'. d.
22. Made me to answr indi-F'. r. [t. o.
23. not this 4'. b. &c. F'. r. p.
27. Whateer 4'.
   Lord Henry 4'. a.
16. 1. he not in the 1'. F.
5. Who in 4'. c. &c. F'. r.
7. that great 4'. a. b.
8. the Earle 4'. b.—
13. mountaine 4'. b. &c. F'.
30. crisped-head in a hollow 2'. F. r.
32. bare and 4'.
17. 4. not him 4'. a. b. c. d. e.
20. Albeit I make a hazard 4'.
25. Yes, I F'. r.—
27. In his behalfe, Ile F'. r.—
   thofe 2'. F. r.
   vaines 4'. a. b. d.
29. downfall F'.
   downfall'n R. p. t. o.
18. 7. not he 4'.
16. Live so scan- 2'. F. r.
18. Edmond not in 4'. b.—
22. starve 4'. | 25. wore F'. r.
26. subornations 2'. F. r.
30. pardon, if that 4'. e. F'. r.
19, 17. Payments 2d. F. r.—
your heads.
22. your 4th. c. f. g.
26. swind 4th. c. f.
28. crosse in from 2d. F. r.
29. O, not in 4th. c. &c. F. r.
20, 1. Hor. not in 4th. a. b. c. d.
11. for a while; | And lift to me.
F. r.
16. By God 4th.
26. hollow 4th. a. b. [&c.
hollo 4th. c. d. hallow 4th. c.
21, 4. poyson'd him F. r.
7. waip-flung 4th. a.
Wafpe-toungu'd F. r.—
13. de'ye F.
17. 'Sblood not in the F. r.—
21. caudie F.
26. for not in the 4th.
29. done in tooth F. r.
22, 16. do wondrous well. F. r.
29. how it doth 4th. h.
23, 3. and loc, Mor- 4th. b. &c. F.
and to Mor- 4th. h.
9. the not in the 2d. F.
10. groves 4th. g. h.
23. point, poore 4th.
27. this is F. r.
28. Robin the Ofler F. I.
31. this to be 4th. c. &c. this is
the F. r.
24, 1. by the mass not in the F. r.
King in Christendome F. r.—
[r.
4. Why, you will 4th. c &c. F.
11. God's body not in the F. r.
Panniers 2d. F. r.—
14. a not in 4th. a. b. c.
on thee 4th. a. b. c. d.
33. 1. In faith 4. p.—
   3. I shall aske 4. b.—
   9. Indeede F. r.
   10. An not in 4. p. o.
   17. what not in the 2. F.
   18. Do ye F. r.—
   6. Do ye F. r.—
   16. founded 4. f. g.
   18. them by their names F. r.
   20. their confidence, F. r.
   21. and not in the F. r.—
   22. not proud 4. d. &c. 2. F. r.
   23. by the lord, so they call me;
   24. by the lord, so they call me;
   26. break 2. F. r.
   27. then F. r. pem, 2. F.
   30. I will tell 4. f. &c. [p. o.
   35. 6. away time 4. d. &c. F. r.
   9. thou not in 4. d. &c. F. r.
   24. yeare 4. a. b.
   27. heele 2. F.

22. 'Zounds not in the F. r.
24. our 4. e. f. g.
26. Well not in the F. r.
28. shalt thou 2. F. r.—
29. 2. I not in 4. e. &c.
31. 4. action. By this hand, if I F. r.—
32. Freind 4. d. &c. F. r.
34. 2. wilt 1. F.
30. 6. are all scatt— 4. a.
31. 10. there not 2. F. r.—
33. 16. founded 4. f. g.
30. 18. them by their names F. r.
31. 20. their confidence, F. r.
32. of not in 4. d. &c. F. r.
33. 21. and not in the F. r.—
34. 22. not proud 4. d. &c. 2. F. r.
35. 23. by the lord, so they call me;
30. 24. yeare 4. a. b.
27. chincking 4. f. &c.
30. 25. unto the 4. h.
30. 26. break 2. F. r.
30. 27. then they F. r. pem, 2. F.
30. 28. leave thee, F. r.
30. 29. further F. r.—
32. 30. In my 4. d. &c. F. r.
31. 31. 32. of not in 4. d. &c. F. r.
32. trenches, and tents 4. h.
33. 3. fortins O.—
35. 5. ranfom'd
31. 6. current 4. d.—
32. 8. thou haft
33. 9. beds 4. b. &c. F. r.
30. 3. hast flood 4. d. e. f. F. r.
30. 13. heft 4. a. | 18. agone F. r.
30. 19. bought 2. F.
32. point 4°. h.
33. fell his hose 4°. b. &c. F°.
34. r. p. t. w.
35. their father 4°. a.
36. tallow-ketch O.
38. plentiful as 4°. a.
40. Eel-skin O.—
41. utter! what 4°. c. d. e. F°.
42. r. p. t. w.
43. tried 4°. e. g.
44. thus. 4°. d. &c. F°. r.
45. your not in 4°. h.
46. here not in the F°. r.
47. run 4°. | roar 4°. b. &c.
48. By the Lord, I, 4°. p.—
49. you 4°. my not in 4°. g. h.
50. was now a 4°. a.
51. but by the Lord, lads 4°. p.—
52. good Titles of F°. r.
53. Ho. O Jefu, my 4°. p.—
54. by'r lady not in the F°. r.
56. then be- 2°. F°. r.—
57. yeeres 4°. d.— bluth 4°. g. h.
58. my not in 4°. h.
59. talent 4°. a. b. c. d. e. f. F°.
60. Braby 4°. d.—
61. must goo to 4°. e.—
62. The fame 4°. e. &c. F°. r.
63. Fal. Owen Glendower, the
64. 4°. g. h.
65. that spr- 4°. a. b. t. w.
66. with a pif- 4°. c.—
67. 8. but on foote 4°. f. &c.
68. away by night 4°. c.—
69. Why then, it is 4°. a. b.
hote sun, 4\textsuperscript{t} d. &c. F\textsuperscript{t}. r.  
21. are not 2\textsuperscript{r}. F.  
24. not thou 4\textsuperscript{t}. c. d. e. 1\textsuperscript{r}. F. 
26. whit i' faith, I 4\textsuperscript{t}. p.— 
28. thou doe love 4\textsuperscript{t}. c.— 
46, 6. Prin. Well 2\textsuperscript{t}. F.  
8. my eyes 4\textsuperscript{t}. a. b. 
13. Hofl. O Jefu, this 4\textsuperscript{t}.  
15. how how 4\textsuperscript{t} c. d. 
18. O Jefu he 4\textsuperscript{t}.  
23. on not 4\textsuperscript{t} e. &c. F\textsuperscript{t}. r. 
24. so youth 4\textsuperscript{t}. a. b. 
25. That not in 4\textsuperscript{t} c.— [p.o. 
26. own not 4\textsuperscript{t} c. &c. F\textsuperscript{t}. r. 
27. the neather 4\textsuperscript{t} d. 
29. lieth 4\textsuperscript{t} c.— 
30. sonne 4\textsuperscript{t} b. &c. F\textsuperscript{t}. r. p. t. 
47, 16. deceives 4\textsuperscript{t} c.— 
26. manner, 
48, 1. Falf. Yfaith, my F\textsuperscript{t}. r.  
2. i' faith not in the F\textsuperscript{t}. r. 
6. olde fat 4\textsuperscript{t}. a. b. c. d. 
10. Puddings 2\textsuperscript{t}. F. r. 
11. reverent 4\textsuperscript{t}. 
28. Heaven helpe F\textsuperscript{t}. r. 
49, 11. Shrieze 4\textsuperscript{t}. e. &c. 
13. ye 4\textsuperscript{t}. a. 
16. O Jefu not in the F\textsuperscript{t}. r.— 
17. Fal. Heigh 4\textsuperscript{t}. d.— 
24. thou art a 4\textsuperscript{t}. h. 
50, 8. will 4\textsuperscript{t} g. [19. 3000. 4\textsuperscript{t} h. 
24. it is two 4\textsuperscript{t} g. h. 
51, 2. be they 4\textsuperscript{t} d.— 
3. Pet. [7. Pri. not in the 4\textsuperscript{t}. 
13. Match F\textsuperscript{t}. 
52, 1. often 4\textsuperscript{t} f. &c. 
2. Checkes looke F\textsuperscript{t}. r. p. o. 
3. fight 4\textsuperscript{t}. b. c. d. 
9. huge not in 4\textsuperscript{t} b.— 
21. eruptions, and the 4\textsuperscript{t} c.— of the 4\textsuperscript{t} d. 
25. tombes F\textsuperscript{t}. r. 
30. crossting 4\textsuperscript{t}. c. d. 
53, 5. roule of 4\textsuperscript{t}. a. b. 
6. is the 4\textsuperscript{t} d. &c. F\textsuperscript{t}. r. 
7. Scotland, and Wales, 4\textsuperscript{t}. c. &c. F\textsuperscript{t}. r. 
10. way 4\textsuperscript{t}. g. h. 
18. teach you coof- 4\textsuperscript{t} a. b. c. d. 
20. coose 4\textsuperscript{t}. a. b. c. d. p.— 
28. banke 4\textsuperscript{t}. h. [29. I hent F\textsuperscript{t}. 
54, 30. cranking P.— 
32. scantle 4\textsuperscript{t}. 
55, 31. miter 4\textsuperscript{t}. [32. can sticke 4\textsuperscript{t}. 
56, 2. nothing not in the 2\textsuperscript{t}. F. r. 
7. I do not care: [To any well- 
17. sometime all but 4\textsuperscript{t} h. 
22. and not in the 2\textsuperscript{t}. F. 
57, 2. he was 4\textsuperscript{t}. c. &c. F\textsuperscript{t}. r. p. 
3. Exceeding 4\textsuperscript{t}. c. &c. F\textsuperscript{t}. r. 
8. cubs 4\textsuperscript{t}. g. 
9. you come crosse 4\textsuperscript{t}. 
14. Mor. In 4\textsuperscript{t}. g. h. 
16. quit 4\textsuperscript{t} d. bæfides 4\textsuperscript{t} c.— 
25. bestride 27. by 4\textsuperscript{t}. g. h. 
28. come your 4\textsuperscript{t}. c. d. e. 
58, 8. One not in P.— 
14. I could 4\textsuperscript{t} h. 
should not in 4\textsuperscript{t} g. 
18. seeble 2\textsuperscript{t}. F. r. p. 
24. if thou 4\textsuperscript{t} d.— 
27. Glo. She bids you | All on 
29. the fung 4\textsuperscript{t}. d. 
32. betwixt 4\textsuperscript{t}. d.—
1. Henry IV.

59. 3. Begin their
7. from thence 4°. d. e. f. g. F'.
8. attent 4°. f.
18. would 4°. d.—
19. govern'd not in 4°. g. h.
22. breech 4°. f. &c.
23. Wouldst thou have 4°. a. b.
32. Kate not in 4°. c.—
60. 2. 'Heart not in the F'. r.—
30. Heaven will F'. r.
61. 2. in the 4°. b. &c.
12. I wish, I P.—
23. Heaven pardon F'. r.
62, 16. in presence 4°. b.
17. I did 4°. b. e. &c. F'. r.—
31. Enforc't 4°. f. &c.
63. 12. rendring 4°. h.
13. to doe to 4°. c. &c. 1". F.
19. to doe their 2°. F.
20. it done 4°. f. &c.
26. fet forth at 2°. F. r.
64. 3. reverent 4°. d. &c. F'.
6. renowned 4°. a. b. c.
8. soldier: 4°. c.
11. the Hof/pur 4°. e. &c. F'. r.
12. swathing 4°. a. b. c.
15. of the deepe 2°. F.
23. That thou 4°. f. &c.
that not in the 2°. F. r.
29. And Heaven F'. r.—
65. 9. fitting: 4°. c. d. e. f.
10. there were O.
11. shame 4°. f. &c.
15. engross white 4°. c. &c.
20. of Heaven F'. r.—
21. if I performe, and doe survive, F'. r.—
23. intemperature F'. r.—
25. an hun.- 4°. f. &c.
thousands 4°. d. f.
66. 6. fourth 4°. f.
9. thou shalt 4°. c.—
16. feedes them 2°. F. r.—
67. 2. to Bawdy 4°. f. g.
6. of compasse 4°. e. &c. F'. r.
10. amend thy life F'.
13. the King of 4°. f. &c.
19. give 4°. h.
fire, that's Gods Angel. But
22. sunne of 4°. e. &c. F'. r.
23. runst 4°. f. &c.
Gads-Head 2°. F.
24. thinke that thou F'.
26. and ever- 4°. f. &c.
31. as the 4°. e. f. F'.
of the 4°. g. h.
68. 1. Heaven re- F'. r.—
3. 'Sblood not in the F'. r.
4. Enter Hof/pur 2°. F.
5. God-a-mercy not in the F'. r.
be sure to not in 4°. g. h.
6. burnd 4°. d. &c.
14. many haires 4°. h.
Gods light I was 4°.
24. and not in the 4°.
25. at I 4°. e. | 28. pound 4°.
69. 5. O Jesu not in the F'. r.
6. of, that Ring 4°. h.
7. snek-cap 4°. h.
Zbloud and hee 4°.
13. i'faith not in the F'. r.—
27. pounds 4°. f. &c.
32. as not in the 2°. F. r.
29. then a 4°. b. &c. F'.
30. then a 4°. b. &c. F'.
8. you nothing F'. r.  76, 3. this deame 4'. e. f.  
10 & 11. thanke heaven on F'.  
11. nothing 4'. a. b. c. d. F'. r.  
21. an not in the F'.  
26. ow'd R.  
71, 5. but a man 4'. c.  
6. art a Prince F'. r.  
11. do, let my F'. r.  
15. Midriffes 4'. h.  
25. would 2'. F. r.  
31. Servants, and cher- F'. r.  
32. gheffe, 4'. a.  
72, 1. Nay, I prethee 4'. f. &c. F'.  
15. of the age of 4'.  
16. thereabout 4'. d.  
23. Peto, to horfe, for 4'. c.  
24. yet to ride 4'. e. &c.  
28. their re- 4'. f.  
31. we or they 4'. a. b. c.  
73, 11. through flatt- 4'. f. &c.  
15. By God, 4'. I do de- 4'. a.  
16. tongue 4'. g. h.  
24. have you 4'. f. &c.  
28. 'Zounds not in the F'. r.  
31. beares 4'. a. b. c. d. c. f. F'.  
32. I his mind. 4'. c. &c. F'. r.  
74, 4. Phisition 4'. d.  
5. times 4'. h.  
7. heath 4'. d.  
75, 4. what tis 4'. what's 4'. h.  
10. heire 4'. c. &c. F'. r.  
11. If will 2'. F.  
22. Father 4'. e.  
28. to your 4'. c. &c. F'. r. p.  
31. against a k- 4'. a. b. c. d.  
32. or turne 4'. c. &c.  
77, 5. altars 4'. a. b. c.  
8. taft my 4'. a. b.  
11. shall not 4'. c. &c. F'. r. t.  
16. can draw 4'. a. b. c. d.  
17. of it. 4'. a. b. c. d.  
23. Power R.  
24. take a not in 4'. g. h.  
78, 5. And if it 4'. a. b. c. d. e.  
F'. r.  
7, the not in the 4'.  
9, not not in the 4'.  
17. strock foole, 4'. d. &c. F'.  
20. brought 4'. h.  
27. and long 4'. e. &c. F'. r. p. o.  
ten not in 4'. f. &c.  
28. fazd 4'. a. b.  
29. them as have 4'.  
32. as a better 4'. b.  
79, 3. thorow 4'. g. h.  
5. betweene 4'. f. &c.  
10. Hoft of S. 4'. e.  
11. Davintry 4'. a. b. c. d. e.  
23. all to Night F'. r.  
24. feare tell me 4'. e. &c.  
32. or turne 4'. c. &c.  
80, 6. learnt 4'. b. &c.  
8, in the 4'. a. b.  
11. fir not in the 2'. F.  
13. To not in 4'. h. p.  
29. Then fp- 4'. l.
Thou speakest 4'. g. h.
30. Do not flander 4'. f. &c.

81, 3. it not in 4'. b. c. d.
5. Dov. not in 4'. c. d.
11. Horses 4'. g. h.
13. horses 4'. a. b. c. d.
16. him himselfe 4'. g. h.
20. our 4'. a. b. c. d. e.
24. offer 4'. f. &c.
32. And Heaven de- F'. r.—

82, 4. grieues 4'. b. c. d.
5. the rest | 8. Hath
10. grieues 4'. b. c. d.
11. desire 4'. g. h.
16. father, my 4'. c. &c. F'. r.
22. and vow to God, With tears of innocence, &c.
23. to the Duke 4'. d. f. &c.
27. his assistance 4'. h.
30. They more R.—
32. Attend 4'. d. &c.

83, 10. lay too 4'. e.—
12. Countrey 4'. a. b. c. d.
25. well not in 4'. e.—
30. mine un- 4'. a. b. c. d.
32. committing 2'. F. r.

84, 8. for the saxe 4'. g. h.
9. mine un- 4'. a. b.
10. purpoze 4'. d. &c. F'. r.
12. And't 4'. g. h. F'. r.
13. Pray God 4'.
17. Mighell 4'. a. b. c. d.
Michelle 4'. e. f. F'. r.—
32. with not in 4'. c. &c.

85, 1. a not in 4'. d. &c. F'. r.
rated firmly too 4'. e. &c. F'. r.

18. L. he shall 4'. d. &c. F'. r.

86, 3. peare 4'. a. b. c. d.
4. boisky
8. by the holl- 4'. c.
his not in 4'. d. &c.
11. seeme foure to 2'. F. r.
17. old uneafie lims 4'. f. &c.
21. more 4'. h.
29. do not in the 4'.

87, 12. outdate 4'. b. &c.
13. danger 4'. e. &c. F'. r.
14. sware 4'. a.
15. nothing of pur- 4'. e. &c. F'.
16. clamp 4'. a.
18. sware 4'. e. f. g.
19. sware 4'. h. F'.
22. a not in 4'. e. &c. F'. r.
25. in the un- 4'. c.—

88, 11. sware 4'. f. &c.
your not in the F'.
12. articulate 4'.
21. muddy 4'. f. &c.
23. your at- 4'. | Armes 4'. f.
27. Henry all but 4'. g. h.
28. of his 4'. [c. &c.
30. More active, more val- 4'.

89, 8. a not in 4'. b. &c.
18. yields 4'. f.
19. waight 4'. a.

90, 3. twere 4'. a.
8. Yea not in the F'. r.—
12. what is in that word honor? what is that honour? aire 4'. a. c. what is in that word? honor: what is that honour? aire 4'. b. what is that word honor? what is that honor? aire
R r 2
4°. d. | What is that word?
Air.
15. it not in 4°. a.
23. liberal and kind 4°. a.
25. we are F°. r.—
27. would 4°. d. &c. F°. r.
29. others 4°. e. &c. F°.
31. reason 4°. h.
91, 2. how he 4°. d. &c. F°.
16. say fo 4°. g. h.
25. shall very 4°. g. h.
28. of your 4°. f. &c.
92, 4. doth bear
11. talking 4°. b.—
23. such not in the 2°. F. r. [w.
32. at libertie 4°. e. &c. F°. r. t.
93, 4. fellow 4°. g. h.
16. ended 4°. g. h.
17. if he 4°. f. g.
19. Armes is faire 4°. e. &c. F°.
20. intent for bearing 4°. e.—
25. I draw F°. r.
26. Whose worthy temper F°. r.
94, 14. heere to 2°. F.
17. as a Pris- 4°. e. &c. F°. r.
18. to yield 4°. e.—
thou haughty Scot F°. r.—
20. Lords 1°. F.
22. Holmason 4°. h.
23. triumphed F°. r.—
over 4°. e. &c.
o're F°. r.—
30. whither 4°. 2°. F.—
95, 11. are you 4°.
13. heaven keepe F°. r.—
16. are not in the F°. r.
19. stands 4°. a. [r.—
21. noble man 4°. a. b. d. e. f.
22. hooves 4°. b. &c.
23. are yet un- 4°. [r.—
32. 'Fore God not in the F°.
gets 4°. a. [e.—
96, 4. 'Tis not once only in 4°.
8. Falst. Well, if 4°. a. b. d.
23. you re- F°.
30. plain nobility
97, 1. for heavens F°. r.
22. thee and de- 4°.
29. they 1°. F.
32. threatens 2°. F. r.
98, 1. he not in the 2°. F. r.—
10. O heaven, F°. r.— [p.—
11. harkned for your 4°. a. b.
24. the name 4°. a. b.
31. to heaven F°. r.—
99, 2. thy bud- 4°. e. &c.
13. broke 4°. e.
15. the sword 4°. e. &c.
word 4°. g.
16. thoughts the slaves 4°. a.
19. earth and 4°. b. &c.
Earth and the cold F°. r.
22. thee not in the F°. r.
28. the dead 4°. a. b. d. e. f. F°.
31. fo great a 4°. b.—
100, 4. ignominy 4°. a. b. r.—
12. fo faire a 4°. b. &c.
18. 'Zblood not in the F°. r.
20. I lie not in 4°. e. &c.F°. r.
26. 'Zounds not in the F°. r.—
afeard 4°. g. h.
28. by my faith, I 4°.
30. I flew him 4°. g. h.
6. whom have 4°. a. b. p.—
2. Henry IV.

15. I be not 4th. 1st. F.
17. him slay the 4th. f. &c.
20. the world 4th. e.—
25. take’t on F. r.—
27. zounds I 4th.
will make 4th. h.
102, 3. trumpets found 4th. d.—
8. heaven re- F. r.—
17. not we 4th.
29. the not in the F. r.—
103, 1. The gallant Scot P.—
2. turn’d quite 4th. f. &c.
14. valours 4th. a b.
15. Have 4th. a. b.
shewne 4th. a. b. f. &c. F. r.—
17. P. jo. I &c. This speech is not in the F. r.
21. Toward 4th. g. h.
22. and Prelate P.—
24. you not in the F. r. p. o.
26. his way 4th. e. &c. F. r.

VARIOUS READINGS
in
2 HENRY IV.

Enter Rumour. F. r.
6. Tongue F. r.
8. of them with F. r.
13. While 4th. | griefes 1st. F.—
16. Surmise, 2nd. F. r. [p.—
4, 12. speake to true at 4th. 1st. F.
18. the Royall F. r.
20. When 4th. | 23. learnt 4th.
29. here not in the 2nd. F. r.
5, 13. and God will 4th.
31. who I 4th.
6, 5. fir not in the 2nd. F. r.
7. head 1st. F.
12. had ill lucke 1st. F.—
15. forwards F.
his able heeles F. r.
28. that gentleman 4th.
7, 1. Speake 1st. F.
Spake 2nd. F.—
Spoke at a venter 4th.
5. when the F. r.
17. burnt 4th. | 18. Priams 2nd. F.
23. my eare 4th. r.
32. chanc’d 1st. F.—
8, 1. thou an Earle 4th.
9. say fo not in the 4th.
16. tolling 4th. p.—
19. to God I 4th.
22. Henry 1st. F.—
29. Mettle F.
9, 7. So soone 4th.
18. this newes 1st. F.—
10, 5. this world 4th. p.—
11. This strained &c. This line is not in the F. r.
14. Leave on you 4th.
16. You call the &c. This, and what follows, to 1st. like to
2. Henry IV.

be," l. 29. inclusive, is not in
the 4th.

6. and dare speake 4th.

7. The gentle &c. This, and
what follows, to the words,
"follow him," l. 27. inclu-
sive, is not in the 4th.

11. few, nor never 1st. F.— [r.

4, 16. Enter Falstaffe, and Page, F.

17. o'rewhelm'd F.

22. wil in-set 4th.

25. fledge 4th.

26. one off his 4th.

28. God may 4th. tis 4th.

29. as a 2nd. F.—

31. heele be 4th. | 13. hees 4th. 17.

3. Dommelton 4th.

for short 2nd. F.

3. and my floppes 4th.

5. band 4th.

7. pray God his 4th.

8. Architophel 2nd. F.

raicall: yea 4th.

10. smoothy pates 4th.

14. as live 4th.

15. lookt a shoul'd 4th.

16. am a true 4th. r.—

21. Where's Bardolph? These
words come after the words
"through it," l. 19, in the
4th.

22. in Smith- 4th. [4th.

25. and I could get me but a
begging? 4th. Are there R.—

16. rebels need foul- 4th. p.—

23. If had 2nd. F.

31. hunt counter 4th.

15. 2. God give 4th. p.—

3. of the day F. r.

6. of an ague in 4th.

7. time in you, and 4th.

10. for not in the 1st. F.—

12. If it pleafe 1st. F.—


pray you let 4th. [F. r.

20. lethargy, a sleeping of the


1. if I be your F. r. p. o.

10. come not in the 2nd. F. r.

p. o.

15. himselfe in 4th.

16. Meanes is very F. r.

18. slender. 4th.

29. as smell 4th.

2. in your 4th.

6. his evill F. r. p.

11. times not in the 1st. F.—

bear-ward (4th. Berod,)

12. hath not in the 4th.

14. of his 4th. the one not 4th.

16. you doe measure 4th.

25. your chin double? not in
the F. r.

26. yet not in the F. r.

28. about three of the clock in
the afternoon, not in the
F. r.

32. farther F. r.

3. the yeere 4th.


12. and prince Harry not in the

16. Yes, I 1st. F.—

18. by the Lord not in the F.

r. p. o.

20. if I 1st. F.—

21. but a bottle 4th. p.—

Bottle, would 1st. F.—

24. But it &c. This, and what
follows, to "motion," l. 30,

inclusive, is not in the F. r.

31. and heaven bl- 1". F.-

19. 7. than a can 4'.

20. of my 4'.

23. It is 1". F.-

31. causes F.' r. knowne 4'.

20, 17. Yea mary 4'.

20. Till we &c. This line, and

the three that come after, are

not in the 4'.

27. ayre, and prom- 4'.

28. himselfe in proiect 4'.

21, 3. Yes, if &c. This, and what

follows, to the words, " Or
eelse," l. 22. inclusive, is not

in the 4'.

25. an house 4'.

22, 1. are so, body 4'.

7. And in 4'.

14. not to be 4'.

16. He leaves his backe un- 4'.

arm'd, the French and

Welsh | Baying &c. 1". F.-

21. against 4'.

23. Arch. Let us &c. This speech

is not in the 4'.

23, 15. Bish. Shall &c. 4'.

27. if 4'. lustly 2". F.

28. Will he 1". F. to it 1". F.

30. Hoft. O Lord I, good 4'.

t. w.

24, 1. Yea good 4'.

2. for not in the F. r. p. o.

5. and that not in the 4'.

beautly in good faith, a

cares 4'.

6. does 4'. | 12. my view 4'.

11. If I — if he 1". F.-

13. undone with his F'. r.

you not in the F'. r.

he is 1". F.

16. continually 4'. r.-

18. Lombard street 1". F.-

21. long Lone T.-

23. sub'd off thricce in the 4'.

29. knave not in the F'. r.

25, 3. Sir John not in the 4'.

7. thee in the channel, wilt 4'.

9. & 10. a thou 4'.

14. rescue or two, thou 4'. p.-

Thou wilt not? thou wilt

not? Do, 1". r.

18. tucke F'. r.

20. What's 1". F.-

27. thou upon 4'.

32. for al I have 4'.

26. 7. Fie not in the 4'.

what a man F'.

17. lik'ning him to 1". F.-

25. not thou 1". F.-

26. more familiar with F'. r.

31. made 4'.

27, 8. consideration: you have as

it appears to me practisde

upon the cafe yeelding spi-

rite of this woman, and

made her serve your ufs

both in purse and person.

Hoft. Yea in truth. 4'.

12. Pray thee 4'.

13. done with her 4'.

18. I a 2". F.

make not in the 1". F.-

19. (your humble F'. r.

20. I defire 1". F.-

21. lustly 2". F.

29. Henric 1". F.-
28,  1.  Hoft.  Faith you 4'.
      10.  hangers 4'.
      11.  tapefrie 4'.
      12.  come, and twere 4'.
      13.  the action 4'.
      14.  with me, doft not know
           me, come, come, 4'. t. w.
      16.  Prethce 1". F.—
      17.  i faith I am 4'.
           am not in the 1". F. [4'.
           plate fo God fave me law.
      18.  alone, and make 2". F.
      20.  although 4'.
      27.  bitter 4'. r.
      28.  my good Lord 1". F.
      29.  King to night 4'.
      30.  at Billingsgate 4'.

29,  15.  Countries 1". F.—
      27.  Prince. Before God, I. 4'.
      30.  Prin. It doth me 1". F.—

30,  4.  for by my troth 4'.
      9.  haft with these 4'.
      10.  once, or 4'.
      11.  and another 4'.
      13.  kept'ft 1". F.
      15.  have eate up. 4'.
      16.  And God &c.  This, and
           what follows, to " strength-
           en'd." l. 20. inclusive, is not
           in the F'. r.
      23.  Fathers lying so sicke, as
           yours is. F'. r. p. o.
      26.  Yes faith, and 4'.
      30.  you'1 1". F.—
      31.  Prince. Mary I. 4'.

31,  4.  Prince. By this hand, thou
       4' t. w.
      17.  excites R.—
      22.  Payne. By this light I 4'.

   p.—spoke on, 4'.
   26.  helpe: by the maffe here
        4'. | 28.  a had 4'.
   29.  and looke if 4'.
   31.  Bard. God fave 4'.
   32.  you pernicious F'. r. (? pre-
        tious) 4'. ist 4'.
   5.  Boy. A calls me enow. 4'.
   8.  new not in the 4'.
   10.  Has not 4'.
   11.  upright rable, 4'.
   14.  Althean dreampt 4'.
   17.  tis 4'.
   18.  good not in the 4'.
   20.  If you—shall be wrong'd
        1". F.—
   23.  my good Lord 1". F.—
   25.  Prin. Deliver'd 2". F.—
   33,  1.  Sir John | 2. has occ- 4'.
       4.  there's 4'.
       9.  but they F'. r. p. o.
       10.  But to the 1". F.—
       16.  He sure means 4'.
       22.  my family, 4'.
       23.  sifter: F'. | 24. Ile 4'.
       28.  Payne. God fend the wench
           no 4'.
       30.  Focle 2". F. r. p. o.

34,  1.  Yea my 4'.
      13.  Heicors 4'.
      17.  yet in Towne F'. r.
      21.  you 4'.
      27.  letherne 4'.
      29.  like Draw- F'. r.
      30.  descenfion 4'. p. w.
      35,  7.  Prethce 1". F.—
      8.  Give an even F'. r.
      15.  for heavens 1". F.—
16. when you F'. r.
17. endeere 4'.
18. heart-deere 1". F.—
20. look in T. o.
23. yours, the God of heaven brighten 4'.
29. He had &c. This, and what follows, to the word, "grave," p. 36, l. 19. inclusive, is not in the 4'.
37, 17. What haft F'. r.
20. Mafs not in the F'. r.
28. faine heare some 4'. p.—
Dispatch, This word, and the rest of the speech, is from the 4'. the F'. & r. have it not: Mr. Pope, who recover'd it, join'd it to this speech; the 4'. from whence he took it, giving it to another speaker.
38, 3. Dra. By the mas here 4'.
7. Quickly. Yfaith sweet 4'.
10. rose, in good truth law, 4'. i' faith not in the F'. r.
p. o.
12. ere we can 1". F.—
15. that was well 1". F.—
16. loe here 4'.
22. good faith 4'.
calm, in good or y'good
23. and they 4'.
25. Tere. A pox damne you, you 4'.
28. diseaues make, I 4'.
30. Cooke make 1". F.—
39, 1. Doll. Yea ioy, our 4'.
7. Doll. Hang yourself &c. This speech is not in the F'. r.
8. boasting. By my troth this 4'. p.—
10. ygood truth 4'.
20. body Fares. 2". F.
22. is be- 1". F.—
26. no, by my faith, not in the F'. r.
27. amongst my 1". F.—
40, 4. nere tell me: and your 4'.
6. debuty tother 4'.
7. twas 4'.
I good faith, neighbor 4'.
8. Dombe 1". F.—
10. faide he 4'.
11. a faide 4'.
17. cheter yfaith, you 4'. p.—
19. heele 4'.
24. by my troth, I 4'. t. w.
27. if it were 1". F.—
31. God fave 4'.
41, 5. shall not hardly 4'.
8. I will 1". F.—
18. if you 1". F.—
20. fir: Gods light, with 4'.
22. Pift. God let me not live, but I 4'.
23. Fal. No more, &c. This speech is not in the F'. r.
28. and Captaines 4'.
42, 2. Gods light these 4'.
3. word as odious as the word occupy, which was an excellent good worde before it was il forted, therefore 4'. p.— | 4. too't. 4'.
11. lake by this had to 4'.
14. Fates 1". F.—
16. late yfaith, 4'.
20. mile 4'.

S f
2. Henry IV.

29. Die not in the 4'.
31. On my F'. r. p. o.
43. I pray be 1". F.—
3. give me some 1". F.—
4. contento 4'.
6. hartlie 4'. a.
9. things 4'.
11. I not in the 2". F. r. [4'.
13. Dol. For Gods fake thurf
17. nay and a doe — a shall 4'.
25. good stufte F'. r.
27. prethee (bis) 1". F.—
31. afore 4'.
44. out a doores 4'.
9. Yea fir 4'.
10. in the 1". F.—
14. a rogue, yfaith I 4'.
18. Ah raf— 4'.
20. Do and thou — and thou
27. I'faith not in the F'. r.
28. Bartholmew F'. [F.—
29. on dayes — on nights 1".
45. humour's 4'.
4. a would 4'.
5. a would a chipt 4'.
6. has a 4'. w. | 7. wit's 4'.
8. there's 4'.
10. does the 4'.
12. a plaies | 15. bootes
18. a has 4'. [F.—
21. an hayre will turne the 1".
24. Let us 1". F.—
25. Looke where the 4'.
46. clasping too O.—
2. mafter 4'.
5. Dol. By my troth, I 4'. p.—
9. wilt thou have 1". F.—
10. on Thur- 1". F.—
thou not in the 4'.
11. wee will—Thou wilt 1".
F.—
13. Dol. By my troth thou't 4'.
Thou wilt 1". F.
15. a'th end 4'.
26. good not in the 4'.
by my troth welcom 4'.
27. now the Lord blesse 4'.
28. thine, O Jesu, are 4'.
47. 5. even not in the 4'.
7. Gods blessing 4'.
10. Yea and 4'.
17. a mine 4'. | 19. chopper F'.
22. i' th worlde 4'.
24. with thee: 4'.
27. no faith boyes 4'.
31. thy boy 4'.
48. 5. divel blinks him 4'.
16. What is 1". F.—
22. too'th 4'.
32. too blame 4'.
49. 28. Doll. come, shee comes
blubberd, yea? wil you
come Doll? exeunt. 4'.
50. Enter &c. This scene is not
in 4". a.
9. asleep? O gentle P.—
14. Pallads F'. r.
15. huiift with buffing F'.
18. found 4'. b.
22. maffe, 4'. b.
26. pillowes 4'. b.
28. deafing clamour 4'. b.
30. them re- 4'. b.
31. season in 4'. b.
18. Oh Heav- 1". F.—
26. O, if &c. This half-line, and the three lines that follow it, are not in the F". r.
32. yeare 4°. b.

22. natures 4°. b.
25. who in 4°. b.
26. beginning 4°. b.

53. 10. my soule, my 4°. b.
12. brings 2°. F.
26. on sir, give 4°. b.

54. 1. woosel 4°. | 2. and no sir 4°.
12. George Bare, 1". F.—
22. I see him 4°.
23. Skoggins 4°. a was 4°.
26. Jesu, Jesu, the 4°.
27. my olde 4°.
30. as the psalmist faith, not in the F°. r.

55. 4. Sba. Jesu, Jesu, dead! a dr-
5. a shot 4°.
6. a would 4°.
7. in the 1". F.—
8. Shaft at four- F°. r.
17. Sbal. Good 1". F.—
21. good not in 4°. b.
23. by heaven not in the F°. r.
28. accommodate 4°.
30. said in faith sir, 4°.
32. every where F°. r.

56. 3. Pardon me sir 4°. b. p.—
4. this good day 4°. b.
7. command by heaven 4°.
9. may be not in the F°. r.

13. your good hand 4°. t. w.
14. Trust me, you 1°. F.—
17. Soccard 4°.
24. dozen of suf— 1". F.—
57. 1. if it 1". F.— and it 4°. b.
5. if it 1". F.—
7. i'faith not in the F°. r.
10. Fal. Prick him. This is not in the 4°. instead of it, you have this scénical direction—John pricks him.
11. if you 1". F.—
30. much not in the 1". F.—
58. 2. to not in the 4°.
10. him downe, | Sir 1". F.—
11. his not in the 4°.
20. hee'd 4°.

59. 2. sir. not in the 1". F.—
3. is the next 1". F.—
7. Fal. Trust me, a 1". F.—
11. Oh sir 1". F.—
19. There is 1". F.—
23. you, by my troth 4°.
27. "good, and the second " no more of that," not in the 4°.
29. twas 4°.

60. 3. By the mafs not in the F°. r.
8. to Clemham. 4°.
15. that we have, twice only in the 1". F.—
16. world 2°. F.
17. dinner, Jesus the 4°.
21. heres 4°. | 22. as live be 4°.
29. hath no 1°. F.—

61. 1. By my troth I 4°.
2. God not in the F'. r.
   I will never 1". F.—
3. man is—serve his 1". F.—
6. thou art 1". F.—
7. Feeble. Nay, I will F'. r.
17. Shallow. 2". F.
27. Where's F'. r.
28. a 'shall 4'.
62, 9. said yfaith Wart 4'.
10. thou art 1". F.
14. 'a would ] n. b. This 'a is
   he in the 1". F.— and so a-
   gain in five other places of
   this speech.
20. Farewell master 1". F.—
25. Sir John, the Lord blesse
   you, God prosper 4'.
26. God send 4'.
   at your re- 4'.
28. ye to 4'.
29. Fore God would 4'. [4'.
   master Shallow not in the
30. word, God keep you. 4'.
63, 3. Lord, Lord, not in the 1".
   F.—
7. Turnbull 1". F.—
10 & 12. a was 4'.
13. invisible R. p. o.
14. a was 4'. gemies 4". a.
   yet letcherous &c. This, and
   what follows, to the word
   "mandrake," l. 15, inclu-
   sive, is not in the F'. r.
16. a came 4'. and fung &c.
   This, and what follows, to
   "good-nights," l. 19. inclu-
   sive, is not in the F'. r.
22. a nere 4'.
23. he broke his P.—
26. have trust'd him 1". F.
28. has he 4'. beves 4' ile 4'.
29. and't 4'. 30. ile 4'.
32. till Time 4". b.
64, 19. How doth 2". F. r. p. [4'.
65, 11. Then, my lord, not in the
26. figures 4". a.
66, 1. low Trumpet 2". F.
3. And, with &c. This, and
   what follows, to the words—
   "us wrong," l. 28. inclusive,
   is not in the 4'.
67, 10. And con- | 13. To brother,
   &c. These two lines are not
   in 4'. b. F'. r. p. o.
22. O my &c. This, and what
   follows, to the words—"the
   king." 68, 26. inclusive, is
   not in the 4'.
68, 6. courses 2". F.
8. sparling 2". F.
12. downe, 1". F.—
69, 16. handing 2". F.
70, 14. yea but 4'.
18. our loyal O.
71, 24. in heaven's F'. r.
   set not in the F'.
72, 20. of Heaven 1". F.—
22. of Heaven it selfe 1". F.—
29. tane up 4'.
30. seal 1". F.—
   of Heaven F'. r.
31. of Heavens Sub- F'. r.
73, 21. hold his 4". t. w.
74, 1. my soule they 4'.
8. Pr. F. not in the 4'.
11. Prince. Go 4'.
75, 26. My lord not in the F'. r.
27. already not in the F'. r.
28. tooke their course 1°. F.—
76. 11. and such acts as yours not in the 4°.
have safely F'. r. p. o.
17. this traitour 4°.
24. I pray not in the 4°.
77. 16. further 4°.
20. thou you 2°. F.
78. 2. Rome, there cofin, I 4°.
Rome, your cousin,—I
6. or I sweare, I 1°. r.
7. else not in the F'. r.
8. on't 4°.
26. have bought them
28. away gratis, and 4°. p.—
31. Now not in the F'. r.
32. Retraite 4°.
79. 12. Lord, pray, in F'. r.
16. had but the 1°. F.—
20. never none of 4°.
28. crucifie 1°. F.
80. 5. illuminateth 1°. F.
9. with this 4°. p.—
20. humane not in the F'. r.
81. 1. if God doth 4°.
82. 2. meeting 4°.
9. him time and 4°.
22. canst thou tell that not in the 4°.
83. 9. looke upon and learnt 4°.
10. further 4°. | 2°. other 4°.
84. 3. heavens 4°. | 6°. shrive 4°.
30. out these pangs, F'. r.
85. 1. and will break out not in the 4°.
13. softly, pray. not in the 4°.
32. He uttred 4°. b.
86. 16. found, nor half
28. thy deaw 4°.
87. 4. loe where 4°.
14. How f. y. grace not in the
20. He is not here. not in the
1°. F.—
88. 1. object! Yet, for this,
3. sleepe 4°. | 5°. pill'd 4°.
10. The virtuous sweets not in the 4°. p.—
17. hands de- 4°.
32. mine em- 4°.
89. 1. my hon- 4°.
17. thy ear 1°. F.—
25. Henry 1°. F.—
32. kinds of way
90. 2. gilt, 4°.
6. tooth on every 4°. p.—
13. moft F'. r.
22. inward true and 4°.
32. this crowne 4°.
91. 3. worse then gold 4°.
4. Charra! F'.
is not in the 4°.
7. the Bearer F'. r.
moft not in the 1°. F.—
17. Let heaven 1°. F.—
22. might'st ioyne the F'. r.
27. crookt 4°.
92. 5. to a Quar- 2°. F.
16. taken F'. r.
22. Leaft F'.
29. O heaven F'. r.
2. Henry IV.

my gracious liege not in the 4th.

and peace not in the 2nd.
to heaven F. r.
sir not in the 4th.

Davy, Davy, Davy, Davy,
let me see Davy, let me see Davy, let me see, yea mary Will.

hade lande 4th.
Yee 2nd. F.
Now sir 4th. t. w.
loft at Hunkly 4th.
A shall 4th.
Yea 4th.
are back-bitten 4th. t. w.
marvailles 4th.

There is 4th.
heaven forbid F. r.
this eight 4th. 11th. and I 4th.
have little 4th.
you let 4th.
come, come, come, 4th.
with my 4th.
of not in the 4th.

a shall 4th.
with In- F. r.
whether 1st. F.

Of he 4th.
just. O God, I 4th.
impartall 4th. p. —

Troth F. r. | 10th. mixt 4th.
and God save 4th.
For by my faith 4th.
But weepe F. r.
Bro. We hope no other-
wife from 4th.

lethy 4th.
you part F.
8. to God not in the 1". F.—
12. enough not in the 4'.
13. lately not in the 4'.
16. and the 4'.
17. now not in the 4'. p.—
thou wert better 4'.
19. O that F'. r. p. o.
I would 4'.
20. But I would the F'. r.
21. Wombe might mis- F'. r.
25. amongst 4'.
26. tell you what, you 4'.
28. bottel'd F'. r.
31. O God that 4'.
o' ercome 1". F.—
107. 2. Yes, come 1". F.
4. Anatomy F'. r. [F.—
13. It will be two of the 1".
14. Dispatch, dispatch not in the F'. r.
17. M. Robert Shallow 1". F.—
21. God blesse 4'.
25. it is 1". F.—
27. Pijt. It 4'.
28. in aff— F'. r.
108. 3. is best certain, but to 4'.
8. absique 2'. F.—
all not in the 4'. [r.
25 & 28. God not in the F'.
109. 2. heires becomes 4'.
3. dreampt 4'.
5. awakt 4'.
11. For God doth 4'.
21. evills 4'.
22. redeeme F'. r.
23. strengths 4'.
30. Yea mary 4'.
110. 5. not well per- 1". F.—
you should give F'.
11. that I feare 4'. [t.
23. tormento—contento F'. r. p.
me not in the 4'.
20. I meant 4'.
26. infinitely, and so I kneele
downe before you; but
indeed, to pray for the
Queene. 4'.
31. so woulde I: 4'.
forgotten 2'. F. r. [F.
32. the Genile women will 2'.
112. 1. seeze in 4'. | 7. a be 4'.
8. died Martyre 4'.
11. good night. Finis. 4'.