

3 F A

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.

L O N D O N :

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



To

The R E A D E R.

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 proceeded 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 process 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-

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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 encreas'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 *establish* 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 overhastily 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

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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 its 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 class — specious 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 aforeaid; — 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. abjecti.*

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

to **abode** (3. H. 6. 100, 7 & H. 8. 6, 28.) bode, forebode.

to **abrook** (2. H. 6. 39, 21.) brook, endure, suffer.

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

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

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

accomplished (*m. of V.* 60, 16.

t. of the f. 7, 11.) furnish'd: also, — perform'd: *Fre. accompli.*

Accord (*a. y. l. i.* 5, 13.) 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. e. 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. **advantageable** (H. 5. 101, 7.) advantageous.

adversly (C. 34, 8. wrongly. *Lat.*

B

- ex adverso.*
 to **advertise** (*m. f. m.* 4, 28 & 93, 13.) observe, attend to; *animum advertere.*
- adulterate** (H. 28, 2 & R. 3. 93, 7.) adulterizing, or adulterating; Part. act. of —to **adulterate** (*k. J.* 34, 9.) commit Adultery.
- Advocation** (O. 75, 26.) Office and Act of an Advocate.
- afear'd** (M. 61, 12 & *t.* 50, 31.) possess'd of Fear, frighted.
- Affect's** (*l. l. l.* 8, 7 & R. 2. 23, 29.) Affections.
- affection'd** (*t. n.* 30, 22.) affected, full of Affectation.
- 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.) Dashing, Battery; *videlicet*, —of a Storm: the proper and primitive Sense of the Latin —*Afflictio*, which is deriv'd of —*affligere*, 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.) assure 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.*
- Aiery** or **Epery**, pronounc'd —**Aiery** (H. 48, 32 & R. 3. 26, 31.) a Brood of Hawks: properly—the Nest they are hatch'd in. *v. Eyas.*
- alder-kicfest** (2. H. 6. 4. 12.) Words of Saxon Original, importing—dear above all. *v. SKINNER*, in—“Alder.”
- allegiant** (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.* 5, 21.) Allotment.
- Almain** (O. 41, 21.) a German,

Native of Almania or Germany.

Ambuscadoes (R & J. 22, 2) Ambushes. *Span. Emboscadas.*

Amis (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.

Anthropophagian (*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. 13, 31) Caves, Caverns. *Fre.*

apoplex'd (H. 83, 16.) struck as with an Apoplexy.

to **appeach** (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.) Fittings out. *Fre. appointer & Appointments.*

Apprenticehood (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. approuver.* **Approvers** (Cym. 40, 31.) Provers, 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 e.* 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.*

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

Asperion (*t.* 56, 26.) Sprinkling. *Lat. Aspersio.*

Assinego (T & C. 30, 28.) a little or young Ass: from the Spanish—*Afnico*, a Diminutive of—*Afno*, an Ass.

Assistance (C. 98, 25.) Assessor, Partners. *Fre.*

to **assubjugate** (T & C. 46, 31.) subjugate, bring in Subjection.

Atomies (*a. y. l. i.* 49, 15 & 61, 4.) Atoms. *Lat. Atomis.* **Atomy** (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.) Reconcilement, Peace.

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

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

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

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

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

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 — *avant*, 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; pronounc'd *More antiquo.*

Avouch (H. 5. 24.) Avouchment.

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

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

Aye (*m. n. d.* 5, 27.) ever. *Gr. eis Aiva.*

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

B.

Babe (Cym. 54, 5.) a 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 **bafful** (1. H. 4. 9, 32 & R. 2. 8, 31.) disgrace, treat ignominiously; properly, — unknighth; the Ceremonies of which were hoodwinking, buffeting, and others of like Contumely. *Fre. baffouer*, anciently — *baffoler.*

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

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

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

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

to **ballad** (A & C. 116, 10.) put in Ballad, and sing.

to **balm** (*k. L.* 72, 7. *t. of the f.* 5, 3.) compose, heal as with Balm: also, —to perfume.

Ban (H. 72, 27.) Curse, Execration: The Word signifies, in French, —a Proscription or Sentence of Out-lawry. to **ban** (2. H. 6. 66, 3.) to curse.

ban'd (*m. of V.* 65, 29.) poison'd.

to **band** (1. H. 6. 44, 16.) form in Bands or Companies. *Fre. se bander.*

Ban-dogs (2. H. 6. 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 **bank** (*k. J.* 78, 19.) draw near to, as Banks to the Stream that moves within them.

to **bank'rou** (*l. l. l.* 4, 11.) make a Bank'rou or Bankrupt of any Thing.

Barbason (H. 5. 21, 11 & *m. w. of W.* 38, 24.) The Name of a Devil or Fiend.

barb'd (*m. f. m.* 69, 32.) shav'd, trim'd. *Fre. barbé.* **barbed Steeds** (R. 2. 59, 5 & R. 3. 3, 10.) Steeds attir'd for the War, full-trim'd: probably, from the same Word — *barbé.*

barber'd (A & C. 33, 13.) trim'd, set forth by the Barber. **Barber-monger** (*k. L.* 39, 15.) a Dealer in Barbers.

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

to **bark** (H. 28, 31. A & C. 94, 13.) cover as with a Bark: also, —to strip

of it's Bark.

Barnacle (*t.* 65, 1.) a small marine Animal, vulgarly call'd — a Solar Goose: for an Account of which, and of it's uncommon Production, v. CHAMBERS, in — “Barnacle.”

Barne (*w. t.* 52, 1.) v. **Bearng.**

Base or **Country-base** (Cym. 98, 16.) a Sport among Rusticks, call'd — Prison-base, 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 descended to sometimes by Steps. *Fre. Bassicourt.*

to **base** (*t.* 55, 20.) play the Base to.

basia (*t. of the f.* 19, 18.) enough, it sufficeth. *Ital.*

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

Bate (2. H. 4. 45, 17.) Strife, Debate.

to **bate** (1. H. 4. 76, 20 & H. 5. 59, 3.) the same as — to **bait.** v. above.

'bated (*m. of V.* 17, 21.) abated, lower'd.

Battel (*a. y. l. i.* 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 bruth Wood, *i. e.* faggot Wood.

Bawcock (H. 5. 40, 7; *t. n.* 56. 19; & *w. t.* 9, 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 o-ther, according to the Number of Stories : a House of three such Win-dows, 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.

Bearns (*a. w. t. e. w.* 14, 18.) a provincial Word, signifying— Chil-dren : deriv'd of—to bear, whose Part. pass. was anciently—bearen.

beauty'd (H. 59, 6.) beautify'd.

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

bedabbl'd (*m. n. d.* 50, 22.) wet-ted. *v.* SKINNER, in “Dabble.”

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

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

Behest (Cym. 105, 29.) a Com-mand, an Order.

belee'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.) mad-ding or making mad.

to **bemete** (*t. of the f.* 72, 20.) *v.* to mete.

bemoil'd (*t. of the f.* 59, 20.) mud-ded. *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.

benetted (H. 123, 6.) wrap'd in Nets, netted.

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

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

to **berattle** (H. 49, 3.) rate or rat-tle over.

bergomask Dance (*m. n. 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.) cele-brate in Rime.

besetren'd (R & J. 32, 5.) screen'd, hid as with a Screen.

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

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

Besort (O. 22, 7.) Company. to **besort** (*k. L.* 28, 20.) to sort or suit with.

bestill'd (H. 16, 13.) made still, *i. e.* torpid or motionless.

bestraught (*t. of the f.* 9, 5.) mad, distracted, anciently—disfraught.

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.

Bever 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.*

Bevy (*H.* 8. 23, 8.) *Perdicum Ternio*, says SKINNER, a Leas of Partridges; *Ital. Beva*: 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 **bewray** (*k. L.* 37, 20.) to discover.

Bezonian (2. *H.* 4. 105, 5 & 2. *H.* 6. 74, 29.) a needy and low Person, a Scoundrel. *Ital. bisognofo.*

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. Beguin.*

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

bisson (*C.* 34, 15 & *H.* 54, 1.) blind, or blinding. *v.* SKINNER, in “becfen.”

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. **Blastments** (*H.* 20, 2.) Blastings.

to **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 Chest 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.

to **bodge** (3. *H.* 6. 18, 3.) the same as—bodge or budge, *i. e.* go; (*v.* to **bouge**) 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—Bodies.

to **bolster** (*O.* 68, 24.) to copulate.

Bombard or **Bumhard** (H. 8. 107, 13 & *t.* 37, 18.) a Flagon or Vessel to drink in, shap'd like a Gun; in French, — *Bombarde*.

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

Bona-roba (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.

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

boft (*t. of the f.* 43, 12.) embost.

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. *Fre. bouger.*

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

bow or **Bough** (*a. y. l. i.* 57, 27.) a Yoke.

to **bower** (R & J. 60, 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 lyes 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. l.* 27, 24.) the Name of a Dance in old Time; in French, — *Bransle*.

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

brib'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.

Brief (*a. w. t. e. w.* 93, 22 & *m. n.*

d. 62, 3.) a short Account, a List; properly,—a Law-case submitted to Counsel.

Britain (Cym. 14, 15.) the ancient spelling of—Briton; and—**Britany** (D^o. 15, 29.) the ancient Name of the Island: in 3. H. 6. (46, 25 & 80, 4.) the same Word, or **Bretany** rather, means the Province we now call—**Britagne**.

Brize or **Breeze** (A & C. 68, 9. and T & C. 18, 15.) the Gad-fly.

broached (H. 5. 94, 30.) spitted, thrust through with a [Broach or] Spit. *Fre. broché.*

Brock (t. n. 39, 24.) a Badger.

Brogues (Cym. 84, 10.) Shoes of the Irish Peasants.

to **broke** (a. w. t. e. w. 57, 2 & R. 2. 34, 19.) play the Broker.

Brooch (H. 108, 18; 2. H. 4. 39, 2; l. l. l. 83, 3; & R. 2. 92, 22.) a Jewel or Gem of any Kind; that, particularly, which is now worn by Ladies, and call'd—**an Aigrette**. v. SKINNER, in “Brooch.” **brooch'd** (A & C. 102, 10.) set off as with Brooches.

Bruit (T. of A. 80, 25.) Noise, Rumour. *Fre.* to **bruit** (2. H. 4. 8, 27.) to rumour.

to **buckler** (3. H. 6. 60, 15 & t. of the f. 56, 21.) defend us with a Buckler; in French,—*Bouclier*.

Bug (w. t. 44, 8.) an Apparition, or Bug-bear.

Bugle (m. a. a. n. 10, 24.) a Horn of small Size; *Bucula Cornu*, says SKINNER.

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

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

Burgonet (2. H. 6. 103, 13.) a Steel Cap or Murrion. *Fre. Bourguignotte.*

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

C.

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.

Cade (2. H. 6. 76, 23.) a Cask. *Lat. Cadus.*

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

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

Caliver (1. H. 4. 78, 17 & 2. H. 4. 62, 5.) a Gun or Culverin. *Fre. Calibre.*

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. 41, 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 **canary** (l. l. l. 27, 27.) to move in Measures proper to that Dance.

C

to **cancerize** (T. of A. 78, 21.) set a Cancer on any Thing.

Canker (1. 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.

Cantle (A & C. 67, 32 & 1. H. 4. 54, 32.) a Portion or Segment. *Fre. Eschantillon.*

Canzon (t. n. 21, 19.) a Song or Ditty. *Ital. Canzone.* **Canzonet** (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.

cap-a-pe (H. 16. 9.) from Head to Foot. *Fre. du Cap à Pié 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.*

captiv'd (H. 5. 33, 26.) taken or made captive. *Fre. captivé.*

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

Carat (*c. of e. 36, 14.*) a small

Weight among Goldsmiths and Jewellers. *Fre.*

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

Carbonado (1. H. 4. 96, 10.) a Thing slash'd and broil'd. *Fre. Carbonade.* to **carbonado** (*k. L. 39, 19.*) to broil, slash, make a Carbonado.

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

care-craz'd (R. 3. 78, 25.) broken with Cares.

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 Affronts.

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.*

to **casket** (*a. w. t. e. w.*) 44, 16.) put in Casket.

Caslock (*a. w. t. e. w.* 75, 10.) a loose outward Coat. *Ital. Casacca.*

casted (H. 5. 63, 4.) cast.

Cataian (*m. w. of W.* 26, 23.) a Romancer; Teller of improbable Stories about Cathay, or Cataia, a Province of China.

Cataplasm (H. 110, 8.) a Plaister or Poultice, us'd in Surgery. *Lat. Cataplasma.*

Cates (*t. of the f.* 37, 28.) Junkets, Dainties; call'd also,—Acates. 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.

Caviare (H. 51, 29.) the soft Roe of a Sturgeon, pickl'd. *Ital. Caviaro.*

Cautel (H. 19, 7.) Deceit, Craft, Treachery. *Fre. Cautelle. cautelous* (C. 83, 21.) crafty, treacherous. *Fre. cauteleux.*

Cearments (H. 24, 29.) Encearings, Wrappings in Cear-cloths. *Ital. Ccramenti.*

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.*

Censer or **Censoz** (2. H. 4. 106, 26 & *t. of the f.* 71, 31.) properly—a Plate or Dish to hold Incense. *Fre. Encensoir.*

Censure (H. 20, 31.) Opinion, simply.

Century (Cym. 90, 31. k. L. 85, 29.) the Number—an Hundred: also,—a Command or Party of Men consisting of that Number.

certes (*c. of e.* 47, 20. O. 3, 16.) surely, verily, certainly. *Fre.*

Cess, potius—Sess (1. H. 4. 23, 24.) Power of assessing or selling, *i. e.* estimating.

Chaces (H. 5. 16, 19.) a Term in Tennis-playing.

Chafe (A & C. 15, 30.) Substantive from—to chafe, (*i. e.* fret) in French—*chauffer & eschauffer.*

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 Dress.

chalic'd (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.) challenge, 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. **Charactery** (J. C. 32, 23 & *m. w. of W.* 88, 31.) Writing, the Characters us'd in it. **Charactz** (*m. f. m.*

82, 2.) Characters.

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

Charge-house (*l. l. l.* 59, 16.) a Corruption of—Charter-house, and that of—*Chartreuse*, 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—*Charniégos*, a Spanish Word, signifying—the Stocks; a Place which the Indulgents in this Sort of Liquor were apt to come to.

charter'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.

cheerly or **cheerly** (*t.* 3, 6.) cheerfully.

Cheator (*m. w. of W.* 15, 29.) 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 baser, which is seldom done but by Hawks of base Kind.

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

Cheveril (R & J. 42, 27.) Kid-

leather. *Ciaverello*, in Italian, signifies—a Kid.

Chewet (1. H. 4. 87, 1.) Jack-daw, meaning—Chatterer. *Fre. Chouette.*

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

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

Chough (H. 125, 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.

chrysom 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-spotted (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. Citbara.*

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

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, —*camurus*: 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. Clef*) 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.

cliquant (H. 8. 4, 8.) shining, glittering. *Fre.*

to **cloister** (R. 2. 77, 29.) shut in Cloister. **Cloistress** (*t. 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.

clouted (Cym. 84. 10.) strengthen'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. **cloyless** (A & C. 23, 28.) uncloying. **Cloyment** (*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 misshapen 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. coqueliné.*

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

cockl'd (*l. 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 cofteted, (*v. cocker'd*) bred in the City, and ignorant of what passes 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. Cognoissance.*

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, Bustle.

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

colly'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-

paçt.; what is mated or marketed jointly.

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

co-mingl'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.*

Commixtion (T & C. 89, 4.) Composition, Mixture.

Commixtures (3. H. 6. 43, 25.) Parts of which a Thing is compos'd.

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

compact (*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 **compeer** (*k. L.* 108, 9.) equal, sit on equal Footing.

Complices (2. H. 4. 10, 13 & R. 2. 45, 9.) Accomplices. *Fre.*

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

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

Composure (T. of A. 70, 19.) Compost, Composition.

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

compulsatory (H. 7, 8.) compulsory.

compunctious (M. 15, 25.) giving Compunction.

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.

conceptious (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-house.

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

Confiners (Cym. 89, 1.) Borderers, Dwellers upon the Confines. **confining** (*k. J.* 23, 32.) bordering.

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

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

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

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

25.) congruent: agreeing. *Lat. congruens.*

to **conjoin** (2. H. 4. 87, 30.) to join.
conjur'd (O. 17, 24.) charm'd, wrought on by Conjurations.

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

Considerance (2. H. 4. 99, 30.) Act of considering.

to **consign** (2. H. 4. 101, 12 & H. 5. 107, 25.) sign or set Seal to, consent.

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

Conspectuities (C. 34, 15.) Clear-sightednesses: a Word whimsically coin'd from the Latin — *Conspectus*, and as whimsically join'd with — **bis-son**.

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

Consuls (O. 4, 9, & 11, 16.) Members of the Council.

Continent (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.) contradict or oppose. *Fre. contrarier.*

to **convent** (C. 43, 28 & *t. n.* 86, 12.) convene: from the Latin — *Conventus*, 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.) Person converted. *Ital. convertito.*

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. convincere.*

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

copatain 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 e.* 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.*

Corollary (*t.* 58, 8.) a Deduction from a preceding Argument, being (as it were) a Surplus of it; licentiously us'd, in this Place, for — Surplus, 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.*

corruptedly (*k. J.* 86, 15.) corruptly, even to Corruption.

'costed (H. 48, 11.) accosted.

Coster-monger, *rectius* — **Costard-monger** (2. H. 4. 17, 11.) properly, — a Dealer in Costards, *i. e.* Apples; but us'd here as an Adjective, in the Sense of — mean, pitiful, as a Mer-

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 **courb** (H. 86, 14.) bend, crouch. *Fre. courber.*

Course (2. H. 4. 83, 20) Occurrence.

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

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

cowish (*k. L.* 80, 17.) soon cow'd, dastardly. 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 coaxe, or stroak coaxingly. v. SKINNER.

Coystril, Kastrel, or Kestrel (*t. n.* 8, 13.) a Hawk of base Kind. *Fre. Quercelle.*

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

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

Crank (C. 7, 31.) 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.*

Crare 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. ecrafer.*

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 it's Growth, growing; *Lat. crescens*: it is also a Substantive, (A & C. 23, 11.) and signifies—a crescent Moon, Moon in the Encrease. **crestive** (H. 5. 6. 26.) full of Growth.

Crestets (1. H. 4. 52, 8.) properly,—Lights set upon Beacons; from the French Word—*Croifette*, a small Cross, with which Beacons were anciently ornamented.

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

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

crimeful (H. 105, 16.) criminal. **crimeless** (2. H. 6. 41, 15.) void of Crimes.

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

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

glitter; *Lat. crispans.*

Croan (*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.

crudy (*2. H.* 4. 79, 28.) crude, crudish. *Lat. crudus.*

Crusado (*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.

Cuisses (*1. H.* 4. 76, 26.) Armour for the Thighs. *Fre. Cuiffaux.*

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

Culter (*H.* 5. 99, 28.) a Plowshare. *Lat. Cultrum.*

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. *Fre. Couvre-feu.*

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

cursorary (*H.* 5. 100, 28.) curfory.

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

Curtelass or **Curtle-axe** (*a. y. l. i.* 21, 28. *H.* 5. 73, 2.) a short Sword or Cutlass. *Fre. Coutelas.*

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

ed, customary.

Cuttle (*2 H.* 4. 41, 18.) a foul-mouth'd Fellow: call'd so, by Translation, 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 **dasse** or **dosse** (*m. a. a. n.* 36, 3 & 74, 9.) do or put off; put by, and that with Slight or Neglect.

daizy'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, dampish.

Dankers (*H.* 33, 19.) Danes, Natives of—Danke, *i. e.* Denmark.

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

Dare (*1. H.* 4. 75, 28. *A & C.* 12, 7.) Daring, Shew of Boldness: also,—Challenge, Defiance. **dareful** (*M.* 76, 17.) bold, daring-like.

darking (*T & C.* 115, 14.) growing dark, dark'ning. **darkling** (*m. n. d.* 27, 2.) being in Dark.

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

to **dras** (*k. J.* 17, 16 & *l. 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.

deboth'd (*a. w. t. e. w.* 96, 5 & *t.* 47, 16.) debauch'd; in French, —*debauché*, interpreted by COTGRAVE — deboth'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-atchieving (C. 38, 7.) exciting to Deeds or great Feats, exciting to the Atchievement of them.

Deem (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. Defaite*: also, — a Dispatch, *i. e.* Murther. *se defaire* is us'd by the French in the Sense of — to dispatch or murther one's self. to **defeat** (O. 25, 24.) undo, alter. *Fre. defaire*.

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. estest*.

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

dejest (H. 62, 20 and T & C. 35,

8.) dejected; cast down, thrown from Hope. *Lat. dejectus*.

to **delve** (Cym. 4, 17.) to dig.

Delver (H. 112, 21.) Digger.

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.

Demerit (C. 13, 1 & O. 10, 22.) Desert. *Fre. Demerite*.

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

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

Denay (*t. n.* 36, 15.) Denial. **Denay'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.) iwear, take Depositions. *Fre. deposer*.

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

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

despight (*k. L.* 110, 24.) in Despight of.

to **determinate** (R. 2. 17, 23.) to end, to determine: from the Latin, —

determinare. **Determin'd** (1. H. 6. 72, 32.) ended. *Fre. déterminé.*

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

to **dew** (2. H. 6. 66, 14 & M. 72, 27.) bedew.

Dew-berries (*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; *comisé.*

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

Dibble (*w. t.* 65, 12.) an Instrument us'd by Gardners and Pea-fetters.

to **diet** (C. 29, 17. *c. of e.* 53, 32. *a. w. t. e. w.* 96, 22.) to feed, simply: also,—to feed by Prescription: also,—to disdain, loath, turn the Nose up, as Men do at a Medicine or Diet-drink. **Dieter** (*Cym* 77, 24.) Feeder.

diffused (*m. w. of W.* 76, 19.) wild, irregular. *Lat. Diffusus.*

to **dilate** (O. 19, 12.) tell at large. *Lat. dilatarí.*

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 **disaster** (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 **discandy** (A & C. 79, 28 & 94, 12.) thaw, melt; dissolve as does a Thing that is candy'd, if put into Water.

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

discipl'd (*a. w. t. e. 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.

Discontents (A & C. 18, 4 & 1. H. 4. 88, 16.) Persons discontented.

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

Dis-ease (1. H. 6. 38, 19.) Trouble, Want of Ease.

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 **dislike** (*w. t.* 85, 2.) make unlike.

to **dislimn** (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.) Tenths. *Fre.*

disnatur'd (*k. L.* 29, 25.) flown from Bias of Nature, without natural Affection.

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

dispiteous (*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 Sponge: a Word coin'd somewhat daringly.

dispursed (2. H. 6. 46, 31.) now—disburfed; 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.) taste amiss: also,—to vitiate or spoil a Thing's Taste.

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

Distemperature (*c. of e.* 33, 15.) Disease, Sickneſs; 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.) distracted. *Fre. di-*

strait or distraict. **Distractions** (C. 66, 28.) Divisions. *Fre.*

disvalu'd (*m. f. m.* 87, 26.) less'n'd in Value.

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

Divineness (Cym. 71, 27.) Divinity.

to **dizzy** (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.* set open.

Doit (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.

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

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

down-gyred (H. 36, 4.) hanging in Rucks or Folds. *Lat. gyratus.*

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

Drass (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.

'dress (T & C. 22, 6.) address.

to **drizzle** (*c. of e.* 60, 30 & *m. a. a.* n. 50, 5.) to fall in small Particles.

to **droop** (*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, intitl'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.

Dudgeon (*M.* 23, 5.) the Handle or Haft of a Dagger. *Dague à Roelles* is interpreted by COTGRAVE—a Scottish or dudgeon-haft Dagger.

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

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

dumb'd (*A & C.* 21, 23.) made dumb, silenc'd. **dumb-discursive** (*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. 108, 14.) Endurance, Lastingness: also,—Confinement, Imprisonment.

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

E.

eager (*H.* 28, 29.) ſour. *Fre. aigre.*

to **ean** (*m. of V.* 15, 16.) bring forth Lambs. **Eanlings** (*D.* 16, 7.) Lambkins.

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

easi' est (*Cym.* 83, 31.) Superlative of—easily.

Effuse (*3. H.* 6. 44, 14.) Effusion.

'estest (*m. a. a. n.* 69, 26.) *vice—deſteſt*, corruptedly. **deſt** 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. Englantine.*

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

emballing (*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 **emblaze** (*2. H.* 6. 96, 5) emblazon.

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

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 **empale** (T & C. 114, 10.) encircle as with a Pale.

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

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

Enacts & Enactures (T. A. 60, 5. H. 70, 25.) Enactings, Purposes.

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

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

to **enseoff** 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, constrain'd.

Enforcement (2. H. 4. 9, 1.) Constraint.

enfreed (T & C. 73, 8.) freed, set at Liberty. **Enfreedoming** (*l. l. l.* 31, 12.) Setting at Liberty; *comice'*.

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

to **engirt** (2. H. 6. 99, 31.) to engird. **engirt** (D^o. 49, 20.) engirded:

Engle or **Jngle** (*t. of the f.* 66, 19.) interpreted by SKINNER, — *Cinædus*; by COTGRAVE, — *Bardache*: — a Catamite.

englutted (H. 5. 77, 10.) swallow'd up. *Fre. englouti.*

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

to **engross** (R. 3. 75, 10.) make gross. *Fre. engrossir.*

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

to **enmesh** (O. 51, 1.) take as in

Meshes.

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

enpearced (R & J. 19, 29.) pearced 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.) surround, incircle.

enschedul'd (H. 5. 100, 23.) enter'd in a Schedule.

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

enshield' for **enshielded** (*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 **estate** (*m. f. m.* 94, 27.) to estate. *v. estate.*

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

entertissu'd (H. 5. 70, 22.) interwoven. *Fre. entretissu.*

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

Entreatment (H. 22, 21.) Treatment; *i. e.* Entertainment, Reception; in French, — *Entretien.*

L'Envoy (*l. l. l.* 29, 21 &c.) the Conclusion of a Ballet or Sonnet; couch'd 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.
Fre.

erring (H. 8, 30 & O. 26, 6.)
wand'ring. *Lat. errans.*

escot'd (H. 49, 7.) pay'd, provid-
ed of Pay: from the French Word—
Escot, a Shot or Reck'ning.

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

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. *Fre.*

etern (H. 53, 17 & M. 40, 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.
13, 3.) fellow Christian.

to **evitate** (*m. w. of W.* 94, 8.) to
avoid. *Lat. evitare.*

exasperate (M. 50, 17.) exasper-
ated.

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.) Excrescence, Part ex-
crementitious.

Executors (H. 5. 14, 15.) Exe-
cutioners.

Exercise (R. 3. 63, 8.) a Lecture
or Preachment: a Term us'd by Dif-
fenters.

Exhibition (*k. L.* 14, 29 & 2. *g.*
of V. 15, 11.) Allowance: a univer-
sity Term.

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

77, 28.) a Writ so call'd, being Part
of the Process leading to an Outlaw-
ry; us'd in both these Places in the
Sense of—Extremity.

Expectance & Expectancy (H.
62, 17. T & C. 89, 27.) Expectation.

Expedience (H. 5. 76, 27. 1. H. 4.
4, 17.) Haite, Expedition: also,—a
Thing expedient or necessary. **expe-
dient** (*k. J.* 14, 20 & 20, 1.) hasty,
expeditious. **expediently** (*a. y. l. i.*
42, 4.) expeditiously.

expul'd (1. H. 6. 54, 20.) expell'd.
Lat. expulsus.

ersufficate (O. 61, 2.) puff'd out,
puffy: probably, from the Latin—
sufflatus.

Extasy (*c. of e.* 46, 28; H. 85,
28; M. 40, 3; & *t.* 55, 31.) a Wan-
dring 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.

extinct'd (O. 30, 23.) dead, ex-
tinguish'd. *Lat. extinctus.*

to **extirpe** (*m. f. m.* 55, 1.) extir-
pate. *Fre. extirper.*

extrabagant (H. 8, 30.) wandring
beyond it's Bounds. *Fre.*

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

Eyas, plu. Eyases (H. 48, 22.) a
young Hawk, a Nestling, one just
from the Egg, in Dutch—*Fy. Eyas-*
musket (*m. w. of W.* 49, 21.) *i. e.*
young Musket. Musket is a Hawk of
small Size, in French—*Mousquet.*

Epen 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.*

facinerious (*a. w. t. e. 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.

Faitors (*2. H.* 4. 42, 14.) Evil-doers; in French—*Mal-fauteurs.*

to **fall** (*A & C.* 71, 24; *a. y. l. i.* 60, 26; *c. of e.* 20, 2; *m. n. d.* 65, 15; & *O.* 87, 11.) let fall. to **'fall** (*A & C.* 65, 14 & *c. of e.* 57, 19.) to befall.

to **false** (*Cym.* 36, 21.) make false.

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 fashioned.

fantastical (*M.* 8, 10.) imaginary, begot of Fancy or Fantasy. **fantasticoes** (*R & J.* 41, 6.) Persons fantastic.

Ital. fantasy'd (*k. J.* 62, 24.) possess'd with Fancies.

Farrow (*M.* 53, 12.) the Litter of a Sow.

farsed or **farced** (*H.* 5. 70, 23.) big, swelling; properly,—stuffed. *Fre. farcé.*

Farthel or **Fardel** (*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. Fauchon.*

Favour (*O.* 25, 24.) Look, Countenance. **favour'd** (*J. C.* 21, 1.) carrying the Look or Favour of any Thing.

by my **fay** 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.

feat (*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-

federate.

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.

to **fellow** (*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.*

festinate (*k. L.* 73, 8.) speedy. *Lat. festinatus.*

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; Conciseness.

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 Chil-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—Goffamour. 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.

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

to **fist** (2. H. 4. 24, 11.) gripe with Fist.

Fitchew or **Fitchow** (*k. L.* 92, 23. O. 83, 30.) a Polcat.

fittul (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.) Gusts of Wind: also,—thin Cryсталizations upon the Ground or on Water in winter Time.

flax-wench (*w. t.* 15, 9.) one working in Flax, a spinning Girl.

flecker'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.) Substantive from—to flesh, in Latin—*degustare.*

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

flexure (H. 5. 70, 15.) Incurvation, 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 **flout** (*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-soft** (*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.
- Foizon 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 Curse.
- 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.
- foze-end** (*Cym.* 55, 27.) Forepart, Beginning.
- to **foze-fend** (*Cym.* 119, 20.) to forbid. **foze-fended** (*k. L.* 102, 30.) for (or fore-) bidden; in French,—
- defendu.*
- to **foze-flow** (3. *H.* 6. 38, 6.) defer, linger.
- to **foze-speak** (*A & C.* 63, 31.) speak against, make void the Application of any one by prepossessing the Party apply'd to.
- foze-spent** (2. *H.* 4. 6, 8.) over-spent, exhausted.
- foze-thought** (*k. J.* 42, 22.) præ-design'd.
- foze-weary'd** (*k. J.* 20, 11.) over-weary'd.
- forgetive** (2. *H.* 4. 79, 29.) given to forging.
- formal** (*t. n.* 40, 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.
- forted** (*m. f. m.* 80, 17.) strong, seated as in a Fort.
- Forth-rights** (*t.* 51, 27.) strait Paths.
- to **fortune** (2. *g. of V.* 77, 10. *A & C.* 8, 7.) chance, happen: also,—fit with Fortune.
- Foffet-seller** (*C.* 34, 22.) a Seller of Foffets, *i. e.* Taps; in French,—*Faussets.*
- foul'd**, pronounce—fool'd (*H.* 36, 3.) turn'd down. *Fre. foulé.*
- fount** (*m. f. m.* 74, 17.) Fountain. *Fre. Font.*
- four-inch'd** (*k. L.* 63, 26.) fram'd of that Width.
- foutra or foutre** (2. *H.* 4. 104, 23

& 105, 9.) a French Word, of obscene Signification.

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

fracted (T. of A. 23, 25.) forfeited; properly,—broken. *Lat. fractus.*

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 hook 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. 4. 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. bretté.* 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 **frush** (T & C. 113, 32.) burst or break in Pieces. *Fre. froisser.*

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

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

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

Fumiter (*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 **fust** (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, Hurry.

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

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

Gait (*t.* 59, 26. *H.* 10, 23.) Tread, Walk, Air in walking: also,—Walk, simply; meaning—Progress.

galled (*H.* 5, 38. 19.) fretted, worn by Friction. *v.* to **gallow**.

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

Gallies (*t. of the f.* 44, 5.) Gallies of a larger Construction. *Ital. Galeazze.*

Galli-matrefy (*m. w. of W.* 25, 29.) properly,—a Medley or Jumble of Things together. *Fre. Gallimaffrée.*

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-

roars, Hurliburlies. *Fre. Garbouils:* **garish** (*R.* 3. 93, 26 and *R. & J.* 58, 22.) flaring, glittering.

to **garner** (*O.* 90, 31.) lay up as in Garner.

'**gasted** *vice*—**agasted** (*k. L.* 35, 26.) frightened, struck agast. **Gastness** (*O.* 105, 21.) Gastliness.

gaunt (*R.* 2. 27, 19.) lean, thin of Habit.

Gawds (*m. n. d.* 4, 20.) Toys, Nick-knacks; any small Ornaments us'd by Women. **gawded** (*C.* 39, 27.) adorn'd, decorated, deck'd with Gawds.

Gaze (*M.* 80, 28.) Gazing-stock, Thing to gaze at.

Gear or **Geer** (*l. l. l.* 72, 9 and *R. & J.* 43, 12.) Wear, Attire; Stuff.

Geck (*Cym.* 103, 27.) a Cull, Bubble, one easy to be impos'd on. *Ital. Gbezze.*

Gemel (*m. n. d.* 58, 2.) a Twin. *Lat. Gemellus.*

to **gender** (*O.* 91, 4.) engender. **Generation** (*k. L.* 7, 10.) Things engender'd or generated.

gentle (*H.* 5. 82, 1 & *w. t.* 19, 15.) one in the State of Gentry. to **gentle** (*H.* 5. 76, 19.) make gentle, gentilize. **Gentry** (*w. t.* 19, 14.) Condition of a Gentleman.

Germans (*O.* 7. 14.) Cousins german.

Germens or **Germins** (*k. L.* 58, 1. *M.* 53, 5.) Seeds; properly,—the Buds or first Sproutings of a Tree. *Lat. Germina.*

Gests (*A & C.* 90, 7.) Acts, noble

Acts. Lat. Gesta.

to **ghost** (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, anciently,—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 **gibbet** (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.

Gimmals (1. H. 6. 10, 22.) Pieces of Mechanism, mechanical Devices. *v. jymold Wit.*

to **'gin** (H. 8. Prologue. M. 4. 28.) begin.

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.

Gisse (*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.*

Glaiues (2. H. 4. 65, 31.) Swords. *Fre.*

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

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

to **glib** (*w. t.* 27, 27.) to geld, castrate; 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 **gloze** (H. 5. 9, 11.) expound, make a Gloss 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 ild 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.

Hongarian (*m. w. of W.* 14, 11.)

a Corruption, perhaps, of—Hungarian; the Word substituted 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.

good Deed (*w. t.* 6, 25.) in good Deed, *i. e.* in very Deed, truly.

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

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.

gorgelly'd (1. H. 4. 29, 15.) swill-belly'd, having the Belly o'er-gorg'd.

Gorget (T & C. 22, 14.) a Collar of Harness. *Ital. Gorgietta.*

gospel'd (M. 37, 8.) gospel-tutor'd.

Gossemer & Goslamour (*k. L.* 90, 9. R & J. 50, 15.) *v.* Film.

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.

Governance (2. H. 6. 16, 27.) Government. *Fre.*

Goujeres (*k. L.* 106, 21.) the Disease of the Goujes. *Gouge* or *Gouje*, among the French, signifies—a Whore that follows the Camp.

Gourd (*m. w. of W.* 16, 14.) a false Die or Die hollow'd, as a Gourd that

is scoop'd: Perhaps, **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.

Gouts (M. 23, 5.) Drops. *Fre. Gouttes.*

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

to **graft** (*a. y. l. i.* 45, 28.) to graft. **graft** (2. H. 6. 62, 20.) grafted or grafted.

grained (*c. of e.* 60, 29. C. 93, 13. H. 84, 2.) furrow'd or shrivel'd: also,—of a strong Grain, knotted: also,—tinctur'd deep in the Grain.

gramercy (*t. of the f.* 14, 20.) well said, thank you; properly,—great Thanks. *Fre. grand Merci.*

Grange (*m. f. m.* 55, 12 & O. 7, 6.) a Farm or lone House in the Country. *Fre.*

grateful (A & C. 27, 13.) pleas'd, well-pleas'd.

gratulate (*m. f. m.* 98, 19.) gratulatory, fitted for Gratulation.

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

to **'grave** (*m. of V.* 35, 18.) to engrave.

Graveness (H. 108, 4.) Gravity.

to **'gree** (*t. of the f.* 41, 15.) agree.

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

to **grime** (*k. L.* 44, 17) daub or be-

smear, begrime.

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

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

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

Guardage (O. 12, 23.) that which guards. **guardant** (C. 110, 27 & 1. H. 6. 74, 31.) Person or Thing guarding.

Guerdon (*l. l. l.* 32, 24.) Reward, Meed, Recompence. *Fre.* to **gucrdon** (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, dress'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.

haggl'd (H. 5, 82, 24.) hack'd & mangl'd.

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.

Hardiment (1. H. 4. 16, 25. Cym. 104, 5.) Feats of Arms and Va-

lour: also,—Valour, simply: from the French Word—*hardi*, hardy, valourous.

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 **harry** (A & C. 57, 21.) torment, harrass, worry. *Fre. harier.*

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

Hatch (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. hacher.*

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.*

hears'd or **herf'd** (*m. of V.* 45, 1.) clos'd in Herse.

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

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

Hebenon (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 Hebenon, and producing them in the same Manner. The Greek Language has *ἑβενος*, and possibly *ἑβενος*, (*v.* H. STEPHENS.) whose Accusative, *ἑβενον*, 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. *Fre. Herbelettes.*

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

hests (*t.* 16, 4.) Behests. *v.* **Behests.**

high-battl'd (A & C. 74, 21.) strong for Battle.

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

high-vic'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 **histoy** (2. H. 4. 70, 28.) record, put in History.

to **hive** (*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 **hoise** (2. H. 6. 8, 26.) to hoist up. *Fre. hauffer.*

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

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

holp (1. H. 4. 13, 31.) help'd.

to **honep** (H. 84, 6.) fondle, call one — Honey, and Dear. **honep'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. **Hood-man** (*a. w. t. e. w.* 73, 27.) a Person hooded or blindfolded.

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

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

hose (*l. l. l.* 46, 21.) Breeches. *Fre. Chaussés* or *Haut de Chaussés*.

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

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

hurling (*a. y. l. i.* 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. i.* 69, 31.) an Hyæna;

a Beast so 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.

to **jade** (A & C. 52, 31 & H. 8. 70, 13.) make Jades of, drive in jade-like Manner. **jady** (2. H. 6. 72, 7.) jadyish, tending Jades.

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.

Jesses (O. 63, 27.) short Straps of Leather ty'd about the Legs of a Hawk, by which she is held on the Fist.

to **jet** (Cym. 53, 17. T. A. 22, 28.) to walk with proud Gait, *fastuosè incedere*: also,—to encroach proudly or trample on.

i'fecks (*w. t.* 9, 23.) a clownish Corruption of—i'faith, or, in Faith.

Ignomy (1. H. 4. 100, 4; T. A. 60, 2; and T & C. 118, 14.) Ignominy. *Fre. Ignomie*.

ignorant (*t.* 68, 12 & *w. t.* 19, 18.) causing Ignorance.

ill-inhabited (*a. y. l. i.* 55, 26.) ill-lodg'd.

F

ill-star'd (O. 117, 3.) born when some evil Star was predominant.

to **illumine** (H. 4, 32.) illuminate.

to **imbare** (H. 5. 11, 1.) lay open or bare.

to **imbofs** (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—imbofs: as a Dog is also, whose Knees are strain'd with hard running, and swell'd; from the French Word—*Bosse*, which signifies—a Tumour: hence **imbofs** became generally applicable to any Thing swell'd.

to **inmask** (1. H. 4. 12, 10.) to mask, cover as with a Mask.

Inmediacy (*k. L.* 108, 3.) Immediateness; Honours in immediate—*i. e.* present—Possession.

Inminence (T & C. 117, 6.) the Near-approach or O'er-hanging of any Thing.

inminent (A & C. 114, 11.) un-momentous.

Inmures (T & C. Prologue.) Walls, Inclosures. to **inmure** (*l. l. l.* 31, 12.) imprison, shut up within Walls, in Latin—*Muri*.

Imp (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'ning; 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.*

impasted (H. 52, 19.) made into a Paste.

Impeach (*c. of e.* 59, 17 & 3. H. 6. 19, 15.) Charge, Impeachment.

imperseverant (Cym. 75, 6.) by Mistake of the Speaker, for—perseverant; a French Word, signifying—persevering, 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 pressing, *videlicet*—Soldiers &c: also,—an Impression.

incardinate (*t. n.* 79, 22.) a Corruption of—incarnate.

to **incarnadine** (M. 26, 4.) turn of a red or carnation Colour, call'd in the Italian—*Incarnadino*.

inclouded (A & C. 116, 5.) wrapt as in a Cloud.

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.

incorporeal (H. 85, 4.) incorporeal.
incorps'd (H. 108, 10.) incorporated.

Inde (*l. l. l.* 52, 12.) India.

Indent (1. H. 4. 55, 4.) Indenting. to **indent** (1. H. 4. 16, 11.) bind by Indenture, take into Service that Way.

Index (H. 82, 27.) Indication, meaning — Declaration.

Indifferency (*k. J.* 31, 24.) Equality, a not inclining or swaying to one Part more than another.

Indigest (*k. J.* 87, 9.) a Chaos, or Thing indigested. *Fre.*

indign (O. 23, 13.) base, vile, unworthy. *Fre.* **Indignities** (1. H. 4. 65, 13.) unworthy Deeds.

indrench'd (T & C. 5, 3.) immerg'd, steep'd.

Induction (1. H. 4. 51, 27. O. 80, 9.) Introduction, Entrance upon any Thing: also, — an Inducement.

Infamic (*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 **infamozize** (*D.* 85, 1.) disgrace or make infamous; *comice'.*

infest (T & C. 22, 27.) infected.

Infinite (*m. a. a. n.* 34, 4 & 2. *g.* of V. 36, 21.) Infinity, *το ἀβυσσος.*

informal (*m. f. m.* 88, 11.) the opposite of — formal, which see.

ingraft (O. 43, 21.) ingraff'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, possess or instill into.

inherfed (1. H. 6. 76, 7.) clos'd or lay'd in Herse.

to **inhibit** (M. 46, 15.) forbid, let or stay the Progress of any Thing. *Lat. inhibere.*

to **injoint** (O. 15, 9.) join or conjoin.

initiate (M. 47, 28.) that is yet a Novice, newly initiated.

Inking (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.

insanie (*l. l. l.* 57, 30.) Insanity; *comice'.* *Lat. Insania.*

to **insconce** (*c. of e.* 17, 8 & *m. w.* of W. 51, 22.) conceal, hide, cover as with a Sconce. *v.* **Sconce.**

inshelter'd (O. 28, 1.) put under Shelter.

insinew'd (2. H. 4. 69, 28.) join'd as by a Sinew.

Insisture (T & C. 19, 23.) Rest, Station: Planets, at certain Points of their Course, are said to be — stationary.

Instance (2. H. 4. 53, 14 & *m. i.*

m. 75, 21.) Information, Intelligence.

Insuit (*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.) Intentionness. *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.* 80, 12.) invulnerable, not to be cut. *v. trenched & trenchant.*

intrince (*k. L.* 40, 27.) a Contraction of — **intrinsecate** (*A & C.* 119, 18.) the same as — intricate.

inventory'd (*t. n.* 20, 24.) put in Inventory.

Joinder (*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.

irregulous (*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 consent 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.*

ymold Bit (*H.* 5. 73, 31.) a Bit hung with Rings call'd — Gimmals, from the Latin — *Gemellus*, as consisting of two or more Rounds: Ought it not therefore to have been spelt — gimmel'd?

K.

to **keel** (*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.

Kendal Green (1. 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.* **Coystril**.

Ketch (H. 8. 5, 15.) a Tub or large Barrel.

Kickshaws (2. H. 4. 94, 25.) Trifles, any Things. *Fre. quelques Choses.*

Kicksp-wicksp (*a. w. t. e. w.* 41, 3.) a made Word; meaning—Doxy, or Wife rather, contemptuously call'd so.

Kill-hole, properly—**Kiln-hole** (*w. t.* 70, 9.) the Mouth of an Oven or Kiln.

kindl'd (*a. y. l. i.* 52, 23.) brought forth; a Term appropriated to the Breeding of Rabbits.

kindless (H. 56, 13.) acting against Kind, *i. e.* Nature; unnatural. **kindly** (*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.*

lac'd Gutton. *v.* **Gutton**.

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**, *rectius*—**Land-damm** (*w. t.* 27, 21.) to pit, or bury; damm or stop up with Land, *i. e.* Earth.

to **lank** (*A & C.* 19, 18.) grow lank.

laps'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.) Alarums.

lafs-lozn (*t.* 58, 20.) forsaken of his Lafs. to lear (Part.—lorn) is an old Word, signifying—to leave or forsake.

'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. Laiton.*

Lattice (*a. w. t. e. 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—*lattiser*, to lath; whose Participle passive was—*lattisé*, 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 **lave** (*t. of the f. 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.*

Leaguer (*a. w. t. e. w. 59, 3.*) the Lines or Fortifications about a Town that is beleaguer'd, *i. e.* besieg'd.

leash'd (*H. 5. 3, 7.*) put in Couples or Leashes; in French,—*Laijés*.

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 Embassador.

Leech or **Leach** (*T. of A. 86, 15.*) a Physician. to **leech** (*t. of the f. 4, 2.*) to physick or purge.

Lect (*t. of the f. 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 Mistrefs. *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.*) steep'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 **leech** or **leech** (*m. n. d. 36, 31.*) to lick or dawb over. *Fre. lecher.*

to **letcher** (*k. L. 92, 15.*) play the Letcher, exercise Letchery.

Lewdsters (*m. w. of W. 86, 3*) lewd ones, Persons given to Lewdness.

Libbard (*l. l. l. 80, 23.*) a Corruption of—Leopard.

liberal (*O. 33, 18.*) over-liberal.

liesest (*2. H. 6. 48, 14.*) dearest.

Lieutenantry (*O. 33, 28.*) State and Condition of a Lieutenant.

Like (*2 H. 6. 55, 9.*) Likelihood.

to **like** (*1. H. 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. e. w. 97, 31 & c. of e. 40, 13.*) a Part of the infernal Regions, the Out-skirts of them; from the Latin Word—*Limbus*, a Hem.

to **lime** (*3. H. 6. 88, 31. m. w. of*

W. 14, 4.) join as with Lime: also, —to put Lime into any Thing.

Wann'd (*a. y. l. i.* 41, 6 & 45, 3.) drawn, painted. *Fre. enluminé.*

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.

Winstock (*H.* 5. 37, 32.) a Staff of Wood with a Match at the End of it, us'd by Gunners.

to **wip** (*A & C.* 37, 23 & *O.* 81, 13.) to kiss.

to **wist** (*c. of e.* 38, 25 & 1. *H.* 4. 46, 20.) listen or listen to.

wither (1. *H.* 6. 75, 12.) yielding, soft-yielding; properly, —limber.

'Wixir (*t.* 77, 10.) Elixir.

Woach or **Woeh** (1. *H.* 4. 24, 6.) a Lake, Fen, Bog or boggy Place; —so call'd among the Irish and Scotch.

Woad-stars (*m. n. d.* 9, 14.) Stars that attract.

woathy (*O.* 73, 24 & *t.* 56, 29.) loathsome.

Wooby (*m. n. d.* 15, 23.) a Lubber or Looby. to **wooby** down (*H.* 5. 73, 29.) hang down, hang in looby-like Manner.

Wockram (*C.* 39, 19.) a coarse Kind of Linnen.

Woggats (*H.* 115, 5.) the ancient Name of a Play or Diversion which is now call'd —Skittles or Kittle-pins: in which, Bones were often made Use of by Boys, instead of wooden Pins, (Loggats, or little Logs;) throwing at them with another Bone, instead of bowling.

to **'wong** (*C.* 118, 7 & *H.* 5. 34, 23.) belong.

wongly (*t. of the f.* 18, 23.) longingly.

wooft (*A & C.* 68, 14.) fled, gone aloof.

Woon & Wown (*M.* 73, 11. *O.* 41, 32.) Clown or clownish Fellow.

woop'd (*k. L.* 62, 32.) full of Loop-holes.

Woose (*l. l. l.* 87, 2.) Setting-out: properly, —the Loosing or letting loose of a Shaft or Arrow. to **woose**

(*a. y. l. i.* 64, 2.) loosen or let loose.

woose-wiv'd (*A & C.* 8, 5.) tack'd to a loose Wife.

Wooce-monger (*l. l. l.* 27, 6.) Dealer in Love.

wouted (1. *H.* 6. 67, 27.) fool'd, made a Lout of.

Wozel (*w. t.* 36, 14.) a Lubber or lazy Fellow.

Wucchese (*O.* 15, 18.) Man of Lucca, a City in Italy.

Wunes (*H.* 77, 22; *m. w. of W.* 68, 1; *T & C.* 44, 28; and *w. t.* 30, 30.) mad Fits, Lunacies.

to **wure** (*R & J.* 35, 27.) a Term in Falconry; signifying, —to call a Hawk to you, make her come to the Fitt.

wuth (*t.* 26, 21.) fresh, deep-colour'd.

wustigh (*a. w. t. e. w.* 33, 7.) lusty: a Dutch Word.

wustrous (*a. w. t. e. w.* 23, 30 & *t. n.* 69, 15.) full of Lustre.

Wurury (*H.* 29, 11.) Lust of the Flesh; the proper Sense of the L.

tin—*Luxuria*.

Lym (*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 (*i. H.* 4. 77, 5.) armed, dress'd in Armour or Mail.

Malicho (*H.* 68, 26.) the Character call'd by us—Iniquity, in the ancient Moralities; by the Spaniards, —*Malbecho* and *Malbechor*, 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 **mammer** (*O.* 56, 32.) speak with Hesitation or in hesitating Manner; like Infants just beginning to prattle, whose first Word is commonly—Mam.

Mammet (*i. 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 Mamocks or Bits.

to **manacle** (*t.* 23, 3.) chain, put in Manacles.

Manage (*k. J.* 4, 22. *l. l. l.* 78, 11.)

Skill in Management: also,—a Feat of the Manage or Riding-houfe.

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, mannish.

Manner, taken with the (*i. H.* 4. 44, 1 & *l. l. l.* 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 Designs.

Marchal or **Marchal** (*i. H.* 4. 84, 18. *k. L.* 83, 30.) Marshal. *Fre.*

Marish (*i. 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.

Marmoset (*t.* 42, 5.) a Monkey. *Fre.*

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.

Mafs (*H.* 113, 29.) by the Mafs. 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 amaze or amaze; in which Sense, it should have an Apostrophe.

Matin (*H.* 29, 17.) the Morning. *Fre.*

maugre (*k. L.* 110, 23.) in Spite of. *Fre.*

Mazzard (*H.* 115, 2.) a Head or Scull; Etymology uncertain: perhaps, from—*Mafchoire*, a Jaw; *Pars pro toto*.

Meacock (*t. of the f.* 42, 1.) pusillanimous, a pusillanimous 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, Meanness. to **mean it** (*m. of V.* 63, 21.) observe the Mean, enjoy Blessings 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 she Physician. *Fre.* to **med'cine** (*Cym.* 85, 13 & *O.* 66,

13.) to physick. *Fre. mediciner.*

Meed (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.) Meterers, Writers in Metre.

Meiny (*k. L.* 46, 4.) Train, Followers, Servants in Household. *Fre. Mesnie.*

to **mell** (*a. w. t. e. w.* 77, 2.) to mingle. *Fre. meler.*

Memozials (*t. n.* 51, 32.) memorable Things. **Memory** (*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.

Amends (*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, 1.) shut in Mew, the Pen or Coop of a Hawk.

Micher (1. *H.* 4. 46, 31.) a sordid 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 e.* 25, 21 and R & J. 37, 15.) great; in Greek, — μέγας.

mightyful (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.

miscrate (H. 5. 8, 19.) miscreated, ill-founded.

Misery (C. 46, 17 & Cym. 99, 31.) Meanness, Pitifulness; a Sense the French also give to their Word — *Misere*.

misgraffed (*m. n. d.* 7, 30.) graffed, or grafted, wrong or amiss.

mis-hav'd (R & J. 67, 17.) mis-behav'd.

to **mis-hear** (*k. J.* 32, 21.) hear amiss.

to **misprise** (*m. n. d.* 38, 7. T & C. 87, 8.) to mistake; *v* **Misprision**: also, — to undervalue. *Fre. mespriser*.

Misprision (*m. n. d.* 38, 23 & *t. n.* 14, 22.) Mistake, Error; from the French Word — *Mesbrison*, Error; a

Derivative of — *Mesprendre*, to err or mistake.

misproud (3. H. 6. 43, 26.) proud without Cause, over-proud.

mis-sheathed (R & J. 104, 9.) sheathed wrong or amiss.

missingly (*w. t.* 56, 17.) *i. e.* with Regret, such as follows the Absence of what one misses.

Messive (A & C. 27, 28 & M. 14, 16.) Messenger.

to **mis-speak** (*k. J.* 32, 21.) speak amiss.

to **mist** (*k. L.* 115, 23.) throw a Mist upon any Thing.

mis-temper'd (*k. J.* 72, 31 and R & J. 7, 2.) temper'd amiss.

Mistry (*a. w. t. e. w.* 60, 10.) Maftership, *i. e.* Skill, superior Knowledge.

to **mis-think** (A & C. 114, 22 & 3. H. 6. 42, 12.) think amiss 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 **moë** (*t.* 37, 4.) to make Mouths like an Ape. *Fre. faire la Moue*. **MOË** (*t.* 57, 27.) the Action aforesaid.

to **moist** (A & C. 118, 22 & 2. g. of V. 51, 28.) to moisten.

Moldwarp (1. H. 4. 56, 18.) a Mole.

Mome (*c. of e.* 24, 27.) properly, — a Momus, find-fault or carping Fellow; for the Word is French, and has this Interpretation in COU-GRAVE: but that in the Oxford

Glossarist, to wit—"a dull stupid Blockhead, a Stock, a Post," accords better with the Names it is rank'd with, (*v.* the Passage) and he derives it from another French Word, —*Momon*, or *Mommon*, signifying—a Set by a Mummer at Dice; which was done without any Word spoken, and without unmasking.

Monarcho (*l. l. l.* 37, 11.) a Monarch; *Ital.*: but signifying here—some unknown Person, of odd Carriage, in the Time of Queen Elizabeth; whose Courtiers diverted themselves with him, and gave him that Name. to **monarchize** (*R.* 2. 53, 10.) play the Monarch.

to **monster** (*C.* 44, 28 & *k.* *L.* 10, 32.) make a Monster of.

Moon-calf (*t.* 47, 11.) a Name given by the Vulgar to that misshapen Lump of Flesh which is sometimes brought forth by a Woman instead of a Fœtus; it is also call'd—a Mole, (*Mola*, and *Mola carnea*) and—a false Conception: the Name "Moon-calf" was probably given it, from a mistaken Opinion of it's being "calv'd" (*i. e.* conceiv'd, or brought forth) when the Moon was in a wrong Point. *v.* *COT-GRAVE.* in—Mole. **moonish** (*a. y. l. i.* 54, 22.) moon-like, resembling the Moon.

Mop (*t.* 57, 27.) an odd Gesticulation in dancing, consisting chiefly of Drops and Duckings. to **mop** (*k.* *L.* 79, 13.) to drop, duck, or dance oddly.

to **mope** (*H.* 5. 59, 24.) go moping. to **moral** (*a. y. l. i.* 35, 18.) to moralize. **Moralizer** (*O.* 49, 1.) Moralizer.

Morisco (*2. H.* 6. 54, 27.) a Morris-dancer, or Dancer *à la Morisque*, (in Spanish—*Morisco*) *i. e.* after the Fashion of Moors.

Mort o' the Deer (*w. t.* 9, 19.) a particular Air, founded by Hunters while the Deer is in killing.

mortal (*Cym.* 99, 14; *M.* 60, 9; and *T & C.* 89, 14.) deadly, or death-dealing. *Fre. mortel.* **mortal-fearing** (*R.* 3. 115, 5.) man-affrighting, frightening Mortals or Men. **Mortality** (*k. j.* 86, 18.) mortal State.

a **Motion** (*w. 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. e. 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, Plunderers.

mountant (*T. of A.* 60, 6.) mounting; an heraldic Term. *Fre. montant.* to **mountebank** (*C.* 76, 4.) play the Mountebank, *i. e.* win with specious Words.

to **mouth** (*m. f. m.* 57, 21.) kiss with open Mouth.

Mummers (*C.* 34, 26.) Persons in Masquerade. *Fre. Mommeurs.*

Muniments (*C.* 7, 8.) Fortifications, Strength'nings. *Lat. Muni-*

menta. **Munition** (1. H. 6. 8, 28 & k. J. 78, 13.) Ammunition, warlike Stores of all Sorts. *Fre.*

Mural 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.

Muffs (A & C. 77, 7.) a Scramble for Nuts among Boys.

Mustachio (1. H. 4. 25, 29.) a Whisker. *Ital. Mostaccio.*

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^o, 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 and so, and was esteem'd a great Delicate. "Mutton-monger," and "to love Mutton," are even us'd at this Day, for — a Wencher, and — to love Wenches.

N.

Native (C. 62, 23.) native Cause.

Nave (M. 4, 25.) the Navel.

Nayward (*w. t.* 24, 27.) towards the — nay.

Nay-word (*m. w. of W.* 33, 17.) a By-word or Watch-word.

Neafe (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.

needly (R & J. 61, 26.) of Necessity, necessarily.

to **neeze** (*m. n. d.* 16, 32.) to sneeze.

Neglection (1. H. 6. 68, 32 and T & C. 20, 31.) Neglect. *Lat. Neglectio.*

to **neighbour** (*w. t.* 21, 15.) be Neighbour to. **neighbour-stained** (R & J. 6, 29.) stain'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, — benighted, 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 arresting them.
Misrule.

nill (H. 112, 25 & *t. of the f.* 40, 19.) will not. "will he, nill he," is — will he, or will he not.

Ninny (*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.

'**nointed** (*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.

Nole (*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-shotten (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.

'**Noynance** (H. 77, 29.) Annoyance.

Nuntio (*t. n.* 12, 14.) a Messenger. *Ital.*

Nuthook (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.*

O.

to **oar** (*t.* 28, 22.) row with Oars.

oathable (T. of A. 60, 6.) fit or proper for Oaths, capable of taking one.

Obduracy (2. H. 4. 31, 5.) Hardness, Obdurateness: from — *obduratus*, Part. pass. of — *obdurare*, to harden or grow hard.

Obediance (*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.) sorrowful, funercally 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.) attent, 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 Lifelings, 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.*

o'er-galled (T & C. 107, 30.) *v. galled.*

to **o'er-perch** (R & J. 32, 20.) leap

or fly over, as the Bird over it's Perch.

o'er-picturing (A & C. 32, 19.) making a better Picture.

o'er-raught (H. 57, 31.) o'er-reach'd, o'er-took.

o'er-ressed (T & C. 21, 29.) strain'd, over-done.

o'er-sized (H. 52, 22.) smear'd over as with Size; in Italian, — *Sifa*.

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.) heinous, 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. v. 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.) Omission.

once (C. 48, 4.) once for all.

Opal (*t. n.* 34, 24.) a Gem or precious Stone, whose Hue changes according as it is plac'd.

to **ope** (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'd (H. 69, 15.) forming an Orb.

ordinant (H. 123, 27.) directive. *Lat. ordinans.*

orgillous (T & C. Prologue.) haughty. *Fre. orgueilleux.*

Orisons (H. 60, 14.) Prayers. *Fre. Oraisons.*

Ost (T. of A. 69, 9 and T & C. 104, 18.) a Fragment or Scrap, a Leaving.

Osprey (C. 105, 1.) the sea Eagle, *Haliaeetus*; call'd also — *Ossifraga*, of which — "Osprey" is perhaps a Corruption.

Ostent (A & C. 62, 3. *m. of V.* 27, 13.) Shew, Appearance. *Lat. Ostentus.*

othergates (*t. n.* 80, 3.) otherwise.

Ottoman (O. 15, 26.) Ottomanish, Turkish. **Ottomites** (D^r, 7.) Turks, Descendants of Ottoman.

Duches (2. H. 4. 39, 2.) the same as — Brooches. *v. Brooch.* Both are us'd by COTGRAVE, in explaining the French Word — *Monilles.*

to **over-bulk** (T & C. 27, 4.) oppresses 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.) overlook.

to **over-red** (M. 73, 16.) red over, colour over with red.

over-scutch'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 COTGRAVE, — a Switch, or Scutcher, to ride with; in Latin, — *Scutica.*

overt (O. 17, 27.) apparent, open.

Fre. ouvert.

Dunce (*m. n. d.* 25, 6.) a Panther.

Fre. Onze or Oinze.

Duphe (*c. of e.* 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. 15, 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 Nobleness.

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 Loudness.

to **out-vye** (*t. of the f.* 44, 12.) to out-bid, out-set. *v.* to **vye**.

to **outworth** (H. 8. 8, 7.) exceed in Worth.

Duzel (2. H. 4. 54, 1 & *m. n. d.* 33, 13.) a Black-bird: from the French Word — *Oifel*, (now, *Oiseau*) a Bird in general.

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. paciscor.*

Paction (H. 5. 109, 24.) Union, *viz.* by League or Agreement. *Lat.*

Pactio.

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 scenical 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 pallid: also, — to empale, circle, close as with a Pale.

to **pall** (M. 15, 31.) attire, dress as in a Pall.

Palliamment (T. A. 10, 2.) a Robe. *Lat. Palliammentum.*

Palmer (R & J. 26, 20.) a Pilgrim, one return'd from the holy Land. *v.* SKINNER.

palmy (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.

Pantaloan (*a. y. l. i.* 39, 26.) a Character so intitl'd in the Italian Comedy.

Pantler (Cym. 38, 24 & 2. H. 4. 45, 5.) one belonging to the Pantry. *Fre. Panetier.*

to **paper** (H. 8. 6, 11.) enter into a List, 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.

Paraquito (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. l. 33, 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. l. 65, 24.) to confer, talk, parly. *Fre. parler.*

par'lous (a. y. l. i. 43, 18; m. n. d. 29, 29; and R & J. 17, 16.) for—perilous, *rusticé*: 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.) possess'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.

Pass (w. t. 10, 1.) manifestly—a Forehead; but from what Original, cannot be said; unless from—to **passh** (T & C. 47, 10 & 111, 9.) which signifies—to dash or strike violently, to crush with Strokes. May not "Passh," 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 passh"—a Derivative from thence?

passable (Cym. 10. 28.) pervious.

Passado (l. l. l. 18, 8 and R & J. 41, 3.) a Term in Fencing, signifying—a Pass 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. passes, 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. **passionate** (k. J. 30, 17.) prey'd on by Passions, impassion'd. to **passionate** (T. A. 49, 3.) represent passionately, give passionate Expressure.

Pastry (R & J. 86, 10.) a Place to make Paste in. *Ital. Pasticciaria.*

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.) passionate, 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 **Pix** (H. 5. 51, 11.) a small Box or Chest in which the Host 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 Mils. *Fre. petite.*

Pedascule, *rectius*—**Pedascule** (*t. of the f.* 46, 32.) Vocative of—*Pedascalus*, school-master; a Contraction of—*Pedo*, or *Pædo-didascalus*.

to **peer** (*m. of V.* 4, 3. R & J. 8, 5.) the same as—to pore, but less intensely: also,—to peep or peep out, appear, shew itself.

to **peize** (R. 3. 115, 20. *k. J.* 31, 20.) weigh or weigh down: also,—

to balance.

pelleted. *v.* pelting.

pell-mell (R. 3. 123, 1.) confusedly, all on a Heap. *Fre. pefle-mefle.* The Word is also us'd adjectively, 1. H. 4. 88, 22.

pelting (*k. L.* 44, 26 & *m. n. d.* 18, 6.) a Contraction of—pelleting. "Pellets" are small minute Balls, of any Materials; and, from hence, the Word—pelting, or pelleting, was said of any Thing small or minute. **pelleted** (A & C. 79, 30.) means—descending in Pellets.

pencil'd (T. of A. 9, 15.) made by the Pencil.

Perdu (*k. L.* 99, 31.) an Out-sentinel in a Camp; so call'd from the Danger he is expos'd to: in French—*Enfant perdu*, a lost Child, a lost one.

perdurable (O. 25, 22.) lasting, long-during. *Fre. perdurably* (*m. f. m.* 46, 6.) lastingly, everlastingly.

perdy (*c. of e.* 47, 16.) a Word us'd as an Oath. *Fre. pardé*, a provincial Word, the same as—*par Dieu*.

peregrinate (*l. l. l.* 57, 20.) a Word coin'd by a Pedant; signifying—of a foreign or out-landish Cast, made a Foreigner. *Lat. peregrinatus*: and at l. 22, comes—**Verbosity** (*Lat. Verbofitas*) instead of—*Verbofeneis*; a Word from the same Mint.

peremptory (H. 5. 101, 1.) peremptorily.

Periaptis (1. H. 6. 81, 9.) Amulets; Charms worn about the Body as Preservatives against Diseases or Mischief: from—*περιάπτω*, *pro Amu-*

leto appendo.

to **period** (T. of A. 7, 6.) conclude, put a Period to.

perishing (Cym. 78, 4.) making perish.

Perjure (*l. l. l.* 46, 11.) a Person perjur'd; in French—*perjuré*.

periwig-pated (H. 64, 4.) having the Pate or Head lost in a Periwig.

Perspectives (R. 2. 35, 16.) Paintings in Perspective.

Petar 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 counter-mining. *Fre.*

to **phang** (T. of A. 56, 8.) lays his Phangs on.

to **pheeze** (*t. of the f.* 3, 1.) a rustical Expression, signifying—to beat, or belabour.

picked or **piked** (H. 116, 18; *k. J.* 9, 25; & *l. l. l.* 57, 18.) nice or delicate: properly,—pointed, ending in a Point, or Peak, *rectius*—Pike; from the French Word—*piquer*, to prick. “piked,” in all the Places refer'd to, has Allusion to the Form of the Beard.

Pideness (*w: t.* 64, 28.) Gayness of Colours, Streakiness. *v. py'd.*

piel'd (*l. 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.*

Pilcher (R & J. 53, 23.) a Sheath: properly, a skin Coat; *Lat. Toga Pel-*

licea. *v. SKINNER*, in—Pilche.

to **pill** (*m. of V.* 16, 12. T. of A. 52, 21.) to peel or bark; *Fre. peler*: also,—to rob, pillage, 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 **Web** (*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 so 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. l. 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.*

planch'd (*m. f. m.* 62, 4.) plank-ed, made of Planks. *Fre. planché.*

Plantage (T & C. 60, 11.) a French Word, signifying—a Planting, or Setting, *i. e.* the Act of doing so: 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.

plausible (H. 24, 9. *a. w. t. e. w.* 64, 26.) laudable, worthy of Applause; *Ital. plausible*: also,—specious, plausible.

plenty (1. H. 4. 41, 24.) plentiful.

Plight (*k. L.* 6, 25.) Troth-plight. *v.* **Troth-plight**.

Plume (*t.* 54, 14.) Plumage.

plumpy (A & C. 50, 22.) plump.

Pleurisy (H. 109, 12.) Plethora; a Disease so call'd, arising from an Overfulness of Blood or Humours.

to **'ply** (R. 3. 84, 26.) apply.

at **Point** (H. 16, 9 & *k. L.* 31, 6.) at all Points, amid at all Points.

to **Point** (*t.* 13, 3.) exactly, in all Points. **point-device** (*t. n.* 41, 17.)

the same as "to Point"; *Fre. a Points devisés*: It is also us'd adjectively, (*a. y. l. i.* 53, 29.) and signifies—exact.

'pointed (*t. of the f.* 45, 30.) appointed. **Points** (C. 102, 15. 2. H. 4. 6, 26.) Appoints, Appointments: also,—Tags of Laces, call'd otherwise—Aglets. *v.* **Aglets**.

Polack (H. 5, 31 & 135, 11.) a Polander: also,—Polish.

Polar (*l. l. l.* 81, 25.) *Contus Securi munitus*, says SKINNER; a Pole headed by an Axe.

poll'd (C. 96, 12.) headed. "Poll" is an old English Word, signifying—a Head: and from thence the Word "Poll," *Census per Capita*, and—"to poll."

Domander (*w. t.* 83, 10.) a Ball to hold Amber, or other Perfumes. *Fre. Pomme d'Ambr.*

Dome-water (*l. 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. *Fre.*

Ports (C. 122, 13.) Gates. *Lat. Porta.* **Portage** (H. 5. 38, 17.) properly,—those Parts of a Ship where the Ports or Port-holes are.

Portance (C. 55, 30 & O. 18, 30.) Carriage or Behaviour. **Post** (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 **potch** (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, tossing the Pot.

Pounce-box (1. H. 4. 14, 26.) a Box to hold Snuff; which is also call'd—Pounce, *a pungendo*.

practick (H. 5. 6, 11.) practical, spent in Practice. **Practisants** (1. H. 6. 49, 14.) Agents, Persons practising.

to **prank** (C. 58, 16 & *t. n.* 35, 5.) to dress up, or set forth ostentatiously.

Prays (*m. n. d.* 43, 28.) Prayers, 'pray you's. 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.

Prease (H. 8. 80, 22.) a Throng or Press. to **prease** (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. **preceptial** (*m. a. a. n.* 72, 12.) preceptive.

precipitating (*k. L.* 90, 10.) falling precipitately.

Precisian (*m. w. of W.* 22, 18.) a Casuist, one precise in his Answers.

Precurse (H. 7, 26.) Fore-running. *Lat. Præcursor.*

pre-formed (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 prescrib'd. **prescript** (H. 5. 57, 4.) prescrib'd, *i. e.* determinate.

o' the present (*t.* 4, 9.) presently.

Pressures (H. 29, 28 & 64, 19.) Impresses or Impressions.

prest (*m. of V.* 8, 23.) ready. *Fre.*

Pretence (2. g. of V. 38, 31.) a Design or Intention. **pretended** (*D^c.* 34, 6.) intended.

to **prevent** (J. C. 80, 28.) hasten on, forward, anticipate. *Fre. prevenir.*

Prubbles & Prabbles (*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.

Pricket (*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 **Sozel**, a Diminutive of—**Soze**; the Name given him at the Age of four Years, from the Colour he then attains to, which in French is call'd—*saur*, red.

Prime (*a. w. t. e. w.* 28, 26 & *a. y. l. i.* 86, 6.) Spring of Youth, the first Buddings 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.

Primero (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—*præcox*, hasty, over-forward.

Priser (*a. y. l. i.* 26, 5.) Prize-fighter.

Prisonment (*k. J.* 52, 11.) Imprisonment.

Privates (H. 5. 69, 30. H. 45, 24) private Persons: also,—depriv'd Ones. *Lat. privati.*

to **priviledge** (R. 2. 7, 12.) endue with Priviledge.

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.*

Proditor (1. H. 6. 15, 23.) Betrayer. *Lat.*

proface (2. H. 4. 102, 15.) much Good do you! *Ital. Ben ti profaccia!*

to **profess** (*w. t.* 21, 22.) profess Friendship.

to **progress** (*k. J.* 76, 23.) move in Progress 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.

prolixious (*m. f. m.* 41, 4.) long or prolix; *i. e.* tedious, time-protracting. *Lat. prolixus.*

to **prologue** (*a. w. t. e. 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.*

Proof (M. 5, 32 & R. 3. 119, 25.) Armour of Proof.

to **propend** (T & C. 39, 26.) to incline or lean more to. *Lat. propendere.*

to **property** (T. of A. 5, 21. k. J. 77, 26.) to appropriate: also, — to make a Property of, *i. e.* a Fool. **pro-**

perty'd (A & C. 111, 10.) endu'd with Properties.

to **proportion** (H. 5. 54, 3.) bear Proportion to.

Propose (*m. a. a. n.* 39, 15.) Conference. to **propose** (D^o, 6.) to confer. *Fre. proposer.*

to **prosper** (1. H. 6. 5, 6 & *m. n.* d. 9, 2.) make prosper.

Protests (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, Bashfulness. *Fre. Pudence.*

Punto reverso (R & J. 41, 3.) Terms in the Art of Fencing, fetch'd from the Italian, in which they signify — a Point reverted: "*un Riverfo*" 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.

Puttock (Cym. 8, 26.) a Kite.

py'd or **piéd** (*t.* 48, 23.) patch'd, parti-colour'd; properly, — variegated. *Fre. pié.*

Pyramis, in the Plural — **Pyramides** (1. H. 6. 24, 2. A & C. 110, 10.) a Pyramid & Pyramids. *Lat.*

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.* 10, 1 & *M.* 67, 20.) the Heap that is thrown together of Game after some large Hunt: from the French Word — *quarré*, 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. quatto* or *chiatto*.

queazy (*k. L.* 34, 14.) sickish, or squeamish.

Quell (*M.* 20, 25.) Slaughter, Murther. “to quell,” now us'd only in the Sense of — subdue, imported, anciently, — kill; of which Word it is also the Origin. **Boy-queller** (*T & C.* 112, 19.) **Man-queller** & **Woman-queller** (*2. H.* 4. 25, 11.) import — a Killer or Murderer of — Boy, Man, and Woman.

Quern (*m. n. d.* 16, 11.) an obsolete Word, of the same Signification as — Churn or Chern, the Vessel in which they make Butter.

Questant (*a. w. t. e. w.* 23, 2.) an

Inquirer or Seeker, one who goes in Quest: from the French Word — *questant*, Part. act. of — *quester*, to seek.

Question (*k. L.* 84, 16.) Quest, meaning — Lamentation; in Latin, — *Questus*.

questionable (*H.* 24, 24.) exciting Question, meaning, — Inquiry.

Questrist (*k. L.* 73, 15.) an Inquirer or Quester; in French — *Questeur*.

Quillets (*T. of A.* 60, 26.) a Contraction of — *Quidlibets*, any Things: from the Latin Words — *quid* or *quod libet*, what you will. **Quiddities** & **Quillities** (*H.* 115, 12.) have the same Origin, and nearly the same Meaning.

Quintainc (*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*: also, — to be quits with. **quit** (*Cym.* 4, 27.) signifies — quitted, *i. e.* left or parted with.

to **quite** (*R & J.* 46, 5.) to requite; in French, — *racquiter*; properly, — to redeem or buy out, re-acquit.

Quittance (*a. y. l. i.* 64, 32 & 2

H. 4. 8, 21.) Acquittance. *Fre.* to **quittance** (1. H. 6. 25, 5.) 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.* *quoté*.

R.

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 — *rubidus*.

rag'd (R. 2. 27, 15.) rag'd at, or rated at.

rampir'd (*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 Extasy, a Deprivation or Ravishing of the Sense; in Latin, — *Raptura*. *v.* **Extasy**.

to **rase** (R. 2. 42, 13 & 47, 11.) erase. *Fre.* *rafer*.

raught (H. 5. 83, 2 & *l. l. l.* 40, 25.) reach'd.

ravin'd (M. 51, 31.) fill'd with Ravine or Spoil.

ray'd (H. 73, 16.) streaked or striped. *Fre.* *rayé*.

Raze of Ginger (1. H. 4. 24, 9.) a Bale of it: whereas — Rafe or Kace, (*Ital. Radice*) means only — a single Root.

razorable (*t.* 33, 25.) fit for the Razor.

to **rear** (*m. n. d.* 67, 21.) rear or build up themselves. *Lat.* *erigere*.

Rear-mice (D°. 24, 7.) Bats; Mice *qui se erigunt*, winged Mice.

to **reave**, imperfect — **rest** (*a. w. t. e. w.* 91, 26. *c. of e.* 7, 16.) bereave & bereft.

to **rebate** (2. H. 4. 8, 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.* **COT-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, us'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. 37, 32.) regardless, careless.

reclusive (*m. a. a. n.* 65, 23.) reclude, proper to a Recluse; a French Word.

to **recozd** (2. *g. of V.* 71, 28.) utter musically. **Recozder** (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 Course frequent and iterated. *Lat. Recursus.*

to **recure** (*R. 3. 77, 3.*) heal or cure again. *Fre. recurer.*

red Lattice (*2. H. 4. 32, 6.*) *v.* Lattice.

redoubted or **redouted** (*1. H. 6. 24, 31 & m. of V. 49, 10.*) dreaded, fear'd for Valour. *Fre. redoubté* or *redouté.*

reechy or **reachy** (*C. 39, 19 & H. 87, 12.*) properly, — reaking ; soil'd with Things that reak, as Sweat or Smoke.

Recd or **Read** (*H. 20, 10.*) Lesson or Doctrine, what is read to us.

Reflex (*R & J. 70, 22.*) Reflexion. to **reflex** (*1. H. 6. 91, 3.*) to reflect, give Reflexion.

to **refuge** (*R. 2. 91, 13.*) seek Refuge for, put under Refuge.

Regiment (*A & C. 63, 21.*) Government or Dominion. *Lat. Regimentum.*

Regreet (*k. J. 40, 12 & m. of V. 41, 25.*) Regreeting, to **regreet** (*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 — *reguerdoner*, the Origin (probably) of our Word — reward.

to **rejour**n (*C. 34, 23.*) re-adjourn.

to **releve** (*t. 28. 25.*) to lift up again. *Lat. relevare. Fre. relever.*

to **relumine** (*O. 107, 3.*) re-illumine : form'd of — re, *ἐπιτατινω*, 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.*) remediate, 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^o. 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. *Span. renegar.*

to **rent** (*3. H. 6. 56, 13 ; M. 66, 3 ; m. n. d. 42, 24 ; & T. A. 47, 15.*) to rend.

Repair (*3. H. 6. 86, 23.*) Approach, Coming.

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.

Reprizal (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 Sense 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.

Rest (R & J. 87, 21 & 100, 16.) a Pillar set up in Lists, where the Lances or Spears of Champions were plac'd by the Heralds before Encounter. *Fre. l' Arrest d'une Lance.*

'rested (*c. of e.* 40, 31 & 45, 8.) arrested.

to **restem** (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,—*se retirer*, withdraw one's self.

Revenge (1. H. 4. 61, 1.) Revenge, Vengeance.

to **reverb** (*k. L.* 8, 17.) reverberate. *Lat. reverberare*. **reverberate** (*t. n.* 21, 21.) for—reverberant, *i. e.* reverberating; in Latin, *reverberans*.

reverent (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—*Ribauld*, a bold or impudent Fellow, a Ruffian.

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.

riggish (A & C. 33, 32.) wanton: from "Rig," a wanton Woman, says SKINNER.

Rigol (2. H. 4. 86, 28.) a Circle: from the Italian Word—*Rigolo*, a Wheel; a Diminutive of which,—*Rigoletto*, 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 **ripe** (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 eundem sunt Rivum*; the legal and primitive Sense of the Latin—*Rivales*. **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

or let fly.

Rivo (1. H. 4. 37, 26.) a Word among Boon-companions, signifying—to the Brim, *al Rivo*; if *Rivo* 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.

roisting (T & C. 40, 13.) blustering, proper to Roisters; in French,—*Reistres*.

Ronyon (M. 6, 24 & *m. w. of W.* 73, 1.) a Person scabby or mangy; in French,—*rongneux*.

Rood (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 Perverision of another Word,—Rhetoricks.

rosed (T. A. 37, 20.) rosy'd, colour'd as is the Rose.

to **round** (*m. n. d.* 53, 9. *w. t.* 22, 30. D°. 13, 6.) to enround: also,—to swell or grow round: also,—to whisper, 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*.

'Rouze or **Rouse** (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.

to **ruinate** (3. H. 6. 88, 30 & T. A. 89, 15.) bring to Ruin. *Ital. ruinare*.

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 febel*.

sacring Bell (H. 8. 70, 30.) the Bell rung at Consecration, *i. e.* of the Host: from the French Word—*sacrer*, to consecrate.

to **safe** (A & C. 14, 26.) salve or make safe. to **safe-conduct** (R. 3. 106,

27.) give Safe-conduct to any Thing. to safe-guard (H. 5. 13, 19 & R. 2. 11, 10.) put in Safe-guard.

to sag (M. 73, 9.) sway or lean on one Side.

Sagittary (T & C. 111, 13.) an Animal no where existing; but describ'd by Story-writers as a Kind of Centaur, (half Man, half Horse) arm'd with Darts, call'd in Latin—*Sagittæ*. A Figure of this Sort has a Place in the Zodiack, and was often painted on Signs; for which, see "Othello" 8, 30 & 18, 14, where it is call'd—**Sagittar**. *Lat. Sagittarius*.

sain, *i. e.* say'n or sayen (*l. l. l.* 30, 3.) an obsolete Word, the same as—said.

Salc-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*.

Saltiers (*w. t.* 72, 32.) Vaulters or Tumblers. *Fre. Saulteurs*.

to sanctuarize (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.

sans (*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 sauce (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.

'Say (*k. L.* 111, 4.) Assay, Specimen. *Fre. Essay*.

's-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, *ustulatum 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,—*escailler*.

to scamble (H. 5. 4, 26; *k. J.* 71, 30; & *m. a. a. n.* 74, 26.) nearly the same as—scramble: SKINNER, quoting *Merick CAUSABON*, says, "to scamble" *dicitur de Canibus Offas avidè et cum Conflictu diripientibus*.

Scamel (*t.* 42, 7.) probably,—a Diminutive of—Shamois, the wild Goat, *Rupicapra*; *cliso h, et interposito c, quo horridius sonet Vocabulum, et eo aptius Ori interloquentis*.

to scan (*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.* 80, 26.) a-bridge, make scanty, spare or save niggardly, give scanty Measure to,

do in scanty Manner, put to scanty Allowance.

'**scarded** (1. H. 4. 62, 24.) threw off, discarded.

scarft & skarfed or **scarfed** (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. **scathful** (*t. n.* 75, 15.) harmful, mischievous.

Scize (*k. L.* 50, 27.) an academical Term, signifying — a Portion or Part of something, as Bread &c; *Partis abscissa*.

Sconce (H. 5. 52, 11. C. 74, 31.) a Fort: also, — a Head, *Corporis Propugnaculum*.

Scotch (A & C. 89, 24.) a Gash or Cut. to **scotch** (C. 95, 29 & M. 39, 26.) gash, cut, or slice; a Term of the Kitchen: an Eel is so serv'd, before 'tis lay'd on the Gridiron.

'**Scrimers** (H. 108, 25.) Fencers, Masters of Fence. *Fre. Escrimeurs*.

Scrip or **Script** (*m. n. d.* 11, 27.) a Writing or Scrawl. *Fre. Escript*.

Scroyles (*k. J.* 25, 3.) Scabs, scabby Fellows: from "*Escrouelles*," a French Word, signifying — the King's Evil.

Scul (T & C. 111, 23.) a Shole of Fishes.

'**Scuse** (*m. of V.* 78, 30 & O. 81, 22.) Excuse.

'**f-death** (C. 10, 22.) God's Death.

Seam (T & C. 46, 24.) Fat or Grease.

Sed (O. 25, 15.) a Bud or small Shoot of a Tree, taken or cut out (*exsectus*) in Order to graft with.

sedg'd (*t.* 60, 17.) dress'd in Sedges.

Seedness (*m. f. m.* 15, 32.) Seeding-time.

to **seel** (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. — *seeller*, to seal.

Seeming (*w. t.* 64, 12.) Colour, Appearance in general.

seld (T & C. 89, 32.) seldom. **seld-shown** (C. 39, 23.) seldom shown. **seldom** (1. H. 4. 62, 20.) rare, seldom-coming.

Self (*k. L.* 84, 28 & R. 2. 10, 30.) self-same. **self-born** (*w. t.* 54, 21.) springing or born from myself. **self-borne** (R. 2. 42, 18.) borne by Self-commission. **self-figur'd** (Cym. 38, 19.) self-ty'd, of one's own tying.

semblable (T. of A. 56, 7.) like, similar. *Fre. semblably* (1. H. 4. 94, 29.) similarly. **Semblance** (R & J. 25, 22.) Similitude. **semblative** (*t. n.* 12, 21.) the same as — semblable.

Sennet (C. 43, 5.) a Flourish of Instruments. *Ital. Sonata*.

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.) successive Order, Succession. *Fre. Sequent* (*l. l. l.* 43, 28.) an At-

tendant or Follower.

Sequester (O. 72, 30.) Sequestration.

seve (H. 48, 18.) dry. *Fre. essoré.* "tickl'd o'the seve," in the Passage refer'd to, means—tickl'd or delighted with the dry Jokes of the Character 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 Disorder, 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 insinuated by "Serpigo."

serring (T. of A. 22, 7.) closing, pressing strongly together: from *ser-rer*, a Verb of the same Import in French.

servanted (C. 111, 13.) engag'd in Service.

sesta & seste' (*t. of the f.* 3, 5. *k. L.* 65, 5.) Corruptions of—*cessa* (*Ital.*) and—*cesser* (*Fre.*) both deriv'd from the Latin Word—*cessa*; and both signifying, as that does,—leave, have

done, let alone.

to **shadow** (M. 75, 19.) to shade, put in Shadow. **shadowy** (2. *g. of V.* 71, 24.) shady, abounding in Shades.

Shale (H. 5. 72, 31.) a Shell.

Shards (H. 119, 14. A & C. 53, 28.) Pot-shards, Fragments of Pots 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 **shark up** (H. 7, 3.) snatch up, as the Shark does his Prey.

to **sheaf** (*a. y. l. i.* 45, 18.) make into Sheaves.

Sheen (H. 69, 16. *m. n. d.* 16, 4.) Shine, Lustre: also,—shining, lustrous.

shent (C. 111, 29; H. 77, 11; & *t. n.* 71, 17.) blam'd, rated.

shiny (A & C. 91, 22.) light, shining.

Shive (T. A. 23, 21.) a Slice.

to **shore** (*w. t.* 91, 6.) set a-shore.

to **short** (Cym. 29, 21.) come short of, shorten.

Shovel-boards or **Edward Shovel-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 Circumstance; 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: (*v. 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.

'brew (Cym. 39, 14.) beshrew.

Shrift (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 **shril** forth (T & C. 109, 2.) pour forth shrilly. **shril-gorg'd** (k. L. 90, 18.) shrill-throated.

sick'd (2. H. 4. 85, 9.) ficken'd or grew sick. to **sicken** (H. 8. 6, 14.) to make sick. **sickly'd** (H. 60, 10.) made of a sickly Hue.

to **sidge** (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. *Fre.*

sighted (w. t. 19, 9.) possess'd of Eyes or Sight. **sightless** (k. J. 33, 30.) unightly.

to **sign** (A & C. 84, 19.) signify, be as an Omen. **sign'd** (J. C. 48, 9 & k. J. 65, 13.) mark'd. *Fre. signé.* **Significants** (1. H. 6. 33, 19.) Tokens, Things signifying.

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.) Likeness.

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 — *simulare*, to feign.

to **sinew** (3. H. 6. 46, 19.) join as with a Sinew, join firmly.

to **sire** (Cym. 76, 21.) to be Father or Sire to.

sith & sithence, properly — **sithence** (t. of the f. 20, 9. a. w. t. e. w. 17, 14.) since.

six-gated (T & C. Prologue) having six Gates.

siz'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 (1. H. 4. 56, 23.) wild, disjointed: a Word coin'd 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 **skirr** (M. 74, 8. H. 5. 85, 21.) to scour, *i. e.* with Horse; a military Term, from the Italian Word — *Schiera*, a Troop or Squadron of Horie: also, — to scour or run, simply; *Lat. discurrere.*

skirted (m. w. of W. 16, 12.) short-skirted.

skypish (H. 120, 10.) sky-like.

slab (M. 52, 7.) slabby or slubbery, foul'd with stirring.

to **slave** (k. L. 79, 20.) apply to slavish Uses.

Sleeve or **Sleive** (M. 25, 7.) Skein of Sleive; a base Kind of Silk, mention'd in "T & C." 96, 3.

'Aleep (*m. n. d.* 56, 21.) asleep.

Aedded (*H. 5.* 31.) using Sleds or Sledges, travelling in them.

'A-lid & 'A-light (*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.

Slipper'd (*a. y. l. i.* 39, 26.) wearing Slippers.

Slop (*l. l. l.* 46, 22 and *R & J.* 41, 23.) properly,—the wide and large Breeches worn by Dutchmen, from whose Language the Word is taken.

Slough (*t. n.* 41, 3.) Slime, the slimy Coat of a Reptile.

slow'd (*R & J.* 78, 25.) retarded.

Sluggardiz'd (*2. g. of V.* 3, 7.) made a Sluggard 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 —snipping.

to **sojourn** (*R & J.* 68, 12. *2. g. of V.* 53, 14.) to reside, dwell, take one's Abode up. *Ital. soggiornare.*

Solidare (*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.

Sollicits (*Cym.* 35, 27.) Sollicitings.

some' (*w. t.* 50, 15.) sometimes.

Sonuance (*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 Soothfayer.

Soze & Sozecl. v. Picket.

to **sozt** (*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,—*affortir*. **Soztance** (*2. H.* 4. 64, 20.) Suitableness, what beforts. *v. besort.*

soud (*t. of the f.* 61, 21.) an old French Word, signifying —hot or sultry, from the Latin Word —*sudo*, 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, deriv'd by SKINNER from —Sow, an Animal often serv'd so by Dogs.

Sowter (*t. n.* 40, 12.) a Name given to a Dog of base Kind, as fit only for worrying of Swine.

soyled (*k. L.* 92, 23.) pamper'd, batten'd. *Fre. saoulé.*

Soylure (*T & C.* 73, 29.) Soyil, Pollution. *Fre. 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.

spectacl'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*.

to **spet** (*m. of V.* 17, 9 &c.) to spit; an ancient Mode of pronouncing it.

Spials (I. H. 6. 18, 4.) Espials or Spies; in French,—*Espies*.

Spital (H. 5. 97, 31.) Hospital. *Fre.*

Spleen (*k. J.* 27, 15 & 88, 6. 1. H. 4. 91, 9.) Haste, Haste in Excess: also,—a hasty 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. **splenitive** (H. 120, 20.) splenitick likewise; but in it's proper Sense, *i. e.* hasty, 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.

sprighted (Cym. 39, 11.) spirit-haunted.

Spurs (*t.* 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. Squire.*) 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—*squacciato*; hence,—a Child of small Growth.

to **squiny** (*k. L.* 93, 6.) a comic Alteration of—squint; 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 Masons &c. *Fre. Esquierre.*

Stable-stand (*w. t.* 27, 10.) a Term in the Forest Law, signifying—a Stand or Station to shoot from; *stabilis 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 stale on the Town.

to **stale** (A & C. 33, 27; C. 6, 12; & J. C. 63, 11.) to make stale.

to **stall** (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.

stanchless (M. 62, 30.) unstanchable, not to be stanch'd; in French,—*estanché*.

Stangel (*t. n.* 40, 2.) a Kind of Buzzard or Kite, call'd otherwise—Ring-tail.

star'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.

Statist (Cym. 40, 22 & H. 123, 10.) a Statesman. *Ital. Statista*.

Stay (*k. J.* 27, 23.) a Stop or Hindrance. **stayder** or **staider** (Cym. 57, 14.) more stay'd.

to **stead** (*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 Descent. **steepy** (T. of A. 6, 9.) steep, inclining to steep.

stelled (*k. L.* 75, 7.) a Contraction of—stellated; in Latin,—*stellatus*.

Sternage (H. 5. 37, 17.) Parts about the Stern.

Sticklers (T & C. 115, 30.) 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.

stiff-bozn (2. H. 4. 10, 27.) resolutely carry'd.

Stigmatic (2. H. 6. 103, 28 & 3. H. 6. 34, 30.) a Person mark'd or deform'd. *Lat. stigmaticus. stigmatical* (*c. of e.* 40, 1.) belonging to such a Person.

Stithy (H. 66, 19.) a Smith's Forge: properly,—the Anvil he works upon. to **stithy** (T & C. 93, 17.) to forge or work on an Anvil.

Stoccado & Stoccata (*m. w. of W.* 29, 4. R. & J. 53, 17.) foreign Words, (the first, Spanish; the latter, Italian) signifying—a Foin or Thrust 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 Stone.

to **stonish** (H. 75, 2.) to astonish.

Stoop of Liquor (H. 114, 4 & 131, 1.) a Pot or large Cup full.

to **stoy** (Cym. 14, 20.) make Relation of a Thing.

straited (*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.

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.

strawp (*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, — *straviato.*

to **stream** (*R.* 2. 69, 7.) unfold, or make stream.

Strewments (*H.* 119, 16.) Strewings.

Stricture (*m. f. m.* 13, 4.) Strictness of Manners.

to **stride** (*Cym.* 54, 18. *M.* 18, 32.) to over-stride: also, — to bestride.

Strond (*1. H.* 4. 3, 4 & *m. of V.* 9, 2.) Strand.

'**stroy'd** (*A & C.* 71, 4.) destroy'd.

strumpeted (*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.

Subtractors (*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.) satisfy'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 dress or attire.

sumless (*H.* 5. 13, 8.) countless, not to be sum'd or reckon'd up.

Sumpter (*k. L.* 52, 11.) a Drudge that bears Burthens. *Fre. Sommer.*

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.

suppliant (*Cym.* 74, 15.) supplying, a Supplier. *Fre. suppleant.*

Supportance (*R.* 2. 63, 12.) Support.

Suppose (*T. A.* 18, 27 and *T & C.* 17, 10.) Supposition, Supposal.

'**urance** (*T. A.* 76, 31.) Assurance.

Surcease (*M.* 18, 14.) a total and final Ceasing of any Thing. to **surcease**, 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.

swart (*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-talking, 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 doing which, the Balance of the Body is—sway'd. **Sway** (J. C. 16, 30.) signifies—Balance.

sweaten (M. 53, 15.) now—sweated.

Swinge-bucklers (2. H. 4. 54, 14.) *v.* **Swashers**.

Sworder (A & C. 74, 23.) a Swordsman, one a Master of Sword or Defence.

sympathized (*c. of e.* 63, 23.) springing from Sympathy; meaning—Sameness of Person, a Resem-

blance in which there was Sympathy.

T.

tabl'd (Cym. 13, 24.) enter'd in a Table.

Tabourines (A & C. 91, 14.) Drums. *Fre. Tabourins.*

tackl'd Stair (R & J. 46, 2.) a Stair in the Tacklings, *i. e.* of a Ship, by which the Masts 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'ertake us with Pestilence and other noxious Diseases: and—**Taking** (D°. 63, 29.) signifies—the Action of doing so.

to **tang** (*t. n.* 41, 5.) to found; properly,—to tinkle.

Tanlings (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.) slow in Gait or Pace, slow-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.

Tarrance (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—Limbo of Tartarus, or Hell.

to **task** (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 — *Tiercelet*; "*sic dictus*," says SKINNER, "*quia fere Tertia Parte minor sit Fœmina.*"

tawdry Laces (*w. t.* 70, 13.) are Laces, according to the last-quoted Author, "*emptæ Nundinis Fano [forte—Festo] sanctæ Etheldredæ [Saint Audrey] celebratis.*"

tearful (3. H. 6. 92, 31.) swimming in Tears.

Teen (*t.* 8, 14.) Trouble or Sorrow.

tenable (H. 18, 6.) a French Word, interpreted by COTGRAVE — holdable, fit to be held or kept.

tender-hearted (*k. L.* 50, 23.) subject to the Movings or Heavings (anciently — Hefts) of Tenderness 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 most grim Appearance, and dealing in furious Gestures.

Test (O. 17, 27.) Attest, *i. e.* Attestation. **tested** (*m. f. m.* 32, 21.) *quasi* — attested; try'd or put to the Test, and prov'd Sterling.

testimony'd (*m. f. m.* 56, 12.) try'd,

witnes'd.

Testril (*t. n.* 27, 5.) Diminutive of Tester, or Testern, a Six-pence. **tester'd** (2. g. of V. 7, 31.) gratify'd with a Tester.

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 **tetter** (C. 60, 25.) give the Tetter 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 — Hand-borough, his Chief — Head-borough; a Name afterwards us'd for — a Constable, as these Names are in the Places refer'd to.

them'd (A & C. 26, 27.) propos'd as a Theme.

Theorique (*a. w. t. e. w.* 74, 17; H. 5. 6, 12; & O. 4, 8.) Theory, theoretical Knowledge. *Fre.*

Thews (2. H. 4. 61, 25. H. 19, 4.) Sinews or Muscles: also, — Strength, as lying chiefly in them.

to **thick** (*w. t.* 11, 17.) make thick, thicken.

thought-executing (*k. L.* 57, 29.) doing Execution with a Rapidity equal to Thought.

to **thrall** (*t. of the f.* 20, 18.) to take Thrall or Captive, enthrall.

three-man Beetle (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 convulse; put into Throes, the Pangs of Women in Child-bearing.

to **throne** (C. 120, 12.) enthrone one's self, sit in Throne.

Throble (*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-sucking Vermine, infesting Dogs. *Fre. Tique.*

Tilly-wally (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 Fiddlestick!

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.

Tinct (*a. w. t. e. w.* 92, 14.) Tincture. *Fre. Teinct.*

tiny (*t. n.* 86, 24.) thin, slender. *Lat. tenuis.*

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.

'tofoze (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.

topless (T & C. 21, 24.) supream, not o'er-top'd by another.

Torcher (*a. w. t. e. w.* 28, 5.) Torch-bearer. *Ital. Torchiero.*

tortive (T & C. 17, 8.) crook'd, winding. *Lat. tortivus.*

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, — *Tramail.*

Tranest (*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.

Transportance (T & C. 55, 2.) Carriage over.

to **trans-shape** (*m. a. a. n.* 77, 9.) transfigure, 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. traverser* or **travers'd** (T. of A. 83, 17.) cross'd, put across. **traverse** (*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.

Treasury (H. 5. 13, 8 & 2. H. 6. 19, 19.) Treasure.

Treaties (A & C. 71, 16.) Entreaties.

Trechers (*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 Entrenchments. **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.

trim (1. H. 4. 14, 21 and R & J. 29, 12.) trimly.

tristful (H. 82, 24 & 1. H. 4. 46, 16.) sorrowful. *Lat. tristis.*

Trol-madame (*w. t.* 60, 10.) in French, *-Trou-madame*; the Game call'd *-Trunks*, or the Hole, in French *-Trou*. COTGRAVE.

tropically (H. 72, 4.) by a Trope, figuratively.

Trossers (H. 5. 57, 12.) a Kind of Breeches, wide and tuck'd up high on the Thighs, truss'd up; in French, *-troussés*.

'trothed (*m. a. a. n.* 40, 12.) betrothed. **Troth-plight** (*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.

31, 27.) an old Stager or Sly-boots; a crafty one. SKINNER; quoting *Mer.* CAUSABON, thinks it form'd of the Greek Word, — Τρύπανον, 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-fast (T. 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. Estoc.* "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*, *percutere*, which sometimes has the same Application.

turban'd (O. 120, 1.) wearing a Turban.

Curlygood (k. L. 44, 28.) a Name of uncertain Original, for a Madman or Tom o' Bedlam.

tush & **tut** (1. H. 6. 64, 25. 3. H. 6. 57, 1.) Interjections expressing Slight and Contempt.

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 dress or attire. "tyred horse" (1. 1. 1. 43, 18.) means — a manag'd or train'd Horse, who are mostly put into Cloathings, i. e. Attires.

U.

Uacancy (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.

valorous (2. H. 4. 77, 32 and T & C. 70, 18.) valiant. *Ital. valoroso.*

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.*

Vant-couriers (k. L. 57, 30.) Fore-runners. *Fre. Avant-coureurs.*

vaporous (m. f. m. 63, 3.) subject.

to the falling of Vapours or Dews.
Ital. vaporoso.

Varletry (A & C. 110, 5.) State and Condition of Varlets: properly, —all Estates beneath Gentry; Varletry, and Gentry, being Terms oppos'd.

Vary (*k. L.* 40, 31.) Change, Variation.

Vastidity (*m. f. m.* 44, 17.) Vastness of Extent. **vasty** (1. H. 4. 53, 15; H. 5. 3, 12 & 27, 20; *m. of V.* 35, 23.) vast, extended.

Vaultages (H. 5. 36, 4.) Places vaulted. **vaulty** (*k. J.* 48, 3 & 76, 29.) hollow, o'er-arching as a Vault; in French, —*Voulte*.

Vaunt (T & C. Prologue.) Beginning. *Fre. le Avant.*

Vaward (2. H. 4. 17, 18.) Vanward or Van-guard. *Fre. Avant-garde.*

Velure (*t. of the f.* 50, 20.) Velvet. *Fre. Velours.*

Venew & Veny (*l. l. l.* 58, 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.* **vengeful** (2. H. 6. 62, 3.) prompt to Vengeance.

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.* 40, 8.) to void or eject: *Fre. Event & ecenter.* **Ventages** (H. 75, 32.) Vents or Air-holes in a Flute or other wind Instrument.

verbal (*æ. w. t. e. w.* 93, 23. *Cym.* 38, 5.) couch'd in Words: also, —verbose, wordy or full of Words.

Verboſity (*l. l. l.* 57, 22.) Verboſeneſs. *v. peregrinate.*

veritable (O. 74, 8.) true. *Fre.*

Veroneſe (O. 28, 21.) of, or belonging 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.*

Viand (C. 6, 20 & *t.* 53, 16.) Provision, 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 particular Vices were perſonated, 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 Character, and Father of the modern Harlequin; of which no better Idea can be given than is contain'd in the Places refer'd to, and particularly the laſt. to **vice** (*w. t.* 20, 10.) draw as would the "Vice," the Character mention'd above.

Victoreſs (R. 3. 101, 30.) a female Victor or Conqueror.

Viol (R. 2. 18, 3.) now — Violin. *Ital. Viola.* **Viol-de-gambo**, *rectius* — **gambe** (*t. n.* 7, 30.) a Baſe-viol; call'd ſo of the Italians, becauſe held between the Legs — *Gambe*.

to **violent** (T & C. 79, 13.) aſt

violently upon any Thing.

to **virginal** (*w. t. 9, 29.*) play as on a Virginal, now call'd—a Spinette; in French,—*Espinette*.

Visaments (*m. w. of W. 4, 19.*) Considerations, Advise-ments. *Fre. Avisements.*

Vives (*t. of the f. 50, 14.*) a Disease in Horses. *Fre. Avives.*

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 umbrando*, shading or over-shading the lower Hole of that Instrument. **umber'd** (*H. 5. 60, 29.*) cast in Shades, shaded. *Fre. ombré.*

un=anneal'd & **un=anoined** (*H. 29, 5.*) *v. un=housel'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.*) unsifted; meaning—coarse or unmannerly.

unbrecch'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.

uncharp (*t. n. 59, 15.*) uncharily, *i. e.* uncautiously.

to **unchild** (*C. 128, 4.*) deprive of Children.

to **unclew** (*T. of A. 9, 27.*) unwind, unravel.

uncomprehensive (*T & C. 68, 4.*) uncomprehensible, not to be comprehended, *i. e.* conceiv'd.

to **undeaf** (*R. 2. 25, 23.*) unstop, cure of its Deafness.

undeeded (*M. 79, 18.*) unsignaliz'd by Deeds or great Feats.

to **undercrest** a Thing (*C. 30, 6.*) add another Crest to it, *i. e.* other Honours, by doing Deeds that shall merit them.

undigest (*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 signify'd—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.

ungag'd (*a. w. t. e. w. 92, 7.*) un-engag'd.

ungenitur'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.

un=hair'd (*k. J. 79, 18.*) beardless, un-bearded.

unhappy'd (*R. 2. 46, 28.*) thrown from his Happiness, made unhappy.

to **unheart** (*C. 107, 24.*) unhearten.

unhonest (*H. 5. 9, 20.*) contrary to Honesty. *Lat. inhonestus.*

unhoused (O. 10, 26.) unconfin'd.

unhousel'd, un-anointed, un-anneal'd (H. 29, 5.) *i. e.* without receiving the Sacrament, without extreme Unction, or Absolution in *Articulo 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 Sacrament, 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 Kennel; 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 Fist, and bear Company, is said to be "unman'd;" and the bringing her to it is effected by a Number of Practices, known to Sportsmen, and chiefly — hooding.

un-owed (*k. J.* 71, 31.) unown'd, without Owner.

unplausive (T & C. 63, 1.) un-applausive, *i. e.* un-applauding.

unpolicy'd (A & C. 119, 22.) unfurnish'd of Policy.

unprizable (Cym. 16, 14. *t. n.* 75, 14.) invaluable, not to be va-

lu'd, as being above it: invaluable also, but as being beneath it; worthless.

unquality'd (A & C. 70, 24.) depriv'd of Qualities, or mental Endowments.

unquestionable (*a. y. l. i.* 53, 22.) endless in questioning.

unreconcilable (A & C. 106, 24.) not to be conciliated, *i. e.* accorded.

unrecuring (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.

unroosted (*w. t.* 35, 5.) driven from Roost, a Fowl's Perch or Resting-place.

unrough (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 Seasoning: also, — unseasonable.

unsecret (T & C. 58, 22.) deficient in Secresy.

unseminar'd (A & C. 20, 12.) gelded, rob'd of that which is Man's *Seminarium*.

to **unsex** (M. 15, 21.) to alter or take away the Sex, meaning — the Qualities proper to it.

to **unshape** (*m. f. m.* 78, 5.) destroy a Thing's Form.

unshifting (*m. 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.) unsmear'd, unfoiled.
- unsquar'd** (*T & C.* 21, 31.) unfit, unsuitable, that keep not their Square.
- unstanch'd** (*t.* 5, 5.) unstop'd; meaning (perhaps)—that has the Fluor upon her.
- to **unstate** (*A & C.* 74, 22 & *k.* L. 17, 6.) change or quit one's Condition.
- unfun'd** (*Cym.* 46, 22.) not expos'd to the Sun.
- unfur'd** (*k. J.* 28, 7.) unaffur'd.
- to **untent** (*T & C.* 46, 6.) take out of Tent.
- Unthrif** (*m. of V.* 81, 1. *R.* 2. 43, 30.) unthrifty: also,—an unthrifty 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.) unman'd: When a Ship has her Complement of Men, and her Rigging compleat, she is said—to be in her Trim.
- unwares** (*3. H.* 6. 40, 28.) unawares.
- 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 **unyoke** (*H.* 113, 26.) take the Yoke off, *i. e.* leave working; a Phrase in Use with the Romans, and taken from Husbandry: *Jugum solvere.*
- to **voice** (*C.* 56, 10. *T. of A.* 58, 10.) choose by Voices, elect: also,—to cry up, or speak of.
- to **volly** (*A & C.* 50, 18.) utter in Vollies.
- Voluntaries** (*k. J.* 14, 27.) voluntary Comers, Volunteers.
- Vow-fellows** (*l. l. l.* 19, 29.) fellow-Votaries, Fellows in vowing.
- to **upfill** (*R & J.* 37, 7.) fill to the Top.
- uprighteously** (*m. f. m.* 49, 5.) righteously, uprightly.
- Uprise** (*A & C.* 94, 8. *T. A.* 44, 2.) Uprising.
- to **uproar** (*M.* 63, 20.) put in Uproar.
- uprouz'd** (*R & J.* 38, 10.) rais'd or rouz'd up.
- Upspring** (*H.* 23, 19.) Upstart.
- to **upswarm** (*2. H.* 4. 73, 1.) gather into a Swarm, make swarm.
- Urchin** (*m. w. of W.* 76, 14 & *t.* 36, 32.) properly,—a Hedge-hog: by Translation,—a diminutive mischievous Fairy, or Witch's Familiar; an Imp.
- Usance** (*m. of V.* 15, 2; 17, 5 & 18.) Use, Interest of Money. *Ital. Usanza.*
- Use** (*m. f. m.* 16, 22.) Usage.
- usuring** (*T. of A.* 47, 28 & 72, 28.) dealing in Usury, acting the Usurer.
- Utis** or **Utas** (*2. H.* 4. 38, 3.)

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 *buit*, eight.

to the **Utterance** (M. 36, 20) to the utmost, to all Extremity. *Fre. á 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 **vpe** (*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—*renvier*, 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*.

wailful (*2. g. of V.* 51, 22.) wailing, 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—*Ursa 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-pyes (*w. t.* 59, 2.) Pyes made of a Pear call'd—a Warden; *Pyrum sylvestre*, 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.

Warrantize (1. H. 6. 14, 31.) Warrant, Security.

Wassail or **Wassel** (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.

wav'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-fend** (*t.* 66, 10.) cover or defend from the Weather.

Web. *v.* **Pin** and **Web.**

wed (*c. of e.* 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.

Wesand (*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.

Whiffer (*H.* 5. 94, 10) an Officer who march'd first in Proceffions, 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 — *souffler*, 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 — "every Whit," and "ne'er a Whit;" *i. e.* every Bit, and — ne'er a Bit.

whitely (*l. l. l.* 33, 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.

to **widow** (*A & C.* 6, 25. *m. f. m.* 94, 27.) be Widow to: also,— to jointure as a Widow.

Wight (*O.* 42, 2.) a Person or Personage.

wilful-blame (*l. 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.) seated in Window: also,— full of Windows or Rents. **Win-**

dow-lawn (T. of A. 59, 19.) Lawn transparent as is a Window.

windring (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 wist** (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.

Wittol (*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 **wive** (O. 29, 32 & 73, 26; t. of the f. 24, 12.) take or get a Wife, marry.

wode & wood (*m. n. d.* 21, 16 & 1. H. 6. 75, 29.) mad or frantick.

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 **tyrc**.

to **womb** (*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 **word** (A & C. 95, 23. D°. 115, 8. Cym. 85, 9.) dress 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.

worser (*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 **worthy** (*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 — weet; 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.

Wreak (C. 92, 21 & T. A. 63, 12.) Spite, Revenge. **wreakful** (T. of A. 63, 9.) spiteful, revengeful. to **wreak** (T. A. 63, 30.) to revenge.

wrily (R. 2. 35, 16.) in a wry or slant Position.

wrizl'd (1. H. 6. 30, 18.) shrunk, gather'd in Wrinkles.

Y.

yare & yarely (1. 3, 7. A & C. 32, 31.) brisk, handy, dextrous; and briskly, handily, dextrously.

y-clad (2. H. 6. 4, 17.) clad.

y-cleped (1. 1. 1. 82, 17.) cleped;

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.

yesty (H. 128, 11.) frothy, like Beer that is set a working by Yest.

Z.

Zany (1. 1. 1. 77, 23.) the Vice, Clown, or Fool, in a Comedy; a silly John. *Ital. Zane*, a Diminutive of—*Giovanni* (John) in some of their Dialects.

'zounds (1. H. 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.

l. 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.

4, 2.

O, that had! *how sad a passage 'tis!*] Seeing Helena disorder'd; affected, as she imagines, by the mention of her father. "Passage" has no extraordinary force in this place, but means simply—a passing over: "*how sad a passage 'tis!*" how hard to be pass'd over without emotion and sorrow! ∞ "Play," in l. 5, has been alter'd to—*play'd*; but very unnecessarily, to say no more of it: it is a substantive of known signification, and oppos'd to another substantive—"work."

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, *simpleness*;" 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 decypher 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

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 critick may say,—he understands better the words alluded to, than he does—why Lafeu 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. ∞ 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: ∞ 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 steely bones," which it accords with, is put (poetically) for—steely-bon'd virtue. ∞ What follows, may ask a little explaining, which take in these words. "*Wit-b-al*," 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—*Monarcho*) but is understood by Parolles, and occasions his reply: That of Helen, which follows it, signifies—Nay, if you disclaim my appellation, so do I yours. ∞ "*Solely a coward*," six 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 conceiv'd, and the most unnecessary; owing evidently to an opinion, that "*keep out*" could have no other meaning than "*barri-cado*" 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 he assails;*” 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 encrease*” signifies—encrease of beings that have reason: ∞ And a sentence some lines after this, “*He, that hangs himself, 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 same crime that she is guilty of, for “*virginity murders itself;*” &c. ∞ The emendation, l. 6, is found in the fourth modern only; the other, l. 17, in all of them, and so is that in the opposite page.

8, 24.

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 fanciful 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.

10, 12.

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 sense,*” is—calculate over-nicely, what trouble and pain of the sense 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 strove*” &c. The means she takes afterwards then come into her thoughts, and she leaves the scene with a declaration of trying them.

11, 29.

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^s. 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; inasmuch, 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.

13, 25.

I will now bear &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.

15, 27. *

Cou. 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 inferter 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. 11, &c. seem to countenance the opinion — that this play had it's birth in the days of queen Elizabeth, a great persecutor of sectaries, and particularly these: and the mention of *Monarcho* (v. 6, 30.) looks the same way.

17, 6.

Fortune, she said, was no goddess, &c.] The words printed in gothick, 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. 11, 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* exercis'd 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 sense 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 sister;*" adding pathos to the emotion, by softning 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? 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 harass'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—"cannot" 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 "bated" to—"bastards" is both violent and indelicate, 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 lyes upon; which come also under the same distinction,—*mare superum*, and *mare inferum*,—the Adriatick being the higher: Florence and it's territories are in the lower Italy, as lying upon a sea call'd from them—the Tyrrhene 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 sprung from; May not—"bated 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 bespeaks him, and the whole turn of the speeches that follow: nor is the goodness of the character less plain than the pleasantry; for this levity is purposely put on, to amuse and divert a sick master 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—*impostor* 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 extremely free with; and the sense of it will sooner be found out by the gueffer, 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 scar'd* some other way:" The rest is grammatical enough, and obvious enough, now; but nothing could be made of it before, even by the gueffer. ∞ 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 sound within an organ weak*," must be supply'd with these words;—"And it is *his powerful sound* 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.

A shewing &c.] 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. 11.) 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 manag'd, that Bertram should be so long upon the scene without opening his mouth, except once at the beginning of it.

33, 7.

Lustigh, as the Dutchman says:] An old play, that has a great deal of merit, call'd "*The weakest 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—lusty. ∞ "*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 sight; 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°, 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 heat; nay, which, pour'd all together, would quite confound distinction,*

—(could not be distinguish'd) *yet stand off*" &c. ∞ The other black-letter word in l. 27, and the correction l. 30, are taken from the Oxford edition; that before it furnish'd those in the next page.

36, 10.

without a name;] That is,—without titles, or additions of honour; and "*vileness*," with titles, is vileness still: "*alone*," imports—single, and by itself: and this interpretation of both sentences will stand confirm'd by what preceeds in the speech, and what follows too, if the reader will look it over with heedfulness. ∞ Perhaps too, an explanation were not ill bestow'd upon a passage in the opposite page, (l. 3.) "*We poizing us*" &c; by which is meant,—Were you weigh'd together, and our favour thrown into the scale which you think so defective, you would turn out lighter than her, would "kick the beam," as Milton expresses it. ∞ And at the bottom of the page, you have a line or two more that want decyphering with a witness:—"*whose ceremony | shall seem expedient on the now-born brief*," is an absolute enigma; and again,—"*the solemn feast | shall more attend upon the coming space*," has more flowers of poetry thrown on it than were any ways necessary: the author seems to have thought, in this place, that stiffness was dignity.

39, 14.

that I may say, in the default, &c.]

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*." ∞ That 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 purg'd 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 Bert-ram; whom he asks—to make friends of them, telling him —“ *he will pursue the amity:*” But the entrance of Parolles, which happens while the words are in speaking; his air, countenance, 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 intentions 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. ∞ See a note in the “ *Tempest,*” p. 39, relative to what is said by Lafeu at the bottom of this page.

46, 24.

Where are my &c.] All the editions 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 Helena 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 mistake, but whether of the press or the pen is uncertain: Neither is the epithet hyphen'd in the two elder folio'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 before 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 six: 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 stay'd 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 Ecclestone, a Gough, and a Gilburne.

51, 4.

Which holds him much to have.] *It holds me* to do so and so, 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 closeness 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 "*Revisal*," in these words: [*No, come thou home, Rosillion,*] "from that abode where all the advantage that honour usually reaps from the danger it rushes 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 "*ravin*;" 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 ravinous barely, but very ravin 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 himself, ("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 meddling: 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 lust. ∞ 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 high-

est 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 2^d. 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-versâ*. 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 Catharine*;" 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 that 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 to so good end, and for 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 gingling 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 says 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 unseal'd;*" which *unseal'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 holily 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 destitute of that sanction 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 "*Revisal.*" *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 "*she*" 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 suppression 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. Husb! hoodman comes.]* The negligent folio's give "*Husb*" to Bertram; which is apparently wrong, for he is wholly taken up at that time with concern for himself, left 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 muffed 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 singly above, — is advising Diana to make a real and present profit of her lover's impatience, and not depend on his promises, "*When he swears 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 topick, 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 rhyming 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. 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 insert, 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—*revyes*, a word never heard of, recommended in its 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 Marseilles. ∞ That "*saucy*" (l. 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 dress 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 borrow'd from pastry, in which saffron is still us'd for the purpose of colouring. v. "*w. t.*" 59, 2. ∞ "*advanced*," l. 3, means—advanced in credit.

83, 15.

But, for he is &c.] The folio's give us "*sure*" 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 "*suggest*," l. 11, is worth remarking: it has the force of the Latin—*suggerere*, 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 "*smelling 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 l. 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°, 15.

fortune's close-stool] 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-stool*;" because the privy, in most ancient houses, was over the moat. ∞ The latter part of Lafeu's question at the bottom of this page, l. 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 l. 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 less'n'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 l. 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 *buries* 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 seat, 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 stoln*," the words it is follow'd by, signify — made it look as not natural, *stoln* from art: and both these expressions, thus interpret'd, 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 sense put upon it which no search will ever be able to establish by precedent; *warn'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 stood | Necessity'd to help, send 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 Shakespearian; but a little recollection will tell him, that it signifies — stood 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 sense: it is inserted 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 Marseilles, 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 coining; 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 explanations have been made of this passage: the first, a strange one; the other two, by gentlemen of great ingenuity, (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 same knowledge which teaches you that, must teach you that this ring was Helen's, for you know it with no less certainty; therefore]* "*Confess 'twas hers*" &c. where the words between hooks are an imply'd consequence, of which discourse affords many examples. ∞ But what shall we say to some lines in the next page, beginning—"*My fore-past proofs*," &c? Surely, these are a little remov'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 confinement; and says,—*"*We'll jist this matter further,*" ∞ The word "*removes*," something lower, l. 16, means—removes 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 toule him for this.*" pointing it as above; evidently a mistake, and effect of the compositor's negligence: Yet this mistake is adopted by the third modern editor, and other changes made in the passage in consequence 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—"swear 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 master, 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 expence 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 pleasantries 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 Lafew in his last speech: but whether this will sufficiently palliate the improprieties hinted at, is a matter of some doubt. ∞ The six 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 mangl'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 — *raign'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

l. 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 (forthwith) did, that Antony would be Antony; and is there stop'd by a reply of most exquisite delicacy, — "*But, stir'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 exceeded, or, if any, by

Falstaff only: and should such a prodigy 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,” set them forth gayly; a wanton thought, that suits perfectly the person it comes from, and is express’d in words equally 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 Enobarbus, l. 9, has more spirit by being plac’d where it is, than where it has always been before—the beginning of the scene.

D°, 30.

O excellent! &c.] It has been observ’d by a gentleman,—that this is “one of those ominous speeches, in which the ancients were so superstitious,” 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 master 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 immediately 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 emendation; though it is challeng’d as such by the third modern editor, for no better reason (it seems) than—because his two predecessors had stumbl’d, 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 appear’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 sentence that had neither before; for Labienus could not *extend* Asia, had he conquer’d the whole of it: “*extended Asia*” means—the extent of Asia, the whole extent of it.

D°, 24.

When our quick winds lye still;] By “*winds*” are meant—friends; persons so truly such, as to remind those they love of their faults: the observation 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 earing ;*" *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 advanc'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 lost 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 "*taylors*" 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 courser's hair, &c.] That a horse-hair was turn'd to an animal, by lying a certain time in a vessel of stagnant water, was believ'd in the Poet's days, as appears from a passage in Holinshed: The animal produc'd 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 venom; and in that lyes the aptness of the similitude.

D°, 27.

I did not send you;—] Spoken in way of caution; least Antony, finding 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 subject to sudden turns, like my health. ∞ But why is Antony call'd—"this Herculean Roman," in l. 29? The house that Antony came of, boasted an immediate descent from Anton a son of Hercules; and Hercules himself was honour'd in particular manner 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 oblivion 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 enter'd into the delicacy of the reproof that is couch'd in it: Did I not know, says Antony, what a mistress you are in the arts of dissembling, and of counterfeiting any idle humour you please, I should take the wantonness of your present behaviour for real wantonness, and accuse you of little feeling: and with this interpretation, the answer of Cleopatra quadrates perfectly; for it amounts 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.

D°, 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 topick 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 classical, 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 last 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, 12.) 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: Menecrates 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 Menecrates, 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 Menecrates 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 tendancies being so contrary.

25, 6.

Were I the wearer &c.] "Alluding," says an editor, "to the phrase — I will beard him." But the speaker had no such thing in his head; but either meant as he spake, or — that he would put on his gruffest look. There is something uncommonly noble in the management of this interview, and the dignity of these great personages is wonderfully sustain'd: 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^o, 27.

their contestation | *Was them'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 "contestation;" but this sense and construction bring matters back nearly to the point they were in under the old reading — "thecame:" 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 pretence of his acting so and so, urg'd 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: Mistakes 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 forever subscrib'd to as soon as seen. ∞ 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 submits 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 adorings*,” 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 rising from the waves: at which time, the Mythologists tell us the Sea-deities surrounded 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 adorings*. They did her observance in the posture of adoration, as if she had been *Venus*.”

33, 23.

And, breathless, 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-

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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 divinatorial 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 something *moving* within me; that unknown something which others also feel at some junctures, who are not soothsayers: "*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 — *afear'd*, a word that stands condemn'd by the sound; 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 "*whoop'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 whoop* 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 Philippan*," 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-slipt 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 incompleat, 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 stood 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 *dispos'd* to.

48, 26.

Thou hast drunk well.] A farcaetical 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 "*hast*" and "*thou*."

50, 17.

shall bear] Properly alter'd from—"beate," 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:—

1.
Come, thou monarch of the vine,
Plump Bacchus, with pink eyne;
Thine 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.

"*Enobarbe*" 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 sees 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 hast, 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.

53, 28.

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 enabl'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.

54, 30.

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.

55, 11.

Believe't, 'till I sweep too.] Which he thought would be never: so that, taking them thus, the words are only a fresh and more positive assertion 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.

57, 13.

as she would wish it.] It has been propos'd, to read—*you would*; but, in this, there is something indeli-

cate: 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.

58, 16.

The good gods will mock me,] The line next to this, has a word at the end of it which the old editions have mistakingly put after "me;" it is a forcible word where it stands, a sufficient reason for thinking—that that is it's 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-judg'd corrections, and wanting no explanation,—appear'd first in the third modern editor.

59, 29. *

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: "*It will 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. *Cæsar*, 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 confine. | 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 punc-

tuation 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. *Cæsar* 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 ent'ring 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 "*hither,*" 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 bath given his empire | Up to a whore; who now are levying?*" 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 o’ the earth for war : She hath assembl’d &c.*” The alteration is slight, even more so than one the editor has ventur’d to make in l. 18; which he will not stay 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, — *noises*; 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.

Yon’ 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, “*itself*” into — *themselves*.

69, 6.

Sits in the wind] The word “*sits*” 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 lyes in the wind, are always the strongest.

70, 16.

Yes, my lord, yes; —] These words puzzl’d 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 fightless, 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 merely upon account of it's harshness or it's uncommon aphæresis, (for that, perhaps, might be justify'd by parallel instances) 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,—*strew'd* or *strow'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 *strow'd* be admitted: "See," says Antony, turning away his head, "*How I convey my shame 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, *strow'd* the way which he took in his flight. Of the other slight alterations that occur in this page, the third only was made by the pre-

sent editor.

D^o, 19.

the mad Brutus] The Oxford editor has—*fad*; 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 so different a complexion 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 sea.] Meaning—the sea 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 *συναποθανούμενοι*, *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-mention'd editor.

74, 14.

whose ministries &c.] *i. e.* ministrations, services administer'd; but what the “*ministers of coins, ships, and legions,*” may be, those gentlemen should (methinks) have inform'd us, who have let the word stand in their several editions. ∞ By “*comparisons,*” l. 17, are meant—those advantages which put the world upon making *comparisons* between Cæsar and himself: these advantages, he dares Cæsar 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 it's greatest beauty; by destroying, or less'ning 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 “*folly,*” and pronouncing “*yet*” with an *ictus*,

with the force of—and yet.

D°. 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 Thyreus' address to Cleopatra be conceiv'd 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 Cæsar would have her think,

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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.

D°. 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*," l. 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 frigate as flete on Ocean's face:*" ("*Euphues' golden Legacy.*" E. 2^b.) 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 wayes to dye then so." 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 fullen 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 Antonius 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 scenical directions now first inserted, and the changes that are notic'd below.

85, 15.

Nay, I'll help too.] "*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 critick, 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—*Cap.* 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 dispos'd 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, intitl'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 misplacing 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^s. 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 extream 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

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 assents 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 alarms. ∞ 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 na-

ture 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 “*despunge*,” or pour down upon him, “*the poisonous damp of night*,” it must therefore be Hecate, the Night's companion in classics, and in Shakespeare himself. *v.* “*k. L.*” 7, 3. ∞ “*Demurely*” (l. 27.) is rather an odd word, but may signify—*soberly*; 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's. 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 soil 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 pierc'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 *soil* itself is in fault; and that they are made the people they are, by some contagion that springs out of that. ∞ "Heart of loss" (l. 19.) is a phrase importing—the most perfect and absolute loss, *i. e.* ruin; and is taken from trees, whose heart or centre is commonly perfecter than their extremities. ∞ 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 Nessus &c.*] Meaning—extream ruin; from which he could no more free himself, than Hercules could from the poison'd shirt of that centaur: And this mention of Nessus brings about the address: the purport of which is,—that, since he was in Hercules' condition, and brought to it by means not unfamiliar, 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 puffiness of what he speaks next, should be consider'd as specimens of that Asiatick tumour of diction, 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.

96, 2. *

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-instated; 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 triomphe*; 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.

97, 25.

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 "*seal*," 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.

101, 25.

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;” its 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.

103, 15.

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 predicated 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—*Isis*; 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 meer woman*; putting the gloss for the text; which, in all the folio’s, is as below.

105, 1.

Being so frustrated, &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 (v. 107, 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-mention'd editor has very justly transfer'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 restor'd to his rights, and Menas thrown overboard.

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 unnecessarily: "*honourably*," appear'd first in the second modern editor; "*eternaling*," in the fourth: the rest are new changes; requir'd some by the sense, 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 expressions 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 contempt of them, and of Cæsar too at the same time, she calls them—the nurses 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. Homage of great people to persons greater than them, was, (and still is) in many countries, accompany'd with presents: Cleopatra, in her reply, acknowledges herself Cæsar'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 presum'd, will be said of them,—that they fit their place easily; and that, by them, and the present directions, the scene is intelligible: having besides this advantage,—that the action, as now set out, agrees exactly with the account that Plutarch gives of it. ∞ The words "*What, of*"

death 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,*" she crowns the whole by threat'ning 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.

III, 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: *shoots* 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.

III, 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 misconception, a few words there will (perhaps) be excus'd: It is spoke upon receiving a paper, the contents of which are unknown: he therefore addresses himself to her in general terms, telling her—that he is ready to listen to her, in every thing 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 assented 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, lyes 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 provided;) 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 stage, and to boy*;" the latter (which see explain'd in the "*Glossary*") 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 tapestries 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 “*Tempest*,” &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 æra 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 pass between persons, standing some on the one and some on the other stage: And this form it receiv’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 cœlestis*, 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 piec’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 hardy 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 dramattick 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 ended: that they were succeeded by other pieces, intitl'd — Moralities; in which vices and virtues were personated, and a sort of fable transacted 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.

D^o, 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 suspicious: 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. l. 8.) and besides, — the spirit of the maid's declaration concerning her eyes, is weaken'd by the intervention 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 affection. "Vile" was spelt — *wilde*, when this play was in penning, which occasion'd the present corruption; for so "wilde" will be thought by most readers, who bestow 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 con-

ciseness 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 causers 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.

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 apter 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*.

9, 30.

ill-favour'dly.] Alter'd by the four latter moderns into — *ill-favoured*; in order, as may be suppos'd, to make the antithesis the rounder: But how if that roundness was dislike'd by the Poet, as thinking it destructive of the ease of his dialogue? yet this he might think, and with great reason: And for the same reason, might admit of some little inaccuracies; such as — “*than he*” (8, 15.) instead of — *than him*; and “*but I*” (9, 8.) instead of — *but me*; and yet he is not suffer'd to do it in either, by the Oxford editor. ∞ Another speech of the Poet's (6, 16.)

is stiffen'd by all these gentlemen; who put a comma at “*Charles*,” instead of the colon that is seen in the folio's; but the true point is, a note of admiration; and then the force of that speech, duly pronounc'd, will be, — “*Ah, good monsieur Charles! are you here? — Well, what's the new news at the new court?*”

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 dukes—*“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 novelist: 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.

12, 11.

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 rise from le Beu's word—*“presence.”* *“Bills”* are—labels.

D^o. 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 *“Revisal,”* 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' *lurd* 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

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. ∞ Celia’s speech (l. 23.) is tacitly transfer’d to Orlando, by the three latter moderns; in which, they make him no “*quintaine*” 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 unperfected sentence in the page before this, l. 27, that is put into the mouth of Orlando. ∞ 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. ∞ 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*. ∞ “*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. ∞ It has been propos’d, to join the words

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—“*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 embrac’d 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 prefac’d 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 dar’d 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

expencc 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 “*live i’ the 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 crouded together into a

strange single word, of three syllables, purely to set his hearer a staring; whom he bambouzes still further, by telling him—" 'Tis a Greek invocation." The humour is destroy'd, in great measure, by the two latter editors; by decomposing 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, VI, 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 sense 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 unsupply'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 inserted, 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 dismission 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 saws,*” which mean mostly — the saws 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, Bale 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 burthen,] 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 causest not that teen,*) put the editor upon considering it then: and the sense he at last understood it in, co-incided 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 less 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 rhyme 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 sound than the other, and therefore not chosen : though " *remember'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 — *gross*. ∞ The Clown's remark on this speech is a meer 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 swallowing 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 "*limn'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 she said to have been the subject of more rimes, when "*an Irish rat, in Pythagoras' time?*" this can only have reference to the great antiquity of poetry among that people, and its universality.

48, 10.

Od's my complexion!] An emendation of the third modern's; which he has abundantly justify'd, 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 consciousness 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 acknowledg'd by Englishmen, as that in the old reading; "*forth*" therefore should have been dismiss'd by the editors, for an accidental intruder: The "*Revisal*" 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 cloth,] 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 citizens 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 possessors of sir Thomas More's works may see among his poems.

55, 26.

worse than fove &c.] This "*thatch'd bouse*" is the same that don Pedro speaks of, in "*m. a. a. n.*" 19, 28. But does not this reflection of Jaques upon Touchstone's speech, imply a sort of consciousness in the Poet,—that he had made his Clown a little too learned? for,—besides that he has made him acquainted with Ovid's

situation in Pontus, and his complaints upon that subject in his poems "*de Tristibus*,"—he has put into his mouth a conundrum that certainly proves him a latinist; "*capricious*" (l. 25.) not having it's usual signification in that place, but a constrain'd one—goatish; as if it sprung directly from—*caper*, without the medium either of the French—*caprice*, or the Italian—*capriccio*: The Poet has indeed qualify'd his learning a little, by giving him "*Goths*" for—*Getes*.

57, 27.

As the ox bath his bough, sir,] The wooden collar or yoke, that lyes across 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 editions, it has probably been the sense it was taken in: but a little attention to the true meaning of the other two similies, and to the matter they are meant to illustrate, will shew that we must seek for another interpretation of "*bow*:" The falcon is thought to take delight in her "*bells*," and to bear her captivity the better for them; "*curbs*," and their jingling appendages, add a spirit to horses; and if we interpret "*bow*" to signify—"*bough*" of a tree, the ox becomes a proper similitude too, who, thus adorn'd, moves with greater legerity: and the same effect that these things have upon the several animals, "*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 sort of metre, to make sport with sir Oliver: telling him,—I'll not say to you, as the play has it, "*O sweet Oliver, | 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 bath bought &c.] The emendation in the line before this, is certainly right; and as rightly interpreted by the maker of it, the third modern, to signify—the kiss of a hermit or holy man, call'd also—the kiss of charity: ∞ His preferring "*cast*," in this line,—the reading of the first folio,—to "*chast*,"—the reading 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 any where: Neither is there much occasion for telling him,—that "*a pair of cast lips of Diana's,*" mean—a pair that Diana had left off.

60, 28.

Than he that eyes, &c.] i. e. that is accusom'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 ventur'd 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—*some,* 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 *most foul,* for 'tis *foul to be a scoffer;* 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 Setos: but the judicious will hardly allow of this; nor reject an establish'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 insertion 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 satisfy 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-

fess'd,—that this too is plausible like his other amendment; for the way the wife takes to excuse herself or bring herself off, is indeed an accusing her husband.

71, 31.

Entry and Song.] Minute changes of many sorts having been made in this short scene by the editor, and only one of them notic'd, it becomes his duty—to do that by the rest in a note, which he could not do in the ordinary way. The entry in old editions is thus,—"*Enter Jaques and Lords, Foresters;*" and both the replies made to Jaques are prefac'd by—"Lor." The *Song* is in nine lines, without other division, or assignment to any person; it's third and fourth are as follows:—"Then sing him home, the rest shall beare this burthen; Take thou no scorne, to weare the borne, It was" &c. The entry of the moderns is—*Jaques, Lords, and Foresters*; and their second reply has—*For.* before it: the three last ease the *Song* of it's "*burthen*;" and give us instead of it,—*Then sing him home. — take thou no Scorn: I wear the horn, the horn, the horn: | It was* &c. putting the words omitted in margin, and this is all their reform: except, that the Oxford editor,—to make a correspondence of measure between l. 17 & 18,—has lengthen'd the last of them, by reading—*And thy own father bore it.* Other changes, whether in the song or the dialogue, belong to the pre-

sent editor; who does not mean to defend them, or set forth their fitness: 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 extending the blot to another generation; 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 foresters, Jaques and all. ∞ The emendations in l. 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 upon *turn'd* that is not common,—to wit, got or fall'n; or else suspect a corruption, and look out for amendment: the “*Various Readings*” have two; both within the bounds of probability, but the first of them seems the most eligible: for “*turned*” will

signify—head-turned; and then Rosalind'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 promise was—“*two hours*,” and therefore the Oxford editor puts them in here; not considering—that this exceeding punctiliousness is destructive of ease and nature. ∞ The epithets given to “*Fancy*,” in the line after this, look'd so like a translation of the Greek — γλυκύπικρον, 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 variable disposition of fancy, * * *, being as it should seeme a combat [f. comfort] mixt with disquiet, and a bitter pleasure wrapt in a sweet prejudice:*” the words are address'd to

Rosalind by this identical speaker, but the novelist calls him — Saladine.

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 Ganimed — "*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 bambouze, 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 lettice for your lips, and her grapes hang so hie, 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 “*Revisal*” 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 antipenultima. 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 satisfy 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, nonino,*” 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: “*untimcable*” 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.

D°, 23.

fear their hope,] That is —“fear a

disappointment of it;” as the “*Revisal*” rightly interprets, when proposing this very amendment that had been made by the present editor some years before ∞ The words “*dulcet diseases*” in p. 88, (l. 24.) mean — wits, or witty people; so call’d, because the times were infected with them; they, and fools,—that is, such fools as the speaker,—being all their delight.

89, 17.

O, sir, we quarrel in print, by the book; &c.] Whofo pleases to turn to the “*School,*” will find a book of the year 95, which is there intitl’d—“*Practise of the Duello,*” but it’s true title is this;—“*Vincentio Saviolo his Practise. In two Bookes. The first intreating of the use of the Rapier and Dagger. The second of Honor and honorable Quarrels.*” Passages are extracted from both of them, and chiefly the last; which being thrown all together at the end of the others, and intermix’d with a few observations, are recommended to the reader’s perusal as a note upon this place. The gentleman who has made a like extract, (the last editor) pronounces in peremptory manner,—that this *is* the book meant by the Poet, and these the passages that his divisions are grounded on: but this is being too positive; considering,—that there were many other books on the subject, as Saviolo himself witnesses in one of his prefaces; some or other of which may possibly be discover’d hereafter, and found to

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 Grassi'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 eclarcissement, 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, (v. 39, 26 & 83, 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 lye at his editors' doors; who, by bringing in Hymen in *propria personâ*, make Rosalind a magician indeed; whereas all her conjuration consisted—in fitting 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 intitl'd—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—*servetur ad inum* has been better observ'd than in this instance.

93, 14.

I charge you, O women, &c.] The subsequent passage appear'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 *Tu* 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 Parolles' character; a Thrafo, or Pyrgopolinices, or both; but less 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 irresistably 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 l. 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. l. 6 & 7.) and "was carry'd towards Corinth;" and from hence the necessity of changing "And" into "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 "disannul" is applicable only to "laws," and cannot be predicated of "crown, oath, and dignity:" but nothing is commoner, in clafficks, 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 Ephesus 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 decypherer. The Antiphilus of this scene is distinguish'd by the name of—*Erotos*, (in one place—*Errotis*) and his brother by that of—*Sereptus*; plainly a corruption of—*Surreptus*, and *Erotos* less 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 stood in his copy; the translation having no such *agnomen*, but calling one brother simply—*Menechmus*, the other—*Soficles*, as may be seen in it's 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 "sorcerers," 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-working*," 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 boldly mischief to others. "*Liberties of sin*" (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, he is &c.] The insertions from hence to l. 15. in the page that comes next, ("*home*" excepted, and "*Why*," l. 8, & 15; one the property of the third modern, the last of the fourth) and the omissions that are notic'd 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 needless to explain the conundrum of "*understand*" 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: — "*yet the gold bides still | That others touch, and often touching will. Where gold and no man*" &c. By "*corruption*," the speaker means—corrupt dealings with others; by "*falsehood*," 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 comick; 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 re-

quiring 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 it's 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 verses; pure, mix'd, regular, and ir-

regular; anapests some, and some iambs: 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 consonance 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—*Antipholis*; 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*;" "*Antipholis*," generally; but, in this and a few other places, "*Antipholus*;" 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 "*attaint*" 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 latter moderns.

D^o, 18. *

Why, how now, Dromio? &c.] The whole of this act, and the last, passes before the door of Antiphilus 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 —*hair*, or from *hæres*) 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 diviner*:" 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, methinks, the appellation does not

stand in a right place; and is repeated again in a properer, l. 28; where, *after* telling us what she 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 "*austerly*" 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 inferted,—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 hound 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 rimes 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 serjeant; from hence the name given by Dromio, of “*old Adam new-apparel'd.*” ∞ The quibble between “*rests*” and *arrests* is plain enough; But what is “*giving a job,*” l. 24? *Fob*, at this time of day, means—a put-off, a delay accompany'd with slight; a sense not corresponding with any thing 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 sense put upon it, as take the other in one so constrain'd.

D°, 26.

he 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 *rest*; 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 prophane 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 prophesy, &c.] i. e. or, rather, respect such a prophesy as parrots are often taught to pronounce,—*respice funem*, 'ware rope: which is call'd “*a prophesy*,” 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—*respice finem, respice funem*, address’d to the laird of Liddington; 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:

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. 30; 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 neater than this of the abbess: 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 oversight, but in that he judg'd hastily; for divisions of the same kind may be met with in Jonson, and other old writers, and some not of compounds like "kins-woman."

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 chac'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 befall are synonymous; which if the mo-

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, befall it) to my soul!* For the omission in the opposite page, this editor is accountable: as he is likewise 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 moderns. (*v.* any of them.)

60, 15.

deforming band,] 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. For "*key of untun'd cares*," l. 28, is—that key which cares have untun'd: "*graincd*," 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 astonishment, that this passage (whose present arrangement will be admitted 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 abbess in seven; and at the end of those seven, comes—"Anti-philus, thou cam'st 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 render'd wholly inexplicable, 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: Its first line may indeed be conceiv'd as it lyes in their copies; it has meaning, and grammar, but wants its true meaning: 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 passage has had no sort of service done it by editors, except in this speech; whose second line is disembarass'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'ning from the time that one was taken from her by fishermen, the other by the mast being broken; at which

time, the children may reasonably be supposed 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 Drornio 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 unparalell'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

CORIO LANUS.

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 disjoin'd from the sentence that follows them, in the two elder folio's, 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 edi-

tors 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 suffering* [the moderns have—*sufferings*] *in this dearth,*—if revenge for them be your aim in this rising, you will miss 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 reflexion 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

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adopted by the next in succession: "*scale'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 l. 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 business, any business of danger: Nor is another of this gentleman's readings, —*bane* for "*bale*" in l. 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 thorow 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 neater turn in the expression of both sentences: their pointing in those editions is thus;—"*Where foxes, geese you are: No surer, no,*" &c. ∞ The reading of l. 28. is in the fourth modern only; the other trifling corrections in p^s. 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 l. 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-

lemen. 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,] This "*less than he*," must be an error: *more* is the word requir'd 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 "*lesser*," 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 necessary, 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 *senseless* 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. *Hours*, in l. 27, has a very good meaning; and should not have been chang'd into *honours*, 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 it's 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, v. l. 21; the latter part of it changes to another of pleasantry, and is address'd to the soldiers who have got him up in

their arms and are shouting, v. 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.

D°, 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 wish'd to have done. ∞ In the first

part of the speech of Cominius, beginning at l. 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 steel grows*” down to “*shout 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 censure 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 soothing :*” and when this happens, that soldiers shall have the softness of parasites, let them be consistent and do other soft things ; forego the

drum and the trumpet, and march to battle to the sound of soft musicks, let the overture to fight be a hymn. ∞ It would be paying a very ill compliment to the reader's understanding, to make a formal display of the propriety of the correction l. 3, or of the insertion l. 20. in the page that comes next: the other black-letter word in that page, l. 15, was put in by the first modern.

31, 12.

Being a Volce, &c.] Volce, and Volces or Volcies,—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 *Corioli*: the present editor thought it right to dismiss 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 valour, 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*" contractedly,—*can't*, which makes the declaration less solemn: "*biffon*" (heretofore—*beeſen*) appear'd first in that same third edition; the other omitted 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' speeches, damag'd of the moderns by length'ning it,—*Brings he 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—*he has it on his brows, Menenius;* meaning—the oaken garland that follows: And Menenius is not much behind her in extasy; showing 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 severest 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 "*those*" 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 "*bonnetted*" that could not be intended; namely — standing cover'd, *videlicet* when address'd by the candidates for their favour: the proper sense of it seems to be, — bonnetted by them, meaning — those candidates; who were "*supple 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 — "*I ban 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 "*ere*" in l. 19. was put in by this editor.

45, 30.

alone he enter'd &c.] "*mortal*" is us'd often for — deadly; (v. "*Glofsary*") 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, "*shunless destiny*:" This is the true idea of the passage before us, which is mangl'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 thousand 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's 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 "say." ∞ 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 shown their care better, and their regard

for his purity, if they had restor'd 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 unsu'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 sees 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 "*Volce*" 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 juster 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

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then say, if he can,—that the third editor, and the two who have follow'd him, are not to be commended. ∞ “*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 explain'd 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 assistants 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^s. 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, unnotic'd 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 winded 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^s. 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 thwartings &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 roated 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 "*allow-ance*" and "*syllables*:" but the last not being eras'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 less or worse policy*;" the other "*its*," in l. 5 & l. 7, to the aggregate substantive — "*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 pry'thee now, my son, &c.] This most admirable speech has been misinterpreted, mangl'd, and (by dint of false pointing) render'd scarcely intelligible: the only verbal corruption it had, lay in "*Which*," (74, 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

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, (l. 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, (l. 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,*” l. 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 l. 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 false reading at bottom of the opposite page, was amended in the Oxford edition; but the easy-corrected fault in this page, l. 28, was not discover'd till now. ∞ “*abated*” (l. 30.) may either signify — lessen'd in value, beat down; or — sunk in spirit and courage, like the French *abat*; 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 most*” at the head of this line; and perfect the line that comes after it by a foolish expletive, *then*, after “*despising:*” whereas the trisyllable “*nation,*” and the imperfect verse too, have great force and beauty, as they who have dramatical feelings will acknowledge at once. ∞ The black-letter words in l. 12, are new, and (as some will think) necessary: And if any one chooses a repetition of “*come*” at the end of l. 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 apothegm 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 skill and address. ∞ "*First-son*" will signify—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, probably, the words are us'd by Volumnia 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 dismiss'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; *videlicet*, 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 partner: 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, giving them to Volumnia: but the gentlest are rous'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,—address'd to Virgilia, and reproaching her as her mother had done: but in this he has but copy'd his two predecessors, and is copy'd himself 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 distinctly 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*; unnecessarily, 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 distinguish'd 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, piec'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 scar'd the moon &c.] Hyperbole is the natural speech of exulting; and Aufidius has several strains

of it, but this the most signal: 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. 11, 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. ∞ "*boyl'd, walking & warres*," are amended in the four latter mo-

derns: but "*leepe*," they make —*leepey*; taking it from their predecessor, 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'tbe*" for "*tbe*," the third editor has struck out an appearance of sense 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 remedies 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 preceded 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: "*contraries*," 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 stood 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 osprey to the fish,] The adjuster of the spelling of "*osprey*," 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 inductive 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 riming ones; as will

be seen in the following paraphrase, taken from the third modern editor: "That power" [meaning—virtue or courage] "which is most 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 sort 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 reveree 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, "*fouler*," signifies — more boistrous; and "*rights*," — legal rights, and the claims of them, which are often urg'd boistrously enough.

107, 15.

Well, and say &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 — study'd, study'd hard, *rack'd* their brains.

108, 13. *

What he 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 "*solicit 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 cessation of arms in the country, and a removal of his siege from the town; for he does these things afterwards, and

is made to break his "oath" by his mother. ∞ "sit 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 undertaken to give my friend *bis due* praise, I have sometimes given him *more than bis due*? yet this is the amount of what is said by Menenius, but he says it in his manner. "Size" is—proportion, dimension. ∞ 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. ∞ 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 announcement? 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?" ∞ "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. ∞ 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 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 it's 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 pronounc'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 Aufidius: 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 Aufidius, — 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 — *Fortunæ 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-

ond, a six-foot one) and an hemistich, which is perfected by the next speaker: in other respects, the passage 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 members of it belong to as many several persons, all speaking at once, or quick upon the heels of each other. ∞ And here the editor will risk the imputation of trifling, by making another remark upon speeches that are akin to the present, which may have its use on the stage, if not in reading. What is spoken by several 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 unnatural; 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 exceed the limits prescrib'd to them; to which if we would give some propriety, we must imagine a little scenical 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 proper and natural, the other three not so, without the aid of that scenical management, which has many ways of affording it: by actions, and looks; by a murmur expressing assent; by repetition of some words of their principal speaker,—as, in the second of those we are talking of, by repeating—" *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 supposing 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 circumstance which the printer has fail'd in—the making "*courtiers*" a

genitive, which, as such, should have had an apostrophe: The first, as the "*Revisal*" 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 convinc'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 extension; but asserting — 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*

mistress," &c. [it is needless to say what he was;] the value that she discover'd in him, may be estimat-ed by that of herself. ∞ "*featur'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 antipenultima, 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 neater, 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 under-rating herself, and enhancing the worth of Posthumus; who, she says, over-buys *her* by almost 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 determin'd 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 “*Revisal*.” — “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 affecter 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 address'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 loss 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 it's object.

13, 8.

Shakes all our buds from growing.] Not the fair bud of their adieu's only, but *all* their buds, the whole promis'd crop of their loves is *shaken* and beat to the ground by this “*tyrannous 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

Posthumus 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. 1. 18.) Perhaps too, the Poet might have intended to make more of them than only silent co-agents; or, when he drop'd 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*" singly, 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 dismiss 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 expression, nor the speech it stands in (the last of p. 14.) quite so clear as it should be: The meaning of the phrase is — assent to, "*shun'd to assent 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 insinuate — 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 evinc'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 dismiss'd by authority of the first folio. ∞ The other slight correction in this page, and those in the opposite, are not worth assigning: the two important but certain ones in the page that comes next, appear'd first in the

Oxford edition.

21, 23.

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 Pisanio 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 ope 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 Pisanio, she 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 honest wills,*" find the *seasoning* 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 Pisanio should not have been present at it: as for the latter objection, — it is likely, the Poet intended to shew us a picture of villainy 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-*

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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 any thing else.

D°, 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 seen to do. After exculpating 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 propos'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 perversion of sense and metre: by discarding it, and placing the parenthesis properly, this speech too is perfected now; for the supplial 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*,—" *Whilst I am bound*" &c. ∞ The slight 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 were 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' remissness.

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-division 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 either 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 said—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 "*lac'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 folio: Here the speaker pulls out his tables; and having minuted some of his items, is stop'd by a reflection upon their little significance in comparison of some others he specifies; but in lines that were neither grammar nor sense as they have been written and pointed hitherto: If the reader shall think it permissible, 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 | Above ten thousand meaner 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 reliev'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 incident of the *trunk* is from *Boccace*; 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 *Guiderius*, *Arviragus*, and *Cymbeline*.

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;

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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 rustick and antiquated expression. ∞ 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. ∞ "*cure,*" l. 31, is in the three latter moderns; and needed not the very long notes bestow'd upon it by two of them, to shew it's propriety: If, instead of these notes, they had bestow'd 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 bilding 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 — heedlessly: 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. ∞ 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 *dare manus libenter.*

43, 12.

Never saw I figures &c.] The po-

etical cast of this sentence, and the conciseness of another that follows it, create a little obscurity 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, out-going 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'ber 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 ambassador Lucius, nor made war upon Britain; but was diverted from one he intended, by insurrections of the

"*Pannonians and Dalmatians*:" the facts relating to "*Cæsar*," and what is said of "*Mulmutius*," are chronicle matters; and so are Cymbeline's "*knighting*," and the "*fires*" that brighten'd Lud's town: Cæsar's "*sword*" is from thence too, and Geoffrey of Monmouth says—it was master'd; that its 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 Cassibelan. ∞ 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 sound. ∞ 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 Pisanio, &c.] The justness 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 so 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 e'er begot*," the line after it, means — before the matter to be excus'd has existence: "*riding wagers*," l. 28, are — wagers of horsemanship; and by "*sands*" are meant the sands of an hour-glass: 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 bere*" is made grammatical by

substituting for it, — I see neither here, &c. at 26, is in all of them.

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.

I'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*,"

57, 6.

Ne'er long'd my mother so &c.] The Oxford editor has — *his* mother, and — to see *him*; which is neither sound 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 she made it direct. ∞ "*Beyond self-explication*," l. 12, is — beyond the person's own power of explaining.

58, 21.

I false? &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.
Wilt 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 Therfites in "T & C." at 29, 31. ∞ The correction in l. 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 after-thoughts, "*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 princess, 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 Posthumus, 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 surly 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 sees 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-persuaded 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 "*Revisal*" 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 commission.*] A strange expression "*commands*," say some of the editors, and then give us — *commends*: But is that a fit word to be join'd with "*abso-*"

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lute commission?” 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 discarded 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 one 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:] Oppositions of man to man, duels: v. “1. 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: “*imperseverant*” (v. “*Glossary.*”) is made—*ill-perseverant*; “*thy face,*”—*her face*; and “*spurn*” 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.

D°, 31.

So sick I am not;] meaning—as to keep you from your hunting. ∞ From hence to the entry of Cloten, p. 78, are a number of little particulars,—none meriting a note by it-

self, yet all requiring some notice,—which, with the reader’s leave, shall be thrown together in this. Grammar requir’d 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 last in construction, as introductory 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 encreasing vine,*” 79, 4, means—as the vine [patience] encreases: “*perishing*” is explain’d 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, upon 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 ending it so as to make the reasoning consistent: but he now sees that this cannot be admitted: the sentence is compleat, though the speech were not; and we ought not to suppose that such a writer as Shakespeare 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 retracting 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 interrogation at *law*, is a more spirited reading 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 owning that he has err'd in his judgment so soon as he has made the discovery. When the correction was made in this period, it appear'd the fittest and easiest that the place would admit 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 exceptionable, changes being made in "*thou,*" and "*to,*" which may be often 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 correction: but it's foundation is wrong; "*Might'st*" is more probably a compositor's blunder, who fetch'd it from the line underneath, and made another in "*care,*" where his copy had "*crare;*" an uncommon word of which he knew not the meaning, but which the reader may see explain'd in the "*Glossary:*" admitting it, all other emendation is needless, and even hurtful; for the metaphor is much more entire, by reading— "*or shew what coast thy sluggish crare | Might easil'est harbour in?*" ∞ All the other changes, in this and the opposite page, are in modern editi-

ons: 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 bestow'd 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 misconstruction, 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 slander,*" l. 21, is chang'd by the Oxford editor into—*which, not to slander't*: but

the old ungrammatical reading is more in the Poet's manner; who means by it,—"*whom* (personifying the eglantine) I don't slander, 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 *reverenc'd*, (in which sense only it is applicable to "*angel,*") and the thing *reverencing*, which is that that "*doth 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, (design'd, or undesign'd, 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 its 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*, *videlicet*—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 worse;] 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. ∞ "*ibem,*" 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 its 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 — “*atbwart 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 gram-

matical 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 any thing; 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 wish 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 aforementioned 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 Britain*,” 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 misunderstood, 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 reflection. ∞ “*charm’d*,” some lines higher, (l. 3.) has allusion to a practice that is not quite exploded perhaps at this day, of purchasing *charms* against wounds: such a charm, says the speaker, “*mine own woe was to me.*” The alteration below is the editor’s.

101, 24.

to satisfy, &c.] If the objectors to the correction that follows these words, had consider’d the connection which this period has with that which precedes it, it is possible they had not been so strenuous: Loss of freedom, imprisonment, is the subject 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*” requir’d 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*. ∞ Towards the bottom of this page is a passage in which the sense is at war with the grammar, and the grammar must yield to it: for the con-

struction of l’s. 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 sense 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 coinage in the line after this, were sufficient to prove the scene to be Shakespeare’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, is carry’d forward of course, and prefix’d to that sentence, and likewise to the other that follows it. ∞ In a line before this, l. 12, the satire is much more general than some moderns have made it: who, by changing “*is*” into—*in*, confine it poorly to books; whereas the Poet extends it to Man, and the greater part of the things that belong to him.

D°, 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 "*Revisal*" observes very justly,—that the only thing amiss 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 "*shameless*" and "*desperate*," 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 goddess it call'd—*Andate*, who was honour'd

with such sacrifices.

113, 16.

One sand &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 junction 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 subjects, 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 "*strait-pight*" has a classical air with it, being characteristic of the goddess 'tis given to.

118, 18.

Why did you throw &c.] To be hunting for either allusion or metaphor, or looking farther than the meer 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, restor'd to their due places the words "*him*" and "*her*," which the moderns without cause have transpos'd.

128, 11.

Had ever scar for.] *i. e.* for meriting, or in attempting to merit. ∞ Notwithstanding what the "*Revisal*" has urg'd in behalf of it, the old reading "*tasting*" (l. 15.) cannot be justify'd: the "*worth*" or desert of Belarius could not be undone by

"*tasting*" the king's "*wrath*," but by doing what would cause him to taste it, by provoking or "*basting*" 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 constru'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.

NOTES

to

HAMLET.

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 diversly 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 starres with traines of fier, and dewes 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,*” l. 28. (as the “*Revisal*” 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,*” l. 10, a most certain correction, taken from the two latter moderns: for the purport of the lines is as follows;—that Polonius' counsels, and ministry, were to him and his “*throne*” what the “*head*” is to the “*heart,*” and the “*hand*” to the “*mouth.*” ∞ The expressions in l. 27, are an observation in this Author's manner

upon the words of the last speaker; importing,—a little more akin than you should be, and less kind. ∞ Instead of “*veiled*” in l. 32, the folio's and the moderns have “*veil-ed:*” but “*lids*” are not veiled themselves, but are the veilers of other things, that is—eyes.

13, 9.

And, with no less &c.] “*nobility of love*” is—“*eminence or distinction of love,*” distinguish'd love, as the “*Revisal*” interprets: and then proceeds to observe,—“that the verb *impart*, l. 11, seems to be us'd in a neutral signification, for—*impart*, or communicate, myself and whatever depends upon my power.” The interpretation is right; and the passage, thus consider'd, is of a piece with many others that come from this speaker, which are attir'd in a pompous obscurity. ∞ “*condolement,*” (12, 25.) as the same ingenious author observes, means—“*self-condolement, nourishing our own grief:*” and his comment upon the line after that, to wit—“*a will the least corrected by the afflictive visitations of providence,*” is equally just. ∞ 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 remark'd 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—his virtuous will, or virtuous intentions; and "soil," in the line before that, is—soil of lust. ∞ "sanity," 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 — *oh 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 *Wring* 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 "*bauds*:" for "*breathing like bonds*" is no rational expression, whatever gloss these objecters may put on it; whereas "*bauds*," which is also spelt — *bauds*, gives a sense that is suitable every way, and obvious to every capacity. For this amendment, and "*wringing*," we are indebted to the third modern editor.

23, 18. *

The king &c.] The manners of the Danes in old time are well preserv'd 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 scenical 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 authenticity, as one of the very same sort ends the play. ∞ And as small reason have we to question that of the 21 lines, that begin at "*beauty-beaded 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 less 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 oit eat out*," That is, says he, "the intermixture but of a dram of baseness, or base

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 its 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 view'd the corruption all along; that some word was slipt out of the copy, and "out" chang'd to "a doubt" by the printer's ingeniousness: the vacancy cannot be fill'd better than by the word in possession; and the line may be cur'd of its baldness by no very great licence, the change of "all" into *eat*; after which, the comment that has been given above is both a just and a perfect one. ∞ "o'er-leavens" (24, 8.) is — covers with leaven, throws a leaven upon them; (see a note upon "Cym." 59, 6.) and "star," three lines after, — which the editor who made these corrections has tacitly converted to *scar*, — means simply a mark; but the candour of the Poet is great, in calling "habits" (by which he means — vicious habits) "stars of fortune" or accident.

24, 28.

bearfed in death,] "bearfed," says an editor, "is us'd figuratively for — repositied;" 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 its 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 its horrors must have been gather'd upon the spot, to have enabl'd him to paint it so 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 its 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 critick 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 alliterating; a practice that is not without beauty when judiciously manag'd, 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 similitude 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 catholics) for it is not contain'd in the last of these words, which the quarto's write — "*unanveld*," the folio's "*unanneld*," and the Oxford copy rightly spells — *unanneal'd*: and lastly, "*disappointed*," nor *unappointed* neither, cannot be approv'd of 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 catholic 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. ∞ "unanoointed" was started first by the second, and embrac'd by the two latter moderns.

D^o, 21.

Hold, bold, 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 pronounc'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 preceds 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 "*Yes*" 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 settl'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 pronounc'd) — "*ye swear.*"

33, 19. *

Inquire me first &c.] The word "*Dantz'ckers*" was a hasty correction, and must be retracted: "*Danishers*" (which is the word of the copies) had never been met with, neither has it been yet; but *Danish* 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 lapsing now and then into "*drabbing*," and therefore "*another scandal*," or scandal of another kind. ∞ "*fencing*," 1:6, means—the drawing of swords 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 fallchood: 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 absolute 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-express'd couplet in the opposite page, beginning at l. 13, 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 l. 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 "*beautify'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 critick 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. ∞ The correction in the opposite page will hardly be disapprov'd of by any.

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 connived 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?" ∞ If the reader will look back to p. 22, l. 30 &c, and weigh them along with those he has here, he will see they were "*prescripts*" that Ophelia receiv'd from her father; the word "*advice*" in l. 18. set some player a criticising, and "*precepts*" took their place in the folio, which they have kept ever since. ∞ "*took the fruits of my advice*," is — follow'd my advice, in the ityle of this speaker: in a change that has been made of this passage, the fruits seem to be brag'd of. ∞ The addition in l. 21. is in the four last editions; but the correction in the opposite page, in none but the Oxford one. ∞ The words "*O, by your leave*," in that page, l. 20, are spoken hurrying out the remaining attendants, as their majesties were serv'd just before.

44, 1.

For if the sun &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 maim 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 drove him off with repeated "except my life's," turns briskly away from him, with — "These tedious old fools!" ∞ The salutation (l. 11.) of Rosincrantz 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 "privates," l. 24, v. the "Glossary:" in that line, the moderns have put an (*in*) before "ber," 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 lengthen'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 see 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 "eyasses," (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 hasty 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 ancientness (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, outberoding 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 — *accosted*, is put into the text, both as suiting the period better, and as nearer to the old reading — "*coted*." ∞ Instead of "*bernsbarw*," l. 8, editions have — "*hand saw*," and "*handsaw*;" the one a mis-spelling of *bernsbarw*, the other a corruption of that mis-spelling: The speaker's meaning, in that 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 senses.

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 stanza's, 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, | Jephtha was judge of Israel? | He had one only daughter and no mo, | The which he loved passing well: | And, as by lott, | God wot, | It so came to pass | As Gods will was, | That great wars there should be, | And none 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, l. 21, it should be remember'd — that female characters were always acted by *boys*.

D^o, 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 manag'd, "*set down with as much modesty 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 salts in the lines, to make the matter savoury,*" no comick 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 intitl'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 stick to serve up to them; reck'ning (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 Nash's productions is widely different.

53, 29.

But who, a woe! &c.] All editions but one, (the first folio) for "*ennobl'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. ∞ Though the whole of this speech be ridiculous, as well as the exclamation preceding, it should not be made nonsense; and therefore the very easy amendment of it's final hemistich (54, 13.) is adopted from the Oxford edition. The correction in p. 52. is in the four latter moderns.

57, 26.

Niggard of question; &c.] If "*question*" be restrain'd, as it should be, to — questions of moment, such as might give the speaker a handle to "*bring on a confession*," there will be no occasion for the transposition that has been made in these lines by

the two latter moderns: the import of "*free*" is not — open, but ready, *prodigal* of words, and is set against "*niggard*:" The speech, thus interpreted, conveys a very excellent precept, fit for the observation of persons in Hamlet's circumstances, and we accordingly find it observ'd by him. The second "*of*" in this line is put loosely for — *to*, but should not be displac'd by it. ∞ 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 cheek 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 goodness.

59, 16.

Or to take arms &c.] Editors make a mighty ado about the phrase — "*sea of troubles*;" which they will needs have a part of the metaphor, and a defect in it, and — *Siege*, *Say*, *Assay*, *Assail*, and *assailing*, are made amendments by turns. "*sea*," 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 sea; 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 amiss, to

observe a piece of art of the Poet's at the speech's conclusion, which an actor should give particular heed to: the impresson 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 bobby-horse is forgot.] And his epitaph too, for this is all that is left of it. The “*bobby-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 saying—he would have a “*sute*” 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 injur'd 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 do many of the poets preceding him, and antiquity had made the word great; but common usage having something debas'd it, it was the fitter for Shakespeare's use in this place. ∞ The latter end of the speech next to this is much confus'd 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 women's," l. 26, is in due form of logic, 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*, construing it thus;—and they either feel none of these passions, or feel them both in extremity: "*bold 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 mis-take husbands;*" *i. e.* So you take husbands, and take them *amiss*, make very wrong choice of them. ∞ The second and fourth moderns alter "*Tby*" into—*Tbou*, 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—*paicock*, 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: "*Jove*" is put instead of his *eagle*, by way of height'ning 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

F f

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 Guildenstern, that he is not pleas'd with his reception, and the answer he receives to that speech puts him quite out of humour; which answer should be spoke something brusquely, and the receiver make a bow, and retire: Hamlet answers to Rosincrantz 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 *withdraw with you*," l. 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 after them instead of "*camel*," the reader will have those four lines exactly as all ancient copies have given them; and that in every material respect, excepting — that, for "*back'd*," l. 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 recommended (among other circumstances) 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 opinion concerning who the word "*friends*" is address'd to, and, consequently, what the tone of pronouncing it should be. ∞ The changes 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

same 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'ning that a little attention, added to just 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 properly, but personify'd *more poetico.*

79, 20.

Try what &c.] The soul of this wretched man is endeavouring, as sin always does, to impose upon it- self: 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 says with great energy, — What can such

repentance avail me, when in truth 'tis no repentance at all? Thus ta- ken, 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 l. 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,*" l. 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 l. 6, must be taken with some latitude; as meaning — what his state will be, when the term of his purgation 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 *tristful* and melancholy, as if the day of doom were at hand. For the sense of "*index*" in l. 27, v. the "*Glossary*."

83, 14.

Sense, sure, you have, &c.] It is impossible to read the whole of this period, without seeing—that "*Sense*," 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 she *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: *Sense*, 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 *Sense*, 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 sense: 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 Shakespeare. The "*Vice*" the king is compar'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 gentleman's conjecture about the cause it arose from, seems not ill-founded; namely,—from some conceited amender, either printer or copyist, who thought "*devill*" was necessary, to be contrasted with "*angel.*" ∞ The hemistich in the opposite page, l. 7, ought not to have been omitted 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, slander,—] The restorer of the passage that follows, the third modern, reads—*For, haply, slander:* 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 poet 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 just the same kind as "*No more,*" 84, 17; where the speaker goes on with his verse, which is there of six feet, without regard to those words.

D^o, 30.

like an ape,] It seems almost indifferent 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 obvious, 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 rime 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 rime, 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 miscarry'd 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 assent 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 reflected 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 so very perfect: This which we have quoted a part of, favours much of antiquity; for the "*staff*," the "*cockle-bat*," and the "*sandals*," 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 l. 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,*" l. 23, the last editor has a comment that is not much amiss: "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 as-

saffins in other countries.

D°, 29.

Choose we; Laertes shall be king:] This is chang'd by the moderns, without authority from any one copy, into — *chuse 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 sort 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 l. 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 prophetic 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 — *scat.* ∞ If by "*health*" some lines after, (108, 4.) we understand, as we should do, — care of health, the opposition between a *grave* and *warm* dress, and a *careless* and *light* one, will be perfect and manifest.

109, 17.

And then this should &c.] A "*sigh*" is the natural relief of a heart that is oppress'd any way; but that a "*spend-thrift*" expends, *bursts* 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 himself 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 opposition 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 "*Glossary.*"

111, 3.

There is a willow &c.] In this natural 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 reading "*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. ∞ "*incapable*" (l. 15.) is the negative of that "*capable*" which occurs at 85, 13, and is explain'd in the "*Glossary.*"

112, 18.

an act 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 pleasantry out of some particular instance 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. ∞ What this gentleman sings by and by, is a piece of patch-work (*disjecti membra*) taken from a song of lord Surrey's, which the reader may see in the "School" among the extracts from that nobleman: ∞ The first change in p. 114. is taken from the Oxford edition; the latter, new.

116, 17.

these three years &c.] 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.

Yet here &c.] 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 spea-

ker, we have allow'd of Ophelia's *bringing*, and our "*bell*" has been permitted to toll for her.

121, 6.

Wou't drink up Elfil?] As this passage has been mightily combat-ed, 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 "Efill" was by the folio's, and they spell it — "Efile," printing it in Italicks: After them, come the third and last moderns, and they read — Eifel, 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 — *Nile* in it's stead, but is forc'd to patch up the verse with another "*wou't*" after it: his correction has propriety in it, and is countenanc'd moreover by the folio orthography; notwithstanding which, his better reading were — *Nilus*, without repeating the "*wou'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 *Nile*: it is more natural, to think — that Shakepeare sought a river in Denmark, and, finding none that would do for him, coin'd this word — "*Elfil*;" in a supposition — that there might be a brook so denominat'd, which "*Elfinour*" stood upon, and took it's

name from.

D°. 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 benetted &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 commission into his power, in order to discover the depth of the contrivance against him, and thereby to disappoint it." *Revisal.* "Or" is us'd for—*ere*, or, *or ere*, as was common in Shakespeare's time. ∞ The changes in the opposite

page, are in the four latter moderns.

D°, 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 advanc'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, attir'd 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 l. 18, for in that too the image looks the same way; "palms" 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, l. 7, "by their own insinuation" signifies—by their having insinuated themselves into this office, made court for it, fought for it. ∞ "think thee," l. 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 assentation 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. ∞ This branch of the character is convey'd to us upon Osrick's first entry in the question that Hamlet puts to Horatio, — “*Dost thou know this water-fly?*” a most happy comparison, as all who have seen that fly's motions will acknowledge immediately: Affectation, another notable part of it, is describ'd most inimitably, and as exquisitely banter'd by Hamlet, in a speech that is fuller of “*golden words*” than the other's, and the words themselves are much richer; so rich, that the brain has much ado to conceive them, and the stomach to carry them. Of these speeches we are depriv'd by the folio's, the first, second, and fourth moderns.

126, 27.

I mean, sir, &c.] The pointing of this speech in all copies, and their reading of “*his*” for “*this*,” have made it absolute nonsense; and the speech it replies to is the same, without the change that is now made in it: with these changes, and the aid of punctuation besides, it is conceiv'd they are very good sense, and such as Shakespeare intended. “*rarely*,” l. 12, is in the third and last

moderns. ∞ In the latter is a good explanation of what Horatio says at l. 8. of the opposite page: “*margin*” (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, l. 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 l. 12, are taken from the two latter moderns; and when the fit of amendment was on them, methinks they might have discover'd the slight 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 assents, by saying — that, to be sure, he must have ask'd the dug's pardon, before he handl'd it. ∞ The argument in the page after this, l. 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 lyes gasping, or else dashes 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

"*sword*;" that other *envenom'd cup*, which might be of the King's preparing, and so 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 express'd, 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 exclamation; and the addressing his friend by an epithet, and so unmeaning an epithet, brings the pathos to nothing: whereas the only change of the voice, — from sharp, as the exclamation would be, to extream soft at once in the appellation "*Horatio*," — is affecting beyond description: The sentences that precede this "*O God!*" are disjoin'd 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 havoc:] meaning — that the floor was so cover'd, it look'd like a field of battle after the crying of *havock*; the slain heap "*cries on havoc*" to own it. ∞ "*Not from his mouth* (l. 7. in the opposite page) is spoke pointing to the King. ∞ "*nobleſſe*" 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 "*solicited*" 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 person; *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 "*troubld*;" but, when that is over, they are said, and properly enough, to "*march all one way,*" and "*in well-beseeming ranks.*" ∞ "*Entrance,*" in l. 5, means nothing more than—surface; being, as it were, the mouth of the earth, through which moisture passes.

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 hasty 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 he 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 quarto, 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. ∞ 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 quarto’s have given us, or what the folio’s. (v. “*V. R.*”) Two of the slight 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. ∞ “*lay by,*” in the next page, (l. 2.) is equivalent to—*stand*, 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 pleasantry of the passage is heighten’d by considering it in this light; and the Poet’s first auditors, to whom the play and it’s 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 prophane-ness; an offence which the Poet was near falling into in the following page, at l. 7, but has avoided most dextrously by using "*saved*" for — *damn'd*. ∞ His expression a little lower (l. 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 assisting: "*Poins*," (l. 5.) rightly pronounc'd, leads to a sup- plial 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^o, 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 chiefe Justice? By gogs wounds ile be the bravest Lord chiefe 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^b.) 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 "*Rosill*" 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

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 "*m. 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 suppliance 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 aforesaid) 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 medically 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 sorts, old and new, have embarrass'd the place's construction by a preposterous position of this line after the seventh: who so pleases 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 "*Canons*"

H h

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 disjoin’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 “*Glossary*,” 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 thoroughly 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. ∞ 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.*"

D^o, 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 — "*Oneyers;*" 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 mispending 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 suitability 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. "*tranquillity,*" 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, "*bold 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 specious-

ness 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 push 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 approv'd of. ∞ "*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 is 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 fetter; &c.] The person spoke of, is — Gadshill; his salute to 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 Poins 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 salute 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 address'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 saint George upon them: The adversaries cried Esperance Percie, and so furiously the armies ioynd.*” ∞ 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 missing, in all preceding editions; it is now amended in both those articles: one superfluous word is dismiss'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 *Voce—ἀπὸ-ψόφειν.*

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 “*puke-stocking*” 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.

netber stocks,] *i. e.* stockings. The word, and it's present epithet “*netber,*” 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 *sock-*

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 inamorato the "*sun*," who is also call'd — "*Titan*:" The old reading "*Titan*," in this place, sprung from a very common mistake with compositors, whose eye glanc'd upon the word in another; it is amended in the third and fourth moderns. ∞ The trick of putting "*lime*" into *sack*, (l. 8.) is mention'd in other parts of this Poet, and in writers cotemporary: v. "*m. w. of 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 "*Glossary*") 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 "*parceling*." ∞ The absurd division of the sentence that comes after "*stock-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 discharg'd themselves better in their correction in p. 42, which is proper and necessary.

44, 5.

do you see these meteors? &c.] The undisturb'd good humour of Fal-

staff in all attacks that are made on him, and the pleasantry with which he repels them, are well contrasted with Bardolph's foreness; 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 Cambyfes' 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 "Euphues," 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 *Revisal*) 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-sucker," in l. 27, means—a polcat; and by "*poulterer's hare*," the editor is inclin'd to understand—the rabbit 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-

lage in Effex.

49, 21.

Dost thou bear, &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 insinuate,—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 "*oft*," 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 dross 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.

Bootless, and &c.] The line in old editions is this;—"Booteles 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 "*booteles*;" and "*backe*" a compositor's criticism, instead of putting it out.

54, 28.

Metbinks, my moiety,] meaning—portion or share in general: Nor is this the only part of his works, in which it is to us'd; for the second speech of his "*Lear*" affords

another example of it, strictly parallel. The black-letter word in l. 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 concealments*" (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.

She, and my sister Percy,] The uniform reading of all the copies, is—"*she 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 him-

self, 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 l. 27. is another liberty also, taken by this editor.

D°. 11.

that pretty Welsh] 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 *iētus* 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 l. 19. is a trochee; and the last syllable of the word "*altogether*" is redundant, and does not enter into the scansion. ∞ The alteration, l. 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 insinuate—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 10, by the fourth; and the omission, l. 20, is new.

61, 7.

such mean attaints,] "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 "attaints," and its 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 "'scarded" 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) lyes 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.

stain 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 said in "*R. 2*" (85, 13.) 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 "*stain*" could be put out of it, and "*hide*" 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 business valued,] "*valued*" is here a trisyllable, 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 business, 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 Inne*: 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 pursue 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 introductive 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 Hostess 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 ground-work of what are call'd emendations: neither are they the only ones which this page offers; for, instead of the insertion in l. 25, “*letters*” in that line is expung'd by them, and “*so*” in l. 23, 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, l. 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 l. 20, the *cftridge* is said absurdly to *bate 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 l. 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 “*bever*” (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*” (l. 24.) in the ancientest quarto, and is continu'd so down to this time: who so 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 l. 28, when so easy a correction presents itself as that he sees in this copy.

77, 11.

Harry to Harry shall, &c.] Supply

I i 2

—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 riming lines, the first of which has been garbl'd 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 stiffling in the heat of his contention with Douglas : One of his lines just before, l. 2, had a foot that was uselefs, indeed hurtful ; but instead of the hurtful one, the moderns have lop'd off one that was sound, 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 Marechal ;] 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 suspecter, 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 haste 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 l. 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-

paint," such as — uphold it: and "starving" is us'd too licentiously, for — watching with the eagerness of men that are starv'd. ∞ His compounds, l. 30, are beautiful and of easy conception: importing — that Hotspur's valour was of the most active kind; and the degree of it greater, than is usually found in such young years. ∞ The insertion in the opposite page, l. 17, is new: two other words in that character, that are met with in the course of this scene, were put in by the second modern.

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 l. 25; where his brisk defiance, according to copies, is dwindl'd down to a bearing it "willingly." ∞ The first "and" in that line (l. 25.) is made — *I*, by the four latter moderns; an unnecessary word, destruc-

tive of harmony, and of spirit and ease 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 — “*talk-
ing,*” and his blunder has been retain'd to this time. ∞ The next speaker (Vernon) has not express'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 miss'd, and so have both their companions.

93, 14.

To spend &c.] A magnanimous sentiment! rescu'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 nonsense of the reading at bottom, which is that of the first folio, stands confess'd; and “*whitber*” (which has been all the line's difference hitherto) gives us barely a meaning, but no convenient one certainly: the suitability 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 sat upon the editor's mind, when the sentence be-

ginning "*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*.

D^o, 26.

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 bestow'd on him. ∞ The greater part of this passage hobbles between a prose and a verse in the ancient editions: the twenty-third line is purg'd of it's superfluous "*pr'ythee*" in the four latter moderns; but the adjustment of the rest, was left to this editor.

97, 31.

Of Shirley,] This conjectural amendment of the orthography of the proper name — "*Shirley*" may not be right, for Holinshed spells the word — *Shorly*, and calls the party — sir Hugh; putting him among the slain on the King's side, along with sir John Clifton, and sir Nicholas Gausell, which in the Poet is "*Gawsey*." ∞ The expunger 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 lost opinion;] meaning — character, simply; that which you *had* with me, the "*opinion*" I *had* of you. ∞ By "*favours*" in the opposite page, l. 32, is meant (as the *Revisal* says properly) something thrown over Hotspur, 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 critick will not be able to tell us: connection is the speaker's design, and to word his wish 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, 23.

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 *far* before "*fair*," that "*business*" might not be made a triffyllable: 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 inserted 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 express'd 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 loss*" that Travers had from the "*gentleman*," which is consider'd as a double re-

port of it. See this speech in the moderns.

8, 29.

For from his metal &c.] "The word *metal* is one of those hacknied metaphorical terms, which resumes so much of a literal sense as not to need the idea (from whence the figure is taken) to be kept up. So that it may with elegance enough be said, *his metal was abated*, as well as *his courage was abated*. But when the writer shews, as here, both before and after, [*his party steel'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 say 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 steined &c.] Whoso pleases to read again with attention the beginning of a speech in p. 6. made by Travers, will see 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 same letters that are seen in this copy: that this latter is rightly assign'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, such 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 ascribe to Umfrevile, 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 so, as well as sir John Umfrevile 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 l. 1. in the opposite page, makes so signal a change in that line's sense, that it was thought justice to point it out in a note; it stood before at "*propos'd.*" ∞ "*rugged't*" (10, 1.) is from the three latter moderns.

12, 10.

knew sure for.] No such phrase
K k

as "*he knew for*" is acknowledg'd by Englishmen; therefore the word inserted is necessary, certainly apposite: 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*," l. 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 expence 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 prefac'd 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 advanc'd—that Shakespeare's Falstaff was Oldcastle first: but the reader may help himself, if he plea-

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, l. 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 its 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 "*coftermonger*," (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 unnoted, 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 "*instant*," 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, design'd to be general, is made special: His change of "*action*" to — *act* is intolerable, for the place's import is this; — Yes, if the present force where-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 accusative, 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 sense 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 (withal) 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
K k 2

good lady was not so ill-provided with modes of expression in her way, that Mr. Snare should be accosted by her here (and before she has seen them too) in the very words of her next address to him: (v. "V. 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 sagacious 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 over-dof'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 handed down in succession, from one to other, through all the rest; together with an infinite number of other er-

rors, of all sizes and shapes. The four last of them bring in the Page, and send him off again without saying any thing; when here were words for him, in every authentic edition, so 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, fusty, termagant jade, you ramping one; which is follow'd by a flourish of the skewer that his master had stuck on him. ∞ "*bony-suckle*" and "*bony-seed*" (9 & 10.) have been rightly explain'd to mean—*bomical* and *bomicide*; but "*lubber'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—*leopard*.

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 "bunting," the "story," the "drollery," recommended as furniture, are such prints as are every day seen in houses of this sort.

32, 1.

Bar. Come, you &c.] The restorer of this speech to its owner, was the third modern: Bardolph brings the Boy from an ale-house; where, by making him "get a pottle-pot's maidenhead," he is fitted for the confident pertnesses that he utters immediately, and the rest 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 its 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 its 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 "sure" 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 its having more pathos, or for that it was readiest, we can only conjecture: There is something harsh in the compound; this reading is its 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 exchange'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 Hostess'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 faitors;] Dogs only, and faitors, (see that word in the “*Glossary*”) are to be saluted with “*Down;*” “*Have we not Hiren here?*” I am a man of honour, a gentleman; this sword denotes me

so, 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 *εἰρήνη*, 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 Pistol's again, but with “*spero*” instead of “*sperato:*” which *spero*, and *sperato*, are converted by the two latter moderns into—*il sperare*; from a concern, it is likely, for Pistol's learning. ∞ By aid of some scenical 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 lissing 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 last-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 expence 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 "*flesh*" and her "*mutton*" both imply the same thing,—the ordinary provision of brothels.

50, 20.

and leav'st &c.] "*bell*," in the line ensuing, is put for—the case or box it is hung upon: so that the comparison is double; and this "*couch*" as sleepless as the "*case*" 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 swinge-bucklers &c.] If we may judge of these "*swinge-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 Gloucestershire, 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°, 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 libertine 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 requir'd. 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 — "*Bardolfe*;" 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 impressions 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*" (v. 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 transpo-

sition in the page's last line.

60, 31. *

you shall have forty, sir.] This edition had scarce pass'd the press, when a very easy amendment occur'd of a word in this sentence with which the editor was always dissatisfy'd; but thought (as others have probably done) that — *skillings* might be supply'd after "*forty*," and the sum made up that way which these gentlemen really offer, but which Bardolph converts to "*three pound*," (61, 11.) sinking one for himself: But, — not to speak of the offence against grammar, which we must make in admitting the above-mention'd supplement, — can it be suppos'd, 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.*" ∞ "*assemblage*" in the opposite page, l. 25, means — composition, (*i. e.* of parts) parts *assembl'd* together: what the four latter moderns have given us, has no — *semblance* — 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 censure of Shallow and his subsequent comment on it, exhibit altogether a very pleasing *spectacle*. ∞

"*Arthur's show*,"—which this worthy Justice perform'd in,—was some holiday Pageant, representing king Arthur, and the personages 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.*") 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 correction some moderns have made of it;—his dimensions were such, a thick fight could not *master* them. "*good-nights*," l. 19, seem to signify—ballads to serenade with: and the "*dagger*" which that line mentions, was—a dagger of *lath*, (v. "*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 stick 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 pressure, or pressing, of any thing; and, with even less licence than we have seen exercised 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-

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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 preceeding this speech is also from the above-mention'd quarto, and that exactly: it has allusion to a custom extreamly 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 supplial of some such words as the following, —*were on the very point of engaging,*

—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 Archbishop, 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's, 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 disbanding 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 Cæsar*, — 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. ∞ An injury of the last-mention'd sort occurs too in a sentence below; whose "*enforced*," l. 9, is made a disyllable 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^o, 28.

gav'st thyself away ;] To which the four latter moderns have added — *gratis*: But the opposition is not between "*themselves*" and "*thyself*," but between "*sold*" and "*gav'st away*;" and, of consequence, the emphatical words are — *sold*, and *gav'st*: 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

"*thyself*." ∞ The word "*sold*" suggests a seemingly fit emendation of one in l. 26, which is in the "*V. R.*" ∞ "*I, in my condition*," (79, 13.) is — I, as your general, when I make my report officially of the army's behaviour, "*Shall better*" &c.

80, 13.

commences it,] *i. e.* makes a beginning in't; taps it, as is the vulgar expression, and sets it a running: The believers in "*boards kept by devils*," believ'd too — that, if a part of them only was finger'd, the keeper abandon'd them. ∞ The allusion in l. 26. is to the old custom of sealing with soft wax: The sentences that contain that allusion were better thrown out of verse, by reading — "*tempering between my finger and thumb, and shortly I'll seal with him*."

82, 4.

As humorous &c.] A British "*winter*" is truly so; in the greatness of it's changes of temperature, and the frequency of them. ∞ "*Flaws*" (see the word in the "*Glossary*") are a fit illustration of *suddenness*, as being instantly form'd, and dissolv'd instantly upon the first rising of the sun. ∞ By "*venom of suggestion*," l. 15, is meant — the poisonous insinuations of false friends, aiming at division.

85, 2.

The people fear me;] Here, and at 92, 6, we have two remarkable instances of the active signification which Shakespeare and the writers

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 sense, as the measure. ∞ In the page after this, l. 21, is an expression of singular boldness, — "*scalds 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 l. 25; and note the pains they have taken, and the means us'd by them, to purge that speech of these 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 prostrate and exterior bending, which my most true and inward-duteous spirit teacheth." ∞ The Prince's "potable 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-slaves] Staffs with heads cut upon them, resembling hermits: "slaves" (if genuine) is provincial, the regular inflexion of *staff* being as above; witness — cliffs, puffs, stuffs, &c. ∞ "Woncot," and "Hinckley," (95, 2 & 94, 21.) are disguisings of *Wincot*, and *Henley*; 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 periphrasis of it; the word *state* implying—session, assembly, place where *floods* appear 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 intitl'd by countrymen, 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* distinguish'd 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 *were't* after "*you*," of his own authority;—*I'll pledge you, were'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 predecessors 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 rimes 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 — faint *Dominick*; but, by this explication, we get no insight into the propriety of using it here, unless it could be prov'd — that faint *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 altitudes 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 appellative in each of them to the wrong member of each speech severally.

106, 26.

thou thin man in a censor;] The common censors 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 side, 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 character 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 Hostess's in p. 48.

112, 8.

for Oldcastle 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 same "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. Lords, | 24, 5. Lords. | D°, 12. gait, | 29, 23. high as | 30, 1. court! | 35, 4. good, | 38, 32. left thou | 48, 16. ling and our *Isbels* o'the | D°, 17. ling and | 57, 8. Bertram, | D°, 17. well. | D°, 28. Ber. | 58, 10. Lords. | 62, 7. fall'n, | 63, 30. Soldiers, | 67, 6. fir. | 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 glove the | 33, 30. fatiffies: for | 35, 11. art sure | 54, 25. husband's | 56, 20. gait? | 58, 17. *husband!* | D°, 20. mid way | 60, 3. 'Twill | 65, 14. 'fall | 68, (*below*) *inf.* 'ribaudred | 69, 12. 'lated | 80, 1. fatiffy'd. | D°, 32. to be frightened | 82, 15. *Domesticks.* | 83, 15. And I | 84, 27. Soldiers, | 94, 26. plebeians. | 119, 18. intrinfecate

See too, *NOTES* upon — 9, 12; 14, 5; 21, 8; 23, 3; 59, 24; 62, 20; 66, 18; 75, 15; D°, 24; 81, 17; & 96, 2.

As you like it.] 3, 12. hired: | 5, 7. and | 16, 7. love But justly, | 32, 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. tenour; | 75, 9. bottom; | 77, 2. awak'd. See too, *NOTES* upon — 11, 7; 39, 6; 77, 11; & 86, 4.

Comedy of Errors.] Omitted in the *Dramatis Personæ*, after the word — "*Maid.*" a *Courtezan.* | 7, 5. bend | 13, 19. now at | 16, 21. thou | 19, 17. wafts | 20, (*below*) distain'd | 32, 25. quarters, — will | D°, 28. than | 33, 10. but, | 35, 32. *A. E.* While | 44, 1. that must eat | 47, 30. might, — | 49, 32. mercy! — | 53, 15. distemp'ra- tures, | 55, 12. desp'rately | 57, 19. 'fall | 59, 29. 'mated, | 60, 5. fir,

See too, *NOTES* upon — 17, 16; 28, 18; 31, 18; 43, 21; & 63, 26.

Coriolanus.] 8, 31. scabs? | 16, 22. What are | 24, 13. trenches? | 37, 1. wounded? — | 38, 19. you're | 39, 20. stals | 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*)³ warres. |
105, 2. sov'reignty | 107, 5. so-ne-
ver-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.

Cymbeline.] 3, 2. courtiers'; | 15,
16. constant-qualify'd, | 21, 8. where
he is | 28, 14. truest-manner'd; | 31,
14. whatsoever | 37, 17. you, — | D°,
21. still — | 41, 10. fair'ft | D°, 32. fir, |
45, 31. had her here, | 46, 30. but,
I affirm, | 51, 21. be You, | 60, 31.
Hear me with | 67, 24. her. | 73, 2.
'Mongst | D°, 16. nothing-gift | 79,
10. tremble. | D°, 30. abroad. | 84,
12. sleeps: | 85, 13. med'cine | D°,
23. *Ajax*', | 88, 5. heaven! | 96, 18.
fashion, — | 101, 23. gyves, | 102, 32.
but | 120, 25. his.

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.
ourselves | 20, 25. steel; | 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*) noblest

See too, *NOTES upon* — 16, 13;
23, 18; 33, 19; & 90, 3.

1. Henry IV.] 10, 23. *Gad's-hill*: |
20, 7. corival all her | 27, 4. Well,
| 28, 20. them? | 37, 10. since | 42, 7. a
plain | 52, 27. distemp'ature, | 69, 27.
of forty' 71, 26. ice'ft, | 72, 1. D°. | 85,
23. confed'racy, — | 96, 22. majesty,
See too, *NOTES upon* — 5, 22;
D°, 28; & 95, 15.

2. Henry IV.] 10, 20. edge, | 19,
1. your | 34, 26. seen? | 49, 27. *BAR*.
[*within*] Bid | 54, 13. *Cotfall* | 62, 22.
well, | 64, 18. tenour | 86, 8. Will't |
106, 7. Tear-sheet.

See too, *NOTES upon* — 60, 31;
& 103, 10.

VARIOUS READINGS

in

ALL'S WELL THAT ENDS WELL.

- | | |
|--|---|
| <p>3. I <i>not in the</i> 2^d. F.</p> <p>5, 6. lamentations 2^d. F. r.</p> <p>21. thy hand 2^d. F.</p> <p>7, 7. to <i>not in the</i> 2^d. F. r.</p> <p>19. Virgin goe, 1st. F.</p> <p>8, 4. inhabited 2^d. F. r.</p> <p>6. yeare 1st. F.</p> <p>30. humblest 2^d. F. r. p.</p> <p>9, 9. the <i>not in the</i> 2^d. F. r.</p> <p>10, 5. of the Courtiers 2^d. F. r.</p> <p>14, 9. may <i>not in the</i> 2^d. F.—</p> <p>11. I <i>not in the</i> 1st. F.</p> <p>18. barnes 1st. F. r.</p> <p>15, 4. eres 1st. F.</p> <p>7. cherisheth 2^d. F.—</p> <p>16, 19. a <i>not in the</i> 1st. F.</p> <p>17, 20. could never beleeve 2^d. F. r.</p> <p>18, 20. art my 2^d. F.</p> <p>19, 15. 'ton tooth to th'other 1st. F.</p> <p>16. it is so 2^d. F.</p> <p>22. for mine availe 2^d. F.</p> <p>20, 2. heavens 2^d. F.—</p> <p>12. intemible 1st. F.</p> <p>21. of living 2^d. F.</p> <p>26. her <i>not in the</i> 2^d. F.—</p> <p>21, 1. tell truth, 1st. F. p.—</p> <p>31. try <i>not in the</i> 2^d. F. r.</p> | <p>32. This well O.</p> <p>22, 1. an houre 1st. F.</p> <p>23, 2. question shrinkes 2^d. F. r.</p> <p>24, 3. reports of me R.—</p> <p>12. and more 2^d. F.</p> <p>23. hath brought 2^d. F.—</p> <p>25, 13. convoy 2^d. F.</p> <p>26, 32. my office 2^d. F. r. p. o.</p> <p>27, 29. impostor R.—</p> <p>28, 20. wherein an 2^d. F.</p> <p>29, 16. thine owne 2^d. F.—</p> <p>32, 23. for mee 2^d. F.—</p> <p>33, 1. then only the 2^d. F. r. p. o.</p> <p>4. you said well 2^d. F.—</p> <p>8. while I 2^d. F.—</p> <p>34, 19. throw A deauf-ace 2^d. F. r.</p> <p>21. threateningly 2^d. F.</p> <p>27. they all</p> <p>35, 1. you ere wed 2^d. F.</p> <p>2. have heere: 1st. F.</p> <p>none of her R.—</p> <p>9. fure my father 2^d. F. r. p.</p> <p>36, 2. differences of mightie 2^d.</p> <p>F. r.</p> <p>8. additions 1st. F.</p> <p>12. is good, wife, W.</p> <p>16. best <i>not in the</i> 1st. F.</p> |
|--|---|

- 37, 11. through thee 2^d. F. .
 12. and carelesse 2^d. F.
 21. prised W.
 25. not in thy 2^d. F.—
 29. the contract 2^d. 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* 2^d. F. r.
 8. whose his 1st. F.
 17. horse 2^d. F. r.
 23. hard 1st. F. | your 2^d. F.
 30. leapes 2^d. F.
- 45, 8. will to deserve 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 2^d. F.
 20. happily 2^d. F. r. p. o.
- 51, 25. still-peering 1st. F.
 26. stings 2^d. F. r.
 32. rav'ning
- 52, 9. Angles 1st. F.
 21. yet *not in the* 2^d. F. r.
- 53, 30. which heaven O.
 32. Write, and write 2^d. F.
 Write, oh, write, O.
- 54, 13. but sorrow O.
- 55, 29. amply
- 56, 9. Whatfomere his is 2^d. 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. mufick R.—
- 64, 17. to shew straight O.
- 66, 4. *Baskos thromuldo Beskos* 2^d.
 F. r. p. o.
 17. *Manka revania* 1st. F.
 18. *Oscorbidulchos* 1st. F.
- 68, 6. makes 1st. F.
 10. attribute 2^d. F. r. p.
- 69, 29. he hath sworn
- 71, 9. of those 2^d. F. r.
- 73, 27. hush, hush 1st. F. t. w.
- 75, 14. condition 1st. F.
- 76, 31. *match ill made*
- 77, 3. Count a 2^d. F.
 12. now *not in the* 2^d. F. r.
 25. in *not in the* 2^d. F. r.
- 80, 22. for whose 1st. F.
 28. grace it *Marfellis* 2^d. F.
Marcellæ 1st. F.
- 81, 22. Bear with O.
 26. that fines 2^d. F. r. p.
- 82, 4. king, but for that O.
 6. would he had O.
 25. of this wife 2^d. F.
 28. my folly, fir, O.—
- 83, 11. to seduce thee P.—
- 84, 14. *Marcellus* 1st. F.
 18. I rejoyces 2^d. F.
- 87, 9. I speake 2^d. F. r.
 32. her *not in the* 1st. F.
- 89, 1. O'er-bear it, and burn O.
- 91, 10. Nature cesse 1st. F.
 12. disgested 2^d. F.
- 92, 27. connecturall 1st. F.
- 93, 4. taze my 1st. F.
- 94, 1. a feare, and 2^d. F.
 toule him for this 2^d. F. r.
 11. fir, fir, 1st. F.

fuch *not in the* 1st. F. 96, 12. angle of me 2^d. F. r.
 95, 24. 'tis his P.— 97, 13. Gentlemen 2^d F.

VARIOUS READINGS

in

ANTONY *and* CLEOPATRA.

1. Generall 2 ^d . F.—	17, 2. Or did vouchsafe 2 ^d . F.—
7. great fights 2 ^d . F.	3. abtracts 1 st . F.
4, 6. <i>Ant.</i> Rate me 2 ^d . F. r.	11. not <i>not in the</i> 2 ^d . F. r.
23. the rais'd empire R.—	16. smells of 1 st . F.
28. One paine 1 st . F.	18, 10. The common O.
5, 10. who every 1 st . F.	20. flesh 2 ^d . F. r.
8, 3. <i>Char.</i> Amen, 2 ^d . F. r. p.	26. Was beaten 1 st . F.
15. Save you 1 st . F.	19, 3. brows'd. On 1 st . F.
22. <i>Alexias</i> 1 st . F.	13. Assemble me im- 1 st . F.
10, 9. doth often 1 st . F.	32. <i>Mandragoras.</i> 2 ^d . F.—
14. enchanting <i>not in the</i> 2 ^d . F. r. p.	20, 12. unfeminari'd, 2 ^d . F. r.
31. such alacrity O.	22, 3. no mans else. 1 st . F.
11, 31. more like Answers 2 ^d . F. r.	24. A <i>not in the</i> 2 ^d . F. r. p. t. w.
12, 2. her leave to P.—	23, 2. that which they 2 ^d . F. r.
7. Have given 1 st . F. [F.	24, 15. wan'd upon 1 st . F.
18. places under us, require 1 st .	26, 2. Armes, 2 ^d . F.
26. Whose with 1 st . F.	12. I <i>not in the</i> 2 ^d . F.
29. Quickly, and 2 ^d . F. r.	28. the busines: O.
13, 28. in <i>not in the</i> 2 ^d . F.—	30. reporters P. o.
14, 6. a ray of O.	27, 3. you patch 2 ^d . F. r.
8. greater Lyar 2 ^d . F. r. p.	4. to take it 2 ^d . F.
26. should salve my T.—	28, 26. Noble spoken 1 st . F.
15, 11. affects. 1 st . F.	31. Worthy spoken 2 ^d . F.
26. my <i>not in the</i> 1 st . F.	29, 17. by thy Mothers 2 ^d . F. r.
16, 16. Lawrell victory, 1 st . F.	22. deserv'd for rash- O.
20. reciding heere, goes 1 st . F.	30, 2. would be but tales, P.—
31. revells: 2 ^d . F. r. p. o.	28. against 2 ^d . F. r.

- 32, 6. of Sidnis 1st. F.
 13. the Owers 1st. F.
 26. Gentlewoman, 1st. F.
 28. adorings. O.—
 29. Tackles 2^d. F.—
- 33, 12. never the word — *no*.
 hard 1st. F.
 27. steale 2^d. 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. 2^d. F. r.
 26. For though
- 36, 2. your selfe 2^d. F. r.
 9. at Mount 1st. F.
- 37, 19. *Anthony's* 1st. F.
 26. bring me to 2^d. F. r.
- 38, 7. Captaine to 2^d. F. r.
- 39, 22. kindled creatures 2^d. F. r.
- 40, 1. let it tydings 2^d. F.
 26. In praying 2^d. F.
- 41, 6. way he's a *Mars*. O.—
 22. else much perish 2^d. F.
 31. Mad 2^d. F.
 the *not in the* 1st. F.
 Made thee P. t. w.
- 42, 2. that his it 1st. F.
 16. present now you talke 2^d.
 F. r. p.
- 43, 19. heart a vassaile 2^d. F. r. p. o.
 22. composition 1st. F.
- 45, 4. a good Theefe 2^d. F. r.
 9. whatsomere 1st. F.
 31. stranger of 2^d. F.
- 47, 5. scale 2^d. F.—
 14. of your Sun: 1st. F. p.—
 22. I *not in the* 2^d. F.
26. thy feate 2^d. F.
- 48, 10. Where's the Cup 2^d. F.—
- 49, 8. Honour is, 2^d. F.
- 50, 4. grow 1st. F.
 9. Backenals 1st. F.
 31. cheeke 2^d. F. r. p. t. o.
- 51, 7. Father house 1st. F.
- 52, 2. Spurne through 2^d. F. r.
 11. serves away. 1st. F.
 26. Grant O.—
- 53, 18. *Cæsar*? How, the 1st. F.
- 54, 8. Fortune of 2^d. F. r. p.
 31. at the full 1st. F.
- 58, 10. he had look't 2^d. F.
 26. your so 1st. F.
- 59, 1. You rec- 1st. F.
 9. heart he's mind 1st. F.
 16. Warre 2^d. F.—
 20. of action, 2^d. F.
- 60, 14. father Sonne, 2^d. F.
 20. This is the 2^d. F.
- 61, 3. Who does 1st. F.
 8. Triumpherate 1st. F.
 12. and his Mess- 2^d. F.—
 14. he *not in the* 2^d. F.
 15. his chance for 2^d. F. r.
 25. Why have you stoln 1st. F.
 upon me thus? You came
 not 2^d. F. r.
- 62, 11. greeved care 1st. F.
 30. King of 2^d. F. r. p. t. w.
- 63, 2. does 1st. F.
 13. makes 1st. F.
- 64, 9. present needs 2^d. F.
 26. Troine. 1st. F.
- 65, 10. Mililers 1st. F.
 29. th' heart of 2^d. F. r.
 Action 1st. F.
- 66, 4. be so. *Ca-* 2^d. F. r. p. t. w.

17. i' th' light. 2^d. F.
 18. but the whole 2^d. F. r.
 23. *Ven. Marcus* F. r.
 67, 25. *Antonias* P.—
 68, 5. You rib- 2^d. F.
 6. take *not in the* 2^d. F. r.
 8. Both of the 2^d. F. r.
 10. fail,
 26. Oh his has 1st. F.
 69, 30. the *not in the* 2^d. F.
 70, 28. will cease her, 1st. F.
 71, 26. me. *not in the* 2^d. F. r.
 72, 1. com for *An-* 2^d. F.
 17. Lessons 1st. F.
 73, 1. now's the time
 3. when she 2^d. F.
 27. Tis a 2^d. F. r.
 32. Is this his 2^d. F. r.
 75, 17. For as 2^d. F.—
 22. *Cæsars*. 1st. F.
 76, 3. to *not in the* 2^d. F.
 77, 32. grew hard 2^d. F. r.
 78, 32. thou *not in the* 2^d. F.—
 80, 4. held, and fever'd 2^d. F. r.
 9. earne my Chron- 2^d. F.—
 81, 18. at this Chal- 2^d. F. r. p. o.
 83, 14. Looke, you weepe, 2^d. F. r.
 20. me a too 2^d. F.
 84, 19. 4. *not in the* 2^d. F.—
 85, 2. 'twill go off.
 25. to daft for 1st. F.
 28. than thou *not in the* 2^d. F. r.
 86, 10. Lad. 2^d. F. r. p.
 13. give me that, what ere be-
 comes of me, 2^d. F. r.
 14. become 2^d. F.
 87, 5. Whole gone 1st. F.
 22. Dispatch *Eros* 2^d. F.—
 88, 6. Vant 1st. F.
 26. you *saw* safe
 89, 3. swiftest meane 2^d. F. r.
 6. where to 2^d. F.
 18. head. 2^d. F. r.
 90, 21. my part, and 2^d. F.
 26. Mine Ni- 1st. F.
 92, 4. disperge O.
 27. how *not in the* 1st. F.
 drums din early wakes O.
 95, 13. woman: 2^d. F.
 97, 2. she tendred life 2^d. F.
 7. goe. Oh, plucke 2^d. F. r. p.
 22. Say for 2^d. F.
 98, 11. in my cheeke 2^d. F. r. p.
 100, 3. with these tidings, O.
 101, 22. him thither. 1st. F. t. w.
 31. *Anthonie*, hath 2^d. F.—
 102, 29. O heavy R.—
 104, 6. passions
 18. what noble 2^d. F.
 105, 32. a *not in the* 1st. F.
 106, 6. way equall 2^d. F.
 16. look'd on O.
 108, 13. May name 2^d. F.
 23. thanks *for*.
 109, 8. *Char*. You see 2^d. F. r. p.
 110, 18. as *not in the* 1st. F.
 111, 18. were *not in the* 2^d. F. r. p.
 112, 20. I much obey 2^d. F.
 116, 1. shall be 1st. F.
 10. Ballads us 1st. F.
 12. Alexandria Revels: 2^d. F.
 14. speaking 2^d. F. r.
 18. mine Nailes 1st. F.
 21. And conquer 2^d. F.
 117, 28. falliable, 1st. F.
 118, 7. thou *not in the* 2^d. F. r.
 p. o.
 11. *Cleo*. You 2^d. F.

- 119, 14. she proves the 2^d. F. but she looks | Like sleep,
 120, 27. are two sure 2^d. F. as &c.
 121, 12. By *some* external swelling: 121, 18. This an Aspects 2^d. F.

VARIOUS READINGS

in

AS YOU LIKE IT.

- | | |
|---|---|
| 2. poore a 1 st . F. | 15. not with these 2 ^d . F. |
| 7. stys me W. | beneath this |
| 4, 12. you heare? 2 ^d . F. | 28. whither, for you 2 ^d . F. |
| 5, 12. Master 2 ^d . F. r. | 27, 6. you fa- 2 ^d . F. 16. to my |
| 8, 12. OLI. <i>not in the</i> 1 st . F. | 28, 25. cannot goe 1 st . F. |
| 10, 11. perceiveth 1 st . F. | 29, 12. were ere like 2 ^d . F. |
| 28. you wisedome. 2 ^d . F. | 22. Wearing thy 1 st . F. |
| 11, 15. Monsieur the <i>Beu.</i> 1 st . F. | 28. of they would 1 st . F. |
| 16. <i>Enter le Beau.</i> 1 st . F. | 32. a night 1 st . F. |
| 22. what the 2 ^d . F. | 30, 1. batler 1 st . F. |
| 12, 32. for wrastring 2 ^d . F. r. | 24. to your friend. 1 st . F. |
| 13, 28. but as 2 ^d . F. r. p. o. | 32, 16. stanza; 17. stanza's? |
| 16, 8. all in prom- 2 ^d . F. r. p. t. w. | 19. they owne me 2 ^d . F. |
| 12. meane. 2 ^d . F. | 29. will Dine under R.— |
| 19, 26. likelihoods 1 st . F. | 33, 14. <i>Amy.</i> Thus 1 st . F. |
| 20, 30. father? 2 ^d . F. | 34, 31. must woe your 1 st . F. |
| 21, 11. your change 1 st . F. | 37, 13. come 1 st . F. |
| 19. travell for farre? 2 ^d . F. | 23. distresse, that hath 2 ^d . F. r. |
| 22. smitch 2 ^d . F. | 38, 16. I bush, 2 ^d . F. |
| 22, 5. you by call'd? 1 st . F. | 39, 11. As, first, |
| 16. in we 1 st . F. | 41, 10. masters 1 st . F. |
| 25. brother 2 ^d . F. | 21. not see an 2 ^d . F. |
| 23, 24. anticke roope 2 ^d . F. | 43, 30. of Mutton, 2 ^d . F. r. p. o. |
| 24, 11. being there alone, 1 st . F. | 44, 6. Countiers 2 ^d . F. |
| 21. of Countrie, 1 st . F. | 46, 19. This Quin- R.— |
| 26, 7. to seeme kinde 1 st . F. | 47, 22. of the wonder 1 st . F. |
| 13. ORL. <i>not in the</i> 1 st . F. | 48, 12. and a hose 2 ^d . F. r. p. o. |

Comedy of Errors.

- | | |
|--|--|
| 49, 8. <i>Garagantua</i> P.— | 18. <i>Orl. Nay</i> 2 ^d . F. |
| 14. he <i>Wrasted?</i> 2 ^d . F. | 68, 4. <i>I doe.</i> 2 ^d . F. |
| 20. <i>fuch not in the</i> 1 st . F. | 8. <i>braine</i> 2 ^d . F. |
| 50, 13. <i>no moe of</i> 1 st . F. | 13. <i>wash in</i> 2 ^d . F.— |
| 26. <i>you questions</i> 2 ^d . F. [o. | 15. <i>Chronoclers</i> 1 st . F. |
| 32. <i>know no faults.</i> 2 ^d . F. r. p. | 16. <i>Cestos.</i> D°. |
| 51, 30. <i>who doth</i> 1 st . F. 52, 10. D°. | 69, 32. <i>to weep.</i> W. |
| 52, 16. <i>Whom staies</i> 2 ^d . F.— | 70, 18. <i>for she'll breed it a fool.</i> |
| 30. <i>Lectors</i> 1 st . F. | 71, 20. <i>in, in runs</i> 1 st . F. |
| 53, 25. <i>having no beard,</i> 2 ^d . F. r. p. | 72, 32. <i>Phebe, did bid me</i> 1 st . F. |
| 55, 2. <i>as cleane as</i> 1 st . F. | 73, 1. <i>knew</i> 2 ^d . F. |
| 56, 30. <i>he weare of</i> 2 ^d . F. | — 11. <i>did hunt,</i> D° r. |
| 59, 7. <i>of chafst lips</i> 2 ^d . F. r. p. | 17. <i>turned in the or</i> |
| 20. <i>of Lover</i> 1 st . F. | turn'd so in the |
| 32. <i>that spurnes his</i> 2 ^d . F. | 20. <i>were one,</i> 2 ^d . F. |
| 60, 2. <i>guider:</i> 2 ^d . F. | 74, 30. <i>strings upon,</i> 2 ^d . F. r. |
| 6. <i>Who you</i> 1 st . F. | 75, 11. <i>bring</i> 2 ^d . F. r. |
| 28. <i>props?</i> 2 ^d . F. | 18. <i>sifter: the</i> 1 st . F. |
| 61, 13. <i>Leane upon</i> 1 st . F. | 20. <i>owners</i> |
| 21. <i>You met in</i> 2 ^d . F. r. | 76, 13. <i>whose bushes</i> 2 ^d . F. r. |
| 62, 6. <i>my eies</i> 1 st . F. [o. w. | 77, 16. <i>I brief</i> 1 st . F. 29. <i>in this</i> D°. |
| 63, 10. <i>Deed Shepheard,</i> 2 ^d . F. r. | 78, 12. <i>was passion</i> 2 ^d . F. r. |
| 64, 26. <i>I not in the</i> 1 st . F. | 82, 1. <i>overcome.</i> 1 st . F. |
| 65, 14. <i>me better</i> 1 st . F. | 30. <i>cryeth out,</i> |
| 30. <i>which by often</i> 1 st . F. | 83, 30. <i>obserbance,</i> 2 ^d . F. |
| 66, 5. <i>gain'd experience</i> R. p. o. | 85, 10. <i>only the</i> |
| gain'd me ex- W. | 92, 23. <i>deserve</i> P.— |
| 11. <i>Orl. Nay</i> 2 ^d . F. | 93, 1. <i>wee'l begin</i> 1 st . F. |
| 67, 6. <i>come</i> 2 ^d . F. | 12. <i>can in- P.—</i> 19. <i>hate</i> D°. |

VARIOUS READINGS
in the
COMEDY of ERRORS.

- | | |
|---|--|
| 1. <i>Salinus</i> 2 ^d . F.— | 16. <i>griefe</i> 2 ^d . F.— |
| 4, 6. <i>and ransome</i> 2 ^d . F.— | 22. <i>too not in the</i> 1 st . F. |
- N n

26. great care of goods at ran- done left, 1st. F. t. w.
 5, 6. poor *not in the* 1st. F.
 22. weeping 2^d. F.—
 6, 2. others:
 8. the sonne 1st. F.
 11. waxe 2^d. 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. sakcs 2^d. F.—
 11. and they till 1st. F.
 15. -ant, fo his 1st. F.
 8, 6. I therefore, P.—
 13. *Egean* 1st. F.
 22. for a rivall 1st. F.
 29. 'Till that Ile v. t. m. o. t. t. Within this houre &c. 2^d. F. r. p.
 9, 4. a meane. 1st. F.
 10. to the Inne 2^d. F.—
 17. my life, 2^d. F.
 21. to my owne 2^d. F.—
 28. of him 2^d. F. r.
 10, 23. you cooke, 2^d. F.
 11, 1. stay R.—
 6. Where are the P.—
 12, 18. takes it thus. 1st. F.
 27. and wide watry 2^d. F.—
 28. foules, 1st. F. 29. fowles, D^o.
 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 mistresse. 2^d. F.
 18. upon thy shoulders: 2^d. F.
 19. me thence.
- 15, 7. blots it 2^d. F. r. p.
 21. a love he 1st. F. | o love, he
 24. Will loofe his 1st. F.
 26. Wear &c. *This line, and the next, are not in the* 2^d. F. r. p.
 16, 32. a comedy O.
 17, 26. next time, give
 32. eate not of it. 2^d. F. r. p. o.
 18, 32. found ones I 2^d. 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 2^d. F. r.
 21. am but Adriana, and thy.
 29. art thus estranged R.—
 20, 8. but *not in the* 2^d. F. r.
 20. of my flesh, 2^d. F. r. p.
 21, 2. and thus thou 2^d. F.—
 22, 3. Owles and Sprights 1st. F.
 6. and answer'ft not? *not in the* 2^d. F. r. p. o.
 7. *Dromio*, snaille, 2^d. F. r. p. o.
 18. in thy eye, 2^d. F.
 19. laugh P.—
 23, 25. own *not in the* 2^d. F. r. p. o.
 25, 22. hadst bid *Dromio*, 2^d. F.
 27, 7. man as mad 2^d. F. r. p. o.
 28, 6. are barr'd a- P.—
 19. once *not in the* 1st. F.
 30. I will 2^d. F. r. p. o.
 32. my hostesse 2^d. F. r.
 29, 3. houre fir hence. 2^d. F.—
 27. deeds is doubled 1st. F.
 30, 10. shaddow, weake, 2^d. F. r.
 18. bed a homage 2^d. F. r. p. o.
 21. sifter floud 1st. F.
 24. a bud 1st. F.
 31. From gazing
 33, 7. her haire. 2^d. F. r. p. o.

23. drudge of the devil, this W.
 25. the markes 2^d. F.—
 29. of flint, and O.
 35, 4. *Dro.* What I 2^d. F.
 8. street
 36, 14. utmost Raccat, 2^d. F. r.
 32. this Gen- 1st. F. p. t. w.
 37, 16. Why should 2^d. F.—
 21. more *not in the* 2^d. F.
 27. this sum 1st. F.
 29. thee *not in the* 2^d. F.—
 38, 11. And *not in the* 2^d. F.—
 12. have brought 2^d. F.
 39, 15. Oh, his 1st. F.
 40, 1. worse the minde 2^d. F. r.
 5. would he in others O.
 15. On whose 1st. F.
 41, 5. Thus he 1st. F.
 42, 32. and saieth, 2^d. F.—
 43, 3. ships 2^d. F.
 29. you *not in the* 1st. F.
 45, 21. high thee 2^d. F.
 47, 22. beares 1st. F.
 24. smooth 2^d. F. r.
 25. his vaine, 1st. F.
 48, 5. Master are po- R.—
15. And are con- 2^d. F.
 50, 10. spake us 2^d. F.—
 25. he did denie 2^d. F. r. p. o.
 52, 9. And much diff- 1st. F.
 12. wrack of sea, 1st. F.
 53, 10. Thy sayest 2^d. F.
 bralles. 1st. F.
 12. muddy 2^d. F. r. p.
 19. Hath scar'd 1st. F.
 55, 9. Who I 1st. F.
 56, 17. some other present 2^d. F. r.
 20. report of us. 2^d. F.
 57, 16. Whilst she 2^d. F.—
 58, 7. day from him 2^d. F.—
 29. bonds asunder, 2^d. F.—
 60, 8. sure both 2^d. F. r. p. o.
 61, 6. *Syracusa* Bay, R.—
 62, 15. And those two 2^d. F.—
 31. her sifter *not in the* 2^d. F.
 r. p.
 63, 10. for you,
 14. Errors all arose. R.—
 26. I beene gone 2^d. F. r. p.
 28. burthens 2^d. F.—
 64, 19. shall I try 2^d. F.—

V A R I O U S R E A D I N G S

ii

C O R I O L A N U S.

8. *All.* We know't. 2^d. F. r.
 p. o.
 4, 28. those? 2^d. F.—
 5, 6. workes 2^d. F.
8. with your Bats 2^d. F. r. p. o.
 24. linkd 2^d. F. r.
 6, 25. answer. 2^d. F.
 31. taintingly 1st. F.

N n 2

- 7, 15. Agent 2^d. F.
 8, 13. Care; 2^d. F. r.
 10, 20. Tributes 2^d. F.
 13, 25. the Death is 2^d. F.
 14, 7. seems, O.
 16, 5. that task'd 1st. F.
 12. sword. Contenning, 1st. F.
 18, 30. not fel, 2^d. F.—
 19, 11. you more than
 30. my follows 2^d. F.
 20, 15. followes. 1st. F.
 24, 1. I Armes 2^d. F.
 11. ship 2^d. F.
 27. on which side 1st. F.
 25, 18. Lefs for his R.—
 27, 23. Thou'dst
 28, 4. behold 2^d. F.
 29, 22. If against 2^d. F.
 32, 19. Agurer 1st. F. Augur P.—
 33, 5. boasting. 1st. F. t. w.
 34, 7. call your *Li-* 2^d. F.
 12. grave, yet 2^d. F. r.
 35, 14. Plebeans 1st. F.
 16. *Virgilia not in the* 2^d. F.
 38, 7. deed-atchieved O.
 13. Carioles were, 1st. F.
 39, 12. Ten sway 2^d. F.
 41, 3. disproportioned 2^d. F. r.
 6. in the war, O.
 11. shall touch the O.
 18. Capitall: 2^d. F.
 42, 26. his assent 1st. F.
 43, 15. and late general | In our
 well-fought succeses,
 25. cares: 1st. F.
 44, 14. Sir *Co-* 2^d. F. r.
 21. yes oft, 2^d. F.
 45, 18. Pupil-age 2^d. F.—
 19. he wated 2^d. F.
 25. as Weeds before 1st. F.
 30. Was trim'd with 2^d. F. r.
 32. shunleffe defamy 2^d. F. r.
 46, 2. All's this, 2^d. F. r. p. t. w.
 7. recking 2^d. F.
 10. painting 2^d. F.
 12. fill the O.
 49, 11. altogether 1st. F.
 13. by & threes 2^d. F.
 25. From noise P.—
 50, 10. I, but mine 1st. F.
 51, 15. desires: 2^d. F.
 27. the higher 1st. F.
 28. Woolvish tongue 1st. F.
 29. do appear R.—
 54, 14. At place R.—
 58, 23. Common? 1st. F.
 61, 8. Here you 2^d. F.
 62, 3. *Com.* Who 2^d. F.
 9. the norisht 2^d. F.
 14. worthie 2^d. F.—
 63, 8. all season: 2^d. F. r.
 16. change on't: 1st. F.
 64, 32. Confusions ne're 2^d. F.
 66, 4. Friends, R.—
 67, 1. *Corio.* Come 1st. F.
 7. *Com.* On 2^d. F. r.
 68, 16. sure ont. 1st. F. p.—
 19. Do nor cry 2^d. F.
 69, 5. but our danger; T.—
 21. that doo', 2^d. F.
 71, 29. disposition, O.
 72, 30. loses P.—
 73, 12. you, but 1st. F.
 75, 16. eunuch's O.
 21. Which bow'd P.—
 76, 1. But owe thy 1st. F.
 77, 8. tis ready. *not in the* 1st. F.
 p.—

- 78, 3. that fourth poorest 1st. F. 103, 8. made good 1st. F.
 6. Supply P.— 104, 27. yeelds 1st. F.
 amongst you, 2^d. F.— 29. Senator 2^d. F.
 80, 25. That doth dif- 1st. F. 105, 6. detect of 1st. F.
 81, 6. shew for *Rome* T.— 16. Vertue, 1st. F.
 82, 10. at the gates, 2^d. F.— 106, 4. and kneele 2^d. F. r.
 22. Extremities 1st. F. 20. least expected. P.—
 83, 23. will you go? 2^d. F.— 108, 5. You shall O.
 86, 16. stay you to 2^d. F.— 110, 9. Dotard R.—
 87, 11. out here. 2^d. F. r. 15. if the Captaine 2^d. F.
 88, 24. fore my 1st. F. [F. 111, 6. of our Gates R.—
 89, 6. seene weare on heart, 2^d. 112, 27. refuge, 2^d. F.
 8. Twine 2^d. F.— 30. yeelded to. 2^d. F.—
 16. My Birth-lace have I, and 114, 21. *Poplicola* R.—
 my lover upon| This Ene- 31. and strike 2^d. F. r.
 mie Towne Ile enter 2^d. F. 115, 27. then living 2^d. F. r.
 29. smels: but 2^d. F. r. 117, 4. poisoners O.
 90, 6. enterance 2^d. F. 18. the first strains P.—
 10. th' troublesome. 2^d. F. 23. Nobleman 1st. F.
 91, 25. to *Volscian* ears, P.— 27. There's 1st. F. p.—
 92, 9. thou could'st 2^d. F. r. p. 32. clock'd 1st. F.
 93, 23. Bestrid 2^d. F. 119, 31. differency 1st. F.
 94, 18. comment thee 2^d. F. 121, 32. strow 2^d. F.
 98, 28. Counsell, 2^d. F. 123, 18. hope to 2^d. F.
 102, 24. How he's 2^d. F. 124, 9. Giving him P.—

V A R I O U S R E A D I N G S.

in

C Y M B E L I N E.

- 4, 8. one, he like; 2^d. F. 8, 7. fraught'st
 11. but him. R.— 13, 29. in *not in the* 2^d. F.
 13. (Sir) which himselfe, 2^d. F. 31. King 2^d. F.
 15. dully. 2^d. F. | fully. R.— 14, 5. wonderful
 7, 26. embracements for a 15, 6. such too,
 28. keep thee on: P.— 18, 16. free *not in the* 2^d. F. r. p.

- 21, 17. I made, 1st. F. | 30. A shy,
 22, 1. hand-fast 1st. F.
 23. desires 1st. F. | 28. Come
 23, 11. *truest* O.
 24, 28. thicke sides 2^d. F. r. p.
 25, 6. heav'n knows P.—
 11. whom I count P.—
 26. 2. Or are P.—
 10. Fiering 1st. F.
 27, 12. priestesses, twixt O.
 27. sollicites 1st. F.
 28, 2. who 1st. F.
 18. defended 1st. F.
 29, 4. (Best P.—
 30, 22. gave 1st. F.
 31, 7. Court night 1st. F.
 11. though one 2^d. F.
 33, 4. these windowes 1st. F. t. w.
 15. Off, come off;
 32. May bare O.
 34, 21. here with 2^d. F. r. p. o.
 39, 5. the Heires 1st. F.
 18. It was upon
 20. but he. 1st. F.
 40, 10. hope 1st. F.
 44, 24. Might not have stoln O.
 28. stole. 2^d. F.—
 47, 4. that name, 1st. F.
 48, 15. Overcome: 2^d. F.
 49, 6. *Roman*
 50, 9. on other P.—
 52, 23. many store of 1st. F.
 54, 11. knowes 1st. F.
 55, 3. seeke our danger 2^d. F.
 56, 10. who 1st. F.
 57, 7. To seeme first, 2^d. F.
 10. One, One, 2^d. F. r.
 59, 6. leven to all 2^d. F.—
 60, 9. Whom now P.—
 61, 31. What then?
 62, 13. (at last) 2^d. F.
 30. *Titin*: and forgot 2^d. F.
 and forego
 63, 16. supply. P.—
 64, 26. crost Severn. 2^d. F. r.
 65, 8. it should be 2^d. F.—
 12. looke us 1st. F.
 lookes as 2^d. F.—
 15. too slight in 1st. F.
 21. stroke; 1st. F.
 70, 28. 'Twere best P.—
 29. make 2^d. F.
 71, 30. master 2^d. F. r. p.
 72, 10. your angry: 2^d. F.
 17. embarques O.
 73, 17. out-peece 2^d. F. r.
 21. Faire you come 2^d. F. r.
 77, 1. breeds 1st. F.
 78, 26. To whom? 2^d. F.—
 80, 24. *Lud's* gate.
 31. feare no Law. 2^d. F. r. p. o.
 82, 17. Nature; thyselfe 2^d. F. r.
 23. Vaile. 2^d. F. r.
 83, 30. shew that 2^d. F.
 31. Might'st 1st. F.
 85, 11. Vanes 2^d. F. r.
 19. 'twene 1st. F.
 22. Pray thee 2^d. F. r.
 86, 20. *Feare not Slander*, 1st. F.
 87, 4. *Unremoved* O.
 32. within; felt, not imagin'd.
 88, 25. chace 2^d. F. r.
 31. are heere in 1st. F.
 89, 13. I feast, 2^d. F. r.
 16. vanish O.
 28. of his body: 2^d. F. r.
 90, 8. There is no 1st. F.
 25. should not sooner 1st. F.

- 91, 22. great'st
 25. for his present? 2^d. F.
 31. I fet P.—
- 92, 11. but with jalousie 2^d. F. r.
 15. with supply 2^d. F.
 22. these powers 2^d. F.—
- 93, 13. we finde 1st. F.
 27. on his torture 2^d. F.
- 94, 2. 'ploy'd
 11. heard 1st. F. [r. w.]
- 95, 29. snatch from hence 2^d. F.
- 96, 1. blest | 97, 28. came R.—
- 102, 2. Thou light, 2^d. F.
 5. those cold 2^d. F.
 29. From his R.—
- 104, 9. for her merits 2^d. F.
 107, 29. or lump the 2^d. F.—
 108, 4. to seek the P. o.
 110, 1. Who 1st. F.
 31. yes *not in the* 1st. F.
 112, 30. perplex? 2^d. F.
 115, 24. and wag'd with 2^d. F.—
 116, 15. it *not in the* 1st. F.
 117, 10. Gentleman, 2^d. F.
 118, 10. would seize 2^d. F.—
 119, 32. sorrow for 1st. F.
 120, 20. one's 1st. F.
 123, 4. Brother, 2^d. F. r. p.
 30. my Mother too, 2^d. F. r.
 124, 14. your finish. 2^d. F.—

V A R I O U S R E A D I N G S

in

H A M L E T.

1. Whose there? 4^s.
 8. struck 2^d. F.—
- 4, 1. ho! *not in the* F^s. r. p.
 5. soldiers, 4^s.
 7. ha's my F^s.—
 14. *Mar.* What, F^s.—
 16. but a fantasie, 4^o. b.
 27. two Nights have F^s. r.
 32. t'illumine 4^s. c. d.
- 5, 8. Looks a not 4^o. a.
 Looke it 2^d. F.
This line not in 4^s. b. c. d.
 9. herrowes 4^s.
 11. *Mar.* Question it F^s. r.
 22. you of it? 4^o. b. p.—
28. very *not in the* 2^d. F.
 29. he *not in the* F^s.
 31. smot 4^o. a. F^s.
 pleaded 4^s. p.—
- 6, 1. and just at F^s.—
 this same houre, 2^d. F. r.
 4. of my opinion, F^s.—
 9. And with such daily cost 4^s.
 14. labour with 4^o. c. d.
 25. these 4^s.
 26. seiz'd on, F^s. r.
 28. return'd F^s. r.
 30. vanquish't; 4^o. d.
 Cov'nant 1st. r. p. t. α.
 31. articles 4^o. b. p.—

- 7, 3. deffaigne, 4^s. 1st. F.
 3. Landleffe F^s.—
 5. is *not in* 4^o. b.
 6. (And it F^s. r. p.
 8. Compulfative, F^s. r. p. t. o.
 13. *Ber.* I think, &c. *This, and what follows, to "countrymen" l. 30. inclusive, is not in the F^s.*
 but enso; 4^o. a.
 17. A moth 4^s. a. b.
 26. feare 4^o. a. | fearce 4^o. b.
 28. omen'd T. o.
 8, 12. your fpirits 4^s.
 14. at *not in the* 4^s. p.
 20. shew F^s.—
 26. to the day, F^s. r.
 9, 2. Some fayes, F^s.
 4. The Bird F^s.—
 5. then *not in the* 2^d. F.
 dare 4^s. a. b. c.
 Spirit can walke abroad F^s.
 7. talkes F^s. | 8. that time. 4^s.
 11. Easterne F^s. r. p. t. o.
 19. conveniently. F^s.—
 32. fometimes F^s. r.
 10, 1. joyntrefse to this 4^s.
 3. With an aufpitious, and a dropping 4^s.
 13. Colleagued with the F^s.
 16. all Bonds F^s. r.
 21. bedred 4^s.
 25. fubjects: 4^o. d. r.—
 26. *Valtemand*, 4^s.
 27. bearing of F^s. r.
 30. delated 4^s.
 32. *Volt.* In that &c. shew F^s.—
 11, 6. loofe F^s. | 12. Dread my F^s.
 17. towards F^s. r.
 20. wrung &c. *This, and what follows, to "consent" l. 22. inclusive, is not in the F^s.*
 29. fo much my—the fonne 4^s.
 30. nightly F^s. r.
 32. veyled F^s.—
 12, 2. lives 4^s. 1st. F.
 8. cloake coold mother 4^o. a.
 could smother, 4^o. b.
 13. chapes of 4^o. a. shewes of F^s.—
 14. devote 4^s. a. b. d.
 devoute 4^o. c.
 16. paffeth F^s.— shew, 4^s. c. d.
 23. sorrowes 4^o. b.
 27. unfortified, a Minde F^s.—
 13, 4. courfe 4^s. | 11. towards F^s. r.
 12. fchoole to *Witt-* 4^o. b. r.—
 17. loofe 4^s. | 18. I prythee F^s.—
 25. Canon 4^o. b.
 26. heaven 4^s. r.—
 29. fallied 4^s.
 32. feale ſl- ô God, God, 4^s.
 14, 1. wary, 4^s. | 2. Seemes F^s. r.
 3. Fie on't? Oh fie, fie, 'tis F^s.
 5. come thus 4^s. p.
 9. not beteeme the 4^s.
 11. ſhe ſhould 4^s.
 17. even ſhe, *not in the* 4^s.
 18. O God, a 4^s.
 19. mine Unkle F^s.—
 23. flushing of her F^s. r.
 15, 8. not have your F^s. r.
 9. mine eare F^s.—
 10. To take 2^d. F.
 13. you for to drinke ere 4^s.
 15. I prethee 4^s. 2^d. F.—
 ſtudent 4^o. a.
 16. ſee *not in the* 4^s.

17. followeth 2^d. F.
 21. Ere I had ever seene F^r. r.
 23. *Hor.* Oh where F^s.—
 25. a was 4^s. | 26. A was 4^s.
 27. I should not 2^d. F. r.
 16, 1. attentive eare 4^o. b. p.—
 4. For Heavens love F^r.—
 7. waft 4^s. a. b. 1^u. F.
 vast 4^s. c. d.
 9. Arm'd at all points F^r.—
 13. Within this 4^o. b.
 distill'd 4^s. a. b. distill'd 4^s. 20,
 c. d. p.—bestil'd 1^u. F.
 17, 1. honourable Lord 2^d. F. r.
 4. *Ham.* Indeede Sirs 4^s. p.
 6, 8, 10. *All.* so these speeches
 are prefac'd in the 4^s. the
 F^s. have—*Both.*
 22. *Ham.* Very like, stayd 4^s. p.—
 26. *All.* Longer, F^r. r. (4^s. *Both.*)
 28. grisly? no. 1^u. F. [o.
 no *not in the* 2^d. F. r. p. t.
 31. I'll watch F^s.—
 32. wake a- 1^u. F.
 18, 1. I warrant you it F^r.—
 6. be treble in F^s. r. p. t. o.
 7. whatsoever 4^o. a.
 9. fare ye well: F^s.—
 12. duties | 13. love F^r. r. p. o.
 17. fonde deedes 4^o. a.
 29. inbarckt 4^s. 22,
 24. convay, in assistant 4^s.
 27. favours, F^r. r. p. o.
 29. prime na- 4^o. d.
 30. Froward F^r.
 31. perfume and *not in the* F^r. r.
 19, 4. bulkes, 4^s. as his F^r. r. p.
 5. and *not in* 4^o. b.
 7. no foyle 2^d. F. r.
 8. his feare: F^r. r.
 10. For he &c. *This line is not
 in the* 4^s.
 12. Crave for 4^o. b.
 13. safety and health of this 4^s.
 18. peculiar Sect and force F^r. r.
 22. with two 2^d. F.
 23. loose 4^s.
 26. keepe within the F^r.—
 31. infant 2^d. F. r.
 32. the buttons 2^d. F. r.
 20, 6. watchmen 4^o. b. F^r. r.
 8. Show 4^s. step 4^o. a.
 9. Whiles a puffed 4^s.
 19. for there: my F^r. r. p.
 21. See thou F^s.—
 24. Those friends 4^s.
 25. them unto thy 4^s.
 27. each unhatcht F^s. r.
 unfledg'd courage, 4^s.
 29. th' oppofer 4^o. b.
 30. thy eare, 4^s.
 21, 4. Or of a most 4^o. a.
 Ar of a 4^o. b.
 5. lender boy, 4^s.
 6. love oft looses 4^s.
 7. A borrowing F^s. r. p.
 dulleth 4^s. the *not in* 4^o. a.
 9. night to day, 4^o. d.
 13. invites you, F^r. r. p. o.
 22, 4. He teach F^s.—
 5. tane his tenders F^s.
 6. starling. F^r.
 8. Roaming it F^r. r.
 13. with all the vowes F^r.
 14. springs 4^s.
 16. Gives the F^s. r.
 19. take't for 4^o. b. [r.
 For this time Daughter, 1^u.
 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 leifure 4°. a F'. r.
 23, 2. your way. 2^d. F. r.
 8. shroudly 4°. is it F'.
 9. is nipping, 4^s.
 13. then it F'. r.
 18. walke to 4°. b.
 19. waffels F'.
 23. It is 2^d. F. | 25. And to F'.
 28. This heavy- &c. *This, and what follows, to "scandal" l. 17. in the next page, inclusive, is not in the F'. r.*
 p. o. reveale 4°. a.
 29. tradust 4°. a.
 30. clip. 4^s. a. b. c.
 24, 15. of eale 4°. a. (f. ill)
 17. scandle. 4°. a.
 23. thy events F'. r.
 30. enurn'd, 1^o. F.
 inurn'd, 2^d. F.—
 25, 2. Revifites 4°. 1^o. 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^s.
 fonnet F'. | 24. affumes F'.
 27. The very &c. *This, and what follows, to "beneath" l. 30. inclusive, is not in the F'. r.*
 31. wafts me F'. r.
 26, 2. hand. F'. r. p. o.
 5. arture 4°. a.
 6. Nemeon 4°. a. Nemian F'.
 9. goe one, 4°. b.
 11. imagion 4°. a.
 20. Whether wilt 4°. a. b. c.
 Where wilt F'.—
 23. My honour 2^d F.
 27. lend my 4°. c.
 29. to here. 4°. b.
 27, 9. knotted 4°. | 11. fearefull 4°.
 13. list *Hamlet*, oh list, F'. r.
 15. O God. 4°.
 20. Haft, haft F'.
 know it, F'.—
 I *not in the* 1^o. F.
 21. mediation 4°. d.
 25. rootes 4^s. t. w.
 27. It's given F'. r. mine Or- F'.
 28, 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^s.
 15. So but though — Angle 4^s.
 16. Will fort it 4°. | 17. pray 4°.
 18. I sent 4°. a. 1^o. F.
 Mornings F'. r. [F'.
 19. mine Or- F'.— | 20. in the
 22. Hebona 4^s.
 23. my eares 4^s.
 28. possesse 4^s.
 29. like Aygre F'.
 31. bak'd about, F'. r.
 29, 3. Crowne, and Queene F'. r.
 5. Unhuzled 4°. a.
 Unnuzled 4°. b.
 unanvel'd, 4^s.
 12. howsomever — pursues 4^s.
 19. Aduē, adue, *Hamlet*: rem-
 F'. r.
 21. hold *but once in* 4°. b. F'.—

23. me swiftly up; 4^s.
 24. whiles 4^s.
 28. sawe of 4^o. b.
 32. yes, yes, F^s. r.
 30, 3. My Tables, my Ta- F^s. r.
 9. *Hor. & Mar. within.* My F^s.
 11. Heavens 4^s.
 12. *Mar.* So F^s.—
 13. *Hor.* Illo, F^s.—
 14. come, and come. 4^s.
 17. *This speech not in* 4^s. b. c. d.
 20. you'l F^s.—
 25. my lord *not in the* 4^s.
 31, 1. desires F^s.— | 2. has F^s.—
 3. mine owne F^s. r.
 4. Ile F^s. r.
 Look you, *not in the* 4^s. p.—
 5. and hurling F^s. r. p. o.
 9. there is my Lord, F^s.—
 13. Oremastret 4^o. a.
 27. Ah ha F^s.—
 28. Come one you here 1^o. F.
 32, 2. shift for grownd F^s. r.
 3. Come hither Gentlemen, |
 And lay your hands a. u. m.
 f, | Never to speake of t. t.
 y. h. h: | Swear b. m. f. F^s.—
 6. by his sword. *not in the* F^s.
 r. p. o.
 7. i'th' ground so F^s.—
 8. friend. 2^d. F. r.
 12. in our F^s. r. o.
 15. so mere 4^s. | 18. times 4^s.
 19. or thus, head shake; F^s. r.
 or head thus shak't, 4^o. d.
 21. As well, we F^s.—
 23. if there might, F^s.—
 25. this not to doe: | So F^s. r.
 26. helpe you: | Swear. F^s.—
 29. I do *not in the* 2^d. F.
 33, 9. *Reynoldo.* F^s.— (*ubique*)
 11. him his F^s. r.
 those notes 2^d. F. r.
 these two notes 4^o. b.
 14. merviles 4^o. a. marvels F^s.
 15. to *not in the* F^s. r. inquire 4^s.
 23. neere 2^d. F.—
 24. Then 4^s. 1^o. F. r.—
 26. And thus F^s. 30. if it 4^o. d.
 34, 9. no; *not in the* 4^s.
 22. of wit, 4^s. p.—
 23. fallies 4^o. a. p.
 24. soyld with working, 4^s.
 25. he you t. w.
 30. Phrafe and the F^s. r.
 35, 1. doos a this, a doos, 4^s.
 3. Say? | By the masse I 4^s.
 4. say nothing: 2^d. F. r.
 5. consequence: | At friend, or
 so, and Gentleman. F^s. r.
 7. with you *not in the* 4^s. p.—
 9. such and such; F^s.—
 10. gaming there, or tooke 4^s.
 11. Their falling 2^d. F.
 12. such or such a 4^s. a. b. c.
 such and such 4^o. d.
 faile; F^s.
 15. take 4^s. this Cape F^s.
 17. essayes 4^o. d.
 18. indirects 4^o. b.
 22. God buy ye, far ye well. 4^s.
 23. *But*, my good lord,—
 24. e'en yourielf. O.
 31. *Opbe.* Alas my lord, I F^s.—
 32. of God? 4^s.
 36, 1. my Chamber, F^s. r.
 4. downe gyved 4^o. a. F^s. r.
 p. o.

13. and held me hard: *not in the 2^d. F. r.*
 18. my arme, 2^d. F. r. p. o.
 20. so hideous 2^d. F. r.
 21. That it F^s.—
 22. me *not in the 2^d. F.*
 23. shoulders 4^o. b. r.
 25. helpe; F^s.—
 27. Come, *not in the F^s.*
 29. forgoes 4^o. b. w.
 31. passions 4^s.
 37, 6. better speed F^s. r. t. w.
 7. coted 4^s. feare F^s.
 8. beshrew F^s.—
 9. It seemes it F^s.—
 15. Come. *not in the F^s.—*
 23. you have 4^o. d. t. w.
 24. I *not in the 4^s.*
 25. Since not th' F^s.—
 29. deeme of. F^s. r.
 31. fith so 4^s.
 and havior, 4^s. w.
 38, 3. Occasions F^s.—
 4. *This line not in the F^s.*
 7. there is not 4^o. a.
 10. extend 4^o. b. p.—
 18. but *not in the F^s.*
 20. services F^s.
 21. To be commanded. *not in 43,*
 4^o. b. p.—
 24. I *not in 4^o. c.*
 25. of ye, F^s.—
 26. the Gentlemen F^s. r.
 29. ay, *not in the F^s.—*
 39, 3. Lord? I assure my 4^s.
 5. God, one to 4^s.
 8. As I have F^s.—
 10. I do F^s. r. p. o.
 12. the Newes to F^s. r.
 18. our hafty 4^s.
 21. my *not in the F^s. r.*
 40, 5. threescore thousand 4^s. t.
 10. for his En- F^s. r.
 12. As herein 4^o. d.
 16. we take you 1st. F.
 well-look't 2^d. F. r.
 19. is very well F^s. r.
 24. since *not in the 4^s.*
 41, 1. pittie it is true: F^s. r. p.
 9. whil'ft F^s.—
 12. and *not in 4^o. d.*
 15. heare: thus in 4^s.
 23. Number: 2^d. F.
 28. shew'd F^s. r.
 29. about 4^s. foliciting, F^s.
 42, 8. you Queene 2^d. F.
 10. a winking, F^s. r.
 13. this I 4^o. b.
 14. thy star, 4^s. 1st. F.
 15. Precepts F^s.—
 16. her re- 4^o. a.
 19. repell'd, 4^s.
 22. to lightnes, 4^s.
 23. whercon F^s.
 24. we mourne for. 4^s.
 25. 'tis *not in the 4^s. p.—*
 26. like. 4^s. | 27. I would 4^s.
 43, 8. he ha's indeed. F^s. r.
 10. behind the Arras 4^o. d.
 12. *This line not in 4^o. d.*
 14. And kcepe F^s. r. p.
 25. Excellent, excellent F^s. r.
 31. of two thousand. F^s. r.
 44, 5. But as 4^s. | 8. a fayd 4^s.
 9. a is farre gone, and 4^s.
 15. whom? 2^d. F.—
 16. matter you meane, my F^s.
 17. Satyricall slave saies F^s.—

19. Amber, or Plum- F^s. r. 48,
 20. locke of F^s.
 21. most *not in the* F^s. r.
 23. for you yourselfe F^s. r.
 24. should be old F^s.
 29. that's 4^s. o'th' Ayre: F^s.—
 31. and sanctity 4^s.
 32. leave him and my daughter. My Lord 4^s.
 45, 2. My honourable Lord, I will
 most humbly | Take F^s.—
 4. fir, *not in the* 4^s.
 5. will not more 4^s.
 withall, except my life, my
 life. F^s. r.
 10. seeke my Lord F^s. r.
 12. Mine honour'd F^s.—
 14. extent 4^o. a. exelent 4^o. b. 49,
 15. Oh, *Rosin*- F^s.— doe ye F^s.—
 18. not ever 4^s.
 19. Fortunes lap 4^s.
 30. Let me &c. *This, and what
 follows, to "attended" l. 28.
 in the next page, inclusive, is
 not in the* 4^s.
 46, 31. ever poore 4^s.
 47, 2. come, come 4^s.
 5. Why any F^s. r.
 6. of *not in the* F^s.
 14. can charge 4^s. a. b.
 change 4^o. c.
 21. discovery of your F^s.
 24. exercises: 4^s. heavenly F^s.
 27. ore-hanged 4^o. b.
 firmament *not in the* F^s. r.
 28. appeareth nothing to me
 but a 4^s. appeared 2^d. F.
 30. What peece 4^s.
 31. faculty? F^s. r.
 3. me; no, nor F^s. r.
 4. women 4^o. a.
 7. yee laugh 4^s.
 then *not in the* F^s.—
 10. Lenton 4^s. a. b. c. F^s.
 11. coated F^s. | 14. on me, 4^s.
 15. sing gratis, 4^o. b.
 17. the clown f. m. t. l. w. l. a. t.
 o'the fere; *not in the* 4^s.
 p. t. o.
 19. black verfe 4^o. a.
 21. take such de- 4^s.
 29. they are F^s.
 30. *Ham. How &c. This, and
 what follows, to "load too"
 l. 23. in the next page, inclu-
 sive, is not in the* 4^s.
 3. beratled 1st. F.
 14. tarre them on to T.—
 24. not strange: for mine F^s.—
 25. make mowes at F^s.—
 26. forty, an hundred F^s. r.
 27. 'Sblood, *not in the* F^s.—
 32. come then th' 4^s. p.—
 50, 1. this garb: let 4^s.
 2. me ex- 4^o. a.
 3. outwards, 4^s.
 11. you to, are each 4^o. b.
 12. baby as you see is 4^o. b.
 13. swathing F^s. r.
 14. Happily 4^s. a. b. c. F^s.
 16. prophecy that he 4^o. b.
 17. Sir: for a F^s.—
 18. 'twas so indeed. F^s.—
 20. *Rossius* 4^s. 1st. F.
 21. was *not in the* F^s.
 24. mine Honor. F^s.—
 25. Then can each F^s.
 27. Pastoricall- Comicall- F^s.

28. Historically-Pastorall: Tragicall-Historicall: Tragicall-Comicall-Historicall-Pastorall: Scene indivible, F^s. r.
- 51, 6. *Pol.* If &c. *This speech, and the next, are not in* 4^o. b.
12. the pious chanson 4^s.
Pans Chanson 2^d. F.
13. Abridgements come. F^s.—
16. O my olde Friend? Thy face is valiant F^s. r.
19. Mistris, my Ladie 4^s. c. d. neerer Heaven F^s.—
22. crak'd 2^d. F. [p. t. w.]
23. like friendly Faukners, 4^s.
26. my Lord? F^s. r.
29. *Cautary* to 2^d. F.
31. judgement F^s.
- 52, 2. was no F^s.—
4. affectation, F^s. r. o.
5. as wholesome as f. a. b. v. m. m. h. t. fine. *not in the* F^s.—
6. One cheefe speech F^s. r.
7. Tale to F^s.—
8. when he 4^s.
11. It is F^s.— *not in* 4^o. b.
13. he purpose 2^d. F.
14. his lay 2^d. F.
15. now his dread 4^o. d. r.
17. he to take Geulles, F^s.
19. embasted 4^o. b.
20. and damned F^s.—
21. their vile Murthers, F^s.
23. Carbuncle, 4^o. d. [F^s.—
24. So proceed you. *not in the*
30. match, F^s. r.
- 53, 1. Then senseless *Ilium*, *not in the* 4^s.
2. feele his F^s. r.
6. reverent 4^s.
8. And *not in the* 4^s.
lik'd a 2^d F.
12. wind | 17 *Marses* Ar- 4^s.
17. *Mars* his Ar- F^s.—
Armours F^s. r.
22. follies 4^o. a. folles 4^o. b.
Fallies F^s.
29. who, O who, had F^s.—
who, ah woe 4^o. c.
the mobled *Qu*- 4^s. 2^d. F.—
- 30 & 31. D^o.
31. ennobl'd queen is good.
not in the 4^s.
32. flame F^s. r.
- 54, 1. clout about that F^s. r.
9. husband 4^s a.
15. Pray you F^s. r.
16. of this *not in the* F^s. r.
18. Do ye heare, F^s.—
19. Abstracts F^s. r.
21. lived. F^s.—
24. -kins, man, better, F^s. r.
25. who should scape F^s. r.
- 55, 2. Weele hate 4^o. a.
for neede 4^s.
3. dosen or F^s.—
5. ye not? F^s.—
12. God buy to you, 4^s.
16. his whole conceit, F^s. r.
17. all the visage 4^s.
warm'd; F^s. r. p. t. o.
18. in's Aspect, F^s. r.
22. or he to her, 4^s.
24. and that for 4^s.
27. appeale the 4^o. b.
29. faculty F^s.—
32. a-deames, 2^d. F. r.

- 56, 8. Hah, 's wounds I 4°.
 11. should a fatted 4° a.
 12. bloody: a bawdy F°.
 13. kindles 1st. F. | villaine!
 Oh Vengeance! F° r.
 14. Who? What F°.
 I? I fure, this F° r.
 15. of the Deere F°.
 father *not in* 4° a. F° r.
 19. a stallyon, 4° p.
 A cullion, T. o.
 20. my braves; 4° a.
 Braine: | I F°.—
 29. Ile rent, 2^d. 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 question, 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.
 16. Weele so 4°.
 22. for your 4°; a. F° r.
 28. please ye F°.—
 31. shew F°.—
 32. Your lowlines; 4° a.
 lowlineffe 4° b.
 too blame 4° a. b. c. F°.
- 59, 2. surge o're F°.
 4. too *not in the* F°.
 10. let's *not in the* 4°.
 20. heyre too? 1st. F.
 24. When he have 2^d. 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.—
 13. loofe 4° a. b. c. F° [p.
 14. Horizons 2^d. 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 should 4° p.—
 6. then your Honefty 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 1st. F.
 pratling 2^d. 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 list you nickname 4°.
 10. your *not in the* 4°.
 11. Goe, Ile 2^d. F. r. p. o.
 no mo 4°.
 13. live; *not in the* 2^d. F.

16. scholar's, foldier's, O.
 17. Th' expectation, and 4^s.
 20. Have I 4^s. | 21. mufickt 4^s. 66,
 22. fee what 4^s.
 23. of time, 4^s.
 24. fortune and 2^d. F.
 and stature 4^s.
 29. For what 4^o. d.
 63, 1. which to F^s.
 3. fet downe: 4^o. b.
 11. of it 4^o. b.
 of this greefe F^s.—
 17. shew his Greefes: F^s.—
 23. unmatcht 4^s.
 30. of your F^s.
 31. Cryer had spoke F^s.—
 32. with *not in the* F^s.
 64, 1. say) the Whirle- F^s. r.
 your *not in the* F^s. r.
 4. to see a F^s. r.
 Pery-wig-parted 2^d. F.
 5. totters 4^s.
 7. I could F^s.—
 12. Sure the 2^d. F.
 14. ore-stop F^s. r.
 15. over-done F^s.—
 16. at first, 4^s. c. d.
 17. her owne Feature, F^s.—
 20. it make F^s.—
 21. of the which F^s.
 22. o're-way 1st. F.
 o're-sway 2^d. F. r. p. o.
 24. prayf'd 4^s.
 26. Pagan, or Norman F^s. r.
 32. us, Sir. F^s. r.
 65, 16. *Botb.* We will my F^s.—
 17. What howe, *Ho-* 4^s.
 27. like F^s.
 29. faining? F^s. r.
 30. of my choyse, F^s.
 32. S'hath 4^s.
 66, 3. Hath tane F^s. r. p. o.
 4. comedled 4^s. (*f. comêl'd*)
 14. very *not in the* 2^d. F.
 of my F^s.
 15. mine Unkle: F^s.—
 19. Stythe. 1st. F.
 Styth. 2^d. F. r.
 needfull F^s.
 21. judgement 2^d. F.
 22. To censure F^s. r. p. o.
 24. If a steale 4^s.
 25. detected 4^s. a. b. c.
 detection, 4^o. d.
 67, 8. I did F^s.—
 10. And *not in the* 4^s.
 16. my good *Hamlet*, F^s. r.
 22. *Ham.* I mean my &c. *This*
speech, and the next, are not
in the 4^s. p. o.
 68, 26. is *not in the* 4^s.
 Miching *Malicho*, that mea-
 F^s. r. p. o.
 31. these Fellowes: F^s. r.
 32. counfel; *not in the* 4^s.
 69, 1. Will they tell F^s. r.
 5. make the 2^d. F.
 10. Poetic F^s.
 15. orb'd the ground, 4^s.
 17. time, 2^d. F. r. p. t. w.
 twelve times thirty 4^o. d.
 23. from our 4^s.
 forme state, 1st. F.
 25. nothing must: | For wo-
 men feare too much, even
 as they love, | And womens
 4^s. t. w.
 26. holds F^s.

27. Eyther none, in 4^s.
 28. Lord is 4^r.
 29. ciz'd, 4^o. a. ciz'ft, 4^o. b. fiz, 2^d. F.
 30. Where love &c. *This line, and the next, are not in the F^s. r. p. o.*
 70, 1. Powers my Func- F^s. r.
 9. *Ham.* Wormwood, Wormwood F^s.—
 18. now the fruite 4^r.
 24. of other F^s.
 25. ennaftors F^s.—
 27. Griefe ioy, ioy griefes, 4^s.
 32. favourites 1ⁿ. F.
 71, 12. to me give 4^s. t. w.
 14. To def- &c. *This line, and the next, are not in the F^s. r. p. o.*
 19. once I be a widdow, ever I be a wife. 4^s.
 26. betweene 4^o. a. F^s.—
 28. the Play? 2^d. F. r.
 29. Lady doth protest 4^s.
 72, 8. we fhall have 4^o. b. not us:
 9. unwrong. 4^o. a. unrung. F^s.
 13. are a good Chorus, F^s. r.
 17. mine edge. 4^s.
 20. mistake your huf- 4^s. t. w. -er. Pox, leave F^s. r.
 25. Considerat 4^s.
 27. inuefted, 4^o. a.
 29. usurpe F^s.—
 31. A poyfons 4^s. for's ef- F^s.—
 32. writ in choyce F^s.—
 73, 4. *Ham.* What &c. *This fpeech is not in the 4^s. p.*
 8. *All.* Lights, F^s.—
 10. ftucken F^s.—
 12. whilst 4^o. b. r.
 13. Thus runnes 4^s.
 15. two *not in the 4^s.*
 16. rac'd F^s. r. (*f. rais'd*) a city of 4^o. b.
 17. Player? 4^o. c. fir? *not in the 4^s.*
 31. Oh, ha! F^s.—
 74, 10. Lord, rather with F^s. r.
 11. rich 2^d. F.—
 12. to his Doftor: F^s.— -tor: for me 2^d. F. r. p. o.
 13. into farre more F^s. r.
 16. ftare not 4^s.
 24. of the buf- 4^o. d. of my Buf- F^s.—
 27. *Guild.* What F^s.—
 29. answers F^s. r. p. o. as *not in the F^s. r. p.*
 75, 2. astonish F^s.—
 4. impart. *not in the F^s.—*
 10. *Ham.* So I do F^s.—
 12. do freely barre F^s. r. doore of your F^s.—
 18. fir; *not in the F^s.—*
 19. Recorder. F^s. fee, to F^s.
 30. I do be- F^s.—
 32. Ventiges F^s.—
 76, 1. fingers, and the thumb 4^o. b. finger and thumbe, F^s.—
 2. moft excellent F^s. r.
 10. the top of *not in the 4^s.*
 12. fpeak. *not in the F^s. r.* make it. Why do y. t. that I F^s.—
 14. you fret me not, you 4^s.
 19. fee that Clowd? F^s. r. fhape like a F^s. r.

21. Misse, F^s. and it's F^s.—
 23. is black like 4^o. b. p.—
 26. I will 4^s. | 28. by & by |
 Leave me friends. | I will
 say so. By and by is e. f. |
 Tis now 4^s. p.
- 77, 2. breakes 4^s.
 3. the world: 4^o. d.
 4. such busines as the bitter
 day 4^s.
 9. dagger 4^s.
 11. somever 4^s. a. b. c. F^s. r.
 21. so dangerous as F^s. r.
 neer's 4^s. a. b. c.
 22. his browes. 4^s.
 23. provide ourselves; P.—
 25. those many bodies 2^d. F. r.
 p. o.
 30. whose spirit de- F^s. r.
 31. cesse of 4^s.
- 78, 1. it, or it is 4^s. | 6. raine, 4^s.
 7. but a 4^s.
 generall growne. 4^o. b.
 9. put about this 4^s.
 11. *Both* We F^s.—
 will make haste. 4^o. d.
 15. here the proffesse, 4^o. b.
 warnt 4^o. d.
 21. I heare. 4^o. d.
 25. That of a T.
- 79, 5. pardon 4^s. | 6. faults 4^o. b.
 9. affects 4^o. b.
 13. guided 4^o. b.
 showe by 4^s.
 24. Angles 4^o. b.
 21. can but repent? W.
 25. hearts 4^o. d. | of steale, 4^s.
 29. it, but now a is a pray-
 ing, 4^s.
30. so a goes 4^o. a. so goes 4^o. b.
 80, 1. his foule Sonne, F^s. (*f. fool*)
 3. Oh this F^s.—
 is base and filly, 4^s.
 5. as fresh as F^s. r.
 15. At game a swearing, 4^s.
 27. A will 4^s.
 32. round with him.
Ham. within. Mother, mo-
 ther, mother. | *Qu.* Ile F^s.
 r. t. w.
- 81, 1. Ile wait you, 4^s.
 8. an idle tongue: F^s. r.
 12. by Rood 4^o. c. [t. w.
 14. But would you were F^s. r.
 18. fet up 2^d. F.
 19. the most 4^s.
 21. Helpe how. 4^s. p.—
 22. helpe, helpe, helpe. F^s. r.
- 82, 1. kill'd a 2^d. F. r.
 2. it was 4^s.
 4. Betters, F^s. r. t.—
 9. nor brafd 4^o. b.
 10. it is pr- F^s.—
 18. And makes a F^s. r. t.
 22. dooes glowe 4^o.
 23. Ore this 4^s. p. w.
 24. With heated visage 4^s.
 26. *Quee.* Ay me, w. a.?
Ham. That r. f. l, a. t. i. t. I,
 Looke here 4^s.
 30. was *not in the* 2^d. F.
 on his 4^o. b. F^s. r.
 32. threaten or com- F^s.—
- 83, 2. Now 2^d. F. r.
 7. Mildew'd deare 2^d. F.
 8. breath. Have F^s.
 14. Sense, &c. *This, and what
 follows, to "difference" l. 19,*

- inclusive, is not in the F^s.*
r. p. o.
21. Eyes without &c. *This, and what follows, to "mope" l. 24, inclusive, is not in the F^s.* r. p. o.
25. heat, O. | 26. mutiny R.—
31. As Reason F^s. r.
pardons 4^s. p. [4^s.
- 84, 1. my very eyes into my soule,
2. greeved spots 4^s.
3. will leave there their 4^s.
5. an infeemed 4^o. a.
enfamed F^s.
9. mine eares, F^s.— [b. p.
17. *Que.* No more. *not in 4^o.*
21. you gra- F^s. r.
30. fighting 4^s. c. d.
- 85, 3. That you doe bend 4^s.
thus *not in the 1st.* F.
4. their cor- 1st. F.
the cor- 2^d. F. r.
7. beaded 4^o. b.
8. start—stand 4^o. a. F^s.— [b.
17. who 1st. F. | 19 is there I 4^o.
24. lives, 4^o. b.
30. extasy? *not in the 4^s.*
- 86, 2. And the 4^s. | 7. Whil't F^s.—
4. not a flatt- F^s. r.
not this flatt- 4^o. d.
10. or the F^s. | 11. ranke. F^s.
12. this purse 1st. F.
14. curbe 4^s. r. p.
17. leave 4^s. | 18. mine Un- F^s.—
20. That monster &c. *This, and what follows, to "put on" l. 24, inclusive, is not in the F^s.*
24. to refraine 4^s.
26. the next &c. *This, and what follows, to "potency" l. 29, inclusive, is not in the F^s.*
28. And either the 4^o. a.
- 87, 6. This bad 4^s.
7. one word more, good lady.
not in the F^s.—
10. blunt King F^s. r.
19. conservings 4^o. c.
31. There's &c. *This, and what follows, to "meet" l. 7. in the next page, inclusive, is not in the F^s.* r.
- 88, 12. a most foolish 4^s.
23. matters F^s. r.
27. *Que.* Bestow &c. *This line is not in the F^s.* r. p. o.
28. mine owne Lord, 4^s.
31. Seas, F^s.—
- 89, 2. He whips his Rapier out,
and cries F^s.—
3. in his F^s. r. p. o.
15. let's it F^s. r. p.
19. metall 4^o. d.
21. O, *not in 4^o.* b.
29. Mother Cloffets 1st. F.
- 90, 2. To let F^s. r.
3. *so haply, &c.* *This, and what follows, to "air" l. 7, inclusive, is not in the F^s.* r. p. o.
12. But, soft; *not in the 1st.*—
softly, 4^o. b.
13. *Ros.* &c. *This line is not in the 4^s.*
19. Compound 4^o. a. | it is 4^o. b.
30. an apple in 4^s. p. t. w.
- 91, 10. Hide, fox, a. a. a. *not in the 4^s.*
21. But neerer F^s.

- 92, 1. Hoa, *Guildensterne*? Bring
in my Lord. F^s.—
7. politick *not in the* F^s. r.
9. ourselfe 1st. F.
11. to dishes, D^o.
13. *Kin. Alas, &c. This speech,
and the next, are not in the*
F^s. r.
18. gut 2^d. F. r.
22. if indeed 4^s.
not within this 4^s. t. w.
25. ye come. F^s.—
26. deed of thine, for F^s. r.
29. With fiery quickness: *not
in the* 4^s.
31. thing at bent F^s. r.
- 93, 5. fees him : F^s.
9. flesh, and so F^s.—
23. coniuring F^s. r.
27. were ne're begun. F^s. r.
31. me to the 2^d F. r.
- 94, 1. Craves the 4^s. | 7. safely F^s.
8. *Enter &c. This, and what
follows, to "worth! Exit."*
96, 6. *inclusive, is not in the*
F^s.
11. propos'd 4^o. b. r.
15. Nephew of old 4^o d.—
25. *Cap.* Nay tis 4^o. d. r.
- 95, 11. To rust R.—
- 96, 12. *Hor.* She is F^s. r.
15. *Hor.* She speakes F^s. r.
20. they yawne at 4^s.
22. as winckes 4^o b.
23. there would be F^s. r.
25. *Qu.* Twere good F^s. r.
29. *Que.* *not in the* F^s. r.
- 97, 7. and by his 4^o. d. | Sendall 4^s.
19. *all not in the* F^s. r. p. o.
20. *the grave did* F^s.—
22. do ye F^s.—
23. good dild 4^s.
27. Pray you let's F^s. r.
30. morning be- 4^o. 1st. F.
- 98, 2. his close, 4^s.
5. *let in a Maid,* 2^d. F.
8. Indeed la? without F^s. r.
18. He answers, *not in the*
F^s.— a done 4^s.
So should I 4^o. b.
21. bin this? 1st. F.
23. they should F^s.—
26. God night (*quater*) 4^s.
31. death, and now behold, ô
Ger- 4^s.
32. comes, they 1st. F.
- 99, 1. *Battaliaes.* F^s.
4. their *not in the* 4^s.
8. Without which we are but
4^o. d.
11. Keepes on F^s.
on this 4^s. r.—
his anger, O.
15. person 4^s.
19. *Que. &c. This line is not in
the* 4^s. p. o.
20. *King.* Attend, where 4^s.
is my 4^o. a.
32. The cry 4^s. w.
Laertes to be 4^o. d.
- 100, 8. the King, F^s. r. p. o.
15. that calmes F^s. r.
18. unsmitched 2^d. F. r.
24. cannot peepe 4^o. b.
28. Where's F^s. r.
- 101, 8. world, F^s. r. t. w.
13. Father, is't 4^s. t. w.
death, if writ F^s.

18. Ile hope 2^d. F.
 19. Politician, 1^u. F.
 21. Why now? what noyse is that? 2^d. F.
 24. fencible 4^o. b. F^s. r. t. w.
 25. peare 4^s.
 27. *Laer.* Let her come in. | How now, 4^s. p.
 102, 1. payd with weight 4^s. p.—
 2. Tell 4^o. a. turnes F^s. r.
 5. a poore mans 4^s.
 6. Nature &c. *This, and what follows, to "loves" in l. 8. inclusive, is not in the* 4^s.
 9. bare-faste 4^o. a.
Ecce, | *Hey non nony, nony, bey nony:* | *And on &c.* F^s. r.
 10. And in h. g. rain'd 4^s.
 14. sing adowne 4^s.
 15. wheeles become 2^d. F. r.
 19. Pray Love 2^d. F.—
 25. Herbe-Grace a Sundaies : Oh you must weare F^s. r.
 28. say a made 4^s.
 30. Thoughts 4^o. d. afflictions, 4^s.
 32. will a 4^s. | 103, 1. D^o.
 103, 6. *was not in the* F^s. r. p. o.
 7. *All not in the* 4^s.
 10. God a mercy 4^s.
 11. And all 4^o. b. Christians 4^s.
 I pray God. *not in the* 4^s. p.— ye. F^s.—
 13. see *not in the* 4^s. this, you Gods? F^s.—
 14. common 1^u. F
 15. deney 4^o. b.
 26. obicure funerall, 4^s. p.—
 28. right, nor 4^s.
 30. call in F^s. r. p.
 104, 6. Sea-faring men fir, 4^s.
 14. A shall 4^s. | and please 4^s.
 15. it came 4^s.
 Ambassadours F^s.
 22. valour, and in 4^s. p.—
 26. a good turne F^s.—
 28. much hast as F^s.—
 29. in your eare, F^s. r.
 30. the bord of 4^s.
 105, 1. farewell. So that 4^s.
 15. proceede 4^s.
 16. So criminall and 4^s. and cap— 4^o. d.
 17. safetie, greatnes, wisdome, 4^s.
 As by your safety, greatnes, wisdom, all things,
 21. And yet F^s.—
 24. conclave 4^s.
 30. Worke like 4^s.
 32. so loved Arm'd, 4^o. a. armes, 4^o. b.
 106, 2. But not 4^s. | have aym'd 4^s.
 5. Who was (if F^s.
 11. beards 4^o. d. shook of danger,
 12. past time. 2^d. F.
 13. yourselfe, 2^d. F. r. p.
 16. How n. w. n? *not in the* 4^s. p. o.
 17. Letters, m. l. f. *H. not in the* 4^s. p. o.
 18. This to your F^s. r.
 22. Of him t. b. t. *not in the* F^s.—
 23. hear *not in the* 2^d. F.
 27. you pardon, 4^s.

28. Occasions F^s. r.
sodaine, and more strange 110,
re- F^s. r.
- 107, 31. abuse? Or no F^s. r.
3. you devise 4^s. | 6. I live 4^s.
11. *Laer.* If so you'l F^s.—
14. As the King at 4^o. a.
As liking not his 4^o. b.
p.—
21. *Lae.* My lord, &c. *This,*
and what follows, to "gra-
venefs" in the next page, l.
4, inclusive, is not in the F^s.
- 108, 32. ribaud 4^o. a. [F^s.
4. Some two monthes hence,
7. they ran F^s. r.
8. grew into F^s. r.
10. had he 4^s. a. b. c. F^s.
11. he past my F^s. r. p. o.
methought, 4^s. | 13. Came
16. *Lamound.* F^s.—
19. all our Nation. F^s.
23. especially, F^s. r.
25. the scrimers &c. *This, and*
what follows, to "them," l.
27, inclusive, is not in the
F^s. r. p. o.
Scrimures 4^o. a.
30. over 2^d. F.
with him; F^s.—
32. Why out F^s. r.
- 109, 9. There lives &c. *This, and*
what follows, to "ulcer" l.
18, inclusive, is not in the
F^s.
17. spend-thrift 4^o. d. r. t. o.
19. come 2^d. F.
20. your Fathers sonne in- 112,
deed, F^s.—
30. on your F^s.—
2. unbaited F^s. r.
3. Requitt F^s.
5. for pur- 4^o. a.
for that pur- F^s. r.
7. mortall, I but dipt F^s.
15. conveiance 4^o. b.
20. this should blast F^s.—
21. commings, F^s.
22. I hate, 4^o. a.
I hav't, 4^o. b.
24. the end, F^s. r. p. o.
25. prefard 4^o. b. | prepar'd F^s.—
26. the once, 4^o. b.
27. tucke, 4^o. d.—
28. But stay, w. n? *not in*
the F^s.—
30. How n, f. q? *not in the 4^s.*
now not in the 1st. F.
32. they'l follow: F^s. r.
- 111, 3. aslant a Brooke, F^s.—
4. his horry 4^o. a. | hoary 4^o. b.
5. There with F^s.—
she come, F^s.—
8. our cull-cold 4^s. a. b.
culcold 4^s. c. d.
9. cronet 4^o. a.
10. fluer 4^o. b. | shiver 4^o. d.
11. downe the weedy F^s. r.
14. old laudes, 4^s.
16. and deduced 2^d. F. r.
18. with her dr- 1st. F.
19. poore wench 4^o. b.
-ous buy, 1st. F. | by, 2^d. F.
21. is she 4^o. b. F^s. r.
28. a fire 4^s.
29. doubts it. 1st. F.
8. buriall, when she wil- 4^s.
10. is, and therefore F^s. r.

13. unlesse he 4°. d.
 16. be so offended, it 4°.
 18. It is an Act F°. r. p.
 19. doe, to performe, or all;
 she 4°.
- 113, 30. an't, 4°. | 31. out a 4°.
 3. Christian. F°. | 8. A was 4°.
 9. 2. C. Why, he &c. *This,*
and what follows, to "arms"
in l. 12. inclusive, is not in
the 4°.
10. art heathen?
 17. frame *not in the 4°.*
- 114, 3. houses hee 4°. p.—
 lasts 4°. a. F°.
 get thee in, and fetch me a
 soope 4°. | 4. *Yaughan's*
 4. and *not in the F°. r. p. o.*
 8. *time, not in the 2°. F.*
 9. there a was nothing a
 meet. 4°.
nothing meete. F°. r. p. t.
10. a sings 4°. | businesse, that
 he sings at Grave- F°.—
 17. *caught me F°. r.*
 18. *intill F°. r.*
 23. 'twere 4°. | It might F°. r.
 24. Assè o're-Offices: F°.—
 25. that could. F°. r. p. o.
 28. morrow my Lord: 4°. b.
 29. thou, good Lord? F°.—
 31. when a 4° | went 4°. a.
- 115, 1. Choples, 4°.
 3. -ion, if wee F°.—
 11. why might not F°. r.
 12. Quiddits F°.—
 quillites, 4°. a.
 Quillets? F°.—
 14. this madde knave 4°.
15. actions 4°. c. d.
 18. Is this the f. o. h. f, a. t. r.
 o. h. recoveries? *not in*
the 4°.
 20. will vouchers 4°.
 21. & doubles then the 4°.
 23. land 4°. d. | will scarcely 4°.
 28. Calves that seek F°.—
 30. this Sir? F°. r. | 32. or a 4°.
 32. *made, | for such a Guest is*
meete. F°.—
- 116, 1. it thine 4°. c.
 it's thine 4°. d.
 3. in't; and yet F°. r.
 6. away *not in 4°. d.* [o.
 16. will follow us: 2°. F. r. p.
 17. tooke note 4°.
 18. picked, and the 2°. F. r.
 19. heeles 1°. F.
 of our Cour- F°.—
 21. Of the 4°.
 22. o'recame F°.—
 25. the very F°. r.
 26. that was mad, F°.—
 28. a was—a shall—a doo 4°.
 Why? because 4°. d.
 29. it's F°.—
 31. are men 4°. b.
 him, there the F°.—
 there are men as 4°. c. d.
- 117, 6. bin fixteene heere, 1°. F.
 9. Ifaith, F°.— a be- a die, 4°.
 10. now-a-days, *not in the 4°.*
 11. a will 4°.
 12. yeares. 2°. F.—
 17. now: this Scull has laine
 in the earth three & twen-
 ty years. F°. r.
 24. This same Scull Sir, this

- fame Scull Sir, F^s. r.
 25. was Yor- F^s.— [r.
 28. *Ham.* Let me see. Alas F^s.
 29. bore me 4^s.
 30. now *not in the* F^s.
 31. in—it *not in the* F^s. r.
 118, 3. No one F^s. r.
 own Jeering? F^s. r.
 4. Ladies table, 4^s.
 6. laught 4^o. c.
 19. As thus, *not in the* 4^s.
 21. returneth into F^s. r.
 24. Imperious 4^s.
 27. Wall, expell 2^d. F.
 the waters 4^s.
 28. soft a while, 4^s. p.—
 32. is that they 1st. F. p.—
 is't that 2^d. F. r.
 119, 1. rights? 2^d. F. r. p.
 3. it owne 4^s. a. b. c. F^s.
 of *not in the* F^s. r.
 7. Mark. *not in* 4^o. d.
 9. *Doct.* Her 4^s.
 10. warrantis, 1st. F.
 warrantize:
 12. -fied been lodg'd 4^s.
 13. praier, F^s. r.
 14. Shards, *not in the* 4^s.
 15. Virgin Crants, 4^s.
 19. *Doct.* No 4^s.
 21. sing sage *Requiem*, F^s. r.
 120, 1. not t'have F^s. r.
 2. Oh terrible woer, 1st. F.
 woer, 2^d. F. r.
 3. tenne times double on 4^s.
 12. griefes F^s.—
 14. Coniure 1st. F.
 15. hearers? tis I 4^o. b.
 20. Sir though F^s. r.
 and *not in the* 4^s.
 21. something in me F^s. r.
 22. wisenesse feare. Away thy
 F^s. r. [the F^s.—
 25. *Att.* Gentlemen. *not in*
 26. *Gen.* Good my F^s. r.
 32. there quan- 1st. F.
 121, 4. *Ham.* Come show F^s.—
 5. wou't fast? *not in the*
 F^s. r. | 6. *Efile*, F^s. r.
 7. doost come 4^s.
 come hither but to P.—
 15. *King.* This is F^s. r. p.
 16. this a 4^s.
 17. Doe, 4^o. b. as a female
 Doe, 4^s. c. d.
 18. Cuplet F^s. r.
 22. you well, but 4^o. d.
 24. mew, a dogge 4^o. b. t.
 26. pray you good F^s.—
 122, 1. quiet shortly shall F^s.—
 6. now let me see F^s. r.
 11. my thought 4^o. a.
 12. bilbo, 4^o. a. | 13. praise F^s.
 14. sometimes F^s.—
 15. deare plots do paule, F^s. r.
 should learne us 4^s.
 24. My teares 2^d. F.
 to unfold 4^s.
 26. Oh royall F^s. r.
 27. reason; F^s. r.
 123, 4. heare me how 1st. F.
 heare how 2^d. F. r.
 8. fate F^s.— | 14. effects F^s. r.
 18. them, as the Palme should
 flourish F^s. r.
 21. as fir of 4^s.
 22. know of F^s. r.
 24. those bearers 4^s.

27. ordinate; F^s. r. p.
 30. in the forme 4^s.
 31. Subscribe 4^o. a.
 gav' th' 2^d. F.—
- 124, 1. fement, F^s.
 4. Why, m, t. d. m. l. t. t.
 employment, *not in the*
 4^s. p. o.
 6. debate F^s. r. | 7. Doth F^s.—
 8. the *not in the* 2^d. F. r. p. o.
 12. thinkst thee, F^s.
 think you, 4^o. d.
 17. To quit &c. *This, and*
what follows, to "comes
here" l. 30, inclusive, is
not in the 4^s.
 with his 2^d. F. r.
- 125, 7. I saw spacious 1st. F.
 9. your friendship F^s. r.
 11. fir, *not in the* F^s.—
 12. spirit; put your F^s. r. p. o.
 17. *Ham.* Mee- F^s. r. p. o.
 hot for my F^s. r. p. t. o.
 20. how: but my F^s. r.
 21. unto you, 4^o. d.
 24. Nay, in good faith, for
 mine ease F^s.—
 25. Sir, you are not ignorant
 of what excellence *Lac-*
tes is at his weapon. *Ham.*
 What's his weapon? (126,
 30.) F^s. r. p. o.
 28. fellingly 4^o. a.
- 126, 3. of a great 4^o. d.
 22. are ignorant 4^o. b.
 27. for this 4^s. a. b. c.
- 127, 1. fir King 1st. F. wag'd F^s.—
 2. has *not in the* F^s. r. p. o.
 impaund 4^s.
4. Hangers or so: F^s. r. p. o.
 8. *Hor.* I knew, &c. *This*
speech is not in the F^s. r.
 p. o.
 10. carriage 4^s.
 11. *German* 4^o. c.
 12. a *not in the* F^s.—
 13. be might 4^o. a.
 15. but F^s. r.
 16. this all you 4^s.
 17. layd fir, that 4^s.
 18. you and F^s.—
 19. He hath one twelve for
 mine, and that would F^s.
 28. him if I F^s.— | 29. He F^s.—
 30. I redeliver you e'en so?
 F^s. r.
- 128, 2. *Ham.* Yours doo's 4^s.
 3. for's tongue. F^s.
 for his 4^o. d.
 7. A did so fir with his dugge
 before a 4^s.
 8. had he F^s.
 and mine more 1st. F.
 and nine more 2^d. F. r.
 9. fame Beavy, F^s. r.
 10. and out of an habit 4^s.
 11. of hifty 4^o. a.
 of misty 4^o. b.
 12. most prophane and 4^s.
 trennowed 4^o. a.
 trennowned 4^o. b.
 13. tryalls F^s.—
 14. *Enter* &c. This dialogue
 between *Hamlet* and the
 second Courtier, to his
Exit. in l. 27, is not in
 the F^s.
 26. you goe to 4^o. b.

28. this wager *not in the* 4^s.
 30. oddes: but thou F^s.—
 31. how all here F^s.
 129, 2. gamgiving 4^o. a.
 game-giving 4^o. b. p.
 4. obey. I F^s. r.
 I shall fore- 4^o. d.
 6. there's a spec- F^s. r. t. w.
 7. now, *not in the* 4^s.
 10. no man ha's ought of what
 he leaves. What is't F^s. r.
 p. t. [t. o.
 11. Let be *not in the* F^s. r. p.
 21. With a fore 4^s. t. w.
 22. natures 2^d. F.
 30. enemy. | Sir, in this Audi-
 ence, | Let my &c. F^s. r.
 130, 1. mine Arrow F^s.—
 2. my Mother. F^s. r.
 9. To my 4^s. | ungorg'd F^s. r.
 but all that 4^s.
 12. I do embrace F^s. r.
 14. come on. *not in the* 4^s.
 p. t. w.
 17. i' th' brightest 2^d. F. r.
 21. them *not in the* 2^d. F. r.
 Ostricke 4^s. (132, 24. D^o.)
 25. has 4^s. | 27. better, 4^s.
 131, 1. upon the table, 4^s.
 6. an Onixe shall 4^s. p.
 9. Trumpets F^s.—
 11. heavens 4^o. b. p.—
 15. *Laer.* Come on fir. F^s. r.
 25. fet by F^s.
 27. *Laer.* A touch, a touch, I
 do confesse. F^s.—
 30. Heere's a Napkin, F^s. r.
 132, 9. 'tis almost 'gainst F^s. r.
 10. you doe but 4^s.
 12. am sure you 4^s.
 24. mine owne 4^s.
 own *not in the* F^s. r.
 27. She sounds 4^s. a. b. c. F^s.
 31. O villanie, how 4^o. a. F^s. r.
 O villaine! 4^s. c. d.
 133, 1. heere *Hamlet*, thou 4^s. p.—
 2. medcin 4^s.
 3. houre of life, F^s.—
 4. in my 4^s.
 8. I am no 4^s. c. d.
 13. Heare 4^o. a.
 murd'rous *not in the* 4^o.
 14. the Onixe here? 4^s. p.
 thy Un- F^s. r.
 24. at this 2^d. F. r.
 28. causes right F^s. r.
 134, 2. Ile hate, 4^s.
 3. Oh good *Ho-* F^s.—
 4. shall I leave 4^s.
 11. To *not in* 4^s. c. d.
 14. ore-growes 4^o. b. p.—
 19. rest in fi- 4^o. d.
 silence. O, o, o, o. *Dyes.*
 F^s. r.
 21. cracke 1st. F.
 23. flight 4^s. c. d.
 27. ye would F^s.
 29. *For.* His F^s.
 30. thine infernall 4^o. d. t. w.
 31. shoote, F^s. r.
 135, 5. *Rofencros — Guildenstar* F^s.
 11. Pollack 4^s.
 14. to yet 4^o. a.
 18. and for no cause 4^s.
 25. Rites F^s.
 26. Which are to F^s.
 27. have alwayes cause 1st. F.
 shall alwayes cause 2^d. F.

28. drawe no more 4^s. r. p. 136, 3. royall; 4^s. | 4. rites F^s.—
 30. whiles F^s. r. 6. body; F^s.— | 7. shewes F^s.—

VARIOUS READINGS.

in

I. HENRY IV.

- | | |
|--|---|
| <p>6. dambe 2^d. F. r. damp T.
 his lips 4^o. g.
 8. flowers 4^s. f. g. h.
 16. and all eyes 4^o. d.
 4, 4. Souldiers 4^o. g.
 6. levy 4^o. b.—
 7. womb 4^s. a. b. F^s. r.
 8. from those
 12. purpose now is 4^s. a. b.
 a <i>not in</i> 4^s. d. e. f.
 is but twelve months 4^s. g. h.
 17. his deare 4^s. g. h.
 26. And <i>not in the</i> 4^s. p.—
 5, 1. match 4^s. g. h.
 other like my 4^o. d.— r. p. o.
 2. Far 4^s. e. &c. F^s. r. p.
 3. report 4^s. e. &c. F^s. r.
 6. That every 4^o. g.
 That very 4^o. h.
 10. the <i>not in</i> 4^o. h.
 14. is deare, a true 4^s. a. b. d.
 16. Strain'd 1st. F.
 variations 4^s. g. h.
 18. welcomes 1st. F.
 20. three and T. w.
 22. <i>Holmedon</i> plaine 4^s. f. g. h.
 25. <i>Marry</i>, 2^d. F.
 32. father to fo 4^s. a. b. d.</p> | <p>6, 8. cloathes 4^s. g. h. r.—
 they say 4^o. b.
 11. coufin, P.— 18. plume O.
 23. On wednesday next, our
 council we will hold At
 <i>Windfor</i>, cousin; so &c.
 24. and fo 1st. F. informer 4^o. e.
 7, 3. benches in the after- F^s. r.—
 10. fo <i>not in</i> 4^s. b. d. &c.
 12. came 2^d. F.
 13. and the seven 4^s. a. b. d.
 15. prethe 4^s. 1st. F.
 19. by my troth <i>not in the</i> F^s. r.
 24. beuty 4^o. d. booty T.—
 8, 2. Layd 2^d. F. r.
 5. ride 2^d. F. r.
 6. By the lord <i>not in the</i> F^s. r.
 8. As is the F^s. r.
 of <i>Hybla</i> <i>not in the</i> F^s. r.
 21. not <i>not in the</i> F^s.
 24. fubd 4^s. a. b. d. e. f.
 fobb'd F^s. r.—
 26. art a King 4^s. d. e. f. F^s. r.—
 28. by the lord <i>not in the</i> F^s. r.
 p. o.
 9, 5. 'Sblood <i>not in the</i> F^s. r.
 11. smiles 4^s. 1st. F.
 12. rascallest 4^s. d. &c. F^s. r. p.</p> |
|--|---|

14. to God *not in the* F^s. r.
 17. *dele*, fir
 19. and *not in* 4^s. f. &c.
 20. wisdom cries out in the
 streets, and *not in the* F^s. r.
 24. unto me, 4^o. b.—
 25. I am F^s. r. p. o.
 28. by the lord *not in the* F^s. r.
 31. Zounds where 4^s.
 10, 5. *Poincs*. Now 4^s. d. &c. F^s.
 r. p.
 6. a Watch F^s. r.
 17. yet *not in* 4^s. f. &c.
 21. been *not in the* 1^s. F.
 27. night *not in the* F^s. r. p. o.
 11, 3. not I by my faith 4^s. p.—
 10. By the lord, ile 4^s. p.—
 12. pray thee 2^d. F.
 15. Well God give thee the f.
 of p. and him the 4^s.
 18. true *not in* 4^s. f. &c.
 28. head off from 4^s. a. b. t. w.
 30. But *not in the* 4^s.
 12, 2. shall *not in the* 2^d. F. r.
 4. Yea, but 4^s.
 8. vizard 4^o. f.
 12. know to 4^s. f. &c.
 16. same *not in the* F^s. r.
 18. extermities 4^o. d.
 19. of these, 4^s. f. &c.
 lives 4^o. a.
 13, 12. no foile 4^s. d. &c. F^s. r.
 26. the Title 2^d. F. r.
 27. foul *not in the* 2^d. F. r.
 31. hope 4^s. g. h.
 14, 5. servants 4^s. f. &c.
 11. name *not in the* F^s.
 12. *Holmsdon* 4^o. h.
 13. Where 4^s. f. g.
 14. As he de- 4^s. e. &c.
 As was de- F^s. r.—
 15. Who either through envy
 F^s. r.
 16. Was guilty F^s. r.
 29. suffice 4^o. b. | 30. bare F^s. r.—
 15, 2. tearme 1^s. F.
 3. amongst 4^s. a. b.
 5. being gal'd | To be W.
 9. or should F^s. r.
 16. This vill- 4^s. p.— [&c.
 20. have beene himselfe 4^s. d.
 22. Made me to answer indi-
 F^s. r. [t. o.
 23. not this 4^s. b. &c. F^s. r. p.
 27. Whatere 4^s.
 Lord *Harry* 4^o. a.
 16, 1. he *not in the* 1^s. F.
 5. Who in 4^s. c. &c. F^s. r.
 7. that great 4^s. a. b.
 8. the Earle 4^o. b.—
 13. mountaine 4^s. b. &c. F^s.
 30. crisped-head in a holiow
 2^d. F. r.
 32. bare and 4^s.
 17, 4. not him 4^s. a. b. c. d. e.
 20. Albeit I make a hazard 4^s.
 25. Yes, I F^s. r.—
 27. In his behalfe, Ile F^s. r.—
 those 2^d. F. r.
 vaines 4^s. a. b. d.
 29. downfall F^s.
 downfall'n R. p. t. o.
 18, 7. not he 4^s.
 16. Live so scan- 2^d. F. r.
 18. Edmond *not in* 4^o. b.—
 22. starve 4^s. | 25. wore F^s. r.
 26. subornations 2^d. F. r.
 30. pardon, if that 4^o. e. F^s. r.

- 19, 17. Payments 2^d. F. r.—
your heads.
22. your 4^s. e. f. g.
26. swimd 4^s. e. f.
28. croffe in from 2^d. F. r.
29. O, *not in* 4^s. e. &c. F^s. r.
- 20, 1. Hor. *not in* 4^s. a. b. c. d.
11. for a while, | And list to me.
F^s. r.
16. By God 4^s.
26. hollow 4^s. a. b. [&c. 26,
hollo 4^s. c. d. hallow 4^s. e.
- 21, 4. poyson'd him F^s. r.
7. wasp-flung 4^o. a.
Waspe-tongu'd F^s. r.—
13. de'ye F^s.
17. 'Sblood *not in the* F^s. r.—
21. caudie F^s.
26. for *not in the* 4^s.
29. done in sooth F^s. r.
- 22, 16. do wondrous well. F^s. r.
29. how it doth 4^o. h.
- 23, 3. and loc, Mor- 4^s. b. &c. F^s.
and to Mor- 4^o. h.
9. the *not in the* 2^d. F.
10. groves 4^s. g. h.
23. point, poore 4^s.
27. this is F^s. r.
28. Robin the Ostler F^s. 1.
31. this to be 4^s. e. &c. this is
the F^s. r.
- 24, 1. by the mafs *not in the* F^s. r.
King in Christendome F^s. r.— [r.
4. Why, you will 4^s. e. &c. F^s.
11. God's body *not in the* F^s. r.
Panniers 2^d. F. r.—
14. a *not in* 4^s. a. b. c.
on thee 4^s. a. b. c. d.
22. Nay by God soft, I knowe
4^s.
23. i'faith *not in the* F^s. r.
24. pray thee 4^s. a. b.
26. quoth he 4^s.
25, 18. pray thee 4^s. a. b. c. d. e.
23. knowes 4^s. e. f.
27. own *not in* 4^s. f. &c.
31. great Oneyers 4^s. b. &c.
F^s. r. [r.—
26, 2. yet (zoundes) I 4^s. unto F^s.
3. not to pray to F^s. [r.—
11. by my faith *not in the* F^s.
thinke rather, you F^s. r.—
12. to the Fern- 1^o. F.
than the Fern- 2^d. F. r.—
15. purpose, F^s. r.
18. bring the Gelding F^s. r.
19. ye 4^o. b.—
28. bawling R. p. o.
30. What Poynes 4^o. b.—
27, 3. squire 4^s. a. b. c. d. e. f. g. F^s.
7. yeares 4^o. a.
11. Bardoll, 4^s.
12. I rob F^s. r. | 14. those 2^d. F.
23. as to drinke F^s. r.—
19. light *not in the* 4^s. p.—
me *not in the* F^s.
22. can F^s. r.
25. 'Sblood *not in the* F^s. r.
31. ye 4^o. a.
32. Go, *not in* 4^s. a. b.
28, 2. you *not in* 4^s. c. &c. F^s.
3. when iest 4^s. b. &c.
17. Sirs, *not in* 4^s. c. &c. F^s.
r. p. o.
18. Pains *not in the* F^s. r.
20. But how 4^o. c.— [r.—
they of 4^s. b. &c. be of F^s.

22. 'Zounds *not in the* F^s. r.
 24. our 4^s. e. f. g.
 26. Well *not in the* F^s. r.
 weele 4^o. c.—
 28. shalt thou 2^d. F. r.—
 29, 2. I *not in* 4^s. e. &c.
 7. stay 4^s. e. &c. F^s. r.
 8. Jesus 4^s. | 15. are you F^s. r.—
 18. are ye *not in the* 2^d. F.
 30. more *not in* 4^o. h.
 30, 6. are all scatt- 4^o. a.
 8. take 4^s. f. &c.
 9. sweares 4^s. c. d. e. f.
 19. in the ref- 4^s. a. b. c. d. e.
 25. pluckt 4^s. g. h.
 26. have *not in* 4^s. g. h.
 31. this? I protest, our plot is
 as good a plot F^s. r.
 32. Freind 4^s. d. &c. F^s.
 31, 4. action. By this hand, if I
 F^s. r.—
 10. there not 2^d. F. r.—
 11. and in- 4^s. b. &c.
 15. skim 4^s.
 17. forwards F^s. r.
 19. this two 4^o. h.
 25. unto the 4^o. h.
 30. In my 4^s. d. &c. F^s.
 have *not in* 4^s. d. &c.
 32, 2. of *not in* 4^s. d. &c. F^s. r.
 trenches, and tents 4^o. h.
 3. fortins O.—
 5. ranfom'd
 6. current 4^o. d.—
 8. thou hast
 9. beds 4^s. b. &c. F^s. r.
 hath stood 4^s. d. e. f. F^s.
 13. heft 4^o. a. | 18. agone F^s. r.
 19. bought 2^d. F.
- Sheriffe 4^s. a. b. c. d. e. f.
 F^s. r.—
 21. horse, Roane 4^s. a. b.
 24. O *not in* 4^s. f. &c. F^s. r.
 33, 1. In faith 4^s. p.—
 8. I shall aske 4^o. b.—
 9. Indeede F^s. r.
 10. An *not in the* F^s. r. p. o.
 me all things true 4^s. t. w.
 17. what *not in the* 2^d. F.
 18. Do ye F^s. r.—
 me? Do ye 1st. F.
 21. thou speak'st F^s. r.
 26 & 27. Whether 1st. F.
 28. leave thee, F^s. r.
 29. further F^s. r.—
 32. will 4^s. d. &c. F^s. r. p. o.
 34, 2. wilt 1st. F.
 6. forward, 4^s. f. &c.
 16. founded 4^s. f. g.
 18. them by their names F^s. r.
 20. their confidence, F^s. r.
 conscience P.—
 but *not in* 4^s. f. &c.
 21. and *not in the* F^s. r.—
 telling me F^s. r.—
 22. not proud 4^s. d. &c. 2^d. F. r.
 not proud like *Jack* R.
 23. by the lord, so they call me;
 not in the F^s. r. p. o.
 26. break 2^d. F. r.
 27. then they F^s. r. pem, 2^d. F.
 30. I will tell 4^s. f. &c. [p. o.
 35, 6. away time 4^s. d. &c. F^s. r.
 9. thou *not in* 4^s. d. &c. F^s.
 r. p. o. | 11. present 4^s.
 24. yeare 4^s. a. b.
 chincking 4^s. f. &c.
 27. heele 2^d. F.

28. the *not in* 4^s. d. e.
 31. *Fran.* Anon fir. 4^s.
 36, 3. you *not in* 4^o. a.
 5. twas but a 4^s. f. &c.
 6. fir *not in the* 4^s. p.—
 12. a Thursday 4^s. a. b.
 16. poke-stocking
 24. not *not in the* F^s.
 32. then alone 4^o. d.
 37, 11. cloke 4^o. f. [F^s. r.
 38, 1. and foot them *not in the*
 6. the sonnes 4^s. a. b.
 9. in a vill- 2^d. F | 14. live P.—
 11. in it *not in the* F^s. r.
 17. sing all manner of songs.
 A plague F^s. r.
 25. not you 4^o. a.
 27. Zounds — | 28. by the Lord
not in the F^s. r.—
This speech is given to the
Prince, by 4^o. e.—
 39, 9. there be foure of us here
 4^s. a. b.
 10. this day morning 4^s. a. b.
 15. weare not a halfe 4^o. f.
 17 & 18. thorow 4^s. g. h.
 24. *Gad.* Speake 4^s.
 25. *Roff.* We 4^s.
 upon a dozèn 4^s. g. h.
 27. *Roff.* And 4^s. [r.—
 30. Ebrew 4^s. a. b. c. d. e. f. F^s.
 31. *Roff.* As 4^s.
 40, 1. come 4^s. a. b. c. d. e. f. g. F^s.
 2. others | 3 & 4. ye 4^o. b.—
 5. bunch Radish 4^o. f.
 8. *Prin.* Pray 4^s. a. b. c. d.
 Pray Heaven F^s. r.—
 13. word 4^s. e. &c. F^s. r.
 19. made no 4^o. c.—
 20. point 4^o. h.
 32. fell his hofe 4^s. b. &c. F^s.
 r. p. t. w.
 41, 10. their father 4^o. a.
 13. tallow-ketch O.
 21. Zoundes, and I 4^s.
 24. plentiful as 4^o. a.
 29. *Fa.* Zbloud you 4^s.
 Eel-skin O.—
 31. utter! what 4^s. c. d. e. F^s.
 r. p. t. w.
 42, 2. tried 4^s. e. g.
 3. thus. 4^s. d. &c. F^s. r.
 9. your *not in* 4^o. h.
 here *not in the* F^s. r.
 12. run 4^s. | roare 4^s. b. &c.
 18. By the Lord, I, 4^s. p.—
 19. you 4^s. my *not in* 4^s. g. h.
 23. was now a 4^o. a.
 25. but by the Lord, lads 4^s. p.—
 29. good Titles of F^s. r.
 43, 2. *Ho.* O Jesu, my 4^s. p.—
 16. by'r lady *not in the* F^s. r.
 21. *Prin.* Faith tell 4^s.
 28. then be- 2^d. F. r.—
 30. yeeres 4^o. d.— blufh 4^s. g. h.
 44, 13. barebones 4^o. h.
 my *not in* 4^o. h.
 17. talent 4^s. a. b. c. d. e. f. F^s.
 20. Braby 4^o. d.—
 21. must goo to 4^o. e.—
 22. The same 4^s. e. &c. F^s. r.
 28. *Fal.* Owen Glendower, the
 4^s. g. h.
 29. that spr- 4^s. a. b. t. w.
 32. with a pif- 4^s. c.—
 45, 8. but on foote 4^s. f. &c.
 13. away by night 4^o. e.—
 16. Why then, it is 4^s. a. b.

- hote fun, 4^s. d. &c. F^s. r.
 21. are not 2^d. F.
 24. not thou 4^s. c. d. e. 1st. F.
 26. whit i' faith, I 4^s. p.—
 28. thou doe love 4^o. c.—
 46, 6. *Prin.* Well 2^d. F.
 8. my eyes 4^s. a. b.
 13. *Hoft.* O Jesu, this 4^s.
 15. how how 4^s. c. d.
 18. O Jesu he 4^s.
 23. on *not in* 4^s. e. &c. F^s. r.
 24. fo youth 4^s. a. b.
 25. That *not in* 4^o. c.— [p. o.
 26. own *not in* 4^s. c. &c. F^s. r.
 27. the neather 4^o. d.
 29. lieth 4^o. c.—
 30. sonne 4^s. b. &c. F^s. r. p. t.
 47, 16. deceives 4^o. c.—
 26. manner,
 48, 1. *Falst.* Yfaith, my F^s. r.
 2. i' faith *not in the* F^s. r.
 6. olde fat 4^s. a. b. c. d.
 10. Puddings 2^d. F. r.
 11. reverent 4^s.
 28. Heaven helpe F^s. r.
 49, 11. Shriefe 4^s. e. &c.
 13. ye 4^o. a.
 16. O Jesu *not in the* F^s. r.—
 17. *Fal.* Heigh 4^o. d.—
 24. thou art a 4^o. h.
 50, 8. will 4^o. g. | 19. 3000. 4^o. h.
 24. it is two 4^s. g. h.
 51, 2. be they 4^o. d.—
 3. PET. | 7. *Pri.* *not in the* 4^s.
 13. Match F^s.
 52, 1. often 4^s. f. &c.
 2. Cheekes looke F^s. r. p. o.
 3. fight 4^s. b. c. d.
 9. huge *not in* 4^o. b.—
 21. eruptions, and the 4^o. e.—
 of the 4^o. d.
 25. tombles F^s. r.
 30. crossing 4^s. c. d.
 53, 5. roule of 4^s. a. b.
 6. is the 4^s. d. &c. F^s. r.
 7. *Scotland*, and *Wales*, 4^s. e.
 &c. F^s. r.
 10. way 4^s. g. h.
 18. teach you coof- 4^s. a. b. c. d.
 20. coofe 4^s. a. b. c. d. p.—
 28. banke 4^s. h. | 29. I hent F^s.
 54, 30. crankling P.—
 32. scantle 4^s.
 55, 31. miter 4^s. | 32. can sticke 4^s.
 56, 2. nothing *not in the* 2^d. F. r.
 7. I do not care: | To any well-
 deserving friend I'll give |
 Thrice so much land;
 17. sometime *all but* 4^o. h.
 22. and *not in the* 2^d. F.
 57, 2. he was 4^s. c. &c. F^s. r. p.
 3. Exceeding 4^s. c. &c. F^s. r.
 8. cubs 4^o. g.
 9. you come croffe 4^s.
 14. *Mor.* In 4^s. g. h.
 16. quit 4^o. d. besides 4^o. c.—
 25. beside | 27. by 4^s. g. h.
 28. come your 4^s. c. d. e.
 leaves 4^s. f. &c.
 58, 8. One *not in* P.—
 14. I could 4^o. h.
 should *not in* 4^o. g.
 18. feeble 2^d. F. r. p.
 24. if thou 4^o. d.—
 27. *Gle.* She bids you | All on
 the wanton rushes. P.—
 29. the fung 4^o. d.
 32. betwixt 4^o. d.—

- 59, 3. Begin their
7. from thence 4^s. d. e. f. g. F^s.
8. attent 4^o. f.
18. would 4^o. d.—
19. govern'd *not in* 4^s. g. h.
22. breech 4^s. f. &c.
23. Wouldst thou have 4^s. a. b.
32. *Kate not in* 4^o. c.—
- 60, 2. 'Heart *not in the* F^s. r.—
30. Heaven will F^s. r.
- 61, 2. in the 4^s. b. &c.
12. I wish, I P.—
23. Heaven pardon F^s. r.
- 62, 16. in presence 4^o. b.
17. I did 4^s. b. e. &c. F^s. r.—
21. wan 4^s. | 25. capring 4^o. a.
31. Enforc't 4^s. f. &c.
- 63, 12. rendring 4^o. h.
13. to doe to 4^s. c. &c. 1st. F.
to doe their 2^d. F.
20. it done 4^s. f. &c.
26. set forth at 2^d. F. r.
- 64, 3. reverent 4^s. d. &c. F^s.
6. renowned 4^s. a. b. c.
8. soldier: 4^o. c.
11. the *Hotspur* 4^s. e. &c. F^s. r.
swathling 4^s. a. b. c.
15. of the deepe 2^d. F.
23. That thou 4^s. f. &c.
that *not in the* 2^d. F. r.
29. And Heaven F^s. r.—
- 65, 9. fitting 4^s. c. d. e. f.
10. there were O.
11. shame 4^s. f. &c.
15. engrosse my glo- 4^s. c. &c.
20. of Heaven F^s. r.—
21. if I performe, and doe sur-
vive, F^s. r.—
23. intemperature F^s. r.—
25. an hun- 4^s. f. &c.
thousands 4^s. d. f.
- 66, 6. fourth 4^o. f.
9. thou shalt 4^o. c.—
16. feedes them 2^d. F. r.—
- 67, 2. to Bawdy 4^s. f. g.
6. of compasse 4^s. e. &c. F^s. r.
10. amend thy life F^s.
13. the King of 4^s. f. &c.
19. give 4^o. h.
21. that 4^s. a. b. [4^s.
fire, that's Gods Angel. But
22. funne of 4^s. e. &c. F^s. r.
23. runst 4^s. f. &c.
Gads-Head 2^d. F.
24. thinke that thou F^s.
26. and ever- 4^s. f. &c.
31. as the 4^s. e. f. F^s.
of the 4^s. g. h.
- 68, 1. Heaven re- F^s. r.—
3. 'Sblood *not in the* F^s. r.
4. *Enter Hotspurre* 2^d. F.
5. God-a-mercy *not in the*
F^s. r.
be sure to *not in* 4^s. g. h.
6. burnd 4^s. d. &c.
14. many haire 4^o. h.
16. I? No I 4^s. a. b. c. d.
Gods light I was 4^s.
24. and *not in the* 4^s.
25. at I 4^o. e. | 28. pound 4^s.
69, 5. O *Jesu not in the* F^s. r.
6. oft, that Ring 4^o. h.
7. sneak-cap 4^o. h.
Zbloud and hee 4^s.
13. i' faith *not in the* F^s. r.—
27. pounds 4^s. f. &c.
32. as *not in the* 2^d. F.
70, 5. then a 4^s. b. &c. F^s.
R r

8. you nothing F^s. r. [r. 76, 3. this deame 4^s. e. f.
 10 & 11. thanke heaven on F^s. dreame 4^s. g. h. F^s. r.
 11. nothing 4^s. a. b. c. d. F^s. r.— 8. him *not in* 4^o. b.—
 21. an *not in the* F^s. 11. hath fet 4^o. c.
 26. ow'd R.— fourth 2^d. F.
 71, 5. but a man 4^s. c.— 19. plumpe 4^s. f. &c.
 6. art a Prince F^s. r.— 29. drop 4^o. a.
 11. do, let my F^s. r.— 77, 5. altars 4^s. a. b. c.
 15. Midriffes 4^o. h. 8. tast my 4^s. a. b. [v.
 25. would 2^d. F. r. 11. shall not 4^s. c. &c. F^s. r. t.
 31. Servants, and cher- F^s. r.— 16. can draw 4^s. a. b. c. d.
 32. gheffe, 4^o. a. [r.— 17. of it. 4^s. a. b. c. d.
 72, 1. Nay, I prethee 4^s. f. &c. F^s. 23. Power R.—
 15. of the age of 4^s. 24. take a *not in* 4^s. g. h.
 16. thereabout 4^o. d.— 78, 5. And if it 4^s. a. b. c. d. e.
 23. Peto, to horse, for 4^o. c.— F^s. r.—
 24. yet to ride 4^s. e. &c. 7. the *not in the* 4^s.
 28. their re- 4^o. f. 9. not *not in the* 4^s. [r.
 31. we or they 4^s. a. b. c. 17. strook foole, 4^s. d. &c. F^s.
 73, 11. through flatt- 4^s. f. &c. 20. brought 4^o. h.
 15. By God, 4^s. | I do de- 4^o. a. 27. and long 4^s. e. &c. F^s. r. p. o.
 16. tongue 4^s. g. h. ten *not in* 4^s. f. &c.
 24. have you 4^s. f. &c. 28. fazd 4^s. a. b.
 thou *not in the* 1^s. F. fazde 4^s. c. d.
 28. 'Zounds *not in the* F^s. r.— faczde 4^o. e. | craz'd
 the *not in* 4^s. g. h. 29. them as have 4^s.
 31. beares 4^s. a. b. c. d. e. f. F^s. 79, 3. thorow 4^s. g. h.
 I his mind. 4^s. c. &c. F^s. r. 5. betweene 4^s. f. &c.
 p. t. 10. Host of S. 4^o. e.—
 74, 4. Phisition 4^o. d.— 11. Davintry 4^s. a. b. c. d. e.
 5. times 4^o. h. 23. all to Night F^s. r.—
 7. heath 4^o. d. 24. feare tell me 4^s. e. &c.
 75, 4. what tis 4^s. what's 4^o. h. 32. as a better 4^o. b.
 10. heire 4^s. c. &c. F^s. r. 80, 6. learnt 4^s. b. &c.
 11. If will 2^d. F. 8. in the 4^s. a. b.
 22. Father 4^o. e.— 11. fir *not in the* 2^d. F.
 28. to your 4^s. c. &c. F^s. r. p. 13. To *not in* 4^o. h. p.—
 31. against a k- 4^s. a. b. c. d. later 4^o. d.
 32. or turne 4^s. c. &c. 29. Then sp- 4^o. f.

- Thou speakst 4^s. g. h.
 30. Do not slander 4^s. f. &c.
 81, 3. it *not in* 4^s. b. c. d.
 5. *Dov. not in* 4^s. c. d.
 11. Horses 4^s. g. h.
 13. horses 4^s. a. b. c. d.
 16. him himfelfe 4^s. g. h.
 20. our 4^s. a. b. c. d. e.
 24. offer 4^s. f. &c.
 32. And Heaven de- F^s. r.—
 82, 4. grieves 4^s. b. c. d.
 5. the rest | 8. Hath
 10. grieves 4^s. b. c. d.
 grief 4^s. g. h.
 11. desire 4^s. g. h.
 16. father, my 4^s. c. &c. F^s. r.
 22. and vow to God, | With tears
 of innocence, &c.
 23. to the Duke 4^s. d. f. &c.
 to be but 2^d. F^s. r.—
 27. his assistance 4^o. h.
 30. They more R.—
 32. Attend 4^s. d. &c.
 83, 10. lay too 4^o. e.—
 12. Countrey 4^s. a. b. c. d.
 25. well *not in* 4^o. e.—
 30. mine un- 4^s. a. b. c. d.
 32. committing 2^d. F^s. r.
 84, 8. for the safe 4^s. g. h.
 9. mine un- 4^s. a. b.
 10. purpose 4^s. d. &c. F^s. r.
 12. And't 4^s. g. h. F^s. r.
 13. Pray God 4^s.
 17. Mighell 4^s. a. b. c. d.
Mickell 4^s. e. f. F^s. r.—
 32. with *not in* 4^s. c. &c.
 85, 1. a *not in* 4^s. d. &c. F^s. r.
 rated firmly too 4^s. e. &c.
 F^s. r.
9. L. *Harry* 4^s. f. &c.
 18. L. he shall 4^s. d. &c. F^s. r.
 86, 3. peare 4^s. a. b. c. d.
 4. bosky
 8. by the holl- 4^o. c.
 his *not in* 4^s. d. &c.
 11. seeme foure to 2^d. F^s. r.
 17. old uncase lims 4^s. f. &c.
 21. more 4^o. h.
 29. do *not in the* 4^s.
 87, 12. outdate 4^s. b. &c.
 13. danger 4^s. e. &c. F^s. r.
 14. fware 4^o. a.
 15. nothing of pur- 4^s. e. &c. F^s.
 16. clame 4^o. a.
 18. fweare 4^s. e. f. g.
 fware 4^o. h. F^s.
 22. a *not in* 4^s. e. &c. F^s. r.
 25. in the un- 4^o. c.—
 88, 11. swore 4^s. f. &c.
 your *not in the* F^s.
 12. articulate 4^s.
 21. muddy 4^s. f. &c.
 23. your ar- 4^s. | Armes 4^o. f.
 27. *Henry all but* 4^s. g. h.
 28. of his 4^s. [c. &c.
 30. More active, more val- 4^s.
 89, 8. a *not in* 4^s. b. &c.
 18. yields 4^o. f.
 19. waight 4^o. a.
 90, 3. twere 4^s. a.
 8. Yea *not in the* F^s. r.—
 12. what is in that word ho-
 nor? what is that honour?
 aire 4^s. a. c. what is in
 that word? honor: what
 is that honour? aire 4^s. b.
 what is that word honor?
 what is that honor? aire

- 4°. d. | What is that word?
Air.
14. tis insensible 4°.
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°. r.
31. reason 4°. h.
- 91, 2. how he 4°. d. &c. F°. r.
16. say so 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°. r.
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 Prif- 4°. e. &c. F°. r.
18. to yield 4°. e.—
thou haughty Scot F°. r.—
20. Lords 1°. F.
22. *Holmsdon* 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°. r.
gets 4°. a. [e.—
- 96, 4. 'Tis hot *once only in* 4°. r.
8. *Falst.* Well, if 4°. a. b. d.
23. you re- F°. r.
28. And God 4°. r.
30. slain nobility
- 97, 1. for heavens F°. r.
3. By God 4°. r.
22. thee and de- 4°. r.
29. they 1°. F.
32. threates 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°. r.
31. so great a 4°. b.—
- 100, 4. ignominy 4°. a. b. r.—
12. so 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.—
afear'd 4°. g. h.
28. by my faith, I 4°. r.
30. I slew him 4°. g. h.
- 101, 1. with *not in the* F°. r.
6. whom have 4°. a. b. p.—

15. I be not 4^s. 1st. F.
 17. him slay the 4^s. f. &c.
 20. the world 4^o. e.—
 25. take't on F^s. r.—
 27. zounds I 4^s.
 will make 4^o. h.
 102, 3. trumpets found 4^o. d.—
 8. heaven re- F^s. r.—
 17. not we 4^s.
 29. the *not in the* F^s. r.—
 103, 1. The gallant Scot P.—
2. turn'd quite 4^s. f. &c.
 14. valours 4^s. a b.
 15. Have 4^s. a. b.
 shewne 4^s. a. b. f. &c. F^s.
 r.—
 17. *P. fo. I &c. This speech
 is not in the* F^s. r.
 21. Toward 4^s. g. h.
 22. and Prelate P.—
 24. you *not in the* F^s. r. p. o.
 26. his way 4^s. e. &c. F^s. r.

VARIOUS READINGS

in

2 HENRY IV.

- Enter Rumour.* F^s. r.
 6. Tongue F^s. r.
 8. of them with F^s. r.
 13. Whiles 4^s. | griefes 1st. F.—
 16. Surmise, 2^d. F. r. [p.—
 4, 12. speake so true at 4^s. 1st. F. 8,
 18. the Royall F^s. r. 1. thou an Earle 4^s.
 20. When 4^s. | 23. learnt 4^s. 9. say so *not in the* 4^s.
 29. here *not in the* 2^d. F. r. 16. tolling 4^s. p.—
 5, 13. and God will 4^s. 19. to God I 4^s.
 31. who I 4^s. 22. *Henry* 1st. F.—
 6, 5. fir *not in the* 2^d. F. r. 29. Mettle F^s.
 7. head 1st. F. 9, 7. So soone 4^s.
 12. had ill lucke 1st. F.— 18. this newes 1st. F.—
 15. forwards F^s. 10, 5. this world 4^s. p.—
 his able heeles F^s. r. 11. This strained &c. *This
 line is not in the* F^s. r.
 28. that gentleman 4^s. 14. Leave on you 4^s.
 7, 1. Speake 1st. F. 16. You cast the &c. *This, and
 Spake 2^d. F.— what follows, to* like to

- bc." l. 29. *inclusive, is not in the 4^s.*
- 11, 6. and dare speake 4^s.
7. The gentle &c. *This, and what follows, to the words, "follow him," l. 27. inclusive, is not in the 4^s.*
- 12, 1. few, nor never 1st. F.— [r.
4. *Enter Falstaffe, and Page, F^s.* 16,
17. o'rewhelm'd F^s.
22. wil in-fet 4^s.
25. fledge 4^s.
26. one off his 4^s.
28. God may 4^s. | tis 4^s.
29. as a 2^d. F.—
31. heele be 4^s. | 13, 1. hees 4^s. 17,
13, 2. Dommelton 4^s.
for short 2^d. F.
3. and my floppes 4^s.
5. band 4^s.
7. pray God his 4^s.
8. *Architophel* 2^d. F.
rafcall: yea 4^s.
10. smoothy pates 4^s.
14. as live 4^s.
15. lookt a should 4^s.
16. am a true 4^s. r.—
21. *Where's Bardolph?* *These words come after the words "through it," l. 19, in the 4^s.*
22. in Smith- 4^s. [4^s.
25. and I could get me but a
14, 14. begging? 4^s. Are there R.—
16. rebels need foul- 4^s. p.—
23. If had 2^d. F.
31. hunt counter 4^s.
15, 2. God give 4^s. p.—
3. of the day F^s. r.
6. of an ague in 4^s.
7. time in you, and 4^s.
10. for *not in the 1st. F.*
12. If it please 1st. F.—
13. discomfit | 18. God mend 4^s.
pray you let 4^s. [F^s. r.
20. lethargy, a sleeping of the
29. *Old. Very wel* 4^s.
16, 1. if I be your F^s. r. p. o.
10. come *not in the 2^d. F. r.*
p. o.
15. himselfe in 4^s.
16. Meancs is very F^s. r.
18. slender. 4^s.
29. as smell 4^s.
17, 2. in your 4^s.
6. his evill F^s. r. p.
11. times *not in the 1st. F.—*
bear-ward (4^s. Berod,)
12. hath *not in the 4^s.*
14. of his 4^s. the one not 4^s.
16. you doe measure 4^s.
25. your chin double? *not in the F^s. r.*
26. yet *not in the F^s. r.*
28. about three of the clock in the afternoon, *not in the F^s. r.*
32. farther F^s.
18, 3. the yeere 4^s.
8 & 10. God send 4^s. [4^s.
12. and prince *Harry not in the*
16. Yes, I 1st. F.—
18. by the Lord *not in the F^s.*
r. p. o.
20. if I 1st. F.—
21. but a bottle 4^s. p.—
Bottle, would 1st. F.—
24. But it &c. *This, and what*

- follows, to "motion," l. 30, inclusive, is not in the F^s. r.*
- 19, 31. and heaven bl- 1st. F.—
 7. than a can 4^s.
 20. of my 4^s.
 23. It is 1st. F.—
 31. causes F^s. r. knowne 4^s.
- 20, 17. Yea mary 4^s.
 20. Till we &c. *This line, and the three that come after, are not in the 4^s.*
 27. ayre, and prom- 4^s.
 28. himselfe in proiect 4^s.
- 21, 3. Yes, if &c. *This, and what follows, to the words, "Or else," l. 22. inclusive, is not in the 4^s.*
 25. an house 4^s.
- 22, 1. are so, body 4^s.
 7. And in 4^s.
 14. not to be 4^s.
 16. He leaves his backe unarm'd, the French and Welch | Baying &c. 1st. F.—
 21. against 4^s.
 23. *Arch.* Let us &c. *This speech is not in the 4^s.*
- 23, 15. *Bish.* Shall &c. 4^s.
 27. ist 4^s. lustly 2^d. F.
 28. Will he 1st. F. to it 1st. F.
 30. *Hofst.* O Lord I, good 4^s. t. w.
- 24, 1. Yea good 4^s.
 2. for *not in the F^s. r. p. o.*
 5. and that *not in the 4^s.* beastly in good faith, a cares 4^s.
 6. does 4^s. | 12. my view 4^s.
 11. If I — if he 1st. F.—
13. undone with his F^s. r.
 you *not in the F^s. r.*
 he is 1st. F.
16. continually 4^s. r.—
 18. Lombard street 1st. F.—
 21. long Lone T.—
 23. sub'd off *thrice in the 4^s.*
 29. knave *not in the F^s. r.*
- 25, 3. Sir John *not in the 4^s.*
 7. thee in the channel, wilt 4^s.
 9. & 10. a thou 4^s.
 14. rescue or two, thou 4^s. p.—
 Thou wilt not? thou wilt not? Do, F^s. r.
18. tucke F^s. r.
 20. What's 1st. F.—
 27. thou upon 4^s.
 32. for al I have 4^s.
- 26, 7. Fie *not in the 4^s.*
 what a man F^s.
 17. lik'ning him to 1st. F.—
 25. not thou 1st. F.—
 26. more familiar with F^s. r.
 31. made 4^s.
- 27, 8. consideration: you have as it appears to me practisde upon the easie yeelding spirite of this woman, and made her serve your uses both in purse and person. *Hofst.* Yea in truth. 4^s.
 12. Pray thee 4^s.
 13. done with her 4^s.
 18. I a 2^d. F.
 make *not in the 1st. F.—*
 19. (your humble F^s. r.
 20. I desire 1st. F.—
 21. hastily 2^d. F.
 29. *Henric* 1st. F.—

- 28, 1. *Host.* Faith you 4^s.
 10. hangers 4^s.
 11. tapestrie 4^s.
 12. come, and twere 4^s.
 13. the action 4^s.
 14. with me, dost not know 32, 1. you pernicious F^s. r. (*f* pre-
 me, come, come, 4^s. t. w. tious) 4. ist 4^s.
 16. Prethee 1st. F.— 5. *Boy.* A calls me enow. 4^s.
 17. i faith I am 4^s. 8. new *not in the* 4^s.
 am *not in the* 1st. F. [4^s. 10. Has not 4^s.
 plate so God save me law. 11. upright rabble, 4^s.
 18. alone, and make 2^d. F. 14. Althear dreampt 4^s.
 20. although F^s. 17. tis 4^s.
 27. bitter F^s. r. 18. good *not in the* 4^s.
 28. my good Lord 1st. F. 20. If you—shall be wrong'd
 29. King to night 4^s. 1st. F.—
 30. at Billingsgate 4^s. 23. my good Lord 1st. F.—
 29, 15. Countries 1st. F.— 25. *Prin.* Deliver'd 2^d. F.—
 27. *Prince.* Before God, I. 4^s. 31. how *not in the* F^s.
 30. *Prin.* It doth me 1st. F.— 33, 1. *Sir John* | 2. has occ- 4^s.
 30, 4. for by my troth 4^s. 4. there's 4^s.
 9. haft with these 4^s. 9. but they F^s. r. p. o.
 10. once, or 4^s. 10. But to the 1st. F.—
 11. and another 4^s. 16. He sure meanes 4^s.
 13. kept't 1st. F. 22. my family, 4^s.
 15. have eate up. 4^s. 23. sifter: F^s. | 24. Ile 4^s.
 16. And God &c. *This, and* 28. *Poynes.* God send the wench
what follows, to "strenght- no 4^s.
 en'd." l. 20. *inclusive, is not* 30. Foole 2^d. F. r. p. o.
in the F^s. r. 34, 1. Yea my 4^s.
 23. Fathers lying so sicke, as 13. Heicfors 4^s.
 yours is. F^s. r. p. o. 17. yet in Towne F^s. r.
 26. Yes taith, and 4^s. 21. you 4^s.
 30. you'l 1st. F.— 27. Ietherne 4^s.
 31. *Prince.* Mary I. 4^s. 29. like Draw- F^s. r.
 31, 4. *Prince.* By this hand, thou 30. descension 4^s. p. w.
 4^s t. w. 35, 7. Prethee 1st. F.—
 17. excites R.— 8. Give an even F^s. r.
 22. *Poyne.* By this light I 4^s. 15. for heavens 1st. F.—

16. when you F^s. r.
 17. endeere 4^s.
 18. heart-deere 1st. F.—
 20. look in T. o.
 23. yours, the God of heaven
 brighten 4^s.
 29. He had &c. *This, and what
 follows, to the word, "grave,"
 p. 36, l. 19. inclusive, is not
 in the 4^s.* 40,
 37, 17. What hast F^s. r.
 20. Mafs *not in the* F^s. r.
 28. faine heare some 4^s. p.—
*Dispatch, This word, and the
 rest of the speech, is from the
 4^s. the F^s. & r. have it not:
 Mr. Pope, who recover'd it,
 join'd it to this speecb; the
 4^s. from whence he took it,
 giving it to another speaker.*
 38, 3. *Dra.* By the mas here 4^s. 41,
 7. *Quickly.* Yfaith sweet 4^s.
 t. w.
 10. rose, in good truth law: 4^s.
 i' faith *not in the* F^s. r.
 p. o.
 12. ere we can 1st. F.—
 15. that was well 1st. F.—
 16. loe here 4^s.
 22. good faith 4^s. 42,
 calm, in good *or* y'good
 23. and they 4^s.
 25. *Tere.* A pox damne you,
 you 4^s.
 28. diseases make, I 4^s.
 30. Cooke make 1st. F.—
 39, 1. *Doll.* Yea ioy, our 4^s.
 7. *Doll.* Hang yourself &c.
This speecb is not in the F^s. r.
 8. *hoft.* By my troth this 4^s.
 p.—
 10. ygood truth 4^s.
 20. body Fares. 2^d. F.
 22. is be- 1st. F.—
 26. no, by my faith, *not in the*
 F^s. r.
 27. amongst my 1st. F.—
 4. nere tell me: and your 4^s.
 6. debuty tother 4^s.
 7. twas 4^s.
 I good faith, neighbor 4^s.
 8. *Dombe* 1st. F.—
 10. saide he 4^s.
 11. a saide 4^s.
 17. cheter yfaith, you 4^s. p.—
 19. heele 4^s.
 24. by my troth, I 4^s. t. w.
 27. if it were 1st. F.—
 31. God save 4^s.
 5. shall not hardely 4^s.
 8. I will 1st. F.—
 18. if you 1st. F.—
 20. fir: Gods light, with 4^s.
 22. *Pist.* God let me not live,
 but I 4^s.
 23. *FAL.* No more, &c. *This
 speecb is not in the* F^s. r.
 28. and Captaines 4^s.
 2. Gods light these 4^s.
 3. word as odious as the word
 occupy, which was an ex-
 cellent good worde before it
 was il sorted, therefore 4^s.
 p.— | 4. too't. 4^s.
 11. lake by this hād to 4^s.
 14. Fates 1st. F.—
 16. late yfaith, 4^s.
 20. mile 4^s.

21. *Cæsar* F^s. r. p. o.
 29. Die *not in the* 4^s.
 31. On my F^s. r. p. o.
 43, 1. her? I pray be 1st. F.—
 3. give me some 1st. F.—
 4. *contento* 4^s.
 6. hartlie 4^o. a.
 9. things 4^s.
 11. I *not in the* 2^d. F. r. [4^s.
 13. *Dol.* For Gods sake thrust
 17. nay and a doe — a shall 4^s.
 25. good stuffe F^s. r.
 27. prethee (*bis*) 1st. F.—
 31. afore 4^s.
 44, 8. out a doores 4^s.
 9. Yea fir 4^s.
 10. in the 1st. F.—
 14. a rogue, yfaith I 4^s.
 18. Ah raf- 4^s.
 20. Do and thou — and thou
 dost 4^s.
 27. I'faith *not in the* F^s. r.
 28. Bartholmew F^s. [F.—
 29. on dayes — on nights 1st.
 45, 3. humour's 4^s.
 4. a would 4^s.
 5. a would a chipt 4^s.
 6. has a 4^s. w. | 7. wit's 4^s.
 8. there's 4^s.
 10. does the 4^s.
 12. a plaies | 15. bootes
 18. a has 4^s. [F.—
 21. an hayre will turne the 1st.
 24. Let us 1st. F.—
 25. Looke where the 4^s.
 46, 1. clasping too O.—
 2. master 4^s.
 5. *Dol.* By my troth, I 4^s. p.—
 9. wilt thou have 1st. F.—
 10. on Thur- 1st. F.—
 thou *not in the* 4^s.
 11. wee will—Thou wilt 1st.
 F.— [p.—
 13. *Dol.* By my troth thou't 4^s.
 Thou wilt 1st. F.
 15. a'th end 4^s.
 26. good *not in the* 4^s.
 by my troth welcom 4^s.
 27. now the Lord bleffe 4^s.
 28. thine, O Jesu, are 4^s.
 47, 5. even *not in the* 4^s.
 7. Gods blessing 4^s.
 10. Yea and 4^s. [r.
 17. a mine 4^s. | 19. chopper F^s.
 22. i' th worlde 4^s.
 24. with thee: 4^s.
 27. no faith boyes 4^s.
 31. thy boy 4^s.
 48, 5. divel blinds him 4^s.
 16. What is 1st. F.—
 22. too'th 4^s.
 32. too blame 4^s.
 49, 28. *Doll.* come, shee comes
 blubberd, yea? wil you
 come Doll? *exeunt.* 4^s.
 50, 1. *Enter &c.* *This scene is not*
in 4^o. a.
 9. asleep? O gentle P.—
 14. Pallads F^s. r.
 15. huisht with buffing F^s.
 18. found 4^o. b.
 22. maffe, 4^o. b.
 26. pillowes 4^o. b.
 28. deaffing clamour 4^o. b.
 30. them re- 4^o. b.
 31. feason in 4^o. b.
 51, 9. letter 4^o. b.
 18. Oh Heav- 1st. F.—

26. O, if &c. *This half-line, and the three lines that follow it, are not in the F^s. r.*
32. yeare 4^o. b.
- 52, 13. God knows 4^o. b.
22. natures 4^o. b.
25. who in 4^o. b.
26. beginning 4^o. b.
- 53, 10. my soule, my 4^o. b.
12. brings 2^d. F.
26. on fir, give 4^o. b.
- 54, 1. woofel 4^s. | 2. and no fir 4^s.
6. A must — a court 4^s.
10. By the masse I. 4^s.
12. *George Bare*, 1st. F.—
20. Coofin, this fir John 4^o. b.
22. I see him 4^s.
23. Skoggins 4^s. a was 4^s.
26. Jesu, Jesu, the 4^s.
27. my olde 4^s.
30. as the psalmist faith, *not in the F^s. r.*
31. Samforth 4^s.
32. *Si*. By my troth I 4^s. [4^s.]
- 55, 4. *Sba*. Jesu, Jesu, dead! a dr-
5. a fhot 4^s.
6. a would 4^s.
7. in the 1st. F.—
8. Shaft at four- F^s. r.
17. *Sbal*. Good 1st. F.—
21. good *not in* 4^o. b.
23. by heaven *not in the* F^s. r.
28. accommodate 4^s.
30. said in faith fir, 4^s.
32. every where F^s. r.
- 56, 3. Pardon me fir 4^o. b. p.—
4. this good day 4^o. b.
7. command by heaven 4^s.
9. may be *not in the* F^s. r.
13. your good hand 4^s. t. w.
14. Trust me, you 1st. F.—
17. Soccard 4^s.
24. dozen of suf- 1st. F.—
- 57, 1. if it 1st. F.— and it 4^o. b.
5. if it 1st. F.—
7. i'faith *not in the* F^s. r.
10. *FAL*. Prick him. *This is not in the 4^s. instead of it, you have this scenical direction — John prickes him.*
11. if you 1st. F.—
22. Yea mary 4^s.
30. much *not in the* 1st. F.—
- 58, 2. to *not in the* 4^s.
10. him downe, | Sir 1st. F.—
11. his *not in the* 4^s.
20. hee'd 4^s.
- 59, 2. fir. *not in the* 1st. F.—
3. is the next 1st. F.—
7. *Fal*. Trust me, a 1st. F.—
9. O Lord, good 4^s.
11. Oh fir 1st. F.—
19. There is 1st. F.—
23. you, by my troth 4^s.
27. "good," *and the second* "no more of that," *not in the* 4^s.
29. twas 4^s.
- 60, 3. By the mass *not in the* F^s. r.
8. to Clemham. 4^s.
9. yeare 4^s.
15. that we have, *twice only in the* 1st. F.—
16. world 2^d. F.
17. dinner, Jesus the 4^s.
21. heres 4^s. | 22. as live be 4^s.
28. my dames 4^s.
29. hath no 1st. F.—
- 61, 1. By my troth I 4^s.

2. God *not in the* F^s. r.
I will never 1st. F.—
3. man is — serve his 1st. F.—
6. thou art 1st. F.—
7. *Feeble*. Nay, I will F^s. r.
17. *Shallow*. 2^d. F.
27. Where's F^s. r.
28. a shall 4^s.
- 62, 9. said yfaith Wart 4^s.
10. thou art 1st. F.
14. 'a would] *n. b.* *This 'a is*
he in the 1st. F.— *and so a-*
gain in five other places of
this speech.
20. Farewell master 1st. F.—
25. Sir John, the Lord bleffe
you, God prosper 4^s.
26. God fend 4^s.
at your re- 4^s.
28. ye to 4^s.
29. Fore God would 4^s. [4^s.
master *Shallow not in the*
30. word, God keep you. 4^s.
- 63, 3. Lord, Lord, *not in the* 1st.
F.—
7. Turnball 1st. F.—
10 & 12. a was 4^s.
13. invisible R. p. o.
14. a was 4^s. gemies 4^o. a.
yet lletcherous &c. *This, and*
what follows, to the word
"mandrake," l. 15, inclu-
sive, is not in the F^s. r.
16. a came 4^s. and fung &c.
This, and what follows, to
"good-nights," l. 19. inclu-
sive, is not in the F^s. r.
22. a nere 4^s.
23. he broke his P.—
26. have trufs'd him 1st. F.
28. has he 4^o. beefes 4^s ile 4^s.
29. and't 4^s. | 30. ile 4^s.
32. till Time 4^o. b.
- 64, 19. How doth 2^d. F. r. p. [4^s.
65, 11. Then, my lord, *not in the*
26. figures 4^o. a.
66, 1. low Trumpet 2^d. F.
3. And, with &c. *This, and*
what follows, to the words—
"us wrong," l. 28. inclusive,
is not in the 4^s.
67, 10. And con- | 13. To brother,
&c. *These two lines are not*
in 4^o. b. F^s. r. p. o.
22. O my &c. *This, and what*
follows, to the words— "the
king." 68, 26. inclusive, is
not in the 4^s.
68, 6. courses 2^d. F.
8. sparring 2^d. F.
12. downe, 1st. F.—
- 69, 16. handing 2^d. F.
70, 14. yea but 4^s.
18. our loyal O.
71, 24. in heaven's F^s. r.
set *not in the* F^s.
72, 20. of Heaven 1st. F.—
22. of Heaven it felfe 1st. F.—
29. tane up 4^s.
30. feal 1st. F.—
of Heaven F^s. r.
31. of Heavens Sub- F^s. r.
- 73, 21. hold his 4^s. t. w.
74, 1. my foule they 4^s.
8. *Pr. J.* *not in the* 4^s.
11. *Prince.* Go 4^s.
75, 26. My lord *not in the* F^s. r.
27. already *not in the* F^s. r.

2. Henry IV.

28. tooke their course 1st. F.—
76, 11. and such acts as yours *not*
in the 4^s.
16. God and 4^s.
have safely F^s. r. p. o.
17. this traitour 4^s.
24. I pray *not in the 4^s.*
77, 16. further 4^s.
20. thou you 2^d. F.
78, 2. Rome, there cofin, I 4^s.
Rome, your cousin,— I
6. or I sweare, I F^s. r.
7. else *not in the F^s. r.*
8. on't 4^s.
26. have bought them
28. away gratis, and 4^s. p.—
31. Now *not in the F^s. r.*
32. Retraite 4^s.
79, 12. Lord, pray, in F^s. r.
16. had but the 1st. F.—
20. never none of 4^s.
28. cruddie 1st. F.
80, 5. illuminateth 1st. F.
9. with this 4^s. p.—
20. humane *not in the F^s. r.*
81, 1. if God doth 4^s.
82, 2. meeting 4^s.
9. him time and 4^s.
22. canst thou tell that *not in*
the 4^s.
83, 9. loekt upon and learnt 4^s.
10. further 4^s. | 15. other 4^s.
84, 3. heavens 4^s. | 5. shrieve 4^s.
15. But wet her — in foulest
terms? 4^s.
30. out: these pangs, F^s. r.
85, 1. and will break out *not in*
the 4^s.
13. softly, 'pray. *not in the 4^s.*
32. He uttred 4^o. b.
86, 16. found, nor half
28. thy deaw 4^s.
87, 4. loe where 4^o.
6. Which God 4^o. [4^s.
14. How f. y. grace *not in the*
20. He is not here. *not in the*
1st. F.—
88, 1. object! *Yet, for this,*
3. sleepe 4^s. | 5. pill'd 4^s.
9. bee toling 4^s.
10. The virtuous sweets *not*
in the 4^s. p.—
17. hands de- 4^s.
32. mine em- 4^s.
89, 1. my hon- 4^s.
13. Whom thou 4^s.
17. thy care 1st. F.—
25. Henry 1st. F.—
32. kinds of way
90, 2. gilt, 4^s.
6. tooth on every 4^s. p.—
13. most F^s. r.
22. inward true and 4^s.
24. God wit- 4^s.
32. this crowne 4^s.
91, 3. worse then gold 4^s.
4. Charra! F^s.
is *not in the 4^s.*
7. the Bearer F^s. r.
most *not in the 1st. F.—*
17. Let heaven 1st. F.—
22. might'ft ioyne the F^s. r.
26. God knowes 4^s.
27. crookt 4^s.
92, 5. to a Quar- 2^d. F.
16. taken F^s. r.
22. Least F^s.
29. O heaven F^s. r.

31. my gracious liege *not in the* 4^s. [r.
 93, 8. and peace *not in the* 2^d. F.
 19. to heaven F^s. r.
 31. fir *not in the* F^s. r.
 94, 7. Davy, Davy, Davy, Davy,
 let me see Davy, let me
 see Davy, let me see, yea
 mary Will- 4^s.
 11. hade lande 4^s.
 15. Yee 2^d. F.
 19. Now fir 4^s. t. w.
 21. lost at Hunkly 4^s.
 23. A shall 4^s.
 27. Yea 4^s.
 30. are back-bitten 4^s. t. w.
 31. marvailles 4^s.
 95, 3. There is 4^s.
 7. heaven forbid F^s. r.
 10. this eight 4^s. | 11. and I 4^s.
 12. have little 4^s.
 14. you let 4^s.
 17. come, come, come, 4^s.
 20. with my 4^s.
 29. of *not in the* 4^s.
 96, 12. a shall 4^s.
 13. with In- F^s. r.
 25. whether 1st. F.
 97, 11. Of he 4^s.
 14. *Just*. O God, I 4^s.
 31. impartiall 4^s. p.—
 98, 2. Troth F^s. r. | 10. mixt 4^s.
 7. and God save 4^s.
 14. For by my faith 4^s.
 23. But weepe F^s. r.
 26. *Bro*. We hope no other-
 wise from 4^s.
 99, 4. lethy 4^s.
 28. you part F^s.
- 100, 10. no leffe 1st. F.—
 101, 8. your fa- 4^o. b.
 12. And heaven 1st. F.—
 21. mine Or- 1st. F.—
 22. my owne D^o. [4^s.
 25. Fore God y. h. here goodly
 32. By the mafs *not in the*
 F^s. r.
 102, 6. praise God for 4^o.
 11. a *not in the* F^s. r.
 12. *Shal*. Good M. F^s. r.
 16. you beare F^s. r.
 21. shrowes 4^s. | 22. wags 4^s.
 26. mettall 4^s.
 29. There is 1st. F.—
 103, 6. If we 1st. F.—
 14. tyne F^s. | 16. cabileros 4^s.
 18. If I 1st. F.—
 19. By the mas youle 4^s.
 21. Yes fir 1st. F.—
 22. By Gods liggens I 4^s. p.—
 23. a wil — a tis 4^s.
 104, 1. Is't so 1st. F. p.—
 3. If it 1st. F.—
 8. God save 4^s.
 10. none to good F^s. r.
 good to *no* man :
 12. this Realme 4^s. [F.—
 13. *Sil*. Indeed, I thinke he 1st.
 18. And *not in the* F^s. r.
 21. pray thee 4^s.
 23. footre 4^s. Worlings 2^d. F.
 26. Couetua 4^s. *Covitha* F^s. r.
 27. Robin-hood 1st. F.—
 105, 3. or con- 4^s. | 5. Befonian 4^s.
 20. Knight for 4^s.
 30. blessed are 4^s.
 31. woe to 4^s. p.—
 106, 3. those F^s. r.

8. to God *not in the* 1st. F.—
 12. enough *not in the* 4^s.
 13. lately *not in the* 4^s.
 16. and the 4^s.
 17. now *not in the* 4^s. p.—
 thou wert better 4^s.
 19. O that F^s. r. p. o.
 I would 4^s.
 20. But I would the F^s. r.
 21. Wombe might mis- F^s. r.
 25. amongst 4^s.
 26. tell you what, you 4^s.
 28. bottel'd F^s. r.
 31. O God that 4^s.
 o'ercome 1st. F.—
 107, 2. Yes, come 1st. F.
 4. Anatomy F^s. r. [F.—
 13. It will be two of the 1st.
 14. Dispatch, dispatch *not in*
the F^s. r.
 17. M. Robert Shallow 1st. F.—
 21. God bleffe 4^s.
 25. it is 1st. F.—
 27. *Pist.* It 4^s.
 28. in aff- F^s. r.
 108, 3. is best certain: but to 4^s.
 8. *abjque* 2^d. F.—
- all *not in the* 4^s. [r.
 25 & 28. God *not in the* F^s.
 109, 2. heires becomes 4^s.
 3. dreampt 4^s.
 5. awakt 4^s.
 11. For God doth 4^s.
 21. evils 4^s.
 22. redeeme F^s. r.
 23. strengths 4^s.
 30. Yea mary 4^s.
 110, 5. not well per- 1st. F.—
 you should give F^s.
 11. that I feare 4^s. [t.
 23. *tormento—contento* F^s. r. p.
me not in the 4^s.
 111, 11. & 12. Curtesie 2^d. F. r.
 20. I meant 4^s.
 26. infinitely: and so I kneele
 downe before you; but
 indeed, to pray for the
 Queene. 4^s.
 31. so woulde I: 4^s.
 forgotten 2^d. F. r. [F.
 32. the Genile women will 2^d.
 112, 1. scene in 4^s. | 7. a be 4^s.
 8. died Martyre 4^s.
 11. good night. FINIS. 4^s.