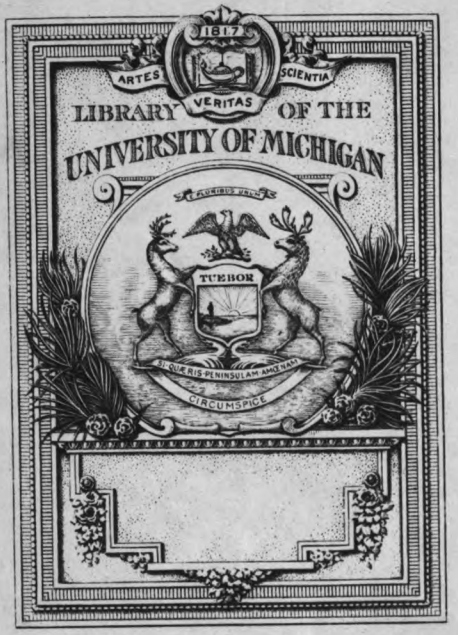

SHAKESPEARIAN PUNCTUATION

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OXFORD

AT THE CLARENDON PRESS

1911

Henry Frowde, M.A.
Publisher to the University of Oxford
London, Edinburgh, New York
Toronto and Melbourne

PREFACE

THE conclusions stated in this treatise are the result of independent study, but I am familiar with earlier discussions of the subject. Mr. George Wyndham touched upon it very suggestively in his edition of *The Poems of Shakespeare*, 1898; and the rules of punctuation drawn up by Mr. A. E. Thistelton for his series of *Textual Notes* to the plays of *Measure for Measure*, 1901, *Cymbeline*, 1902, and *A Midsummer-night's Dream*, 1903, are a valuable piece of pioneer work. I have consulted this in finally shaping my own results for the press, and I have borrowed a few illustrations.

My hearty thanks are due to Mr. R. W. Chapman for the advice and help which he has given me; the work was undertaken at his suggestion, and in its final form it incorporates his collection of examples. Professor W. Bang has read the proofs and given me some suggestive criticism. Mr. Herbert Collmann, Librarian of Britwell, checked some of the quotations. I have also to thank Sir Walter Raleigh for advice on some doubtful points.

With a few exceptions, which are noted, the quotations of Shakespeare's plays are taken

from the First Folio; the line-numbering of the *Oxford Shakespeare* is added for purposes of reference. The *Sonnets* are quoted from the text of 1609.

Where other authors are quoted, it is generally in order to corroborate the usage of the Shakespeare texts. I could have drawn profusely on these additional sources of illustration, but I preferred to concentrate on the Folio, to the better understanding of which I hope even this slight study will contribute.

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April, 1911.

CONTENTS

INTRODUCTION

IT is a common practice at the present day to treat the punctuation of seventeenth-century books as beneath serious notice; editors rarely allude to it, and if they do, they describe it as chaotic and warn the reader that they have been driven to abandon it. It seems to be imagined that the compositor peppered the pages promiscuously with any punctuation-marks that came to hand, and was lavish of commas because his stock of these was large. In other words, old printers —printers as a class—were grossly illiterate and careless; the utmost that could be expected of them was that they should spell out their texts correctly; nobody troubled about punctuation, not even the 'Corrector', who is referred to occasionally, for praise or the reverse, by writers of the time.

Doubtless an adroit compiler could get together an assortment of quartos so badly printed as almost to justify a theory so wild as this. But very little reflection should convince a reader of average intelligence that the idea is ludicrous. Has any scholar of standing ever made the attempt to substantiate such a charge by evidence? Is it on *a priori* grounds

likely that printers were more ignorant than the majority of their fellow men? Could a human being endowed with reason serve an apprenticeship, work at the trade of printing all his life, and set up the type of book after book, without fathoming the inscrutable mystery of the comma and the full stop? To come to close quarters with this curious problem: we may concede that a careless or ignorant printer might leave out stops since the omission perhaps saved him trouble; but would he insert them gratuitously for the fun of the thing? Would he print the beautiful lines of Donne in this form—

For love, all love of other ſights controules,
And makes one little roome, an every where.—

as a sheer freak in typography? or is it possible to attach a significance to the commas? Is not the beauty of the rhythm heightened and the phrasing touched with deeper meaning if the voice rests for a moment after the words with the unusual pointing?

The fact is that English punctuation has radically changed in the last three hundred years. Modern punctuation is, or at any rate attempts to be, logical; the earlier system was mainly rhythmical. Apply this test to a few pages of the First Folio or the 1609 edition of the *Sonnets*, and it gives a clue to many of the

apparent anomalies. Indeed, a lover of poetry, who prefers to read Shakespeare as he was printed and wishes for plain, practical directions in this matter of punctuation, cannot do better than take a work of moderate compass like the *Sonnets*, accessible in facsimile, and collate it with a standard edition of the present day till he has mastered the main points of difference. He will find even in these details a subject of poetic study, for the printer of the 1609 text was at great pains to indicate the rhythm by the punctuation. The *Sonnets* are frequently referred to in the following pages, but one passage of exceptional beauty must be cited as evidence here.

If it be not, then loue doth well denote,
Loues eye is not ſo true as all mens: no,
How can it? O how can loues eye be true,
That is ſo vext with watching and with teares?

Sonnet cxlviii. 7–10.

Instead of adding any comment of my own, I prefer to summon an independent witness. Mr. George Wyndham has pointed out that in these lines 'there is revealed a piece of punctuation so exquisite as to affirm an author's hand'. He adds, with reference to the colon and pause in the eighth line, 'No journeyman-printer, no pirate-publisher, achieved that effect. It leads up, with the prescience of consummate art, to the rhythmical

stress on the second "can" in line 9, and, in its own way, it is as subtle.'[1]

There is a second important difference between the old and the new systems. Modern punctuation is uniform; the old punctuation was quite the reverse. It was natural that in the earlier stages of printing usage should be less settled, and it was certainly convenient for the printer. For the poet it was something more: a flexible system of punctuation enabled him to express subtle differences of tone. A comparison of the two following passages is suggestive.

Shee is a woman, therefore may be woo'd,
Shee is a woman, therfore may be wonne,
Shee is *Lauinia* therefore muſt be lou'd.
Titus Andronicus, II. i. 82–4.

Suf. She 's beautifull; and therefore to be Wooed:
She is a Woman; therefore to be Wonne.
Henry the Sixt, Part I, v. iii. 78–9.

The justification for either pointing is given below (pp. 18–19 and §§ 26, 30); but there is here more than a superficial change. The poet's instinct—for this too was no haphazard variation of the printer—has used even these trivial details to indicate a spiritual difference. Suffolk, who has just captured Margaret of Anjou, falls passionately in love with her at once; he speaks in troubled asides, and he

[1] *The Poems of Shakespeare*, p. 266.

follows this very reflection with the thought that he has a wife already, and that Margaret is too great to be his paramour. In the end he wooes and wins her for the King. The checked and broken speech indicates the conflict in his mind. But in the other passage Demetrius, fired with lust and revenge, has schemed effectively to seize Lavinia, and the confident, unpausing note is in keeping with his character and situation.

It would be easy to multiply instances of variety which admit of intelligible explanation, but with the principle once stated, it will be sufficient to take one or two typical cases. When Moonshine tries to make his first speech in the interlude of Pyramus and Thisbe, the words might run simply and directly as they would generally be pronounced,

My ſelfe the man i'th Moone doth ſeeme to be.

Or according to the common practice of marking off a phrase or group of words with an enclosing comma (§ 10), the words might be punctuated,

My ſelfe the man i'th Moone, doth ſeeme to be.

But the Folio actually prints

My ſelfe, the man i'th Moone doth ſeeme to be,

indicating the speaker's self-importance by an emphatic pause (§ 7).

An extreme case of variety occurs in punc-

tuating an interrupted speech; the break may be marked by a comma (§ 9), or a semicolon (§ 28), or a colon (§ 32), or the modern dash, or a full stop (§ 36), or no stop at all (§ 41). We call our modern punctuation logical, but we can produce nothing to equal the uncompromising logic of a system which dispensed with stops when, from the nature of the sentence, the stops could not perform their function. The absence of stops is sometimes very suggestive. Pistoll's speech after he has taken his first timid bite of the leek (*Henry the Fift*, v. i. 49–50), is thus printed in the Folio:

> By this Leeke, I will moſt horribly reuenge I eate and eate I ſweare.

It is a pity to clog this disordered utterance with the puny restraint of commas. The words come wildly from the victim while he writhes and eats and roars, and Fluellen's cudgel supplies a very satisfactory punctuation for them.

In such passages the modernizers sacrifice something of the life and force of the original, and for this the smoothness of a uniform system is scant compensation. But the text of Shakespeare is disfigured by actual blunders for which the principle of modernizing is not responsible. The opening line of *Sonnet* lxxxiv, as Shakespeare wrote it and Eld printed it, is—

Who is it that ſayes moſt, which can ſay more,
Then this rich praiſe, that you alone, are you, . . .

Here 'which' is a relative pronoun, but it has been frequently read as interrogative, and the line distorted to

Who is it that ſays moſt? which can ſay more . . . ?

An equally bad instance occurs in *Macbeth*, I. ii. 55–7, where the Folio reads—

Till that *Bellona's* Bridegroome, lapt in proofe,
Confronted him with ſelfe-compariſons,
Point againſt Point, rebellious Arme 'gainſt Arme, . . .

Most editors since Theobald have imagined that they improved the rhythm of this passage by printing

Point againſt point rebellious, arm 'gainſt arm.

By thus deserting the Folio, they have obliterated a characteristic feature of Shakespeare's style: when he points a double antithesis in this way, he avoids monotony and attains emphasis by putting an adjective with the second pair. For instance,

Turne face to face, and bloody point to point.
King Iohn, II. i. 390.

Then call them to our preſence face to face,
And frowning brow to brow, . . .
Richard the Second, I. i. 15–16.

That Face to Face, and Royall Eye to Eye,
You haue congreeted: . . .
Henry the Fift, v. ii. 30–1.

Teare for teare, and louing kiſſe for kiſſe, . . .
Titus Andronicus, v. iii. 156.

The evidence here is overwhelming, but it is perfectly clear why editors have gone astray. They have been accustomed to treat the Folio as utterly devoid of value in anything that depends upon the printing. Instead of adopting a critical attitude and asking, 'Can this be kept? has it any meaning? are there parallels?' they merely follow the promptings of their fancy and in nine passages out of ten trifle with the text.

In point of fact, then, the attempt here made to expound and classify the earlier methods of punctuation involves a larger and very important issue. If the current view is right that the First Folio was set up by careless printers, the gravest suspicion is cast upon the text itself. At a time when conjecture ran riot in it, no one could have an inkling of the real nature of the problem. But that day is over, and the scope of textual criticism can now be accurately defined; the poet's words are no longer, we may hope, in danger of reckless alteration. Yet three minor points remain in which —to judge from recent evidence—the Folio is still liable to attack. These are spelling, the arrangement of the verse, and punctuation. Spelling may safely be left to look after itself,

especially in view of the fact that phonetic spellings have been pilloried as misprints. The verse-arrangement is more likely to have confused a printer, especially in dialogue. Apart from a practice of the Folio to break up a blank verse line and print it, where possible, as two half lines—a practice which was certainly intentional at times[1]—there remain a number of passages in which the lines are incorrectly distributed. But the punctuation, which is usually regarded as the weakest point in the printing of the Folio, I believe to be on the whole sound and reasonable. It will help to a higher appreciation of the merits of this famous text if its claim to be regarded as correct in an elementary point of typography can be conclusively established. I have attempted to marshal the evidence, and I venture to submit the issue to the judgement of scholars. Was there, or was there not, a system of punctuation which old printers used? Can the differences of this system be classified, and proved step by step by an accumulation of instances? If so, we must do Isaac Jaggard and Edward Blount and their workmen the justice to believe that they knew how to print.

[1] See pp. 69, 70.

1. *Light stopping.*

One result of a rhythmical as contrasted with a logical system of punctuation is the use of fewer stops. Such sentences as

Haile King, for ſo thou art. *Macbeth*, v. vii. 83.

. . . but *Euphues* . . . aunſwered, no no *Lucilla.*
Lyly, *Works*, ed. Bond, i. p. 217.

The man that once did ſell the Lyons skin
While the beaſt liu'd, was kill'd with hunting him.
Henry the Fift, iv. iii. 93–4.

are obviously pointed on this principle. A natural result is the wider employment of the comma. Sentences which we should now partition off by semicolons or colons or keep quite apart with the barrier of the full stop, were connected by commas if there was a connecting link in the thought. We base our punctuation now on structure and grammatical form; the old system was largely guided by the meaning.

Doe as I bid you, ſhut dores after you, faſt binde, faſt finde,
A prouerbe neuer ſtale in thriftie minde.
The Merchant of Venice, ii. v. 53–5.

How farre that little candell throwes his beames,
So ſhines a good deed in a naughty world.
Ibid., v. i. 90–1.

Rob. The King doth keepe his Reuels here to night,
Take heed the Queene come not within his ſight,
For *Oberon* is paſsing fell and wrath,

Becauſe that ſhe, as her attendant, hath
A louely boy ſtolne from an Indian King,
She neuer had ſo ſweet a changeling,
And iealous *Oberon* would haue the childe
Knight of his traine, to trace the Forreſts wilde.
A Midſommer nights Dreame, II. i. 18–25.

Ober. Do you amend it then, it lies in you,
Why ſhould *Titania* croſſe her *Oberon*?
Ibid. 118–9.

Bot. Let mee play the Lyon too, I will roare that I will doe any man good to heare me.
Ibid., I. ii. 73–4.

Tyta. I pray thee gentle mortall, ſing againe,
Mine eare is much enamored of thy note;
Ibid., III. i. 144–5.

Tyta. Out of this wood, do not deſire to goe,
Thou ſhalt remaine here, whether thou wilt or no.
Ibid., 159–60.

Lear. Thou haſt her *France*, let her be thine, for we
Haue no ſuch Daughter, nor ſhall euer ſee
That face of hers againe, therfore be gone,
Without our Grace, our Loue, our Benizon:
Come Noble *Burgundie*. *King Lear*, I. i. 265–9.

Tis true, 'tis day, what though it be?
Donne, *Poems*, 1633, p. 212.

Nor is this much to beleeve, as we have reaſon, we owe this faith unto Hiſtory:
Browne, *Religio Medici*, 1643, p. 19.

God hath not made a creature that can comprehend him, 'tis the priviledge of his owne nature;
Ibid., p. 22.

Hence in rapid or excited speech the comma

may be the only sign of punctuation. For instance, the hurried speech of the brothers in *Comus* when the cry they have heard comes nearer:

2 *Bro.* Heav'n keepe my ſiſter, agen agen and neere,
Beſt draw, and ſtand upon our guard.
Eld: bro. Ile hallow,
If he be friendly he comes well, if not
Defence is a good cauſe, and Heav'n be for us.
Milton, *A Maſk*, 1637, ll. 486–9 (p. 17).

Bot. A Calender, a Calender, looke in the Almanack, finde out Moone-ſhine, finde out Moone-ſhine.
A Midſommer nights Dreame, III. i. 55–7.

There I haue another bad match, a bankrout, a prodigall, who dare ſcarce ſhew his head on the Ryalto, a begger that was vſd to come ſo ſmug vpon the Mart: let him look to his bond, he was wont to call me Vſurer, let him looke to his bond, he was wont to lend money for a Chriſtian curtſie, let him looke to his bond.
The Merchant of Venice, III. i. 48–54.

Why there, there, there, there, a diamond gone coſt me two thouſand ducats in Franckford, the curſe neuer fell vpon our Nation till now, I neuer felt it till now, two thouſand ducats in that, and other precious, precious iewels: Ibid., 90–4.

The three preceding passages also serve to illustrate the almost invariable use of the comma where the connexion of thought is emphasized by parallel clauses or echoed words. Compare the following:

Hel. Cal you me faire? that faire againe vnſay,
Demetrius loues you faire: O happie faire!
A Midſommer nights Dreame, I. i. 181–2.

It cannot be but thou haſt murdred him,
So ſhould a mutrherer [*read* murtherer] looke, ſo dead,
ſo grim. Ibid., III. ii. 56–7.

Iſab. There is a vice that moſt I doe abhorre,
And moſt deſire ſhould meet the blow of Iuſtice;
For which I would not plead, but that I muſt,
For which I muſt not plead, but that I am
At warre, twixt will, and will not.
Ang. Well: the matter?
Iſab. I haue a brother is condemn'd to die,
I doe beſeech you let it be his fault,
And not my brother. . . .
Ang. Condemne the fault, and not the actor of it,
Why euery fault 's condemnd ere it be done:
Meaſure for Meaſure, II. ii. 29–38.

Romeo goodnight, Ile to my Truckle bed,
This Field-bed is to cold for me to ſleepe,
Come ſhall we go? *Romeo and Iuliet*, II. i. 39–41.

That vſe is not forbidden vſery,
Which happies thoſe that pay the willing lone;
That's for thy ſelfe to breed an other thee,
Or ten times happier be it ten for one,
Ten times thy ſelfe were happier then thou art,
If ten of thine ten times refigur'd thee, *Sonnet* vi.

Is it for feare to wet a widdowes eye,
That thou conſum'ſt thy ſelfe in ſingle life?
Ah; if thou iſſuleſſe ſhalt hap to die,
The world will waile thee like a makeleſſe wife,
The world wilbe thy widdow and ſtill weepe,
Sonnet ix.

Lou's not Times foole, though roſie lips and cheeks
Within his bending ſickles compaſſe come,
Loue alters not with his breefe houres and weekes,
Sonnet cxvi.

2. *Vocative followed but not preceded by a comma.*

But note me ſignior.
Ant. Marke you this *Baſſanio*,
The Merchant of Venice, I. iii. 98.

Ant. Well *Shylocke*, ſhall we be beholding to you?
Ibid., 106.

Ant. Yes *Shylocke*, I will ſeale vnto this bond.
Ibid., 172.

Ant. Hie thee gentle *Iew*. Ibid., 178.

Why doſt thou bull, and bore ſo ſeelily
Diſſemble weakneſſe . . . ?
Donne, *Poems*, 1633, p. 37.

Eld: bro. Peace brother, be not over exquiſite
To caſt the faſhion of uncertaine evils,
Milton, *A Maſk*, 1637, l. 359 (p. 13).

Fly envious *Time*, till thou run out thy race,
Milton, *On Time* (*Poems*, 1645, p. 19).

Com penſive Nun, devout and pure,
Milton, *Il Penſeroso*, 31 (Ibid., p. 38).

3. *Vocative without commas.*

Now infidell I haue thee on the hip.
The Merchant of Venice, IV. i. 335.

Seb. I prethee fooliſh greeke depart from me,
Twelfe Night, IV. i. 19.

Come my yong ſouldier put vp your yron:
Ibid., 43.

Now *Thomas Mowbray* do I turne to thee,
Richard the Second, I. i. 35.

Kent. To be acknowledg'd Madam is ore-pai'd,
King Lear, IV. vii. 4.

Be by good Madam when we do awake him,
Ibid., 23.

For thee oppreſſed King I am caſt downe,
Ibid., V. iii. 5.

Within thine owne bud burieſt thy content,
And tender chorle makſt waſt in niggarding:
Sonnet i.

Vnthrifty louelineſſe why doſt thou ſpend, . . .
Sonnet iv.

Raffe. O thou haſt a ſweet life Mariner to be pinde in a few boordes,
Lyly, *Gallathea*, I. iv. 20 (ed. Bond).

Make glad and ſorry ſeaſons as thou fleet'ſt,
And do what ere thou wilt ſwift-footed time
To the wide world and all her fading ſweets:
Sonnet xix.

Thou ſunne art halfe as happy'as wee,
In that the world's contracted thus.
Donne, *Poems*, 1633, p. 200.

Eld. Bro. Why prethee ſhepheard
How durst thou then thy ſelfe approach ſo neere....
Milton, *A Maſk*, 1637, ll. 615–6 (p. 21).

Liſt Ladie be not coy, Ibid., 737 (p. 25).

Impoſtor doe not charge moſt innocent nature, ...
Ibid., 762 (p. 26).

4. *Imperative without comma.*

Modern printing usually has a comma in the following instances, which the modernized texts of Shakespeare treat inconsistently. The punctuation without a comma is however analogous with such cases as 'See where he comes', 'See that it is done.'

O worthy *Stephano*,
Looke what a wardrobe heere is for thee.
The Tempeſt, IV. i. 223–5.

Looke who comes yonder:
The Merry Wiues of Windſor, II. i. 161–2.

Mar. Looke with what courteous action
It wafts you to a more remoued ground:
Hamlet, I. iv. 60–1.

... look you how pale he glares, Ibid., III. iv. 124

Looke where he goes euen now out at the Portall.
Ibid., l. 135.

Liſt what worke he makes
Among'ſt your clouen Army. *Coriolanus*, I. iv. 20–1.

Looke what an vnthrift in the world doth ſpend
Shifts but his place, *Sonnet* ix.

Looke whom ſhe beſt indow'd, ſhe gaue the more;
Sonnet xi.

5. *Appositional phrase without comma.*

. . . if my Vncle thy baniſhed father had baniſhed thy Vncle, the Duke, my Father, . . .
As you like it, I. ii. 9–11.

When Iſicles hang by the wall,
And Dicke the Sphepheard [*read* Shepheard] blowes his naile; *Loues Labour's loſt*, v. ii. 920–1.

. . . and then the Boy his Clearke
That tooke ſome paines in writing, he begg'd mine,
The Merchant of Venice, v. i. 181–2.

. . . if I die for it, (as no leſſe is threatned me) the King my old Maſter muſt be relieued.
King Lear, III. iii. 18–20.

Meſ. *Cæſar* I bring thee word
Menacrates and *Menas* famous Pyrates
Makes the Sea ſerue them,
Anthony and Cleopatra, I. iv. 47–9.

But from thine eies my knowledge I deriue,
And conſtant ſtars in them I read ſuch art . . .
Sonnet xiv.

O let me true in loue but truly write, *Sonnet* xxi.

I thy ARTHVR am
Tranſlated to a ſtarre;
Jonson, *The Speeches at Prince Henries Barriers* (Folio 1616, p. 966).

Come ſir TYRANNE lordly LOVE,
You that awe the gods aboue,
Jonson, *Loue freed from Ignorance* (Ibid., p. 984).

6. *Comma marking a metrical pause.*

In the following instances the effect of the comma is to give a momentary check to the rhythm and fix attention on the words which follow.

And nothing gainſt Times ſieth can make defence
Saue breed to braue him, when he takes thee hence.
Sonnet xii.

A beautiful and suggestive pointing: the alliteration of 'breed' and 'braue' carries on the line to the pause where the voice seems to falter at the thought of the final parting. The passage is ruined by the modern punctuation,

And nothing 'gainſt Time's ſcythe can make defence
Save breed, to brave him when he takes thee hence.

Similar in rhythm and equally spoilt by modern editors is

Then happy I that loue and am beloued
Where I may not remoue, nor be remoued.
Sonnet xxv.

Compare the following:

Lad. That ſame Villaine *Romeo.*
Iul. Villaine and he, be many Miles aſſunder:
God pardon ⟨him⟩, I doe with all my heart:
And yet no man like he, doth grieue my hoart [*read* heart]. *Romeo and Iuliet*, III. v. 81–4.

For neuer was a Storie of more Wo,
Then this of *Iuliet*, and her *Romeo.*
Ibid., v. iii. 309–10.

O're my ſpirit
The [*read* Thy] full ſupremacie thou knew'ſt, and that
Thy becke, might from the bidding of the Gods
Command mee.
Anthony and Cleopatra, III. ix. 58–61.

My reſidence in *Rome*, at one *Filorio's*,
Who, to my Father was a Friend, to me
Knowne but by Letter; *Cymbeline*, I. i. 97–9.

Thus will I crucifie, my cruell ſhee;
Drayton, *Ideas Mirrour*, 1594, Amour 15, l. 17 (sig. C 4).

It is noteworthy that this comma occurs at the end of the line.

Hero. O God of loue! I know he doth deſerue,
As much as may be yeelded to a man:
But Nature neuer fram'd a womans heart,
Of prowder ſtuffe then that of *Beatrice*:
Much adoe about Nothing, III. i. 47–50.

Or who is he ſo fond will be the tombe,
Of his ſelfe loue . . . ? *Sonnet* iii.

So thou through windowes of thine age ſhalt ſee,
Diſpight of wrinkles this thy goulden time. Ibid.

Vnthrifty louelineſſe why doſt thou ſpend,
Vpon thy ſelfe thy beauties legacy? *Sonnet* iv.

Then let not winters wragged hand deface,
In thee thy ſummer ere thou be diſtil'd:
Make ſweet ſome viall; treaſure thou ſome place,
With beautits [*read* beauties] treaſure ere it be ſelfe
kil'd: *Sonnet* vi.

Loe in the Orient when the gracious light,
Lifts vp his burning head, *Sonnet* vii.

Nay if you read this line, remember not,
The hand that writ it, *Sonnet* lxxi.

My ſoule doth tell my body that he may,
Triumph in loue, *Sonnet* cli.

In this last passage the pause after 'may' suspends the voice for a moment before the ringing note of 'triumph' in the line which follows.

Then, as all my ſoules bee,
Emparadiſ'd in you, Donne, *Poems*, 1633, p. 215.

If then at firſt wiſe Nature had,
Made women either good or bad, Ibid., p. 222.

7. *The emphasizing comma.*

Closely connected with the preceding, but differing inasmuch as it is rhetorical rather than metrical, is the use of the comma to mark emphasis. In this use the comma follows the stressed word. Sometimes the two uses overlap: the beautiful instances

from Donne (p. 30), might be placed in either section.

Pompey. No *Anthony* take the lot: but firſt or laſt, your fine Egyptian cookerie ſhall haue the fame, I haue heard that *Iulius Cæſar*, grew fat with feaſting there.

Anth. You haue heard much.

Pom. I haue faire meaning Sir.

Anthony and Cleopatra, II. vi. 62–6.

The comma after '*Iulius Cæſar*' points the innuendo with a significant pause. The real reference is of course to Antony himself. Here, if anywhere in the Folio, we have a punctuation expressly intended to guide the actor; it is equivalent to a stage direction.

My heart to her, but as gueſt-wiſe ſoiourn'd,
And now to *Helen* it is home return'd,

A Midſommer nights Dreame, III. ii. 171–2.

Moon. This lanthorne doth the horned Moone preſent: My ſelfe, the man i'th Moone doth ſeeme to be. Ibid., v. i. 250–1.

In our remoue, be thou at full, our ſelfe:

Meaſure for Meaſure, I. i. 43.

Was, is not is: *As you like it*, III. iv. 31.

Your If, is the onely peace-maker: much vertue in if.

Ibid., v. iv. 108–9.

Luc. I, why not? Grace, is Grace, deſpight of all controuerſie: *Meaſure for Meaſure*, I. ii. 26–7.

Loue, is a ſmoake made with the fume of ſighes,

Romeo and Iuliet, I. i. 196.

As gentle, and as iocond, as to ieſt,
Go I to fight: Truth, hath a quiet breſt.
Richard the Second, I. iii. 95–6.

Surrey. Diſhonourable Boy;
That Lye, ſhall lie ſo heauy on my Sword,
That it ſhall render Vengeance, and Reuenge,
Till thou the Lye-giuer, and that Lye, doe lye
In earth as quiet, as thy Fathers Scull.
Ibid., IV. i. 65–9.

Wife. I haue giuen ouer, I will ſpeak no more,
Do what you will: your Wiſedome, be your guide.
King Henry the Fourth, Part II, II. iii. 5–6.

And with ridiculous and aukward action,
(Which Slanderer, he imitation call's)
He Pageants vs. *Troylus and Creſſida*, I. iii. 149–51.

Which of you ſhall we ſay doth loue vs moſt,
That we, our largeſt bountie may extend. . . .
King Lear, I. i. 53–4.

Is it the faſhion, that diſcarded Fathers,
Should haue thus little mercy on their fleſh:
Ibid., III. iv. 71–2.

. . . good Friend be gone,
Thy comforts can do me no good at all,
Thee, they may hurt. Ibid., IV. i. 15–17.

My boone I make it, that you know me not,
Till time, and I, thinke meet. Ibid., IV. vii. 10–11.

'Tis wonder that thy life and wits, at once
Had not concluded all. Ibid., 41–2.

All other things, to their deſtruction draw,
Only our love hath no decay;
This, no to morrow hath, nor yeſterday,
Donne, *Poems*, 1633, p. 213.

Impunity and remiſſenes, for certain are the bane of a Commonwealth,

Milton, *Areopagitica*, 1644, p. 17.

Emphasis is often due to contrast, and on this principle the comma serves to point the antithesis.

2. When the Hurley-burley's done,
When the Battaile's loſt, and wonne.

Macbeth, I. i. 3–4.

. . . our ſelues will heare
Th' accuſer, and the accuſed, freely ſpeake;

Richard the Second, I. i. 16–17.

Diſcharge my followers: let them hence away,
From *Richards* Night, to *Bullingbrookes* faire Day.

Ibid., III. ii. 217–8.

For I haue giuen here my Soules conſent,
T' vndeck the pompous Body of a King;
Made Glory baſe; a Soueraigntie [*read* Soueraigne], a Slaue;
Proud Maieſtie, a Subiect; State, a Peſant.

Ibid., IV. i. 249–52.

Sleeping, and waking, oh defend me ſtill.

Richard the Third, V. iii. 118.

We will vnite the White Roſe, and the Red.

Ibid., V. iv. 32.

. . . ſo our Decrees,
Dead to infliction, to themſelues are dead,
And libertie, plucks Iuſtice by the noſe;

Meaſure for Meaſure, I. iii. 27–9.

Hele. How happy ſome, ore otherſome can be?

A Midſommer nights Dreame, I. i. 226.

Lyſ. Thou canſt compell, no more then ſhe entreate. *A Midſommer nights Dreame*, III. ii. 249.

. . . the Noble & true-harted Kent baniſh'd; his offence, honeſty. *King Lear*, I. ii. 129–31.

Timon will to the Woods, where he ſhall finde
Th' vnkindeſt Beaſt, more kinder then Mankinde.
Timon of Athens, IV. i. 35–6.

Rome, and her Rats, are at the point of battell,
Coriolanus, I. i. 168.

And when a woman woes, what womans ſonne,
Will ſourely leaue her till he haue preuailed.
Sonnet xli.

And now good morrow to our waking ſoules,
Which watch not one another out of feare;
For love, all love of other ſights controules,
And makes one little roome, an every where.
Donne, *Poems*, 1633, p. 165 (= 195).

Or, as true deaths, true maryages untie,
Ibid., p. 197.

When with my browne, my gray haires equall bee;
Ibid., p. 201.

Small are the abuſes, and ſleight are the faultes, that nowe in Theaters eſcape the Poets pen: But tal Cedars, from little graynes ſhoote high: great Okes, from ſlender rootes spread wide: Large streames, from narrowe ſpringes runne farre: One little ſparke, fyers a whole Citie:
S. Gosson, *The Schoole of Abuſe*, 1579, sig. C 4 verso.

On the same principle, when two words of similar sound and spelling are placed side by

side, the pause necessary for clear articulation is marked by means of a comma.

Then true *Piſanio*,
Who long'ſt like me, to ſee thy Lord; . . .
. . . . . yet long'ſt
But in a fainter kinde. Oh not like me:
For mine's beyond, beyond: *Cymbeline*, III. ii. 53–7.

The mightieſt ſpace in fortune, Nature brings
To ioyne like, likes; and kiſſe like natiue things.
All's Well, that Ends Well, I. i. 241–2.

But fye on hogges! oh! there is none liues, liues
Soe ſtraunglie hatefull as theſe rich churles wiues
[read *wiues*.]
W. Goddard, *A Satirycall Dialogue*, Dort?, 1615? sig. E 2 verso.

Thirdly, a wicked man doth not, not repent, becauſe hee cannot, but becauſe he will not, becauſe hee ſhewes hee hath ſtill in every action more Can-does, then Wil-does;
W. Fenner, *Hidden Manna*, 1652, p. 62.

And for my ſelfe, my ſelfe muſt ſpeaker bee.
Peele, *The Araygnement of Paris*, 1584, sig. D iij.

8. *Comma equivalent to a dash.*

This use is clearly akin to the preceding.

SVB. [*read* SVR.] What call you her, brother?
Jonson, *The Alchemiſt*, II. iii. (Folio 1616, p. 629).

In this passage Mammon has professed to know

the brother of Dol Common, who is passing for a lady. Surly, not believing him, puts this question with an ironical pause before 'brother'.

Peace, you, ban-dogge, peace:
Jonson, *Euery Man out of his Humour*, II. iii. (Folio 1616, p. 107).

And, we muſt glorifie,
A muſhrome? one of yeſterday? a fine ſpeaker?
Jonson, *Catiline*, II. (Ibid., p. 700).

9. *Comma marking interrupted speech.*

Auſt. Well ruffian, I muſt pocket vp theſe wrongs, Becauſe,
Baſt. Your breeches beſt may carry them.
King Iohn, III. i. 200–1.

Cam. Sir (my Lord)
I could doe this, and that with no raſh Potion,
But with a lingring Dram, that ſhould not worke
Maliciouſly, like Poyſon: But I cannot
Beleeue this Crack to be in my dread Miſtreſſe
(So ſoueraignely being Honorable.)
I haue lou'd thee,
Leo. Make that thy queſtion, and goe rot:
The Winters Tale, I. ii. 318–24.

Kear [read *Lear*]. Now by *Apollo*,
Lent [read *Kent*]. Now by *Apollo*, King
Thou ſwear'ſt thy Gods in vaine.
King Lear, I. i. 162–3.

Ben. Why *Romeo* art thou mad?
Rom. Not mad, but bound more then a mad man is:
Shut vp in priſon, kept without my foode,

Whipt and tormented: and Godden good fellow,
Ser. Godgigoden, I pray ſir can you read?
Romeo and Iuliet, I. ii. 55–9.

In the play of *Eastward Hoe*, II. i., the riotous apprentice Quicksilver, drunk and dismissed by his master Touchstone, has a final fling before he quits the shop:

Quic. . . . and now I tell thee *Touchſtone*—
Touch. Good ſir.
Quic. When this eternall ſubſtance of my ſoule,
Touch. Well ſaid, chandge your gould ends for your play ends.
Quick. Did liue impriſon'd in my wanton fleſh.
Touch. What then ſir?
Quic. I was a Courtier in the Spaniſh Court, . . .
Quarto, 1605, sig. B 4.

At first Touchstone interrupts the quotation, and the comma after 'ſoule' indicates the break. But after 'fleſh' Quicksilver himself stops short in drunken stupidity, as Touchstone's question shows; the period in this case is correct.

That which rips my boſome
Almoſt to'th heart's,
Arcite. Our Vncle *Creon.*
Pal. He,
A moſt unbounded Tyrant, . . .
The Two Noble Kinſmen, I. ii. (Quarto, 1634, sig. C verso).
Arc. Deere Coſin *Palamon*,
Pal. Coſoner *Arcite*, give me language, ſuch
As thou haſt ſhewd me feate.
Ibid., III. i. (sig. F 2 verso).

10. *Comma marking the logical subject.*

The logical subject is rounded off by a comma interposed between it and the predicate. The effect is to convert the noun and adjunct—whether this be a single word, a phrase, or a clause—into a composite expression.

The Cowſlips tall, her penſioners bee,
A Midſommer nights Dreame, II. i. 10.

If he compact of iarres, grow Muſicall,
We ſhall haue ſhortly diſcord in the Spheares:
As you like it, II. vii. 5–6.

But he his owne affections counſellor,
Is to himſelfe (I will not ſay how true)
Romeo and Iuliet, I. i. 152–3.

Contagious fogges: Which falling in the Land,
Hath euerie petty Riuer made ſo proud,
A Midſommer nights Dreame, II. i. 90–1.

This ſport well carried, ſhall be chronicled.
Ibid., III. ii. 240.

At whose approach Ghoſts wandring here and there,
Troope home to Church-yards; Ibid., 381–2.

And the iſſue there create,
Euer ſhall be fortunate: Ibid., v. ii. 35–6.

And the queint Mazes in the wanton greene,
For lacke of tread are vndiſtinguiſhable.
Ibid., II. i. 99–100.

. . . none of noble ſort,
Would ſo offend a Virgin, Ibid., III. ii. 159–60.

And the blots of Natures hand,
Shall not in their iſſue ſtand. Ibid., v. ii. 39–40.

Not all the Dukes of watriſh *Burgundy*,
Can buy this vnpriz'd precious Maid of me.
King Lear, I. i. 261–2.

But doe it when the next thing he eſpies,
May be the Lady.
A Midſommer nights Dreame, II. i. 262–3.

For beaſts that meete me, runne away for feare,
Ibid., II. ii. 95.

Could not this make thee know,
The hate I beare thee, made me leaue thee ſo?
Ibid., III. ii. 189–90.

From Tamworth thither, is but one dayes march.
Richard the Third, v. ii. 13.

Pari. Younger then ſhe, are happy mothers made.
Romeo and Iuliet, I. ii. 12.

Beaten for Loyaltie,
Excited me to Treaſon. *Cymbeline*, v. v. 345–6.

Greg. To moue, is to ſtir: and to be valiant, is to ſtand: *Romeo and Iuliet*, I. i. 11–12.

No, no, 'tis all mens office, to ſpeak patience
To thoſe that wring vnder the load of ſorrow:
Much adoe about Nothing, v. i. 27–8.

'tis our faſt intent,
To ſhake all Cares and Buſineſſe from our Age,
King Lear, I. i. 40–1.

That ſhe may feele,
How ſharper then a Serpents tooth it is,
To haue a thankleſſe Childe. Ibid., I. iv. 311–13.

Poſt. Should we be taking leaue
As long a terme as yet we haue to liue,
The loathneſſe to depart, would grow: Adieu.
Cymbeline, I. i. 106–8.

As 'tis euer common,
That men are merrieſt, when they are from home.
Henry the Fift, I. ii. 271–2.

But 'tis a common proofe,
That Lowlyneſſe is young Ambitions Ladder,
Julius Cæſar, II. i. 21–2.

In Philoſophy where truth ſeemes double-faced, there is no man more paradoxicall then my ſelf;
Browne, *Religio Medici*, 1643, p. 11.

. . . therefore to pry into the maze of his Counſels, is not onely folly in Man, but preſumption even in Angels; Ibid., p. 26.

This generall and indifferent temper of mine, doth more neerely diſpoſe mee to this noble vertue.
Ibid., p. 136.

11. *Comma marking off adverbial phrase or clause.*

The principle was extended to adverbial phrases and clauses. It is as if, in the rhythmical punctuation formerly adopted, the eye of a contemporary reader took in the construction at a glance provided he knew when these minor impediments to the run of the sentence were disposed of.

With teares augmenting the freſh mornings deaw,
Adding to cloudes, more cloudes with his deepe ſighes, *Romeo and Iuliet*, I. i. 137–8.

Rom. Alas that loue, whoſe view is muffled ſtill,
Should without eyes, ſee path-wayes to his will:
Ibid., 176–7.

Tib. This by his voice, ſhould be a *Mountague.*
Ibid., I. v. 58.

I would not for the wealth of all the towne,
Here in my houſe do him diſparagement:
Ibid., 73–4.

Rom. If I prophane with my vnworthieſt hand,
This holy ſhrine, . . . Ibid., 97–8.

. . . vnderneath whose arme,
An enuious thruſt from *Tybalt*, hit the life
Of ſtout *Mercutio*, . . . Ibid., III. i. 173–5.

Take from my mouth, the wiſh of happy yeares,
Richard the Second, I. iii. 94.

Lay on our Royall ſword, your baniſht hands;
Ibid., 179.

Bag. Then ſet before my face, the Lord *Aumerle.*
Ibid., IV. i. 6.

Be it ſo ſhe will not heere before your Grace,
Conſent to marrie with *Demetrius*,
A Midſommer nights Dreame, I. i. 39–40.

. . . though *Demetrius*
Doe as a monſter, flie my preſence thus.
Ibid., II. ii. 96–7.

Thou like an Exorciſt, haſt coniur'd vp
My mortified Spirit. *Julius Cæſar*, II. i. 323–4.

This very time, wherein we two now liue,
Shall in the compaſſe, wound the Muſes more,

Then all the old *Engliſh* ignorance before;
Drayton, *To Maſter George Sandys*, l. 77 (*Poems*, 1627, p. 189).

What needs my *Shakeſpear* for his honour'd Bones,
The labour of an age in piled Stones,
Milton, *On Shakeſpear* (*Poems*, 1645, p. 27).

If they be two, they are two ſo
As ſtiffe twin compaſſes are two,
Thy ſoule the fixt foot, makes no ſhow
To move, but doth, if the'other doe.
Donne, *Poems*, 1633, p. 164 (= 194).

Such wilt thou be to mee, who muſt
Like th'other foot, obliquely runne, Ibid.

. . . the Church of *England*, to whoſe faith I am a ſworne ſubject, and therefore in a double obligation, ſubſcribe unto her Articles, and endeavour to obſerve her Conſtitutions:
Browne, *Religio Medici*, 1643, p. 8.

. . . the Biſhop of *Rome*, whom as a temporall Prince, we owe the duty of good language: Ibid., p. 9.

12. *Comma between accusative and dative.*

I haue begun,
And now I giue my ſenſuall race, the reine,
Meaſure for Meaſure, II. iv. 160–1.

Thou haſt *Sebaſtian* done good feature, ſhame.
Twelfe Night, III. iv. 402.

I could haue giuen my Vnkles Grace, a flout,
Richard the Third, II. iv. 24.

Thou ow'ſt the Worme no Silke; the Beaſt, no Hide; the Sheepe, no Wooll; the Cat, no perfume.
King Lear, III. iv. 106–8.

I promiſed your Grace, a Hunters peale.
Titus Andronicus, II. ii. 13.

and you come,
To giue their bedde, ioy and proſperitie.
A Midſommer nights Dreame, II. i. 72–3
(Fisher's Quarto, 1600, sig. B 4).

Compare the use with the preposition:

And neuer giues to Truth and Vertue, that
Which ſimpleneſſe and merit purchaſeth.
Much adoe about Nothing, III. i. 69–70.

13. *Comma between object and complement.*

The antithetic instances in this section might also be included in § 7.

Or ſhall we thinke the ſubtile-witted French,
Coniurers and Sorcerers,
Henry the Sixt, Part I, I. i. 25–6.

Were it to call King *Edwards* Widdow, Siſter,
Richard the Third, I. i. 109.

The King that calles your beauteous Daughter Wife,
Familiarly ſhall call thy *Dorſet*, Brother:
Ibid., IV. iv. 316–7.

. . . and then the Prince (my Brother) and the Princeſſe (my Siſter) call'd my Father, Father;
The Winters Tale, V. ii. 161–2.

Thus we . . . make the Rabble
Call our Cares, Feares; *Coriolanus*, III. i. 134–6.

We cannot cal her winds and waters, ſighes and teares: They are greater ſtormes and Tempeſts then Almanackes can report.
Anthony and Cleopatra, I. ii. 157–60.

That ſhe did make defect, perfection, Ibid., II. ii. 239.

I' th' laſt nights ſtorme, I ſuch a fellow ſaw;
Which made me thinke a Man, a Worme.
King Lear, IV. i. 32–3.

Why, this would make a man, a man of Salt
To vſe his eyes for Garden water-pots.
Ibid., IV. vi. 200–1.

. . . her ſuffrance made
Almoſt each pang, a death.
King Henry the Eight, V. i. 68–9.

. . . the tydings that I bring
Will make my boldneſſe, manners. Ibid., 160–1.

That makes theſe oddes, all euen.
Meaſure for Meaſure, III. i. 41.

Pedro. Wilt thou make a truſt, a tranſgreſſion?
Much adoe about Nothing, II. i. 234–5.

Cym. Thou took'ſt a Begger, would'ſt haue made my Throne, a Seate for baſeneſſe.
Cymbeline, I. i. 141–2.

Poſt. Make note [*read* not] Sir
Your loſſe, your Sport: Ibid., II. iv. 47–8.

Thus much of this will make
Blacke, white; fowle, faire; wrong, right;
Baſe, Noble; Old, young; Coward, valiant.
Timon of Athens, IV. iii. 28–9.

Thy company, if I ſlept not very well
A nights, would make me, an errant foole, with queſtions.
Jonson, *Catiline*, II. (Folio, 1616, p. 697).

14. *Comma before a noun clause.*

Know, that we haue diuided
In three our Kingdome: *King Lear*, I. i. 39–40.

Bag. My Lord *Aumerle*, I know your daring tongue
Scornes to vnſay, what it hath once deliuer'd.
Richard the Second, IV. i. 8–9.

They ſay, the Biſhop and *Northumberland*
Are fiftie thouſand ſtrong.
King Henry the Fourth, Part II, III. i. 95–6.

Thou know'ſt, that we two went to Schoole together:
Julius Cæſar, V. v. 26.

Mene. I cannot hope,
Cæſar and *Anthony* ſhall well greet together;
Anthony and Cleopatra, II. i. 38–9.

Ant. I learne, you take things ill, which are not ſo:
Ibid., II. ii. 33.

Yet if I knew,
What Hoope ſhould hold vs ſtaunch . . .
Ibid., 120–1.

And therefore do we, what we are commanded.
Titus Andronicus, V. ii. 164.

I, oft, haue heard him ſay, how he admir'd
Men of your large profeſſion,
Jonson, *Volpone*, I. iii. (Folio, 1616, p. 456).

Mos. He ha's no faith in phyſick: he do's thinke,
Moſt of your Doctors are the greater danger,
And worſe diſeaſe, t'eſcape.
Jonson, *Volpone*, I. iv. (Folio, 1616, p. 458).

Tell me, where all paſt yeares are,
Donne, *Poems*, 1633, p. 196.

Goe tell Court-huntſmen, that the King will ride,
Ibid., p. 169 (= 199).

Or doth a feare, that men are true, torment you?
Ibid., p. 200.

15. *Comma before the 'defining' relative.*

This construction is often printed without the comma.

Mort. This is the deadly ſpite, that angers me,
King Henry the Fourth, Part I, III. i. 191.

Shal. Hah, Couſin *Silence*, that thou hadſt ſeene that, that this Knight and I haue ſeene:
Ibid., Part II, III. ii. 228–9.

he furniſhd me
From mine owne Library, with volumes, that
I prize aboue my Dukedome.
The Tempeſt, I. ii. 166–8.

Lou. This is about that, which the Byſhop ſpake.
King Henry the Eight, V. i. 84.

Ile diſcouer that, which ſhal vndo the Florentine.
All's Well, that Ends Well, IV. i. 78–9.

Thoſe wounds heale ill, that men doe giue themſelues: *Troylus and Cressida*, III. iii. 230.

I wrote the Letter, that thy Father found,
Titus Andronicus, v. i. 106.

This is the Feaſt, that I haue bid her to,
Ibid., v. ii. 193.

I am a man, that haue not done your loue
All the worſt offices:
Jonson, *Volpone*, I. iii. (Folio, 1616, p. 456).

I, by loves limbecke, am the graue
Of all, that's nothing. Donne, *Poems*, 1633, p. 187.

Or ſay that now
We are not juſt thoſe perſons, which we were?
Ibid., p. 197.

This were the worſt, that it could ſay,
Ibid., p. 212.

And that I lov'd my heart and honor ſo,
That I would not from him, that had them, goe.
Ibid.

16. *Comma before 'as'*.

Beat. Is it poſſible Diſdaine ſhould die, while ſhee hath ſuch meete foode to feede it, as ſignior Benedicke? *Much adoe about Nothing*, I. i. 125–7.

It ſeemes ſhe hangs vpon the cheeke of night,
As a rich Iewel in an Æthiops eare:
Romeo and Iuliet, I. v. 49–50.

. . . they were all like one another, as halfe pence are,
As you like it, III. ii. 376–7.

. . . a drumme is readie brac'd,
That ſhall reuerberate all, as lowd as thine.
King Iohn, v. ii. 169–70.

And haue preuail'd as much on him, as you.
Richard the Third, I. i. 131.

A Milke-ſop, one that neuer in his life
Felt ſo much cold, as ouer ſhooes in Snow:
Ibid., v. iii. 326–7.

Corio. You common cry of Curs, whoſe breath I hate,
As reeke a'th' rotten Fennes:
Coriolanus, III. iii. 118–9.

Let's carue him, as a Diſh fit for the Gods,
Julius Cæsar, II. i. 173.

. . . no Instrument
Of halfe that worth, as thoſe your Swords;
Ibid., III. i. 154–5.

Whilſt I, at whom they ſhot, ſit here ſhot-free,
And as vn-hurt of enuy, as vnhit.
Jonson, *Poetaſter*, 'To the Reader' (Folio, 1616, p. 349).

Will it not ſerve your turn to do, as did your mothers?
Donne, *Poems*, 1633, p. 200.

17. *Comma before 'but'* (='*except*').

Cel. You know my Father hath no childe, but I,
As you like it, I. ii. 18–19.

. . . and being no other, but as ſhe is, I doe not like her. *Much adoe about Nothing*, I. i. 183–4.

Ceſario,
Thou knowſt no leſſe, but all:
Twelfe Night, I. iv. 12–13.

And who doth leade them, but a paltry Fellow?
Richard the Third, v. iii. 324.

. . . whoſe ſence
No more can feele, but his owne wringing.
Henry the Fift, iv. i. 255–6.

Mer. True, I talke of dreames:
Which are the children of an idle braine,
Begot of nothing, but vaine phantaſie,
Romeo and Iuliet, i. iv. 97–9.

Tranſported with no worſe nor better guard,
But with a knaue of common hire, a Gundolier,
Othello, i. i. 125–6.

. . . for men like butter-flies,
Shew not their mealie wings, but to the Summer:
Troylus and Creſſida, iii. iii. 78–9.

. . . none our parts ſo poore,
But was a race of Heauen.
Anthony and Cleopatra, i. iii. 36–7.

Had nature lent thee, but thy Mothers looke,
Villaine thou might'ſt haue bene an Emperour.
Titus Andronicus, v. i. 29–30.

18. *Comma before 'than'.*

Better a witty foole, then a fooliſh wit.
Twelfe Night, i. v. 38–9.

And makes vs rather beare those illes we haue,
Then flye to others that we know not of.
Hamlet, iii. i. 81–2.

Rom. Alacke there lies more perill in thine eye,
Then twenty of their Swords,
Romeo and Iuliet, II. ii. 71–2.

Rom. A Gentleman Nurſe, that loues to heare himſelfe talke, and will ſpeake more in a minute, then he will ſtand to in a Moneth. Ibid., II. iv. 156–8.

. . . more Courtſhip liues
In carrion Flies, then *Romeo*: Ibid., III. iii. 34–5.

Yorke. Then he is more beholding to you, then I.
Richard the Third, III. i. 107.

I had rather haue
Such men my Friends, then Enemies.
Julius Cæsar, V. iv. 28–9.

I am no more touch'd, then all *Priams* ſonnes,
Troylus and Creſſida, II. ii. 126.

Which hath an operation more diuine,
Then breath or pen can giue expreſſure to:
Ibid., III. iii. 204–5.

A woman impudent and manniſh growne,
Is not more loth'd, then an effeminate man,
In time of action: Ibid., 218–20.

Leo. A kinde ouerflow of kindneſſe, there are no faces truer, then thoſe that are ſo waſh'd, how much better is it to weepe at ioy, then to ioy at weeping?
Much adoe about Nothing, I. i. 26–9.

Iohn. I had rather be a canker in a hedge, then a roſe in his grace, . . . Ibid., I. iii. 28–9.

19. *Comma before 'and', with no comma after.*

Thy ſelfe, and thy belongings
Are not thine owne ſo proper, . . .
Meaſure for Meaſure, I. i. 29–30.

Your brother, and his louer haue embrac'd;
Ibid., I. iv. 40.

Shall quips and ſentences, and theſe paper bullets of the braine awe a man from the careere of his humour?
Much adoe about Nothing, II. iii. 260–2.

And I do doubt the hatch, and the diſcloſe
Will be ſome danger, . . . *Hamlet*, III. i. 175–6.

Turne all her Mothers paines, and benefits
To laughter, and contempt:
King Lear, I. iv. 310–1.

Some inuocate the Gods, ſome ſpirits of Hell,
And heauen, and earth do with their woes acquaint.
Drayton, *Ideas Mirrour*, 1594, Amour 18, l. 4 (sig. D verso).

Th' vnletter'd *Turke*, and rude *Barbarian* trades,
Where Homer sang his lofty *Iliads*;
Drayton, *To Maſter George Sandys*, l. 71 (*Poems*, 1627, p. 189).

ſince this
Both the yeares, and the dayes deep midnight is.
Donne, *Poems*, 1633, p. 188.

I wonder by my troth, what thou, and I
Did, till we lov'd, Ibid., p. 165 (= 195).

And ſweare
No where
Lives a woman true, and faire. Ibid., p. 196.

Why doſt thou thus,
Through windowes, and through curtaines call on us?
Donne, *Poems*, 1633, p. 169 (= 199).

To Love, and Griefe tribute of Verſe belongs,
Ibid., p. 205.

thoſe uſuall Satyrs, and invectives of the Pulpit may perchance produce a good effect on the vulgar,
Browne, *Religio Medici*, 1643, p. 9.

If therefore there riſe any doubts in my way, I doe forget them, or at leaſt defer them, till my better ſetled judgement, and more manly reaſon be able to reſolve them; Ibid., p. 11.

therefore ſometimes, and in ſome things there appears to mee as much divinity . . . Ibid., p. 30.

20. *Comma before 'or' and 'nor', with no comma after.*

The Iury paſſing on the Priſoners life
May in the ſworne-twelue haue a thiefe, or two
Guiltier then him they try;
Meaſure for Meaſure, II. i. 19–21.

Iſab. Yes: I doe thinke that you might pardon him,
And neither heauen, nor man grieue at the mercy.
Ibid., II. ii. 49–50.

Nine, or ten times
I had thought t'haue yerk'd him here vnder the Ribbes. *Othello*, I. ii. 4–5.

Tit. Nor thou, nor he are any ſonnes of mine,
Titus Andronicus, I. i. 294.

But not to tell of good, or euil lucke, *Sonnet* xiv.

No *Spring*, nor *Summer* Beauty hath ſuch grace,
As I haue ſeen in one *Autumnall* face,
Donne, *Poems*, 1633, p. 151.

Yet ſhee
Will bee
False, ere I come, to two, or three.
Ibid., p. 197.

21. *Comma before 'not', with no comma after.*

And lay aſide my high bloods Royalty,
Which feare, not reuerence makes thee to except.
Richard the Second, I. i. 71–2.

Thou mak'ſt thy knife keene: but no mettall can,
No, not the hangmans Axe beare halfe the keenneſſe
Of thy ſharpe enuy.
The Merchant of Venice, IV. i. 124–6.

For the Dearth,
The Gods, not the Patricians make it,
Coriolanus, I. i. 76–7.

but if that were, w^ch^ faith, not Philoſophy hath yet throughly diſproved,
Browne, *Religio Medici*, 1643, p. 13.

22. *Comma with inversion.*

In rage, deafe as the ſea; haſtie as fire.
Richard the Second, I. i. 19.

A suggestive instance because of the contrast between the beginning and the end of the line.

Duk. Of Gouernment, the properties to vnfold,
Would ſeeme in me t' affect ſpeech & diſcourſe,
Meaſure for Meaſure, I. i. 3–4.

. . . whoſe vnwiſhed yoake,
My ſoule conſents not to giue ſoueraignty.
A Midſommer nights Dreame, I. i. 81–2.

. . . whoſe ſcull, Ioue cramme with braines,
Twelfe Night, I. v. 120–1.

Vio. Tis beauty truly blent, whoſe red and white,
Natures owne ſweet, and cunning hand laid on:
Ibid., 259–60.

Free ſpeech, and feareleſſe, I to thee allow.
Richard the Second, I. i. 123.

The laſt leaue of thee, takes my weeping eye.
Ibid., I. ii. 74.

Nor. Not ſo: euen through the hollow eyes of death,
I ſpie life peering: Ibid., II. i. 271–2.

Of Man and Beaſt, the infinite Maladie
Cruſt you quite o're.
Timon of Athens, III. vi. 109–10.

Plucke the lyn'd Crutch from thy old limping Sire,
With it, beate out his Braines. Ibid., IV. i. 14–15.

Plagues incident to men,
Your potent and infectious Feauors, heape
On Athens ripe for ſtroke. Ibid., 21–3.

Be as a Plannetary plague, when Ioue
Will o're ſome high-Vic'd City, hang his poyſon
In the ſicke ayre: Ibid., IV. iii. 109–11.

Lady. But in them, Nature's Coppie's not eterne.
Macbeth, III. ii. 38.

That part, thou (*Piſanio*) *muſt acte for me,*
Cymbeline, III. iv. 25–6.

This attempt,
I am Souldier too, . . . Ibid., 185–6.

Of all wilde beaſts, preſerue me from a tyranne;
And of all tame, a flatterer.
Jonson, *Seianus*, I (Folio, 1616, p. 370).

Yet him for this, my loue no whit diſdaineth,
Sonnet xxxiii.

Thy beames, ſo reverend, and ſtrong
Why ſhouldſt thou thinke?
Donne, *Poems*, 1633, p. 169 (= 199).

Still when, to where thou wert, I came . . .
Ibid., p. 211.

Then as an Angell, face, and wings
Of aire, not pure as it, yet pure doth weare,
Ibid., p. 211.

But all ſuch rules, loves magique can undoe,
Ibid., p. 214.

Or if too hard and deepe
This learning be, for a ſcratch'd name to teach,
It, as a given deaths head keepe,
Lovers mortalitie to preach, Ibid., p. 215.

23. *Relative followed by a comma.*

The use is confined to the relative after a preposition. This is necessarily detached from the verb, and the comma is inserted partly on the principle of the enclosing comma noted in

§ 10, partly because the arrangement of the words suggests an inversion.

There is our Commiſſion,
From which, we would not haue you warpe:
Meaſure for Meaſure, I. i. 13–14.

At the which, let no man wonder.
A Midſommer nights Dreame, v. i. 136.

For the which,
He did arreſt me with an Officer.
The Comedie of Errors, v. i. 229–30.

Ber. A heauen on earth I haue won by wooing thee.
Di. For which, liue long to thank both heauen & me,
All's Well, that Ends Well, IV. ii. 66–7.

. . . Your ſafety: for the which, my ſelfe and them
Bend their beſt ſtudies, *King Iohn*, IV. ii. 50–1.

Weſt. Good tidings (my Lord *Haſtings*) for the which,
I doe arreſt thee (Traytor) of high Treaſon:
King Henry the Fourth, Part II, IV. ii. 107–8.

You did commit me:
For which, I do commit into your hand,
Th' vnſtained Sword that you haue vs'd to beare:
Ibid., v. ii. 112–4.

Burg. The King hath heard them: to the which, as yet
There is no Anſwer made.
Henry the Fift, v. ii. 74–5.

For which, their Father
Then old, and fond of yſſue, tooke ſuch ſorrow
That he quit Being; *Cymbeline*, I. i. 36–8.

And then I'le bring thee to the preſent buſineſſe
Which now's vpon's: without the which, this Story
Were moſt impertinent. *The Tempeſt*, I. ii. 136–8.

Enioy your Miſtris; from the whom, I ſee
There's no diſiunction to be made,
The Winters Tale, IV. iii. 541–2.

See Iuſtice done on *Aaron* that damn'd Moore,
From whom, our heauy happes had their beginning:
Titus Andronicus, V. iii. 201–2.

. . . for the multitude to be ingratefull, were to make a Monſter of the multitude; of the which, we being members, ſhould bring our ſelues to be monſtrous members. *Coriolanus*, II. iii. 11–14.

To which, if he apply him,
He may, perhaps, take a degree at *Tiburne*,
Jonson, *The New Inne*, I. iii.
(Quarto, 1631, sig. C 2).

24. *Comma marking ellipse of copula.*

My eare ſhould catch your voice, my eye, your eye,
A Midſommer nights Dreame, I. i. 188.

Moon. . . . the Lanthorne is the Moone; I, the man in the Moone; this thorne buſh, my thorne buſh; and this dog, my dog. Ibid., V. i. 264–6.

Iſab. So you muſt be y^e^ firſt that giues this ſentence,
And hee, that ſuffers:
Meaſure for Meaſure, II. ii. 106–7.

Cla. Death is a fearefull thing.
Iſa. And ſhamed life, a hatefull. Ibid., III. i. 114–5.

Ia. All the world's a ſtage,
And all the men and women, meerely Players;
As you like it, II. vii. 139–40.

But paſſion lends them Power, time, meanes to meete,
Romeo and Iuliet, Prol. to Act II, 13.

Wee'l calme the Duke of Norfolke; you, your ſon.
Richard the Second, I. i. 159.

But thought's the ſlaue of Life, and Life, Times foole;
King Henry the Fourth, Part I, v. iv. 81.

. . . the Noble & true-harted Kent baniſh'd; his offence, honeſty. *King Lear*, I. ii. 129–31.

Many a time he danc'd thee on his knee:
Sung thee aſleepe, his Louing Breſt, thy Pillow:
Titus Andronicus, v. iii. 162–3.

This bed thy center is, theſe walls, thy ſpheare.
Donne, *Poems*, 1633, p. 200.

Or if, when thou, the worlds ſoule, goeſt,
It ſtay, tis but thy carkaſſe then,
The faireſt woman, but thy ghoſt,
But corrupt wormes, the worthyeſt men.
Ibid., p. 209.

25. *Comma marking the omission of the relative.*

Mir. Ther's nothing ill, can dwell in ſuch a Temple,
The Tempeſt, I. ii. 454.

Well, well: there's one yonder arreſted, and carried to priſon, was worth fiue thouſand of you all.
Meaſure for Meaſure, I. ii. 64–6.

Leo. He hath an Vnckle heere in *Meſſina*, wil be very much glad of it.

Much adoe about Nothing, I. i. 18–19.

What man was he, talkt with you yeſternight,

Ibid., IV. i. 84.

Luci. Many do keepe their Chambers, are not ſicke.

Timon of Athens, III. iv. 75.

But this ſame day
Muſt end that worke, the Ides of March begun.

Julius Cæſar, V. i. 113–4.

Cleo. What ſhould I do, I do not?

Anthony and Cleopatra, I. iii. 8.

Enob. But there is neuer a fayre Woman, ha's a true Face. Ibid., II. vi. 101–2.

. . . wee had very many there, could behold the Sunne, with as firme eyes as hee.

Cymbeline, I. iv. 12–14.

Clot. We haue yet many among vs, can gripe as hard as *Caſſibulan*, . . . Ibid., III. i. 40–1.

And they are enuious, terme thee paraſite.

Jonson, *Volpone*, I. i. (Folio, 1616, p. 452).

Onely you
(Of all the reſt) are he, commands his loue:

Ibid., I. iii. (ibid., p. 455).

I Sing the birth, was borne to night,

Jonson, *A Hymne On the Nativitie of my Saviour* (Folio, 1640, *Vnderwoods*, p. 165).

I reade ore thoſe, you writ a year agoe,

Drayton, *Of his Ladies not Comming to London*, l. 96 (*Poems*, 1627, p. 187).

Th' opinion, the *Pythagoriſts* vphold,
That the immortall ſoule doth tranſmigrate;
Drayton, *To Maſter William Browne*, l. 22
(*Poems*, 1627, p. 191).

The *Iſraelites* ſaw but that in his time, the natives of thoſe Countries behold in ours.
Browne, *Religio Medici*, 1643, p. 45.

Frequently, however, this construction ἀπὸ κοινοῦ is indicated by running the sentence on without any mark of punctuation as in *Richard the Second*, II. i. 174:

In warre was neuer Lyon rag'd more fierce:

26. *The Semicolon.*

Where the comma is frequently employed, the semicolon is of value for heavier stopping, both to mark emphasis and to make the structure of the sentence clear. Hence a writer like Ben Jonson, who may be roughly described as attempting to combine the logical and the rhythmical systems, was driven to use the semicolon more than most of his contemporaries. A single passage will show this—Mosca's praise of the parasite.

And, yet,
I meane not those, that haue your bare towne-arte,
To know, who's fit to feede 'hem; haue no houſe,
No family, no care, and therefore mould
Tales for mens eares, to bait that ſenſe; or get

Kitchin-inuention, and ſome ſtale receipts
To pleaſe the belly, and the groine; nor thoſe,
With their court-dog-tricks, that can fawne, and fleere,
Make their reuennue out of legs, and faces,
Eccho my-Lord, and lick away a moath:
But your fine, elegant raſcall, that can riſe,
And ſtoope (almoſt together) like an arrow;
Shoot through the aire, as nimbly as a ſtarre;
Turne ſhort, as doth a ſwallow; and be here,
And there, and here, and yonder, all at once;
Preſent to any humour, all occaſion;
And change a viſor, ſwifter, then a thought!
This is the creature, had the art borne with him;
Toiles not to learne it, but doth practiſe it
Out of moſt excellent nature: and ſuch ſparkes,
Are the true Paraſites, other but their *Zani's*.

Jonson, *Volpone*, III. i. (Folio, 1616, p. 478).

Wither was another stickler for minute punctuation, and his system may be studied in *Britain's Remembrancer*, 1618; owing to his quarrel with the Stationers' Company he could get no printer for this work and was forced to set up the type for himself. The 1625 edition of Bacon's *Essays* is also very heavily punctuated.

27. *Semicolon with preliminary clauses.*

The semicolon is used to mark off a dependent clause at the beginning of a sentence, especially if the comma is used in the im-

mediate context. The only modern equivalent, which would not be suitable in all cases, is the dash.

Say what you can; my falſe, ore-weighs your true.
Meaſure for Meaſure, II. iv. 171.

Suppoſe we could expell ſin by this means; look how much we thus expell of ſin, ſo much we expell of vertue: Milton, *Areopagitica*, 1644, p. 18.

If we haue loſt ſo many tenths of ours
To guard a thing not ours, nor worth to vs
(Had it our name) the valew of one ten;
What merit's in that reaſon which denies
The yeelding of her vp.
Troylus and Creſſida, II. ii. 21–5.

Cam. Well (my Lord)
If you may pleaſe to thinke I loue the King,
And through him, what's neereſt to him, which is
Your gracious ſelfe; embrace but my direction,
If your more ponderous and ſetled proiect
May ſuffer alteration.
The Winters Tale, IV. iii. 533–8.

. . . he that hath her,
(I meane, that married her, alacke good man,
And therefore baniſh'd) is a Creature, ſuch,
As to ſeeke through the Regions of the Earth
For one, his like; there would be ſomething failing
In him, that ſhould compare.
Cymbeline, I. i. 17–22.

And if we liue, we liue to treade on Kings:
If dye; braue death, when Princes dye with vs.
King Henry the Fourth, Part I, v. ii. 85–6.

When Vice makes Mercie; Mercie's ſo extended,
That for the faults loue, is th' offender friended.
Meaſure for Meaſure, IV. ii. 115–6.

Cynt. That then ſo anſwer'd (Dearest *Arete*)
What th' *Argument*, or of what ſort, our Sports
Are like to be this night; I not demaund.
Jonson, *Cynthias Reuels*, v. i. (Quarto, 1601, sig. K 2 verso).

But when I would this indigeſted heape
Reduce (more ſeemely) into ſeuerall;
In ſteed of one; in, *All* together ſtep.
T. Freeman, *Rubbe and A great Caſt*, 1614, sig. F 4.

. . . Or, your owne end to Juſtifie,
For having purpoſ'd change, and falſehood; you
Can have no way but falſehood to be true?
Donne, *Poems*, 1633, p. 197.

. . . in the moſt imperfect creatures, and ſuch as were not preſerved in the Arke, but having their ſeeds and principles in the wombe of nature, are every-where where the power of the Sun is; in theſe is the wiſedome of his hand diſcovered:
Browne, *Religio Medici*, 1643, p. 30.

For they that lack Cuſtomers al the weeke, either becauſe their haunte is vnknowen, or the Conſtables and Officers of their Pariſhe, watch them ſo narrowly, that they dare not queatche; To celebrate the Sabboth, flock to Theaters, and there keepe a generall Market. . .
S. Gosson, *The Schoole of Abuſe*, 1579, sig. C 2 verso.

When *Seneca* hath ſhewed *Serenus* all that he can to keepe the minde quiet, and too reſtore it by exerciſe if it be idle, or by recreation if it bee weary;

hee giueth him this Caueat in the ende for a parting blowe, . . .

S. Gosson, *An Apologie of the Schoole of Abuſe*, 1579, sig. M verso.

They who to States and Governours of the Commonwealth direct their Speech, High Court of Parlament, or wanting ſuch acceſſe in a private condition, write that which they foreſee may advance the publick good; I ſuppoſe them as at the beginning of no meane endeavour, not a little alter'd and mov'd inwardly in their mindes:

Milton, *Areopagitica*, 1644, p. 1.

It may ſo; yet if that thing be no ſuch deep invention, but obvious, and eaſie for any man to light on, and yet beſt and wiſeſt Commonwealths through all ages, and occaſions have forborne to uſe it, and falſeſt ſeducers, and oppreſſors of men were the firſt who tooke it up, and to no other purpoſe but to obſtruct and hinder the firſt approach of Reformation; I am of thoſe who beleeve, it will be a harder alchymy then *Lullius* ever knew, to ſublimat any good uſe out of ſuch an invention.

Ibid., p. 9.

28. *Semicolon marking interrupted speech.*

The semicolon serves to mark a sudden pause or a break in the construction.

The courſe of true loue neuer did runne ſmoothe:
But either it was different in bloud;

Her. O croſſe! too high to be inthrald to loue [*read* lowe].
Lyſ. Or elſe miſgraffed, in reſpect of yeares;
Her. O ſpight! too olde to be ingag'd to young.
Lyſ. Or elſe, it ſtood vpon the choyce of friends;
Her. O hell, to chooſe loue by anothers eyes!
Lyſ. Or, if there were a ſympathy in choyce, . . .
A Midſommer nights Dreame, I. i. 134–41, (Fisher's Quarto, 1600, sig. A 4).

Brut. No, not an Oath: if not the Face of men,
The ſufferance of our Soules, the times Abuſe;
If there be Motiues weake, breake off betimes,
And euery man hence, to his idle bed:
Julius Cæſar, II. i. 114–7.

(theſe Petty-brands
That Calumnie doth vſe; Oh, I am out,
That Mercy do's, for Calumnie will ſeare
Vertue it ſelfe). *The Winters Tale*, II. i. 70–3.

CET. Strike him. LEN. Hold, good CAIVS;
CET. Fear'ſt thou not, CATO?
Jonson, *Catiline*, III. (Folio, 1616, p. 711).

If thou beeſt he; But O how fall'n! how chang'd....
Milton, *Paradiſe Loſt*, 1667, I. 84 (sig. A 2 verso).

And as for my riſing by other mens fall; God ſhield me.
Eaſtward Hoe, I. i. (Quarto, 1605, sig. A 2 verso).

The use is extended to exclamations.

Ah; if thou iſſuleſſe ſhalt hap to die, *Sonnet* IX.

Ah; Who hath reft (quoth he) my deareſt pledge?
Milton, *Lycidas*, l. 107 (*Poems*, 1673, p. 80).

Roſ. Deere *Cellia ;* I ſhow more mirth then I am miſtreſſe of, *As you like it,* I. ii. 3–4.

Mecœ. O, good my lord; forgiue: be like the Gods. Jonson, *Poetaſter,* IV. vi. (Folio, 1616, p. 324).

Pyrg. I, but Maſter; take heed how you giue this out, Ibid., IV. vii. (p. 325).

Chapman; *We finde by thy paſt-prized fraught,*
What wealth thou doſt vpon this Land conferre ;
Drayton, Lines prefixed to *The Georgicks of Heſiod, by George Chapman,* 1618.

Arcite. . . . . *Palamon ;*
Thou ha'ſt the Start now, thou ſhalt ſtay and ſee
Her bright eyes breake each morning gainſt thy window,
The Two Noble Kinſmen, II. 3. (Quarto, 1634, sig. E 2 verso).

29. *The emphasizing semicolon.*

The use of the comma in § 7 is similar, and in the passage from Barnfield quoted below it seems impossible to distinguish them.

Thy Dæmon that thy ſpirit which keepes thee, is
Noble, Couragious, high vnmatchable,
Where *Cæſars* is not. But neere him; thy Angell
Becomes a feare: as being o're-pow'rd,
Anthony and Cleopatra, II. iii. 19–22.

Hel. To each of you, one faire and vertuous Miſtris;
Fall when loue pleaſe, marry to each but one.
All's Well, that Ends Well, II. iii. 63–4.

Rich. Doubly diuorc'd? (bad men) ye violate
A two-fold Marriage; 'twixt my Crowne, and me,
And then betwixt me, and my marryed Wife.
Richard the Second, v. i. 71–3.

And I will put that Buſineſſe in your Boſomes,
Whoſe execution takes your Enemie off,
Grapples you to the heart; and loue of vs,
Macbeth, III. i. 104–6.

Conſcience.
Aye mee (diſtreſſed Wight) what ſhall I doe?
Where ſhall I reſt? Or whither ſhall I goe?
Vnto the rich? (woes mee) they, doe abhor me:
Vnto the poore? (alas) they, care not for me:
Vnto the Olde-man? hee; hath mee forgot:
Vnto the Young-man? yet hee, knowes me not:
Vnto the Prince? hee; can diſpence with mee:
Vnto the Magiſtrate? that, may not bee:
Vnto the Court? for it, I am too baſe:
Vnto the Countrey? there, I haue no place:
Vnto the Citty? thence; I am exilde:
Vnto the Village? there; I am reuilde:
Vnto the Barre? the Lawyer there, is bribed?
Vnto the Warre? there, *Conſcience* is derided:
Vnto the Temple? there; I am diſguiſed:
Vnto the Market? there, I am deſpiſed:
Thus both the young and olde, the rich and poore,
Againſt mee (ſilly Creature) ſhut their doore.
Then, ſith each one ſeekes my rebuke and ſhame,
Ile goe againe to Heauen (from whence I came.)
Richard Barnfield, *The Combat, betweene Conſcience and Couetouſneſſe*, 1598, sig. D 3 verso.

In this carefully printed passage the note of

interrogation after 'bribed' in line 13 is the only error of punctuation.

In the following passages the distinction between the semicolon and the comma is carefully observed; the heavier stopping is almost necessary to give the required emphasis in a run of commas.

Thus, what with the war; what with the ſweat, what with the gallowes, and what with pouerty, I am Cuſtom-ſhrunke. *Meaſure for Meaſure*, I. ii. 88–90.

No ceremony that to great ones longs,
Not the Kings Crowne; nor the deputed ſword,
The Marſhalls Truncheon, nor the Iudges Robe
Become them with one halfe ſo good a grace
As mercie does: Ibid., II. ii. 59–63.

Apollo flies, and *Daphne* holds the chaſe;
The Doue purſues the Griffin, the milde Hinde
Makes ſpeed to catch the Tyger.
A Midſommer nights Dreame, II. i. 231–3.

Duk. She is too ſubtile for thee, and her ſmoothnes;
Her verie ſilence, and per [*read* her] patience,
Speake to the people, and they pittie her:
As you like it, I. iii. 80–2.

Poore key-cold Figure of a holy King,
Pale Aſhes of the Houſe of Lancaſter;
Thou bloodleſſe Remnant of that Royal Blood,
Be it lawfull that I inuocate thy Ghoſt, . . .
Richard the Third, I. ii. 5–8.

Macb. Then comes my Fit againe:
I had elſe beene perfect;

Whole as the Marble, founded as the Rocke,
As broad, and generall, as the caſing Ayre:
Macbeth, III. iv. 21–3.

She's wedded,
Her Husband baniſh'd; ſhe impriſon'd, all
Is outward ſorrow, though I thinke the King
Be touch'd at very heart. *Cymbeline*, I. i. 7–10.

The Generall's diſdain'd
By him one ſtep below; he, by the next,
That next, by him beneath:
Troylus and Creſſida, I. iii. 129–31.

I ſpeak not this to preferr *Botley* before *Oxeford*, a cottage of clownes, before a Colledge of Muſes; *Pans* pipe, before *Apollos* harp.
S. Gosson, *The Schoole of Abuſe*, 1579, sig. E 3.

30. *The distinction between the semicolon and the colon.*

The following passages show the distinction clearly, though it may not always have been observed rigidly by the printer.

Suf. She's beautifull; and therefore to be Wooed: She is a Woman; therefore to be Wonne.
Henry the Sixt, Part I, v. iii. 78–9.

If thou would haue ſuch a one, take me? and take me; take a Souldier: take a Souldier; take a King.
Henry the Fift, v. ii. 173–5.

Fleans is ſcap'd.
Macb. Then comes my Fit againe:
I had elſe beene perfect;

Whole as the Marble, founded as the Rocke,
As broad, and generall, as the caſing Ayre:
But now I am cabin'd, crib'd, confin'd, bound in
To ſawcy doubts, and feares.

Macbeth, III. iv. 20–5.

As *Cæſar* lou'd mee, I weepe for him; as he was Fortunate, I reioyce at it; as he was Valiant, I honour him: But, as he was Ambitious, I ſlew him.

Julius Cæſar, III. ii. 26–9.

But ſoft, me thinkes I ſent the Mornings Ayre;
Briefe let me be: Sleeping within mine Orchard, ...

Hamlet, I. v. 58–9.

Had I not
Fowre, or fiue women once, that tended me?
Proſ. Thou hadſt; and more *Miranda:* But how is it
That this liues in thy minde?

The Tempeſt, I. ii. 46–9.

Or whether that the body publique, be
A horſe whereon the Gouernor doth ride,
Who newly in the Seate, that it may know
He can command; lets it ſtrait feele the ſpur:
Whether the Tirranny be in his place,
Or in his Eminence that fills it vp
I ſtagger in: But this new Gouernor
Awakes me all the inrolled penalties
Which haue (like vn-ſcowr'd Armor) hung by th' wall
So long, that nineteene Zodiacks haue gone round,
And none of them beene worne; and for a name
Now puts the drowſie and neglected Act
Freſhly on me: 'tis ſurely for a name.

Meaſure for Meaſure, I. ii. 169–81.

Du. Too old by heauen: Let ſtill the woman take
An elder then her ſelfe, ſo weares ſhe to him;
So ſwayes ſhe leuell in her huſbands heart:
Twelfe Night, II. iv. 29–31.

31. *Colon marking an emphatic pause.*

It is evident that in all the passages of the previous section the colon is a stronger stop than the semicolon; indeed it is the function of the colon to mark an emphatic pause. Compare its use in the Prayer Book to point the *Psalms* for singing.

and with him,
To leaue no Rubs nor Botches in the Worke:
Fleans, his Sonne, that keepes him companie,
. . . muſt embrace the fate
Of that darke houre: *Macbeth*, III. i. 133–8.

O pardon me, thou bleeding peece of Earth:
That I am meeke and gentle with theſe Butchers.
Julius Cæſar, III. i. 254–5.

Note the following instance in which the word preceded by the colon rounds off the retort after a contemptuous pause.

And yet as heauie as my waight ſhould be.
Pet. Shold be, ſhould: buzze.
Kate. Well tane, and like a buzzard.
The Taming of the Shrew, II. i. 206–7.

Only by dwelling on the second 'should' is it

possible to indicate the pun on 'bee' and 'buzz'. This is clearly a hint to the actor.

Cleo. By *Iſis*, I will giue thee bloody teeth,
If thou with *Cæſar* Paragon againe:
My man of men. *Anthony and Cleopatra*, I. v. 70–2.

Cleopatra pauses to choose her antithesis to '*Cæſar*'; this is a stronger form of the comma equivalent to a dash illustrated in § 8.

Corio. The God of Souldiers:
With the conſent of ſupreame Ioue, informe
Thy thoughts with Nobleneſſe,
Coriolanus, v. iii. 70–2.

Laer. Thought, and Affliction, Paſſion, Hell it ſelfe:
She turnes to Fauour, and to prettineſſe.
Hamlet, IV. v. 187–8.

In the following passages the use of the colon is similar, though the sense hardly seems to justify so strong a pause. The check to the rhythm could be given equally well by the emphasizing comma (§ 7).

when ſpight of cormorant deuouring Time,
Th' endeuour of this preſent breath may buy:
That honour which ſhall bate his ſythes keene edge,
And make vs heyres of all eternitie.
Loues Labour's loſt, I. i. 4–7.

If thou ſuruiue my well contented daie
When that churle death my bones with duſt ſhall couer
And ſhalt by fortune once more re-ſuruay:
Theſe poore rude lines of thy deceaſed Louer:
Sonnet xxxii.

That by this ſeperation I may giue:
That due to thee which thou deſeru'ſt alone:
Sonnet xxxix.

Nor *Mars* his ſword, nor warres quick fire ſhall burne:
The liuing record of your memory. *Sonnet* lv.

The eyes (fore dutious) now conuerted are
From his low tract and looke an other way:
So thou, thy ſelfe out-going in thy noon:
Vnlok'd on dieſt vnleſſe thou get a ſonne.
Sonnet vii.

Oh father, what a hell of witch-craft lies,
In the ſmall orb of one perticular teare?
But with the invndation of the eies:
What rocky heart to water will not weare?
A Louers Complaint, 1609, sig. L 2.

As if to call attention to the nature of this pause, the Folio sometimes even breaks a line in half, giving one blank verse as two.

King. Lords, giue vs leaue:
The Prince of Wales, and I,
Muſt haue ſome priuate conference:
King Henry the Fourth, Part I, III. ii. 1–2.

Peter. Come I haue found you out a ſtand moſt fit,
Where you may haue ſuch vantage on the *Duke*
He ſhall not paſſe you:
Twice haue the Trumpets ſounded.
The generous, and graueſt Citizens
Haue hent the gates, and very neere vpon
The *Duke* is entring:
Therefore hence away.
Meaſure for Meaſure, IV. vi. 10–15.

Lear. Do's any heere know me?
This is not *Lear*:
Do's *Lear* walke thus? Speake thus? Where are his eies? *King Lear*, I. iv. 248–9.

Alb. What's the matter, Sir?
Lear. Ile tell thee:
Life and death, I am aſham'd
That thou haſt power to ſhake my manhood thus,
Ibid., 319–21.

Pol. He will come ſtraight:
Looke you lay home to him,
Tell him his prankes haue been too broad to beare with, *Hamlet*, III. iv. 1–2.

Tullus Aufidious, is he within your Walles?
1. *Senat.* No, nor a man that feares you leſſe then he,
That's leſſer then a little: *Drum a farre off.*
Hearke, our Drummes
Are bringing forth our youth: *Coriolanus*, I. iv. 13–16.

The use is extended to dependent clauses which precede the main clause.

Through this, the wel-beloued *Brutus* ſtabb'd,
And as he pluck'd his curſed Steele away:
Marke how the blood of *Cæſar* followed it,
Julius Cæſar, III. ii. 181–3.

Shep. Fy (daughter) when my old wife liu'd: vpon
This day, ſhe was both Pantler, Butler, Cooke,
Both Dame and Seruant: Welcom'd all: ſeru'd all,
The Winters Tale, IV. iii. 55–7.

But now I am return'd, and that warre-thoughts
Haue left their places vacant: in their roomes,

Come thronging ſoft and delicate deſires,
All prompting mee how faire yong *Hero* is,
Much adoe about Nothing, I. i. 311–4.

Ben. Two of them haue the verie bent of honor,
And if their wiſedomes be miſled in this:
The practiſe of it liues in *Iohn* the baſtard,
Whoſe ſpirits toile in frame of villanies.
Ibid., IV. i. 188–91.

The golden balle of heauens eternal fire,
That danc'd with glorie on the ſiluer waues:
Now wants the fewell that enflamde his beames . . .
Marlowe, *Tamburlaine*, Part II, II. iii.
(Octavo, 1590, sig. G 4).

32. *Colon marking an interrupted speech.*

The most obvious cases are those in which the speech ends with a colon. The interruption is followed by a well-defined pause. In the first instance quoted Olivia appeals to Viola to continue her speech, and Viola answers that her lips are closed.

Ceſario, you do not keepe promiſe with me.
Vio. Madam:
Du. Gracious *Oliuia.*
Ol. What do you ſay *Ceſario*? Good my Lord.
Vio. My Lord would ſpeake, my dutie huſhes me.
Twelfe Night, V. i. 107–11.

Clau. Is there no remedie?
Iſa. None, but ſuch remedie, as to ſaue a head

To cleaue a heart in twaine:
Clau. But is there anie?
Meaſure for Meaſure, III. i. 59–61.

. . . and bend
The Dukedom yet vnbow'd (alas poore *Millaine*)
To moſt ignoble ſtooping.
Mira. Oh the heauens:
Prof. Marke his condition, and th'euent, then tell me
If this might be a brother. *The Tempeſt*, I. ii. 114–8.

. . . you made choyce of him,
To be Commander ouer powers in *France*,
But he:
King. Good *Lincolne*, prethee pauſe a while,
Euen in thine eyes I read what thou wouldſt ſpeake,
Dekker, *The Shoo-makers Holy-day*, 1631, sig. H 4.

Pos. No, that tricke
Was well put home, and had ſucceeded too,
But that SABINVS cought a caution out;
For ſhe began to ſwell: SEI. And may ſhe burſt.
Jonson, *Seianus*, II (Folio, 1616, p. 381).

The broken utterance may be resumed with a new turn of expression when the speaker has been completely overpowered by the emotion of the moment or has deliberately left the words half-spoken to convey a hint or a warning. The colon marks the interval of silence.

. . . making ſo bold,
(My feares forgetting manners) to vnſeale
Their grand Commiſſion, where I found *Horatio*,
Oh royall Knauery: An exact command, . . .

That on the ſuperuize . . .
My head ſhoud be ſtruck off. *Hamlet*, v. ii. 16–25.

. . . this is not, no,
Layd to thy anſwere: but the laſt: O Lords,
When I haue ſaid, cry woe: the Queene, the Queene,
The ſweet'ſt, deer'ſt creature's dead:
The Winters Tale, III. ii. 199–202.

Perd. No, like a banke, for Loue to lye, and play on:
Not like a Coarſe: or if: not to be buried,
But quicke, and in mine armes. Ibid., IV. iii. 130–2.

Val. Pleaſe you, Ile write your Ladiſhip another.
Sil. And when it's writ: for my ſake read it ouer,
And if it pleaſe you, ſo: if not: why ſo:
Val. If it pleaſe me, (Madam?) what then?
The two Gentlemen of Verona, II. i. 139–42.

Val. No more: vnles the next word that thou ſpeak'ſt
Haue ſome malignant power vpon my life:
If ſo: I pray thee breath it in mine eare,
As ending Antheme of my endleſſe dolor.
Ibid., III. i. 238–41.

. . . and 'twas I
That the mad *Brutus* ended: he alone
Dealt on Lieutenantry, and no practiſe had
In the braue ſquares of Warre: yet now: no matter.
Anthony and Cleopatra, III. ix. 37–40.

Now ſhall he:
I know not what he ſhall, God ſend him well,
All's Well, that Ends Well, I. i. 191–2.

Iach. Vpon a time, vnhappy was the clocke
That ſtrooke the houre: it was in Rome, accurſt

The Manſion where: 'twas at a Feaſt, oh would
Our Viands had bin poyſon'd (or at leaſt
Thoſe which I heau'd to head:)
Cymbeline, v. v. 154–8.

Gentlemen all: Alas, what ſhall I ſay,
My credit now ſtands on ſuch ſlippery ground,
Julius Cæsar, III. i. 190–1.

Suf. Oh wert thou for my ſelfe: but *Suffolke* ſtay,
Thou mayeſt not wander in that Labyrinth,
Henry the Sixt, Part I, v. iii. 186–7.

King Ri. Giue me another horſe, bind vp my wounds,
Haue mercie Ieſu: ſoft, I did but dreame.
Richard the Third, Quarto, 1597, v. iii. 178–9.

Pir. O wherefore Nature, did'ſt thou Lions frame?
Since Lion vilde hath heere deflour'd my deere:
Which is: no, no, which was the faireſt Dame
That liu'd, that lou'd, that lik'd, that look'd with cheere.
A Midſommer nights Dreame, v. i. 298–301.

the old man ouercome,
Kiſt him, imbraſt him, and vnlooſde his bands,
And then: O *Dido*, pardon me.
Dido. Nay, leaue not here; reſolue me of the reſt.
Marlowe and Nashe, *The Tragedie of Dido*, II. i.
(Quarto, 1594, sig. B 4 verso).

33. *Antithetic colon.*

The colon is used where two or more clauses are evenly balanced in thought or expression.

When I deſir'd him to come home to dinner,
He ask'd me for a hundred markes in gold:
'Tis dinner time, quoth I: my gold, quoth he:
Your meat doth burne, quoth I: my gold quoth he:
Will you come, quoth I: my gold, quoth he;
Where is the thouſand markes I gaue thee villaine?
The Pigge quoth I, is burn'd: my gold, quoth he:
My miſtreſſe, ſir, quoth I: hang vp thy Miſtreſſe:
I know not thy miſtreſſe, out on thy miſtreſſe.
The Comedie of Errors, II. i. 60–8.

Prin. Ile tell thee how *Beatrice* prais'd thy wit the other day: I ſaid thou hadſt a fine wit: true ſaies ſhe, a fine little one: no ſaid I, a great wit: right ſaies ſhee, a great groſſe one: nay ſaid I, a good wit: iuſt ſaid ſhe, it hurts no body: nay ſaid I, the gentleman is wiſe: certain ſaid ſhe, a wiſe gentleman: nay ſaid I, he hath the tongues: that I beleeue ſaid ſhee, for hee ſwore a thing to me on munday night, which he forſwore on tueſday morning: there's a double tongue, there's two tongues: thus did ſhee an howre together tranſ-ſhape thy particular vertues,...
Much adoe about Nothing, v. i. 164–76.

Val. No (Madam) ſo it ſteed you, I will write
(Pleaſe you command) a thouſand times as much:
And yet ——
Sil. A pretty period: well: I gheſſe the ſequell;
And yet I will not name it: and yet I care not.
And yet, take this againe: and yet I thanke you:
Meaning henceforth to trouble you no more.
Speed. And yet you will: and yet, another yet.
The two Gentlemen of Verona, II. i. 124–31.

Nor haue we one or two kinde of drunkards onely, but eight kindes. The firſt is Ape drunke,

and he leapes, and ſings, and hollowes, and daunceth for the heauens: the ſecond is Lion drunke, and he flings the pots about the houſe, calls his Hoſteſſe whore, breakes the glaſſe windowes with his dagger, and is apt to quarrell with any man that ſpeaks to him: the third is Swine drunke, heauy, lumpiſh, and ſleepie, and cries for a little more drinke, and a fewe more cloathes: the fourth is Sheepe drunke, wiſe in his own conceipt, when he cannot bring foorth a right word: the fifth is Mawdlen drunke when a fellowe will weepe for kindnes in the midſt of his Ale, and kiſſe you, ſaying; By God, Captaine, I loue thee; goe thy waies, thou doſt not thinke ſo often of me as I do of thee, I would (if it pleaſed GOD) I could not loue thee ſo well as I doo; and then he puts his finger in his eie, and cries: the ſixt is Martin drunke, when a man is drunke, and drinkes himſelfe ſober ere he ſtirre: the ſeuenth is Goate drunke, when, in his drunkennes, he hath no minde but on Lechery: the eighth is Foxe drunke, when he is craftie drunke, as many of the Dutch men bee, that will neuer bargaine but when they are drunke.

Nashe, *Pierce Penileſſe*, 1592, sig. F 1 (*Works*, ed. McKerrow, I, pp. 207–8).

The antithesis may take the subtler form of an afterthought; the sentence is resumed with qualification or correction.

But in one night,
A Storme, or Robbery (call it what you will)
Shooke downe my mellow hangings: nay my Leaues,
And left me bare to weather. *Cymbeline*, III. iii. 61–4.

Iſab. 'Saue your Honour. ⟨*Exit.*⟩
Ang. From thee: euen from thy vertue.
Meaſure for Meaſure, II. ii. 161.

Ang. And ſhe will ſpeake moſt bitterly, and ſtrange.
Iſab. Moſt ſtrange: but yet moſt truely will I ſpeake, Ibid., v. i. 36–7.

Thy ſlander hath gone through and through her heart,
And ſhe lies buried with her anceſtors:
O in a tombe where neuer ſcandall ſlept,
Saue this of hers, fram'd by thy villanie.
Much adoe about Nothing, v. i. 68–71.

Or if thou thinkeſt I am too quickly wonne,
Ile frowne and be peruerſe, and ſay thee nay,
So thou wilt wooe: But elſe not for the world.
Romeo and Iuliet, II. ii. 95–7.

34. *Colon introducing reported speech, &c.*

Shall I bend low, and in a bond-mans key . . .
Say this: Faire ſir, you ſpet on me on Wedneſday laſt; *The Merchant of Venice*, I. iii. 124–7.

Mountioy. Thus ſayes my King: Say thou to *Harry* of England, Though we ſeem'd dead, . . .
Henry the Fift, III. vi. 128–9.

And with a feeble gripe, ſayes: Deere my Lord,
Commend my ſeruice to my Soueraigne,
Ibid., IV. vi. 22–3.

Crowne him, and ſay: Long liue our Emperour.
Titus Andronicus, I. i. 229.

Men. There was a time, when all the bodies members
Rebell'd againſt the Belly; thus accus'd it:
That onely like a Gulfe it did remaine
I'th midd'ſt a th'body, idle and vnactiue,
Still cubbording the Viand, *Coriolanus*, I. i. 101–5.

Further obſerue in this ſpeech of *Herod* to the Wiſe men: that he alſo would go to worſhip the babe: that ſome man may ſpeake that in hypocriſie to the damnation of his owne ſoule, which another beleeuing in ſimplicity may heare with comfort.

E. Philips, *Certaine godly and learned Sermons*, 1605, p. 51.

In the above instance the first colon introduces Herod's speech, the second introduces the noun clause dependent on the main verb 'obſerue'. The latter use will explain similar cases which a reader unfamiliar with old usage would hastily assume to be misprints of the worst kind.

Mece. If it might pleaſe you, to enforce no further
The griefes betweene ye: to forget them quite,
Were to remember: that the preſent neede,
Speakes to attone you.
Anthony and Cleopatra, II. ii. 103–6.

Aga. Speake Prince of *Ithaca*, and be't of leſſe expect:
That matter needleſſe of importleſſe burthen
Diuide thy lips; then we are confident
When ranke *Therſites* opes his Maſticke iawes,
We ſhall heare Muſicke, Wit, and Oracle.
Troylus and Creſſida, I. iii. 70–4.

35. *The full stop in an incomplete sentence.*

The colon and semicolon served for heavier stopping in a run of commas; and on the same principle, if these had been already employed and it was necessary to mark a stronger pause, a full stop could be used even for an unfinished sentence. In such cases the sense was a sufficient guide.

Prof. To haue no Schreene between this part he plaid,
And him he plaid it for, he needes will be
Abſolute *Millaine*, Me (poor man) my Librarie
Was Dukedome large enough: of temporall roalties [*read* roialties]
He thinks me now incapable. Confederates
(ſo drie he was for Sway) with King of *Naples*
To giue him Annuall tribute,
The Tempeſt, I. ii. 107–13.

Thy husband is thy Lord, thy life, thy keeper,
Thy head, thy ſoueraigne: One that cares for thee,
And for thy maintenance. Commits his body
To painfull labour, both by ſea and land:
The Taming of the Shrew, v. ii. 147–50.

Ham. Such an Act
That blurres the grace and bluſh of Modeſtie,
Cals Vertue Hypocrite, takes off the Roſe
From the faire forehead of an innocent loue,
And makes a bliſter there. Makes marriage vowes
As falſe as Dicers Oathes. Oh ſuch a deed,

As from the body of Contraction pluckes
The very ſoule, and ſweete Religion makes
A rapſidie of words. *Hamlet*, III. iv. 40–8.

Sweare Prieſts and Cowards, and men Cautelous
Old feeble Carrions, and ſuch ſuffering Soules
That welcome wrongs: Vnto bad cauſes, ſweare
Such Creatures as men doubt; but do not ſtaine
The euen vertue of our Enterprize,
Nor th'inſuppreſſiue Mettle of our Spirits,
To thinke, that or our Cauſe, or our Performance
Did neede an Oath. When euery drop of blood
That euery Roman beares, and Nobly beares
Is guilty of a ſeuerall Baſtardie,
If he do breake the ſmalleſt Particle
Of any promiſe that hath paſt from him.
Julius Cæſar, II. i. 129–40.

Poſt. I embrace theſe Conditions, let vs haue Articles betwixt vs: onely thus farre you ſhall anſwere, if you make your voyage vpon her, and giue me directly to vnderſtand, you haue preuayl'd, I am no further your Enemy, ſhee is not worth our debate. If ſhee remaine vnſeduc'd, you not making it appeare otherwiſe: for your ill opinion, and th' aſſault you haue made to her chaſtity, you ſhall anſwer me with your Sword.
Cymbeline, I. iv. 174–83.

As I haue two Prentiſes: the one of a boundleſſe prodigalitie, the other of a moſt hopefull Induſtrie. So haue I onely two daughters: the eldeſt, of a proud ambition and nice wantonneſſe; the other of a modeſt humilitie and comely ſoberneſſe.
Eaſtward Hoe, I. i. (Quarto, 1605, sig. A 3).

And, for your ſpectators, you behold them, what they are: The moſt choice particulars in *court:* This tels tales well; This prouides coaches; This repeates ieſts; This preſents gifts; This holds vp the arras; This takes downe from horſe; This proteſts by this light; This ſweares by that candle; This delighteth; This adoreth. Yet, all but three men.

Jonson, *Cynthias Reuells*, v. iv. (Folio, 1616, p. 241).

Bero. Come on then, I will ſweare to ſtudie ſo,
To know the thing I am forbid to know:
As thus, to ſtudy where I well may dine,
When I to faſt expreſſely am forbid.
Or ſtudie where to meet ſome Miſtreſſe fine,
When Miſtreſſes from common ſenſe are hid.
Or hauing ſworne too hard a keeping oath,
Studie to breake it, and not breake my troth.

Loues Labour's loſt, I. i. 59–66.

The third requiſite in our *Poet*, or Maker, is *Imitation*, to bee able to convert the ſubſtance, or Riches of an other *Poet*, to his owne uſe. To make choiſe of one excellent man above the reſt, and ſo to follow him, till he grow very *Hee*: or, ſo like him, as the Copie may be miſtaken for the Principall. Not, as a Creature, that ſwallowes, what it takes in, crude, raw, or indigeſted; but, that feedes with an Appetite, and hath a Stomacke to concoct, devide, and turne all into nouriſhment.

Jonson, *Timber, or Diſcoveries*, Folio, 1640, p. 127.

When I conſider euery thing that growes
Holds in perfection but a little moment. [*read*:]
That this huge ſtage preſenteth nought but ſhowes
Whereon the Stars in ſecret influence comment.

When I perceiue that men as plants increaſe,
Cheared and checkt euen by the ſelfe-ſame ſkie:
Vaunt in their youthfull ſap, at height decreaſe,
And were their braue ſtate out of memory.
Then the conceit of this inconſtant ſtay,
Sets you moſt rich in youth before my ſight, . . .

Sonnet xv.

Macb. If it were done, when 'tis done, then 'twer well,
It were done quickly: If th' Aſſaſſination
Could trammell vp the Conſequence, and catch
With his ſurceaſe, Succeſſe: that but this blow
Might be the be all, and the end all. Heere,
But heere, vpon this Banke and Schoole of time,
Wee'ld iumpe the life to come. But in theſe Caſes,
We ſtill haue iudgement heere, . . .

Macbeth, I. vii. 1–8.

Read these lines as they are pointed in the Folio, and the period after 'end all' arrests attention. Hanmer was the first to empty the passage of all its metrical power by printing 'the be-all and the end-all here,' but the meaning as well as the movement of the verse suggest the close connexion of the words 'Heere, But heere'. The pause is the most powerful of which blank verse is capable. At that final monosyllable the rhythm gathers like a wave, plunges over to the line beyond, and falls in all its weight and force on the repeated word. The check given to the line fits in admirably with the brooding, hesi-

tating mood of the speaker, and even the slighter pause indicated by the comma after 'be all' has value: it emphasizes, faintly perhaps, but unmistakably, 'the end all', and so helps the climax of the period. In no other way could this particular rhythm have been suggested in print: for its full realization we must go to the actor. Modern punctuation seems weak in comparison, but at least we can print as Rowe did,

> the be-all and the end-all—here,
> But here, . . .

With the punctuation of the speech as a whole compare the famous lines of Marlowe:

> If all the pens that euer poets held,
> Had fed the feeling of their maiſters thoughts,
> And euery ſweetnes that inſpir'd their harts,
> Their minds, and muſes on admyred theames:
> If all the heauenly Quinteſſence they ſtill
> From their immortall flowers of Poeſy,
> Wherein as in a myrrour we perceiue
> The higheſt reaches of a humaine wit.
> If theſe had made one Poems period
> And all combin'd in Beauties worthineſſe,
> Yet ſhould ther houer in their reſtleſſe heads,
> One thought, one grace, one woonder at the leaſt,
> Which into words no vertue can digeſt:

Tamburlaine, Part I, v. ii. (Octavo, 1590, sig. E).

36. *Full stop ending an interrupted speech.*

The commonest of the various forms of punctuation adopted in this case. This is really a sub-division of the preceding section, and it is interesting as proving that old printers found no incongruity in closing an unfinished period with this stop.

Macb. Tell me, thou vnknowne power.
1 He knowes thy thought:
Heare his ſpeech, but ſay thou nought.
Macbeth, IV. i. 69–70.

Gon. Had I plantation of this Iſle my Lord.
Ant. Hee'd ſow't with Nettle-ſeed.
The Tempeſt, II. i. 150–1.

Ant. Now by Sword.
Cleo. And Target.
Anthony and Cleopatra, I. iii. 82.

Meſ. But yet Madam.
Cleo. I do not like but yet, . . .
Ibid., II. v. 49–50.

The courſe of true loue neuer did run ſmooth,
But either it was different in blood.
Her. O croſſe! too high to be enthral'd to loe.
Lyſ. Or elſe miſgraffed, in reſpect of yeares.
Her. O ſpight! too old to be ingag'd to yong.
Lyſ. Or elſe it ſtood vpon the choiſe of merit.
Her. O hell! to chooſe loue by anothers eie.
Lyſ. Or if there were a ſimpathie in choiſe,
Warre, death, or ſickneſſe, did lay ſiege to it;
A Midſommer nights Dreame, I. i. 134–42.

37. *The use of '?' in exclamations.*

Side by side with the modern note of exclamation the original question-mark was retained in sentences purely exclamatory.

Ol. O what a deale of ſcorne, lookes beautifull?
Twelfe Night, III. i. 159.

O what a beaſt was I to chide him?
Romeo and Iuliet, III. ii. 95.

What traſh is Rome?
What Rubbiſh, and what Offall?
Julius Cæſar, I. iii. 108–9.

Oh what a Rogue and Peſant ſlaue am I?
Hamlet, II. ii. 584.

How like a Winter hath my abſence beene
From thee, the pleaſure of the fleeting yeare?
What freezings haue I felt, what darke daies ſeene?
What old Decembers bareneſſe euery where?
Sonnet xcvii.

Quick. Accur'ſt that euer I was ſau'd, or borne.
How fatall is my ſad ariuall here?
Eaſtward Hoe, IV. i. (Quarto, 1605, sig. F 3 verso).

Camden, moſt reuerend head, to whom I owe
All that I am in arts, all that I know.
(How nothing's that?)
Jonson, *Epigram* xiv (Folio, 1616, p. 772).

Ah, what a trifle is a heart,
If once into loves hands it come?
Donne, *Poems*, 1633, p. 192.

With words like 'what' and 'how' the use of '?'—though superseded for obvious reasons of convenience by '!'—ought to be accepted. Irregular survivals of the earlier usage, such as the following, are perhaps questionable after the use of '!' was established.

Mal. Ile be reueng'd on the whole packe of you?
Twelfe Night, v. i. 390.

38. *The metrical hyphen.*

The hyphen sometimes has a metrical function in indicating where the accent falls on a compound word.

'tis Gold
Which makes the True-man kill'd, and ſaues the Theefe:
Nay, ſometime hangs both Theefe, and True-man: what
Can it not do, and vndoo?
Cymbeline, II. iii. 75–8.

By fowle-play (as thou ſaiſt) were we heau'd thence,
The Tempeſt, I. ii. 62.

The large *Achilles* (on his preſt-bed lolling)
Troylus and Creſſida, I. iii. 162.

Now ſee what good-turnes eyes for eies haue done,
Sonnet xxiv.

And with an old-Fox which I kept in ſtore,
B. Barnes, *The Diuils Charter*, 1607, III. ii. sig. E 3 verso.

Yet ſhallow great-men, they muſt wiſe-men ſeeme...
J. Stephens, *Cinthias Reuenge*, 1613, sig. C 2.

This use of the hyphen would hardly be expected in prose, but there is a striking instance in Ben Jonson's dedication of *Volpone*:

He that is ſaid to be able to informe yong-men to all good diſciplines, inflame growne-men to all great vertues, keepe old-men in their beſt and ſupreme ſtate, . . .
Folio, 1616, pp. 442–3.

The punctuation of this is explained in the rules Jonson lays down for accents in his *English Grammar*, where he says that words like 'sociable', 'tolerable', are accented on the first syllable and keep the accent in their compounds 'insociable', 'intolerable':

But in the way of compariſon, it altereth thus: Some men are *ſóciable*, ſome *inſociable*; ſome *tólerable*, ſome *intolerable*. For, the *Accent* ſits on the *Syllabe* that puts difference: as
Sincerity. inſincerity.
Folio, 1640, p. 55.

He therefore accented the first syllable of the contrasted words, 'yong-men', 'growne-men', 'old-men', and a modernized text which faithfully reproduced this detail would have to print '*young* men', '*grown* men', '*old* men'.

39. *Brackets.*

In old printing the use of brackets was much commoner, but they are always in their

nature parenthetic; that is to say, they mark off words, phrases, or clauses which interrupt the direct grammatical construction.

i. The simplest instances of the use are the vocative case, exclamations, or interpolated phrases like 'quoth he'.

Pro. You do looke (my ſon) in a mou'd ſort,
The Tempeſt, IV. i. 146.

. . . ſhrug'ſt thou (Malice) Ibid., I. ii. 367.

O that we then could come by *Cæſars* Spirit,
And not diſmember *Cæſar*! But (alas)
Cæſar muſt bleed for it. *Julius Cæſar*, II. i. 169–71.

Quick. I for ſooth: (*vmp.*)
Touch. How now ſir? the druncken hyckop, ſo ſoone this morning?
Eaſtward Hoe, II. i. (Quarto, 1605, sig. B 2 verso).

P. Se. Rogues, Raſcalls (*baw waw) Fit. He calls his dogs to his ayd.
Jonson, *The Staple of Newes*, v. v. (Folio, 1640, p. 73).

In this case the Folio has a marginal note, '**His dogges barke.*'

The fooliſh things of the world (saith *Paule*) God chuſeth,
Nashe, *Chriſts Teares ouer Ieruſalem*, 1593 (*Works*, ed. McKerrow, II, 84).

O noble Prince (then all the Hoaſt reply'd)
March-on a Gods Name;
Sylvester, *Du Bartas*, 1641, p. 180.

O if (I ſay) you looke vpon this verſe,
When I (perhaps) compounded am with clay,
Sonnet lxxi.

Cel. By our beards (if we had them) thou art.
Clo. By my knauerie (if I had it) then I were:
As you like it, I. ii. 80–2.

Brag. I doe affect the very ground (which is baſe) where her ſhooe (which is baſer) guided by her foote (which is baſeſt) doth tread.
Loues Labour's loſt, I. ii. 175–7.

ii. Phrases in grammatical apposition.

Hor. Two nights together, had theſe Gentlemen (*Marcellus* and *Barnardo*) on their Watch . . .
Beene thus encountred. *Hamlet*, I. ii. 196–9.

O, theſe flawes and ſtarts
(Impoſters to true feare) would well become
A womans ſtory, *Macbeth*, III. iv. 63–5

. . . free
From ſeruile flatterie (common *Poets* ſhame)
Jonson, *Epigram* xliii. (Folio, 1616, p. 780).

We are the Huiſher to a Morriſe,
(A kind of Maſque) whereof good ſtore is . . .
Jonson, *Entertainment at Althrope* (ibid., p. 877).

iii. A qualifying expression or an afterthought.

. . . our ayme, which was
To take in many Townes, ere (almoſt) Rome
Should know we were a-foot.
Coriolanus, I. ii. 23–5.

That (almoſt) might'ſt haue coyn'd me into Golde,
Henry the Fift, II. ii. 98

How pregnant (ſometimes) his Replies are?
Hamlet, II. ii. 216.

But ſo little of this true diſcontent is there in *London*, that (almoſt) there is no content in it, but in robbing and prouoking God.
Nashe, *Chriſts Teares ouer Ieruſalem*, 1593 (*Works*, ed. McKerrow, II, p. 131).

Thus haue they euaſions for all obiections, and are neuer (lightly) brought in queſtion, Ibid., p. 153.

The houſe (or rather the hell) where theſe two Earth-wormes encaptiued this beautifull Subſtaunce, ...
Nashe, *Pierce Pennileſſe*, 1592 (ibid., I, p. 167).

Who, though ſhe haue a better verſer got,
(Or *Poet*, in the court account) then I,
Jonson, *The Forreſt*, xii. (Folio, 1616, p. 834).

In this instance the brackets serve to point the innuendo. Jonson is girding at Samuel Daniel, and he has made what use he could of the devices of typography by subordinating court poets in a parenthesis and printing 'verser' with a small *v*, while italicizing and capitalizing '*Poet*'.

Sometimes this pointing arrests attention, and is virtually a form of emphasis. In the three instances which follow, the first has a mournful beauty of its own.

Whom I moſt hated Liuing, thou haſt made mee
With thy Religious Truth, and Modeſtie,
(Now in his Aſhes) Honor: Peace be with him.
King Henry the Eight, IV. ii. 73–5.

And I beſeech you come againe to morrow.
What ſhall you aske of me that Ile deny,
That honour (ſau'd) may vpon asking giue.
Twelfe Night, III. iv. 233–5.

Speed. Is ſhe not hard-fauour'd, ſir?
Val. Not ſo faire (boy) as well fauour'd.
Speed. Sir, I know that well enough.
Val. What doſt thou know?
Speed. That ſhee is not ſo faire, as (of you) well-fauourd? *The two Gentlemen of Verona*, II. i. 55–60.

iv. Brackets were useful in making a construction clear to the eye. They were frequently employed with adjectives or adjective phrases which follow a noun.

The eyes (fore dutious) now conuerted are
From his low tract . . . *Sonnet* vii.

The Ocean (ouer-peering of his Liſt)
Eates not the Flats with more impittious haſte . . .
Hamlet, IV. v. 99–100.

Violets (dim,
But ſweeter then the lids of *Iuno's* eyes,
Or *Cytherea's* breath) pale Prim-roſes,
The Winters Tale, IV. iii. 120–2.

By a striking development of this usage brackets are employed to avoid grammatical

ambiguity; no clearer evidence could be cited of care on the part of the printer.

Yet god *Achilles* ſtill cries excellent,
'Tis *Neſtor* right. Now play him (me) *Patroclus*,
Arming to anſwer in a night-Alarme,
Troylus and Creſſida, I. iii. 169–71.

Here the bracket conveniently shuts off the ethic dative in a separate compartment in order to leave the construction of the direct object clear.

. . . you may as well
Forbid the Sea for to obey the Moone,
As (or by Oath) remoue, or (Counſaile) ſhake
The Fabrick of his Folly,
The Winters Tale, I. ii. 426–9.

ſhe ſhall be ſuch
As (walk'd your firſt Queenes Ghoſt) it ſhould take ioy
To ſee her in your armes. Ibid., v. i. 79–81.

Two passages in the *Sonnets* should be noted for a similar attempt of the printer to secure precision.

Then can I drowne an eye (vn-vſ'd to flow)
For precious friends hid in deaths dateles night,
Sonnet xxx.

But ſince your worth (wide as the Ocean is)
The humble as the proudeſt ſaile doth beare,
My ſawſie barke (inferior farre to his)
On your broad maine doth wilfully appeare.
Sonnet lxxx.

The punctuation of such passages as these has an important bearing on the famous lines in *Sonnet* xxix,

Haplye I thinke on thee, and then my state,
(Like to the Larke at breake of daye ariſing)
From ſullen earth ſings himns at Heauens gate,

What right has an editor to alter this to

(Like to the Larke at breake of daye ariſing
From ſullen earth)?

The poet is 'in diſgrace with Fortune and mens eyes'; he 'all alone beweepes' his 'out-caſt ſtate', and 'troubles deafe heauen' with his 'bootleſſe cries'; he curses his fate and 'almoſt deſpiſes' himself when he looks round on the happier lot or greater gifts of others. It breaks a subtle link with the thought of the opening lines and impoverishes the beauty of the simile to detach his 'ſtate' from the 'ſullen earth'.

v. Compound nouns or adjectives are enclosed within brackets where we should employ the hyphen if we used any punctuation at all.

Was it the proud full ſaile of his great verſe,
Bound for the prize of (all to precious) you,
Sonnet lxxxvi.

. . . such (more then impudent) ſawcines . . .
King Henry the Fourth, Part II, II. i. 127.

In ranke, and (not to be endur'd) riots Sir.
King Lear, I. iv. 226.

If you'l beſtow a ſmall (of what you haue little)
Patience awhile; *Coriolanus*, I. i. 131–2.

How now (my as faire as Noble) Ladyes, . . .
Ibid., II. i. 109.

Good (ſometime Queene) prepare thee hence for
France: *Richard the Second*, v. i. 37.

Flo. How *Camillo*
May this (almoſt a miracle) be done?
The Winters Tale, IV. iii. 546–7.

To enquire newes, or what ſhe elſe can heare
From the Numidians or remoat eſtates
Of (the oft-ſhifting place) the *Sanzonats*.
Heywood, *Pleaſant Dialogues*, 1637, sig. D 8
(ed. Bang, ll. 1819–21).

In this last instance the use of the hyphen in 'oft-ſhifting' makes any other form of punctuation than the bracket impossible.

Momf. What owe I thee?
Vitler. Some (7 marks) an't like ye.
Day, *The Blind-Beggar of Bednal-Green*, 1659,
sig. B 3 (ed. Bang, ll. 148–9).

vi. The principle of grouping words inside a pair of brackets admits of extension, and one common form of it is to mark off a quotation. Even a single word may be so pointed.

MACI. I thanke you, ſir:
And yet the muffled *fates* (had it pleas'd them)

Might haue ſuppli'd me, from their owne full ſtore,
Without this word (I thanke you) to a foole.
Jonson, *Euery Man out of his Humour*, II. iv.
(Folio, 1616, p. 111).

La. And thereof comes the prouerbe: (*Bleſſing of your heart, you brew good Ale.*)
Sp. Item, ſhe can ſowe.
La. That's as much as to ſay (*Can ſhe ſo?*)
The two Gentlemen of Verona, III. i. 308–12.

Similarly when Sir Hugh Evans is catechizing William with Lilly's *Latin Grammar* open before him:

Eua. . . . What is (*Faire*) *William*?
Will. Pulcher. . . .
Eua. . . . What is (*Lapis*) *William*?
Will. A Stone.
The Merry Wiues, IV. i. 27–9, 33–4.

The title of a book may be so given:

Lucian, who in his (*Encomium Demoſthenis*) affirmes,..
Jonson, *Cynthias Reuels*, Quarto, 1601, sig. C verso.

vii. Interruptions of a speech and stage-asides are sometimes enclosed in brackets. Jonson often employs this device, but it is found elsewhere. For instance, when King Ferdinand reads Armado's letter about Costard—'the Clowne', as he is called in the Folio—in his presence:

There did I ſee that low ſpirited Swaine, that baſe Minow of thy myrth, (*Clown.* Mee?) *that vnletered*

ſmall knowing ſoule, (*Clow* Me?) *that ſhallow vaſſall* (*Clow.* Still mee?) *which as I remember, hight* Coſtard, (*Clow.* O me) . . .

Loues Labour's loſt, I. i. 248–57.

In the following passage asides are indicated, though modern editors usually ignore this interesting touch. Brabantio, entering 'with Seruants and Torches', has just made sure that Desdemona has left his house.

Bra. It is too true an euill. Gone ſhe is,
And what's to come of my deſpiſed time,
Is naught but bitterneſſe. Now *Rodorigo*,
Where didſt thou ſee her? (Oh vnhappie Girle)
With the Moore ſaiſt thou? (Who would be a Father?)
How didſt thou know 'twas ſhe? (Oh ſhe deceaues me
Paſt thought:) what ſaid ſhe to you? Get moe Tapers:
Raiſe all my Kindred. Are they married thinke you?

Othello, I. i. 161–8.

In Jonson's *Seianus* the muttered comments of Arruntius at the trial of Silius are consistently punctuated in this way: for instance, the asides on Tiberius' dissimulation in offering to yield up his power to the Senate.—

But, if the *Senate* ſtill command me ſerue,
I muſt be glad to practiſe my obedience.
(ARR. You muſt, and will, ſir. We doe know it.)
SEN. CAESAR.
Liue long, and happy, great, and royall CAESAR
The gods preſerue thee, and thy modeſtie,
Thy wiſedome, and thy innocence. (ARR. Where is't?

The prayer's made before the ſubiect.) SEN. *Guard His meekneſſe,* IOVE, *his pietie, his care,* . . .
Folio, 1616, p. 389.

In the *Epithalamion* on the marriage of Hierome Weston with Lady Frances Stuart Jonson thus indicates in a vivid aside that Charles I gave away the bride:

See, now the Chappell opens; where the King
And Biſhop ſtay, to conſummate the Rites:
The holy Prelate prays, then takes the Ring,
Aſkes firſt, Who gives her (I *Charles*) then he plights
One in the others hand, . . .
The Vnder-wood, Folio, 1640, p. 242.

viii. Jonson with a touch of pedantry extends the bracket to mark what is logically, but not grammatically, the main clause or a strict continuation of the original construction.

Such is our chaſtitie: which ſafely ſcornes
(Not *Loue*, for who more feruently doth loue
Immortall honour, and diuine renowne?
But) giddie CVPID, VENVS franticke ſonne.
Cynthias Reuels, v. vi. (Folio, 1616, p. 256).

FAC. . . . And then, a good old woman ——
DRV. (Yes faith, ſhee dwells in *Sea-coale*-lane) did cure me, . . . *The Alchemiſt*, III. iv. (ibid., p. 645).

What (great, I will not ſay, but) ſodayne cheare
Did'ſt thou, then, make 'hem!
The Forreſt, ii. (ibid., p. 821).

40. *Brackets within brackets.*

This clumsy device is used occasionally, not only in a long parenthesis, where there might be some excuse for it, but even within the compass of a single line.

. . . thou hauing made me Buſineſſes, (which none (without thee) can ſufficiently manage) muſt either ſtay to execute them thy ſelfe, . . .

The Winters Tale, IV. i. 15–17.

Lacie. My Lord, I will (for honor (not deſire
Of land or liuings) or to be your heire)
So guide my actions . . .

Dekker, *The Shomakers Holiday*, I. i. (Quarto, 1600, sig. B 2 verso).

He gets it not by Fortune (ſhe is ſight-leſſe):
Neither by force (for, whoſo enters (Right-leſſe)
By Force, is forced to go out with ſhame):

Sylvester, *Du Bartas*, 1641, p. 179.

41. *Absence of punctuation to mark an interruption.*

Luc. Behold, behold, where Madam *Mitigation* comes.
I haue purchaſ'd as many diſeaſes vnder her Roofe,
As come to

2. Gent. To what I pray?

Meaſure for Meaſure, I. ii. 47–50.

Mar. I would *Frier Peter*

Iſab. Oh peace, the *Frier* is come.

Ibid., IV. vi. 9.

Gon. Well, I haue done: But yet
Seb. He will be talking. *The Tempeſt*, II. i. 27–8.

Adr. Though this Iſland ſeeme to be deſert.
Seb. Ha, ha, ha.
Ant. So: you'r paid.
Adr. Vnhabitable, and almoſt inacceſſible.
Seb. Yet
Adr. Yet
Ant. He could not miſſe't.
Adr. It muſt needs be of ſubtle, tender, and delicate temperance. Ibid., 36–43.

. . . to be a wel-fauoured man, is the gift of Fortune, but to write and reade, comes by Nature.
Watch 2. Both which Maſter Conſtable
Dogb. You haue: I knew it would be your anſwere:
Much adoe about Nothing, III. iii. 14–19.

To. Come on, there is ſixe pence for you. Let's haue a ſong.
An. There's a teſtrill of me too: if one knight giue a
Clo. Would you haue a loue-ſong, or a ſong of good life? *Twelfe Night*, II. iii. 34–9.

where, as Dr. Furness explains, 'Feste interrupts Sir Andrew's twaddle'; Feste, who has a shrewd eye for business, pockets both sixpences and promptly sings 'O Miſtris mine' to secure them. The later Folios rightly punctuated 'give a ——'. But some modern editors, lacking the dramatic sense, have suggested tags to put the grammar straight.

42. *Quotations.*

i. These are given in italics—the commonest form in use, e.g. for songs, letters, and proclamations.

True is it that diuineſt Sidney ſung,
O, he is mard, that is for others made.
Naſhe, *Summers laſt will and Teſtament*, 1600, sig. B 3 (*Works*, ed. McKerrow, III, p. 238).

. . . there's an old rule, *No pledging your owne health.*
Jonson, *Euery Man out of his Humour* (Folio, 1616, p. 89).

ii. The use of brackets for quotation is fully illustrated on pp. 94–5.

iii. The quotation may run on without even a capital letter.

A brace of Dray-men bid God ſpeed him well,
And had the tribute of his ſupple knee,
With thankes my Countrimen, my louing friends,
Richard the Second, I. iv. 32–4.

Shy. What ſaies that foole of *Hagars* off-ſpring? ha.
Ieſ. His words were farewell miſtris, nothing elſe.
The Merchant of Venice, II. v. 44–5.

Shall in theſe Confines, with a Monarkes voyce,
Cry hauocke, *Julius Cæſar*, III. i. 272–3.

. . . let me be vildely painted, and in ſuch great Letters as they write, heere is good horſe to hire: let

them ſignifie vnder my ſigne, here you may ſee *Benedicke* the married man.

Much adoe about Nothing, I. i. 274–8.

Now muſt the world point at poore *Katherine*,
And ſay, loe, there is mad *Petruchio's* wife
If it would pleaſe him come and marry her.

The Taming of the Shrew, III. ii. 18–20.

Whoſe ſpeechleſſe ſong being many, ſeeming one,
Sings this to thee thou ſingle wilt proue none.

Sonnet viii.

Amaz'd I ſtood, harrow'd with grief and fear,
And O poor hapleſs Nightingale thought I,
How ſweet thou ſing'ſt, how neer the deadly ſnare!

Milton, *A Maſk*, 565–7 (*Poems*, 1645, p. 100).

iv. Proverbs and moral maxims—'sentences', as they were called—were sometimes given in italics.

Joy grauen in ſence, like ſnow in water waſts;
Without preſerue of vertue, nothing laſts.

Chapman, *Hero and Leander*, 1598, Third Sestyad, sig. F 2.

But a favourite device to call attention to them was the use of inverted commas at the beginning, but not at the end, of the line.

Therefore this maxime out of loue I teach;
" *Atchieuement, is command: vngain'd, beſeech.*

Troylus and Creſſida, I. ii. 316–7.

. . . vnleſſe Experience be a Iewell, that I haue purchaſed at an infinite rate, and that hath taught mee to ſay this,

" *Loue like a ſhadow flies, when ſubſtance Loue purſues,*
" *Purſuing that that flies, and flying what purſues.*
The Merry Wiues of Windſor, II. ii. 216–21.

Cor. Yet here *Leartes*? aboord, aboord, for ſhame,
The winde ſits in the ſhoulder of your ſaile,
And you are ſtaid for, there my bleſſing with thee
And theſe few precepts in thy memory.
" Be thou familiar, but by no meanes vulgare;
" Thoſe friends thou haſt, and their adoptions tried,
" Graple them to thee with a hoope of ſteele,
" But do not dull the palme with entertaine,
" Of euery new vnfleg'd courage,
" Beware of entrance into a quarrell; but being in,
" Beare it that the oppoſed may beware of thee,
" Coſtly thy apparrell, as thy purſe can buy.
" But not expreſt in faſhion,
" For the apparell oft proclaimes the man.
Hamlet, I. iii. 55–72 (Quarto, 1603, sig. C 2).

Then *Iſabell* liue chaſte, and brother die;
" More then our Brother, is our Chaſtitie.
Meaſure for Meaſure, II. iv. 185–6.

Bel. Oh noble ſtraine!
O worthineſſe of Nature, breed of Greatneſſe!
" Cowards father Cowards, & Baſe things Syre Bace;
" Nature hath Meale, and Bran; Contempt, and Grace.
Cymbeline, IV. ii. 24–7.

We muſt impute it to this onely chance,
" *Arte* hath an enemy cal'd *Ignorance.*
Jonson, *Euery Man out of his Humour*
(Folio, 1616, p. 86).

What though a world of wretches ſtarue the while?
"He that will thriue, muſt thinke no courſes vile.
Ibid., I. iii. (p. 98).

Tham. Wounds may be mortall, which are wounds indeed:
"But no wounds deadly, till our Honors bleed. *Exeunt.*
Ford, *The Louers Melancholy*, 1629, sig. I (ed. Bang, ll. 1803–4).

Kin. Not vnder vs, but next vs take thy Seate,
„ *Artes nouriſhed by Kings make Kings more great,*
Vſe thy Authority.
Dekker, *Satiro-Maſtix*, 1602, sig. L 2 (ed. Scherer, ll. 2436–8).

43. *The use of capital letters.*

A note on this subject may not unfitly be appended to a discussion of other points of difference between modern and earlier printing.

i. Capitals emphasize: hence the implied courtesy in their use with proper names. Where a word derived special significance from its context, it was the rule to use a capital,

But *Brutus* sayes, he was Ambitious:
And *Brutus* is an Honourable man.
Julius Cæſar, III. ii. 99–100.

Baſſ. Sweet *Portia*,
If you did know to whom I gaue the Ring,

If you did know for whom I gaue the Ring,
And would conceiue for what I gaue the Ring,
And how vnwillingly I left the Ring,
When nought would be accepted but the Ring,
You would abate the ſtrength of your diſpleaſure?
Por. If you had knowne the vertue of the Ring,
Or halfe her worthineſſe that gaue the Ring,
Or your owne honour to containe the Ring,
You would not then haue parted with the Ring: . . .
Ile die for't, but ſome Woman had the Ring.
The Merchant of Venice, v. i. 192–202, 208.

ii. Sometimes the emphasis is due to contrast.

Por. The Crow doth ſing as ſweetly as the Larke
When neither is attended: and I thinke
The Nightingale if ſhe ſhould ſing by day
When euery Gooſe is cackling, would be thought
No better a Muſitian then the Wren? Ibid., 102–6.

In Peace, there's nothing ſo becomes a man,
As modeſt ſtillneſſe, and humilitie:
But when the blaſt of Warre blowes in our eares,
Then imitate the action of the Tyger:
Henry the Fift, III. i. 3–6.

iii. Hence a significant use, such as the employment of a technical term or the heightened meaning conveyed by a metaphor, would require a capital.

Loren. Faire Ladies you drop Manna in the way
Of ſtarued people.
The Merchant of Venice, v. i. 294–5.

La. Madame, wee'le play at Bowles.
Qu. 'Twill make me thinke the World is full of Rubs,
And that my fortune runnes againſt the Byas.
Richard the Second, III. iv. 3–5.

. . . our Sea-walled Garden, the whole Land,
Is full of Weedes, her faireſt Flowers choakt vp,
Her Fruit-trees all vnpruin'd, her Hedges ruin'd,
Her Knots diſorder'd, and her wholeſome Hearbes
Swarming with Caterpillers.
Gard. Hold thy peace.
He that hath ſuffer'd this diſorder'd Spring,
Hath now himſelfe met with the Fall of Leafe.
The Weeds that his broad-ſpreading Leaues did ſhelter,
That ſeem'd, in eating him, to hold him vp,
Are pull'd vp, Root and all, by *Bullingbrooke*:
Ibid., 43–52.

Bull. Goe ſome of you, conuey him to the Tower.
Rich. Oh good: conuey: Conueyers are you all,
That riſe thus nimbly by a true Kings fall.
Ibid., IV. i. 316–8.

Duke. Oh Place, and greatnes: millions of falſe eies
Are ſtucke vpon thee: volumes of report
Run with theſe falſe, and moſt contrarious Queſt
Vpon thy doings: *Meaſure for Meaſure*, IV. i. 61–4.

Editors alter 'Queſt' to 'queſts', but Mr. Thistelton has fully vindicated the Folio text. 'Queſt' is a verb like 'Run', and 'moſt contrarious' qualifies it as 'falſe' qualifies 'Run'; 'moſt contrarious Queſt' is equivalent to 'hunt counter'. But the clue which guided Mr. Thistelton to this lucid explanation of the construction was the use

of the capital. '"Queſt",' he says, 'is of course the verb—capitalized because it is a technical term of the chase and used metaphorically—which ſignifies the giving tongue of the dog on the scent of game' (*Notulae Criticae*, 49). The compositor knew what he was printing.

iv. That the old practice was not purely arbitrary is shown by the use and disuse of capitals at the beginning of a clause or sentence. Where a new sentence merely answers a previous question or closely carries on the idea of the previous clause, the capital is dropped.

Mark'd ye his words? he would not take y^e^ Crown,
Therefore 'tis certaine, he was not Ambitious.
Julius Cæſar, III. ii. 118–9.

MACI. Out on thee, dotard! what ſtarre rul'd his birth?
That brought him ſuch a ſtarre? blind *Fortune* ſtill
Beſtowes her gifts on ſuch as cannot vſe them:
Euery Man out of his Humour, II. iv. (Folio, p. 114).

And the usage is reversed after a colon or semicolon when a clause gives a new turn to the thought, expresses deeper feeling, or adds in any way a touch of emphasis.

If good CHRESTVS,
EVTHVS, or PHRONIMVS, had ſpoke the words,
They would haue moou'd me, and I ſhould haue call'd

My thoughts, and actions, to a ſtrict accompt
Vpon the hearing: But when I remember,
'Tis HEDON, and ANAIDES: alaſſe, then,
I thinke but what they are, and am not ſtirr'd.
Cynthias Reuells, III. iii. (Folio, 1616, pp. 210–11).

If it were done, when 'tis done then 'twer well,
It were done quickly: If th'Aſſaſſination
Could trammell vp the Conſequence, . . .
Macbeth, I. vii. 1–3.

O here
Will I ſet vp my euerlaſting reſt:
And ſhake the yoke of inauſpicious ſtarres
From this world-wearied fleſh: Eyes looke your laſt:
Armes take your laſt embrace: And lips, O you
The doores of breath, ſeale with a righteous kiſſe
A dateleſſe bargain to ingroſſing death:
Romeo and Iuliet, V. iii. 109–15.

OXFORD: HORACE HART, M.A.
PRINTER TO THE UNIVERSITY