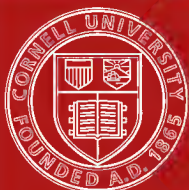


PR  
2833  
H19

PR  
2833  
H19

CORNELL  
UNIVERSITY  
LIBRARY





## Cornell University Library

The original of this book is in  
the Cornell University Library.

There are no known copyright restrictions in  
the United States on the use of the text.







THE TEMPEST.



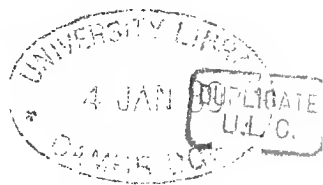




SELECTED NOTES UPON  
SHAKESPEARE'S  
COMEDY OF  
THE TEMPEST.

BY

J. O. HALLIWELL, F.R.S.



LONDON:  
PRINTED FOR THE AUTHOR.

1868.

L.L.

K

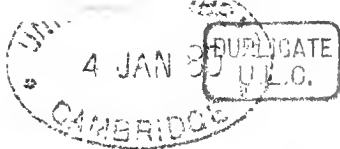
1868

PR  
2833  
H19

A375140

5

CHISWICK PRESS:—PRINTED BY WHITTINGHAM AND WILKINS,  
TOOKS COURT, CHANCERY LANE.



## PREFACE.

**H**AVING abandoned the critical and philological study of the text of Shakespeare in favour of a more exclusive attention to the Biography of the Poet, and the history of the early English stage, I was perplexed what course to adopt respecting a large quantity of new materials belonging to the former class, which had accumulated by old-book reading since the completion of my large edition of the Works of the Great Dramatist. It seemed a pity to destroy them without examination, and equally so to allow them to remain altogether useless. If the advice of friends had been solicited, the dilemma of honest John Bunyan would doubtlessly have been encountered,—

Some said, John, print them ; others said, Not so ;  
Some said, They might do good ; others said, No.

Under the impression, however, that a collection of extracts, illustrative of Shakespeare's language and allusions, taken from old English books, is never without some value, I have decided to print a selection from my materials on each play separately. Upon some of the dramas there will be but a small contribution, but it is trusted that there will be hardly a volume in the series, however diminutive, which will not offer information of some little use to a future editor.

No. 11, Tregunter Road,  
South Kensington, London.  
3 *January*, 1868.



## SELECTED NOTES.

\* \* \* *The paginal references are adapted to the variorum edition of 1821, ed. Malone.*

19. *Good, speak to the mariners.*

I AM not sure, after all, that *good* stands here for *good friend*.

*Val.* You had a Son late of this house.

*Broo.* And do not you infer by that he 's dead?  
Good, do not mock me, sir.

*Val.* If this be gold,  
He lives and sent it to you ; forty peeces ?

*The Damoiselle or the New Ordinary, 1653.*

No privilege can free us from this prison ;  
No tears, no prayers, can redeem from hence  
A captiv'd soul ; make use of what you see :

Let this affrighting spectacle of death  
Teach you to nourish life.

*Ero.* Good ; hear him : this is a rare soldier.

*The Widow's Tears.*

19. *Fall to 't yarely.*

The maister cries, In with the sayles ; others cry,  
Downe with the mast ; some againe, to lighten their  
barke of her burthen, the more *yarly* to rise with  
the seas, beginne to throw overboord all whatsoever  
comes to hand.

*History of Euordanus, Prince of Denmark, 1605.*

*Yare*, as, Be yare at the helm ! that is, be  
quick, ready, and expeditious at the helm.

*Gentleman's Dictionary, 1705.*

20. *If room enough.*

The curious parallel from Pericles should be con-  
tinued. The Second Sailor says, "But sea-room,  
an the brine and cloudy billow kiss the moon, I  
care not."—*Pericles*, p. 108.

Blowe till you burst, roar, rend the earth in  
sunder.—*Sylvester's Du Bartas.*

20. *Play the men.*

Againe, when the souldiours of Rome had *plaide the men*, in the overthrowe of Cataline, was it not a fault in Cicero to shew such arrogancie in his speeches, to take upon him more effect than ten men in armour?—*Breton's Will of Wit*, 1599.

Whereof Bassianus being aduertised, and perceiving he should haue battell, maketh readie for the same, giuing the best exhortation he could vnto his people *to plaie the men*: but forsomuch as the most part of his armie were Britains, all his words nothing auailed.—*Holinshed's Chronicles*.

Belike, because he cannot *play the man*,  
Yet would be awde, he keeps his filthy revell,  
Stalking and roaring like to Job's great devill.  
*Skialetheia, or a Shadowe of Truth*, 1598.

When I give you a wincke, shake off your chaines, and let us *plaie the men*, and make havocke amongst them, drive them out of the house and maintaine possession by force of armes, till the king hath made a redresse of your abuses.

*Euphues Golden Legacie.*

With sharpe confronts, each one doth play the man.—*Babels Balm*, 1624.

*Ped.* Heere comes the Bird that I must ceaze  
vpon :

Now Pedringano, or neuer, *play the man.*

*The Spanish Tragedie.*

In both incounters remained many Indians slain and wounded, and of the Spaniards some were hurt, but none killed, who gave most hearty thanks unto God for their delivery from so great a multitude as were foure score thousand against one thousand onely of Indians and Spaniards joyned together. The Indians of Zempoallan and Zaclotan did *play the valiant men* that day, wherefore Cortez honoured them with hearty thanks.

*Gage's New Survey of the West Indias*, 1648.

Insomuch, that Sancho is forc'd to appeal to the Don ; who, finding that his Squire had *plaid the man* so notoriously, was more ready to make a Knight of him, then an honest man, and dignifie him more then justifie him ; which both were equally in his power.

*Gayton's Pleasant Notes upon Don Quixot*, 1654.

*Fran.* O Guzman ! Hadst thou but *play'd the*



*Man* when I had flung down and disarm'd my Antagonist, we had gotten Immortal Fame ; but now thou art lost in Infamy : Thy Sword taken from thee, by him who had only the Scabbard to do it with !—*Guzman*, 1693.

20. *Where is the Master, Boson ?*

So printed in ed. 1623. "The *boson*, he his cabin tooke to keepe."—*Breton's Pilgrimage to Paradise*, 1592. *Bozon* occurs in a song as lately as 1716, in the Musical Miscellany.

*Con.* You must know my Devil scorns to be commanded with canting mountebank words, he is a Sea-faring kind of Divel, that comes when his *boson* whistles ; stand fast.—*Lacy's Dumb Lady*, 1672.

The unusual form, *boatsen*, occurs in Davenant's Poems on Several Occasions, ed. 1673, p. 294.

21. *The peace of the present.*

That is, of the present time. Common. "The description of that great City, as it was in former times, and also *at this present*."

*Gage's New Survey of the West Indias*, 1648.

21. *I have great comfort, &c.*

This speech is extracted by Cotgrave in his *English Treasury of Wit and Language*, 1655, with several unauthorized alterations, e.g., "I have great comfort from this fellow *in this danger . . . mark about him . . . doth little help us.*"

22. *Blasphemous.*

The term *blasphemous* was not always used in its modern sense. According to a letter, dated 1604, Stone, a fool, "was well whipped in Bridewell for a blasphemous speech that there went sixty fools into Spaine besides my lord Admiral and his two sons."

22. *I'll warrant him from drowning.*

There was entered on the books of the Stationers' Company, 17 June, 1656, a ballad called, "Hee that's borne to bee hang'd shall never bee drowned, or a true Relation of many exploits done by Richard Hannum."

No, no, by Saint Adauras, for thou shalt be hanged once.

*He thats borne to be hangd shall neuer be drownde.*

Ah great sheepe!

Fearest thou hanging? Thou shalt be buried,  
which is more honourable, the ayre or the earth?

*Eliot's Fruits for the French, 1593.*

“He that is borne to be hanged shall never be  
drowned,” proverb in Camden's Remaines, ed. 1629,  
p. 266.

Qui a à pendre n'a pas à noyer: Prov. *Hee thats  
borne to be hanged needs feare no drowning.*

*Cotgrave, in v. Noyer.*

22. *Set her two courses.*

Up with a *course* or two, and take (tack) about,  
boyes.—*Two Noble Kinsmen, 1634, p. 42.*

23. *We are merely cheated.*

O, madam, y'are deceiv'd, *meerely* deceiv'd.

*The True Tragedy of Herod and Antipater, 1622.*

I am as happy

In my friend's good, as if 't were *merely* mine.

*The Honest Man's Fortune.*

24. *Long heath.*

This old reading is, I am persuaded, the correct  
one, although it is not generally accepted. “There

is in this countrey two kindes of heath, one which beareth his flowers alongst the stems, and is called *long heath*; the other bearing his flowers in tutteis or tufts at the tops of the branches, the which is called small heath."

*Lyte's ed. of the New Herball of Dodoens, 1586.*

27. *Lie there my art.*

So Corax, in the Lover's Melancholy, 1629, throwing off his gown, says,—“There lies my gravity.”

Now by yon heav'n  
That blushes at my scarlet robes; I'll doff  
This womanish attire of godly peace,  
And cry, Lie there, Lord Cardinal of Guise.

*The Duke of Guise.*

28. *Obey, and be attentive.*

I would here insert a stage-direction,—*They sit down.* This would explain Prospero's subsequent words, p. 39,—“Now I arise,” when he gets up, leaving Miranda to repose.

28. *Out three years old.*

Albertus Magnus saith that Sparrowes liue,  
Scarce *three yeares out* (we needes beleeeue him must)

And for the same this naturall reason giues,  
Because so oft they doe the act of Lust.

*The Scourge of Folly, by J. Davies, 1611.*

29. *Abysm.*

First I tell you, that the cause that I am brought  
and put in the *abisme* or swallow of pensiuenesse  
and sighes that is this day come vnto me, is by  
beholding of you.—*The Histories of Troye, 1617.*

29. *A piece of virtue.*

I sawe one Lasse farre comelier than the rest,  
A peerlesse *peece*, an heart-delighting gyrl,  
An heauenly Nymph, what shall I say I saw,  
An haplesse faire, a sweet vnlukie Dame,  
I saw her, and I know not whether Fate,  
Or Cupids stroke this rare euent did cause.

*Sabie's Fishermans Tale, 1595.*

29. *And princess.*

What I aime at in it, I confesse hath most respect  
to my selfe; that I might out of my owne  
Schoole take a lesson, *and* should serve me for my  
whole Pilgrimage: and if I should wander from

these rests, that my owne Items might set me in Heavens direct way againe.

*Feltham's Resolves, 1635.*

Note the licentious use of the word *and* in this extract.

30.—*To think o' the teen that I have turn'd you to.*

A similar line occurs in the Third Part of Henry the Sixth, v. 5,—“And all the trouble thou hast turn'd me to.”

30. *As at that time.*

The *as* is here redundant in a vernacular phrase formerly common. See a long and able note, in the Studies on the Tempest of the Shakspeare Society of Philadelphia, p. 66, by Mr. G. Allen, who cites from the Collect, “and *as at this time* to be born of a pure Virgin.” In the Booke of Common Praier, 1559, it is, “and *this day* to be born of a pure Virgin.”

30. *To trash for over-topping.*

When a hound is too fleet and runs a-head, the huntsman, in order to retard his speed, and make him run on a level with the rest of the pack, puts

a collar round his neck loaded with lead ; this is called to *trash* a hound.—*Dr. Cuming*, 1784.

When a dog overruns the rest of the pack, the huntsman generally ties a rope about his neck, which he suffers him to trail till he begins to tire ; this is called trashing the dog. I have Mr. Rockett's authority for this interpretation, and cannot therefore doubt it.—*MS. note, circa 1790.*

32. *And the bettering of my mind.*

And yet under the leave of your better judgement, I must needs say thus much, my deare cosin, that I find not myselfe wholie to be condemned, because I do not with continuall vehemency folow those knowledges which you call the bettering of my mind.—*Sydney's Arcadia*, 1598.

32. *Who having, unto truth, by telling of it.*

The pronoun *it* refers to *lie*, as Steevens has well explained. A similar construction occurs in *All's Well that Ends Well*, p. 335, where see Mason's note.

35. *Wench.*

A term formerly synonymous with *girl*.

Neither can a boye before he haue accomplished 14 yeares of age, nor a wench before shee haue accomplished 12 make a Testament *ad pias causas*: Neither is the testament good, made by the boye or wench before the said ages, although the same should bee made by the aucturity or consent of the Tutor.—*Swinburn's Treatise of Willes*, 1611.

35. *That wrings mine eyes to 't.*

*To 't*, that is, to crying. This is an idiom of no very unusual occurrence.

36. *In few.*

*In few*, the warres are full of woes.

*Warner's Albions England*, 1592.

36. *Instinctively have quit it.*

The word *have* is altered very indistinctly, but apparently to *had*, in a copy of fol. ed. 1623, which formerly belonged to the Earl of Inchiquin, and is corrected in a nearly coeval hand.

40. *Than other princes can.*

Notwithstanding the reading of ed. 1623, *princesse*, my ear refuses to admit other than the text



above given. *Heir* occurs in Love's Labour's Lost, for *heiress*, and *prince* may be put for *princess*. The Latin *princeps* stands for either. Since writing this, I observe that Mr. Grant White gives examples of *prince* used for *princess*.

42. *Now in the waist.*

It was too late, for already it did embrace and devour from the sterne to the waste of the ship ; and by and by, it had burned off the mast.

*Sydney's Arcadia.*

42. *And burn in many places.*

So Castor, and Pollux, are to Saylers knowne,  
By these their Ruine, or safetie is showne.  
This Comet sometime lighteth on the Mast,  
Thence flyeth to the Sayl's and Tacklings in hast ;  
Skipping heere and there without certaine byding,  
The matter's vnctuous, and must needs be glyding :  
And if it appeare before the storme beginne,  
It foretels the perrils that the Ship is In.  
Then they call it the starre of Helena,  
Hell's Furie, Deaths messenger, fierce Megara ;  
They waile and wring their wofull hands for greife,  
They looke for death expecting no reliefe.

*Sir P. Sydney's Ourania, by N. B.*

Among certayne simple and ignoraunt people, it is accounted for a myracle that, in certayne tempests on the sea, the marriners see certeyne shining and bright fyres which, with great superstition, they kneele downe unto, and pray unto, affirming that it is Santelmo that appeareth unto them ; and not contenteth heerewith, some sweare that they have seene drops of greene wax fal downe. Other affirme that this wax is of such heat that, if it fall from the toppe of the shippe, it dooth melt the rosen and pitche of the hatches of the shyppe, with such other foolysh imaginations.

*The Arte of Navigation, 1596.*

42. *On the top-mast.*

Of these sublunary devils—Psellus makes six kinds ; fiery, aeriall, terrestriall, watery, and subterranean devils, besides those faeries, satyres, nymphes, &c. Fiery spirits or divells are such as commonly worke by blazing starres, fire-drakes, and counterfeit sunnes and moones, and sit on *ships' masts*, &c. Aeriall spirits or divells are such as keep quarter most part in the aire, cause many tempests, thunder and lightnings, teare oakes, fire steeples, houses, strike men and beasts, make it raine stones, &c.—*Burton's Anatomie of Melancholie.*

In Eden's translation of the *Arte of Navigation*, 1596, it is said that the fire seen in tempests "taketh hold sometime on the shroudes, and sometimes on the toppe, and sometime also in the poupe or in the foeshippe."

44 *With hair up-staring.*

After this the gates of the inchaunted garden flew open, whereat incontinently came foorth Ormondine the magician, with his haire *staring* on his head, his eyes sparkling, his cheekes blushing, his hands quivering, his legs trembling, and all the rest of his body distempered, as though legions of spirits had incompast him about.—*Johnson's Famous History of the Seven Champions of Christendome*, 1608.

*Es Peluzamiénto*, standing of the haire staring upright.—*Percivale's Spanish Dictionarie*, 1599.

It is always observed among Country-Men, that a Hog never thrives when his Hair *stares* and looks rugged like a Bear; therefore observe this Rule once a month, and you shall have the best Hogs in the Country.—*The Art of Husbandry*, 1675.

44 *And all the devils are here.*

While I was earnestly harkening (as I said) to hear the women, minding nothing els, the greatest

bell in St. Botolph steeple, which is hard by, was tolled for some rich lady that then lay in passing, the sound therof came with such a rumble into mine ear, that I thought all the devils in hell had broken loose, and were come about me, and was so afraid therewith that when I felt the foxtail under my feet (which through fear I had forgot) I deemed it had been the devil indeed; and therefore I cried as loud as ever I could, "The devil, the devil!"

*Beware of the Cat, 1584.*

Damætas that saw her run away in Zelmanes vpper rayment, and judging her to be so, *thought certainly all the spirits in hell were come to play a Tragedy in these woods*, such strange change he saw euery way.—*Sydney's Arcadia.*

The tempest is now ended.

O that it is faire weather againe.

Truly it hath lightned and thundred lustily.

I beleeeue *that all the Diuels are vnchained to day*, or that the good Ladie Proserpina is traueiling of childbirth.

Beleeeue that all the five hundred thousand hundred *millions of Diuels dance the morrice.*

*Eliot's Fruits for the French, 1593.*

Their mantle darke the grisly shadowes spred,  
Stained with spots of deepest sanguine hew,  
Warne drops of blood, on earthes blacke visage  
shed,

Supplide the place of pure and pretious dew,  
The moone and stars for feare of sprites were fled,  
The shriking goblings each where howling flew,  
The Furies roare, the ghosts and Fairies yell,  
The earth was fild with deuils, and emptie hell.

*Godfrey of Bulloigne, by E. Fairefax, 1600.*

*Buz.* The third and last time was for half a pint of sack upon his wedding night, of later memory ; and I shall nere forget it, that riotous wedding night ; when *Hell broke loose, and all the devils danced at our house*, which made my Master mad, whose raving made my mistriss run away, whose running away was the cause of my turning away. O me, poor masterless wretch that I am.

*Brome's English Moor, 1659.*

And when they sawe the kings Barge comming, they began to showte, and made suche a crie as if *all the Deuills in hell* had bene among them. And they had brought with them Sir John Motton, to the entent that if the King had not come, they would haue

hewen hym all to pieces, and so they promysed hym.—*Grafton's Chronicle*.

44. *In an odd angle of the isle.*

“In the most fortunate angle of the world,” Game of Chess. The Latin *angulus*.

The very expression used by Shakespeare occurs in a romance poem of the fifteenth century, preserved in the Porkington Manuscript,—

The yle of Brettayne i-cleppyde ys,  
Betwyne Skotlond and Ynglonde i-wys,  
In story I wryte aryzte ;  
Wallys ys *ane angulle of that yle* ;  
At Cardyfe sojornde the kynge a whylle,  
With mony a gentyll knyzte.

44. *The still-vex'd Bermoothes.*

So spelled in ed. 1623. In the Devils Law-Case, 1623, we have another form, *Barmotho*.

If it be but of a posy given the King of Fraunce by his nurse, or that a fisherman, sayling by the *Barmoothes*, saw a fire at singing of a hog.

*Two Wise Men and all the rest Fooles*, 1619.

*Rio.* Now I sincke,  
And as I diue and drowne, Thus by degrees,  
Ile plucke thee to the bottome. *They fall.*

*Y. Lio.* Amaine for England, See, see,  
*Enter Reignald.*

The Spaniard now strikes Saile.

*Reig.* So must you all.

*1 Gall.* Whence is your ship, from the *Bermoothes?*

*Reig.* Worse, I thinke from Hell:  
We are all Lost, Split, Shipwrackt, and vndone,  
This place is a meere quick-sands.

*2 Gall.* So we feared.

*Heywood's English Traveller, 1633.*

45. *The mariners all under hatches stow'd.*

At last they of the gallies entred, and bestowed  
the mariners under hatches, and then went to rifle  
the ship.—*The Cobler of Canterburie, 1608.*

Who suncke the Turkish gallies in the Straights,  
but Malefort? who rescu'd the French Merchants,  
when they were boarded, and *stowed under hatches*  
by the Pirats of Argiers.

*The Unnatural Combat.*

48. *Sir, in Argier.*

Numidias mightie plaines they coasted then,  
 Where wandring shepherds vs'd their flockes to feed,  
 Then Bugia and *Argiere*, th' infamous den  
 Of Pirates false, Oran they left with speed,  
 All Tingitan they swiftly ouer-ren,  
 Where Elephants and angrie Lyons breed.

*Godfrey of Bulloigne, by Fairefax, 1600.*

My onely sonne is now slave in *Argeire*, and but  
 ten yeares of age, and like to be lost for ever with-  
 out God's great mercy and the King's clemencie.

*Dunton's True Journall of the Sally Fleet, 1637.*

51. *We cannot miss him.*

They (bees) are so profitable, bringing unto man  
 both honey and wax; each so wholesome that we  
 all desire it, both so necessary that *we cannot miss*  
*them.*—*Lily's Euphues.*

52. *As wicked dew.*

The king kest water on the stane,  
 The storme rase ful sone onane  
 With *wikked* weders, kene and calde,  
 Als it was byfore-hand talde.

*The Romance of Ywain and Gawain.*



53. *That vast of night.*

A like expression occurs in the 1603 edition of Hamlet,—“In the dead *vast* and middle of the night,” the later eds. having *waste*.

59. *Foot it featly.*

There Sackvyldes Sonettes sweetely sauste,  
And *featly* fyned bee ;  
There Norton's ditties do delight,  
There Yelverton's doo flee.

*Seneca's Tragedie of Thyestes, by Heywood,*  
1560, *pref.*

Some, like an ape, will *featly* mumpe and mow,  
When drinke hath much deformd his formall face,  
And some will reele when as hee cannot goe,  
And some will runne and ride the wild-goose chase.

*Hornby's Scourge of Drunkenness, 1618.*

Adjancé: m.ée: f. Fitted, apted, adapted, adiusted, ordered; trimmed, decked, *featly* placed, handsomely ioyned, suteably matched together.—*Cotgrave*.

59. *Cry, Cock-a-doodle-doo.*

“Cry cockadidle-dowe,” ed. 1623. Compare the following lines in Aristippus, 1630,—

1 *Schol.* What ailes thou, thou musing man ?

*Diddle diddle dooe.*

2 *Schol.* Quench thy sorrowes in a Canne.

*Diddle diddle dooe.*

60. *This music crept by me upon the waters.*

A musick sweete, that through our eares shall creepe  
By secret arte, and lull a man asleepe.

*Churchyard's Worthines of Wales, 1587.*

60. *Full fathom five thy father lies.*

In the copy of this song in Wilson's *Cheerfull Ayres or Ballads*, 1660, the concluding lines are thus printed,—

Sea nymphs hourly ring his knell,

Hark now I heare them

Ding Dong Bell Ding Dong Ding Dong Bell.

60. *Those are pearls that were his eyes.*

The diamond is to thee but dimmed glasse ;

Gold is but drosse, pearles are but fishes eies.

*Breton's Pilgrimage to Paradise, 1592.*

61. *Ding-dong, bell.*

There is a funereal song of, ding, ding, ding,

dong bell, the burden of which is this, in Playford's Catch that Catch Can, 1667,—

Then for his sake, some order let us take, that we  
may ring his knell ;

Ding, dong, ding, ding, ding, dong bell ; Ding, ding  
ding, ding, dong bell.

A song in the play of Swetnam the woman-hater, 1620, has the burden of,—ding, dong, ding, dong, dong, &c.

63. *If you be maid or no.*

*Ba.* Who is that ?

A prettie gentlewoman ! save you mistresse,  
What is your name I pray ?

*Vio.* I am cal'd Violante.

*Bar.* *Are you a maide ?*

*Vio.* I should be sorrie else.

*Shirley's Gamester, 1637.*

I've seen a *maid*, sir ; but, if that I have judgement, no such *wonder*.—*The Great Duke of Florence.*

67. *He's gentle, and not fearful.*

Now must Endimion make the world acquainted,  
With Serpents, and wormes which Flora painted

Vpon the face of Tellus Mansion  
 Where nature shewes her deepe inuention.  
 The *fearefull* Crocadil, and Scorpion,  
 The flying Dragon from the Dungeon  
 Of Nessus springing: the poyzoned viper.

*Sir P. Sydney's Ourania.*

68. *My foot my tutor.*

I am now in very good case, that he which was my servant but the other day will now be my master; this it is for a woman to make *her foote her head*. The day hath beene when I might have gone forth when I would, and come in againe when it had pleased me, without controlement; and now I must bee subject to every Jackes checke.

*The Historie of Facke of Newberie, 1633.*

As the husband was called the *head* of the wife, a child might not unaptly be termed the *foot* of a parent.

71. *Some merchant, and the merchant.*

The word is here used in two senses, both for a vessel and its owner. This is a kind of what may be called a jingle-quibble in which Shakespeare delights.

A young lady contracted to a noble gentleman, as the lady last mentioned and your highness were, being hindered by their jarring parents, stole from her home, and was conveyed like a ship-boy in a *merchant*, from the country where she lived.

*The Lover's Melancholy.*

71. *He's winding up the watch of his wit.*

For that hath bene done by Zelmane, but not as I feared, to my ruine, but to my preservation. But when he had once named Zelmane, *that name was as good as a pully, to make the clocke of his praises run on in such sort*, that (Philanax found) was more exquisite then the onely admiration of vertue breedeth: which his faithfull heart inwardly re-pining at, made him shrink away as soone as he could, to go about the other matters of importance, which Basilius had enjoyed vnto him.

*Sydney's Arcadia.*

His imagination is never idle, it keeps his mind in a continuall motion, as the poise the clocke: he *winds up his thoughts* often, and as often unwinds them; Penelopes web thrives faster.

*Sir T. Overbury's Characters.*

79. *Bourn, bound of land, tilth, vineyard, none.*

Ritson, in his *Cursory Criticisms*, 1792, p. 33, proposes to read, to complete the metre, “*Bourn, limit, bound of land,*” &c. I do not believe that any addition is absolutely necessary, but, if it be, I should be inclined to propose to insert the word *meadow* after *tilth*.

80. *All foizon.*

Whew! he comes upon me with “a *superfantial* substance and the *foizon* of the earth,” that I know not what he means.—*Peel’s Old Wives Tale*, 1595.

82. *Go sleep and hear us.*

A very obscure speech. Gonzalo asks them to laugh him to sleep, for he is very drowsy. Antonio replies,—go to sleep and hear us laugh, the sound of which laughter, from a little distance, would sooth the drowsy counsellor into slumber. Antonio’s speech, by the common idiom of inversion, is equivalent to,—“Hear us, and go sleep.”

83. *If heed me.*

“Doe heare, brother?” *Widdowes Teares*, 1612, for,—“Do *you* hear, brother?”

How little do you guess what I'm to say ;  
I'm not to ask you how like Farce or Play :  
For you must know, I've other Business now ;  
It is to tell ye, Sparks, how we like you.

*The Cheats of Scapin, 1677.*

90. *As a cat laps milk.*

That is, quietly.

92. *Now, good angels, preserve the king !*

This line is given to Gonzalo, and the next to Alonso, in ed. 1623, an arrangement which Mr. Staunton was the first to observe was inaccurate. Mr. Dyce makes one speech of the two, giving both to Gonzalo, with several explanatory stage-directions. I would venture to suggest that this line should be assigned to Ariel, the next speech to Gonzalo, and the following one to Alonso.

93. *By inch-meal a disease.*

It is not auoided, but by *droppe meale*, and with great and intollerable paine, so that oftentimes the excrements of the wombe are auoyded together with the Vrin.—*Margarita Chyrurgica, 1610.*

95. *They will not give a doit.*

Which picture is adorned round about with the armes of the principall families of Holland. Besides, for a farther testimony of this matter they vse to stampe the figure of a maide vpon one of their coynes that is called a *Doit*, whereof eight goe to a Stiuer, and ten Stiuers do make our English shilling.—*Coryat's Crudities*, 1611.

96. *Under his gaberdine.*

The party was clad in a rich cloth of siluer doublet, and ouer it a *Gaberdine* of greene Veluet, set thicke vvith Buttons and Loopes of siluer, suteable, hauing on the top of his right shoulder sloping, a faire Belt studded and embroidered with Gold, two curiously vvrought Petronels hanging at it, his Breeches were suteable, Damaske, his Stocking, shooe and garter, white, Plumes of feathers white and greene: all which so set out his gracefull personage, that Gerardo, forgetting his troubles, vvas now wholly fixt vpon the gallant obiect.

*Gerardo, the Unfortunate Spaniard*, 1622.

I was shortly after taken prisoner by the Wallons of Vnreue, where I was most miserably imprisoned



and hardly dealt withall, for that they tooke my hose and doublet from me, leauing me nothing but a stincking sheepes skin about me, and the wooll on it, and my cloke, of the which I made a long *gabberdine* with sleeues, like an olde popish priest.

*Clifford's Schoole of Horsemanship*, 1585.

*Cápa de água*, a fishermans cloake or *gabardine* with a hood behinde in the necke.—*Percivale's Dictionarie in Spanish and English*, 1599.

*Caban*: m. *A gabardine*, or cloake of felt.

*Cotgrave.*

*Gabardine*, a kind of rough Cassock, like an Irish mantle.—*Phillips' New World of Words*, 1671.

97. *Do you put tricks upon us with savages?*

*Saluages*, ed. 1623. The form is not unusual.

Had they been your Contemporaries, they  
(Whom all men did, and *Salvages* obey,  
And rocks and trees) with all their study ne're  
Could pen one line worth your attentive ear.

*Cokain's Poems*, 1658.

98. *He's a present for any emperor.*

*Ros.* Can speake ; De e e e e —

*Feren.* 'Tis a present for an Emperor : What an excellent instrument were this to purchase a sute, or a monopoly from the Dukes care ?

*Love's Sacrifice, 1633.*

98. *That ever trod on neat's leather.*

There lives a Duke in Andaluzia,  
 Grandees they call them, (if I right doe say)  
 Who had two sons, the eldest of great hopes,  
 The yonger, such as those they call crack-ropes ;  
 A wicked Lord, *as e'r wore Spanish leather,*  
 Gawdy as Sun-shine, light as any feather,  
 And divelish handsome, set out too with clothes,  
 With which he takes fools eyes, their ears with oaths.

*Gayton's Pleasant Notes upon Don Quixot, 1654.*

So long goes the pottle to the water, at length it comes home broken ; I know you are as good a man as euer drew sword, or as was ere girt in a girdle, or *as ere went on neats leather,* or as one shall see vpon a summers day, or as ere lookt man in the face

*The Two Angrie Women of Abington, 1599.*

99. *Which will give language to you, cat.*

With braggot, that can teach a cat to speake.

*Taylor's Drinke and Welcome, 1637.*

With good chear enough to furnish every old room,  
And old liquor able *to make a cat speak*, and man  
dumb,

Like an old coutrier, &c.

*The Old and Young Courtier.*

99. *Come,—Amen!*

There is no good reason for suspecting this, the old, reading; but the word *amen* is altered to *again* in early manuscript in a copy of the second folio, 1632, which was sold by one Sarah Jones in 1649, the MS. notes apparently having been written previously to the latter date.

Who live but, as it were, to say *Amen*

To others' labours which supply your wants.

*La Dance Machabre or Death's Duell,*

by W. C., n. d.

*Young Lo*: What thinke you, gentlemen, by all this reueneu in drinke?—*Cap.* I am all for drinke.—*Travell.* I am dry till it be so.—*Poet.* He that will

not cry *Amen* to this, let him live sober, seeme wise, and dye o' th' corum.

*The Scornfull Ladie*, 1639.

100. *The siege of this moon-calf.*

The Pelican doth let himselfe bloud, and draweth the very bloud from his body, for to heale his young ones beeing hurt with Serpents. The Storke (as all naturals confesse) haue taught Potecaries the vse of Glisters, putting mosse in their *siege* when they finde themselues bound.—*Theatrum Mundi*, 1581.

In a little book, *A Direction for the Health of Magistrates*, 1574, is a chapter entitled, “of purgation by *siege* or other wise.”

In an Excellent Treatise teaching howe to cure the French-Pockes, 1590, p. 24, is a chapter “of curing the pockes by *seege*, with laxative medicines.”

This sware the prison smelt of lice,  
Of urine, and of *seige*, and mice.

*Wil Bagnal's Ghost*, by E. Gayton, 1655.

The term *moon-calf* is not here used in its literal signification, but for a stupid fellow, a term of con-

tempt. So, in Brome's New Academy, 1658,—“ he has spoke against her aunt, her moon-calf sonne.”

101. *When time was.*

He was a servant to my lord, when time was.  
*State Papers, 1627.*

102. *I could find in my heart.*

We should now say, “I could find *it* in my heart,” but the text is correct. “I could cry, I confesse, but that I can't find in my hart to be such a foole.”

*Marriages of the Arts.*

104. *Ban, Ban, Ca—Caliban.*

There is a song in the Tragedy of Loocrine, with the burden,—“ Dan, dan, dan, dan—Dan diddle dan.”

Crip, Frap, Ler, Brong, Gualif, Guendir, words vttered in excesse of ioy, and which haue no signification, as we say in English, *Falantidodire, flim, flam, tan.*—*Florio's New World of Words, 1611.*

105. *Most poor matters point to rich ends.*

But how are we falne to talke of this fellow ; and

yet, indeede, if you were sometimes with me to marke him, while Dametas reads his rusticke lecture unto him, to see all the while with what a grace, which seemes to set a crowne upon his base estate, he can descend to those poore matters, certainly you would.—*Sir P. Sydney's Arcadia*, 1598.

105. *As odious.*

That is, it *would be* as odious as it *would be* heavy, did not my mistress make my labours pleasures. The insertion of '*tis*, although supported by the high authority of Mr. Dyce, is inconsistent with the context, and would make Ferdinand in the same breath say that his labours were both odious and pleasant.

106. *And makes my labours pleasures.*

Blest be the name wherewith my mistres named is; whose wounds are salves, whose yokes please more than pleasure doth.—*Sydney's Arcadia*, 1598.

106. *When I do it.*

The pronoun *it* refers to *labours*, and numerous examples might be cited of that pronoun being applied to a preceding plural substantive.

*Bor.* It cannot choose, sir,  
Till your own eyes behold it ; but that it is so,  
And that by this means the too-haughty soldier  
Has been so cramm'd and fed he cares not for you,  
Believe me, or let me perish : let your *eyes*,  
As you observe the house, but where I point *it*  
Make stay, and take a view, and then you have  
found it. *The Loyal Subject.*

109. *Besides yourself, to like of.*

As the Couetous man would not *like of* those  
seruants and hirelings, who by their negligence and  
carelesse haue suffered his houses to fall to ruine,  
and haue left his lands and vineyardsvntilled, neither  
would he be pleased with that man or maid-seruant  
in his house, which serueth him to no purpose.

*Cawdray's Treasurie or Store-house  
of Similies, 1600.*

And so well did Peachey *like of* Sir John, that he  
vowed he should not be his man, but his fellow.

*Deloney's Second Part of the Gentle Craft, 1598.*

Compare a song in the *Passionate Pilgrim*, 1599,  
—"That *liked of* her master."

111. *A thousand! thousand!*

*Wife.* Farewell, Valentius.

*Val.* A thousand take with thee!

*The Knave in Graine new Vampt*, 4to. 1640.

113. *Thou deboshed fish thou.*

*Ab.* I hope he's far enough if his man be trusty :  
This was a strange misfortune ; I must not know it.

*Val.* That *most debosh'd knight* : come down sweet  
sister.

My spotlesse Sister ; now, pray thanke these Gentle-  
men,

They have deserv'd both truly, nobly of ye.

*The Knight of Malta.*

If he decease before you, no honest man will have you, unlesse some of your *deboshed* companions, more for lucre then for love, who will never trust you, knowing you false to your former husband : and then, perchance, you would wish you had beene more constant to your first betrothed, and lesse confident to every cogging companion ; but it will bee then too late.—*The Man in the Moone telling Strange Fortunes*, 1609.



To *debosh*, corrupt, make lewd, vitiate. G. Desbauchér, dict. à Des priu. et bauche, i. coria, orum, i. an euen rew, order, ranke, or laine of stones or bricke in building, one lying so equally with the other according to rule, that there is no disorder, and *Desbauché* est extra ordinem positus, out of ranke and order, and *Enfant Desbauché*, adolescens perditus, et dissolutus, a swaggering cavaleering young man, or one that runneth out of order.

Ang. *Debosht.*—*Minshew.*

Most commonly some knaue or *debosht* fellow lurch the fooles their sons as cunningly after their fathers discease as they did others only to make their sonnes Gentlemen, who at last may as miserably die in the Hole for want of sustenance as some of his fathers debtors haue done before him.

*The Compters Commonwealth.*

*Deboist*, Chamberlain's Jocabella, or a Cabinet of Conceits, 1640. *Debasht*, Davenant's Wits, ed. 1673, p. 171. *Debaush'd*, Brome's New Academy, 1658. The form *deboshed* is found in hundreds of old books.

In the City Politiques, 1683, a wild fellow is termed "a great *debosh*."

116. *A pied ninny.*

Foure things are a fooles chiefe loves, a bawble  
and a bell, a coxecombe and a *pide* coate.

*Breton's Good and Badde*, 1616.

116. *And make a stock-fish of thee.*

Asello proximus, in our English proverbe, beaten  
like a *stockfish*.

' *Withals' Dictionarie*, ed. 1608, p. 37.

Here swimmes the pearch, the cuttle, and the  
*stocke-fish*,

That with a wooden staffe is often beaten.

*Chester's Loves Martyr, or Rosalins  
Complaint*, 1601.

117. *He's but a sot.*

For this cause Galen said that among the Scythians there was one onely Philosopher called Anacharsis, but in Athens many: and that among the Abderites euery one was a true *sot*, or a naturall foole, and so on the contrary that there were but few in Athens.—*The Passenger of Benvenuto*, 1612.

119. *Will you troll the catch.*

Greek is pronounced wrong,  
Vnlesse you *trole* it o'r the tongue.

*Gayton's Notes upon Don Quixot, 1654.*

Is not this fine, I trowe, to see the gambolds,  
To heare the Iiggs, obserue the friskes, b'enchanted  
With the rare discord of bells, pipes and tabors,  
Hotchpotch of Scotch and Irish twingle twangles,  
Like to so many Queresters of Bedlam,  
*Trowling a catch?* *Perkin Warbeck, 1634.*

119. *You taught me but while-ere.*

Each shepheard that was wont to feed his flocks  
Upon these fertile meads, was wont *whilere*  
To pay the tribute of his primest lambs.

*Rhodon and Iris, a Pastorall, 1631.*

So comes it now to Florimell by tourne,  
After long sorrowes suffered *whyleare*,  
In which captiu'd she many moneths did mourne,  
To tast of ioy, and to wont pleasures to retourne.

*The V. Booke of the Faerie Queene, 1596.*

A prime, *whileare*, but now, but euen now.

*Cotgrave.*

119. *Played by the picture of No-body.*

A picture "cutt in wood" of "Nobody," is mentioned in a list of popular engravings licensed to Francis Leach in 1655-6, MS. Stat. Reg.

It shall be thus ; now you have seene his shape,  
 Let him be straight imprinted to the life ;  
 His *picture* shall be set on every stall,  
 And proclamation made, that he that takes him  
 Shall have a hundred pounds of Sombody.

*Nobody and Somebody, with the Historie of  
 Elydure, n. d.*

121. *Here's a maze trod.*

The scene of this play is an uninhabited island. Are we to suppose that Prospero, Miranda, or Caliban, had amused themselves in this way ?

124. *Praise in departing.*

We which perswade, haue great cause to thanke her, that she will harken vnto vs, as she also will thanke vs, if she *praise at the parting*.

*Mulcaster's Positions, 1581.*

Is my good will not onely rejected without cause,

but also disdained without colour? I, but Philautus, *praise at thy parting*; if shee had not liked thee, she would never have answered thee.

*Euphues and his England.*

*Strife.* I promise you, I have a great losse then, How like ye now this last overthwarting?

It is an old saying, *praise at the parting.*

I think I have made the Cullion to wring.

*Tom Tyler and his Wife*, ed. 1661.

The earliest example I have yet met with occurs in the Towneley Mysteries, p. 320.

125. *Dew-lapp'd like bulls.*

VWhen I came to Aigubelle I saw the effect of the common drinking of snow water in Sauoy. For there I saw many men and women haue exceeding great bunches or swellings in their throates, such as we call in latin *strumas*, as bigge as the two fistes of a man, through the drinking of snow water, yea some of their bunches are almost as great as an ordinary foote-ball with vs in England. These swellings are much to be seene amongst these Sauoyards, neyther are all the Pedemontanes free from them.—*Coryats Crudities*, 1611.

125. *Whose heads stood in their breasts?*

Some countries there are where men are born  
headless, with eyes and mouths in their breasts.

*Florio's Montaigne.*

127. *The sea hath caused to belch up.*

For then I viewd his body fall and sowse  
Into the fomie maine. O, then I saw  
That which me thinks I see! It was the duke,  
Whom straight the nicer stomackt sea

*Belcht up.* But then ——

*Marston's Malcontent*, ed. 1604.

127. *Dowle.*

*Young dowl of the Beard*; Lanugine, spunt amento  
della barba; *Poil folet*; Boço de barva.

*Howell's Vocabulary*, 1659.

*The First dowles upon the Chin*; La lanugine, ò  
la prima barba; *Le poil folet du menton, où la pre-  
miere barbe*; El boço, la primera barva.—*Ibid.*

His Band is Starch'd with Grease, french-russet  
cleare;

His Beard for want of Combing, full of mange:

His Hat (though blacke) lookes like a medley Hat;  
For, black's the Ground which sparingly appears,  
Then heer's a *Dowle*; and there a Dabb of fat,  
Which as vnhandsome hangs about his Eares.

*Davies's Scourge of Folly, 1611.*

129. *With mockes and mowes.*

So<sup>d</sup> printed in ed. 1623, and compare the following lines in Fulbecke's Parallele or Conference, 1601,—

Things must be recompenced with thinges, buffets  
with blowes :

And wordes with wordes, and taunts with *mockes,*  
*and mowes.*

Compare the Faerie Queene, b. vi,—

And otherwhiles with bitter *mockes and mowes*  
He would him scorne, that to his gentle mynd  
Was much more grievous then the others blowes.—

132. *A thread of mine own life.*

*Third*, ed. 1623. "You take from me a great part of myself," Antony and Cleopatra. "I have a kind of self resides in you," Troilus and Cressida. On the other hand, *thrid* for *thread* was very com-

mon, and, occasionally, *third*. "A thrid of flax,"  
Feast for Wormes.

An instance of it occurs in the Arminian Priest's  
Last Petition, by Thomas Harbie, 1642.

Whose day, because it was much nearer then  
Eronaes, and that he well found she had twisted her  
life upon the same threed with his, he determined  
first to get him out of prison.

*Sydney's Arcadia*, 1598.

133. *That I boast her off.*

*Of*, ed. 1623. Compare the following spellings in  
the Phœnix, 1607,—

As well as Subjects, therefore to my comfort,  
And your succesfull hopes I haue a Sonne  
Whome I dare *boast of*;—

*Luf*. Whome we all do *boast off*,  
A Prince elder in vertues then in yeares.

134. *No sweet aspersion.*

The aspersion of a little cool water upon her face  
recalled her spirits from that amorous trauce.

*Nature's Paradox*, 1652.



135. *Bring the rabble.*

Dr. Johnson explains *rabble* here, "the crew of meaner spirits;" but perhaps hardly necessarily. Shakespeare uses the word elsewhere, merely in the sense of a small party or company. See the Merry Wives of Windsor, p. 140.

Levins, in his Manipulus Vocabulorum, 1570, has, "a rable, rewe, *series*." Mr. Wheatley correctly explains the word, *a train*.

135. *Ay, with a twink.*

Alas, he liveth not! it is too true,  
That with these eyes, of him a peerless prince,  
Son to a king, and in the flower of youth,  
Even *with a twink* a senseless stock I saw.

*Ferrex and Porrex.*

136. *Ceres.*

Ceres is introduced into several masques. "Ceres enters representing summer, and sings; after her enters five reapers, having sickles in the one hand, and ripe corne in the other," Argument of the Pastorall of Florimene, 1635.

It appears, from p. 149, that, in the original per-

formance of the *Tempest*, the parts of Ariel and Ceres were presented by the same actor.

136. *Thatch'd with stover.*

The word *stover* seems to have been little understood some thirty years after Shakespeare's death, for the word is altered to *clover* in a copy of the second folio, 1632, in a handwriting attributed to the year 1649.

137. *Thy banks with pioned and twilled brims.*

In some parts of the North, a reed is called a *twill*. The reed may therefore be here alluded to, certain kinds of it, the wild reed of Shakespeare's time, begin to blossom at the end of April (old style).

The word *twilled* is altered to *twisted* in an early hand-writing in a copy of the second folio, 1632, which was sold by one Sarah Jones in the year 1649.

146. *Yea, all which it inherit, shall dissolve.*

All this stately and pageant-like pomp shall vanish away and come to nothing, as though it had never been.—*Sutton's Dixe Mori.*

147. *Leave not a rack behind.*

Perhaps the following quotation is the most favourable one yet pointed out as regards this reading.

Oure life shal passe away as the trace of a cloude, and com to naught as the mist that is driven awaye with the beames of the sunne, and put down with the heat therof.—*The Boke of Wysedome*, Cranmer's Bible, ed. 1562.

147. *Such stuff as dreams are made on.*

*Phoe.* I wonder how this fellow keepes out madnes?

What *stuffe* his braines, are *made on*?

*The Phoenix*, 4to. Lond. 1607.

148. *Is rounded with a sleep.*

The Tyrant with all pride and spleene abounding  
Admits him, in the presence of his Peeres,  
Legions of armed men his person *rounding*.

*Heywood's Troia Britanica*, 1609.

There is one thing which may adde to our value of it: that it is appropriate unto Man alone. For surely, Beasts have not hope at all; they are onely

capable of the present ; whereas Man, apprehending future things, hath this given him, for the sustentation of his drooping Soule. Who would live *rounded* with calamities, did not smiling Hope cheere him, with expectation of deliverance ?

*Feltham's Resolves*, ed. 1635.

151. *I' the filthy mantled pool.*

And all his body *mantled* in filthy mire,  
Like a stearne boare soild in the summer time.

*Rodomonth's Infernall*, by Gervase  
Markham, 1598.

151. *For stale to catch these thieves.*

The birde that striketh at every *stale* cannot long escape the snare.—*The Mirrour of Modestie*, 1584.

I came to warne her as a friend, and counsell her as a kinsman, that she might take heede of the traine, least she were taken in the trap, that she might not strike at the *stale*, least she were canvased in the nettes.—*Mamillia, the Second Part of the Triumph of Pallas*, 1593.

*Birding-perches*, whereupon the *stale* is set.—*Withals' Dictionarie*, ed. 1608, p. 127.

Vertue may now and then be set forth to the show,

but it is but as a *staale* to draw into the net of villany.—*Rich's My Ladies Looking Glasse*, 1616.

*Brische*. A bush made of lime twigs, and a *stale* hung at it to draw birds vnto it.—*Cotgrave*.

153. *We know what belongs to a frippery.*

Yes, and more ; do you not remember what tasks you were wont to put me to, and expences? when I bestow'd on you gowns and petticoats, and you in exchange, gave me bracelets and shoe-ties? how you fool'd me sometimes, and set me to pin pleats in your Ruff, two hours together, and made a waiting *frippery* of me? how you rack'd my brain, to compose verses for you, a thing I could never abide? nay, in my conscience, and I had not took courage, you had brought me to spin, and beat me with your slippers.—*The Antiquary*.

*Fripperia*, the place where old clothes sellers dwel, a fripperie.—*Florio's Worlde of Wordes*, 1598.

To spin is most my trade, or else to wash,  
To sell old *friperry* stuffe or such like trash.

*Markham's Famous Whore or Noble  
Curtizan*, 1609.

Unto a kinde of *fripperers* it must be vented,

which be certaine marchants of old wares going up and downe to buy lists, ends of cloath, and old cloakes.—*Hutton's Discovery of a London Monster, called the Blacke Dogg of Newgate*, n. d.

In fine, he is onely a wit at the second hand, or a *frippery* of it, just as Long Lane is compar'd unto Cheapside, and rather a channel of other wits then a fountain of his own.—

*Flecknoe's Enigmatical Characters*, 1665.

In a MS. of the seventeenth century, consisting of short pieces collected perhaps chiefly from printed books, in a list of "nicknames of severall countryes," Ireland is called "a *frippery* of bankrupts," a description which, however suitable at a particular period, seems very inappropriate to modern ears.

A brokeing brother of Bethlehem, with all his *frippery* about him.

*Sir Antony Love or the Rambling Lady*, 1698.

Near to the place where frippery-women stand,  
With stays, coats, suits and breeches second-hand.

*A Vade-Mecum for Malt-Worms*, c. 1720.

154. *Let it alone.*

*Let's along*, Theobald. "Let's along, weele to the towne," Hans Beer-pot, His Invisible Comedie, 1618.

See another example of *let's along* in the Winter's Tale, p. 417.

154. *Now is the jerkin under the line.*

Buy a jack-line or a hair-line, cries some ;  
Another with news-books and almanacks does come.  
*London Cries in, Money Masters all Things, 1698.*

159. *That relish all as sharply passion as they.*

Mr. Dyce correctly follows the third folio in omitting a pause after *sharply*. The meaning is, that relish passion quite as much as they do ; or, possibly, that relish all passion as sharply as they do.

Let him afford all the assistances and relievings in his power, but without intermingling himselfe in the others woe ; as angels that doe us good, but have no passion for us.

*Digby's Observations upon the Religio Medici, 1648.*

159. *Ye elves of hills.*

And thou, oh aire, windes, mountaines, rivers and lakes, and eche God of the woddes, and of the secrete night, by whose helpe I have heretofore made

the runnyng streames to recule, inforcing them to returne to their springs, and things running to become firme, and things firme to become running, and that hast also given power to my verses to drye up the Seas, that I at my pleasure might search the bottom therof, and to make the cloudie times cleare and (at my will) to fill the cleare heavens with obscure cloudes, to make the winds to ceasse, and to turne as it seemed me best: breaking therwith the harde jaws of the fearefull dragons, making also the standing woddes to move, and the hault mountaines to tremble, and to returne to their dead bodies out of the lake Stix those their shadowes, and alive to come forth of their Sepultures; and sometimes thee, O Moone, to drawe to thy perfect roundness; makyng also the cleare face of the Sune many times to become pale, be ye all present, and aide me with your helpe.

*Philocopo of Bocace*, old translation.

161. *The green-sour ringlets.*

“Green soure fruits” are mentioned in the Hermeticall Banquet drest by a Spagiricall Cook, 1652.

161. *Midnight mushrooms.*

*Mushrumps*, ed. 1623. The same form of the



word, the word being used in another sense, occurs in Shirley's *Imposture*, 1652, f. 63. Gerard uses the form *mushrooms*. See his *Herball*, ed. 1597, p. 1386.

163. *I will pay thy graces home.*

*Aere meo me lacessis*, thou geuest me scoffe for scoffe: or as we saie, thou *paiest me home*.

*Eliotes Dictionarie*, 1548.

163. *Didst thou, Alonso.*

We have here a little example of careless printing in ed. 1623, which reads *did*. Nevertheless, the MS. had *didst*, that fact clearly appearing from the catch-word.

164. *There I couch when owls do cry.*

The full-stop after *couch*, which is seen in the *Variorum*, seems undoubtedly erroneous. There is none in ed. 1623, neither is there any in the copy of the song in Wilson's *Cheerfull Ayres or Ballads*, 1660.

Dr. Wilson's music to this song is also given, with the same words, in the *Musical Companion*, 1667.

165. *After summer, merrily.*

*Val.* Gentlemen you have spoken long, and levill,  
I beseech you take breath a while and here me ;  
you imagine now, by the twirling of your strings,  
that J am at the last, as also that my friends are  
flowne like Swallowes *after Summer.*

*Wit without Money.*

167. *Or e'er your pulse twice beat.*

Take an Arrow, and hold it in Flame, for the  
*space of ten pulses*; And when it commeth forth,  
you shall finde those Parts of the Arrow, which were  
on the Outsides of the Flame, more burned, blacked,  
and turned almost into a Coale; whereas that in  
the Middest of the Flame, will bee, as if the Fire  
had scarce touched it.

*Bacon's Naturall History*, ed. 1631.

173. *That have chalk'd forth the way.*

He draws the drawer, and he chalkes the way,  
He smooths the path that makes the world to stray.

*The Curtaine-Drawer of the World*,  
by W. Parkes, 1612.

174. *Is tight and yare.*

A new-rigg'd pinnace that put of from Corinth,  
And is arriv'd amonge us, *tite and yare.*

*Massinger's Beleeve as you Liste*, 1631, MS.

According to the Gentleman's Dictionary, 1705, "*yare* is sometimes used by seamen for bright: as, to keep his arms yare, that is, to keep them clean and bright."

174. *My tricksy spirit!*

*Nimfarsi*, to trim, to smug, to *trixie*, to decke or spruce himsef up as a *nimphe*, or as one that would alwaies court his mistresse.

*Florio's Worlde of Wordes*, 1598.

"The ladies all came rushing out,—with all their *tricksie* trayne," Platt's Pleasures of Poetrie, 1572. "There birds on bowes do chirpe and sing—with sweetely sounding voice,—whose *tricksie* tunes and heavenly noise—will greatly thee rejoyce."—*Ibid.*

*Pargoletta*, quaint, prettie, nimble, daintie, *trixie*, tender, small, little.

*Florio's Worlde of Wordes*, 1598.

175. *All clapp'd under hatches.*

And as for the poore passengers, and common souldiers, who are transported, and blindly *clapt vp vnder the hatches* in these wandring shippes, he hath, to amuse them, added in his false Card many bastard windes, painted out in gilded, and flourished lines; namely, our owne, and others merits, Inuocation of Saints, religious worship of Images.

*A Sermon preached in the Mercer's Chapel, 1617.*

177. *Which shall be shortly single.*

I greatly doubt the correctness of the ordinary text in a comma being placed after *shortly*. See ed. 1623. The word *single* may be used in a somewhat peculiar sense.

FINIS.



---

FIFTY COPIES PRINTED BY WHITTINGHAM AND WILKINS,  
TOOKS COURT, CHANCERY LANE.















