





*J. Watts Russell.*

Given to Dear Martha

18<sup>th</sup> November 1863

Walter Russell







THE  
PLAYS  
OF  
WILLIAM SHAKSPEARE.

VOLUME THE SIXTH.

CONTAINING

MUCH ADO ABOUT NOTHING.  
MEASURE FOR MEASURE.

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L O N D O N :

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MUCH ADO ABOUT NOTHING.\*

VOL. VI.

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\* MUCH ADO ABOUT NOTHING.] The story is taken from Ariosto, *Orl. Fur.* B. V. POPE.

It is true, as Mr. Pope has observed, that somewhat resembling the story of this play is to be found in the fifth Book of the *Orlando Furioso*. In Spenser's *Fairy Queen*, B. II. c. iv. as remote an original may be traced. A novel, however, of Belleforest, copied from another of Bandello, seems to have furnished Shakspeare with his fable, as it approaches nearer in all its particulars to the play before us, than any other performance known to be extant. I have seen so many versions from this once popular collection, that I entertain no doubt but that a great majority of the tales it comprehends have made their appearance in an English dress. Of that particular story which I have just mentioned, viz. the 18th history in the third volume, no translation has hitherto been met with.

This play was entered at Stationers' Hall, Aug. 23, 1600.

STEEVENS.

Ariosto is continually quoted for the fable of *Much Ado about Nothing*; but I suspect our poet to have been satisfied with the *Geneura* of Turberville. "The tale (says Harington) is a pretie comical matter, and hath bin written in *English* verse some few years past, learnedly and with good grace, by M. George Turbervil." *Ariosto*, fol. 1591, p. 39. FARMER.

I suppose this comedy to have been written in 1600, in which year it was printed. See *An Attempt to ascertain the Order of Shakspeare's Plays*, Vol. II. MALONE.

PERSONS REPRESENTED.

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*Don Pedro, Prince of Arragon.*

*Don John, his bastard brother.*

*Claudio, a young lord of Florence, favourite to  
Don Pedro.*

*Benedick, a young lord of Padua, favourite like-  
wife of Don Pedro.*

*Leonato, governor of Messina.*

*Antonio, his brother.*

*Balthazar, servant to Don Pedro.*

*Borachio, } followers of Don John.*  
*Conrade, }*

*Dogberry, } two foolish officers.*  
*Verges, }*

*A Sexton.*

*A Friar.*

*A Boy.*

*Hero, daughter to Leonato.*

*Beatrice, niece to Leonato.*

*Margaret, } gentlewomen attending on Hero.*  
*Uriula. }*

*Messengers, Watch, and Attendants.*

SCENE, Messina.

# MUCH ADO ABOUT NOTHING.

## ACT I. SCENE I.

*Before Leonato's House.*

*Enter LEONATO, HERO,<sup>1</sup> BEATRICE, and others,  
with a Messenger.*

LEON. I learn in this letter, that Don Pedro of Arragon comes this night to Messina.

MESS. He is very near by this; he was not three leagues off when I left him.

LEON. How many gentlemen have you lost in this action?

<sup>1</sup> *Innogen*, (the mother of Hero,) in the old quarto that I have seen of this play, printed in 1600, is mentioned to enter in two several scenes. The succeeding editions have all continued her name in the *Dramatis Personæ*. But I have ventured to expunge it; there being no mention of her through the play, no one speech addressed to her, nor one syllable spoken by her. Neither is there any one passage, from which we have any reason to determine that Hero's mother was living. It seems as if the poet had in his first plan designed such a character: which, on a survey of it, he found would be superfluous; and therefore he left it out. THEOBALD.

The name of Hero's mother occurs also in the first folio: "Enter Leonato governor of Messina, *Innogen his wife*," &c.

STEEVENS.

*MESS.* But few of any fort,<sup>2</sup> and none of name.

*LEON.* A victory is twice itself, when the achiever brings home full numbers. I find here, that Don Pedro hath bestowed much honour on a young Florentine, called Claudio.

*MESS.* Much deserved on his part, and equally remembered by Don Pedro: He hath borne himself beyond the promise of his age; doing, in the figure of a lamb, the feats of a lion: he hath, indeed, better bettered expectation, than you must expect of me to tell you how.

*LEON.* He hath an uncle here in Messina will be very much glad of it.

*MESS.* I have already delivered him letters, and there appears much joy in him; even so much, that joy could not show itself modest enough, without a badge of bitterness.<sup>3</sup>

<sup>2</sup> — of any fort,] *Sort* is rank, distinction. So, in Chapman's version of the 16th Book of Homer's *Odyssèy*:

"A ship, and in her many a man of *sort*."

I incline, however, to Mr. M. Mason's easier explanation. Of any *sort*, says he, means of any kind whatsoever. *There were but few killed of any kind, and none of rank.* STEEVENS.

<sup>3</sup> — joy could not show itself modest enough, without a badge of bitterness.] This is judiciously expressed. Of all the transports of joy, that which is attended with tears is least offensive; because, carrying with it this mark of pain, it allays the envy that usually attends another's happiness. This he finely calls a *modest* joy, such a one as did not insult the observer by an indication of happiness unmixed with pain. WARBURTON.

A somewhat similar expression occurs in Chapman's version of the 10th Book of the *Odyssèy*:

"— our eyes wore

"The same wet *badge* of weak humanity."

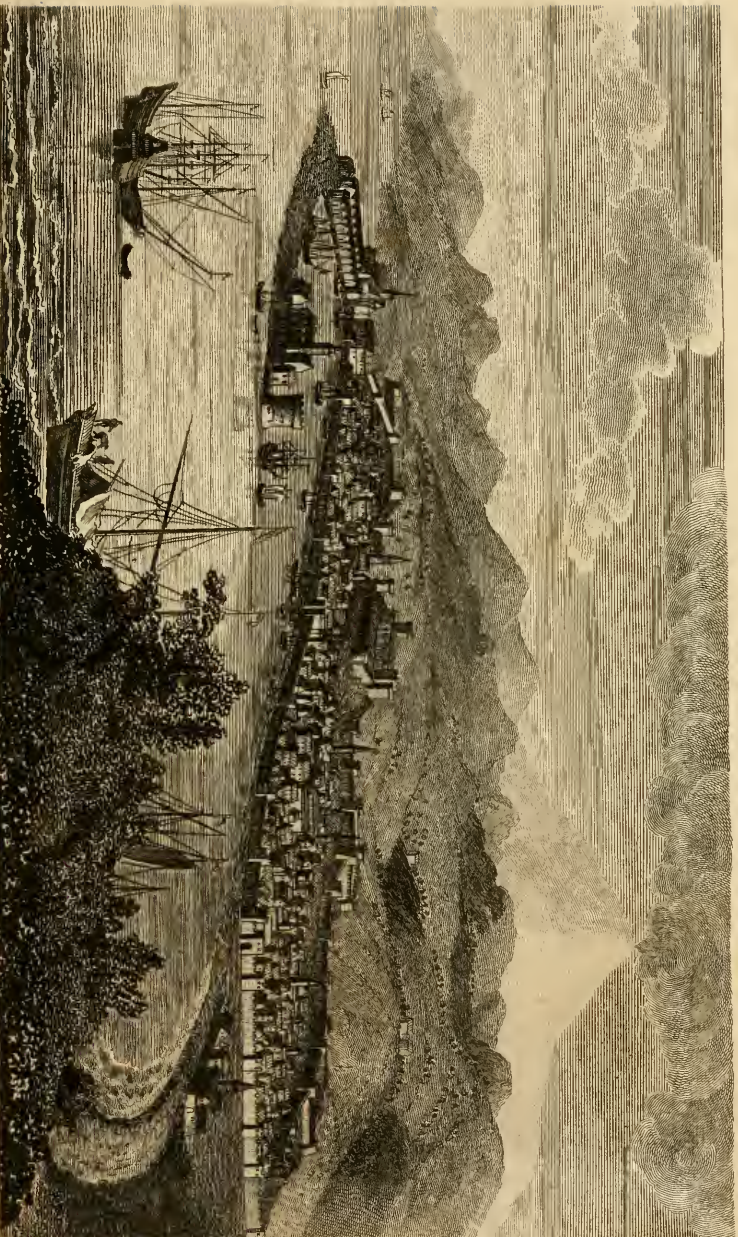
This is an idea which Shakspeare seems to have been delighted to introduce. It occurs again in *Macbeth*:

"— my plenteous joys,

"Wanton in fullness, seek to hide themselves

"In drops of sorrow." STEEVENS.

*From an Original Drawing by Gio. Battista Piranesi.*



MESSINA  
*Much and About Nothing.*

*Burrell Sands*





LEON. Did he break out into tears ?

MESS. In great measure.<sup>4</sup>

LEON. A kind overflow of kindness : There are no faces truer<sup>5</sup> than those that are so washed. How much better is it to weep at joy, than to joy at weeping ?

BEAT. I pray you, is signior Montanto returned<sup>6</sup> from the wars, or no ?

MESS. I know none of that name, lady ; there was none such in the army of any fort.<sup>7</sup>

LEON. What is he that you ask for, niece ?

HERO. My cousin means signior Benedick of Padua.

MESS. O, he is returned ; and as pleasant as ever he was.

A badge being the distinguishing mark worn in our author's time by the servants of noblemen, &c. on the sleeve of their liveries, with his usual licence he employs the word to signify a mark or token in general. So, in *Macbeth* :

“ Their hands and faces were all badg'd with blood.”

MALONE.

<sup>4</sup> In great measure.] i. e. in abundance. STEEVENS.

<sup>5</sup> — no faces truer—] That is, none *honestier*, none *more sincere*. JOHNSON.

<sup>6</sup> — is signior Montanto returned—] *Montante*, in Spanish, is a huge two-handed sword, [a title] given, with much humour, to one [whom] the speaker would represent as a boaster or bravado. WARBURTON.

*Montanto* was one of the ancient terms of the fencing-school. So, in *Every Man in his Humour* : “ — your punto, your reverse, your stoccata, your imbrocata, your passada, your *montanto*,” &c. Again, in *The Merry Wives of Windsor* :

“ — thy reverse, thy distance, thy *montant*.”

STEEVENS.

<sup>7</sup> — there was none such in the army of any fort.] Not meaning there was none such of any order or degree whatever, but that there was none such of any quality above the common.

WARBURTON.

*BEAT.* He set up his bills here in Messina,<sup>8</sup> and challenged cupid at the flight:<sup>9</sup> and my uncle's

<sup>8</sup> *He set up his bills &c.*] So, in Ben Jonson's *Every Man out of his Humour*, Shift says:

"This is rare, I have *set up* my bills without discovery."

Again, in *Sweetnam Arraign'd*, 1620:

"I have bought foils already, *set up* bills,

"Hung up my two-hand sword," &c.

Again, in Nash's *Have with you to Saffron Walden*, &c. 1596:

"—*setting up* bills, like a bearward or fencer, what fights we shall have, and what weapons she will meet me at."

The following account of one of these challenges, taken from an ancient MS. of which further mention is made in a note on *The Merry Wives of Windsor*, Act I. sc. i. may not be unacceptable to the inquisitive reader. "Item a challenge playde before the King's majestie (Edward VI.) at Westminster, by three maisters, Willyam Pascall, Robert Greene, and W. Browne, at seven kynde of weapons. That is to say, the axe, the pike, the rapier and target, the rapier and cloke, and with two swords, agaynst all alyens and strangers being borne without the King's dominions, of what countrie so ever he or they were, geving them warninge by theyr *bills set up* by the three maisters, the space of eight weeks before the sayd challenge was playde; and it was holden four severall Sundayes one after another." It appears from the same work, that all challenges "to any maister within the realme of Englande being an Englishe man," were against the statutes of the "Noble Science of Defence."

Beatrice means, that Benedick published a general challenge, like a prize-fighter. STEEVENS.

<sup>9</sup> —*challenged Cupid at the flight:*] *Flight* (as Mr. Douce observes to me) does not here mean an *arrow*, but a sort of shooting called *roving*, or shooting at long lengths. The arrows used at this sport are called *flight*-arrows; as were those used in battle for great distances. So, in Beaumont and Fletcher's *Bonduca*:

"—not the quick rack swifter;

"The virgin from the hated ravisher

"Not half so fearful: not a *flight* drawn home,

"A round stone from a sling,—"

Again, in *A Woman kill'd with Kindness*, 1617:

"We have tied our geldings to a tree, two *flight-shot* off."

Again, in Middleton's *Game of Chesse*:

"Who, as they say, discharg'd it like a *flight*."

fool, reading the challenge, subscribed for Cupid, and challenged him at the bird-bolt.<sup>1</sup>—I pray you, how many hath he killed and eaten in these wars ?

Again, in *The Entertainment at Causome House, &c.* 1613 :

“ ——— it being from the park about two *flight-shots* in length.”

Again, in *The Civil Wars of Daniel*, B. VIII. ft. 15 :

“ ——— and assign'd

“ The archers their *flight*-shafts to shoot away ;

“ Which th' adverse side (with fleet and dimness blind,

“ Mistaken in the distance of the way,)

“ Answer with their *sheaf*-arrows, that came short

“ Of their intended aim, and did no hurt.”

Holinshed makes the same distinction in his account of the same occurrence, and adds, that these *flights* were provided on purpose. Again, in Holinshed, p. 649 : “ He caused the soldiers to shoot their *flights* towards the lord Audlies company.”

Mr. Tollet observes, that the length of a *flight-shot* seems ascertained by a passage in Leland's *Itinerary*, 1769, Vol. IV. p. 44 : “ The passage into it at full sea is a *flite-shot* over, as much as the Tamise is above the bridge.” It were easy to know the length of London-bridge, and Stowe's *Survey* may inform the curious reader whether the river has been narrowed by embanking since the days of Leland.

Mr. Douce, however, observes, that as the length of the shot depended on the strength and skill of the archer, nothing can with certainty be determined by the passage quoted from Leland.

STEEVENS.

The *flight* was an arrow of a particular kind : In the Harleian Catalogue of MSS. Vol. I. n. 69, is “ a challenge of the lady *Maiee's* servants to all comers, to be performed at *Greenwiche*—to shoot standart arrow, or *flight*.” I find the title-page of an old pamphlet still more explicit—“ A new *post*—a marke exceeding necessary for all men's arrows : whether the great man's *flight*, the gallant's *rover*, the wise man's *pricke-shaft*, the poor man's *but-shaft*, or the fool's *bird-bolt*.” FARMER.

<sup>1</sup> ——— at the bird-bolt.] The *bird-bolt* is a short thick arrow without a point, and spreading at the extremity so much, as to leave a flat surface, about the breadth of a shilling. Such are to this day in use to kill rooks with, and are shot from a cross-bow. So, in Marston's *What you will*, 1607 :

“ ——— ignorance should shoot

“ His gros-knobb'd *bird bolt*—.”

But how many hath he killed? for, indeed, I promised to eat all of his killing.<sup>2</sup>

*LEON.* Faith, niece, you tax signior Benedick too much; but he'll be meet with you,<sup>3</sup> I doubt it not.

*MESS.* He hath done good service, lady, in these wars.

*BEAT.* You had musty victual, and he hath help to eat it: he is a very valiant trencher-man, he hath an excellent stomach.

*MESS.* And a good soldier too, lady.

*BEAT.* And a good soldier to a lady;—But what is he to a lord?

Again, in *Love in a Maze*, 1632:

“ — Cupid,  
 “ Pox of his *bird-bolt*! Venus,  
 “ Speak to thy boy to fetch his *arrow* back,  
 “ Or strike her with a *sharp one*!” STEEVENS.

The meaning of the whole is—Benedick, from a vain conceit of his influence over women, challenged Cupid at *roving* (a particular kind of archery, in which *flight*-arrows are used). In other words, he challenged him to *shoot at hearts*. The fool, to ridicule this piece of vanity, in his turn challenged Benedick to shoot at crows with the cross-bow and bird-bolt; an inferior kind of archery used by fools, who, for obvious reasons, were not permitted to shoot with pointed arrows: Whence the proverb—“ A fool's bolt is soon shot.” DOUCE.

<sup>2</sup> *I promised to eat all of his killing.*] So in *King Henry V*:

“ *Ran.* He longs to eat the English.  
 “ *Con.* I think, he will eat all he kills.” STEEVENS.

<sup>3</sup> — *he'll be meet with you,*] This is a very common expression in the midland counties, and signifies, *he'll be your match, he'll be even with you.*

So, in *TEXNOGAMIA*, by B. Holiday, 1618:

“ Go meet her, or else she'll *be meet* with me.”

Chapman has nearly the same phrase in his version of the 22d *Iliad*:

“ — when—  
 “ Paris and Phœbus *meet with thee*—.” STEEVENS.

*MESS.* A lord to a lord, a man to a man ; stuffed with all honourable virtues.<sup>4</sup>

*BEAT.* It is so, indeed ; he is no less than a stuffed man : but for the stuffing,—Well, we are all mortal.<sup>5</sup>

*LEON.* You must not, sir, mistake my niece : there is a kind of merry war betwixt signior Benedick and her : they never meet, but there is a skir-mish of wit between them.

*BEAT.* Alas, he gets nothing by that. In our last conflict, four of his five wits<sup>6</sup> went halting off,

<sup>4</sup> — stuffed with all honourable virtues.] *Stuffed*, in this first instance, has no ridiculous meaning. Mr. Edwards observes, that Mede, in his *Discourses on Scripture*, speaking of Adam, says, “—he whom God had *stuffed* with so many excellent qualities.” Edwards’s MS.

Again, in *The Winter’s Tale* :

“ — whom you know

“ Of *stuff’d* sufficiency.”

Un homme bien *etoffé*, signifies, in French, *a man in good circumstances.* STEEVENS.

<sup>5</sup> — *he is no less than a stuffed man : but for the stuffing,—Well, we are all mortal.*] Mr. Theobald plumed himself much on the pointing of this passage ; which, by the way, he might learn from D’Avenant : but he says not a word, nor any one else that I know of, about the reason of this abruption. The truth is, Beatrice starts an idea at the words *stuffed man* ; and prudently checks herself in the pursuit of it. A *stuffed man* was one of the many cant phrases for a *cuckold*. In Lyly’s *Midas*, we have an inventory of *Motto’s moveables* : “ Item, says Petulus, one paire of hornes in the bride-chamber on the *bed’s head*.—The *beast’s head*, observes Licio ; for *Motto is stuff’d in the head*, and these are among *unmoveable goods.*”

FARMER.

<sup>6</sup> — *four of his five wits—*] In our author’s time *wit* was the general term for intellectual powers. So, *Davies on the Soul* :

“ *Wit*, seeking truth, from cause to cause ascends,

“ And never rests till it the first attain ;

“ *Will*, seeking good, finds many middle ends,

“ But never stays till it the last do gain.”

and now is the whole man governed with one: for that if he have wit enough to keep himself warm, let him bear it for a difference between himself and his horse; <sup>7</sup> for it is all the wealth that he hath left, to be known a reasonable creature.—Who is his companion now? He hath every month a new sworn brother.<sup>8</sup>

MESS. Is it possible?

BEAT. Very easily possible: he wears his faith<sup>9</sup>

And, in another part:

“ But if a phrenzy do possess the brain,  
 “ It so disturbs and blots the forms of things,  
 “ As fantasy proves altogether vain,  
 “ And to the *wit* no true relation brings.  
 “ Then doth the *wit*, admitting all for true,  
 “ Build fond conclusions on those idle grounds—.”

The *wits* seem to have been reckoned five, by analogy to the five senses, or the five inlets of ideas. JOHNSON.

<sup>7</sup> — if he have wit enough to keep himself warm, let him bear it for a difference &c.] Such a one has wit enough to keep himself warm, is a proverbial expression.

So, in Heywood's *Epigrams on Proverbs*:

“ Wit kept by warmth.”

“ Thou art wise inough, if thou keepe thee warme,  
 “ But the least colde that cumth, kilth thy wit by harme.”

Again, in *The Wise Woman of Hogsden*, 1638: “ You are the wise woman, are you? and have *wit to keep yourself warm* enough, I warrant you.” Again, in *Cynthia's Revels*, by BEN JONSON: “ —your whole self cannot but be perfectly wise; for your hands have *wit enough to keep themselves warm*.”

To bear any thing for a *difference*, is a term in heraldry. So, in *Hamlet*, Ophelia says:

“ — you may wear your rue with a *difference*.”

STEEVENS.

<sup>8</sup> — *sworn brother*.] i. e. one with whom he hath *sworn* (as was anciently the custom among adventurers) to share fortunes. See Mr. Whalley's note on—“ we'll be all three *sworn-brothers* to France,” in *King Henry V.* Act II. sc. i. STEEVENS.

<sup>9</sup> — *he wears his faith*—] Not religious profession, but *profession of friendship*; for the speaker gives it as the reason of

but as the fashion of his hat, it ever changes with the next block.<sup>1</sup>

*Mess.* I see, lady, the gentleman is not in your books.<sup>2</sup>

her asking, *who was now his companion? that he had every month a new sworn brother.* WARBURTON.

<sup>1</sup> ——— *with the next block.*] A *block* is the mould on which a hat is formed. So, in Decker's *Satiromastix*:

“Of what fashion is this knight's wit? of what *block*?”

See a note on *King Lear*, Act IV. sc. vi.

The old writers sometimes use the word *block*, for the hat itself. STEEVENS.

<sup>2</sup> ——— *the gentleman is not in your books.*] This is a phrase used, I believe, by more than understand it. *To be in one's books is to be in one's codicils or will, to be among friends set down for legacies.* JOHNSON.

I rather think that the *books* alluded to, are memorandum-books, like the visiting books of the present age. So, in Decker's *Honest Whore*, Part II. 1630:

“I am sure her name was in my *table-book* once.”

Or, perhaps the allusion is to matriculation at the University. So, in *Aristippus*, or *The Jovial Philosopher*, 1630:

“You must be matriculated, and have your name recorded in *Albo Academicæ*.”

Again: “What have you enrolled him in *albo*? Have you fully admitted him into the society?—to be a member of the body academic?”

Again: “And if I be not entred, and have my name admitted into some of their *books*, let,” &c.

And yet I think the following passage in *The Maid's Revenge*, by Shirley, 1639, will sufficiently support my first supposition:

“Pox of your compliment, you were best not write in her *table-books*.”

It appears to have been anciently the custom to *chronicle the small beer* of every occurrence, whether literary or domestic, in *table-books*.

So, in the play last quoted:

“Devolve itself!—that word is not in my *table-books*.”

*Hamlet* likewise has,—“my *tables*,” &c.

Again, in *The Whore of Babylon*, 1607:

“——Campeius!—Babylon

“His name hath in her *tables*.”

*BEAT.* No: an he were, I would burn my study. But, I pray you, who is his companion? Is there no young squarer<sup>3</sup> now, that will make a voyage with him to the devil?

Again, in *Acolastus*, a comedy, 1540:

“ We weyl haunfe thee, or set thy name into our *felowship boke*, with clappynge of handes,” &c.

I know not exactly to what custom this last quoted passage refers, unless to the *album*; for just after, the same expression occurs again: that “ —from henceforthe thou may’st have a place worthy for thee in our *whyte*: from hence thou may’st have thy name written in our *boke*.”

It should seem from the following passage in *The Taming of a Shrew*, that this phrase might have originated from the *Herald’s Office*:

“ A herald, Kate! oh, put me *in thy books!*”

After all, the following note in one of the Harleian MSS. No. 847, may be the best illustration:

“ W. C. to Henry Fradtham, Gent. the owner of this book:

“ Some write their fantasies in verse

“ *In their bookes* where they friendshippe shewe,

“ Wherein oft tymes they doe rehearse

“ The great good will that they do owe,” &c.

STEEVENS.

This phrase has not been exactly interpreted. *To be in a man’s books*, originally meant to be in the list of his *retainers*. Sir John Mandeville tells us, “ alle the mynstrelles that comen before the great Chan ben withholden with him, as of his household, and entred in his *bookes*, as for his own men.” FARMER.

A *servant* and a *lover* were in Cupid’s Vocabulary, synonymous. Hence perhaps the phrase—*to be in a person’s books*—was applied equally to the *lover* and the *menial attendant*.

MALONE.

There is a MS. of Lord Burleigh’s, in the Marquis of Lansdowne’s library, wherein, among many other household concerns, he has entered the names of all his servants, &c. DOUCE.

<sup>3</sup> ——— young squarer—] A *squarer* I take to be a choleric, quarrelsome fellow, for in this sense Shakspeare uses the word to *square*. So, in *A Midsummer-Night’s Dream*, it is said of Oberon and Titania, that *they never meet but they square*. So the sense may be, *Is there no hot-blooded youth that will keep him company through all his mad pranks?* JOHNSON.



*MESS.* He is most in the company of the right noble Claudio.

*BEAT.* O Lord! he will hang upon him like a disease: he is sooner caught than the pestilence, and the taker runs presently mad. God help the noble Claudio! if he have caught the Benedick, it will cost him a thousand pound ere he be cured.

*MESS.* I will hold friends with you, lady.

*BEAT.* Do, good friend.

*LEON.* You will never run mad, niece.

*BEAT.* No, not till a hot January.

*MESS.* Don Pedro is approached.

*Enter Don PEDRO, attended by BALTHAZAR and others, Don JOHN, CLAUDIO, and BENEDICK.*

*D. PEDRO.* Good signior Leonato, you are come to meet your trouble: the fashion of the world is to avoid cost, and you encounter it.

*LEON.* Never came trouble to my house in the likeness of your grace: for trouble being gone, comfort should remain; but, when you depart from me, sorrow abides, and happiness takes his leave.

*D. PEDRO.* You embrace your charge<sup>4</sup> too willingly.—I think, this is your daughter.

*LEON.* Her mother hath many times told me so.

<sup>4</sup> — your charge—] That is, your *burden*, your *incumbrance*. JOHNSON.

*Charge* does not mean, as Dr. Johnson explains it, *burden*, *incumbrance*, but “the person committed to your care.” So it is used in the relationship between guardian and ward. DOUCE.

*BENE.* Were you in doubt, fir, that you asked her?

*LEON.* Signior Benedick, no; for then were you a child.

*D. PEDRO.* You have it full, Benedick: we may guess by this what you are, being a man. Truly, the lady fathers herself: <sup>5</sup>—Be happy, lady! for you are like an honourable father.

*BENE.* If signior Leonato be her father, she would not have his head on her shoulders, for all Messina, as like him as she is.

*BEAT.* I wonder, that you will still be talking, signior Benedick; no body marks you.

*BENE.* What, my dear lady Disdain! are you yet living?

*BEAT.* Is it possible, disdain should die, while she hath such meet food to feed it, as signior Benedick? <sup>6</sup> Courtesy itself must convert to disdain, if you come in her presence.

*BENE.* Then is courtesy a turn-coat:—But it is certain, I am loved of all ladies, only you excepted: and I would I could find in my heart that I had not a hard heart; for, truly, I love none.

*BEAT.* A dear happiness to women; they would else have been troubled with a pernicious suitor. I thank God, and my cold blood, I am of your hu-

<sup>5</sup> — *fathers herself:*] This phrase is common in Dorsetshire: “Jack fathers himself;” i. e. is like his father.

STEEVENS.

<sup>6</sup> *Is it possible, disdain should die, while she hath such meet food to feed it, as signior Benedick?*] A kindred thought occurs in *Coriolanus*, Act II. sc. i:

“Our very priests must become mockers, if they encounter such ridiculous subjects as you are.” STEEVENS.

mour for that ; I had rather hear my dog bark at a crow, than a man swear he loves me.

*BENE.* God keep your ladyship still in that mind ! so some gentleman or other shall 'scape a predestinate scratched face.

*BEAT.* Scratching could not make it worse, an 'twere such a face as yours were.

*BENE.* Well, you are a rare parrot-teacher.

*BEAT.* A bird of my tongue, is better than a beast of yours.

*BENE.* I would, my horse had the speed of your tongue ; and so good a continuer : But keep your way o' God's name ; I have done.

*BEAT.* You always end with a jade's trick ; I know you of old.

*D. PEDRO.* This is the sum of all : Leonato,—signior Claudio, and signior Benedick,—my dear friend Leonato, hath invited you all. I tell him, we shall stay here at the least a month ; and he heartily prays, some occasion may detain us longer : I dare swear he is no hypocrite, but prays from his heart.

*LEON.* If you swear, my lord, you shall not be forsworn.—Let me bid you welcome, my lord : being reconciled to the prince your brother, I owe you all duty.

*D. JOHN.* I thank you : <sup>7</sup> I am not of many words, but I thank you.

*LEON.* Please it your grace lead on ?

<sup>7</sup> *I thank you :*] The poet has judiciously marked the gloominess of Don John's character, by making him averse to the common forms of civility. SIR J. HAWKINS.

*D. PEDRO.* Your hand, Leonato; we will go together.

[*Exeunt all but BENEDICK and CLAUDIO.*

*CLAUD.* Benedick, didst thou note the daughter of signior Leonato?

*BENE.* I noted her not; but I looked on her.

*CLAUD.* Is she not a modest young lady?

*BENE.* Do you question me, as an honest man should do, for my simple true judgment; or would you have me speak after my custom, as being a professed tyrant to their sex?

*CLAUD.* No, I pray thee, speak in sober judgment.

*BENE.* Why, i'faith, methinks she is too low for a high praise, too brown for a fair praise, and too little for a great praise: only this commendation I can afford her; that were she other than she is, she were unhandsome; and being no other but as she is, I do not like her.

*CLAUD.* Thou thinkest, I am in sport; I pray thee, tell me truly how thou likest her.

*BENE.* Would you buy her, that you inquire after her?

*CLAUD.* Can the world buy such a jewel?

*BENE.* Yea, and a case to put it into. But speak you this with a sad brow? or do you play the flouting Jack;<sup>8</sup> to tell us Cupid is a good hare-finder,

<sup>8</sup> — the flouting Jack;] *Jack*, in our author's time, I know, not why, was a term of contempt. So, in *King Henry IV.* P. I. A& III:

“ — the prince is a *Jack*, a sneak-cup.”

Again, in *The Taming of the Shrew*:

“ — rascal fidler,

“ And twangling *Jack*, with twenty such vile terms,” &c.

and Vulcan a rare carpenter? <sup>9</sup> Come, in what key shall a man take you, to go in the song? <sup>1</sup>

*CLAUD.* In mine eye, she is the sweetest lady that ever I looked on.

*BENE.* I can see yet without spectacles, and I see

See in Minshew's *Dict.* 1617: "A *Jack fauce*, or *faucie Jack*." See also Chaucer's *Cant. Tales*, ver. 14,816, and the note, edit. Tyrwhitt. MALONE.

<sup>9</sup> — to tell us *Cupid is a good hare-finder*, &c.] I know not whether I conceive the jest here intended. Claudio hints his love of Hero. Benedick asks, whether he is serious, or whether he only means to jest, and to tell them that *Cupid is a good hare-finder*, and *Vulcan a rare carpenter*. A man praising a pretty lady in jest, may show the quick sight of Cupid, but what has it to do with the *carpentry* of Vulcan? Perhaps the thought lies no deeper than this, *Do you mean to tell us as new what we all know already?* JOHNSON.

I believe no more is meant by those ludicrous expressions than this.—Do you mean, says Benedick, to amuse us with improbable stories?

An ingenious correspondent, whose signature is R. W. explains the passage in the same sense, but more amply. "Do you mean to tell us that love is not blind, and that fire will not consume what is combustible?" for both these propositions are implied in making *Cupid a good hare-finder*, and *Vulcan (the God of fire) a good carpenter*. In other words, *would you convince me, whose opinion on this head is well known, that you can be in love without being blind, and can play with the flame of beauty without being scorched?* STEEVENS.

I explain the passage thus: *Do you scoff and mock in telling us that Cupid, who is blind, is a good hare-finder, which requires a quick eye-sight; and that Vulcan, a blacksmith, is a rare carpenter?* TOLLET.

After such attempts at decent illustration, I am afraid that he who wishes to know why *Cupid is a good hare-finder*, must discover it by the assistance of many quibbling allusions of the same sort, about *hair* and *hoar*, in Mercutio's song in the second Act of *Romeo and Juliet*. COLLINS.

<sup>1</sup> — to go in the song? ] i. e. to join with you in your song—to strike in with you in the song. STEEVENS.

no such matter : there's her cousin, an she were not possessed with a fury, exceeds her as much in beauty, as the first of May doth the last of December. But I hope, you have no intent to turn husband ; have you ?

*CLAUD.* I would scarce trust myself, though I had sworn the contrary, if Hero would be my wife.

*BENE.* Is it come to this, i'faith ? Hath not the world one man, but he will wear his cap with suspicion ?<sup>2</sup> Shall I never see a bachelor of three-score again ? Go to, i'faith ; an thou wilt needs thrust thy neck into a yoke, wear the print of it, and sigh away Sundays.<sup>3</sup> Look, Don Pedro is returned to seek you.

<sup>2</sup> — wear his cap with suspicion ?] That is, subject his head to the disquiet of jealousy. JOHNSON.

In Painter's *Palace of Pleasure*, p. 233, we have the following passage : " All they that weare hornes be pardoned to weare their *cappes* upon their heads." HENDERSON.

In our author's time none but the inferior classes wore caps, and such persons were termed in contempt *flat-caps*. All gentlemen wore *hats*. Perhaps therefore the meaning is,—Is there not one man in the world prudent enough to keep out of that state where he must live in apprehension that his *night-cap* will be worn occasionally by another ? So, in *Othello* :

" For I fear Cassio with my *night-cap* too." MALONE.

If this remark on the disuse of *caps* among people of higher rank be accurate, Sir Christopher Hatton, and other worthies of the court of Elizabeth, have been injuriously treated ; for the painters of their time exhibit several of them with *caps* on their heads.—It should be remembered that there was a material distinction between the *plain statute-caps* of citizens, and the *ornamented ones* worn by gentlemen. STEEVENS.

<sup>3</sup> — sigh away Sundays.] A proverbial expression to signify that a man has no rest at all ; when Sunday, a day formerly of ease and diversion, was passed so uncomfortably. WARBURTON.

I cannot find this *proverbial* expression in any ancient book whatever. I am apt to believe that the learned commentator

*Re-enter Don PEDRO.*

*D. PEDRO.* What secret hath held you here, that you followed not to Leonato's?

*BENE.* I would, your grace would constrain me to tell.

*D. PEDRO.* I charge thee on thy allegiance.

*BENE.* You hear, Count Claudio: I can be secret as a dumb man, I would have you think so; but on my allegiance,—mark you this, on my allegiance:—He is in love. With who?—now that is your grace's part.—Mark, how short his answer is:—With Hero, Leonato's short daughter.

*CLAUD.* If this were so, so were it uttered.<sup>4</sup>

has mistaken the drift of it, and that it most probably alludes to the strict manner in which the Sabbath was observed by the *Puritans*, who usually spent that day in *sighs* and *gruntings*, and other hypocritical marks of devotion. STEEVENS.

<sup>4</sup> Claud. *If this were so, so were it uttered.*] This and the three next speeches I do not well understand; there seems something omitted relating to Hero's consent, or to Claudio's marriage, else I know not what Claudio can wish *not to be otherwise*. The copies all read alike. Perhaps it may be better thus:

Claud. *If this were so, so were it.*

Bene. *Uttered like the old tale, &c.*

Claudio gives a full answer, *if it is so, so it is*. Still there seems something omitted which Claudio and Pedro concur in wishing. JOHNSON.

Claudio, evading at first a confession of his passion, says, if I had really confided such a secret to him, yet he would have blabbed it in this manner. In his next speech, he thinks proper to avow his love; and when Benedick says, *God forbid it should be so*, i. e. God forbid he should even wish to marry her,—Claudio replies, *God forbid I should not wish it*. STEEVENS.

*BENE.* Like the old tale, my lord: it is not so, nor 'twas not so; but, indeed, God forbid it should be so.

*CLAUD.* If my passion change not shortly, God forbid it should be otherwise.

*D. PEDRO.* Amen, if you love her; for the lady is very well worthy.

*CLAUD.* You speak this to fetch me in, my lord.

*D. PEDRO.* By my troth, I speak my thought.

*CLAUD.* And, in faith, my lord, I spoke mine.

*BENE.* And, by my two faiths and troths, my lord, I spoke mine.<sup>5</sup>

*CLAUD.* That I love her, I feel.

*D. PEDRO.* That she is worthy, I know.

*BENE.* That I neither feel how she should be loved, nor know how she should be worthy, is the opinion that fire cannot melt out of me; I will die in it at the stake.

*D. PEDRO.* Thou wast ever an obstinate heretick in the despite of beauty.

*CLAUD.* And never could maintain his part, but in the force of his will.<sup>6</sup>

*BENE.* That a woman conceived me, I thank her; that she brought me up, I likewise give her most humble thanks: but that I will have a recheat

<sup>5</sup> ——— [*I spoke mine.*] Thus the quarto, 1600. The folio reads—“*I speak mine.*” But the former is right. Benedick means, that he *spoke* his mind when he said—“God forbid it should be so;” i. e. that Claudio should be in love, and marry in consequence of his passion. STEEVENS.

<sup>6</sup> ——— [*but in the force of his will.*] Alluding to the definition of a heretick in the schools. WARBURTON.



winded in my forehead,<sup>7</sup> or hang my bugle in an invisible baldrick,<sup>8</sup> all women shall pardon me: Because I will not do them the wrong to mistrust any, I will do myself the right to trust none; and the fine is, (for the which I may go the finer,) I will live a bachelor.

<sup>7</sup> — *but that I will have a recheat winded in my forehead.*] That is, *I will wear a horn on my forehead which the huntsman may blow.* A *recheate* is the sound by which dogs are called back. Shakspeare had no mercy upon the poor cuckold, his *horn* is an inexhaustible subject of merriment. JOHNSON.

So, in *The Return from Parnassus*: “When you blow the death of your fox in the field or covert, then you must sound three notes, with three winds; and *recheat*, mark you, fir, upon the same three winds.”

“Now, fir, when you come to your stately gate, as you sounded the *recheat* before, so now you must sound the relief three times.”

Again, in *The Book of Huntynge*, &c. b. l. no date: “Blow the whole *rechate* with three wyndes, the first wynde one longe and six shorte. The second wynde two shorte and one longe. The third wynde one longe and two shorte.”

Among Bagford’s Collections relative to Typography, in the British Museum, 1044, II. C. is an engraved half sheet, containing the ancient Hunting Notes of England, &c. Among these, I find, Single, Double, and Treble *Recheats*, Running *Recheat*, Warbling *Recheat*, another *Recheat* with the tongue very hard, another smoother *Recheat*, and another warbling *Recheat*. The musical notes are affixed to them all. STEEVENS.

A *recheate* is a particular lesson upon the horn, to call dogs back from the scent: from the old French word *recet*, which was used in the same sense as *retraite*. HANMER.

<sup>8</sup> — *hang my bugle in an invisible baldrick,*] *Bugle*, i. e. bugle-horn, hunting-horn. The meaning seems to be—or that I should be compelled to carry a horn on my forehead where there is nothing visible to support it. So, in John Alday’s translation of Pierre Boisteau’s *Theatrum Mundi*, &c. bl. l. no date: “Beholde the hazard wherin thou art (sayth William de la Perriere) that thy round head become not forked, which were a fearfull sight if it were visible and apparent.”

It is still said of the mercenary cuckold, that he carries his horns in his pockets. STEEVENS.

*D. PEDRO.* I shall see thee, ere I die, look pale with love.

*BENE.* With anger, with sickness, or with hunger, my lord; not with love: prove, that ever I lose more blood with love, than I will get again with drinking, pick out mine eyes with a ballad-maker's pen, and hang me up at the door of a brothel-house, for the sign of blind Cupid.

*D. PEDRO.* Well, if ever thou dost fall from this faith, thou wilt prove a notable argument.<sup>2</sup>

*BENE.* If I do, hang me in a bottle like a cat,<sup>1</sup>

<sup>2</sup> — *notable argument.*] An eminent subject for satire.

JOHNSON.

<sup>1</sup> — *in a bottle like a cat,*] As to the cat and bottle, I can procure no better information than the following:

In some counties in England, a cat was formerly closed up with a quantity of foot in a wooden bottle, (such as that in which shepherds carry their liquor,) and was suspended on a line. He who beat out the bottom as he ran under it, and was nimble enough to escape its contents, was regarded as the hero of this inhuman diversion.

Again, in *Warres, or the Peace is broken*, bl. 1: “—arrowes flew faster than they did at a *catte in a basket*, when Prince Arthur, or the Duke of Shordich, strucke up the drumme in the field.”

In a Poem, however, called *Cornu-copiae, or Pasquil's Night-cap, or an Antidote to the Head-ache*, 1623, p. 48, the following passage occurs:

“Fairer than any stake in Greys-inn field, &c.  
“Guarded with gunners, bill-men, and a rout  
“Of bow-men bold, which *at a cat do shoot.*”

Again, *ibid*:

“Nor at the top a *cat-a-mount* was fram'd,  
“Or some wilde beast that ne'er before was tam'd;  
“Made at the charges of some archer stout,  
“To have his name canoniz'd in the clout.”

The foregoing quotations may serve to throw some light on Benedick's allusion. They prove, however, that it was the custom to shoot at factitious as well as real cats. STEEVENS.

and shoot at me; and he that hits me, let him be clapped on the shoulder, and called Adam.<sup>2</sup>

D. PEDRO. Well, as time shall try:  
*In time the savage bull doth bear the yoke.*<sup>3</sup>

This practice is still kept up at Kelfo, in Scotland, where it is called—*Cat-in-barrel*. See a description of the whole ceremony in a little account of the town of Kelfo, published in 1789, by one Ebenezer Lazarus, a silly Methodist, who has interlarded his book with scraps of pious and other poetry. Speaking of this sport, he says:

“The *cat in the barrel* exhibits such a farce,  
 “That he who can relish it is worse than an afs.”

DOUCE.

<sup>2</sup> —and he that hits me, let him be clapped on the shoulder, and called Adam.] But why should he therefore be called Adam? Perhaps, by a quotation or two we may be able to trace the poet's allusion here. In *Law-Tricks*, or, *Who would have thought it*, (a comedy written by John Day, and printed in 1608,) I find this speech: “Adam Bell, a substantial outlaw, and a passing good *archer*, yet no *tobacconist*.” By this it appears, that Adam Bell at that time of day was of reputation for his skill at the bow. I find him again mentioned in a burlesque poem of Sir William D'Avenant's, called *The long Vacation in London*. THEOBALD.

Adam Bel, Clym of the Cloughe, and Wyllyam of Cloudefle, were, says Dr. Percy, three noted outlaws, whose skill in archery rendered them formerly as famous in the North of England, as Robin Hood and his fellows were in the midland counties. Their place of residence was in the forest of Englewood, not far from Carlisle. At what time they lived does not appear. The author of the common ballads on *The Pedigree, Education, and Marriage of Robin Hood*, makes them contemporary with Robin Hood's father, in order to give him the honour of beating them. See *Reliques of Ancient English Poetry*, Vol. I. p. 143, where the ballad on these celebrated outlaws is preserved.

STEEVENS.

<sup>3</sup> *In time the savage bull doth bear the yoke.*] This line is from *The Spanish Tragedy*, or *Hieronimo*, &c. and occurs also, with a slight variation, in Watson's Sonnets, 4to. bl. l. printed in 1581. See note on the last edition of Doddsley's *Old Plays*, Vol. XII. p. 387. STEEVENS.

*BENE.* The savage bull may; but if ever the sensible Benedick bear it, pluck off the bull's horns, and set them in my forehead: and let me be vilely painted; and in such great letters as they write, *Here is good horse to hire*, let them signify under my sign,—*Here you may see Benedick the married man.*

*CLAUD.* If this should ever happen, thou would'st be horn-mad.

*D. PEDRO.* Nay, if Cupid have not spent all his quiver in Venice,<sup>4</sup> thou wilt quake for this shortly.

*BENE.* I look for an earthquake too then.

*D. PEDRO.* Well, you will temporize with the hours. In the mean time, good signior Benedick, repair to Leonato's; commend me to him, and tell him, I will not fail him at supper; for, indeed, he hath made great preparation.

*BENE.* I have almost matter enough in me for such an embassage; and so I commit you—

*CLAUD.* To the tuition of God: From my house, (if I had it,)—

*D. PEDRO.* The sixth of July: Your loving friend, Benedick.

*BENE.* Nay, mock not, mock not: The body of your discourse is sometime guarded with frag-

*The Spanish Tragedy* was printed and acted before 1593.

MALONE.

It may be proved that *The Spanish Tragedy* had at least been written before 1592. STEEVENS.

<sup>4</sup> — if Cupid have not spent all his quiver in Venice,] All modern writers agree in representing Venice in the same light as the ancients did Cyprus. And it is this character of the people that is here alluded to. WARBURTON.

ments,<sup>5</sup> and the guards are but slightly basted on neither : ere you flout old ends any further,<sup>6</sup> examine your conscience ; and so I leave you.

[Exit BENEDICK.]

<sup>5</sup> — guarded *with fragments,*] Guards were ornamental lace or borders. So, in *The Merchant of Venice* :

“ — give him a livery

“ More guarded than his fellows.”

Again, in *Henry IV.* Part I :

“ — velvet guards, and Sunday citizens.” STEEVENS.

<sup>6</sup> — ere you flout old ends &c.] Before you endeavour to distinguish yourself any more by antiquated allusions, examine whether you can fairly claim them for your own. This, I think, is the meaning ; or it may be understood in another sense, examine, if your sarcasms do not touch yourself. JOHNSON.

The ridicule here is to the formal conclusions of Epistles dedicatory and Letters. Barnaby Googe thus ends his dedication to the first edition of *Palingenius*, 12mo. 1560 : “ And thus committing your Ladiship with all yours to the tuition of the most mercifull God, I ende. From Staple Inne at London, the eighte and twenty of March.” The practice had however become obsolete in Shakspeare’s time. In *A Poste with a Packet of mad Letters*, by Nicholas Breton, 4to. 1607, I find a letter ending in this manner, entitled, “ A letter to laugh at after the old fashion of love to a Maide.” REED.

Dr. Johnson’s latter explanation is, I believe, the true one. By *old ends* the speaker may mean the conclusion of letters commonly used in Shakspeare’s time : “ From my house this sixth of July,” &c. So, in the conclusion of a letter which our author supposes Lucrece to write :

“ So I commend me from our house in grief ;

“ My woes are tedious, though my words are brief.”

See *The Rape of Lucrece*, p. 547, edit. 1780, and the note there.

*Old ends*, however, may refer to the quotation that D. Pedro had made from *The Spanish Tragedy* : “ Ere you attack me on the subject of love, with fragments of old plays, examine whether you are yourself free from its power.” So, *King Richard* :

“ With odd *old ends*, stol’n forth of holy writ.”

This kind of conclusion to letters was not obsolete in our author’s time, as has been suggested. Michael Drayton concludes one of his letters to Drummond of Hawthornden, in 1619, thus :

*CLAUD.* My liege, your highness now may do me good.

*D. PEDRO.* My love is thine to teach ; teach it  
but how,  
And thou shalt see how apt it is to learn  
Any hard lesson that may do thee good.

*CLAUD.* Hath Leonato any son, my lord ?

*D. PEDRO.* No child but Hero, she's his only heir :  
Dost thou affect her, Claudio ?

*CLAUD.* O my lord,  
When you went onward on this ended action,  
I look'd upon her with a soldier's eye,  
That lik'd, but had a rougher task in hand  
Than to drive liking to the name of love :  
But now I am return'd, and that war-thoughts  
Have left their places vacant, in their rooms  
Come thronging soft and delicate desires,  
All prompting me how fair young Hero is,  
Saying, I lik'd her ere I went to wars.

*D. PEDRO.* Thou wilt be like a lover presently,  
And tire the hearer with a book of words :  
If thou dost love fair Hero, cherish it ;  
And I will break with her, and with her father,  
And thou shalt have her : Was't not to this end,  
That thou began'st to twist so fine a story ?

*CLAUD.* How sweetly do you minister to love,  
That know love's grief by his complexion !

“ And so wishing you all happiness, *I commend you to God's tuition*, and rest your assured friend.” So also Lord Salisbury concludes a letter to Sir Ralph Winwood, April 7th, 1610 :  
“ And so I commit you to God's protection.”

Winwood's *Memorials*, III. 147. MALONE.

The practice might have become obsolete to the general though retained by certain individuals. An old fashion has sometimes a few solitary adherents, after it has been discarded from common use. REED.

But lest my liking might too sudden seem,  
I would have sav'd it with a longer treatise.

D. PEDRO. What need the bridge much broader  
than the flood ?

The fairest grant is the necessity :<sup>7</sup>

Look, what will serve, is fit : 'tis once, thou lov'st ;<sup>8</sup>

And I will fit thee with the remedy.

I know, we shall have revelling to-night ;

I will assume thy part in some disguise,

And tell fair Hero I am Claudio ;

And in her bosom I'll unclasp my heart,

And take her hearing prisoner with the force

And strong encounter of my amorous tale :

Then, after, to her father will I break ;

And, the conclusion is, she shall be thine :

In practice let us put it presently. [Exeunt.]

<sup>7</sup> *The fairest grant is the necessity :*] i. e. no one can have a better reason for granting a request than the necessity of its being granted. WARBURTON.

Mr. Hayley with great acuteness proposes to read :

“*The fairest grant is to necessity ;* i. e. *necessitas quod cogit defendit.*” STEEVENS.

These words cannot imply the sense that Warburton contends for ; but if we suppose that *grant* means *concession*, the sense is obvious ; and that is no uncommon acceptation of that word.

M. MASON.

<sup>8</sup> — ‘tis once, *thou lov'st ;*] This phrase, with concomitant obscurity, appears in other dramas of our author, viz. *The Merry Wives of Windsor*, and *King Henry VIII.* In *The Comedy of Errors*, it stands as follows :

“*Once this—Your long experience of her wisdom,*” &c.

Balthasar is speaking to the Ephesian Antipholus.

*Once* may therefore mean “*once for all,*”—“ ‘tis enough to say at *once.*” STEEVENS.

*Once* has here, I believe, the force of—*once for all.* So, in *Coriolanus* : “*Once, if he do require our voices, we ought not to deny him.*” MALONE.

## SCENE II.

*A Room in Leonato's House.*

*Enter LEONATO and ANTONIO.*

*LEON.* How now, brother? Where is my cousin, your son? Hath he provided this musick?

*ANT.* He is very busy about it. But, brother, I can tell you strange news<sup>9</sup> that you yet dreamed not of.

*LEON.* Are they good?

*ANT.* As the event stamps them; but they have a good cover, they show well outward. The prince and Count Claudio, walking in a thick-pleached alley<sup>1</sup> in my orchard, were thus much overheard by a man of mine: The prince discovered to Claudio, that he loved my niece your daughter, and meant to acknowledge it this night in a dance; and, if he found her accordant, he meant to take the present time by the top, and instantly break with you of it.

*LEON.* Hath the fellow any wit, that told you this?

*ANT.* A good sharp fellow: I will send for him, and question him yourself.

<sup>9</sup> — strange news—] Thus the quarto, 1600. The folio omits the epithet, which indeed is of little value. STEEVENS.

<sup>1</sup> — a thick-pleached alley—] *Thick-pleached* is thickly interwoven. So afterwards, Act III. sc. i:

“ — bid her steal into the *pleached bower*.”

Again, in *King Henry V*:

“ — her hedges even-*pleach'd*—.” STEEVENS.



LEON. No, no; we will hold it as a dream, till it appear itself:—but I will acquaint my daughter withal, that she may be the better prepared for an answer, if peradventure this be true. Go you, and tell her of it. [*Several persons cross the stage.*] Cousins, you know<sup>2</sup> what you have to do.—O, I cry you mercy, friend; you go with me, and I will use your skill:—Good cousins, have a care this busy time. [*Exeunt.*]

## SCENE III.

*Another Room in Leonato's House.*

*Enter Don JOHN and CONRADE.*

CON. What the goujere,<sup>3</sup> my lord! why are you thus out of measure sad?

D. JOHN. There is no measure in the occasion that breeds it, therefore the sadness is without limit.

CON. You should hear reason.

D. JOHN. And when I have heard it, what blessing bringeth it?

<sup>2</sup> *Cousins, you know—*]—and afterwards,—*good cousins.*] *Cousins* were anciently enrolled among the dependants, if not the domesticks, of great families, such as that of Leonato.—Petruccio, while intent on the subjection of Katharine, calls out, in terms imperative, for his *cousin Ferdinand.* STEEVENS.

<sup>3</sup> *What the goujere.*] i. e. *morbis Gallicus.* The old copy corruptly reads, “good-year.” The same expression occurs again in *King Lear*, Act V. sc. iii:

“The *goujeres* shall devour them, flesh and fell.”

See note on this passage. STEEVENS.

CON. If not a present remedy, yet a patient sufferance.

D. JOHN. I wonder, that thou being (as thou say'st thou art) born under Saturn, goest about to apply a moral medicine to a mortifying mischief. I cannot hide what I am :<sup>4</sup> I must be sad when I have cause, and smile at no man's jests ; eat when I have stomach, and wait for no man's leisure ; sleep when I am drowsy, and tend to no man's business ; laugh when I am merry, and claw no man in his humour.<sup>5</sup>

CON. Yea, but you must not make the full show of this, till you may do it without controlment. You have of late stood out against your brother, and he hath ta'en you newly into his grace ; where it is impossible you should take true root, but by the fair weather that you make yourself : it is needful that you frame the season for your own harvest.

<sup>4</sup> *I cannot hide what I am :*] This is one of our author's natural touches. An envious and unsocial mind, too proud to give pleasure, and too fullen to receive it, always endeavours to hide its malignity from the world and from itself, under the plainness of simple honesty, or the dignity of haughty independence. JOHNSON.

<sup>5</sup> ——— *claw no man in his humour.*] To *claw* is to flatter. So, *the pope's claw-backs*, in Bishop Jewel, are the pope's *flatterers*. The sense is the same in the proverb, *Mulus mulum scabit*.

JOHNSON.

So, in *Albion's England*, 1597, p. 125 :

“ The overweening of thy wits does make thy foes to smile,

“ Thy friends to weep, and *claw-backs* thee with soothing to beguile.”

Again, in *Wylson on Usury*, 1571, p. 141: “ — therefore I will *claw* him, and saye well might he fare, and godds blessing have he too. For the more he speaketh, the better it itcheth, and maketh better for me.” REED.

*D. JOHN.* I had rather be a canker in a hedge, than a rose in his grace;<sup>6</sup> and it better fits my blood to be disdained of all, than to fashion a carriage to rob love from any: in this, though I cannot be said to be a flattering honest man, it must not be denied that I am a plain-dealing villain. I am trusted with a muzzle, and enfranchised with a clog; therefore I have decreed not to sing in my

<sup>6</sup> *I had rather be a canker in a hedge, than a rose in his grace;*] A canker is the canker-rose, dog-rose, cynosbatus, or hip. The sense is, I would rather live in obscurity the wild life of nature, than owe dignity or estimation to my brother. He still continues his will of gloomy independence. But what is the meaning of the expression, *a rose in his grace*? If he was a rose of himself, his brother's *grace* or *favour* could not degrade him. I once read thus: *I had rather be a canker in a hedge, than a rose in his garden*; that is, I had rather be what nature makes me, however mean, than owe any exaltation or improvement to my brother's kindness or cultivation. But a less change will be sufficient: I think it should be read, *I had rather be a canker in a hedge, than a rose by his grace.* JOHNSON.

The *canker* is a term often substituted for the *canker-rose*. Heywood, in his *Love's Mistress*, 1636, calls it the "*canker-flower*."

Again, in Shakspeare's 54th Sonnet:

"The *canker* blooms have full as deep a die

"As the perfumed tincture of the *rose*."

I think no change is necessary. The sense is,—I had rather be a neglected dog-rose in a hedge, than a garden-flower of the same species, if it profited by his culture. STEEVENS.

The latter words are intended as an answer to what Conrade has just said—"he hath ta'en you newly into his *grace*, where it is impossible you should take true *root*," &c. In *Macbeth* we have a kindred expression:

"———Welcome hither:

"I have begun to *plant* thee, and will labour

"To make thee full of *growing*."

Again, in *King Henry VI.* P. III:

"I'll *plant* Plantagenet, *root* him up who dares."

MALONE.

cage : If I had my mouth, I would bite ; if I had my liberty, I would do my liking : in the mean time, let me be that I am, and seek not to alter me.

*CON.* Can you make no use of your discontent ?

*D. JOHN.* I make all use of it, for I use it only.<sup>7</sup> Who comes here ? What news, Borachio ?

*Enter BORACHIO.*

*BORA.* I came yonder from a great supper ; the prince, your brother, is royally entertained by Leonato ; and I can give you intelligence of an intended marriage.

*D. JOHN.* Will it serve for any model to build mischief on ? What is he for a fool, that betroths himself to unquietness ?

*BORA.* Marry, it is your brother's right hand.

*D. JOHN.* Who ? the most exquisite Claudio ?

*BORA.* Even he.

*D. JOHN.* A proper squire ! And who, and who ? which way looks he ?

*BORA.* Marry, on Hero, the daughter and heir of Leonato.

*D. JOHN.* A very forward March-chick ! How came you to this ?

*BORA.* Being entertained for a perfumer, as I was smoking a musty room,<sup>8</sup> comes me the prince and

<sup>7</sup> ——— *for I use it only.*] i. e. for I make nothing else my counsellor. STEEVENS.

<sup>8</sup> ——— *smoking a musty room,*] The neglect of cleanliness among our ancestors, rendered such precautions too often neces-

Claudio, hand in hand, in sad conference:<sup>9</sup> I whipt me behind the arras; and there heard it agreed upon, that the prince should woo Hero for himself, and having obtained her, give her to count Claudio.

*D. JOHN.* Come, come, let us thither; this may prove food to my displeasure: that young start-up hath all the glory of my overthrow; if I can cross him any way, I bless myself every way: You are both sure,<sup>1</sup> and will assist me?

*CON.* To the death, my lord.

*D. JOHN.* Let us to the great supper; their cheer is the greater, that I am subdued: 'Would the cook were of my mind!—Shall we go prove what's to be done?

*BORA.* We'll wait upon your lordship. [*Exeunt.*

fary. In the Harleian Collection of MSS. No. 6850, fol. 90, in the British Museum, is a paper of directions drawn up by Sir John Puckering's Steward, relative to Suffolk Place before Queen Elizabeth's visit to it in 1594. The 15th article is—"The *swetynynge* of the house in all places by any means." Again, in Burton's *Anatomy of Melancholy*, edit. 1632, p. 261: "—the smoake of juniper is in great request with us at Oxford, to *sweeten* our chambers." See also *King Henry IV.* P. II. Act V. sc. iv. STEEVENS.

<sup>9</sup> ——— *in sad conference:*] *Sad* in this, as in future instances, signifies *serious*. So, in *The Winter's Tale*: "My father, and the gentlemen, are in *sad* talk." STEEVENS.

<sup>1</sup> ——— *both sure,*] i. e. to be depended on. So, in *Macbeth*:  
"Thou *sure* and firm-set earth—." STEEVENS.

## ACT II. SCENE I.

*A Hall in Leonato's House.*

*Enter LEONATO, ANTONIO, HERO, BEATRICE, and others.*

*LEON.* Was not count John here at supper?

*ANT.* I saw him not.

*BEAT.* How tartly that gentleman looks! I never can see him, but I am heart-burned an hour after.<sup>2</sup>

*HERO.* He is of a very melancholy disposition.

*BEAT.* He were an excellent man, that were made just in the mid-way between him and Benedick: the one is too like an image, and says nothing; and the other, too like my lady's eldest son, evermore tattling.

*LEON.* Then half signior Benedick's tongue in count John's mouth, and half count John's melancholy in signior Benedick's face,—

*BEAT.* With a good leg, and a good foot, uncle, and money enough in his purse, such a man would win any woman in the world,—if he could get her good will.

*LEON.* By my troth, niece, thou wilt never get thee a husband, if thou be so shrewd of thy tongue.

*ANT.* In faith, she is too curst.

<sup>2</sup> — heart-burned *an hour after.*] The pain commonly called the *heart-burn*, proceeds from an *acid* humour in the stomach, and is therefore properly enough imputed to *tart* looks.

*BEAT.* Too curst is more than curst : I shall lessen God's sending that way : for it is said, *God sends a curst cow short horns* ; but to a cow too curst he sends none.

*LEON.* So, by being too curst, God will send you no horns.

*BEAT.* Just, if he send me no husband ; for the which blessing, I am at him upon my knees every morning and evening : Lord ! I could not endure a husband with a beard on his face ; I had rather lie in the woollen.<sup>3</sup>

*LEON.* You may light upon a husband, that hath no beard.

*BEAT.* What should I do with him ? dress him in my apparel, and make him my waiting gentlewoman ? He that hath a beard, is more than a youth ; and he that hath no beard, is less than a man : and he that is more than a youth, is not for me ; and he that is less than a man, I am not for him : Therefore I will even take sixpence in earnest of the bear-herd, and lead his apes into hell.

*LEO.* Well then, go you into hell ?<sup>4</sup>

*BEAT.* No ; but to the gate ; and there will the devil meet me, like an old cuckold, with horns on his head, and say, *Get you to heaven, Beatrice, get*

<sup>3</sup> — *in the woollen.*] I suppose she means—between blankets, without sheets. STEEVENS.

<sup>4</sup> *Well then, &c.*] Of the two next speeches Dr. Warburton says, *All this impious nonsense thrown to the bottom, is the players', and foisted in without rhyme or reason.* He therefore puts them in the margin. They do not deserve indeed so honourable a place ; yet I am afraid they are too much in the manner of our author, who is sometimes trying to purchase merriment at too dear a rate. JOHNSON.

I have restored the lines omitted. STEEVENS.

*you to heaven; here's no place for you maids: so deliver I up my apes, and away to Saint Peter for the heavens; he shows me where the bachelors sit, and there live we as merry as the day is long.*

*ANT.* Well, niece, [*To HERO.*] I trust, you will be ruled by your father.

*BEAT.* Yes, faith; it is my cousin's duty to make courtesy, and say, *Father, as it please you*:—but yet for all that, cousin, let him be a handsome fellow, or else make another courtesy, and say, *Father, as it please me.*

*LEON.* Well, niece, I hope to see you one day fitted with a husband.

*BEAT.* Not till God make men of some other metal than earth. Would it not grieve a woman to be over-mastered with a piece of valiant dust? to make an account of her life to a clod of wayward marl? No, uncle, I'll none: Adam's sons are my brethren; and truly, I hold it a sin to match in my kindred,

*LEON.* Daughter, remember, what I told you: if the prince do solicit you in that kind, you know your answer.

*BEAT.* The fault will be in the music, cousin, if you be not woo'd in good time: if the prince be too important,<sup>5</sup> tell him, there is measure in every thing,<sup>6</sup> and so dance out the answer. For hear me,

<sup>5</sup> ——— [*if the prince be too important,*] *Important* here, and in many other places, is *importunate*. JOHNSON.

So, in *King Lear*, Act IV. sc. iv:

' ——— great France

“ My mourning, and *important* tears hath pitied.”

STEEVENS.

<sup>6</sup> ——— [*there is measure in every thing,*] A *measure* in old language, beside its ordinary meaning, signified also a *dance*.

MALONE.



Hero; Wooing, wedding, and repenting, is as a Scotch jig, a measure, and a cinque-pace: the first fuit is hot and hasty, like a Scotch jig, and full as fantastical; the wedding, mannerly-modest, as a measure full of fate and ancientry; and then comes repentance, and, with his bad legs, falls into the cinque-pace faster and faster, till he sink into his grave.

LEON. Cousin, you apprehend passing shrewdly.

BEAT. I have a good eye, uncle; I can see a church by day-light.

LEON. The revellers are entering; brother, make good room.

*Enter Don PEDRO, CLAUDIO, BENEDICK, BALTHAZAR; Don JOHN, BORACHIO, MARGARET, URSULA, and others, masked.*

D. PEDRO. Lady, will you walk about with your friend? <sup>8</sup>

So, in *King Richard II*:

“ My legs can keep no *measure* in delight,  
“ When my poor heart no *measure* keeps in grief.”

STEEVENS.

<sup>7</sup> — *Balthazar*;] The quarto and folio add—*or dumb John*.

STEEVENS.

Here is another proof that when the first copies of our author's plays were prepared for the prefs, the transcript was made out by the ear. If the MS. had lain before the transcriber, it is very unlikely that he should have mistaken *Don* for *dumb*: but, by an inarticulate speaker, or inattentive hearer, they might easily be confounded. MALONE.

Don John's taciturnity has been already noticed. It seems therefore not improbable that the author himself might have occasionally applied the epithet *dumb* to him. REED.

<sup>8</sup> — *your friend*?] *Friend*, in our author's time, was the common term for a *lover*. So also in French and Italian.

MALONE.

*HERO.* So you walk softly, and look sweetly, and say nothing, I am yours for the walk; and, especially, when I walk away.

*D. PEDRO.* With me in your company?

*HERO.* I may say so, when I please.

*D. PEDRO.* And when please you to say so?

*HERO.* When I like your favour; for God defend,<sup>9</sup> the lute should be like the case!<sup>1</sup>

*D. PEDRO.* My visor is Philemon's roof; within the house is Jove.<sup>2</sup>

Mr. Malone might have added, that this term was equally applicable to both sexes; for, in *Measure for Measure*, Lucio tells Isabella that her brother had "got his friend with child."

STEEVENS.

<sup>9</sup> — for God defend,] i. e. forbid. So in the ancient MS. Romance of the *Soudon of Babyloyne*, p. 38:

"But faide, damefel, thou arte woode;

"Thy fadir did us alle defende

"Both mete and drinke, and other goode

"That no man shulde them thider fende."

See *Othello*, Act I. sc. iii. STEEVENS.

<sup>1</sup> — the lute should be like the case!] i. e. that your face should be as homely and coarse as your mask. THEOBALD.

<sup>2</sup> *My visor is Philemon's roof; within the house is Jove.*] The first folio has—*Love*; the quarto, 1600—*Love*; so that here Mr. Theobald might have found the very reading which, in the following note, he represents as a conjecture of his own.

STEEVENS.

'Tis plain, the poet alludes to the story of Baucis and Philemon from Ovid: and this old couple, as the Roman poet describes it, lived in a thatch'd cottage:

"—*stipulis & canna tecta palustri.*"

But why, *within this house is love*? Though this old pair lived in a cottage, this cottage received two fraggling Gods, (Jupiter and Mercury) under its roof. So, Don Pedro is a prince; and though his visor is but ordinary, he would insinuate to Hero, that he has something *godlike* within: alluding either to his dignity, or the qualities of his mind and person. By these circumstances, I am sure, the thought is mended: as, I think ve-

HERO. Why, then your visor should be thatch'd.

D. PEDRO. Speak low, if you speak love.

[Takes her aside.

BENE. Well, I would you did like me.

MARG. So would not I, for your own sake; for I have many ill qualities.

BENE. Which is one?

MARG. I say my prayers aloud.

BENE. I love you the better; the hearers may cry, Amen.

MARG. God match me with a good dancer!

BALTH. Amen.

MARG. And God keep him out of my sight, when the dance is done!—Answer, clerk.

BALTH. No more words; the clerk is answered.

URS. I know you well enough; you are signior Antonio.

ANT. At a word, I am not.

URS. I know you by the waggling of your head.

ANT. To tell you true, I counterfeit him.

URS. You could never do him so ill-well,<sup>3</sup> unless

rily, the text is too, by the addition of a single letter—*within the house is Jove*. Nor is this emendation a little confirmed by another passage in our author, in which he plainly alludes to the same story. *As you like it*:

“Jaques. *O, knowledge ill inhabited, worse than Jove in a thatched house!*” THEOBALD.

The line of Ovid above quoted is thus translated by Golding, 1587:

“The *rooffe* thereof was *thatched* all with straw and fennish reede.” MALONE.

<sup>3</sup> *You could never do him so ill-well,*] A similar phrase occurs in *The Merchant of Venice*:

you were the very man: Here's his dry hand<sup>4</sup> up and down; you are he, you are he.

*ANT.* At a word, I am not.

*URS.* Come, come; do you think I do not know you by your excellent wit? Can virtue hide itself? Go to, mum, you are he: graces will appear, and there's an end.

*BEAT.* Will you not tell me who told you so?

*BENE.* No, you shall pardon me.

*BEAT.* Nor will you not tell me who you are?

*BENE.* Not now.

*BEAT.* That I was disdainful,—and that I had my good wit out of the *Hundred merry Tales*; <sup>5</sup>—Well, this was signior Benedick that said so.

“ He hath a *better bad* habit of frowning, than the Count Palatine.” STEEVENS.

<sup>4</sup> — *his dry hand*—] A *dry hand* was anciently regarded as the sign of a cold constitution. To this, Maria, in *Twelfth-Night*, alludes, Act I. sc. iii. STEEVENS.

<sup>5</sup> — *Hundred merry Tales*;] The book, to which Shakspeare alludes, might be an old translation of *Les cent Nouvelles Nouvelles*. The original was published at Paris, in the black letter, before the year 1500, and is said to have been written by some of the royal family of France. Ames mentions a translation of it prior to the time of Shakspeare.

In *The London Chaunticlères*, 1659, this work, among others, is cried for sale by a ballad-man: “ The Seven Wise Men of Gotham; a *Hundred merry Tales*; Scoggin's Jests,” &c.

Again, in *The Nice Valour*, &c. by Beaumont and Fletcher:

“ — the Almanacs,

“ The *Hundred Novels*, and the Books of Cookery.”

Of this collection there are frequent entries in the register of the Stationers' Company. The first I met with was in Jan. 1581. STEEVENS.

This book was certainly printed before the year 1575, and in much repute, as appears from the mention of it in Laneham's Letter concerning the entertainment at Kenelworth-Castle.

BENE. What's he ?

BEAT. I am sure, you know him well enough.

BENE. Not I, believe me.

BEAT. Did he never make you laugh ?

BENE. I pray you, what is he ?

BEAT. Why, he is the prince's jester : a very dull fool ; only his gift is in devising impossible slanders :<sup>6</sup> none but libertines delight in him ; and the commendation is not in his wit, but in his villainy ;<sup>7</sup>

Again, in *The English Courtier and the Cuntrey Gentleman*, bl. l. 1586, fig. H 4 : " — wee want not also pleasant, mad headed knaves that bee properly learned and well reade in diverse pleasant bookes and good authors. As Sir Guy of Warwick, the Foure Sonnes of Aymon, the Ship of Fooles, the Budget of Demandes, the *Hundredth merry Tales*, the Booke of Ryddles, and many other excellent writers both witty and pleasaunt." It has been suggested to me that there is no other reason than the word *hundred* to suppose this book a translation of the *Cent Nouvelles Nouvelles*. I have now but little doubt that Boccace's *Decameron* was the book here alluded to. It contains just one hundred Novels. So, in Guazzo's *Civile Conversation*, 1586, p. 158 : " — we do but give them occasion to turne over the *Hundred Nouvelles* of Boccace, and to write amorous and lascivious letters." REED.

<sup>6</sup> — his gift is in devising impossible slanders :] We should read *impassible*, i. e. slanders so ill invented, that they will pass upon no body. WARBURTON.

*Impossible* slanders are, I suppose, such slanders as, from their absurdity and impossibility, bring their own confutation with them. JOHNSON.

Johnson's explanation appears to be right. Ford says, in *The Merry Wives of Windsor*, that he shall search for Falstaff in "*impossible* places." The word *impossible* is also used in a similar sense in Jonson's *Sejanus*, where Silius accuses Afer of—

" Malicious and manifold applying,  
" Foul wresting, and *impossible* construction."

M. MASON.

<sup>7</sup> — his villainy ;] By which she means his malice and im-

for he both pleaseth men, and angers them, and then they laugh at him, and beat him : I am sure, he is in the fleet ; I would he had boarded me.

*BENE.* When I know the gentleman, I'll tell him what you say.

*BEAT.* Do, do : he'll but break a comparifon or two on me ; which, peradventure, not marked, or not laughed at, firikes him into melancholy ; and then there's a partridge' wing faved, for the fool will eat no fupper that night. [*Mufick within.*] We muft follow the leaders.

*BENE.* In every good thing.

*BEAT.* Nay, if they lead to any ill, I will leave them at the next turning.

[*Dance.* Then exeunt all but Don JOHN, BORACHIO, and CLAUDIO.]

*D. JOHN.* Sure, my brother is amorous on Hero, and hath withdrawn her father to break with him about it : The ladies follow her, and but one vifor remains.

*BORA.* And that is Claudio : I know him by his bearing.<sup>8</sup>

*D. JOHN.* Are not you fignior Benedick ?

*CLAUD.* You know me well ; I am he.

*D. JOHN.* Signior, you are very near my brother in his love : he is enamoured on Hero ; I pray you, diffuade him from her, ſhe is no equal for his

piety. By his impious jefts, ſhe infinuates, he *pleafed* libertines ; and by his *deviſing flanders* of them, he angered them.

WARBURTON.

<sup>8</sup> ——— *his bearing.*] i. e. his carriage, his demeanor. So, in *Measure for Measure* :

“ How I may formally in perſon *bear* me.” STEEVENS.

birth: you may do the part of an honest man in it.

CLAUD. How know you he loves her?

D. JOHN. I heard him swear his affection.

BORA. So did I too; and he swore he would marry her to-night.

D. JOHN. Come, let us to the banquet.

[*Exeunt Don JOHN and BORACHIO.*]

CLAUD. Thus answer I in name of Benedick,  
But hear these ill news with the ears of Claudio.—  
'Tis certain so;—the prince wooes for himself.  
Friendship is constant in all other things,  
Save in the office and affairs of love:  
Therefore,<sup>9</sup> all hearts in love use their own tongues;  
Let every eye negotiate for itself,  
And trust no agent: for beauty is a witch,  
Against whose charms faith melteth into blood.<sup>1</sup>

<sup>9</sup> *Therefore, &c.*] *Let* which is found in the next line, is understood here. MALONE.

<sup>1</sup> — *beauty is a witch,*

*Against whose charms faith melteth into blood.*] i. e. as wax when opposed to the fire kindled by a witch, no longer preserves the figure of the person whom it was designed to represent, but flows into a shapeless lump; so fidelity, when confronted with beauty, dissolves into our ruling passion, and is lost there like a drop of water in the sea.

That *blood* signifies (as Mr. Malone has also observed) *amorous heat*, will appear from the following passage in *All's well that ends well*, Act III. sc. vii:

“ Now his important *blood* will nought deny

“ That she'll demand.”

Again, in Chapman's version of the third *Iliad*, Helen, speaking of Agamemnon, says:

“ And one that was my brother in law, when I contain'd my blood,

“ And was more worthy:—” STEEVENS.

This is an accident of hourly proof,  
Which I mistrusted not: Farewell therefore, Hero!

*Re-enter* BENEDICK.

*BENE.* Count Claudio?

*CLAUD.* Yea, the same.

*BENE.* Come, will you go with me?

*CLAUD.* Whither?

*BENE.* Even to the next willow, about your own business, count. What fashion will you wear the garland of? About your neck, like an usurer's chain?<sup>2</sup> or under your arm, like a lieutenant's scarf? You must wear it one way, for the prince hath got your Hero.

*CLAUD.* I wish him joy of her.

*BENE.* Why, that's spoken like an honest drover;

<sup>2</sup> — *usurer's chain?*] Chains of gold, of considerable value, were in our author's time, usually worn by wealthy citizens, and others, in the same manner as they now are, on publick occasions, by the Aldermen of London. See *The Puritan, or the Widow of Watling-Street*, Act III. sc. iii. *Albumazar*, Act I. sc. vii. and other pieces. REED.

Usury seems about this time to have been a common topic of invective. I have three or four dialogues, pasquils, and discourses on the subject, printed before the year 1600. From every one of these it appears, that the merchants were the chief usurers of the age. STEEVENS.

So, in *The Choice of Change, containing the triplicitie of Divinitie, Philosophie, and Poetrie*, by S. R. Gent. 4to. 1598: "Three sortes of people, in respect of use in necessitie, may be accounted good:—*Merchantes*, for they may play the *usurers*, instead of the Jewes." Again, *ibid*: "There is a scarcitie of Jewes, because Christians make an occupation of *usurie*."

MALONE.



so they fell bullocks. But did you think, the prince would have served you thus ?

CLAUD. I pray you, leave me.

BENE. Ho ! now you strike like the blind man ; 'twas the boy that stole your meat, and you'll beat the post.

CLAUD. If it will not be, I'll leave you. [*Exit.*

BENE. Alas, poor hurt fowl ! Now will he creep into sedges.—But, that my lady Beatrice should know me, and not know me ! The prince's fool !—Ha ! it may be, I go under that title, because I am merry.—Yea ; but so ; I am apt to do myself wrong : I am not so reputed : it is the base, the bitter disposition of Beatrice, that puts the world into her person,<sup>3</sup> and so gives me out. Well, I'll be revenged as I may.

*Re-enter Don PEDRO, HERO, and LEONATO.*

D. PEDRO. Now, signior, where's the count ; Did you see him ?

BENE. Troth, my lord, I have played the part of lady Fame. I found him here as melancholy as a lodge in a warren ;<sup>4</sup> I told him, and, I think, I told

<sup>3</sup> ——— *it is the base, the bitter disposition of Beatrice, that puts the world into her person,*] That is, *It is the disposition of Beatrice, who takes upon her to personate the world, and therefore represents the world as saying what she only says herself.*

The old copies read—*base, though bitter* : but I do not understand how *base* and *bitter* are inconsistent, or why what is *bitter* should not be *base*. I believe, we may safely read,—*It is the base, the bitter disposition.* JOHNSON.

I have adopted Dr. Johnson's emendation, though I once thought it unnecessary. STEEVENS.

<sup>4</sup> ——— *as melancholy as a lodge in a warren ;*] A parallel thought occurs in the first chapter of *Isaiah*, where the prophet,

him true, that your grace had got the good will of this young lady;<sup>5</sup> and I offer'd him my company to a willow tree, either to make him a garland, as being forsaken, or to bind him up a rod, as being worthy to be whipped.

*D. PEDRO.* To be whipped ! What's his fault ?

*BENE.* The flat transgression of a school-boy ; who, being overjoy'd with finding a bird's nest, shows it his companion, and he steals it.

*D. PEDRO.* Wilt thou make a trust a transgression ? The transgression is in the stealer.

*BENE.* Yet it had not been amiss, the rod had been made, and the garland too ; for the garland he might have worn himself ; and the rod he might have bestow'd on you, who, as I take it, have stol'n his bird's nest.

*D. PEDRO.* I will but teach them to sing, and restore them to the owner.

*BENE.* If their singing answer your saying, by my faith, you say honestly.

describing the desolation of Judah, says : " The daughter of Zion is left as a cottage in a vineyard, as a lodge in a garden of cucumbers," &c. I am informed, that near Aleppo, these lonely buildings are still made use of, it being necessary, that the fields where water-melons, cucumbers, &c. are raised, should be regularly watched. I learn from Tho. Newton's *Herball to the Bible*, 8vo. 1587, that " so soone as the cucumbers, &c. be gathered, these lodges are abandoned of the watchmen and keepers, and no more frequented." From these forsaken buildings, it should seem, the prophet takes his comparison. STEEVENS.

<sup>5</sup> ——— of this young lady ;] Benedick speaks of Hero as if she were on the stage. Perhaps, both she and Leonato were meant to make their entrance with Don Pedro. When Beatrice enters, she is spoken of as coming in with only Claudio.

STEEVENS.

I have regulated the entries accordingly. MALONE.

*D. PEDRO.* The lady Beatrice hath a quarrel to you; the gentleman, that danced with her, told her, she is much wronged by you.

*BENE.* O, she misused me past the endurance of a block; an oak, but with one green leaf on it, would have answered her; my very visor began to assume life, and scold<sup>6</sup> with her: She told me, not thinking I had been myself, that I was the prince's jester; that I was duller than a great thaw; huddling jest upon jest, with such impossible conveyance,<sup>7</sup> upon me, that I stood like a man at a mark,

<sup>6</sup> — *my visor began to assume life, and scold*—] 'Tis whimsical, that a similar thought should have been found in the tenth *Thebaid* of Statius, v. 658:

“ — ipse insanire videtur

“ Sphynx galeæ custos —.” STEEVENS.

<sup>7</sup> — *such impossible conveyance*,] Dr. Warburton reads *impassable*: Sir Thomas Hanmer *impetuous*, and Dr. Johnson *importable*, which, says he, is used by Spenser, in a sense very congruous to this passage, for *insupportable*, or *not to be sustained*. Also by the last translators of the Apocrypha; and therefore such a word as Shakspere may be supposed to have written. REED.

*Importable* is very often used by Lidgate, in his Prologue to the translation of *The Tragedies gathered by Ihon Bochas, &c.* as well as by Holinshed.

*Impossible* may be licentiously used for *unaccountable*. Beatrice has already said, that Benedick invents *impossible* slanders.

So, in *The Fair Maid of the Inn*, by Beaumont and Fletcher:

“ You would look for some most *impossible* antick.”

Again, in *The Roman Actor*, by Massinger:

“ ——— to lose

“ Ourselves, by building on *impossible* hopes.”

STEEVENS.

*Impossible* may have been what Shakspere wrote, and be used in the sense of *incredible* or *inconceivable*, both here and in the beginning of the scene, where Beatrice speaks of *impossible* slanders. M. MASON.

I believe the meaning is—*with a rapidity equal to that of jugglers, who appear to perform impossibilities.* We have the

with a whole army shooting at me: She speaks poniards,<sup>8</sup> and every word stabs: if her breath were as terrible as her terminations, there were no living near her, she would infect to the north star. I would not marry her, though she were endowed with all that Adam had left him before he transgressed: she would have made Hercules have turned spit; yea, and have cleft his club to make the fire too. Come, talk not of her; you shall find her the infernal Até in good apparel.<sup>9</sup> I would to God, some scholar would conjure her;<sup>1</sup> for, certainly, while she is here, a man may live as quiet in hell, as in a sanctuary; and people sin upon purpose, because they would go thither; so, indeed, all disquiet, horror, and perturbation follow her.

same epithet again in *Twelfth-Night*: "There is no Christian can ever believe such *impossible* passages of grossness." So Ford says, in *The Merry Wives of Windsor*:—"I will examine *impossible* places." Again, in *Julius Cæsar*:

"Now bid me run,  
 "And I will strive with *things impossible*,  
 "And get the better of them."

*Conveyance* was the common term in our author's time for *steight of hand*. MALONE.

<sup>8</sup> *She speaks poniards,*] So, in *Hamlet*:

"I'll *speak daggers* to her—." STEEVENS.

<sup>9</sup> — *the infernal Até in good apparel.*] This is a pleasant allusion to the custom of ancient poets and painters, who represent the *Furies* in rags. WARBURTON.

*Até* is not one of the *Furies*, but the *Goddeſs of Revenge*, or *Discord*. STEEVENS.

<sup>1</sup> — *some scholar would conjure her;*] As Shakspeare always attributes to his *exorcists* the power of raising spirits, he gives his *conjurer*, in this place, the power of laying them.

M. MASON.

*Re-enter* CLAUDIO and BEATRICE.

D. PEDRO. Look, here she comes.

BENE. Will your grace command me any service to the world's end? I will go on the flightest errand now to the Antipodes; that you can devise to send me on; I will fetch you a toothpicker now from the farthest inch of Asia; bring you the length of Prester John's foot; fetch you a hair off the great Cham's beard;<sup>2</sup> do you any embassage to the Pigmies, rather than hold three words' conference with this harpy: You have no employment for me?

D. PEDRO. None, but to desire your good company.

BENE. O God, fir, here's a dish I love not; I cannot endure my lady Tongue.<sup>3</sup> [*Exit.*]

<sup>2</sup> — bring you the length of Prester John's foot; fetch you a hair off the great Cham's beard;] i. e. I will undertake the hardest talk, rather than have any conversation with lady Beatrice. Alluding to the difficulty of access to either of those monarchs, but more particularly to the former.

So, Cartwright, in his comedy called *The Siege, or Love's Convert*, 1651:

“—bid me take the Parthian king by the beard; or draw an eye-tooth from the jaw royal of the Persian monarch.”

Such an achievement, however, *Huon of Bourdeaux* was sent to perform, and performed it. See chap. 46, edit. 1601: “—he opened his mouth, and tooke out his foure great teeth, and then cut off his beard, and tooke thereof as much as pleased him.” STEEVENS.

“Thou must goe to the citie of Babylon to the Admiral Gaudisse, to bring me thy hand full of the heare of his beard, and foure of his greatest teeth. Alas, my lord, (quoth the Barrons,) we see well you desire greatly his death, when you charge him with such a message.” *Huon of Bourdeaux*, ch. 17.

BOWLE.

<sup>3</sup> — my lady Tongue.] Thus the quarto, 1600. The folio reads—*this* lady Tongue. STEEVENS.

*D. PEDRO.* Come, lady, come; you have lost the heart of signior Benedick.

*BEAT.* Indeed, my lord, he lent it me a while; and I gave him use for it,<sup>4</sup> a double heart for his single one: marry, once before, he won it of me with false dice, therefore your grace may well say, I have lost it.

*D. PEDRO.* You have put him down, lady, you have put him down.

*BEAT.* So I would not he should do me, my lord, lest I should prove the mother of fools. I have brought count Claudio, whom you sent me to seek.

*D. PEDRO.* Why, how now, count? wherefore are you sad?

*CLAUD.* Not sad, my lord.

*D. PEDRO.* How then? Sick?

*CLAUD.* Neither, my lord.

*BEAT.* The count is neither sad, nor sick, nor merry, nor well: but civil, count; civil as an orange,<sup>5</sup> and something of that jealous complexion.<sup>6</sup>

*D. PEDRO.* I'faith, lady, I think your blazon to be true; though, I'll be sworn, if he be so, his conceit is false. Here, Claudio, I have wooed in thy name, and fair Hero is won; I have broke with her father, and his good will obtained: name the day of marriage, and God give thee joy!

<sup>4</sup> — *I gave him use for it,*] *Use*, in our author's time, meant *interest* of money. MALONE.

<sup>5</sup> — *civil as an orange,*] This conceit occurs likewise in *Nashe's Four Letters confuted*, 1592: "For the order of my life, it is as *civil as an orange*." STEEVENS.

<sup>6</sup> — *of that jealous complexion.*] Thus the quarto, 1600; the folio reads, *of a jealous complexion*. STEEVENS.

*LEON.* Count, take of me my daughter, and with her my fortunes: his grace hath made the match, and all grace say Amen to it!

*BEAT.* Speak, count, 'tis your cue.

*CLAUD.* Silence is the perfectest herald of joy: I were but little happy, if I could say how much.—Lady, as you are mine, I am yours: I give away myself for you, and dote upon the exchange.

*BEAT.* Speak, cousin; or, if you cannot, stop his mouth with a kiss, and let him not speak, neither.

*D. PEDRO.* In faith, lady, you have a merry heart.

*BEAT.* Yea, my lord; I thank it, poor fool,<sup>7</sup> it keeps on the windy side of care:—My cousin tells him in his ear, that he is in her heart.

*CLAUD.* And so she doth, cousin.

*BEAT.* Good lord, for alliance!<sup>8</sup>—Thus goes every one to the world but I, and I am sun-burned;<sup>9</sup>

<sup>7</sup> — *poor fool,*] This was formerly an expression of tenderness. See *King Lear*, last scene: “And my *poor fool* is hang’d.” MALONE.

<sup>8</sup> *Good lord, for alliance!*] Claudio has just called Beatrice *cousin*. I suppose, therefore, the meaning is,—Good Lord, here have I got a new kinsman by marriage. MALONE.

I cannot understand these words, unless they imply a wish for the speaker's *alliance* with a husband. STEEVENS.

<sup>9</sup> *Thus goes every one to the world but I, and I am sun-burned;*] What is it, *to go to the world?* perhaps, to enter by marriage into a settled state; but why is the unmarried lady *sun-burnt*? I believe we should read,—*Thus goes every one to the wood but I, and I am sun-burnt.* Thus does every one but I find a shelter, and I am left exposed to wind and *sun*. The *nearest way to the wood*, is a phrase for the readiest means to

I may fit in a corner, and cry, heigh ho! for a husband.

*D. PEDRO.* Lady Beatrice, I will get you one.

*BEAT.* I would rather have one of your father's getting: Hath your grace ne'er a brother like you? Your father got excellent husbands, if a maid could come by them.

*D. PEDRO.* Will you have me, lady?

*BEAT.* No, my lord, unless I might have another for working-days; your grace is too cosily to wear every day:—But, I beseech your grace, pardon me; I was born to speak all mirth, and no matter.

*D. PEDRO.* Your silence most offends me, and to be merry best becomes you; for, out of question, you were born in a merry hour.

*BEAT.* No, sure, my lord, my mother cry'd; but then there was a star danced, and under that was I born.—Cousins, God give you joy!

*LEON.* Niece, will you look to those things I told you of?

*BEAT.* I cry you mercy, uncle.—By your grace's pardon.

[*Exit BEATRICE.*]

*D. PEDRO.* By my troth, a pleasant-spirited lady.

*LEON.* There's little of the melancholy element

any end. It is said of a woman, who accepts a worse match than those which she had refused, that she has passed through the *wood*, and at last taken a crooked stick. But conjectural criticism has always something to abate its confidence. Shakespeare, in *All's well that ends well*, uses the phrase, *to go to the world*, for *marriage*. So that my emendation depends only on the opposition of *wood* to *sun-burnt*. JOHNSON.

I am *sun-burnt* may mean, I have lost my beauty, and am consequently no longer such an object as can tempt a man to marry. STEEVENS.



in her,<sup>1</sup> my lord: she is never sad, but when she sleeps; and not ever sad then; for I have heard my daughter say, she hath often dreamed of unhappiness,<sup>2</sup> and waked herself with laughing.

*D. PEDRO.* She cannot endure to hear tell of a husband.

*LEON.* O, by no means; she mocks all her wooers out of suit.

*D. PEDRO.* She were an excellent wife for Benedick.

*LEON.* O lord, my lord, if they were but a week married, they would talk themselves mad.

*D. PEDRO.* Count Claudio, when mean you to go to church?

*CLAUD.* To-morrow, my lord: Time goes on crutches, till love have all his rites.

*LEON.* Not till Monday, my dear son, which is hence a just seven-night; and a time too brief too, to have all things answer my mind.

*D. PEDRO.* Come, you shake the head at so long a breathing; but, I warrant thee, Claudio, the time

<sup>1</sup> *There's little of the melancholy element in her,*] “Does not our life consist of the *four elements*?” says Sir Toby, in *Twelfth-Night*. So, also in *King Henry V*: “He is pure air and fire, and the *dull elements* of earth and water never appear in him.” MALONE.

<sup>2</sup> — *she hath often dreamed of unhappiness,*] So all the editions; but Mr. Theobald alters it to, *an happiness*, having no conception that *unhappiness* meant any thing but misfortune, and that, he thinks, she could not laugh at. He had never heard that it signified a wild, wanton, unlucky trick. Thus Beaumont and Fletcher, in their comedy of *The Maid of the Mill*:

“My dreams are like my thoughts, honest and innocent:  
“Yours are *unhappy*.” WARBURTON.

shall not go dully by us; I will, in the interim, undertake one of Hercules' labours; which is, to bring signior Benedick, and the lady Beatrice into a mountain of affection, the one with the other.<sup>3</sup> I

<sup>3</sup> ——— into a mountain of affection, the one with the other.] A mountain of affection with one another, is a strange expression, yet I know not well how to change it. Perhaps it was originally written to bring Benedick and Beatrice into a mooting of affection; to bring them not to any more mootings of contention, but to a mooting or conversation of love. This reading is confirmed by the preposition with; a mountain with each other, or affection with each other, cannot be used, but a mooting with each other is proper and regular. JOHNSON.

Uncommon as the word proposed by Dr. Johnson may appear, it is used in several of the old plays. So, in Glapthorne's *Wit in a Coniurable*, 1639:

“ ——— one who never  
 “ Had mooted in the hall, or seen the revels  
 “ Kept in the house at Christmas.”

Again, in *The Return from Parnassus*, 1606:

“ It is a plain case, whereon I mooted in our temple.”

Again:

“ ——— at a mooting in our temple.” *Ibid.*

And yet, all that I believe is meant by a *mountain of affection* is, a great deal of affection.

In one of Stanyhurst's poems is the following phrase to denote a large quantity of love:

“ Lumps of love promise, nothing perform'd,” &c.

Again, in *The Renegado*, by Massinger:

“ ——— 'tis but parting with  
 “ A mountain of vexation.”

Thus, also in *King Henry VIII.* we find “ a sea of glory.” In *Hamlet*, “ a sea of troubles.” Again, in Howel's *History of Venice*: “ though they see mountains of miseries heaped on one's back.” Again, in Bacon's *History of King Henry VII.*: “ Perkin sought to corrupt the servants to the lieutenant of the tower by mountains of promises.” Again, in *The Comedy of Errors*: “ — the mountain of mad flesh that claims marriage of me.” Little can be inferred from the present offence against grammar; an offence which may not strictly be imputable to Shakspeare, but rather to the negligence or ignorance of his transcribers or printers. STEEVENS.

would fain have it a match; and I doubt not but to fashion it, if you three will but minister such assistance as I shall give you direction.

LEON. My lord, I am for you, though it cost me ten nights' watchings.

CLAUD. And I, my lord.

D. PEDRO. And you too, gentle Hero?

HERO. I will do any modest office, my lord, to help my cousin to a good husband.

D. PEDRO. And Benedick is not the unhopefullest husband that I know: thus far can I praise him; he is of a noble strain,<sup>4</sup> of approved valour, and confirmed honesty. I will teach you how to humour your cousin, that she shall fall in love with Benedick:—and I, with your two helps, will so practice on Benedick, that, in despite of his quick wit and his queasy stomach,<sup>5</sup> he shall fall in love with Beatrice. If we can do this, Cupid is no

Shakspeare has many phrases equally harsh. He who would hazard such expressions as *a storm of fortune*, *a vale of years*, and *a tempest of provocation*, would not scruple to write *a mountain of affection*. MALONE.

<sup>4</sup> — *a noble strain,*] i. e. descent, lineage. So, in *The Fairy Queen*, B. IV. c. viii. f. 33:

“Sprung from the auncient stocke of prince's *straine*.”

Again, B. V. c. ix. f. 32:

“Sate goodly temperaunce in garments clene,

“And sacred reverence yborn of heavenly *strene*.”

It was used in the same sense by Shadwell, in his *Virtuoso*, Act I: “Gentlemen care not upon what *strain* they get their fons.” REED.

Again, in *King Lear*, Act V. sc. iii:

“Sir, you have shewn to-day your valiant *strain*.”

STEEVENS.

<sup>5</sup> — *queasy stomach,*] i. e. squeamish. So, in *Antony and Cleopatra*:

“Who *queasy* with his insolence already—.” STEEVENS.

longer an archer; his glory shall be ours, for we are the only love-gods. Go in with me, and I will tell you my drift. [*Exeunt.*

## SCENE II.

*Another Room in Leonato's House.*

*Enter Don JOHN and BORACHIO.*

*D. JOHN.* It is so; the count Claudio shall marry the daughter of Leonato.

*BORA.* Yea, my lord; but I can cross it.

*D. JOHN.* Any bar, any cross, any impediment will be medicinal to me: I am sick in displeasure to him; and whatsoever comes athwart his affection, ranges evenly with mine. How canst thou cross this marriage?

*BORA.* Not honestly, my lord; but so covertly that no dishonesty shall appear in me.

*D. JOHN.* Show me briefly how.

*BORA.* I think, I told your lordship, a year since, how much I am in the favour of Margaret, the waiting-gentlewoman to Hero.

*D. JOHN.* I remember.

*BORA.* I can, at any unseasonable instant of the night, appoint her to look out at her lady's chamber-window.

*D. JOHN.* What life is in that, to be the death of this marriage?

*BORA.* The poison of that lies in you to temper. Go you to the prince your brother; spare not to

tell him, that he hath wronged his honour in marrying the renowned Claudio (whose estimation do you mightily hold up) to a contaminated stale, such a one as Hero.

*D. JOHN.* What proof shall I make of that?

*BORA.* Proof enough to misuse the prince, to vex Claudio, to undo Hero, and kill Leonato; Look you for any other issue?

*D. JOHN.* Only to despise them, I will endeavour any thing.

<sup>6</sup>*BORA.* Go then, find me a meet hour to draw

<sup>6</sup>*Bora.* Go then, find me a meet hour to draw Don Pedro and the count Claudio, alone: tell them, that you know that Hero loves me;—offer them instances; which shall bear no less likelihood, than to see me at her chamber-window; hear me call Margaret, Hero; hear Margaret term me Claudio; and bring them to see this, the very night before the intended wedding:] Thus the whole stream of the editions from the first quarto downwards. I am obliged here to give a short account of the plot depending, that the emendation I have made may appear the more clear and unquestionable. The business stands thus: Claudio, a favourite of the Arragon prince, is, by his intercessions with her father, to be married to fair Hero; Don John, natural brother of the prince, and a hater of Claudio, is in his spleen zealous to disappoint the match. Borachio, a rascally dependant on Don John, offers his assistance, and engages to break off the marriage by this stratagem. “Tell the prince and Claudio (says he) that Hero is in love with me; they won’t believe it: offer them proofs, as, that they shall see me converse with her in her chamber-window. I am in the good graces of her waiting-woman, Margaret; and I’ll prevail with Margaret, at a dead hour of night, to personate her mistress Hero; do you then bring the Prince and Claudio to overhear our discourse; and they shall have the torment to hear me address Margaret by the name of Hero, and her say sweet things to me by the name of Claudio.”—This is the substance of Borachio’s device to make Hero suspected of disloyalty; and to break off her match with Claudio. But, in the name of common sense, could it displease Claudio, to hear his mistress making use of *his* name tenderly? If he saw another man with her,

Don Pedro and the count Claudio, alone: tell them, that you know that Hero loves me; intend a kind of zeal<sup>7</sup> both to the prince and Claudio, as—in love of your brother's honour who hath made this match; and his friend's reputation, who is thus like to be cozened with the semblance of a maid,—that you have discovered thus. They will scarcely believe this without trial: offer them instances; which shall

and heard her call him Claudio, he might reasonably think her betrayed, but not have the same reason to accuse her of disloyalty. Besides, how could her naming Claudio, make the Prince and Claudio believe that she loved Borachio, as he desires Don John to insinuate to them that she did? The circumstances weighed, there is no doubt but the passage ought to be reformed, as I have settled in the text—*hear me call Margaret, Hero; hear Margaret term me, Borachio.* THEOBALD.

Though I have followed Mr. Theobald's direction, I am not convinced that this change of names is absolutely necessary. *Claudio* would naturally resent the circumstance of hearing another called by his own name; because, in that case, baseness of treachery would appear to be aggravated by wantonness of insult; and, at the same time, he would imagine the person so distinguished to be *Borachio*, because *Don John* was previously to have informed both him and *Don Pedro*, that *Borachio* was the favoured lover. STEEVENS.

We should surely read *Borachio* instead of *Claudio*. There could be no reason why Margaret should call him *Claudio*; and that would ill agree with what Borachio says in the last Act, where he declares that Margaret knew not what she did when she spoke to him. M. MASON.

Claudio would naturally be enraged to find his mistress, Hero, (for such he would imagine Margaret to be,) address Borachio, or any other man, by his name, as he might suppose that she called him by the name of Claudio in consequence of a secret agreement between them, as a cover, in case she were overheard; and he would know, without a possibility of error, that it was not Claudio, with whom, in fact, she conversed.

MALONE.

<sup>7</sup> ——— intend a kind of zeal—] i. e. pretend. So, in *King Richard III*:

“Intending deep suspicion.” STEEVENS.

bear no less likelihood, than to see me at her chamber-window; hear me call Margaret, Hero; hear Margaret term me Borachio; and bring them to see this, the very night before the intended wedding: for, in the mean time, I will so fashion the matter, that Hero shall be absent; and there shall appear such seeming truth of Hero's disloyalty, that jealousy shall be call'd assurance, and all the preparation overthrown.

*D. JOHN.* Grow this to what adverse issue it can, I will put it in practice: Be cunning in the working this, and thy fee is a thousand ducats.

*BORA.* Be you constant in the accusation, and my cunning shall not shame me.

*D. JOHN.* I will presently go learn their day of marriage. [*Exeunt.*

## SCENE III.

*Leonato's Garden.*

*Enter BENEDICK and a Boy.*

*BENE.* Boy,—

*BOY.* Signior.

*BENE.* In my chamber-window lies a book; bring it hither to me in the orchard.<sup>8</sup>

*BOY.* I am here already, sir.

*BENE.* I know that;—but I would have thee

<sup>8</sup> ——— in the orchard.] Gardens were anciently called orchards. So, in *Romeo and Juliet*:

“The orchard walls are high, and hard to climb.”

hence, and here again. [*Exit Boy.*]—I do much wonder, that one man, seeing how much another man is a fool when he dedicates his behaviours to love, will, after he hath laughed at such shallow follies in others, become the argument of his own scorn, by falling in love: And such a man is Claudio. I have known, when there was no music with him but the drum and fife; and now had he rather hear the tabor and the pipe: I have known, when he would have walked ten mile afoot, to see a good armour; and now will he lie ten nights awake, carving the fashion of a new doublet.<sup>9</sup> He was wont to speak plain, and to the purpose, like an honest man, and a soldier; and now is he

<sup>9</sup> ——— *carving the fashion of a new doublet.*] This folly, so conspicuous in the gallants of former ages, is laughed at by all our comic writers. So, in Greene's *Farewell to Folly*, 1617: "We are almost as fantastic as the English gentleman that is painted naked, with a pair of sheers in his hand, as not being resolved after what fashion to have his coat cut." STEEVENS.

The English gentleman in the above extract alludes to a plate in Borde's *Introduction of Knowledge*. In Barnaby Riche's *Faults and nothing but Faults*, 4to. 1606, p. 6, we have the following account of a *Fashionmonger*: "—here comes first the Fashionmonger that spends his time in the contemplation of futes. Alas! good gentleman, there is something amiss with him. I perceive it by his sad and heavie countenance: for my life his tailor and he are at some square about the making of his new fute; he hath cut it after the old stampe of some stale fashion that is at the least of a whole fortnight's standing."

REED.

The English gentleman is represented [by Borde] naked, with a pair of tailor's sheers in one hand, and a piece of cloth on his arm, with the following verses:

"I am an Englishman, and naked I stand here,  
 "Musing in my mynde what rayment I shall were,  
 "For now I will ware this, and now I will were that,  
 "Now I will were I cannot tell what," &c.

See Camden's *Remaines*, 1614, p. 17. MALONE.



turn'd orthographer; <sup>1</sup> his words are a very fantastical banquet, just so many strange dishes. May I be so converted, and see with these eyes? I cannot tell; I think not: I will not be sworn, but love may transform me to an oyster; but I'll take my oath on it, till he have made an oyster of me, he shall never make me such a fool. One woman is fair; yet I am well: another is wise; yet I am well: another virtuous; yet I am well: but till all graces be in one woman, one woman shall not come in my grace. Rich she shall be, that's certain; wise, or I'll none; virtuous, or I'll never cheapen her; fair, or I'll never look on her; mild, or come not near me; noble, or not I for an angel; of good discourse, an excellent musician, and her hair shall be of what colour it please God.<sup>2</sup> Ha! the prince and monsieur Love! I will hide me in the arbour.

[*Withdraws.*]

<sup>1</sup> ——— [*orthographer*];] The old copies read—*orthography*. Corrected by Mr. Pope. STEEVENS.

<sup>2</sup> ——— [*and her hair shall be of what colour it please God.*] Perhaps Benedick alludes to a fashion, very common in the time of Shakspeare, that of *dying the hair*.

Stubbes, in his *Anatomy of Abuses*, 1595, speaking of the attires of women's heads, says: "If any have haire of her owne naturall growing, which is not faire ynough, then will they *die* it in divers colours." STEEVENS.

The practice of dying the hair was one of those fashions so frequent before and in Queen Elizabeth's time, as to be thought worthy of particular animadversion from the pulpit. In the Homily against excess of apparel, b. l. 1547, after mentioning the common excuses of some nice and vain women for painting their faces, *dying their hair*, &c. the preacher breaks out into the following invective: "Who can paynt her face, and curle her heere, and *chaunge it into an unnaturall coloure*, but therein doth worke reprof to her Maker who made her? as thoughe she coulde make herselfe more comelye than God hath appoynted the measure of her beautie. What do these women but go about to resourme that which God hath made? not

*Enter Don PEDRO, LEONATO, and CLAUDIO.*

*D. PEDRO.* Come, shall we hear this musick?

*CLAUD.* Yea, my good lord:—How still the evening is,

As hush'd on purpose to grace harmony!

*D. PEDRO.* See you where Benedick hath hid himself?

*CLAUD.* O, very well, my lord: the musick ended, We'll fit the kid-fox with a penny-worth.<sup>3</sup>

knowyng that all thynges naturall is the worke of God: and thynges disgyufed and unnatural be the workes of the devyll," &c. REED.

Or he may allude to the fashion of wearing *false hair*, "of whatever colour it pleased God." So, in a subsequent scene: "I like the new tye within, if the *hair* were a thought browner." Fines Moryson, describing the dress of the ladies of Shakspeare's time, says: "Gentlewomen virgins wear gownes close to the body, and aprons of fine linnen, and go bareheaded, with their hair curiously knotted, and raised at the forehead, but *many* (against the cold, as they say,) wear caps of hair that *is not their own*." See *The Two Gentlemen of Verona*. MALONE.

The practice of colouring the hair in Shakspeare's time, receives considerable illustration from *Maria Magdalene her Life and Repentance*, 1567, where *Infidelitie* (the Vice) recommends her to a goldsmith to dye her hair yellow with some preparation, when it should fade; and *Carnal Concupiscence* tells her likewise that there was "other geare besides goldsmith's water," for the purpose. DOUCE.

<sup>3</sup> Pedro. See you where Benedick hath hid himself?

Claudio. O, very well, my lord: the musick ended,

*We'll fit the kid-fox with a penny-worth.*] i. e. we will be even with the fox now discovered. So the word *kid*, or *kidde*, signifies in Chaucer:

"The foothfastnes that now is hid,

"Without coverture shall be *kid*,

"When I undoen have this dreming."

*Romaunt of the Rose*, 2171, &c.

*Enter BALTHAZAR, with musick.*<sup>4</sup>

*D. PEDRO.* Come, Balthazar, we'll hear that song again.<sup>5</sup>

*BALTH.* O good my lord, tax not so bad a voice To slander musick any more than once.

*D. PEDRO.* It is the witness fill of excellency, To put a strange face on his own perfection:— I pray thee, sing, and let me woo no more.

*BALTH.* Because you talk of wooing, I will sing: Since many a wooer doth commence his suit

“ Perceiv'd or shew'd.

“ He *hidde* anon his bone was not broken.”

*Troilus and Cressida*, Lib. I. 208.

“ With that anon sterte out daungere,

“ Out of the place where he was hidde ;

“ His malice in his cheere was *hidde*.”

*Romaunt of the Rose*, 2130. GREY.

It is not impossible but that Shakspeare chose on this occasion to employ an antiquated word; and yet if any future editor should choose to read—*hid* fox, he may observe that Hamlet has said—“ *Hide* fox and all after.” STEEVENS.

Dr. Warburton reads as Mr. Steevens proposes. MALONE.

A *kid-fox* seems to be no more than a *young fox* or *cul*. In *As you like it*, we have the expression of—“ two *dog-apes*.”

RITSON.

<sup>4</sup> — *with musick*.] I am not sure that this stage-direction (taken from the quarto, 1600,) is proper. Balthazar might have been designed at once for a vocal and an instrumental performer. Shakspeare's orchestra was hardly numerous; and the first folio, instead of Balthazar, only gives us *Jacke Wilson*, the name of the actor who represented him. STEEVENS.

<sup>5</sup> *Come, Balthazar, we'll hear that song again.*] *Balthazar*, the musician and servant to Don Pedro, was perhaps thus named from the celebrated Baltazarini, called *De Beaujoyeux*, an Italian performer on the violin, who was in the highest fame and favour at the court of Henry II. of France, 1577. BURNEY.

To her he thinks not worthy ; yet he woocs ;  
Yet will he swear, he loves.

*D. PEDRO.* Nay, pray thee, come :  
Or, if thou wilt hold longer argument,  
Do it in notes.

*BALTH.* Note this before my notes,  
There's not a note of mine that's worth the noting.

*D. PEDRO.* Why these are very crotchets that he  
speaks ;  
Note, notes, forsooth, and noting !<sup>6</sup> [*Musick.*

*BENE.* Now, *Divine air!* now is his soul ravished !—Is it not strange, that sheeps' guts should hale souls out of men's bodies ?—Well, a horn for my money, when all's done.

BALTHAZAR *sings.*

I.

*BALTH.* *Sigh no more, ladies, sigh no more,<sup>7</sup>*  
*Men were deceivers ever ;*  
*One foot in sea, and one on shore ;*  
*To one thing constant never :*  
*Then sigh not so,*  
*But let them go,*  
*And be you blith and bonny ;*  
*Converting all your sounds of woe*  
*Into, Hey nonny, nonny.*

<sup>6</sup> — and noting !] The old copies—*nothing*. The correction was made by Mr. Theobald. MALONE.

<sup>7</sup> *Sigh no more, ladies, sigh no more,*]  
“ Weep no more, woful shepherds, weep no more.”  
Milton's *Lycidas*. STEEVENS.

## II.

*Sing no more ditties, sing no mo  
Of dumps so dull and heavy;  
The fraud of men was ever so,  
Since summer first was leavy.  
Then sigh not so, &c.*

*D. PEDRO.* By my troth, a good song.

*BALTH.* And an ill finger, my lord.

*D. PEDRO.* Ha? no; no, faith; thou fingest well enough for a shift.

*BENE.* [*Afide.*] An he had been a dog, that should have howled thus, they would have hanged him: and, I pray God, his bad voice bode no mischief! I had as lief have heard the night-raven,<sup>8</sup> come what plague could have come after it.

*D. PEDRO.* Yea, marry; [*To CLAUDIO.*]—Dost thou hear, Balthazar? I pray thee, get us some excellent musick; for to-morrow night we would have it at the lady Hero's chamber-window.

*BALTH.* The best I can, my lord.

*D. PEDRO.* Do so: farewell. [*Exeunt BALTHAZAR and musick.*] Come hither, Leonato: What was it you told me of to-day? that your niece Beatrice was in love with fingior Benedick?

<sup>8</sup> — *I pray God, his bad voice bode no mischief! I had as lief have heard the night-raven,*] i. e. the owl; νυκτιγοραξ. So, in *King Henry VI.* P. III. sc. vi:

“The night-crow cried, aboding luckless time.”

STEEVENS.

Thus also, Milton, in *L'Allegro*:

“And the night-raven sings.” DOUCE.

CLAUD. O, ay:—Stalk on, stalk on; the fowl fits.<sup>9</sup> [*Aside to PEDRO.*] I did never think that lady would have loved any man.

LEON. No, nor I neither; but most wonderful, that she should so dote on signior Benedick, whom she hath in all outward behaviours seemed ever to abhor.

BENE. Is't possible? Sits the wind in that corner? [*Aside.*]

LEON. By my troth, my lord, I cannot tell what to think of it; but that she loves him with an

<sup>9</sup> *Stalk on, stalk on; the fowl fits.*] This is an allusion to the *stalking-horse*; a horse either real or factitious, by which the fowler anciently sheltered himself from the sight of the game.

So, in *The Honest Lawyer*, 1616:

“Lye there, thou happy warranted case

“Of any villain. Thou hast been my *stalking-horse*

“Now these ten months.”

Again, in the 25th Song of Drayton's *Polyolbion*:

“One underneath his *horse* to get a shoot doth *stalk*.”

Again, in his *Muses' Elysium*:

“Then underneath my horse, I *stalk* my game to strike.”

STEEVENS.

Again, in *New Shreds of the Old Snare*, by John Gee, quarto, p. 23: “Methinks I behold the cunning fowler, such as I have knowne in the fenne countries and els-where, that doe shoot at woodcockes, snipes, and wilde fowle, by sneaking behind a painted cloth which they carrey before them, having pictured in it the *shape of a horse*; which while the silly fowle gazeth on, it is knockt down with hale shot, and so put in the fowler's budget.” REED.

A *stalking-bull*, with a cloth thrown over him, was sometimes used for deceiving the game; as may be seen from a very elegant cut in *Loniceri Venatus et Aucupium*. Francofurti, 1582, 4to. and from a print by F. Vaeggio, with the motto—

“*Vestie boves operit, dum siurnos fallit edaces.*”

DOUCE.

enraged affection,—it is past the infinite of thought.<sup>9</sup>

D. PEDRO. May be, she doth but counterfeit.

CLAUD. 'Faith, like enough.

LEON. O God! counterfeit! There never was

<sup>1</sup> — but that she loves him with an enraged affection,—it is past the infinite of thought.] It is impossible to make sense and grammar of this speech. And the reason is, that the two beginnings of two different sentences are jumbled together and made one. For—*but that she loves him with an enraged affection*, is only part of a sentence, which should conclude thus,—*is most certain*. But a new idea striking the speaker, he leaves his sentence unfinished, and turns to another,—*It is past the infinite of thought*,—which is likewise left unfinished; for it should conclude thus—*to say how great that affection is*. Those broken disjointed sentences are usual in conversation. However, there is one word wrong, which yet perplexes the sense; and that is *infinite*. Human thought cannot surely be called *infinite* with any kind of figurative propriety. I suppose the true reading was *definite*. This makes the passage intelligible. *It is past the definite of thought*,—i. e. it cannot be defined or conceived how great that affection is. Shakspeare uses the word again in the same sense in *Cymbeline*:

“ For ideots, in this case of favour, would

“ Be wisely *definite*—.”

i. e. could tell how to pronounce or determine in the case.

WARBURTON.

Here are difficulties raised only to show how easily they can be removed. The plain sense is, *I know not what to think otherwise, but that she loves him with an enraged affection: It (this affection) is past the infinite of thought*. Here are no abrupt stops, or imperfect sentences. *Infinite* may well enough stand; it is used by more careful writers for *indefinite*: and the speaker only means, that *thought*, though in itself *unbounded*, cannot reach or estimate the degree of her passion. JOHNSON.

The meaning, I think is,—*but with what an enraged affection she loves him, it is beyond the power of thought to conceive*.

MALONE.

Shakspeare has a similar expression in *King John*:

“ Beyond the *infinite* and boundless reach

“ Of mercy—.” STEEVENS.

counterfeit of passion came so near the life of passion, as she discovers it.

*D. PEDRO.* Why, what effects of passion shows she?

*CLAUD.* Bait the hook well; this fish will bite.  
[*Aside.*]

*LEON.* What effects, my lord! She will fit you,—  
You heard my daughter tell you how.

*CLAUD.* She did, indeed.

*D. PEDRO.* How, how, I pray you? You amaze me: I would have thought her spirit had been invincible against all assaults of affection.

*LEON.* I would have sworn it had, my lord; especially against Benedick.

*BENE.* [*Aside.*] I should think this a gull, but that the white-bearded fellow speaks it: knavery cannot, sure, hide itself in such reverence.

*CLAUD.* He hath ta'en the infection; hold it up.  
[*Aside.*]

*D. PEDRO.* Hath she made her affection known to Benedick?

*LEON.* No; and swears she never will: that's her torment.

*CLAUD.* 'Tis true, indeed; so your daughter says: *Shall I, says she, that have so oft encountered him with scorn, write to him that I love him?*

*LEON.* This says she now when she is beginning to write to him: for she'll be up twenty times a night; and there will she sit in her smock, till she have writ a sheet of paper:<sup>2</sup>—my daughter tells us all.

<sup>2</sup> *This says she now when she is beginning to write to him: for she'll be up twenty times a night; and there will she sit in*



CLAUD. Now you talk of a sheet of paper, I remember a pretty jest your daughter told us of.

LEON. O!—When she had writ it, and was reading it over, she found Benedick and Beatrice between the sheet?—

CLAUD. That.

LEON. O! she tore the letter into a thousand

*her smock, till she have writ a sheet of paper:]* Shakspeare has more than once availed himself of such incidents as occurred to him from history, &c. to compliment the princes before whom his pieces were performed. A striking instance of flattery to James occurs in *Macbeth*; perhaps the passage here quoted was not less grateful to Elizabeth, as it apparently alludes to an extraordinary trait in one of the letters pretended to have been written by the hated Mary to Bothwell:

“I am *nakit*, and ganging to sleep, and zit I cease not to scribble all this paper, in so meikle as rest is thairof.” *That is*, I am naked, and going to sleep, and yet I cease not to scribble to the end of my paper, much as there remains of it unwritten on. HENLEY.

Mr. Henley’s observation must fall to the ground; the word in every edition of Mary’s letter which Shakspeare could possibly have seen, being *irkit*, not *nakit*. The French version (as Mr. Whitaker observes in his *Vindication* of this unfortunate Princess, 2d edit. Vol. I. p. 522, &c.) “we know to talk egregious nonsense at times.—It even mistakes *irkit* for *nakit*; strips the delicate Queen in the month of January, and at the hour of midnight; and keeps her in this situation ‘*toute nuë*,’ without even the cover of a smock upon her, writing a long letter to her lover.” *Irkit*, Scotch, is likewise rendered “*nudatæ*,” by the Latin translator.

“I am *irkit*” means, I am *vexed*, *uneasy*. So, in Sir Philip Sidney’s *Astrophel and Stella*:

“And is even *irkt* that so sweete comedie

“By such unfuted speech should hindred be.”

Again, in *As you like it*:

“And yet it *irks* me, the poor dappled fools,” &c.

Again, in *King Henry VI*:

“It *irks* his heart he cannot be reveng’d.” STEEVENS.

half-pence; <sup>3</sup> railed at herself, that she should be so immodest to write to one that she knew would flout her: *I measure him, says she, by my own spirit; for I should flout him, if he writ to me; yea, though I love him, I should.*

*CLAUD.* Then down upon her knees she falls, weeps, sobs, beats her heart, tears her hair, prays, curses;—*O sweet Benedick! God give me patience!*

*LEON.* She doth indeed; my daughter says so: and the ecstasy<sup>4</sup> hath so much overborne her, that my daughter is sometime afraid she will do a desperate outrage to herself; It is very true.

*D. PEDRO.* It were good, that Benedick knew of it by some other, if she will not discover it.

*CLAUD.* To what end? He would but make a sport of it, and torment the poor lady worse.

*D. PEDRO.* An he should, it were an alms to

<sup>3</sup> *O! she tore the letter into a thousand halfpence;]* i. e. into a thousand pieces of the same bigness. So, in *As you like it*:

“ — they were all like one another, as halfpence are.”

THEOBALD.

A *farthing*, and perhaps a *halfpenny*, was used to signify any small particle or division. So, in the character of the *Prioresse* in Chaucer:

“ That in hirre cuppe was no *ferthing* sene

“ Of grese, whan she dronken hadde hire draught.”

*Prolog. to the Cant. Tales*, Tyrwhitt's edit. v. 135.

STEEVENS.

See *Mortimeriados*, by Michael Drayton, 4to. 1596:

“ She now begins to write unto her lover,—

“ Then turning back to read what she had writ,

“ She teyrns the paper, and condemns her wit.”

MALONE.

<sup>4</sup> — and the ecstasy—] i. e. alienation of mind. So, in *The Tempest*, Act III. sc. iii: “ Hinder them from what this *ecstasy* may now provoke them to.” STEEVENS.

hang him : She's an excellent sweet lady ; and, out of all fuspicion, ſhe is virtuous.

*CLAUD.* And ſhe is exceeding wife.

*D. PEDRO.* In every thing, but in loving Benedick.

*LEON.* O my lord, wiſdom and blood<sup>5</sup> combating in ſo tender a body, we have ten proofs to one, that blood hath the victory. I am ſorry for her, as I have juſt cauſe, being her uncle and her guardian.

*D. PEDRO.* I would, ſhe had beſtowed this dotage on me ; I would have daſſ'd<sup>6</sup> all other reſpects, and made her half myſelf : I pray you, tell Benedick of it, and hear what he will ſay.

*LEON.* Were it good, think you ?

*CLAUD.* Hero thinks ſurely, ſhe will die : for ſhe ſays, ſhe will die if he love her not ; and ſhe will die ere ſhe makes her love known ; and ſhe will die if he woo her, rather than ſhe will 'bate one breath of her accuſtomed croſſneſs.

*D. PEDRO.* She doth well : if ſhe ſhould make tender of her love, 'tis very poſſible he'll ſcorn it ; for the man, as you know all, hath a contemptible ſpirit.<sup>7</sup>

<sup>5</sup> — and blood—] I ſuppoſe *blood*, in this inſtance, to mean *nature*, or diſpoſition. So, in *The Yorkſhire Tragedy* :

“ For 'tis our *blood* to love what we're forbidden.”

See p. 45, n. 1. STEEVENS.

*Blood* is here, as in many other places, uſed by our author in the ſenſe of *paſſion*, or rather *temperament of body*. MALONE.

<sup>6</sup> — have daſſ'd—] To *daſſ'* is the ſame as to *doff'*, to *do off'*, to put aſide. So, in *Macbeth* :

“ — to *doff'* their dire diſtreſſes.” STEEVENS.

<sup>7</sup> — contemptible *ſpirit*.] That is, a temper inclined to ſcorn and contempt. It has been before remarked, that our author uſes his verbal adjectives with great licence. There is

CLAUD. He is a very proper man.<sup>3</sup>

D. PEDRO. He hath, indeed, a good outward happiness.

CLAUD. 'Fore God, and in my mind, very wise.

D. PEDRO. He doth, indeed, show some sparks that are like wit.

LEON. And I take him to be valiant.

D. PEDRO. As Hector, I assure you: and in the managing of quarrels you may say he is wise; for either he avoids them with great discretion, or undertakes them with a most christian-like fear.

LEON. If he do fear God, he must necessarily keep peace; if he break the peace, he ought to enter into a quarrel with fear and trembling.

D. PEDRO. And so will he do; for the man doth fear God, howsoever it seems not in him, by some large jests he will make. Well, I am sorry for your niece: Shall we go see Benedick, and tell him of her love?

CLAUD. Never tell him, my lord; let her wear it out with good counsel.

therefore no need of changing the word with Sir Thomas Hamner to *contemptuous*. JOHNSON.

In the *argument* to *Darius*, a tragedy, by Lord Sterline, 1603, it is said, that Darius wrote to Alexander "in a proud and *contemptible* manner." In this place *contemptible* certainly means *contemptuous*.

Again, Drayton, in the 24th Song of his *Polyolbion*, speaking in praise of a hermit, says, that he—

"The mad tumultuous world *contemptibly* forsook,  
"And to his quiet cell by Crowland him betook."

STEEVENS.

\* ——— a very proper man.] i. e. a very handsome one. So, in *Othello*:

"This Ludovico is a *proper man*." STEEVENS.

LEON. Nay, that's impossible; she may wear her heart out first.

D. PEDRO. Well, we'll hear further of it by your daughter; let it cool the while. I love Benedick well; and I could wish he would modestly examine himself, to see how much he is unworthy so good a lady.<sup>9</sup>

LEON. My lord, will you walk? dinner is ready.

CLAUD. If he do not dote on her upon this, I will never trust my expectation. [*Afide.*]

D. PEDRO. Let there be the same net spread for her; and that must your daughter and her gentlewoman carry. The sport will be, when they hold one an opinion of another's dotage, and no such matter; that's the scene that I would see, which will be merely a dumb show. Let us send her to call him in to dinner. [*Afide.*]

[*Exeunt Don PEDRO, CLAUDIO, and LEONATO.*]

BENEDICK *advances from the Arbour.*

BENE. This can be no trick: The conference was sadly borne.<sup>1</sup>—They have the truth of this from Hero. They seem to pity the lady; it seems, her affections have their full bent.<sup>2</sup> Love me! why, it

<sup>9</sup> ——— *unworthy so good a lady.*] Thus the quarto, 1600. The first folio unnecessarily reads—"unworthy to have so good a lady." STEEVENS.

<sup>1</sup> ——— *was sadly borne.*] i. e. was seriously carried on.

STEEVENS.

<sup>2</sup> ——— *have their full bent.*] Metaphor from the exercise of the bow. So, in *Hamlet*:

"And here give up ourselves in the *full bent*,

"To lay our service freely at your feet."

The first folio reads—"the full bent." I have followed the quarto, 1600. STEEVENS.

must be requited. I hear how I am censured: they say, I will bear myself proudly, if I perceive the love come from her; they say too, that she will rather die than give any sign of affection.—I did never think to marry:—I must not seem proud:—Happy are they that hear their detractions, and can put them to mending. They say, the lady is fair; 'tis a truth, I can bear them witness: and virtuous;—'tis so, I cannot reprove it; and wise, but for loving me:—By my troth, it is no addition to her wit;—nor no great argument of her folly, for I will be horribly in love with her.—I may chance have some odd quirks and remnants of wit broken on me, because I have railed so long against marriage: But doth not the appetite alter? A man loves the meat in his youth, that he cannot endure in his age: Shall quips, and sentences, and these paper bullets of the brain, awe a man from the career of his humour? No: The world must be peopled. When I said, I would die a bachelor, I did not think I should live till I were married.—Here comes Beatrice: By this day, she's a fair lady: I do spy some marks of love in her.

*Enter BEATRICE.*

*BEAT.* Against my will, I am sent to bid you come in to dinner.

*BENE.* Fair Beatrice, I thank you for your pains.

*BEAT.* I took no more pains for those thanks, than you take pains to thank me; if it had been painful, I would not have come.

*BENE.* You take pleasure in the message?

*BEAT.* Yea, just so much as you may take upon

a knife's point, and choke a daw withal:—You have no stomach, signior; fare you well. [*Exit.*]

*BENE.* Ha! *Against my will I am sent to bid you come to dinner*—there's a double meaning in that. *I took no more pains for those thanks, than you took pains to thank me*—that's as much as to say, Any pains that I take for you is as easy as thanks:—If I do not take pity of her, I am a villain; if I do not love her, I am a Jew: I will go get her picture. [*Exit.*]

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ACT III. SCENE I.

Leonato's Garden.

*Enter HERO, MARGARET, and URSULA.*

*HERO.* Good Margaret, run thee into the parlour;

There shalt thou find my cousin Beatrice  
Proposing with the Prince and Claudio:<sup>3</sup>  
Whisper her ear, and tell her, I and Ursula  
Walk in the orchard, and our whole discourse  
Is all of her; say, that thou overheard'st us;  
And bid her steal into the pleached bower,  
Where honey-suckles, ripen'd by the sun,  
Forbid the sun to enter;—like favourites,  
Made proud by princes, that advance their pride

<sup>3</sup> Proposing *with the Prince and Claudio:*] *Proposing* is conversing, from the French word—*propos*, discourse, talk.

Against that power that bred it:—there will she  
 hide her,  
 To listen our propofe :<sup>4</sup> This is thy office,  
 Bear thee well in it, and leave us alone.

MARG. I'll make her come, I warrant you, pre-  
 fently. [Exit.]

HERO. Now, Urfula, when Beatrice doth come,  
 As we do trace this alley up and down,  
 Our talk must only be of Benedick :  
 When I do name him, let it be thy part  
 To praise him more than ever man did merit :  
 My talk to thee must be, how Benedick  
 Is fick in love with Beatrice : Of this matter  
 Is little Cupid's crafty arrow made,  
 That only wounds by hearsay. Now begin ;

*Enter BEATRICE, behind.*

For look where Beatrice, like a lapwing, runs  
 Close by the ground, to hear our conference.

URS. The pleasant'st angling is to see the fish  
 Cut with her golden oars the silver stream,  
 And greedily devour the treacherous bait :  
 So angle we for Beatrice ; who even now  
 Is couched in the woodbine coverture :  
 Fear you not my part of the dialogue.

<sup>4</sup> —our propofe :] Thus the quarto. The folio reads—our  
*purpose*. *Propofe* is right. See the preceding note. STEEVENS.

*Purpose*, however, may be equally right. It depends only  
 on the manner of accenting the word, which, in Shakspeare's  
 time, was often used in the same sense as *propofe*. Thus, in  
 Knox's *History of the Reformation in Scotland*, p. 72 : “—with  
 him fix persons ; and getting entrie, held *purpose* with the por-  
 ter.” Again, p. 54 : “After supper he held comfortable *purpose*  
 of God's chosen children.” REED.



HERO. Then go we near her, that her ear lose  
nothing  
Of the false sweet bait that we lay for it.—

[*They advance to the bower.*]

No, truly, Ursula, she is too disdainful ;  
I know, her spirits are as coy and wild  
As haggards of the rock.<sup>5</sup>

URS. But are you sure,  
That Benedick loves Beatrice so entirely ?

HERO. So says the prince, and my new-trothed  
lord.

URS. And did they bid you tell her of it, ma-  
dam ?

HERO. They did intreat me to acquaint her of it :  
But I persuaded them, if they lov'd Benedick,  
To wish him<sup>6</sup> wrestle with affection,  
And never to let Beatrice know of it.

URS. Why did you so ? Doth not the gentleman

<sup>5</sup> *As haggards of the rock.*] Turberville, in his book of *Falconry*, 1575, tells us, that “ the *haggard* doth come from foreign parts a stranger and a passenger ;” and Latham, who wrote after him, says, that, “ she keeps in subjection the most part of all the fowl that fly, insomuch, that the tassel gentle, her natural and chiefest companion, dares not come near that coast where she useth, nor sit by the place where she standeth. Such is the greatness of her spirit, *she will not admit of any society*, until such a time as nature worketh,” &c. So, in *The tragical History of Didaco and Violenta*, 1576 :

“ Perchance she's not of *haggard's* kind,  
“ Nor heart so hard to bend,” &c. STEEVENS.

<sup>6</sup> *To wish him—*] i. e. *recommend* or *desire*. So, in *The Honest Whore*, 1604 :

“ Go *wish* the surgeon to have great respect,” &c.  
Again, in *The Hog hath lost his Pearl*, 1614 : “ But lady mine that shall be, your father, hath *wish'd* me to appoint the day with you.” REED.

Deserve as full, as fortunate a bed,<sup>7</sup>  
As ever Beatrice shall couch upon ?

*HERO.* O God of love ! I know, he doth deserve  
As much as may be yielded to a man :  
But nature never fram'd a woman's heart  
Of prouder stuff than that of Beatrice :  
Disdain and scorn ride sparkling in her eyes,  
Misprising<sup>8</sup> what they look on ; and her wit  
Values itself so highly, that to her  
All matter else seems weak :<sup>9</sup> she cannot love,  
Nor take no shape nor project of affection,  
She is so self-endear'd.

*URS.* Sure, I think so ;  
And therefore, certainly, it were not good  
She knew his love, lest she make sport at it.

*HERO.* Why, you speak truth : I never yet saw  
man,  
How wise, how noble, young, how rarely featur'd,  
But she would spell him backward :<sup>1</sup> if fair-faced,

<sup>7</sup> — as full, &c.] So in *Othello* :

“ What a full fortune doth the thick-lips owe ? ” &c.

Mr. M. Mason very justly observes, that what Ursula means to say is, “ that he is as deserving of complete happiness in the marriage state, as Beatrice herself.” STEEVENS.

<sup>8</sup> *Misprising*—] Despising, contemning. JOHNSON.

To *misprise* is to *undervalue*, or take in a wrong light. So, in *Troilus and Cressida* :

“ — a great deal *misprising*

“ The knight oppos'd.” STEEVENS.

<sup>9</sup> — *that to her*

*All matter else seems weak :*] So, in *Love's Labour's Lost* :

“ — to your huge store

“ Wise things seem foolish, and rich things but poor.”

STEEVENS.

<sup>1</sup> — *spell him backward :*] Alluding to the practice of witches in uttering prayers.

She'd swear, the gentleman should be her sister ;  
 If black, why, nature, drawing of an antick,  
 Made a foul blot :<sup>2</sup> if tall, a lance ill-headed ;

The following passages containing a similar train of thought, are from Lyly's *Anatomy of Wit*, 1581 :

" If one be hard in conceiving, they pronounce him a dowlte : if given to study, they proclaim him a dunce : if merry, a jester : if sad, a faint : if full of words, a sot : if without speech, a cypher : if one argue with him boldly, then is he impudent : if coldly, an innocent : if there be reasoning of divinitie, they cry, *Quæ supra nos, nihil ad nos* : if of humane, *sententias loquitur carnifex*."

Again, p. 44, b : " — if he be cleanly, they [women] term him proude : if meene in apparel, a sloven : if tall, a lungis : if short, a dwarf : if bold, blunt : if shamefast, a coward," &c. P. 55 : " If she be well set, then call her a bosse : if slender, a hasill twig : if nut brown, black as a coal : if well colour'd, a painted wall : if she be pleasant, then is she wanton : if fullen, a clowne : if honest, then is she coye."

STEEVENS.

<sup>2</sup> *If black, why, nature, drawing of an antick,*

*Made a foul blot :*] The *antick* was a buffoon character in the old English farces, with a *blacked face*, and a *patch-work habit*. What I would observe from hence is, that the name of *antick* or *antique*, given to this character, shows that the people had some traditional ideas of its being borrowed from the *ancient mimes*, who are thus described by Apuleius : "*mimi centunculo, fuligine faciem obducti*." WARBURTON.

I believe what is here said of the old English farces, is said at random. Dr. Warburton was thinking, I imagine, of the modern Harlequin. I have met with no proof that the face of the *antick* or *Vice* of the old English comedy was blackened. By the word *black* in the text, is only meant, as I conceive, *swarthy*, or dark brown. MALONE.

A *black man* means a man with a dark or thick beard, not a *swarthy* or dark-brown complexion, as Mr. Malone conceives.

DOUCE.

When Hero says, that—" nature drawing of an *antick*, made a *foul blot*," she only alludes to a *drop of ink* that may casually fall out of a pen, and spoil a *grotesque drawing*. STEEVENS.

If low, an agate very vilely cut :<sup>3</sup>

<sup>3</sup> *If low, an agate very vilely cut :*] But why an *agate*, if low? For what likeness between a *little man* and an *agate*? The ancients, indeed, used this stone to cut upon; but very exquisitely. I make no question but the poet wrote :

— an *aglet very vilely cut :*

An *aglet* was a tag of those points, formerly so much in fashion. These tags were either of gold, silver, or brass, according to the quality of the wearer; and were commonly in the shape of little images; or at least had a head cut at the extremity. The French call them, *aiguillettes*. Mezeray, speaking of Henry the Third's sorrow for the death of the princess of Conti, says, “—*portant meme sur les aiguillettes des petites tetes de mort.*” And as a *tall man* is before compared to a *lance ill-headed*; so, by the same figure, a *little man* is very aptly liken'd to an *aglet ill-cut*. WARBURTON.

The old reading is, I believe, the true one. *Vilely cut* may not only mean awkwardly cut by a tool into shape, but grotesquely veined by nature as it grew. To this circumstance, I suppose, Drayton alludes in his *Muses' Elizium* :

“With th' *agate*, very oft that is

“*Cut strangely* in the quarry;

“As nature meant to show in this

“How she herself can vary.”

Pliny mentions that the shapes of various beings are to be discovered in *agates*; and Mr. Addison has very elegantly compared Shakspeare, who was born with all the seeds of poetry, to the *agate* in the ring of Pyrrhus, which, as Pliny tells us, had the figure of Apollo and the nine Muses in the veins of it, produced by the spontaneous hand of nature, without any help from art. STEEVENS.

Dr. Warburton reads *aglet*, which was adopted, I think, too hastily by the subsequent editors. I see no reason for departing from the old copy. Shakspeare's comparisons scarcely ever answer completely on both sides. Dr. Warburton asks, “What likeness is there between a little man and an *agate*?” No other than that both are *small*. Our author has himself, in another place, compared a *very little man* to an *agate*. “Thou whorson mandrake, (says Falstaff to his *page*,) thou art fitter to be worn in my cap, than to wait at my heels. I was never so *man'd* with an *agate* till now.” Hero means no more than this: “If a man be low, Beatrice will say that he is as diminutive and unshapely formed as an ill-cut agate.”

If ſpeaking, why, a vane blown with all winds; <sup>4</sup>  
 If ſilent, why, a block moved with none.  
 So turns ſhe every man the wrong ſide out;  
 And never gives to truth and virtue, that  
 Which ſimpleneſs and merit purchaſeth.

*URS.* Sure, ſure, ſuch carping is not commendable.

*HERO.* No: not to be ſo odd,<sup>5</sup> and from all  
 faſhions,  
 As Beatrice is, cannot be commendable:  
 But who dare tell her ſo? If I ſhould ſpeak,  
 She'd mock me into air; O, ſhe would laugh me

It appears both from the paſſage juſt quoted, and from one of Sir John Harrington's epigrams, 4to. 1618, that agates were commonly worn in Shakſpeare's time:

THE AUTHOR TO A DAUGHTER NINE YEARS OLD.

“ Though pride in damſels is a hateful vice,  
 “ Yet could I like a noble-minded girl,  
 “ That would demand me things of coſtly price,  
 “ Rich velvet gowns, pendants, and chains of pearle,  
 “ Car-k'nets of agats, cut with rare device,” &c.

Theſe lines, at the ſame time that they add ſupport to the old reading, ſhew, I think, that the words “ vilely cut,” are to be underſtood in their uſual ſenſe, when applied to precious ſtones, viz. *awkwardly wrought by a tool*, and not, as Mr. Steevens ſuppoſes, *groteſquely veined by nature*. MALONE.

<sup>4</sup> — *a vane blown with all winds*;] This compariſon might have been borrowed from an ancient black-letter ballad, entitled *A Compariſon of the Life of Man*:

“ I may compare a man againe,  
 “ Even like unto a twining vane,  
 “ That changeth even as doth the wind;  
 “ Indeed ſo is man's fickle mind.” STEEVENS.

<sup>5</sup> *No: not to be ſo odd, &c.*] I ſhould read—*nor to be ſo odd, &c.* M. MASON.

Out of myself, prefs me to death with wit.<sup>6</sup>  
 Therefore let Benedick, like cover'd fire,  
 Consume away in sighs, waste inwardly:  
 It were a better death than die with mocks;  
 Which is as bad as die with tickling.<sup>7</sup>

*URS.* Yet tell her of it; hear what she will say.

*HERO.* No; rather I will go to Benedick,  
 And counsel him to fight against his passion:  
 And, truly, I'll devise some honest slanders  
 To stain my cousin with: One doth not know,  
 How much an ill word may empoison liking.

*URS.* O, do not do your cousin such a wrong.  
 She cannot be so much without true judgment,  
 (Having so swift and excellent a wit,<sup>8</sup>  
 As she is priz'd to have,) as to refuse  
 So rare a gentleman as signior Benedick.

*HERO.* He is the only man of Italy,  
 Always excepted my dear Claudio.

*URS.* I pray you, be not angry with me, madam,  
 Speaking my fancy; signior Benedick,

<sup>6</sup> ——— *prefs me to death*—] The allusion is to an ancient punishment of our law, called *peine fort et dure*, which was formerly inflicted on those persons, who, being indicted, refused to plead. In consequence of their silence, they were pressed to death by an heavy weight laid upon their stomach. This punishment the good sense and humanity of the legislature have within these few years abolished. MALONE.

<sup>7</sup> *Which is as bad as die with tickling.*] The author meant that *tickling* should be pronounced as a trisyllable; *tickeling*. So, in Spenser, B. II. canto xii:

“ ——— a strange kind of harmony;

“ Which Guyon's senses softly *ticked*,” &c. MALONE.

<sup>8</sup> ——— *so swift and excellent a wit,*] *Swift* means *ready*. So, in *As you like it*, Act V. sc. iv:

“ He is very *swift* and sententious.” STEEVENS.

For shape, for bearing, argument,<sup>9</sup> and valour,  
Goes foremost in report through Italy.

*HERO.* Indeed, he hath an excellent good name.

*URS.* His excellence did earn it, ere he had it.—  
When are you married, madam?

*HERO.* Why, every day;—to-morrow: Come,  
go in;  
I'll show thee some attires; and have thy counfel,  
Which is the best to furnish me to-morrow.

*URS.* She's lim'd<sup>1</sup> I warrant you; we have caught  
her, madam.

*HERO.* If it prove so, then loving goes by haps:  
Some Cupid kills with arrows, some with traps.

[*Exeunt HERO and URSULA.*]

BEATRICE *advances.*

*BEAT.* What fire is in mine ears?<sup>2</sup> Can this be true?  
Stand I condemn'd for pride and scorn so much?  
Contempt, farewell! and maiden pride, adieu!  
No glory lives behind the back of such.

<sup>9</sup> — *argument,*] This word seems here to signify *discourse*,  
or, the *powers of reasoning.* JOHNSON.

*Argument,* in the present instance, certainly means *conversa-  
tion.* So, in *King Henry IV.* P. I: "It would be *argument*  
for a week, laughter for a month, and a good jest for ever."

STEEVENS.

<sup>1</sup> *She's lim'd—*] She is ensnared and entangled as a sparrow  
with *birdlime.* JOHNSON.

So, in *The Spanish Tragedy*:

"Which sweet conceits are *lim'd* with fly deceits."

The folio reads—*She's ta'en.* STEEVENS.

<sup>2</sup> *What fire is in mine ears?*] Alluding to a proverbial saying  
of the common people, that their ears burn, when others are  
talking of them. WARBURTON.

And, Benedick, love on, I will requite thee ;  
 Taming my wild heart to thy loving hand ;<sup>3</sup>  
 If thou dost love, my kindness shall incite thee  
 To bind our loves up in a holy band :  
 For others say, thou dost deserve ; and I  
 Believe it better than reportingly. [Exit.

The opinion from whence this proverbial saying is derived, is of great antiquity, being thus mentioned by Pliny : “ Moreover is not this an opinion generally received, That when our *ears do glow and tingle*, some there be that in our absence doe talke of us ? ” Philemon Holland’s translation, B. XXVIII. p. 297, and Brown’s *Vulgar Errors*. REED.

Thus, in *The Castell of Courtesie, whereunto is adioyned The Holde of Humilitie, &c. &c.* By James Yates Seruingman, 4to. 1582, p. 73 :

“ Of the burning of the eares.”

“ That I doe credite giue

“ vnto the saying old,

“ Which is, when as the eares doe burne,

“ some thing on thee is told.”

Chapman has transplanted this vulgarism into his version of the 22d *Iliad* :

“ — Now burnes my ominous eare

“ With whispering, Hector’s selfe conceit hath cast  
 away his host.” STEEVENS.

<sup>3</sup> *Taming my wild heart to thy loving hand ;*] This image is taken from falconry. She had been charged with being as wild as *haggards of the rock* ; she therefore says, that *wild* as her heart is, she will tame it to the hand. JOHNSON.



## SCENE II.

*A Room in Leonato's House.*

*Enter Don PEDRO, CLAUDIO, BENEDICK, and  
LEONATO.*

*D. PEDRO.* I do but stay till your marriage be consummate, and then I go toward Arragon.

*CLAUD.* I'll bring you thither, my lord, if you'll vouchsafe me.

*D. PEDRO.* Nay, that would be as great a foil in the new gloss of your marriage, as to show a child his new coat, and forbid him to wear it.<sup>4</sup> I will only be bold with Benedick for his company; for, from the crown of his head to the sole of his foot, he is all mirth; he hath twice or thrice cut Cupid's bow-string, and the little hangman dare not shoot at him:<sup>5</sup> he hath a heart as sound as a bell, and

<sup>4</sup> — as to show a child his new coat, and forbid him to wear it.] So, in *Romeo and Juliet*:

“As is the night before some festival,  
“To an impatient child, that hath new robes,  
“And may not wear them.” STEEVENS.

<sup>5</sup> — the little hangman dare not shoot at him:] This character of Cupid came from the *Arcadia* of Sir Philip Sidney:

“Millions of yeares this old drivell Cupid lives;  
“While still more wretch, more wicked he doth prove:  
“Till now at length that Jove him office gives,  
“ (At Juno's suite, who much did Argus love,)  
“In this our world a *hangman* for to be  
“Of all those fooles that will have all they fee.”

B. II. ch. xiv. FARMER.

his tongue is the clapper; for what his heart thinks, his tongue speaks.<sup>6</sup>

*BENE.* Gallants, I am not as I have been.

*LEON.* So say I; methinks, you are sadder.

*CLAUD.* I hope, he be in love.

*D. PEDRO.* Hang him, truant; there's no true drop of blood in him, to be truly touch'd with love: if he be sad, he wants money.

*BENE.* I have the tooth-ach.

*D. PEDRO.* Draw it.

*BENE.* Hang it!

*CLAUD.* You must hang it first, and draw it afterwards.

*D. PEDRO.* What? sigh for the tooth-ach?

*LEON.* Where is but a humour, or a worm?

*BENE.* Well, Every one can master a grief,<sup>7</sup> but he that has it.

*CLAUD.* Yet say I, he is in love.

*D. PEDRO.* There is no appearance of fancy in him, unless it be a fancy that he hath to strange disguises;<sup>8</sup> as, to be a Dutch-man to-day; a French-man to-morrow; or in the shape of two countries

<sup>6</sup> — as a bell, and his tongue is the clapper; &c.] A covert allusion to the old proverb:

“As the fool thinketh

“So the bell clinketh.” STEEVENS.

<sup>7</sup> — can master a grief,] The old copies read corruptly—cannot. The correction was made by Mr. Pope. MALONE.

<sup>8</sup> There is no appearance of fancy &c.] Here is a play upon the word fancy, which Shakspeare uses for love as well as for humour, caprice, or affectation. JOHNSON.

at once,<sup>9</sup> as, a German from the waist downward, all slops; <sup>1</sup> and a Spaniard from the hip upward, no doublet: <sup>2</sup> Unless he have a fancy to this foolery, as it appears he hath, he is no fool for fancy, as you would have it appear he is.<sup>3</sup>

*CLAUD.* If he be not in love with some woman,

<sup>9</sup> ——— or in the shape of two countries at once, &c.] So, in *The Seven deadly Sinnes of London*, by Tho. Decker, 1606, 4to. bl. 1: "For an Englishman's fute is like a traitor's bodie that hath been hanged, drawne, and quartered, and is set up in severall places: his codpiece is in Denmarke; the collar of his dublet and the belly, in France: the wing and narrow sleeve, in Italy: the short waste hangs ouer a Dutch botcher's stall in Utrich: his huge iloppes speaks Spanish: Polonia gives him the bootes, &c.—and thus we mocke euerie nation, for keeping one fashion, yet steale patches from euerie one of them, to peece out our pride; and are now laughing-stocks to them, because their cut so scurvily becomes us." STEEVENS.

<sup>1</sup> ——— all slops;] *Slops* are large loose breeches, or trowsers, worn only by sailors at present. They are mentioned by Jonson, in his *Alchymist*:

"——— six great slops

"Bigger than three Dutch hoys."

Again, in *Ram-Alley, or Merry Tricks*, 1611:

"——— three pounds in gold

"These slops contain." STEEVENS.

Hence evidently the term *slop-feller*, for the venders of ready made clothes. NICHOLS.

<sup>2</sup> ——— a Spaniard from the hip upward, no doublet:] There can be no doubt but we should read, *all* doublet, which corresponds with the actual dress of the old Spaniards. As the passage now stands, it is a negative description, which is in truth no description at all. M. MASON.

——— no doublet:] or, in other words, all cloak. The words—"Or in the shape of two countries," &c. to "no doublet," were omitted in the folio, probably to avoid giving any offence to the Spaniards, with whom James became a friend in 1604.

MALONE.

<sup>3</sup> ——— have it appear he is.] Thus the quarto, 1600. The folio, 1623, reads—"have it to appear," &c. STEEVENS.

there is no believing old signs : he brushes his hat o' mornings ; What should that bode ?

*D. PEDRO.* Hath any man seen him at the barber's ?

*CLAUD.* No, but the barber's man hath been seen with him ; and the old ornament of his cheek hath already stuffed tennis-balls.<sup>4</sup>

*LEON.* Indeed, he looks younger than he did, by the loss of a beard.

*D. PEDRO.* Nay, he rubs himself with civet : Can you smell him out by that ?

*CLAUD.* That's as much as to say, The sweet youth's in love.

*D. PEDRO.* The greatest note of it is his melancholy.

*CLAUD.* And when was he wont to wash his face ?

*D. PEDRO.* Yea, or to paint himself ? for the which, I hear what they say of him.

*CLAUD.* Nay, but his jesting spirit ; 'which is now crept into a lutestring,<sup>5</sup> and now governed by stops,

<sup>4</sup> — and the old ornament of his cheek hath already stuffed tennis-balls.] So, in *A wonderful, strange, and miraculous astrological Prognostication for this Year of our Lord, 1591*, written by Nashe, in ridicule of Richard Harvey : " — they may fell their haire by the pound, to *stuffe tennice balles.*"

STEEVENS.

Again, in *Ram-Alley, or Merry Tricks, 1611* :

"Thy beard shall serve to *stuff* those balls by which I get me heat at tenice."

Again, in *The Gentle Craft, 1600* :

"He'll shave it off, and *stuffe tenice balls* with it."

HENDERSON.

<sup>5</sup> — crept into a lutestring,] Love-songs in our author's time were generally sung to the musick of the lute. So, in *King Henry IV. P. I* :

" — as melancholy as an old lion, or a *lover's lute.*"

MALONE.

*D. PEDRO.* Indeed, that tells a heavy tale for him : Conclude, conclude, he is in love.

*CLAUD.* Nay, but I know who loves him.

*D. PEDRO.* That would I know too ; I warrant, one that knows him not.

*CLAUD.* Yes, and his ill conditions ; and, in despite of all, dies for him.

*D. PEDRO.* She shall be buried with her face upwards.<sup>6</sup>

<sup>6</sup> *She shall be buried with her face upwards.*] Thus the whole set of editions : but what is there any way particular in this ? Are not all men and women buried so ? Sure, the poet means, in opposition to the general rule, and by way of distinction, with her *heels* upwards, or *face* downwards. I have chosen the first reading, because I find it the expression in vogue in our author's time. THEOBALD.

This emendation, which appears to me very specious, is rejected by Dr. Warburton. The meaning seems to be, that she who acted upon principles contrary to others, should be buried with the same contrariety. JOHNSON.

Mr. Theobald quite mistakes the scope of the poet, who prepares the reader to expect somewhat uncommon or extraordinary ; and the humour consists in the disappointment of that expectation, as at the end of Iago's poetry in *Othello* :

“ She was a wight, (if ever such wight were)—

“ To fuddle fools, and chronicle small beer.” HEATH.

Theobald's conjecture may, however, be supported by a passage in *The Wild Goose Chase* of Beaumont and Fletcher :

“ ——— love cannot starve me ;

“ For if I die o' th' first fit, I am unhappy,

“ And worthy to be buried with my heels upwards.”

Dr. Johnson's explanation may likewise be countenanced by a passage in an old black letter book, without date, intitled, *A merye Jest of a Man that was called HOWLEGLAS, &c.* “ How Howleglas was buried.”—“ Thus as Howleglas was deade, then they brought him to be buryed. And as they would have put the coffyn into the pytte with 11 cordes, the corde at the fete brake, so that the fote of the coffyn fell into the botome of the pyt, and the coffyn stood bolt upryght in the middes of the grave. Then desired the people that stode

*BENE.* Yet is this no charm for the tooth-ach.—  
Old signior, walk aside with me; I have studied  
eight or nine wise words to speak to you, which  
these hobby-horses must not hear.

[*Exeunt* BENEDICK and LEONATO.

about the grave that tyme, to let the coffyn to stand bolt up-  
ryght. For in his lyfe tyme he was a very marvelous man,  
&c. and shall be buryed as marvailously; and in this maner  
they left *Howleglafs,*” &c.

That this book was once popular, may be inferred from Ben  
Jonson’s frequent allusions to it in his *Poetaster* :

“What do you laugh, *Owleglas?*”

Again, in *The Fortunate Isles*, a masque :

“What do you think of *Owlglas*,

“Instead of him?”

And again, in *The Sad Shepherd*. This history was originally  
written in Dutch. The hero is there called *Uyle-spiegel*. Under  
this title he is likewise introduced by Ben Jonson in his *Alchy-  
mist*, and the masque and pastoral already quoted. Menage  
speaks of Ulespeigle as a man famous for *tromperies ingenieuses*;  
adds that his Life was translated into French, and quotes the  
title-page of it. I have another copy published *A Troyes*, in  
1714, the title of which differs from that set down by Menage.

The passage indeed may mean only—*She shall be buried in  
her lover’s arms*. So, in *The Winter’s Tale* :

“*Flo.* What? like a corse?”

“*Per.* No, like a bank for love to lie and play on;

“Not like a corse:—or if,—not to be buried,

“*But quick and in my arms.*”

On the whole, however, I prefer Mr. Theobald’s conjecture to  
my own explanation. STEEVENS.

This last is, I believe, the true interpretation. Our author  
often quotes Lilly’s Grammar; and here perhaps he remem-  
bered a phrase that occurs in that book, p. 59, and is thus  
interpreted: “Tu cubas supinus, thou liest *in bed with thy  
face upwards.*” Heels and face never could have been con-  
founded by either the eye or the ear.

Besides; Don Pedro is evidently playing on the word *dies*  
in Claudio’s speech, which Claudio uses metaphorically, and of  
which Don Pedro avails himself to introduce an allusion to that  
consummation which he supposes Beatrice was *dying* for.

MALONE.

*D. PEDRO.* For my life, to break with him about Beatrice.

*CLAUD.* 'Tis even so : Hero and Margaret have by this played their parts with Beatrice ; and then the two bears will not bite one another, when they meet.

*Enter Don JOHN.*

*D. JOHN.* My lord and brother, God save you.

*D. PEDRO.* Good den, brother.

*D. JOHN.* If your leisure served, I would speak with you.

*D. PEDRO.* In private ?

*D. JOHN.* If it please you ;—yet count Claudio may hear ; for what I would speak of, concerns him.

*D. PEDRO.* What's the matter ?

*D. JOHN.* Means your lordship to be married to-morrow ? [*To CLAUDIO.*

*D. PEDRO.* You know, he does.

*D. JOHN.* I know not that, when he knows what I know.

*CLAUD.* If there be any impediment, I pray you, discover it.

*D. JOHN.* You may think, I love you not ; let that appear hereafter, and aim better at me by that I now will manifest : For my brother, I think, he holds you well ; and in earnestness of heart hath help to effect your ensuing marriage : surely, suit ill spent, and labour ill bestowed !

*D. PEDRO.* Why, what's the matter ?

*D. JOHN.* I came hither to tell you ; and, cir-

cumstances shortened, (for she hath been too long a talking of,) the lady is disloyal.

*CLAUD.* Who? Hero?

*D. JOHN.* Even she; Leonato's Hero, your Hero, every man's Hero.<sup>7</sup>

*CLAUD.* Disloyal?

*D. JOHN.* The word is too good to paint out her wickedness; I could say, she were worse; think you of a worse title, and I will fit her to it. Wonder not till further warrant: go but with me to-night, you shall see her chamber-window entered; even the night before her wedding-day: if you love her then, to-morrow wed her; but it would better fit your honour to change your mind.

*CLAUD.* May this be so?

*D. PEDRO.* I will not think it.

*D. JOHN.* If you dare not trust that you see, confess not that you know: if you will follow me, I will show you enough; and when you have seen more, and heard more, proceed accordingly.

*CLAUD.* If I see any thing to-night why I should not marry her to-morrow; in the congregation, where I should wed, there will I shame her.

*D. PEDRO.* And, as I wooed for thee to obtain her, I will join with thee to disgrace her.

*D. JOHN.* I will disparage her no farther, till you are my witnesses: bear it coldly but till midnight, and let the issue show itself.

*D. PEDRO.* O day untowardly turned!

<sup>7</sup> — *Leonato's Hero, your Hero, every man's Hero.*] Dryden has transplanted this sarcasm into his *All for Love*:

"Your Cleopatra; Dolabella's Cleopatra; every man's Cleopatra." STEEVENS.



CLAUD. O mischief frangely thwarting!

D. JOHN. O plague right well prevented!  
So will you say, when you have seen the sequel.

[*Exeunt.*]

### SCENE III.

*A Street.*

*Enter DOGBERRY and VERGES,<sup>8</sup> with the Watch.*

DOGB. Are you good men and true?

VERG. Yea, or else it were pity but they should suffer salvation, body and soul.

DOGB. Nay, that were a punishment too good for them, if they should have any allegiance in them, being chosen for the prince's watch.

VERG. Well, give them their charge,<sup>9</sup> neighbour Dogberry.

DOGB. First, who think you the most defartless man to be constable?

1 WATCH. Hugh Oatcake, sir, or George Seacoal; for they can write and read.

DOGB. Come hither, neighbour Seacoal: God hath blessed you with a good name: to be a well-

<sup>8</sup> — Dogberry and Verges,] The first of these worthies had his name from the *Dog-berry*, i. e. the female cornel, a shrub that grows in the hedges in every county of England.

*Verges* is only the provincial pronunciation of *Verjuice*.

STEEVENS.

<sup>9</sup> *Well, give them their charge,*] To *charge* his fellows, seems to have been a regular part of the duty of the constable of the watch. So, in *A New Trick to cheat the Devil*, 1639: "My watch is set—*charge given*—and all at peace." Again, in *The Insatiate Countess*, by Marston, 1613: "Come on, my hearts; we are the city's security—I'll give you your *charge*."

MALONE.

favoured man is the gift of fortune; but to write and read comes by nature.

2 *WATCH*. Both which, master constable,——

*DOGB*. You have; I knew it would be your answer. Well, for your favour, fir, why, give God thanks, and make no boast of it; and for your writing and reading, let that appear when there is no need of such vanity. You are thought here to be the most senseless and fit man for the constable of the watch; therefore bear you the lantern: This is your charge; You shall comprehend all vagrom men; you are to bid any man stand, in the prince's name.

2 *WATCH*. How if he will not stand?

*DOGB*. Why then, take no note of him, but let him go; and presently call the rest of the watch together, and thank God you are rid of a knave.

*VERG*. If he will not stand when he is bidden, he is none of the prince's subjects.

*DOGB*. True, and they are to meddle with none but the prince's subjects:—You shall also make no noise in the streets; for, for the watch to babble and talk, is most tolerable and not to be endured.

2 *WATCH*. We will rather sleep than talk; we know what belongs to a watch.

*DOGB*. Why, you speak like an ancient and most quiet watchman; for I cannot see how sleeping should offend: only, have a care that your bills be not stolen:<sup>1</sup>—Well, you are to call at all the ale-

<sup>1</sup> ——bills *be not stolen*:] A *bill* is still carried by the watchmen at Lichfield. It was the old weapon of English infantry, which, says Temple, *gave the most ghastly and deplorable wounds*. It may be called *securis falcata*.

houses, and bid those that are drunk<sup>2</sup> get them to bed.

About Shakspeare's time *halberds* were the weapons borne by the watchmen, as appears from Blount's *Voyage to the Levant*: "—certaine Janizaries, who with great staves guard each freet, as our night watchmen with *holberds* in London." REED.

The weapons to which the care of Dogberry extends, are mentioned in Glapthorne's *Wit in a Constable*, 1639:

"—— Well said, neighbours;

" You're chatting wisely o'er your *bills* and lanthorns,

" As becomes watchmen of discretion."

Again, in *Arden of Feversham*, 1592:

"——the watch

" Are coming tow'rd our house with glaives and *bills*."

The following representation of a *watchman*, with his *bill* on his shoulder, is copied from the title-page to Decker's *Oper se O*, &c. 4to. 1612:



2 *WATCH*. How if they will not ?

*DOGB.* Why then, let them alone till they are sober ; if they make you not then the better answer, you may say, they are not the men you took them for.

2 *WATCH*. Well, sir.

*DOGB.* If you meet a thief, you may suspect him, by virtue of your office, to be no true man : and, for such kind of men, the less you meddle or make with them, why, the more is for your honesty.

2 *WATCH*. If we know him to be a thief, shall we not lay hands on him ?

*DOGB.* Truly, by your office, you may ; but, I think, they that touch pitch will be defiled : the most peaceable way for you, if you do take a thief, is, to let him show himself what he is, and steal out of your company.

*VERG.* You have been always called a merciful man, partner.

*DOGB.* Truly, I would not hang a dog by my will ; much more a man who hath any honesty in him.

*VERG.* If you hear a child cry in the night, you must call to the nurse, and bid her still it.<sup>3</sup>

<sup>2</sup> — *bid those that are drunk—*] Thus the quarto, 1600. The folio, 1623, reads—“ bid *them* that,” &c. STEEVENS.

<sup>3</sup> *If you hear a child cry &c.*] It is not impossible but that part of this scene was intended as a burlesque on *The Statutes of the Streets*, imprinted by Wolfe, in 1595. Among these I find the following :

22. “ No man shall blowe any horne in the night, within this citie, or whistle after the houre of nyne of the clock in the night, under paine of imprisonment.

23. “ No man shall use to go with visoures, or disguised by night, under like paine of imprisonment.

2 *WATCH*. How if the nurse be asleep, and will not hear us ?

*DOGB*. Why then, depart in peace, and let the child wake her with crying: for the ewe that will not hear her lamb when it baes, will never answer a calf when he bleats.

*VERG*. 'Tis very true.

*DOGB*. This is the end of the charge. You, constable, are to present the prince's own person; if you meet the prince in the night, you may stay him.

*VERG*. Nay by'r lady, that, I think, he cannot.

*DOGB*. Five shillings to one on't, with any man that knows the statues,<sup>4</sup> he may stay him: marry,

24. "Made that night-walkers, and evildroppers, like punishment.

25. "No hammer-man, as a smith, a pewterer, a founder, and all artificers making great sound, shall not worke after the houre of nyne at night, &c.

30. "No man shall, after the houre of nyne at night, keepe any rule, whereby any such suddaine outcry be made in the still of the night, as making any affray, or beating his wyfe, or servant, or finging, or revyling in his house, to the disturbaunce of his neighbours, under payne of iiis. iiiid." &c. &c.

Ben Jonson, however, appears to have ridiculed this scene in the Induction to his *Bartholomew-Fair*:

"And then a substantial *watch* to have stole in upon 'em, and taken them away with *mistaking words*, as the fashion is in the stage practice." STEEVENS.

Mr. Steevens observes, and I believe justly, that Ben Jonson intended to ridicule this scene in his Induction to *Bartholomew-Fair*; yet in his *Tale of a Tub*, he makes his wife men of Finsbury speak just in the same style, and blunder in the same manner, without any such intention. M. MASON.

<sup>4</sup> ——— *the statues,*] Thus the folio, 1623. The quarto, 1600, reads—"the *statutes*." But whether the blunder was designed by the poet, or created by the printer, must be left to the consideration of our readers. STEEVENS.

not without the prince be willing : for, indeed, the watch ought to offend no man ; and it is an offence to stay a man against his will.

*VERG.* By'r lady, I think, it be so.

*DOGB.* Ha, ha, ha ! Well, masters, good night : an there be any matter of weight chances, call up me : keep your fellows' counsels and your own,<sup>5</sup> and good night.—Come, neighbour.

*2 WATCH.* Well, masters, we hear our charge : let us go sit here upon the church-bench till two, and then all to-bed.

*DOGB.* One word more, honest neighbours : I pray you, watch about signior Leonato's door ; for the wedding being there to-morrow, there is a great coil to-night : Adieu, be vigilant, I beseech you.

[*Exeunt DOGBERRY and VERGES.*]

*Enter BORACHIO and CONRADE.*

*BORA.* What ! Conrade,—

*WATCH.* Peace, stir not. [*Aside.*]

*BORA.* Conrade, I say !

*CON.* Here, man, I am at thy elbow.

*BORA.* Mafs, and my elbow itched ; I thought, there would a scab follow.

*CON.* I will owe thee an answer for that ; and now forward with thy tale.

*BORA.* Stand thee close then under this pent-

<sup>5</sup> ——— *keep your fellows' counsels and your own,*] This is part of the oath of a grand juryman ; and is one of many proofs of Shakspere's having been very conversant, at some period of his life, with legal proceedings and courts of justice. MALONE.

house, for it drizzles rain; and I will, like a true drunkard,<sup>6</sup> utter all to thee.

*WATCH.* [*Afide.*] Some treason, masters; yet stand close.

*BORA.* Therefore know, I have earned of Don John a thousand ducats.

*CON.* Is it possible that any villainy should be so dear?

*BORA.* Thou should'st rather ask, if it were possible any villainy should be so rich;<sup>7</sup> for when rich villains have need of poor ones, poor ones may make what price they will.

*CON.* I wonder at it.

*BORA.* That shows, thou art unconfirmed:<sup>8</sup> Thou knowest, that the fashion of a doublet, or a hat, or a cloak, is nothing to a man.

*CON.* Yes, it is apparel.

*BORA.* I mean, the fashion.

*CON.* Yes, the fashion is the fashion.

*BORA.* Tush! I may as well say, the fool's the fool. But see'st thou not what a deformed thief this fashion is?

*WATCH.* I know that Deformed; he has been a

<sup>6</sup> — *like a true drunkard,*] I suppose, it was on this account that Shakspeare called him *Borachio*, from *Boraccho*, Spanish, a drunkard; or *Borracha*, a leathern receptacle for wine.

STEEVENS.

<sup>7</sup> — *any villainy should be so rich;*] The sense absolutely requires us to read, *villain*. WARBURTON.

The old reading may stand. STEEVENS.

<sup>8</sup> — *thou art unconfirmed;*] i. e. unpractised in the ways of the world. WARBURTON.

vile thief this seven year ; he goes up and down like a gentleman : I remember his name.

*BORA.* Didst thou not hear somebody ?

*CON.* No ; 'twas the vane on the house.

*BORA.* Seest thou not, I say, what a deformed thief this fashion is ? how giddily he turns about all the hot bloods, between fourteen and five and thirty ? sometime, fashioning them like Pharaoh's soldiers in the reechy painting ;<sup>9</sup> sometime, like god Bel's priests<sup>1</sup> in the old church window ; sometime, like the shaven Hercules<sup>2</sup> in the smirched<sup>3</sup>

<sup>9</sup> — [reechy painting ;] Is painting discoloured by smoke. So, in *Hans Beer Pot's Invisible Comedy*, 1618 :

“ — he look'd so reechily,

“ Like bacon hanging on the chimney's roof.”

From *Recan*, Anglo-Saxon, to *reek*, *fumare*. STEEVENS.

<sup>1</sup> — [like god Bel's priests —] Alluding to some aukward representation of the story of *Bel and the Dragon*, as related in the Apocrypha. STEEVENS.

<sup>2</sup> — [sometime, like the shaven Hercules &c.] By the *shaven Hercules* is meant *Sampson*, the usual subject of old tapestry. In this ridicule on the fashion, the poet has not unartfully given a stroke at the barbarous workmanship of the common tapestry hangings, then so much in use. The same kind of railery Cervantes has employed on the like occasion, when he brings his knight and 'squire to an inn, where they found the story of Dido and Æneas represented in bad tapestry. On Sancho's seeing the tears fall from the eyes of the forsaken queen as big as walnuts, he hopes that when their achievements became the general subject for these sorts of works, that fortune will send them a better artist.—What authorized the poet to give this name to Sampson was the folly of certain Christian mythologists, who pretend that the Grecian Hercules was the Jewish Sampson. The retinue of our author is to be commended : The sober audience of that time would have been offended with the mention of a venerable name on so light an occasion. Shakspeare is indeed sometimes licentious in these matters : But to do him justice, he generally seems to have a sense of religion, and to be under its influence. What Pedro says of Benedick, in this



worm-eaten tapestry, where his cod-piece seems as massy as his club ?

*CON.* All this I see ; and see, that the fashion wears out more apparel than the man : But art not thou thyself giddy with the fashion too, that thou hast shifted out of thy tale into telling me of the fashion ?

*BORA.* Not so neither : but know, that I have to-night wooed Margaret, the lady Hero's gentlewoman, by the name of Hero ; she leans me out at her mistress' chamber-window, bids me a thousand times good night,—I tell this tale vilely :—I should first tell thee, how the Prince, Claudio, and my master, planted, and placed, and possessed by my master Don John, saw afar off in the orchard this amiable encounter.

*CON.* And thought they, Margaret was Hero ?

*BORA.* Two of them did, the Prince and Claudio ; but the devil my master knew she was Margaret ; and partly by his oaths, which first possessed them, partly by the dark night, which did deceive them,

comedy, may be well enough applied to him : *The man doth fear God, however it seems not to be in him by some large jests he will make.* WARBURTON.

I believe that Shakspeare knew nothing of these Christian mythologists, and by *the shaven Hercules* meant only *Hercules when shaved to make him look like a woman*, while he remained in the service of Omphale, his Lydian mistress. Had *the shaved Hercules* been meant to represent Sampson, he would probably have been equipped with a *jaw bone* instead of a *club*.

STEEVENS.

<sup>3</sup> ——— *smirched*—] *Smirched* is foiled, obscured. So, in *As you like it*, Act I. sc. iii :

“ And with a kind of umber *smirch* my face.”

STEEVENS.

but chiefly by my villainy, which did confirm any slander that Don John had made, away went Claudio enraged; swore he would meet her as he was appointed, next morning at the temple, and there, before the whole congregation, shame her with what he saw over-night, and send her home again without a husband.

1 *WATCH*. We charge you in the prince's name, stand.

2 *WATCH*. Call up the right master constable: We have here recovered the most dangerous piece of lechery that ever was known in the commonwealth.

1 *WATCH*. And one Deformed is one of them; I know him, he wears a lock.<sup>4</sup>

*CON*. Masters, masters.<sup>5</sup>

2 *WATCH*. You'll be made bring Deformed forth, I warrant you.

*CON*. Masters,—

<sup>4</sup> ——— wears a lock.] So, in *The Return from Parnassus*, 1606:

“He whose thin fire dwells in a smoky rooffe,

“Must take tobacco, and must wear a lock.”

See Dr. Warburton's note, Act V. sc. i. STEEVENS.

<sup>5</sup> *Con. Masters, masters, &c.*] In former copies:

*Con. Masters.*

2 *Watch. You'll be made bring Deformed forth, I warrant you.*

*Con. Masters never speak, we charge you, let us obey you to go with us.*

The regulation which I have made in this last speech, though against the authority of all the printed copies, I flatter myself, carries its proof with it. Conrade and Borachio are not designed to talk absurd nonsense. It is evident, therefore, that Conrade is attempting his own justification; but is interrupted in it by the impertinence of the men in office. THEOBALD.

1 *WATCH*. Never speak; we charge you, let us obey you to go with us.

*BORA*. We are like to prove a goodly commodity, being taken up of these men's bills.<sup>6</sup>

*CON*. A commodity in question,<sup>7</sup> I warrant you. Come, we'll obey you. [*Exeunt*.]

## SCENE IV.

*A Room in Leonato's House.*

*Enter HERO, MARGARET, and URSULA.*

*HERO*. Good Ursula, wake my cousin Beatrice, and desire her to rise.

*URS*. I will, lady.

*HERO*. And bid her come hither.

*URS*. Well. [*Exit URSULA*.]

<sup>6</sup> — *a goodly commodity, being taken up of these men's bills.*] Here is a cluster of conceits. *Commodity* was formerly as now, the usual term for an article of merchandise. To *take up*, besides its common meaning, (*to apprehend*,) was the phrase for obtaining goods on credit. "If a man is thorough with them in honest *taking up*, (says Falstaff,) then they must stand upon security." *Bill* was the term both for a single bond, and a halberd.

We have the same conceit in *King Henry VI*. P. II: "My lord, When shall we go to Cheapside, and *take up commodities* upon our *bills*?" MALONE.

<sup>7</sup> *A commodity in question,*] i. e. a commodity subject to judicial trial or examination. Thus Hooker: "Whosoever be found guilty, the communion book hath deserved least to be called *in question* for this fault." STEEVENS.

*MARG.* Troth, I think, your other rabato<sup>8</sup> were better.

*HERO.* No, pray thee, good Meg, I'll wear this.

*MARG.* By my troth, it's not so good; and I warrant, your coufin will say so.

*HERO.* My coufin's a fool, and thou art another; I'll wear none but this.

*MARG.* I like the new tire within excellently, if the hair were a thought browner:<sup>9</sup> and your gown's

<sup>8</sup> — *rabato*—] An ornament for the neck, a collar-band or kind of ruff. Fr. *Rabat*. Menage saith it comes from *rabattre*, to put back, because it was at first nothing but the collar of the shirt or shift turn'd back towards the shoulders. T. HAWKINS.

This article of dress is frequently mentioned by our ancient comic writers.

So, in the comedy of *Law Tricks*, &c. 1608:

“Broke broad jests upon her narrow heel,

“Pok'd her *rebatoes*, and survey'd her *steel*.”

Again, in Decker's *Guls Hornbook*, 1609: “Your stiff-necked *rebatoes* (that have more arches for pride to row under, than can stand under five London-bridges) durst not then,” &c.

Again, in Decker's *Untrussing the Humourous Poet*: “What a miserable thing it is to be a noble bride! There's such delays in rising, in fitting gowns, in pinning *rebatoes*, in *poaking*,” &c.

The first and last of these passages will likewise serve for an additional explanation of the *poking-sticks of steel*, mentioned by Autolycus in *The Winter's Tale*. STEEVENS.

<sup>9</sup> — *if the hair were a thought browner*:] i. e. the false hair attached to the cap; for we learn from Stubbes's *Anatomie of Abuses*, 1595, p. 40, that ladies were “not simple content with their own haire, but did buy up other haire either of horses, mares, or any other strange beasts, dying it of what colour they list themselves.” STEEVENS.

— *a thought browner*:] i. e. a degree, a little, or as would now be said, a *shade* browner. Thus, in Shirley's *Honoriam and Mammon*, 1659:

“*Col.* They have city faces.

“*Squ.* And are *a thought* too handsome to be serjeants.”

a most rare fashion, i'faith. I saw the duchess of Milan's gown, that they praise so.

*HERO.* O, that exceeds, they say.

*MARG.* By my troth it's but a night-gown in respect of yours: Cloth of gold, and cuts, and laced with silver; set with pearls, down sleeves, side-sleeves,<sup>1</sup> and skirts round, underborne with a

Again, in *Guzman de Alfarache*, fol. 1628, P. II. B. II. ch. v:

“ — that I should lessen it a *thought* in the waist, for that it fits now well before.” REED.

<sup>1</sup> — side-sleeves,] *Side-sleeves*, I believe, mean *long* ones. So, in Greene's *Farewell to Follie*, 1617: “As great selfe-love lurketh in a *side-gowne*, as in a *short* armour.” Again, in Laneham's Account of Queen Elizabeth's Entertainment at Kenelworth-Castle, 1575, the minstrel's “gown had *side-sleeves* down to the mid-leg.” Clement Paston (See *Paston Letters*, Vol. I. p. 145, 2d edit.) had “a *short* blue gown that was made of a *side-gown*,” i. e. of a *long* one. Again, in *The last Voyage of Captaine Frobisher*, by Dionyse Settle, 12mo. bl. l. 1577: “They make their apparel with hoodes and tailles, &c. The men have them not so *fyde* as the women.”

Such long sleeves, within my memory, were worn by children, and were called *hanging-sleeves*; a term which is preserved in a line, I think, of Dryden:

“And mis in *hanging-sleeves* now shakes the dice.”

*Side* or *fyde* in the North of England, and in Scotland, is used for *long* when applied to the garment, and the word has the same signification in the Anglo-Saxon and Danish. Vide Glossary to Gawine Douglas's *Virgil*. See also A. Wyntown's *Cronykil*, B. IX. ch. viii. v. 120:

“And for the hete tuk on *fyd* gwnys.”

To remove an appearance of tautology, as *down-sleeves* may seem synonymous with *side-sleeves*, a comma must be taken out, and the passage printed thus—“Set with pearls down sleeves, or down *th'* sleeves.” The second paragraph of this note is copied from the *Edinburgh Magazine*, for Nov. 1786.

STEEVENS.

*Side-sleeves* were certainly *long-sleeves*, as will appear from the following instances. Stowe's *Chronicle*, p. 327, tempore Hen. IV: “This time was used exceeding pride in garments,

blueish tinsel: but for a fine, quaint, graceful, and excellent fashion, yours is worth ten on't.

*HERO.* God give me joy to wear it, for my heart is exceeding heavy!

*MARG.* 'Twill be heavier soon, by the weight of a man.<sup>2</sup>

*HERO.* Fye upon thee! art not ashamed?

*MARG.* Of what, lady? of speaking honourably? Is not marriage honourable in a beggar? Is not your lord honourable without marriage? I think; you would have me say, saving your reverence,—*a husband*: an bad thinking do not wrest true speaking, I'll offend no body: Is there any harm in—*the heavier for a husband*? None, I think, an it be the right husband, and the right wife; otherwise 'tis light, and not heavy: Ask my lady Beatrice else, here she comes.

gownes with deepe and broad sleeves commonly called poke sleeves, the servants ware them as well as their masters, which might well have been called the receptacles of the devil, for what they stole they hid in their sleeves, whereof some hung downe to the feete, and at least to the knees, full of cuts and jagges, whereupon were made these verses: [i. e. by Tho. Hoccleve.]

“ Now hath this land little neede of broomes,  
 “ To sweepe away the filth out of the streete,  
 “ Sen *side-sleeves* of pennileffe groomes  
 “ Will it up licke be it drie or weete.”

Again, in Fitzherbert's *Book of Husbandry*: “ Theyr cotes be so *fyde* that they be fayne to tucke them up whan they ride, as women do theyr kirtels when they go to the market,” &c.

REED.

<sup>2</sup> 'Twill be heavier soon, by the weight of a man.] So, in *Troilus and Cressida*:

“ ——the heavier for a whore.” STEEVENS.

Enter BEATRICE.

HERO. Good morrow, coz.

BEAT. Good morrow, sweet Hero.

HERO. Why, how now! do you speak in the sick tune?

BEAT. I am out of all other tune, methinks.

MARG. Clap us into—*Light o' love*; <sup>3</sup> that goes without a burden; do you sing it, and I'll dance it.

<sup>3</sup> — *Light o' love*;] This tune is alluded to in Fletcher's *Two Noble Kinsmen*. The gaoler's daughter, speaking of a horse, says:

“He gallops to the tune of *Light o' love*.”

It is mentioned again in *The Two Gentlemen of Verona*:

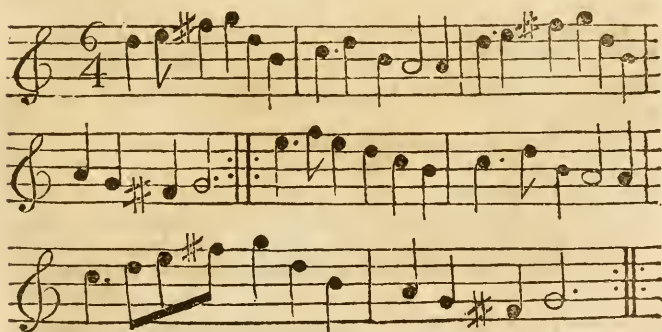
“Best sing to the tune of *Light o' love*.”

And in *The Noble Gentleman* of Beaumont and Fletcher. Again, in *A gorgeous Gallery of gallant Inventions*, &c. 4to. 1578: “The lover exhorteth his lady to be constant to the tune of—

“Attend go play thee—

“Not *Light of love*, lady,” &c. STEEVENS.

This is the name of an old dance tune which has occurred already in *The Two Gentlemen of Verona*. I have lately recovered it from an ancient MS. and it is as follows:



SIR J. HAWKINS.

*BEAT.* Yea, *Light o' love*, with your heels!— then if your husband have stables enough, you'll see he shall lack no barns.<sup>4</sup>

*MARG.* O illegitimate construction! I scorn that with my heels.

*BEAT.* 'Tis almost five o'clock, cousin; 'tis time you were ready. By my troth I am exceeding ill:— hey ho!

*MARG.* For a hawk, a horse, or a husband? <sup>5</sup>

*BEAT.* For the letter that begins them all, H.<sup>6</sup>

*MARG.* Well, an you be not turned Turk,<sup>7</sup> there's no more failing by the star.

<sup>4</sup> — no barns.] A quibble between *barns*, repositories of corn, and *bairns*, the old word for children. JOHNSON.

So, in *The Winter's Tale*:

“Mercy on us, a *barn!* a very pretty *barn!*”

STEEVENS.

<sup>5</sup> ——— hey ho!

*Marg.* For a *hawk, a horse, or a husband?*] “*Heigh ho for a Husband*, or the willing Maid's Wants made known,” is the title of an old ballad in the Pepysian Collection, in Magdalen College, Cambridge. MALONE.

<sup>6</sup> For the letter that begins them all, H.] This is a poor jest, somewhat obscured, and not worth the trouble of elucidation.

Margaret asks Beatrice for what she cries, *hey ho*; Beatrice answers, for an *H*, that is for an *ache*, or *pain*. JOHNSON.

Heywood, among his Epigrams, published in 1566, has one on the letter H:

“H is worst among letters in the cross-row;

“For if thou find him either in thine elbow,

“In thine arm, or leg, in any degree;

“In thine head, or teeth, or toe, or knee;

“Into what place soever H may pike him,

“Wherever thou find *ache* thou shalt not like him.”

STEEVENS.

<sup>7</sup> — *turn'd Turk*,] i. e. taken captive by love, and turned a renegado to his religion. WARBURTON.



*BEAT.* What means the fool, trow? <sup>8</sup>

*MARG.* Nothing I; but God fend every one their heart's desire!

*HERO.* These gloves the count sent me, they are an excellent perfume.

*BEAT.* I am stuffed, cousin, I cannot smell.

*MARG.* A maid, and stuffed! there's goodly catching of cold.

*BEAT.* O, God help me! God help me! how long have you profess'd apprehension?

*MARG.* Ever since you left it: doth not my wit become me rarely?

*BEAT.* It is not seen enough, you should wear it in your cap.—By my troth, I am sick.

*MARG.* Get you some of this distilled *Carduus Benedictus*,<sup>9</sup> and lay it to your heart; it is the only thing for a qualm.

This interpretation is somewhat far-fetched, yet, perhaps, it is right. JOHNSON.

Hamlet uses the same expression, and talks of his *fortune's turning Turk*. To *turn Turk*, was a common phrase for a change of condition or opinion. So, in *The Honest Whore*, by Decker, 1616:

“If you *turn Turk* again,” &c. STEEVENS.

<sup>8</sup> *What means the fool, trow?*] This obsolete exclamation of enquiry, is corrupted from *I trow*, or *trow you*, and occurs again in *The Merry Wives of Windsor*: “Who's there, *trow?*” To *trow* is to *imagine*, to *conceive*. So, in *Romeo and Juliet*, the Nurse says: “'Twas no need, I *trow*, to bid me trudge.”

STEEVENS.

<sup>9</sup> — [*Carduus Benedictus*,] “*Carduus Benedictus*, or blessed thistle, (says Cogan, in his *Haven of Health*, 1595,) so worthily named for the singular virtues that it hath.”—“This herbe may worthily be called *Benedictus*, or *Omnimorbia*, that is, a salve for every sore, not known to physitians of old time, but lately revealed by the speciall providence of Almighty God.”

STEEVENS.

HERO. There thou prick'ft her with a thistle.

BEAT. Benedictus ! why Benedictus ? you have fome moral<sup>s</sup> in this Benedictus.

MARG. Moral ? no, by my troth, I have no moral meaning ; I meant, plain holy-thistle. You may think, perchance, that I think you are in love : nay, by'r lady, I am not fuch a fool to think what I lift ; nor I lift not to think what I can ; nor, indeed, I cannot think, if I would think my heart out of thinking, that you are in love, or that you will be in love, or that you can be in love : yet Benedick was fuch another, and now is he become a man : he fwore he would never marry ; and yet now, in despite of his heart, he eats his meat without grudging :<sup>2</sup> and how you may be converted, I

<sup>1</sup> ——— *some moral*—] That is, fome fecret meaning, like the *moral* of a fable. JOHNSON.

Dr. Johnson's explanation is certainly the true one, though it has been doubted. In *The Rape of Lucrece* our author ufes the verb to *moralize* in the fame fense :

“ Nor could ſhe *moralize* his wanton fight.”

i. e. investigate the *latent meaning* of his looks.

Again, in *The Taming of the Shrew* : “ —and has left me here behind, to expound the meaning or *moral* of his figns and tokens.” MALONE.

*Moralizations* (for fo they were called) are fubjoined to many of our ancient Tales, reducing them into Christian or moral leffons. See the *Gefia Romanorum*, &c. STEEVENS.

<sup>2</sup> ——— *he eats his meat without grudging* :] I do not fee how this is a proof of Benedick's change of mind. It would afford more proof of amorousnefs to fay, *he eats not his meat without grudging* ; but it is impoffible to fix the meaning of proverbial expreffions : perhaps, *to eat meat without grudging*, was the fame as, *to do as others do*, and the meaning is, *he is content to live by eating like other mortals, and will be content, notwithstanding his boafis, like other mortals, to have a wife*. JOHNSON.

know not ; but methinks, you look with your eyes as other women do.<sup>3</sup>

*BEAT.* What pace is this that thy tongue keeps?

*MARG.* Not a false gallop.

*Re-enter URSULA.*

*URS.* Madam, withdraw ; the prince, the count, signior Benedick, Don John, and all the gallants of the town, are come to fetch you to church.

*HERO.* Help to dress me, good coz, good Meg, good Ursula. *[Exeunt.*

## SCENE V.

*Another Room in Leonato's House.*

*Enter LEONATO, with DOGBERRY and VERGES.*

*LEON.* What would you with me, honest neighbour?

*DOGB.* Marry, sir, I would have some confidence with you, that decerns you nearly.

*LEON.* Brief, I pray you ; for you see, 'tis a busy time with me.

Johnson considers this passage too literally. The meaning of it is, that Benedick *is in love, and takes kindly to it.*

M. MASON.

The meaning, I think, is, "and yet now, in spite of his resolution to the contrary, he *feeds on love, and likes his food.*"

MALONE.

<sup>3</sup> ——— you look with your eyes as other women do.] i. e. you direct your eyes toward the same object ; viz. a husband.

STEEVENS.

*DOGB.* Marry, this it is, fir.

*VERG.* Yes, in truth it is, fir.

*LEON.* What is it, my good friends ?

*DOGB.* Goodman Verges, fir, speaks a little off the matter : an old man, fir, and his wits are not so blunt, as, God help, I would desire they were ; but, in faith, honest, as the skin between his brows.<sup>4</sup>

*VERG.* Yes, I thank God, I am as honest as any man living, that is an old man, and no honestier than I.<sup>5</sup>

*DOGB.* Comparifons are odorous : *palabras*,<sup>6</sup> neighbour Verges.

<sup>4</sup> ——— *honest, as the skin between his brows.*] This is a proverbial expression. STEEVENS.

So, in *Gammer Gurton's Needle*, 1575 :

“ I am as true, I would thou knew, as *skin betwene thy brows.*”

Again, in *Cartwright's Ordinary*, Act V. sc. ii :

“ I am as *honest as the skin that is between thy brows.*”

REED.

<sup>5</sup> *I am as honest as any man living, that is an old man, and no honestier than I.*] There is much humour, and extreme good sense, under the covering of this blundering expression. It is a fly insinuation, that length of years, and the being much *hacknied in the ways of men*, as Shakspeare expresses it, take off the gloss of virtue, and bring much defilement on the manners. For, as a great wit [Swift] says, *Youth is the season of virtue: corruptions grow with years, and I believe the oldest rogue in England is the greatest.* WARBURTON.

Much of this is true ; but I believe Shakspeare did not intend to bestow all this reflection on the speaker. JOHNSON.

<sup>6</sup> ——— *palabras,*] So, in *The Taming of the Shrew*, the Tinker says, *pocas pallabras*, i. e. few words. A scrap of Spanish, which might once have been current among the vulgar, and had appeared, as Mr. Henley observes, in *The Spanish Tragedy* : “ *Pocas pallabras, milde as the lambe.*” STEEVENS.

LEON. Neighbours, you are tedious.

DOGB. It pleases your worship to say so, but we are the poor duke's officers; <sup>7</sup> but, truly, for mine own part, if I were as tedious as a king, I could find in my heart to bestow it all of your worship.

LEON. All thy tediousness on me! ha!

DOGB. Yea, and 'twere a thousand times more than 'tis: for I hear as good exclamation on your worship, as of any man in the city; and though I be but a poor man, I am glad to hear it.

VERG. And so am I.

LEON. I would fain know what you have to say.

VERG. Marry, sir, our watch to-night, excepting your worship's presence, have ta'en a couple of as arrant knaves as any in Messina.

DOGB. A good old man, sir; he will be talking; as they say, When the age is in, the wit is out; God help us! it is a world to see! <sup>8</sup>—Well said,

<sup>7</sup> — *we are the poor duke's officers;*] This stroke of pleantry (arising from a transposition of the epithet—*poor*;) has already occurred in *Measure for Measure*, Act II. sc. i. where Elbow says: "If it please your honour, I am the *poor duke's* constable." STEEVENS.

<sup>8</sup> — *it is a world to see!*] i. e. it is wonderful to see. So, in *All for Money*, an old morality, 1594: "*It is a world to see* how greedy they be of money." The same phrase often occurs, with the same meaning, in Holinshed. STEEVENS.

Again, in a letter from the Earl of Worcester to the Earl of Salisbury, 1609: "While this tragedee was acting *yt was a world* to heare the reports heare."

*Lodge's Illustrations*, Vol. III. p. 380. REED.

Rather, *it is worth seeing*. Barret, in his *Alvearie*, 1580, explains "It is a world to heare," by *it is a thing worthie the hearing*. Audire est operæ pretium. *Horat.*

i'faith, neighbour Verges:—well, God's a good man; <sup>9</sup> an two men ride of a horſe, one muſt ride behind: <sup>1</sup>—An honeſt ſoul, i'faith, fir; by my troth he is, as ever broke bread: but, God is to be worſhipped: All men are not alike; alas good neighbour!

LEON. Indeed, neighbour, he comes too ſhort of you.

DOGB. Gifts, that God gives.

LEON. I muſt leave you.

DOGB. One word, fir: our watch, fir, have, indeed, comprehended two aſpicious perſons, and we would have them this morning examined before your worſhip.

LEON. Take their examination yourſelf, and

And in *The Myrrour of good Manners compyled in Latyn by Domylike Mancyn and tranſlate into Englyſhe by Alexander Berclley preſt. Imprynted by Rychard Pynſon*, bl. l. no date, the line “*Eſt operæ pretium doctos ſpectare colonos*”—is rendered “*A world it is to ſe wyſe tyllers of the grounde.*”

HOLT WHITE.

<sup>9</sup> —well, God's a good man;] So, in the old Morality or Interlude of *Lufy Juventus*:

“He wyl ſay, that *God is a good Man*,

“He can make him no better, and ſay the beſt he can.”

Again, in *A mery Geſte of Robin Hoode*, bl. l. no date:

“For God is hold a *righteous man*,

“And ſo is his dame,” &c.

Again, in Burton's *Anatomy of Melancholy*, edit. 1632, p. 670: “*God is a good man*, and will doe no harme,” &c. STEEVENS.

<sup>1</sup> —an two men ride &c.] This is not out of place, or without meaning. Dogberry, in his vanity of ſuperior parts, apologizing for his neighbour, obſerves, that *of two men on an horſe, one muſt ride behind*. The *firſt* place of rank or underſtanding can belong but to *one*, and that happy *one* ought not to deſpiſe his inferiour. JOHNSON.

bring it me; I am now in great haste, as it may appear unto you.

*DOGB.* It shall be suffigance.

*LEON.* Drink some wine ere you go: fare you well.

*Enter a Messenger.*

*MESS.* My lord, they stay for you to give your daughter to her husband.

*LEON.* I will wait upon them; I am ready.

[*Exeunt LEONATO and Messenger.*]

*DOGB.* Go, good partner, go, get you to Francis Seacoal, bid him bring his pen and inkhorn to the gaol; we are now to examination these men.

*VERG.* And we must do it wisely.

*DOGB.* We will spare for no wit, I warrant you; here's that [*Touching his forehead.*] shall drive some of them to a *non com*:<sup>2</sup> only get the learned writer to set down our excommunication, and meet me at the gaol. [*Exeunt.*]

<sup>2</sup> ——— to a *non com*:] i. e. to a *non compos mentis*; put them out of their wits:—or, perhaps, he confounds the term with *non-plus*. MALONE.

## ACT IV. SCENE I.

*The Inside of a Church.*

*Enter Don PEDRO, Don JOHN, LEONATO, Friar, CLAUDIO, BENEDICK, HERO, and BEATRICE, &c.*

*LEON.* Come, friar Francis, be brief; only to the plain form of marriage, and you shall recount their particular duties afterwards.

*FRIAR.* You come hither, my lord, to marry this lady?

*CLAUD.* No.

*LEON.* To be married to her, friar; you come to marry her.

*FRIAR.* Lady, you come hither to be married to this count?

*HERO.* I do.

*FRIAR.* If either of you know any inward impediment<sup>3</sup> why you should not be conjoined, I charge you, on your souls, to utter it.

*CLAUD.* Know you any, Hero?

*HERO.* None, my lord.

*FRIAR.* Know you any, count?

*LEON.* I dare make his answer, none.

<sup>3</sup> *If either of you know any inward impediment &c.]* This is borrowed from our Marriage Ceremony, which (with a few slight changes in phraseology) is the same as was used in the time of Shakspeare. DOUCE.



*CLAUD.* O, what men dare do ! what men may do !  
what men daily do ! not knowing what they do !

*BENE.* How now ! Interjections ? Why, then  
some be of laughing,<sup>4</sup> as, ha ! ha ! he !

*CLAUD.* Stand thee by, friar :—Father, by your  
leave ;  
Will you with free and unconstrained soul  
Give me this maid, your daughter ?

*LEON.* As freely, son, as God did give her me.

*CLAUD.* And what have I to give you back, whose  
worth  
May counterpoise this rich and precious gift.

*D. PEDRO.* Nothing, unless you render her again.

*CLAUD.* Sweet prince, you learn me noble thank-  
fulness.—

There, Leonato, take her back again ;  
Give not this rotten orange to your friend ;  
She's but the sign and semblance of her honour :—  
Behold, how like a maid she blushes here :  
O, what authority and show of truth  
Can cunning sin cover itself withal !  
Comes not that blood, as modest evidence,  
To witness simple virtue ? Would you not swear,  
All you that see her, that she were a maid,  
By these exterior shows ? But she is none :  
She knows the heat of a luxurious bed :<sup>5</sup>  
Her blush is guiltiness, not modesty.

<sup>4</sup> — *some be of laughing,*] This is a quotation from the  
*Accidence.* JOHNSON.

<sup>5</sup> — *luxurious bed :*] That is, *lascivious.* *Luxury* is the  
confessor's term for unlawful pleasures of the sex. JOHNSON.

Thus Pistol, in *King Henry V.* calls Fluellen a—

“ ——— damned and *luxurious* mountain goat.”

STEEVENS.

LEON. What do you mean, my lord?

CLAUD. Not to be married,  
Not knit my soul<sup>6</sup> to an approved wanton.

LEON. Dear my lord, if you, in your own proof<sup>7</sup>  
Have vanquish'd the resistance of her youth,  
And made defeat of her virginity,—

CLAUD. I know what you would say; If I have  
known her,  
You'll say, she did embrace me as a husband,  
And so extenuate the 'forehand sin:  
No, Leonato,  
I never tempted her with word too large;<sup>8</sup>  
But, as a brother to his sister, shew'd  
Bashful sincerity, and comely love.

HERO. And seem'd I ever otherwise to you?

CLAUD. Out on thy seeming!<sup>9</sup> I will write  
against it:<sup>1</sup>  
You seem to me as Dian in her orb;

Again, in *The Life and Death of Edward II.* p. 129:

"Luxurious Queene, this is thy foule desire." REED.

<sup>6</sup> Not knit *my soul* &c.] The old copies read, injuriously to metre,—Not to knit, &c. I suspect, however, that our author wrote—Nor knit, &c. STEEVENS.

<sup>7</sup> Dear *my lord, if you, in your own proof*—] In *your own proof* may signify *in your own trial of her*. TYRWHITT.

*Dear like door, fire, hour,* and many similar words, is here used as a disyllable, MALONE.

<sup>8</sup> — *word too large* ;] So he uses *large jests* in this play, for *licentious, not restrained within due bounds*. JOHNSON.

<sup>9</sup> — *thy seeming!*] The old copies have *thee*. The emendation is Mr. Pope's. In the next line Shakspeare probably wrote—*seem'd*. MALONE.

<sup>1</sup> — *I will write against it* :] So, in *Cymbeline*, Posthumus speaking of women, says:

" — I'll write against them,

" Detest them, curie them." STEEVENS,

As chaste as is the bud<sup>2</sup> ere it be blown ;  
 But you are more intemperate in your blood  
 Than Venus, or those pamper'd animals  
 That rage in savage sensuality.

*HERO.* Is my lord well, that he doth speak so  
 wide ?<sup>3</sup>

*LEON.* Sweet prince, why speak not you ?

*D. PEDRO.* What should I speak ?  
 I stand dishonour'd, that have gone about  
 To link my dear friend to a common sale.

*LEON.* Are these things spoken ? or do I but  
 dream ?<sup>4</sup>

*D. JOHN.* Sir, they are spoken, and these things  
 are true.

*BENE.* This looks not like a nuptial.

*HERO.* True, O God !

*CLAUD.* Leonato, stand I here ?  
 Is this the prince ? Is this the prince's brother ?  
 Is this face Hero's ? Are our eyes our own ?

*LEON.* All this is so ; But what of this, my lord ?

*CLAUD.* Let me but move one question to your  
 daughter ;

<sup>2</sup> ——— *chaste as is the bud*—] Before the air has tasted its sweetness. JOHNSON.

<sup>3</sup> ——— *that he doth speak so wide* ?] i. e. so remotely from the present business. So, in *Troilus and Cressida* : “ No, no ; no such matter, you are *wide*.” Again, in *The Merry Wives of Windsor* : “ I never heard a man of his place, gravity, and learning, *so wide* of his own respect.” STEEVENS.

<sup>4</sup> *Are these things spoken ? or do I but dream ?*] So, in *Macbeth* :

“ Were such things here, as we do speak about ?

“ Or have we,” &c. STEEVENS.

And, by that fatherly and kindly power<sup>5</sup>  
That you have in her, bid her answer truly.

LEON. I charge thee do so, as thou art my child.

HERO. O God defend me! how am I beset!—  
What kind of catechizing call you this?

CLAUD. To make you answer truly to your name.

HERO. Is it not Hero? Who can blot that name  
With any just reproach?

CLAUD. Marry, that can Hero;  
Hero itself can blot out Hero's virtue.  
What man was he talk'd with you yesternight  
Out at your window, betwixt twelve and one?  
Now, if you are a maid, answer to this.

HERO. I talk'd with no man at that hour, my  
lord.

D. PEDRO. Why, then are you no maiden.—  
Leonato,  
I am sorry you must hear; Upon mine honour,  
Myself, my brother, and this grieved count,  
Did see her, hear her, at that hour last night,  
Talk with a ruffian at her chamber-window;  
Who hath, indeed, most like a liberal villain,<sup>6</sup>

<sup>5</sup> ——— kindly power——] That is, *natural power*. Kind is nature. JOHNSON.

Thus, in the Induction to *The Taming of the Shrew*:

“ This do, and do it *kindly*, gentle firs.”

i. e. *naturally*. STEEVENS.

<sup>6</sup> ——— liberal villain,] *Liberal* here, as in many places of these plays, means *frank beyond honesty*, or *decency*. *Free of tongue*. Dr. Warburton unnecessarily reads, *illiberal*.

JOHNSON.

So, in *The Fair Maid of Bristow*, 1605:

“ But Vallinger, most like a *liberal villain*,

“ Did give her scandalous ignoble terms.”

Confess'd the vile encounters they have had  
A thousand times in secret.

D. JOHN. Fye, fye ! they are  
Not to be nam'd, my lord, not to be spoke of ;  
There is not chastity enough in language,  
Without offence, to utter them : Thus, pretty lady,  
I am sorry for thy much misgovernment.

CLAUD. O Hero ! what a Hero hadst thou been,<sup>6</sup>  
If half thy outward graces had been placed  
About thy thoughts, and counsels of thy heart !  
But, fare thee well, most foul, most fair ! farewell,  
Thou pure impiety, and impious purity !  
For thee I'll lock up all the gates of love,  
And on my eye-lids shall conjecture<sup>7</sup> hang,  
To turn all beauty into thoughts of harm,  
And never shall it more be gracious.<sup>8</sup>

LEON. Hath no man's dagger here a point for  
me ?<sup>9</sup> [HERO swoons.

Again, in *The Captain*, by Beaumont and Fletcher :

“ And give allowance to your *liberal* jests  
“ Upon his person.” STEEVENS.

This sense of the word *liberal* is not peculiar to Shakspeare. John Taylor, in his *Suite concerning Players*, complains of the “ many aspersions very *liberally*, unmannerly, and ingratefully bestowed upon him.” FARMER.

<sup>6</sup> — *what a Hero hadst thou been,*] I am afraid here is intended a poor conceit upon the word *Hero*. JOHNSON.

<sup>7</sup> — *conjecture*—] Conjecture is here used for suspicion.  
MALONE.

<sup>8</sup> *And never shall it more be gracious.*] i. e. lovely, attractive.  
MALONE.

So, in *King John* :

“ There was not such a *gracious* creature born.”  
STEEVENS.

<sup>9</sup> *Hath no man's dagger here a point for me ?*] So, in *Venice Preserved* :

*BEAT.* Why, how now, cousin? wherefore sink you down?

*D. JOHN.* Come, let us go: these things, come thus to light,  
Smother her spirits up.

[*Exeunt Don PEDRO, Don JOHN, and CLAUDIO.*

*BENE.* How doth the lady?

*BEAT.* Dead, I think;—help, uncle;—Hero! why, Hero!—Uncle!—Signior Benedick!—friar!

*LEON.* O fate, take not away thy heavy hand!  
Death is the fairest cover for her shame,  
That may be wish'd for.

*BEAT.* How now, cousin Hero?

*FRIAR.* Have comfort, lady.

*LEON.* Dost thou look up?<sup>1</sup>

*FRIAR.* Yea; Wherefore should she not?

*LEON.* Wherefore? Why, doth not every earthly thing

Cry shame upon her? Could she here deny  
The story that is printed in her blood?<sup>2</sup>—  
Do not live, Hero; do not ope thine eyes:  
For did I think thou would'st not quickly die,  
Thought I thy spirits were stronger than thy flames,  
Myself would, on the rearward of reproaches,  
Strike at thy life. Griev'd I, I had but one?

“A thousand daggers, all in honest hands!

“And have not I a friend to stick one here?”

STEEVENS.

<sup>1</sup> *Dost thou look up?*] The metre is here imperfect. Perhaps our author wrote—*Dost thou still look up?* STEEVENS.

<sup>2</sup> *The story that is printed in her blood?*] That is, *the story which her blushes discover to be true.* JOHNSON.

Chid I for that at frugal nature's frame? <sup>3</sup>  
 O, one too much by thee! Why had I one?  
 Why ever wast thou lovely in my eyes?  
 Why had I not, with charitable hand,  
 Took up a beggar's issue at my gates;  
 Who smirched thus,<sup>4</sup> and mired with infamy,  
 I might have said, *No part of it is mine,*  
*This shame derives itself from unknown loins?*  
 But mine, and mine I lov'd, and mine I prais'd,

<sup>3</sup> *Chid I for that at frugal nature's frame?*] *Frame* is contrivance, order, disposition of things. So, in *The Death of Robert Earl of Huntington*, 1603:

“And therefore seek to set each thing in *frame*.”

Again, in Holinshed's *Chronicle*, p. 555: “—there was no man that studied to bring the unrulie to *frame*.”

Again, in Daniel's *Verses on Montaigne*:

“—extracts of men,

“Though in a troubled *frame* confus'dly set.”

Again, in this play:

“Whose spirits toil in *frame* of villainies.” STEEVENS.

It seems to me, that by *frugal nature's frame*, Leonato alludes to the particular formation of himself, or of Hero's mother, rather than to the universal system of things. *Frame* means here *framing*, as it does where Benedick says of John, that—

“His spirits toil in *frame* of villainies.”

Thus Richard says of Prince Edward, that he was—

“*Fram'd* in the prodigality of nature.”

And, in *All's well that ends well*, the King says to Bertram:

“Frank nature, rather curious than in haste,

“Hath well compos'd thee.”

But Leonato, dissatisfied with his own *frame*, was wont to complain of the *frugality of nature*. M. MASON.

The meaning, I think, is,—Grieved I at nature's being so *frugal* as to have *framed* for me only one child? MALONE.

<sup>4</sup> *Who smirched thus, &c.*] Thus the quarto, 1600. The folio reads—“*smear'd*.” To *smirch* is to *daub*, to sully. So, in *King Henry V*:

“Our gaynefs and our guilt are all *besmirch'd*.” &c.

STEEVENS.

And mine that I was proud on ;<sup>5</sup> mine so much,  
That I myself was to myself not mine,  
Valuing of her ; why, she—O, she is fallen  
Into a pit of ink ! that the wide sea  
Hath drops too few to wash her clean again ;<sup>6</sup>  
And salt too little, which may season give  
To her foul tainted flesh !<sup>7</sup>

*BENE.* Sir, fir, be patient :  
For my part, I am so attir'd in wonder,  
I know not what to say.

*BEAT.* O, on my soul, my cousin is belied !

*BENE.* Lady, were you her bedfellow last night ?

*BEAT.* No, truly, not ; although, until last night,  
I have this twelvemonth been her bedfellow.

*LEON.* Confirm'd, confirm'd ! O, that is stronger  
made,

<sup>5</sup> *But mine, and mine I lov'd, and mine I prais'd,*

And *mine that I was proud on ;*] The sense requires that we should read, as in these three places. The reasoning of the speaker stands thus—*Had this been my adopted child, her shame would not have rebounded on me. But this child was mine, as mine I loved her, praised her, was proud of her : consequently, as I claimed the glory, I must needs be subject to the shame, &c.*

WARBURTON.

Even of this small alteration there is no need. The speaker utters his emotion abruptly. But *mine, and mine that I lov'd,* &c. by an ellipsis frequent, perhaps too frequent, both in verse and prose. JOHNSON.

<sup>6</sup> — *the wide sea*

*Hath drops too few to wash her clean again ;*] The same thought is repeated in *Macbeth* :

“ Will all great Neptune's ocean wash this blood

“ Clean from my hand ?” STEEVENS.

<sup>7</sup> — *which may season give*

*To her foul tainted flesh !*] The same metaphor from the kitchen occurs in *Twelfth-Night* :

“ — all this to season

“ A brother's dead love.” STEEVENS.



Which was before barr'd up with ribs of iron !  
 Would the two princes lie ? and Claudio lie ?  
 Who lov'd her so, that, speaking of her foulness,  
 Wash'd it with tears ? Hence from her ; let her die.

*FRIAR.* Hear me a little ;  
 For I have only been silent so long,  
 And given way unto this course of fortune,  
 By noting of the lady : I have mark'd  
 A thousand blushing apparitions start  
 Into her face ; a thousand innocent shames  
 In angel whiteness bear away those blushes ;  
 And in her eye there hath appear'd a fire,  
 To burn the errors<sup>8</sup> that these princes hold  
 Against her maiden truth :—Call me a fool ;  
 Trust not my reading, nor my observations,  
 Which with experimental seal doth warrant  
 The tenour of my book ;<sup>9</sup> trust not my age,  
 My reverence, calling, nor divinity,  
 If this sweet lady lie not guiltless here  
 Under some biting error.

*LEON.* Friar, it cannot be :  
 Thou seest, that all the grace that she hath left,  
 Is, that she will not add to her damnation  
 A sin of perjury ; she not denies it :  
 Why seek'st thou then to cover with excuse  
 That which appears in proper nakedness ?

*FRIAR.* Lady, what man is he you are accus'd of ?<sup>1</sup>

<sup>8</sup> To burn *the errors*—] The same idea occurs in *Romeo and Juliet* :

“ Transparent *hereticks* be burnt for liars.” STEEVENS.

<sup>9</sup> — of *my book* ;] i. e. of what I have read. MALONE.

<sup>1</sup> Friar. — *what man is he you are accus'd of?*] The Friar had just before boasted his great skill in fishing out the truth. And, indeed, he appears by this question to be no fool. He was by, all the while at the accusation, and heard no name

*HERO.* They know, that do accuse me; I know  
 none:  
 If I know more of any man alive,  
 Than that which maiden modesty doth warrant,  
 Let all my sins lack mercy!—O my father,  
 Prove you that any man with me convers'd  
 At hours unmeet, or that I yesternight  
 Maintain'd the change of words with any creature,  
 Refuse me, hate me, torture me to death.

*FRIAR.* There is some strange misprision in the  
 princes.

*BENE.* Two of them have the very bent of ho-  
 nour;<sup>2</sup>  
 And if their wisdoms be misled in this,  
 The practice of it lives in John the bastard,  
 Whose spirits toil in frame of villainies.

*LEON.* I know not; If they speak but truth of  
 her,  
 These hands shall tear her; if they wrong her ho-  
 nour,  
 The proudest of them shall well hear of it.

mentioned. Why then should he ask her what man she was accused of? But in this lay the subtilty of his examination. For, had Hero been guilty, it was very probable that in that hurry and confusion of spirits, into which the terrible insult of her lover had thrown her, she would never have observed that the man's name was not mentioned; and so, on this question, have betrayed herself by naming the person she was conscious of an affair with. The Friar observed this, and so concluded, that were she guilty, she would probably fall into the trap he laid for her.—I only take notice of this to show how admirably well Shakspere knew how to sustain his characters.

WARBURTON.

<sup>2</sup> — bent of honour;] *Bent* is used by our author for the utmost degree of any passion, or mental quality. In this play before, Benedick says of Beatrice, *her affection has its full bent*. The expression is derived from archery; the bow has its *bent*, when it is drawn as far as it can be. JOHNSON.

Time hath not yet so dried this blood of mine,  
 Nor age so eat up my invention,  
 Nor fortune made such havock of my means,  
 Nor my bad life left me so much of friends,  
 But they shall find, awak'd in such a kind,  
 Both strength of limb, and policy of mind,  
 Ability in means, and choice of friends,  
 To quit me of them throughly.

*FRIAR.* Pause a while,  
 And let my counsel sway you in this case.  
 Your daughter here the princes left for dead ;<sup>3</sup>  
 Let her awhile be secretly kept in,  
 And publish it, that she is dead indeed :  
 Maintain a mourning ostentation ;<sup>4</sup>  
 And on your family's old monument  
 Hang mournful epitaphs, and do all rites  
 That appertain unto a burial.

*LEON.* What shall become of this ? What will  
 this do ?

*FRIAR.* Marry, this, well carried, shall on her  
 behalf  
 Change slander to remorse ; that is some good :  
 But not for that, dream I on this strange course,  
 But on this travail look for greater birth.

<sup>3</sup> *Your daughter here the princes left for dead ;]* In former copies—

*Your daughter here the princess (left for dead ;)*  
 But how comes Hero to start up a princess here ? We have no intimation of her father being a prince ; and this is the first and only time she is complimented with this dignity. The remotion of a single letter, and of the parenthesis, will bring her to her own rank, and the place to its true meaning :

*Your daughter here the princes left for dead ;*  
 i. e. Don Pedro, prince of Arragon ; and his bastard brother, who is likewise called a prince. THEOBALD.

<sup>4</sup> — *ostentation ;]* Show, appearance. JOHNSON.

She dying, as it must be so maintain'd,  
 Upon the infant that she was accus'd,  
 Shall be lamented, pitied and excus'd,  
 Of every hearer: For it so falls out,  
 That what we have we prize not to the worth,  
 Whiles we enjoy it; but being lack'd and lost,  
 Why, then we rack the value;<sup>5</sup> then we find  
 The virtue, that possession would not show us  
 Whiles it was ours:—So will it fare with Claudio:  
 When he shall hear she died upon his words,<sup>6</sup>  
 The idea of her life shall sweetly creep  
 Into his study of imagination;  
 And every lovely organ of her life  
 Shall come apparell'd in more precious habit,  
 More moving-delicate, and full of life,  
 Into the eye and prospect of his soul,  
 Than when she liv'd indeed:—then shall he mourn,  
 (If ever love had interest in his liver,<sup>7</sup>)  
 And wish he had not so accused her;  
 No, though he thought his accusation true.  
 Let this be so, and doubt not but success  
 Will fashion the event in better shape  
 Than I can lay it down in likelihood.  
 But if all aim but this be levell'd false,

<sup>5</sup> ——— *we rack the value*;] i. e. we exaggerate the value. The allusion is to *rack-rents*. The same kind of thought occurs in *Antony and Cleopatra*:

“What our contempts do often hurl from us,  
 “We wish it ours again.” STEEVENS.

<sup>6</sup> ——— *died upon his words,*] i. e. died *by* them. So, in *A Midsummer Night's Dream*:

“To die *upon* the hand I love so well.” STEEVENS.

<sup>7</sup> (*If ever love had interest in his liver,*)] The liver, in conformity to ancient supposition, is frequently mentioned by Shakespeare as the seat of love. Thus Pistol represents Falstaff as loving Mrs. Ford—“with *liver* burning hot.” STEEVENS.

The supposition of the lady's death  
 Will quench the wonder of her infamy :  
 And, if it fort not well, you may conceal her  
 (As best befits her wounded reputation,)  
 In some reclusive and religious life,  
 Out of all eyes, tongues, minds, and injuries.

*BENE.* Signior Leonato, let the friar advise you :  
 And though, you know, my inwardness<sup>8</sup> and love  
 Is very much unto the prince and Claudio,  
 Yet, by mine honour, I will deal in this  
 As secretly, and justly, as your soul  
 Should with your body.

*LEON.* Being that I flow in grief,  
 The smallest twine may lead me.<sup>9</sup>

*FRIAR.* 'Tis well consented ; presently away ;  
 For to strange fores strangely they strain the  
 cure.—

Come, lady, die to live : this wedding day,  
 Perhaps, is but prolong'd ; have patience, and  
 endure.

[*Exeunt* Friar, HERO, and LEONATO.

*BENE.* Lady Beatrice,<sup>1</sup> have you wept all this  
 while ?

<sup>8</sup> — *my inwardness*—] i. e. intimacy. Thus Lucio, in *Measure for Measure*, speaking of the Duke, says—“ I was an *inward* of his.” Again, in *King Richard III*:

“ Who is most *inward* with the noble duke ?”

STEEVENS.

<sup>9</sup> *The smallest twine may lead me.*] This is one of our author's observations upon life. Men overpowered with distress, eagerly listen to the first offers of relief, close with every scheme, and believe every promise. He that has no longer any confidence in himself, is glad to repose his trust in any other that will undertake to guide him. JOHNSON.

<sup>1</sup> *Lady Beatrice, &c.*] The poet, in my opinion, has shown a great deal of address in this scene. Beatrice here engages her

*BEAT.* Yea, and I will weep a while longer.

*BENE.* I will not desire that.

*BEAT.* You have no reason, I do it freely.

*BENE.* Surely, I do believe your fair cousin is wrong'd.

*BEAT.* Ah, how much might the man deserve of me, that would right her!

*BENE.* Is there any way to show such friendship?

*BEAT.* A very even way, but no such friend.

*BENE.* May a man do it?

*BEAT.* It is a man's office, but not yours.

*BENE.* I do love nothing in the world so well as you; Is not that strange?

*BEAT.* As strange as the thing I know not: It were as possible for me to say, I loved nothing so well as you: but believe me not; and yet I lie not; I confess nothing, nor I deny nothing:—I am sorry for my cousin.

*BENE.* By my sword, Beatrice, thou lovest me.

*BEAT.* Do not swear by it, and eat it.

*BENE.* I will swear by it, that you love me; and I will make him eat it, that says, I love not you.

lover to revenge the injury done her cousin Hero: and without this very natural incident, considering the character of Beatrice, and that the story of her passion for Benedick was all a fable, she could never have been easily or naturally brought to confess she loved him, notwithstanding all the foregoing preparation. And yet, on this confession, in this very place, depended the whole success of the plot upon her and Benedick. For had she not owned her love here, they must have soon found out the trick, and then the design of bringing them together had been defeated; and she would never have owned a passion she had been only tricked into, had not her desire of revenging her cousin's wrong made her drop her capricious humour at once.

WARBURTON.

*BEAT.* Will you not eat your word?

*BENE.* With no fauce that can be devised to it:  
I protest, I love thee.

*BEAT.* Why then, God forgive me!

*BENE.* What offence, sweet Beatrice?

*BEAT.* You have staid me in a happy hour; I  
was about to protest, I loved you.

*BENE.* And do it with all thy heart.

*BEAT.* I love you with so much of my heart, that  
none is left to protest.

*BENE.* Come, bid me do any thing for thee.

*BEAT.* Kill Claudio.

*BENE.* Ha! not for the wide world.

*BEAT.* You kill me to deny it: Farewell.

*BENE.* Tarry, sweet Beatrice.

*BEAT.* I am gone, though I am here; <sup>2</sup>—There  
is no love in you:—Nay, I pray you, let me go.

*BENE.* Beatrice,—

*BEAT.* In faith, I will go.

*BENE.* We'll be friends first.

*BEAT.* You dare easier be friends with me, than  
fight with mine enemy.

*BENE.* Is Claudio thine enemy?

<sup>2</sup> *I am gone, though I am here;*] i. e. I am out of your  
mind already, though I remain here in person before you.

STEEVENS.

I cannot approve of Steevens's explanation of these words,  
and believe Beatrice means to say, "I am gone," that is, "I  
am lost to you, though I am here." In this sense Benedick  
takes them, and desires to be friends with her. M. MASON.

Or, perhaps, my affection is withdrawn from you, though I  
am yet here. MALONE.

*BEAT.* Is he not approved in the height a villain,<sup>3</sup> that hath slandered, scorned, dishonoured my kinf-woman?—O, that I were a man!—What! bear her in hand<sup>4</sup> until they come to take hands; and then with publick accusation, uncovered slander, unmitigated rancour,—O God, that I were a man! I would eat his heart in the market-place.<sup>5</sup>

*BENE.* Hear me, Beatrice;—

*BEAT.* Talk with a man out at a window?—a proper saying!

*BENE.* Nay but, Beatrice;—

*BEAT.* Sweet Hero!—she is wronged, she is slandered, she is undone,

*BENE.* Beat—

*BEAT.* Princes, and counties!<sup>6</sup> Surely, a princely

<sup>3</sup> — in the height a villain,] So, in *King Henry VIII.*  
“He’s a traitor to the height.”  
“*In præcipiti vitium stetit.*” *Juv.* I, 149. STEEVENS.

<sup>4</sup> — bear her in hand—] i. e. delude her by fair promises.  
So, in *Macbeth*:  
“How you were borne in hand, how cross’d,” &c.  
STEEVENS.

<sup>5</sup> *I would eat his heart in the market-place.*] A sentiment as savage is imputed to Achilles by Chapman, in his version of the 22d *Iliad*:

“Hunger for slaughter, and a hate that eats thy heart,  
to eat

“*Thy foe’s heart.*”

With equal ferocity, Hecuba, speaking of Achilles, in the 24th *Iliad*, expresses a wish to employ *her teeth on his liver.*

STEEVENS.

<sup>6</sup> — and counties!] *County* was the ancient general term for a nobleman. See a note on the *County Paris* in *Romeo and Juliet.* STEEVENS.



testimony, a goodly count-confect; <sup>7</sup> a sweet gallant, surely! O that I were a man for his sake! or that I had any friend would be a man for my sake! But manhood is melted into courtesies,<sup>8</sup> valour into compliment, and men are only turned into tongue, and trim ones too: <sup>9</sup> he is now as valiant as Hercules, that only tells a lie, and swears it:—I cannot be a man with wishing, therefore I will die a woman with grieving.

*BENE.* Tarry, good Beatrice: By this hand, I love thee.

*BEAT.* Use it for my love some other way than swearing by it.

*BENE.* Think you in your soul the count Claudio hath wronged Hero?

*BEAT.* Yea, as sure as I have a thought, or a soul.

*BENE.* Enough, I am engaged, I will challenge him; I will kiss your hand, and so leave you: By this hand, Claudio shall render me a dear account: As you hear of me, so think of me. Go, comfort your cousin: I must say, she is dead; and so, farewell. [*Exeunt.*]

<sup>7</sup> — a goodly count-confect;] i. e. a specious nobleman made out of sugar. STEEVENS.

<sup>8</sup> — into courtesies,] i. e. into ceremonious obeisance, like the *courtesies* dropped by women. Thus, in *Othello*:

“Very good; well kiss’d! an excellent *courtesy*!”

Again, in *King Richard III*:

“Duck with French nods, and apish *courtesy*.”

STEEVENS.

<sup>9</sup> — and men are only turned into tongue, and trim ones too:] Mr. Heath would read *tongues*, but he mistakes the construction of the sentence, which is—not only men but trim ones, are turned into tongue, i. e. not only *common*, but *clever* men, &c. STEEVENS.

SCENE II.<sup>1</sup>*A Prison.*

*Enter DOGBERRY, VERGES, and Sexton, in gowns;*<sup>2</sup> *and the Watch, with CONRADE and BORACHIO.*

*DOG.* Is our whole dissembly appeared ?

<sup>1</sup> *Scene II.]* The persons, throughout this scene, have been strangely confounded in the modern editions. The first error has been the introduction of a *Town-Clerk*, who is, indeed, mentioned in the stage-direction, prefixed to this scene in the old editions, (*Enter the Constables, Borachio, and the Towne-Clerke, in gounes,*) but no where else; nor is there a single speech ascribed to him in those editions. The part, which he might reasonably have been expected to take upon this occasion, is performed by *the Sexton*; who assists at, or rather directs, the examinations; sets them down in writing, and reports them to Leonato. It is probable, therefore, I think, that *the Sexton* has been styled *the Town-Clerk*, in the stage-direction above-mentioned, from his doing the duty of such an officer. But the editors, having brought *both Sexton and Town-Clerk* upon the stage, were unwilling, as it seems, that the latter should be a mute personage; and therefore they have put into his mouth *almost all the absurdities* which the poet certainly intended for his ignorant *constable*. To rectify this confusion, little more is necessary than to go back to the old editions, remembering that the names of *Kempe* and *Cowley*, two celebrated actors of the time, are put in this scene, for the names of the persons represented; viz. *Kempe* for *Dogberry*, and *Cowley* for *Verges*.

TYRWHITT.

I have followed Mr. Tyrwhitt's regulation, which is undoubtedly just; but have left Mr. Theobald's notes as I found them.

STEEVENS.

<sup>2</sup> — in gowns;] It appears from *The Black Book*, 4to. 1604, that this was the dress of a constable in our author's time: "—when they mist their *constable*, and sawe the *black gowne* of his office lye full in a puddle——."

*The Sexton* (as Mr. Tyrwhitt observed) is styled in this stage-direction, in the old copies, *the Town-Clerk*, "probably from

*VERG.* O, a stool and a cushion for the sexton! <sup>3</sup>

*SEXTON.* Which be the malefactors?

*DOGB.* Marry, that am I and my partner.

*VERG.* Nay, that's certain; we have the exhibition to examine.<sup>4</sup>

*SEXTON.* But which are the offenders that are to be examined? let them come before master constable.

*DOGB.* Yea, marry, let them come before me.—What is your name, friend?

*BORA.* Borachio.

*DOGB.* Pray write down—Borachio.—Yours, firrah?

*CON.* I am a gentleman, fir, and my name is Conrade.

*DOGB.* Write down—master gentleman Conrade.—Masters, do you serve God?

*CON. BORA.* Yea, fir, we hope.

his doing the duty of such an officer." But this error has only happened here; for throughout the scene itself he is described by his proper title. By mistake also in the quarto, and the folio, which appears to have been printed from it, the name of Kempe (an actor in our author's theatre) throughout this scene is prefixed to the speeches of Dogberry, and that of Cowley to those of Verges, except in two or three instances, where either *Constable* or *Andrew* are substituted for Kempe. MALONE.

<sup>3</sup> O, a stool and a cushion for the sexton! ] Perhaps a ridicule was here aimed at *The Spanish Tragedy*:

"Hieron. What, are you ready?"

"Balth. Bring a chaire and a cushion for the king."

MALONE.

<sup>4</sup> — we have the exhibition to examine.] Blunder for examination to exhibit. See p. 116: "Take their examination yourself, and bring it me." STEEVENS.

*DOG B.* Write down—that they hope they serve God:—and write God first; for God defend but God should go before such villains! <sup>5</sup>—Masters, it is proved already that you are little better than false knaves; and it will go near to be thought so shortly. How answer you for yourselves?

*CON.* Marry, fir, we say we are none.

*DOG B.* A marvellous witty fellow, I assure you; but I will go about with him.—Come you hither, firrah; a word in your ear, fir; I say to you, it is thought you are false knaves.

*BORA.* Sir, I say to you, we are none.

*DOG B.* Well, stand aside.—'Fore God, they are both in a tale: <sup>6</sup> Have you writ down—that they are none?

<sup>5</sup> *Con. Bora. Yea, fir, we hope.*

*Dogb. Write down—that they hope they serve God:—and write God first; for God defend but God should go before such villains!]* This short passage, which is truly humorous and in character, I have added from the old quarto. Besides, it supplies a defect: for without it, the Town-Clerk asks a question of the prisoners, and goes on without staying for any answer to it. *THEOBALD.*

The omission of this passage since the edition of 1600, may be accounted for from the stat. 3 Jac. I. c. 21, the sacred name being jestingly used four times in one line. *BLACKSTONE.*

<sup>6</sup> *'Fore God, they are both in a tale:]* This is an admirable stroke of humour: *Dogberry* says of the prisoners that they are false knaves; and from that denial of the charge, which one in his wits could not be supposed to make, he infers a communion of counsels, and records it in the examination as an evidence of their guilt. *SIR J. HAWKINS.*

If the learned annotator will amend his comment by omitting the word *guilt*, and inserting the word *innocence*, it will (except as to the supposed inference of a communication of counsels, which should likewise be omitted or corrected,) be a just and pertinent remark. *RITSON.*

*SEXTON.* Master constable, you go not the way to examine; you must call forth the watch that are their accusers.

*DOGB.* Yea, marry, that's the eſteſt way:<sup>7</sup>—Let the watch come forth:—Masters, I charge you, in the prince's name, accuſe theſe men.

1 *WATCH.* This man ſaid, ſir, that Don John, the prince's brother, was a villain.

*DOGB.* Write down—prince John a villain:—Why this is flat perjury, to call a prince's brother—villain.

*BORA.* Maſter conſtable,—

*DOGB.* Pray thee, fellow, peace; I do not like thy look, I promiſe thee.

*SEXTON.* What heard you him ſay elſe?

2 *WATCH.* Marry, that he had received a thouſand ducats of Don John, for accuſing the lady Hero wrongfully.

<sup>7</sup> *Yea, marry, that's the eſteſt way:]* Our modern editors, who were at a loſs to make out the corrupted reading of the old copies, read *eaſieſt*. The quarto, in 1600, and the firſt and ſecond editions in folio, all concur in reading—*Yea, marry, that's the eſteſt way, &c.* A letter happened to ſlip out at preſs in the firſt edition; and 'twas too hard a talk for the ſubſequent editors to put it in, or gueſs at the word under this accidental depravation. There is no doubt but the author wrote, as I have reſtored the text—*Yea, marry, that's the deſteſt way*, i. e. the *readieſt*, moſt *commodious* way. The word is pure Saxon. *Deaplice, debite, congrue, duely, fitly, Gedæthe, opportune, commode, titly, conveniently, ſeaſonably, in good time, commodiouſly.* Vide Spelman's *Saxon Gloſſ*. THEOBALD.

Mr. Theobald might have recollected the word *deſtly* in *Macbeth*:

“Thyſelf and office *deſtly* ſhow.”

Shakſpeare, I ſuppoſe, deſigned Dogberry to corrupt this word as well as many others. STEEVENS.

*DOGGE.* Flat burglary, as ever was committed.

*VERG.* Yea, by the mass, that it is.

*SEXTON.* What else, fellow?

*1 WATCH.* And that count Claudio did mean, upon his words, to disgrace Hero before the whole assembly, and not marry her.

*DOGGE.* O villain! thou wilt be condemned into everlasting redemption for this.

*SEXTON.* What else?

*2 WATCH.* This is all.

*SEXTON.* And this is more, masters, than you can deny. Prince John is this morning secretly stolen away; Hero was in this manner accused, in this very manner refused, and upon the grief of this, suddenly died.—Master constable, let these men be bound, and brought to Leonato's; I will go before, and show him their examination. [Exit.

*DOGGE.* Come, let them be opinioned.

*VERG.* Let them be in band.

*CON.* Off, coxcomb!<sup>8</sup>

<sup>8</sup> *Verg.* Let them be in band.

*Con.* Off, coxcomb!] The old copies read,

“Let them be in the hands of coxcomb.” STEEVENS.

Mr. Theobald gives these words to Conrade, and says—*But why the Sexton should be so pert upon his brother officers, there seems no reason from any superior qualifications in him; or any suspicion he shows of knowing their ignorance.* This is strange. The Sexton throughout shows as good sense in their examination as any judge upon the bench could do. And as to *his suspicion of their ignorance*, he tells the Town-Clerk, *That he goes not the way to examine.* The meanness of his name hindered our editor from seeing the goodness of his sense. But this Sexton was an ecclesiastic of one of the inferior orders called the *sacristan*, and not a *brother officer*, as the editor calls him. I suppose the book from whence the poet took his sub-

DOG. God's my life! where's the sexton? let

ject, was some old English novel translated from the Italian, where the word *fugrifiano* was rendered *sexton*. As in Fairfax's *Godfrey of Boulogne*:

“When Phœbus next unclos'd his wakeful eye,  
“Up rose the *Sexton* of that place prophane.”

The passage then in question is to be read thus:

Sexton. *Let them be in hand.*

[Exit.

Con. *Off, coxcomb!*

Dogberry would have them pinioned. The Sexton says, it was sufficient if they were kept in safe custody, and then goes out. When one of the watchmen comes up to bind them, Conrade says, *Off, coxcomb!* as he says afterwards to the constable, *Away! you are an ass.*—But the editor adds, *The old quarto gave me the first umbrage for placing it to Conrade.* What these words mean I don't know: but I suspect the old quarto divides the passage as I have done. WARBURTON.

Theobald has fairly given the reading of the quarto.

Dr. Warburton's assertion, as to the dignity of a *sexton* or *sacristan*, may be supported by the following passage in Stanyhurst's version of the fourth Book of the *Æneid*, where he calls the Massilian priests:

“—in soil Massyla begotten,  
“*Sexten* of Hesperides Ænagog.” STEEVENS.

[*Let them be in hand.*] I had conjectured that these words should be given to *Verges*, and read thus—*Let them bind their hands.* I am still of opinion that the passage belongs to *Verges*; but, for the true reading of it, I should wish to adopt a much neater emendation, which has since been suggested to me in conversation by Mr. Steevens—*Let them be in hand.* Shakespeare, as he observed to me, commonly uses *band* for *bond*.

TYEWHITT.

So, in *King Henry VI.* P. III:

“And die in *bands* for this unmanly deed!”

It is plain that they were *bound* from a subsequent speech of Pedro: “Whom have you offended, masters, that you are thus *bound* to your answer?” STEEVENS.

*Off, coxcomb!*] The old copies read—*of*, and these words make a part of the last speech, “Let them be in the hands of *coxcomb.*” The present regulation was made by Dr. Warburton, and has been adopted by the subsequent editors. *Off* was formerly spelt *of*. In the early editions of these plays a broken sentence (like that before us,—*Let them be in the hands*—) is

him write down—the prince's officer, coxcomb.—  
Come, bind them :—Thou naughty varlet !

CON. Away ! you are an afs, you are an afs.

DOGB. Dost thou not suspect my place ? Dost thou not suspect my years ?—O that he were here to write me down—an afs !—but, masters, remember, that I am an afs ; though it be not written down, yet forget not that I am an afs :—No, thou villain, thou art full of piety, as shall be proved upon thee by good witnesses. I am a wise fellow ; and, which is more, an officer ; and, which is more, a householder ; and, which is more, as pretty a piece of flesh as any is in Messina ; and one that knows the law, go to ; and a rich fellow enough, go to ; and a fellow that hath had losses ; and one that hath two gowns, and every thing handsome about him :—Bring him away. O, that I had been writ down—  
an afs ! [*Exeunt.*]

almost always corrupted by being tacked, through the ignorance of the transcriber or printer, to the subsequent words. So, in *Coriolanus*, instead of—

“ You shades of Rome ! you herd of—Boils and plagues  
“ Plaster you o'er !”

we have in the folio, 1623, and the subsequent copies—

“ You shames of Rome, you ! Herd of boils and  
plagues,” &c.

See also *Measure for Measure*.

Perhaps, however, we should read and regulate the passage thus :

Ver. *Let them be in the hands of—*[the law, *he might have intended to say.*]

Con. *Coxcomb !* MALONE..

There is nothing in the old quarto different in this scene from the common copies, except that the names of two actors, *Kempe* and *Cowley*, are placed at the beginning of the speeches, instead of the proper words. JOHNSON.



## ACT V. SCENE I.

*Before Leonato's House.**Enter LEONATO and ANTONIO.*

*ANT.* If you go on thus, you will kill yourself;  
And 'tis not wisdom, thus to second grief  
Against yourself.

*LEON.* I pray thee, cease thy counsel,  
Which falls into mine ears as profitless  
As water in a sieve: give not me counsel;  
Nor let no comforter delight mine ear,  
But such a one whose wrongs do suit with mine.  
Bring me a father, that so lov'd his child,  
Whose joy of her is overwhelm'd like mine,  
And bid him speak of patience;<sup>9</sup>  
Measure his woe the length and breadth of mine,  
And let it answer every strain for strain;  
As thus for thus, and such a grief for such,  
In every lineament, branch, shape, and form:  
If such a one will sinile, and stroke his beard;  
Cry—forrow, wag! and hem, when he should  
groan;<sup>1</sup>

<sup>9</sup> *And bid him speak of patience;*] Read—

“And bid him speak to me of patience.” RITSON.

<sup>1</sup> *Cry—forrow, wag! and hem, when he should groan;*] The quarto, 1600, and folio, 1623, read—

“And *forrow, wagge, cry hem,*” &c.

Mr. Rowe and Mr. Pope—

“And *hallow, wag,*” &c.

Mr. Theobald—

“And *forrow wage,*” &c.

Sir Tho. Hanmer and Dr. Warburton—

“And *forrow waive,*” &c.

Patch grief with proverbs ; make misfortune drunk

Mr. Tyrwhitt—

“ And forrow *gagge*,” &c.

Mr. Heath and Mr. T. Warton—

“ And *sorrowing* cry hem,” &c.

I had inadvertently offered—

“ And, *sorry* wag !” &c.

Mr. Ritton—

“ And forrow *waggery*,” &c.

Mr. Malone—

“ *In* sorrow wag,” &c.

But I am persuaded that Dr. Johnson's explanation as well as arrangement of the original words, is apposite and just: I cannot (says he) but think the true meaning nearer than it is imagined.

*If such a one will smile, and stroke his beard,*

*And, sorrow, wag! cry; hem, when he should groan, &c.*

That is, ‘ If he will smile, and cry *sorrow* be gone! and hem instead of groaning.’ The order in which *and* and *cry* are placed, is harsh, and this harshness made the sense mistaken. Range the words in the common order, and my reading will be free from all difficulty.

*If such a one will smile, and stroke his beard,*

*Cry, sorrow, wag! and hem when he should groan—.”*

Thus far Dr. Johnson; and in my opinion he has left succeeding critics nothing to do respecting the passage before us. Let me, however, claim the honour of supporting his opinion.

To cry—*Care away!* was once an expression of triumph. So, in *Acolastus*, a comedy, 1540:

“ —— I may now say, *Care away!*”

Again, *ibidem*: “ —— Now grievous *sorrowe and care away!*”

Again, at the conclusion of Barnaby Googe's third *Eglog*:

“ Som chefnuts have I there in store,

“ With cheefe and pleasaunt whaye;

“ God sends me vittayles for my nede,

“ And I syng *Care away!*”

Again, as Dr. Farmer observes to me, in George Withers's *Philarete*, 1622:

“ Why should we grieve or pine at that?

“ *Hang sorrow!* care will kill a cat.”

*Sorrow go by!* is also (as I am assured) a common exclamation of hilarity even at this time, in Scotland. *Sorrow wag!* might have been just such another. The verb, to *wag*, is several times used by our author in the sense of to *go*, or *pack off*.

With candle-wafers;<sup>2</sup> bring him yet to me,  
 And I of him will gather patience.  
 But there is no such man: For, brother, men  
 Can counsel, and speak comfort to that grief  
 Which they themselves not feel; but, tasting it,  
 Their counsel turns to passion, which before  
 Would give preceptial medicine to rage,  
 Fetter strong madness in a filken thread,  
 Charm ach with air, and agony with words:

The Prince, in *The First Part of King Henry IV.* Act II. sc. iv. says—"They cry *hem!* and bid you play it off." And Mr. M. Mason observes that this expression also occurs in *As you like it*, where Rosalind says—"These burs are in my heart;" and Celia replies—"Hem them away." The foregoing examples sufficiently prove the exclamation *hem*, to have been of a comic turn.

STEEVENS.

<sup>2</sup> — make misfortune drunk

*With* candle-wafers;] This may mean, either wash away his sorrow among those who sit up all night to drink, and in that sense may be styled *wafers of candles*; or overpower his misfortunes by swallowing flap-dragons in glass, which are described by Falstaff as made of *candles' ends*. STEEVENS.

This is a very difficult passage, and hath not, I think, been satisfactorily cleared up. The explanation I shall offer, will give, I believe, as little satisfaction; but I will, however, venture it. *Candle-wafers* is a term of contempt for scholars: thus Jonson, in *Cynthia's Revels*, Act III. sc. ii: "—spoiled by a whorson book-worm, a *candle-waster*." In *The Antiquary*, Act III. is a like term of ridicule: "He should more catch your delicate court-ear, than all your head-scratchers, thumb-biters, *lamp-wafers* of them all." The sense then, which I would assign to Shakspeare, is this: "If such a one will patch grief with proverbs,—*case or cover the wounds of his grief with proverbial sayings*;—make misfortune drunk with candle-wafers,—*stupidify misfortune, or render himself insensible to the strokes of it, by the conversation or lucubrations of scholars; the production of the lamp, but not fitted to human nature.*" *Patch*, in the sense of mending a defect or breach, occurs in *Hamlet*, Act V. sc. i:

"O, that that earth, which kept the world in awe,

"Should *patch* a wall, to expel the winter's flaw."

WHALLEY.

No, no; 'tis all men's office to speak patience  
 To those that wring under the load of sorrow;  
 But no man's virtue, nor sufficiency,  
 To be so moral, when he shall endure  
 The like himself: therefore give me no counsel:  
 My griefs cry louder than advertisement.<sup>3</sup>

*ANT.* Therein do men from children nothing  
 differ.

*LEON.* I pray thee, peace: I will be flesh and  
 blood;  
 For there was never yet philosopher,  
 That could endure the tooth-ach patiently;  
 However they have writ the style of gods,<sup>4</sup>  
 And made a pish at chance and sufferance.<sup>5</sup>

*ANT.* Yet bend not all the harm upon yourself;  
 Make those, that do offend you, suffer too.

<sup>3</sup> ——— *than* advertisement.] That is, *than admonition, than moral instruction.* JOHNSON.

<sup>4</sup> *However they have writ the style of gods,]* This alludes to the extravagant titles the Stoics gave their wise men. *Sapiens ille cum Diis, ex pari, vivit. Senec. Ep. 59. Jupiter quo antecedit virum bonum? diutius bonus est. Sapiens nihilo se minoris aestimat.—Deus non vincit sapientem felicitate. Ep. 73.*

WARBURTON.

Shakspeare might have used this expression, without any acquaintance with the hyperboles of stoicism. By the *style of gods*, he meant an exalted language; such as we may suppose would be written by beings superior to human calamities, and therefore regarding them with neglect and coldness.

Beaumont and Fletcher have the same expression in the first of their *Four Plays in One*:

“Athens doth make women philosophers,  
 “And sure their children chat *the talk of gods.*”

STEEVENS.

<sup>5</sup> *And made a pish at chance and sufferance.]* Alludes to their famous *apathy.* WARBURTON.

The old copies read—*push.* Corrected by Mr. Pope.

MALONE.

*LEON.* There thou speak'st reason: nay, I will  
do so:

My foul doth tell me, Hero is belied;  
And that shall Claudio know, so shall the prince,  
And all of them, that thus dishonour her.

*Enter Don PEDRO and CLAUDIO.*

*ANT.* Here comes the prince, and Claudio, hastily.

*D. PEDRO.* Good den, good den.

*CLAUD.* Good day to both of you.

*LEON.* Hear you, my lords,—

*D. PEDRO.* We have some haste, Leonato.

*LEON.* Some haste, my lord!—well, fare you well,  
my lord:—

Are you so hasty now?—well, all is one.

*D. PEDRO.* Nay, do not quarrel with us, good  
old man.

*ANT.* If he could right himself with quarreling,  
Some of us would lie low.

*CLAUD.* Who wrongs him?

*LEON.* Marry,

Thou, thou<sup>6</sup> dost wrong me; thou dissembler,  
thou:—

Nay, never lay thy hand upon thy sword,  
I fear thee not.

*CLAUD.* Marry, beshrew my hand,  
If it should give your age such cause of fear:  
In faith, my hand meant nothing to my sword.

*LEON.* Tush, tush, man, never flee and jest at  
me:

<sup>6</sup> *Thou, thou—*] I have repeated the word—*thou*, for the sake of measure. STEEVENS.



*ANT.* He shall kill two of us, and men indeed :<sup>9</sup>  
 But that's no matter ; let him kill one first ;—  
 Win me and wear me,—let him answer me,—  
 Come, follow me, boy ; come, boy, follow me :<sup>1</sup>  
 Sir boy, I'll whip you from your foining fence ;<sup>2</sup>  
 Nay, as I am a gentleman, I will.

*LEON.* Brother,—

*ANT.* Content yourself : God knows, I lov'd my  
 niece ;  
 And she is dead, slander'd to death by villains ;  
 That dare as well answer a man, indeed,

“ The nimble-footed mad-cap Prince of Wales,  
 “ And his comrades, that *daff'd* the world aside.”

Again, in the comedy before us :

“ I would have *daff'd* all other respects,” &c.

Again, in *The Lover's Complaint* :

“ There my white stole of chastity I *daff'd*.”

It is, perhaps, of Scottish origin, as I find it in *Ane verie excellent and delectabill Treatise intitult PHILOTUS*, &c. Edinburgh, 1603 :

“ Their *daffing* does us so undo.” STEEVENS.

<sup>9</sup> *Ant. He shall kill two of us, &c.*] This brother Antony is the truest picture imaginable of human nature. He had assumed the character of a sage to comfort his brother, overwhelmed with grief for his only daughter's affront and dishonour ; and had severely reprov'd him for not commanding his passion better on so trying an occasion. Yet, immediately after this, no sooner does he begin to suspect that his *age* and *valour* are slighted, but he falls into the most intemperate fit of rage himself ; and all he can do or say is not of power to pacify him. This is copying nature with a penetration and exactness of judgment peculiar to Shakspeare. As to the expression, too, of his passion, nothing can be more highly painted. WARBURTON.

<sup>1</sup> ——— *come, boy, follow me :*] Here the old copies destroy the measure by reading—

“ ——— *come, fir boy, come, follow me :*”

I have omitted the unnecessary words. STEEVENS.

<sup>2</sup> ——— *foining fence ;*] *Foining* is a term in fencing, and means *thrusting*. DOUCE.

As I dare take a serpent by the tongue :  
Boys, apes, braggarts, Jacks, milkfops!—

LEON. Brother Antony,—

ANT. Hold you content ; What, man ! I know  
them, yea,

And what they weigh, even to the utmost scruple :  
Scambling,<sup>3</sup> out-facing, fashion-mong'ring boys,  
That lie, and cog, and flout, deprave and slander,  
Go antickly, and show outward hideousness,<sup>4</sup>  
And speak off half a dozen dangerous words,  
How they might hurt their enemies, if they durst,  
And this is all.

LEON. But, brother Antony,—

ANT. Come, 'tis no matter ;  
Do not you meddle, let me deal in this.

D. PEDRO. Gentlemen both, we will not wake  
your patience.<sup>5</sup>

<sup>3</sup> *Scambling,*] i. e. *scrambling*. The word is more than once used by Shakspeare. See Dr. Percy's note on the first speech of the play of *King Henry V.* and likewise the Scots proverb,—“ It is well ken'd your father's son was never a *scambler*.” A *scambler*, in its literal sense, is one who goes about among his friends to get a dinner, by the Irish called a *cofsherer*.

STEEVENS.

<sup>4</sup> ——— *show outward hideousness,*] i. e. what in *King Henry V.* Act III. sc. vi. is called—

“ ——— a *horrid suit of the camp*.” STEEVENS.

<sup>5</sup> ——— *we will not wake your patience.*] This conveys a sentiment that the speaker would by no means have implied,—That the patience of the two old men was not exercised, but asleep, which upbraids them for insensibility under their wrong. Shakspeare must have wrote :

——— *we will not wrack*—

i. e. destroy your patience by tantalizing you. WARBURTON.

This emendation is very specious, and perhaps is right ; yet the present reading may admit a congruous meaning with less difficulty than many other of Shakspeare's expressions.



My heart is sorry for your daughter's death ;  
But, on my honour, she was charg'd with nothing  
But what was true, and very full of proof.

LEON. My lord, my lord,—

D. PEDRO. I will not hear you.

LEON. No ?

Brother, away :<sup>6</sup>—I will be heard ;—

ANT. And shall,

Or some of us will smart for it.

[*Exeunt* LEONATO and ANTONIO.

*Enter* BENEDICK.

D. PEDRO. See, see ; here comes the man we  
went to seek.

CLAUD. Now, signior ! what news !

BENE. Good day, my lord.

The old men have been both very angry and outrageous ; the Prince tells them that he and Claudio *will not wake their patience* ; will not any longer force them to *endure* the presence of those whom, though they look on them as enemies, they cannot resist. JOHNSON.

*Wake*, I believe, is the original word. The ferocity of wild beasts is overcome by not suffering them to sleep. *We will not wake your patience*, therefore means, we will forbear any further provocation. HENLEY.

The same phrase occurs in *Othello* :

“ Thou hadst been better have been born a dog,

“ Than answer my *wak'd* wrath.” STEEVENS.

<sup>6</sup> *Brother, away :—*] The old copies, without regard to metre, read—

“ Come, brother, away,” &c.

I have omitted the useless and redundant word—*come*.

STEEVENS.

*D. PEDRO.* Welcome, signior: You are almost come to part almost<sup>7</sup> a fray.

*CLAUD.* We had like to have had our two noses snapped off with two old men without teeth.

*D. PEDRO.* Leonato and his brother: What think'st thou? Had we fought, I doubt, we should have been too young for them.

*BENE.* In a false quarrel there is no true valour. I came to seek you both.

*CLAUD.* We have been up and down to seek thee; for we are high-proof melancholy, and would fain have it beaten away: Wilt thou use thy wit?

*BENE.* It is in my scabbard; Shall I draw it?

*D. PEDRO.* Dost thou wear thy wit by thy side?

*CLAUD.* Never any did so, though very many have been beside their wit.—I will bid thee draw, as we do the minstrels;<sup>8</sup> draw, to pleasure us.

*D. PEDRO.* As I am an honest man, he looks pale:—Art thou sick, or angry?

*CLAUD.* What! courage, man! What though care killed a cat,<sup>9</sup> thou hast mettle enough in thee to kill care.

<sup>7</sup> ——— to part almost.—] This second *almost* appears like a casual insertion of the compositor. As the sense is complete without it, I wish the omission of it had been licensed by either of the ancient copies. STEEVENS.

<sup>8</sup> *I will bid thee draw, as we do the minstrels;*] An allusion perhaps to the itinerant *sword-dancers*. In what low estimation *minstrels* were held in the reign of Elizabeth, may be seen from Stat. Eliz. 39, c. iv. and the term was probably used to denote any sort of vagabonds who amused the people at particular seasons. DOUCE.

<sup>9</sup> *What though care killed a cat,*] This is a proverbial expression. See Ray's *Proverbs*. DOUCE.

This proverb is recognized by Cob the water bearer, in *Every Man in his Humour*, Act I. sc. iv. REED.

*BENE.* Sir, I shall meet your wit in the career, an you charge it against me:—I pray you, choose another subject.

*CLAUD.* Nay, then give him another staff; this last was broke crofs.<sup>1</sup>

*D. PEDRO.* By this light, he changes more and more; I think, he be angry indeed.

*CLAUD.* If he be, he knows how to turn his girdle.<sup>2</sup>

*BENE.* Shall I speak a word in your ear?

*CLAUD.* God bless me from a challenge!

<sup>1</sup> *Nay, then give him another staff; &c.*] An allusion to tilting. See note, *As you like it*, Act III. sc. iv. WARBURTON.

<sup>2</sup> ——— to turn his girdle.] We have a proverbial speech, *If he be angry, let him turn the buckle of his girdle.* But I do not know its original or meaning. JOHNSON.

A corresponding expression is to this day used in Ireland—*If he be angry, let him tie up his brogues.* Neither proverb, I believe, has any other meaning than this: If he is in a bad humour, let him employ himself till he is in a better.

Dr. Farmer furnishes me with an instance of this proverbial expression as used by Claudio, from *Winwood's Memorials*, fol. edit. 1725, Vol. I. p. 453. See letter from Winwood to Cecyll, from Paris, 1602, about an affront he received there from an *Englishman*: "I said what I spake was not to make *him* angry. He replied, if I were angry, *I might turn the buckle of my girdle behind me.*" So likewise, Cowley *On the Government of Oliver Cromwell*: "The next month he swears by the living God, that he will turn them out of doors, and he does so in his princely way of threatening, bidding them *turne the buckles of their girdles behind them.*" STEEVENS.

Again, in *Knavery in all Trades, or the Coffee-House*, 1664, fig. E: "Nay, if the gentleman be angry, let him turn *the buckles of his girdle behind him.*" REED.

Large belts were worn with the buckle before, but for wrestling the buckle was turned behind, to give the adversary a fairer grasp at the girdle. To turn the buckle behind, therefore, was a challenge. HOLT WHITE.

*BENE.* You are a villain;—I jest not:—I will make it good how you dare, with what you dare, and when you dare:—Do me right,<sup>3</sup> or I will protest your cowardice. You have killed a sweet lady, and her death shall fall heavy on you: Let me hear from you.

*CLAUD.* Well, I will meet you, so I may have good cheer.

*D. PEDRO.* What, a feast? a feast?

*CLAUD.* I'faith, I thank him; he hath bid<sup>4</sup> me to a calf's-head and a capon; the which if I do not carve most curiously, say, my knife's naught.—Shall I not find a woodcock too?<sup>5</sup>

*BENE.* Sir, your wit ambles well; it goes easily.

*D. PEDRO.* I'll tell thee how Beatrice praised thy wit the other day: I said, thou hadst a fine wit; *True*, says she, *a fine little one*: *No*, said I, *a great wit*; *Right*, says she, *a great gross one*: *Nay*, said I, *a good wit*; *Just*, said she, *it hurts no body*: *Nay*, said I, *the gentleman is wise*; *Certain*, said she,

<sup>3</sup> *Do me right,*] This phrase occurs in Justice Silence's song in *King Henry IV.* P.II. Act V. sc. iii. and was the usual form of challenge to pledge a bumper toast in a bumper. See note on the foregoing passage. STEEVENS.

<sup>4</sup> — *bid*—] i. e. invited. So, in *Titus Andronicus*, Act I. sc. ii:

“I am not *bid* to wait upon this bride.” REED.

<sup>5</sup> *Shall I not find a woodcock too?*] A *woodcock*, being supposed to have no brains, was a proverbial term for a foolish fellow. See *The London Prodigal*, 1605, and other comedies.

MALONE.

A *woodcock*, means one caught in a springe; alluding to the plot against Benedick. So, in *Hamlet*, sc. ult.

“Why, as a *woodcock* to my own springe, Ofrick.”

Again, in *Love's Labour's Lost*, Act IV. sc. iii. Biron says—

“—four *woodcocks* in a dish.” DOUCE.

*a wise gentleman:*<sup>6</sup> Nay, said I, he hath the tongues; That I believe, said she, for he swore a thing to me on Monday night, which he forswore on Tuesday morning; there's a double tongue; there's two tongues. Thus did she, an hour together, transhape thy particular virtues; yet, at last, she concluded with a sigh, thou wast the properest man in Italy.

*CLAUD.* For the which she wept heartily, and said, she cared not.

*D. PEDRO.* Yea, that she did; but yet, for all that, an if she did not hate him deadly, she would love him dearly: the old man's daughter told us all.

*CLAUD.* All, all; and moreover, *God saw him when he was hid in the garden.*

*D. PEDRO.* But when shall we set the savage bull's horns on the sensible Benedick's head?

*CLAUD.* Yea, and text underneath, *Here dwells Benedick the married man?*

*BENE.* Fare you well, boy; you know my mind; I will leave you now to your gossip-like humour: you break jests as braggarts do their blades, which, God be thanked, hurt not.—My lord, for your many courtesies I thank you: I must discontinue your company: your brother, the bastard, is fled from Messina: you have, among you, killed a sweet

<sup>6</sup> — *a wise gentleman:*] This jest depending on the colloquial use of words is now obscure; perhaps we should read—*a wise gentleman, or a man wise enough to be a coward.* Perhaps *wise gentleman* was in that age used ironically, and always stood for *filly fellow.* JOHNSON.

We still ludicrously call a man deficient in understanding—*a wise-acre.* STEEVENS.

and innocent lady : For my lord Lack-beard, there, he and I shall meet ; and till then, peace be with him. [Exit BENEDICK.]

*D. PEDRO.* He is in earnest.

*CLAUD.* In most profound earnest ; and, I'll warrant you, for the love of Beatrice.

*D. PEDRO.* And hath challenged thee ?

*CLAUD.* Most sincerely.

*D. PEDRO.* What a pretty thing man is, when he goes in his doublet and hose, and leaves off his wit !<sup>7</sup>

<sup>7</sup> *What a pretty thing man is, when he goes in his doublet and hose, and leaves off his wit !*] It was esteemed a mark of levity and want of becoming gravity, at that time, *to go in the doublet and hose, and leave off the cloak*, to which this well-turned expression alludes. The thought is, that love makes a man as ridiculous, and exposes him as naked as being in the doublet and hose without a cloak. WARBURTON.

I doubt much concerning this interpretation, yet am by no means confident that my own is right. I believe, however, these words refer to what Don Pedro had said just before—"And hath *challenged* thee?"—and that the meaning is, What a pretty thing a man is, when he is silly enough to throw off his cloak, and go in his doublet and hose, to *fight* for a woman? In *The Merry Wives of Windsor*, when Sir Hugh is going to engage with Dr. Caius, he walks about in his doublet and hose : "Page. And youthful still in your *doublet and hose*, this raw rheumatick day!"—"There is reasons and causes for it," says Sir Hugh, alluding to the duel he was going to fight.—I am aware that there was a particular species of single combat called *rapier and cloak* ; but I suppose, nevertheless, that when the small sword came into common use, the cloak was generally laid aside in duels, as tending to embarrass the combatants.

MALONE.

Perhaps the whole meaning of the passage is this :—What an inconsistent fool is man, when he covers his body with clothes, and at the same time divests himself of his understanding !

STEEVENS.

*Enter DOGBERRY, VERGES, and the Watch, with CONRADE and BORACHIO.*

*CLAUD.* He is then a giant to an ape: but then is an ape a doctor to such a man.

*D. PEDRO.* But, soft you, let be;<sup>8</sup> pluck up, my heart, and be sad!<sup>9</sup> Did he not say, my brother was fled?

*DOGB.* Come, you, fir; if justice cannot tame you, she shall ne'er weigh more reasons in her balance:<sup>1</sup> nay, an you be a cursing hypocrite once, you must be looked to.

<sup>8</sup> *But, soft you, let be;*] The quarto and first folio read corruptly—*let me be*, which the editor of the second folio, in order to obtain some sense, converted to—*let me see*. I was once idle enough to suppose that copy was of some authority; but a minute examination of it has shewn me that all the alterations made in it were merely arbitrary, and generally very injudicious. *Let be* were without doubt the author's words. The same expression occurs again in *Antony and Cleopatra*, Act IV. sc. iv:

“What's this for? Ah, *let be, let be.*” MALONE.

If *let be*, is the true reading, it must mean, *let things remain as they are*. I have heard the phrase used by Dr. Johnson himself. Mr. Henley observes, that the same expression occurs in *St. Matt.* xxvii. 49.—I have since met with it in an ancient metrical romance, MS. entitled the *Sowdon of Babyloyne* &c.:

“Speke we now of fir Laban,

“And *let Charles and Gy be.*” STEEVENS.

So, in *Henry VIII.* Act I. sc. i:

“—and they were ratified,

“As he cried, Thus, *let be.*”

Again, in *The Winter's Tale*, Act V. sc. iii. Leontes says, “*Let be, let be.*” REED.

<sup>9</sup> — *pluck up, my heart, and be sad!*] i. e. rouse thyself, my heart, and be prepared for serious consequences!

STEEVENS.

<sup>1</sup> — *ne'er weigh more reasons in her balance:*] A quibble between *reasons* and *raisons*. RITSON.

*D. PEDRO.* How now, two of my brother's men bound! Borachio, one!

*CLAUD.* Hearken after their offence, my lord!

*D. PEDRO.* Officers, what offence have these men done?

*DOGB.* Marry, fir, they have committed false report; moreover, they have spoken untruths; secondarily, they are flanders; sixth and lastly, they have belied a lady; thirdly, they have verified unjust things: and, to conclude, they are lying knaves.

*D. PEDRO.* First, I ask thee what they have done; thirdly, I ask thee what's their offence; sixth and lastly, why they are committed; and, to conclude, what you lay to their charge.

*CLAUD.* Rightly reasoned, and in his own division; and, by my troth, there's one meaning well suited.<sup>2</sup>

*D. PEDRO.* Whom have you offended, masters, that you are thus bound to your answer? this learned constable is too cunning to be understood: What's your offence?

*BORA.* Sweet prince, let me go no further to mine answer; do you hear me, and let this count kill me. I have deceived even your very eyes: what your wisdoms could not discover, these shallow fools have brought to light; who, in the night, overheard me confessing to this man, how Don John your brother incensed me to slander<sup>3</sup> the lady

<sup>2</sup> ——— *one meaning well suited.*] That is, *one meaning is put into many different dresses*; the Prince having asked the same question in four modes of speech. JOHNSON.

<sup>3</sup> ——— *incensed me to slander &c.*] That is, incited me. The word is used in the same sense in *Richard III.* and *Henry VIII.*

M. MASON.



Hero ; how you were brought into the orchard, and saw me court Margaret in Hero's garments ; how you disgraced her, when you should marry her : my villainy they have upon record ; which I had rather seal with my death, than repeat over to my shame : the lady is dead upon mine and my master's false accusation ; and, briefly, I desire nothing but the reward of a villain.

*D. PEDRO.* Runs not this speech like iron through your blood ?

*CLAUD.* I have drunk poison, whiles he utter'd it.

*D. PEDRO.* But did my brother set thee on to this ?

*BORA.* Yea, and paid me richly for the practice of it.

*D. PEDRO.* He is compos'd and fram'd of treachery :—

And fled he is upon this villainy.

*CLAUD.* Sweet Hero ! now thy image doth appear

In the rare semblance that I loved it first.

*DOGB.* Come, bring away the plaintiffs ; by this time our Sexton hath reformed signior Leonato of the matter : And masters, do not forget to specify, when time and place shall serve, that I am an ass.

*VERG.* Here, here comes master signior Leonato, and the Sexton too.

*Re-enter LEONATO and ANTONIO, with the Sexton.*

*LEON.* Which is the villain ? Let me see his eyes ; That when I note another man like him, I may avoid him ; Which of these is he ?



How innocent she died : and, if your love  
 Can labour aught in sad invention,  
 Hang her an epitaph upon her tomb,  
 And sing it to her bones ; sing it to night :—  
 To-morrow morning come you to my house ;  
 And since you could not be my son-in-law,  
 Be yet my nephew : my brother hath a daughter,  
 Almost the copy of my child that's dead,  
 And she alone is heir to both of us ;<sup>6</sup>  
 Give her the right you should have given her cousin,  
 And so dies my revenge.

*CLAUD.* O, noble sir,  
 Your over-kindness doth wring tears from me !  
 I do embrace your offer ; and dispose  
 For henceforth of poor Claudio.

*LEON.* To-morrow then I will expect your coming ;  
 To-night I take my leave.—This naughty man  
 Shall face to face be brought to Margaret,  
 Who, I believe, was pack'd in all this wrong,<sup>7</sup>  
 Hir'd to it by your brother.

<sup>6</sup> *And she alone is heir to both of us ;*] Shakspeare seems to have forgot what he had made Leonato say, in the fifth scene of the first Act to Antonio : “ How now, brother ; where is my cousin your son ? hath he provided the musick ? ” ANONYMOUS.

<sup>7</sup> *Who, I believe, was pack'd in all this wrong,*] i. e. combined ; an accomplice. So, in Lord Bacon's Works, Vol. IV. p. 269, edit. 1740 : “ If the issue shall be this, that whatever shall be done for him, shall be thought done for a number of persons that shall be laboured and *packed*—.” MALONE.

So, in *King Lear* :

“ — snuffs and *packings* of the dukes.” STEEVENS.

Again, in Melvill's *Memoirs*, p. 90 : “ — he was a special instrument of helping my Lord of Murray and Secretary Lidington to *pack* up the first friendship betwixt the two queens,” &c.

REED.

*BORA.* No, by my foul, ſhe was not ;  
Nor knew not what ſhe did, when ſhe ſpoke to me ;  
But always hath been juſt and virtuous,  
In any thing that I do know by her.

*DOG B.* Moreover, fir, (which, indeed, is not under white and black,) this plaintiff here, the offender, did call me aſs : I beſeech you, let it be remembered in his puniſhment : And alſo, the watch heard them talk of one Deformed : they ſay, he wears a key in his ear, and a lock hanging by it ;<sup>8</sup>

<sup>8</sup> — he wears a key in his ear, and a lock hanging by it ;] There could not be a pleaſanter ridicule on the faſhion, than the conſtable's deſcant on his own blunder. They heard the conſpirators ſatirize the *faſhion* ; whom they took to be a man furnamed *Deformed*. This the conſtable applies with exquisite humour to the courtiers, in a deſcription of one of the moſt fantaſtical faſhions of that time, the men's wearing rings in their ears, and indulging a favourite lock of hair, which was brought before, and tied with ribbons, and called a *love-lock*. Againſt this faſhion William Prynne wrote his treatiſe, called, *The Unlovelyness of Love-Locks*. To this fantaſtick mode Fletcher alludes in his *Cupid's Revenge* : " This morning I brought him a new perriwig with a lock at it—And yonder's a fellow come has bored a hole in his ear." And again, in his *Woman-Hater* : " If I could endure an ear with a hole in it, or a platted lock," &c. *WARBURTON.*

Dr. Warburton, I believe, has here (as he frequently does) refined a little too much. There is no alluſion, I conceive, to the faſhion of wearing rings in the ears (a faſhion which our author himſelf followed). The pleaſantry ſeems to conſiſt in Dogberry's ſuppoſing that the *lock* which *DEFORMED* wore, muſt have a key to it.

Fynes Moryſon, in a very particular account that he has given of the dreſs of Lord Montjoy, (the rival, and afterwards the friend, of Robert, Earl of Eſſex,) ſays, that his hair was " thinne on the head, where he wore it ſhort, except a *lock under his left eare*, which he nourished the time of this warre, [the Irifh War, in 1599,] and being woven up, hid it in his neck under his ruffe." *ITINERARY*, P. II. p. 45. When he was not on ſervice, he probably wore it in a different faſhion. The portrait of Sir

and borrows money in God's name;<sup>9</sup> the which he hath used so long, and never paid, that now men grow hard-hearted, and will lend nothing for God's sake: Pray you, examine him upon that point.

*LEON.* I thank thee for thy care and honest pains.

*DOGB.* Your worship speaks like a most thankful and reverend youth; and I praise God for you.

*LEON.* There's for thy pains.

*DOGB.* God save the foundation!<sup>1</sup>

*LEON.* Go, I discharge thee of thy prisoner, and I thank thee.

*DOGB.* I leave an arrant knave with your worship; which, I beseech your worship, to correct yourself, for the example of others. God keep your worship; I wish your worship well; God restore you to health: I humbly give you leave to depart; and if a merry meeting may be wished, God prohibit it.—Come, neighbour.

[*Exeunt DOGBERRY, VERGES, and Watch.*

Edward Sackville, Earl of Dorset, painted by Vandyck, (now at Knowle,) exhibits this lock with a large knotted ribband at the end of it. It hangs under the ear on the left side, and reaches as low as where the star is now worn by the knights of the garter.

The same fashion is alluded to in an epigram already quoted:

“Or what he doth with such a horse-tail-lock,” &c.

MALONE.

<sup>9</sup> — and borrow's money in God's name;] i. e. is a common beggar. This alludes, with too much levity, to the 17th verse of the sixth chapter of *Proverbs*: “He that giveth to the poor, lendeth unto the Lord.” STEEVENS.

<sup>1</sup> *God save the foundation!*] Such was the customary phrase employed by those who received alms at the gates of religious houses. Dogberry, however, in the present instance, might have designed to say—“God save the founder!” STEEVENS.

*LEON.* Until to-morrow morning, lords, farewell.

*ANT.* Farewell, my lords; we look for you to-morrow.

*D. PEDRO.* We will not fail.

*CLAUD.* To-night I'll mourn with Hero.  
[*Exeunt Don PEDRO and CLAUDIO.*]

*LEON.* Bring you these fellows on; we'll talk  
with Margaret,  
How her acquaintance grew with this lewd fellow.<sup>2</sup>  
[*Exeunt.*]

## SCENE II.

*Leonato's Garden.*

*Enter BENEDICK and MARGARET, meeting.*

*BENE.* Pray thee, sweet mistress Margaret, deserve well at my hands, by helping me to the speech of Beatrice.

*MARG.* Will you then write me a sonnet in praise of my beauty?

*BENE.* In so high a style, Margaret, that no man living shall come over it; for, in most comely truth, thou deservest it.

<sup>2</sup> ——— lewd fellow.] *Lewd*, in this, and several other instances, has not its common meaning, but merely signifies—ignorant. So, in *King Richard III.* Act I. sc. iii:

“But you must trouble him with *lewd* complaints.”

Again, in the ancient metrical romance of the *Sowdon of Babyloyne*, MS:

“That witnessith both lerned and *lewde*.”

Again, *ibid*:

“He spared neither *lewde* ner clerke.” STEEVENS.

MARG. To have no man come over me? why, shall I always keep below stairs?<sup>3</sup>

BENE. Thy wit is as quick as the greyhound's mouth, it catches.

MARG. And your's as blunt as the fencer's foils, which hit, but hurt not.

BENE. A most manly wit, Margaret, it will not hurt a woman; and so, I pray thee, call Beatrice: I give thee the bucklers.<sup>4</sup>

<sup>3</sup> *To have no man come over me? why, shall I always keep below stairs?*] I suppose, every reader will find the meaning.

JOHNSON.

Left he should not, the following instance from Sir Aston Cockayne's *Poems* is at his service:

"But to prove rather he was not beguil'd,

"Her he o'er-came, for he got her with child."

And another, more apposite, from Marston's *Insatiate Countess*, 1613:

"Alas! when we are once o'the falling hand,

"A man may easily come over us." COLLINS.

Mr. Theobald, to procure an obvious sense, would read—*above* stairs. But there is danger in any attempt to reform a joke two hundred years old.

The sense, however, for which Mr. Theobald contends, may be restored by supposing the loss of a word; and that our author wrote—"Why, shall I always keep *men* below stairs?" i. e. never suffer them to come up into my bed-chamber, for the purposes of love. STEEVENS.

<sup>4</sup> — *I give thee the bucklers.*] I suppose that *to give the bucklers* is, *to yield*, or *to lay by all thoughts of defence*, *so clypeum abjicere*. The rest deserves no comment. JOHNSON.

Greene, in his *Second Part of Coney-Catching*, 1592, uses the same expression: "At this his master laught, and was glad, for further advantage, to *yield the bucklers* to his prentise."

Again, in *A Woman never vex'd*, a comedy by Rowley, 1632: "—into whose hands she thrusts the weapons first, let him *take up the bucklers.*"

Again, in Decker's *Satiromastix*: "Charge one of them to *take up the bucklers* against that hair-monger Horace."

*MARG.* Give us the swords, we have bucklers of our own.

*BENE.* If you use them, Margaret, you must put in the pikes with a vice; and they are dangerous weapons for maids.

*MARG.* Well, I will call Beatrice to you, who, I think, hath legs. [Exit *MARGARET.*]

*BENE.* And therefore will come.

*The god of love,* [Singing.]  
*That sits above,*<sup>5</sup>  
*And knows me, and knows me,*  
*How pitiful I deserve,—*

I mean, in singing; but in loving,—Leander the good swimmer, Troilus the first employer of pandars, and a whole book full of these quondam car-

Again, in Chapman's *May-Day*, 1611:

“And now I lay *the bucklers* at your feet.”

Again, in *Every Woman in her Humour*, 1609:

“—if you lay down *the bucklers*, you lose the victory.”

Again, in P. Holland's translation of Pliny's *Natural History*, B. X. ch. xxi: “—it goeth against his stomach (the cock's) to yeeld the gantlet and give *the bucklers.*” STEEVENS.

<sup>5</sup> *The god of love, &c.*] This was the beginning of an old song, by W. E. (William Elderton) a puritanical parody of which, by one W. Birch, under the title of *The Complaint of a Sinner, &c.* Imprinted at London, by Alexander Lacy, for Richard Applow, is still extant. The words in this moralised copy are as follows:

“*The god of love, that sits above,*

“*Doth know us, doth know us,*

“*How sinful that we be.*” RITSON.

In *Bacchus' Bountie, &c.* 4to. bl. l. 1593, is a song, beginning—

“*The gods of love*

“*Which raigne above.*” STEEVENS.



pet-mongers, whose names yet run smoothly in the even road of a blank verse, why, they were never so truly turned over and over as my poor self, in love: Marry, I cannot show it in rhyme; I have tried; I can find out no rhyme to *lady* but *baby*, an innocent rhyme; for *scorn*, *horn*, a hard rhyme; for *school*, *fool*, a babbling rhyme; very ominous endings: No, I was not born under a rhyming planet, nor I cannot woo in festival terms.<sup>6</sup>—

*Enter* BEATRICE.

Sweet Beatrice, would'st thou come when I called thee?

BEAT. Yea, signior, and depart when you bid me.

BENE. O, stay but till then!

BEAT. *Then*, is spoken; fare you well now:— and yet, ere I go, let me go with that I came for,<sup>7</sup> which is, with knowing what hath passed between you and Claudio.

BENE. Only foul words; and thereupon I will kiss thee.

BEAT. Foul words is but foul wind, and foul wind is but foul breath, and foul breath is noisome; therefore I will depart unknissed.

BENE. Thou hast frightened the word out of his right sense, so forcible is thy wit: But, I must tell

<sup>6</sup> — *in festival terms.*] i. e. in splendid phraseology, such as differs from common language, as holidays from common days. Thus, Hotspur, in *King Henry IV.* P. I:

“With many *holiday* and *lady terms.*” STEEVENS.

<sup>7</sup> — *with that I came for,*] *For*, which is wanting in the old copy, was inserted by Mr. Rowe. MALONE.

thee plainly, Claudio undergoes my challenge;<sup>8</sup> and either I must shortly hear from him, or I will subscribe him a coward. And, I pray thee now, tell me, for which of my bad parts didst thou first fall in love with me?

*BEAT.* For them all together; which maintained so politick a state of evil, that they will not admit any good part to intermingle with them. But for which of my good parts did you first suffer love for me?

*BENE.* *Suffer love*; a good epithet! I do suffer love, indeed, for I love thee against my will.

*BEAT.* In spite of your heart, I think; alas! poor heart! If you spite it for my sake, I will spite it for yours; for I will never love that which my friend hates.

*BENE.* Thou and I are too wise to woo peaceably.

*BEAT.* It appears not in this confession: there's not one wise man among twenty, that will praise himself.

*BENE.* An old, an old instance, Beatrice, that lived in the time of good neighbours:<sup>9</sup> if a man do not erect in this age his own tomb ere he dies, he shall live no longer in monument, than the bell rings, and the widow weeps.

*BEAT.* And how long is that, think you?

*BENE.* Question?—Why, an hour in clamour, and a quarter in rheum:<sup>1</sup> Therefore it is most ex-

<sup>8</sup> — undergoes *my challenge*;] i. e. is subject to it. So, in *Cymbeline*, Act III. sc. v: “—undergo those employments, wherein I should have cause to use thee.” STEEVENS.

<sup>9</sup> — *in the time of good neighbours*:] i. e. when men were not envious, but every one gave another his due. The reply is extremely humorous. WARBURTON.

pedient for the wife, (if Don Worm, his conscience, find no impediment to the contrary,) to be 'the trumpet of his own virtues, as I am to myself: So much for praising myself, (who, I myself will bear witness, is praise-worthy,) and now tell me, How doth your cousin?

*BEAT.* Very ill.

*BENE.* And how do you.

*BEAT.* Very ill too.

*BENE.* Serve God, love me, and mend: there will I leave you too, for here comes one in haste.

*Enter URSULA.*

*URS.* Madam, you must come to your uncle; yonder's old coil at home:<sup>2</sup> it is proved, my lady Hero hath been falsely accused, the Prince and Claudio mightily abused; and Don John is the author of all, who is fled and gone: will you come presently?

*BEAT.* Will you go hear this news, signior?

*BENE.* I will live in thy heart, die in thy lap, and be buried in thy eyes; and, moreover, I will go with thee to thy uncle's. [*Exeunt.*

<sup>1</sup> Question?—*Why, an hour &c.*] i. e. What a question's there, or what a foolish question do you ask? But the Oxford editor, not understanding this phrase, contracted into a single word, (of which we have many instances in English,) has fairly struck it out. *WARBURTON.*

The phrase occurs frequently in Shakspeare, and means no more than—you ask a question, or that is the question. *RITSON.*

<sup>2</sup> —old coil at home:] So, in *King Henry IV.* P. II. A& II. sc. iv: "By the mass, here will be *old Utis.*" See note on this passage. *Old,* (I know not why,) was anciently a common augmentative in familiar language.

*Coil* is bustle, stir. So, in *King John*:

"I am not worth this *coil* that's made for me." *STEEVENS.*

## SCENE III.

*The Inside of a Church.*

*Enter Don PEDRO, CLAUDIO, and Attendants, with  
music and tapers.*

CLAUD. Is this the monument of Leonato ?

ATTEN. It is, my lord.

CLAUD. [*Reads from a scroll.*]

*Done to death<sup>3</sup> by slanderous tongues  
Was the Hero that here lies :  
Death, in guerdon<sup>4</sup> of her wrongs  
Gives her fame which never dies :  
So the life, that died with shame,  
Lives in death with glorious fame.*

*Hang thou there upon the tomb, [affixing it.  
Praising her when I am dumb.—*

Now, music, sound, and sing your solemn hymn.

<sup>3</sup> *Done to death*—] This obsolete phrase occurs frequently in our ancient writers. Thus, in Marlowe's *Lust's Dominion*, 1657 :

“ His mother's hand shall stop thy breath,  
“ Thinking her own son is *done to death*.” MALONE.

Again, in the Argument to Chapman's version of the twenty-second *Iliad* :

“ Hector (in Chi) *to death is done*  
“ By powre of Peleus angry sonne.”

To *do to death* is merely an old translation of the French phrase—*Faire mourir*. STEEVENS.

<sup>4</sup> — *in guerdon*—] *Guerdon* is reward, remuneration. See Costard's use of this word in *Love's Labour's Lost*, Act III. sc. i. The verb, to *guerdon*, occurs both in *King Henry VI.* P. II. and in *King Henry VIII.* STEEVENS.

## SONG.

*Pardon, Goddess of the night,  
Those that slew thy virgin knight; 5*

<sup>5</sup> *Those that slew thy virgin knight;]* *Knight*, in its original signification, means *follower*, or *pupil*, and in this sense may be feminine. Helena, in *All's well that ends well*, uses *knight* in the same signification. JOHNSON.

*Virgin knight* is virgin hero. In the times of chivalry, a *virgin knight* was one who had as yet atchieved no adventure. Hero had as yet atchieved no matrimonial one. It may be added, that a *virgin knight* wore no device on his shield, having no right to any till he had deserved it.

So, in *The History of Clyomon, Knight of the Golden Shield*, &c. 1599:

“Then as thou seem’st in thy attire a *virgin knight* to be,  
“Take thou this *shield* likewise of *white*,” &c.

It appears, however, from several passages in Spenser’s *Fairy Queen*, B. I. c. vii. that an *ideal order* of this name was supposed, as a compliment to Queen Elizabeth’s virginity:

“Of doughtie knights whom faery land did raise  
“That noble order hight of *maidenhed*.”

Again, B. II. c. ii:

“Order of *maidenhed* the most renown’d.”

Again, B. II. c. ix:

“And numbred be mongst knights of *maidenhed*.”

On the books of the Stationers’ Company in the year 1594, is entered, “Pheander the *mayden knight*.” STEEVENS.

I do not believe that any allusion was here intended to Hero’s having yet atchieved “no matrimonial adventure.” *Diana’s knight* or *Virgin knight*, was the common poetical appellation of virgins, in Shakspeare’s time.

So, in *The Two Noble Kinsmen*, 1634:

“O sacred, shadowy, cold and constant queen,  
“—— who to thy *female knights*  
“Allow’st no more blood than will make a blush,  
“Which is their order’s robe,—”

Again, more appositely, in Spenser’s *Fairy Queen*, B. III. c. xii:

“Soon as that *virgin knight* he saw in place,  
“His wicked bookes in hast he overthrew.” MALONE.

This last instance will by no means apply; for the *virgin knight* is the maiden Britomart, who appeared in the accoutre-

For the which, with songs of woe,  
 Round about her tomb they go.  
 Midnight, assist our moan;  
 Help us to sigh and groan,  
 Heavily, heavily:  
 Graves, yawn, and yield your dead,  
 Till death be uttered,<sup>6</sup>  
 Heavily, heavily.

CLAUD. Now, unto thy bones good night!  
 Yearly will I do this rite.

D. PEDRO. Good morrow, masters; put your  
 torches out:  
 The wolves have prey'd; and look, the gentle  
 day,  
 Before the wheels of Phœbus, round about  
 Dapples the drowsy east with spots of grey:  
 Thanks to you all, and leave us; fare you well.

CLAUD. Good morrow, masters; each his several  
 way.

D. PEDRO. Come, let us hence, and put on other  
 weeds;  
 And then to Leonato's we will go.

CLAUD. And, Hymen, now with luckier issue  
 speed's,  
 Than this, for whom we render'd up this woe!  
 [Exeunt.]

ments of a knight, and from that circumstance was so denominated. STEEVENS.

<sup>6</sup> *Till death be uttered,*] I do not profess to understand this line, which to me appears both defective in sense and metre. I suppose two words have been omitted, which perhaps were—  
*Till songs of death be uttered, &c.*

So, in *King Richard III*:

“Out on you, owls! nothing but *songs of death*?”

STEEVENS.

## SCENE IV.

*A Room in Leonato's House.*

*Enter* LEONATO, ANTONIO, BENEDICK, BEATRICE,  
URSULA, Friar, *and* HERO.

*FRIAR.* Did I not tell you she was innocent?

*LEON.* So are the prince and Claudio, who accus'd her,

Upon the error that you heard debated:  
But Margaret was in some fault for this;  
Although against her will, as it appears  
In the true course of all the question.

*ANT.* Well, I am glad that all things fort so well.

*BENE.* And so am I, being else by faith enforc'd  
To call young Claudio to a reckoning for it.

*LEON.* Well, daughter, and you gentlewomen all,  
Withdraw into a chamber by yourselves;  
And, when I send for you, come hither mask'd:  
The prince and Claudio promis'd by this hour

*? And, Hymen, now with luckier issue speed's,*

*Than this, for whom we render'd up this woe!]* The old copy has—*speeds.* STEEVENS.

Claudio could not know, without being a prophet, that this new proposed match should have any luckier event than that designed with Hero. Certainly, therefore, this should be a wish in Claudio; and, to this end, the poet might have wrote, *speed's*; i. e. *speed us*: and so it becomes a prayer to Hymen.

THIRLBY.

The contraction introduced is so extremely harsh, that I doubt whether it was intended by the author. However I have followed former editors in adopting it. MALONE.

To visit me:—You know your office, brother;  
You must be father to your brother's daughter,  
And give her to young Claudio. [*Exeunt Ladies.*

*ANT.* Which I will do with confirm'd countenance.

*BENE.* Friar, I must entreat your pains, I think.

*FRIAR.* To do what, signior?

*BENE.* To bind me, or undo me, one of them:—  
Signior Leonato, truth it is, good signior,  
Your niece regards me with an eye of favour.

*LEON.* That eye my daughter lent her; 'Tis most true.

*BENE.* And I do with an eye of love requite her.

*LEON.* The fight whereof, I think, you had from me,  
From Claudio, and the prince; But what's your will?

*BENE.* Your answer, fir, is enigmatical:  
But, for my will, my will is, your good will  
May stand with ours, this day to be conjoin'd  
In the estate of honourable marriage;<sup>8</sup>—  
In which, good friar, I shall desire your help.

*LEON.* My heart is with your liking.

*FRIAR.* And my help.  
Here comes the prince, and Claudio.

<sup>8</sup> *In the estate of honourable marriage;*] *Marriage*, in this instance, is used as a trisyllable. So, in *The Taming of the Shrew*, Act III. sc. ii:

“'Twere good, methinks, to steal our *marriage*.”



*Enter DON PEDRO and CLAUDIO, with Attendants.*

*D. PEDRO.* Good morrow to this fair assembly.

*LEON.* Good morrow, prince; good morrow,  
Claudio;

We here attend you; Are you yet determin'd  
To-day to marry with my brother's daughter?

*CLAUD.* I'll hold my mind, were she an Ethiopie.

*LEON.* Call her forth, brother, here's the friar  
ready. [*Exit* ANTONIO.]

*D. PEDRO.* Good morrow, Benedick: Why,  
what's the matter,

That you have such a February face,  
So full of frost, of storm, and cloudiness?

*CLAUD.* I think, he thinks upon the savage  
bull:<sup>9</sup>—

Tush, fear not, man, we'll tip thy horns with gold,  
And all Europa shall rejoice at thee;<sup>1</sup>  
As once Europa did at lusty Jove,  
When he would play the noble beast in love.

*BENE.* Bull Jove, sir, had an amiable low;  
And some such strange bull leap'd your father's  
cow,  
And got a calf in that same noble feat,  
Much like to you, for you have just his bleat.

<sup>9</sup> — *the savage bull:*] Still alluding to the passage quoted in a former scene from Kyd's *Hieronymo*. STEEVENS.

<sup>1</sup> *And all Europa shall &c.*] I have no doubt but that our author wrote—

*And all our Europe, &c.*

So, in *King Richard II*:

“As were our England in reversion his.” STEEVENS.

*Re-enter ANTONIO, with the Ladies masked.*

*CLAUD.* For this I owe you: here come other reckonings.

Which is the lady I must feize upon?

*ANT.* This same is she,<sup>2</sup> and I do give you her.

*CLAUD.* Why, then she's mine: Sweet, let me see your face.

*LEON.* No, that you shall not, till you take her hand

Before this friar, and swear to marry her.

*CLAUD.* Give me your hand before this holy friar;

I am your husband, if you like of me.

*HERO.* And when I lived, I was your other wife:  
[*Unmasking.*

And when you loved, you were my other husband.

*CLAUD.* Another Hero?

*HERO.* Nothing certainer:

One Hero died defil'd; but I do live,  
And, surely as I live, I am a maid.

*D. PEDRO.* The former Hero! Hero that is dead!

*LEON.* She died, my lord, but whiles her slander lived.

*FRIAR.* All this amazement can I qualify;  
When, after that the holy rites are ended,  
I'll tell you largely of fair Hero's death:

<sup>2</sup> *Ant. This same &c.]* This speech is in the old copies given to Leonato. Mr. Theobald first assigned it to the right owner. Leonato has in a former part of this scene told Antonio, that he "must be father to his brother's daughter, and give her to young Claudio." MALONE.

Mean time, let wonder seem familiar,  
And to the chapel let us presently.

*BENE.* Soft and fair, friar.—Which is Beatrice?

*BEAT.* I answer to that name; [*Unmasking*]  
What is your will?

*BENE.* Do not you love me?

*BEAT.* No, no more than reason.<sup>3</sup>

*BENE.* Why, then your uncle, and the prince,  
and Claudio,

Have been deceived; for they swore you did.<sup>4</sup>

*BEAT.* Do not you love me?

*BENE.* No, no more than reason.<sup>5</sup>

*BEAT.* Why, then my cousin, Margaret, and  
Urfula,

Are much deceiv'd; for they did swear, you did.

*BENE.* They swore that you were almost sick for  
me.

*BEAT.* They swore that you were well-nigh dead  
for me.

*BENE.* 'Tis no such matter:—Then, you do not  
love me?

<sup>3</sup> *No, no more than reason.*] The old copies, injuriously to metre, read—*Why, no, &c.* It should seem that the compositor's eye had caught here the unnecessary adverb from the following speech. STEEVENS.

<sup>4</sup> — for *they swore you did.*] *For*, which both the sense and metre require, was inserted by Sir Thomas Hanmer. So, below:

“Are much deceiv'd; *for* they did swear you did.”

MALONE.

<sup>5</sup> *No, no more than reason.*] Here again the metre, in the old copies, is overloaded by reading—*Troth, no, no more, &c.*

STEEVENS.

BEAT. No, truly, but in friendly recompense.

LEON. Come, cousin, I am sure you love the gentleman.

CLAUD. And I'll be sworn upon't, that he loves her ;

For here's a paper, written in his hand,  
A halting sonnet of his own pure brain,  
Fashion'd to Beatrice.

HERO. And here's another,  
Writ in my cousin's hand, stolen from her pocket,  
Containing her affection unto Benedick.

BENE. A miracle ! here's our own hands against  
our hearts !—Come, I will have thee ; but, by this  
light, I take thee for pity.

BEAT. I would not deny you ;—but, by this good  
day, I yield upon great persuasion ;<sup>6</sup> and, partly, to  
save your life, for I was told you were in a con-  
sumption.

BENE. Peace, I will stop your mouth.<sup>7</sup>—

[Kissing her.]

<sup>6</sup> *I would not deny you ; &c.]* Mr. Theobald says, *is not this mock-reasoning ? She would not deny him, but that she yields upon great persuasion. In changing the negative, I make no doubt but I have retrieved the poet's humour : and so changes not into yet.* But is not this a *mock-critic ?* who could not see that the plain obvious sense of the common reading was this, I cannot find in my heart to deny you, but for all that I yield, after having stood out great persuasions to submission. He had said—*I take thee for pity*, she replies—*I would not deny thee*, i. e. I take thee for pity too: but as I live, I am won to this compliance by importunity of friends. Mr. Theobald, by altering *not* to *yet*, makes it supposed that *he* had been importunate, and that *she* had often denied, which was not the case. WARBURTON.

<sup>7</sup> Bene. *Peace, I will stop your mouth.* [Kissing her.] In former copies :

Leon. *Peace, I will stop your mouth.*

*D. PEDRO.* How dost thou, Benedick the married man?

*BENE.* I'll tell thee what, prince; a college of wit-crackers cannot flout me out of my humour: Dost thou think, I care for a satire, or an epigram? No: if a man will be beaten with brains, he shall wear nothing handsome about him: In brief, since I do propose to marry, I will think nothing to any purpose that the world can say against it; and therefore never flout at me for what I have said against it; for man is a giddy thing, and this is my conclusion.—For thy part, Claudio, I did think to have beaten thee; but in that<sup>s</sup> thou art like to be my kinsman, live unbruised, and love my cousin.

*CLAUD.* I had well hoped, thou wouldst have denied Beatrice, that I might have cudgelled thee out of thy single life, to make thee a double dealer; which, out of question, thou wilt be, if my cousin do not look exceeding narrowly to thee.

*BENE.* Come, come, we are friends:—let's have a dance ere we are married, that we may lighten our own hearts, and our wives' heels.

*LEON.* We'll have dancing afterwards.

What can Leonato mean by this? “Nay, pray, peace, niece! don't keep up this obstinacy of professions, for I have proofs to stop your mouth.” The ingenious Dr. Thirlby agreed with me, that this ought to be given to Benedick, who, upon saying it, kisses Beatrice; and this being done before the whole company, how natural is the reply which the prince makes upon it?

*How dost thou, Benedick, the married man?*

Besides, this mode of speech, preparatory to a salute, is familiar to our poet in common with other stage-writers. THEOBALD.

<sup>s</sup> — *in that*—] i. e. because. So, Hooker: “Things are preached not *in that* they are taught, but *in that* they are published.” STEVENS.

*BENE.* First, o' my word; therefore, play, mu-  
fick.—

Prince, thou art sad; get thee a wife, get thee a wife: there is no staff more reverend than one tipped with horn.<sup>9</sup>

<sup>9</sup> ——— *no staff more reverend than one tipped with horn.*] This passage may admit of some explanation that I am unable to furnish. By accident I lost several instances I had collected for the purpose of throwing light on it. The following, however, may assist the future commentator.

MS. Sloan, 1691.

“THAT A FELLON MAY WAGE BATTAILE, WITH THE ORDER THEREOF.

“———by order of the lawe both the parties must at their owne charge be armed withoute any yron or long armour, and theire heades bare, and bare-handed and bare-footed, every one of them having a *baston horned* at ech ende, of one length,” &c.

Again, in Stowe's *Chronicle*, edit. 1615, p. 669: “——his baston a *staffe* of an elle long, made taper-wise, *tipt with horne*, &c. was borne after him.” This instrument is also mentioned in the *Sompnoure's Tale* of Chaucer:

“His felaw had a *staf tipped with horn.*” STEEVENS.

Again, Britton, *Pleas of the Crown*, c. xxvii. f. 18: “Next let them go to combat armed without iron and without linnen armour, their heads uncovered and their hands naked, and on foot, with *two bastons tipped with horn* of equal length, and each of them a target of four corners, without any other armour, whereby any of them may annoy the other; and if either of them have any other weapon concealed about him, and therewith annoy his adversary, let it be done as shall be mentioned amongst combats in a plea of land.” REED.

Mr. Steevens's explanation is undoubtedly the true one. The allusion is certainly to the ancient trial by *wager of battel*, in suits both criminal and civil. The quotation above given recites the form in the former case,—viz. an appeal of felony. The practice was nearly similar in civil cases, upon issue joined in a writ of right. Of the last trial of this kind in England, (which was in the thirteenth year of Queen Elizabeth,) our author

*Enter a Messenger.*

*MESS.* My lord, your brother John is ta'en in flight,  
And brought with armed men back to Messina.

*BENE.* Think not on him till to-morrow; I'll devise thee brave punishments for him.—Strike up, pipers.

[*Dance.*

[*Exeunt.*

might have read a particular account in Stowe's *Annales*. Henry Nailor, master of defence, was champion for the demandants, Simon Low and John Kyme; and George Thorne for the tenant, (or defendant,) Thomas Paramoure. The combat was appointed to be fought in Tuthill-fields, and the Judges of the Common Pleas and Serjeants at Law attended. But a compromise was entered into between the parties, the evening before the appointed day, and they only went through the forms, for the greater security of the tenant. Among other ceremonies Stowe mentions, that "the gauntlet that was cast down by George Thorne was borne before the sayd Nailor, in his passage through London, upon a sword's point, and his baston (a *staff* of an ell long, made taper-wise, *tipt with horn*,) with his shield of hard leather, was borne after him," &c. See also Minsheu's *DICT.* 1617, in v. *Combat*; from which it appears that Naylor on this occasion was introduced to the Judges, with "three solemn congees," by a very reverend person, "Sir Jerome Bowes, ambassador from Queen Elizabeth into Russia, who carried a red *baston* of an ell long, *tipped with horne*."—In a very ancient law-book entitled *Britton*, the manner in which the combatants are to be armed is particularly mentioned. The quotation from the Sloanian MS. is a translation from thence. By a ridiculous mistake the words, "fauns lōge arme," are rendered in the modern translation of that book, printed a few years ago, "without *linnen armour*;" and "a mains nues and pics" [bare-handed and bare-footed] is translated, "and their hands naked, and on foot."

MALONE.

This play may be justly said to contain two of the most sprightly characters that Shakspeare ever drew. The wit, the

humourist, the gentleman, and the soldier, are combined in Benedick. It is to be lamented, indeed, that the first and most splendid of these distinctions, is disgraced by unnecessary profaneness; for the goodness of his heart is hardly sufficient to atone for the licence of his tongue. The too sarcastic levity, which flashes out in the conversation of Beatrice, may be excused on account of the steadiness and friendship so apparent in her behaviour, when she urges her lover to risque his life by a challenge to Claudio. In the conduct of the fable, however, there is an imperfection similar to that which Dr. Johnson has pointed out in *The Merry Wives of Windsor*:—the second contrivance is less ingenious than the first:—or, to speak more plainly, the same incident is become stale by repetition. I wish some other method had been found to entrap Beatrice, than that very one which before had been successfully practised on Benedick.

*Much Ado about Nothing*, (as I understand from one of Mr. Vertue's MSS.) formerly passed under the title of Benedick and Beatrix. Heming the player received, on the 20th of May, 1613, the sum of forty pounds, and twenty pounds more as his Majesty's gratuity, for exhibiting six plays at Hampton Court, among which was this comedy. STEEVENS.



MEASURE FOR MEASURE.\*

N 4

\* MEASURE FOR MEASURE.] The story is taken from Cinthio's *Novels*, Decad. 8, Novel 5. POPE.

We are sent to Cinthio for the plot of *Measure for Measure*, and Shakspeare's judgment hath been attacked for some deviations from him in the conduct of it, when probably all he knew of the matter was from Madam *Isabella*, in *The Heptameron of Whetstone*, Lond. 4to. 1582.—She reports, in the fourth dayes Exercise, the rare *Historie of Promos and Cassandra*. A marginal note informs us, that *Whetstone* was the author of the *Comedie* on that subject; which likewise had probably fallen into the hands of Shakspeare. FARMER.

There is perhaps not one of Shakspeare's plays more darkened than this by the peculiarities of its author, and the unskilfulness of its editors, by distortions of phrase, or negligence of transcription. JOHNSON.

Dr. Johnson's remark is so just respecting the corruptions of this play, that I shall not attempt much reformation in its metre, which is too often rough, redundant, and irregular. Additions and omissions (however trifling) cannot be made without constant notice of them; and such notices, in the present instance, would so frequently occur, as to become equally tiresome to the commentator and the reader.

Shakspeare took the fable of this play from the *Promos and Cassandra* of George Whetstone, published in 1578. See Theobald's note at the end.

A hint, like a seed, is more or less prolific, according to the qualities of the soil on which it is thrown. This story, which in the hands of Whetstone produced little more than barren infidelity, under the culture of Shakspeare became fertile of entertainment. The curious reader will find that the old play of *Promos and Cassandra* exhibits an almost complete embryo of *Measure for Measure*; yet the hints on which it is formed are so slight, that it is nearly as impossible to detect them, as it is to point out in the acorn the future ramifications of the oak.

Whetstone opens his play thus :

ACT I.—SCENE I.

“ Promos, Mayor, Shirife, Sworde Bearer : one with a bunche  
of keyes : Phallax, *Promos Man*.

“ You officers which now in *Julio* staye,

“ Know you your leadge, the King of *Hungarie*,

“ Sent me to *Promos*, to joyne with you in s'way :

“ That ityll we may to *Justice* have an eye.

“ And now to show my rule and power at lardge,

“ Attentivelie his letters patents heare :

“ *Phallax*, reade out my Soveraines chardge.

*Phal.* “ As you commaunde I wyll : give heedeful care.

*Phallax readeth the Kinges Letters Pattents, which  
müst be fayre written in parchement, with some  
great counterfeat zeale.*

*Pro.* “ Loe, here you see what is our Soveraignes wyl,

“ Loe, heare his wish, that right, not might, beare swaye:

“ Loe, heare his care, to weede from good the yll,

“ To scoorge the wights, good lawes that difobay.

“ Such zeale he beares, unto the common weale,

“ (How so he byds, the ignoraunt to save)

“ As he commaundes, the lewde döo rigor feele, &c.

&c. &c.

---

*Pro.* “ Both swoorde and keies, unto my princes use,

“ I do receyve, and gladlie take my chardge.

“ It resteth now, for to reforme abuse,

“ We poynt a tyme of councell more at lardge,

“ To treat of which, a whyle we wyll depart.

*Al. speake.* “ To worke your wyll, we yeelede a willing hart.

*Exeunt.”*

The reader will find the argument of G. Whetstone's *Promos and Cassandra*, at the end of this play. It is too bulky to be inserted here. See likewise the piece itself among *Six old Plays on which Shakspeare founded*, &c. published by S. Leacroft, Charing Crofs. STEEVENS.

*Measure for Measure* was, I believe, written in 1603. See *An Attempt to ascertain the Order of Shakspeare's Plays*, Vol. II.

MALONE.

PERSONS REPRESENTED.

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Vincenzio, *duke of Vienna.*

Angelo, *lord deputy in the duke's absence.*

Escalus, *an ancient lord, joined with Angelo in the deputation.*

Claudio, *a young gentleman.*

Lucio, *a fantastick.*

*Two other like gentlemen.*

Varrius,\* *a gentleman, servant to the duke.*

*Provost.*

Thomas, } *two friars.*

Peter,

*A Justice.*

Elbow, *a simple constable.*

Froth, *a foolish gentleman.*

*Clown, servant to Mrs. Over-done.*

Abhorson, *an executioner.*

Barnardine, *a dissolute prisoner.*

Isabella, *sister to Claudio.*

Mariana, *betrothed to Angelo.*

Juliet, *beloved by Claudio.*

Francisca, *a nun.*

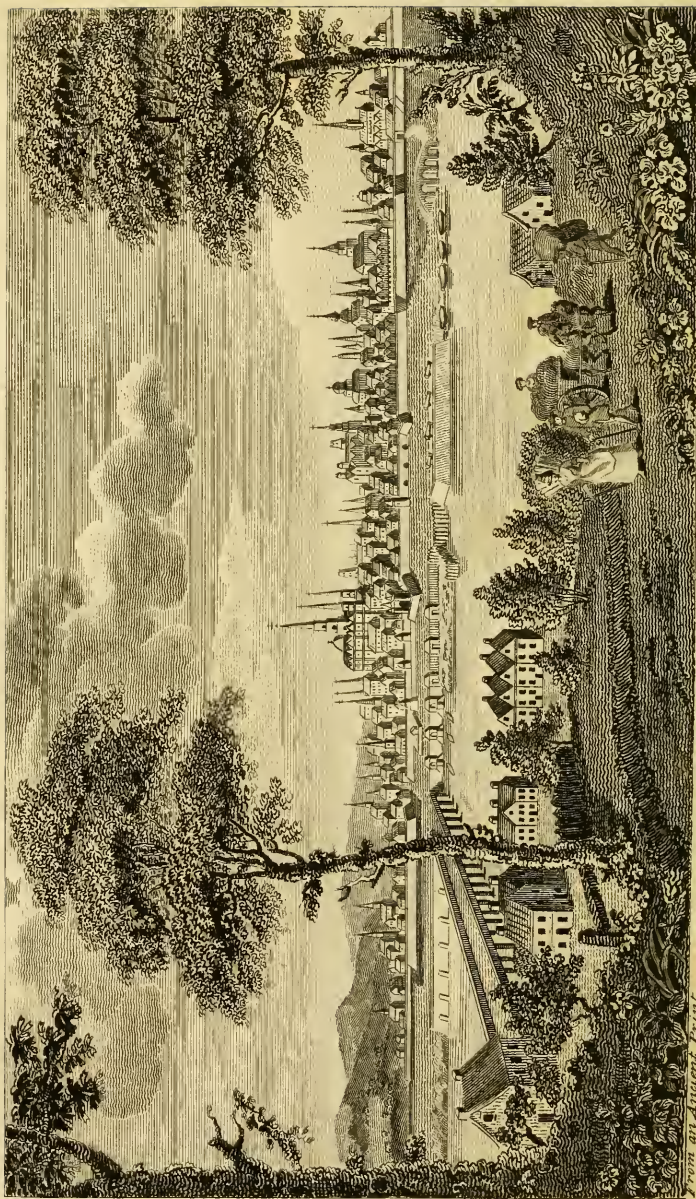
*Mistress Over-done, a bawd.*

*Lords, Gentlemen, Guards, Officers, and other Attendants.*

SCENE, Vienna.

\* Varrius might be omitted, for he is only once spoken to, and says nothing. JOHNSON.





From an Ancient Print.

Engraved by  
J. G. B. Schmitt

V I E N N A

Measure for Measure

# MEASURE FOR MEASURE.

## ACT I. SCENE I.

*An Apartment in the Duke's Palace.*

*Enter DUKE, ESCALUS, Lords, and Attendants.*

*DUKE.* Escalus,—

*ESCAL.* My lord.

*DUKE.* Of government the properties to unfold,  
Would seem in me to affect speech and discourse;  
Since I am put to know,<sup>1</sup> that your own science,  
Exceeds, in that, the lifts<sup>2</sup> of all advice

<sup>1</sup> *Since I am put to know,*] may mean, *I am compelled to acknowledge.*

So, in *King Henry VI.* P. II. fc. i:

“ — had I first been *put to speak* my mind.”

Again, in Drayton's *Legend of Pierce Gaveston*:

“ My limbs were *put to travel* day and night.”

STEEVENS.

<sup>2</sup> — *lifts*—] Bounds, limits. JOHNSON.

So, in *Othello*:

“ Confine yourself within a patient *lift*.”

Again, in *Hamlet*:

“ The ocean, over-peering of his *lift*,—.” STEEVENS.

My strength can give you : Then no more remains  
 But that to your sufficiency, as your worth is able,  
 And let them work.<sup>3</sup> The nature of our people,

<sup>3</sup> — *Then no more remains,*

*But that to your sufficiency, as your worth is able,*

*And let them work.*] To the integrity of this reading Mr. Theobald objects, and says, *What was Escalus to put to his sufficiency? why, his science: But his science and sufficiency were but one and the same thing. On what then does the relative them depend?* He will have it, therefore, that a line has been accidentally dropped, which he attempts to restore thus :

*But that to your sufficiency you add*

*Due diligence, as your worth is able, &c.*

*Nodum in scirpo quærit.* And all for want of knowing, that by *sufficiency* is meant *authority*, the power delegated by the Duke to Escalus. The plain meaning of the word being this : *Put your skill in governing (says the Duke) to the power which I give you to exercise it, and let them work together.*

WARBURTON.

Sir Thomas Hanmer having caught from Mr. Theobald a hint that a line was lost, endeavours to supply it thus :

— *Then no more remains,*

*But that to your sufficiency you join*

*A will to serve us, as your worth is able.*

He has, by this bold conjecture, undoubtedly obtained a meaning, but, perhaps, not even in his own opinion, the meaning of Shakspeare.

That the passage is more or less corrupt, I believe every reader will agree with the editors. I am not convinced that a line is lost, as Mr. Theobald conjectures, nor that the change of *lut* to *put*, which Dr. Warburton has admitted after some other editor, [Rowe,] will amend the fault. There was probably some original obscurity in the expression, which gave occasion to mistake in repetition or transcription. I therefore suspect that the author wrote thus :

— *Then no more remains,*

*But that to your sufficiencies your worth is abled,*

*And let them work.*

*Then nothing remains more than to tell you, that your virtue is now invested with power equal to your knowledge and wisdom. Let therefore your knowledge and your virtue now work together.* It may easily be conceived how *sufficiencies* was, by an



## Our city's institutions, and the terms 4

inarticulate speaker, or inattentive hearer, confounded with *sufficiency as*, and how *abled*, a word very unusual, was changed into *able*. For *abled*, however, an authority is not wanting. Lear uses it in the same sense, or nearly the same, with the Duke. As for *sufficiencies*, D. Hamilton, in his dying speech, prays that Charles II. *may exceed both the virtues and sufficiencies of his father.* JOHNSON.

— *Then no more remains,  
But that sufficiency, as worth is able,  
And let them work.]*

Then no more remains to say, but that your political skill is on a par with your private integrity, and let these joint qualifications exert themselves in the public service.

*But that sufficiency to your worth is abled,*

i. e. a power equal to your deserts.

The uncommon redundancy, as well as obscurity, of this verse, may be considered as evidence of its corruption. Take away the *second* and *third* words, and the sense joins well enough with what went before. *Then* (says the Duke) *no more remains to say,*

*But your sufficiency as your worth is able,  
And let them work.*

i. e. *Your skill in government is, in ability to serve me, equal to the integrity of your heart, and let them co-operate in your future ministry.*

The verification requires that either something should be added, or something retrenched. The latter is the easier, as well as the safer talk. I join in the belief, however, that a line is lost; and whoever is acquainted with the inaccuracy of the folio, (for of this play there is no other old edition,) will find my opinion justified. STEEVENS.

Some words seem to be lost here, the sense of which, perhaps, may be thus supplied :

— *Then no more remains,  
But that to your sufficiency you put  
A zeal as willing as your worth is able,  
And let them work.* TYRWHITT.

A phrase similar to that which Mr. Tyrwhitt would supply, occurs in Chapman's version of the sixth *Iliad* :

“ — enough will is not put  
“ To thy abilitie.” STEEVENS.

For common justice, you are as pregnant in,<sup>5</sup>

I agree with Warburton in thinking that by *sufficiency* the Duke means authority, or power; and, if that be admitted, a very slight alteration indeed will restore this passage—the changing the word *is* into *be*. It will then run thus, and be clearly intelligible :

— *Then no more remains,  
But that your sufficiency, as your worth, be able,  
And let them work.*

That is, you are thoroughly acquainted with your duty, so that nothing more is necessary to be done, but to invest you with power equal to your abilities. M. MASON.

— *Then no more remains,  
But that to your sufficiency \*\* as your worth is able,  
And let them work.*

I have not the smallest doubt that the compositor's eye glanced from the middle of the second of these lines to that under it in the MS. and that by this means two half lines have been omitted. The very same error may be found in *Macbeth*, edit. 1632 :

“ — which, being taught, return,  
“ To plague the ingredients of our poison'd chalice  
“ To our own lips.

instead of—

“ — which, being taught, return,  
“ To plague the inventor. *This even-handed justice  
“ Commends the ingredients of our poison'd chalice,*” &c.

Again, in *Much Ado about Nothing*, edit. 1623, p. 103 :

“ And I will break with her. Was't not to this end,” &c.

instead of—

“ And I will break with her, *and with her father,  
“ And thou shalt have her.* Was't not to this end,” &c.

The following passage, in *King Henry IV.* P. I. which is constructed in a manner somewhat similar to the present when corrected, appears to me to strengthen the supposition that two half lines have been lost :

“ Send danger from the east unto the west,  
“ So honour cross it from the north to south,  
“ *And let them grapple.*”

*Sufficiency* is skill in government; ability to execute his office. *And let them work*, a figurative expression; *Let them ferment*.

MALONE.

<sup>4</sup> — the terms—] *Terms* mean the technical language of the courts. An old book called *Les Termes de la Ley*, (written

As art and practice hath enriched any  
That we remember : There is our commission,  
From which we would not have you warp.—Call  
hither,

I say, bid come before us Angelo.—

[*Exit an Attendant.*]

What figure of us think you he will bear ?  
For you must know, we have with special soul  
Elected him our absence to supply ;<sup>6</sup>

in Henry the Eighth's time,) was in Shakspeare's days, and is now, the accidence of young students in the law.

BLACKSTONE.

<sup>5</sup> ——— the terms

For common justice, you are as pregnant in,] The later editions all give it, without authority—

—— the terms

Of justice,—

and Dr. Warburton makes *terms* signify *bounds* or *limits*. I rather think the Duke meant to say, that Escalus was *pregnant*, that is *ready* and knowing in all the forms of the law, and, among other things, in the *terms* or *times set apart* for its administration. JOHNSON.

The word *pregnant* is used with this signification in *Ram-Alley*, or *Merry Tricks*, 1611, where a lawyer is represented reading :

“ In tricesimo primo Alberti Magni—

“ 'Tis very cleare—the place is very *pregnant*.”

i. e. very *expressive*, *ready*, or very *big with apposite meaning*. Again,

“ ——— the proof is most *pregnant*.” STEEVENS.

<sup>6</sup> For you must know, we have with special soul

Elected him our absence to supply ;] By the words *with special soul elected him*, I believe, the poet meant no more than that he was the immediate choice of his heart.

A similar expression occurs in *Troilus and Cressida* :

“ ——— with *private soul*,

“ Did in great Ilion thus translate him to me.”

Again, more appositely, in *The Tempest* :

“ ——— for several virtues

“ Have I lik'd several women, never any

“ With so *full soul*, but some defect,” &c. STEEVENS.

Lent him our terror, drest him with our love ;  
And given his deputation all the organs  
Of our own power : What think you of it ?

*ESCAL.* If any in Vienna be of worth  
To undergo such ample grace and honour,  
It is lord Angelo.

*Enter ANGELO.*

*DUKE.* Look, where he comes.

*ANG.* Always obedient to your grace's will,  
I come to know your pleasure.

*DUKE.* Angelo,  
There is a kind of character in thy life,  
'That, to the observer,<sup>7</sup> doth thy history

Steevens has hit upon the true explanation of the passage ;  
and might have found a further confirmation of it in *Troilus*  
and *Cressida*, where, speaking of himself, Troilus says :

“ — ne'er did young man fancy

“ *With so eternal, and so fix'd a soul.*”

To do a thing with all one's *soul*, is a common expression.

M. MASON.

— *we have with special soul*—] This seems to be only  
a translation of the usual formal words inserted in all royal  
grants:—“ *De gratia nostra speciali, et ex mero motu*—.”

MALONE.

<sup>7</sup> *There is a kind of character in thy life,*

*That, to the observer, &c.*] Either this introduction has  
more solemnity than meaning, or it has a meaning which I can-  
not discover. What is there peculiar in this, that a man's *life*  
informs the observer of his *history*? Might it be supposed that  
Shakspeare wrote this ?

*There is a kind of character in thy look.*

*History* may be taken in a more diffuse and licentious mean-  
ing, for *future occurrences*, or the part of life yet to come. If  
this sense be received, the passage is clear and proper.

JOHNSON.

Shakspeare must, I believe, be answerable for the unneces-

Fully unfold : Thyself and thy belongings<sup>8</sup>  
 Are not thine own so proper,<sup>9</sup> as to waste  
 Thyself upon thy virtues, them on thee.<sup>1</sup>  
 Heaven doth with us, as we with torches do ;  
 Not light them for themselves : for if our virtues<sup>2</sup>  
 Did not go forth of us, 'twere all alike  
 As if we had them not. Spirits are not finely  
 touch'd,

fary pomp of this introduction. He has the same thought in *Henry IV.* P. II. which affords some comment on this passage before us :

“ There is a history in all men's lives,  
 “ Figuring the nature of the times deceas'd :  
 “ The which observ'd, a man may prophecy  
 “ With a near aim, of the main chance of things  
 “ As yet not come to life,” &c. STEEVENS.

On considering this passage, I am induced to think that the words *character* and *history* have been misplaced, and that it was originally written thus :

*There is a kind of history in thy life,  
 That to the observer doth thy character  
 Fully unfold.*

This transposition seems to be justified by the passage quoted by Steevens from *The Second Part of Henry IV.* M. MASON.

<sup>8</sup> — *thy belongings*—] i. e. endowments. MALONE.

<sup>9</sup> *Are not thine own so proper,*] i. e. are not so much thy own property. STEEVENS.

<sup>1</sup> — *them on thee.*] The old copy reads—*they* on thee. The emendation was made by Sir T. Hanmer. STEEVENS.

<sup>2</sup> — *for if our virtues* &c.]  
 “ *Paulum sepultæ distat inertiae*  
 “ *Celata virtus.*” Hor. THEOBALD.

Again, in Massinger's *Maid of Honour* :

“ Virtue, if not in action, is a vice,  
 “ And, when we move not forward, we go backward.”

Thus, in the Latin adage—*Non progredi est regredi.*

STEEVENS.

But to fine issues :<sup>3</sup> nor nature never lends<sup>4</sup>  
 The smallest scruple of her excellence,  
 But, like a thrifty goddess, she determines  
 Herself the glory of a creditor,  
 Both thanks and use.<sup>5</sup> But I do bend my speech  
 To one that can my part in him advértise ;<sup>6</sup>

<sup>3</sup> — *to fine issues :*] To great consequences ; for high purposes. JOHNSON.

<sup>4</sup> — *nor nature never lends—*] Two negatives, not employed to make an affirmative, are common in our author.

So, in *Julius Cæsar* :

“ There is no harm intended to your person,

“ *Nor to no Roman else.*” STEEVENS.

<sup>5</sup> — *she determines*

*Herself the glory of a creditor,*

*Both thanks and use.*] i. e. She (Nature) *requires and allots to herself* the same advantages that creditors usually enjoy,— thanks for the endowments she has bestowed, and extraordinary exertions in those whom she hath thus favoured, by way of *interest* for what she has lent.

*Use*, in the phraseology of our author's age, signified *interest of money*. MALONE.

<sup>6</sup> — *I do bend my speech*

*To one that can my part in him advértise ;*] This is obscure. The meaning is, I direct my speech to one who is able to teach me how to govern ; *my part in him*, signifying my office, which I have delegated to him. *My part in him advértise* ; i. e. who knows what appertains to the character of a deputy or viceroy. *Can advértise my part in him* ; that is, his representation of my person. But all these quaintnesses of expression the Oxford editor seems sworn to extirpate ; that is, to take away one of Shakspere's characteristic marks ; which, if not one of the comeliest, is yet one of the strongest. So he alters this to—

*To one that can, in my part me advértise.*

A better expression, indeed, but, for all that, none of Shakspere's. WARBURTON.

I know not whether we may not better read—

*One that can, my part to him advértise.*

One that can *inform himself* of that which it would be otherwise *my part* to tell him. JOHNSON.

Hold therefore, Angelo ;<sup>7</sup>  
 In our remove, be thou at full ourself ;  
 Mortality and mercy in Vienna  
 Live in thy tongue and heart : Old Escalus,  
 Though first in question,<sup>8</sup> is thy secondary :  
 Take thy commission.

ANG. Now, good my lord,  
 Let there be some more test made of my metal,  
 Before so noble and so great a figure  
 Be stamp'd upon it.

DUKE. No more evasion :

To *advertise* is used in this sense, and with Shakspeare's accentuation, by Chapman, in his version of the eleventh Book of the *Odyssèy* :

“ Or, of my father, if thy royal ear  
 Hath been *advertis'd*—.” STEEVENS.

I believe, the meaning is—I am talking to one who is himself already sufficiently conversant with the nature and duties of my office ;—of that office, which I have now delegated to him.

So, in *Timon of Athens* :

“ It is our part, and promise to the Athenians,  
 “ To speak with Timon.” MALONE.

<sup>7</sup> *Hold therefore, Angelo ;*] That is, continue to be Angelo ; hold as thou art. JOHNSON.

I believe that—*Hold therefore, Angelo,* are the words which the Duke utters on tendering his commission to him. He concludes with—*Take thy commission.* STEEVENS.

If a full point be put after *therefore*, the Duke may be understood to speak of himself. *Hold therefore*, i. e. Let me therefore hold, or stop. And the sense of the whole passage may be this.—The Duke, who has begun an exhortation to Angelo, checks himself thus : “ But I am speaking to one, that can in him [in or by himself] apprehend my part [all that I have to say] : I will therefore say no more [on that subject].” He then merely signifies to Angelo his appointment. TYRWHITT.

<sup>8</sup> — *first in question,*] That is, first called for ; first appointed. JOHNSON.

We have with a leaven'd and prepared choice<sup>9</sup>  
 Proceeded to you ; therefore take your honours.  
 Our haste from hence is of so quick condition,  
 That it prefers itself, and leaves unquestion'd  
 Matters of needful value. We shall write to you,  
 As time and our concernings shall impórtune,  
 How it goes with us ; and do look to know  
 What doth befall you here. So, fare you well :  
 To the hopeful execution do I leave you  
 Of your commiffions.

ANG. Yet, give leave, my lord,  
 That we may bring you something on the way.<sup>1</sup>

DUKE. My haste may not admit it ;  
 Nor need you, on mine honour, have to do  
 With any scruple : your scope is as mine own ;<sup>2</sup>  
 So to enforce, or qualify the laws,  
 As to your soul seems good. Give me your hand ;  
 I'll privily away : I love the people,  
 But do not like to stage me to their eyes :<sup>3</sup>

<sup>9</sup> *We have with a leaven'd and prepared choice—*] *Leaven'd choice* is one of Shakspeare's harsh metaphors. His train of ideas seems to be this : *I have proceeded to you with choice* mature, concocted, fermented, *leavened*. When bread is *leavened* it is left to ferment : a *leavened choice* is, therefore, a choice not hasty, but considerate ; not declared as soon as it fell into the imagination, but suffered to work long in the mind. Thus explained, it suits better with *prepared* than *levelled*.

JOHNSON.

<sup>1</sup> — *bring you something on the way.*] i. e. accompany you. So, in *A Woman kill'd with Kindness*, by Heywood, 1617 : “ She went very lovingly to *bring him on his way* to horse.” And the same mode of expression is to be found in almost every writer of the times. REED.

<sup>2</sup> — *your scope is as mine own ;*] That is, your amplitude of power. JOHNSON.

<sup>3</sup> — *to stage me to their eyes :*] So, in one of Queen



Though it do well, I do not relish well  
 Their loud applause, and *aves* vehement ;  
 Nor do I think the man of safe discretion,  
 That does affect it. Once more, fare you well.

*ANG.* The heavens give safety to your purposes !

*ESCAL.* Lead forth, and bring you back in happiness.

*DUKE.* I thank you : Fare you well. [*Exit.*

*ESCAL.* I shall desire you, sir, to give me leave  
 To have free speech with you ; and it concerns me  
 To look into the bottom of my place :  
 A power I have ; but of what strength and nature  
 I am not yet instructed.

*ANG.* 'Tis so with me :—Let us withdraw together,  
 And we may soon our satisfaction have  
 Touching that point.

*ESCAL.* I'll wait upon your honour.  
 [*Exeunt.*

Elizabeth's speeches to parliament, 1586: " We princes, I tel you, are set on *stages*, in the sight and viewe of all the world," &c. See *The Copy of a Letter to the Right Honourable the Earle of Leycester*, &c. 4to. 1586. STEEVENS.

## SCENE II.

*A Street.**Enter LUCIO and two Gentlemen.*

*LUCIO.* If the duke, with the other dukes, come not to composition with the king of Hungary, why, then all the dukes fall upon the king.

1 *GENT.* Heaven grant us its peace, but not the king of Hungary's!

2 *GENT.* Amen.

*LUCIO.* Thou concludest like the sanctimonious pirate, that went to sea with the ten commandments, but scraped one out of the table.

2 *GENT.* Thou shalt not steal?

*LUCIO.* Ay, that he razed.

1 *GENT.* Why, 'twas a commandment to command the captain and all the rest from their functions; they put forth to steal: There's not a soldier of us all, that, in the thanksgiving before meat, doth relish the petition well that prays for peace.

2 *GENT.* I never heard any soldier dislike it.

*LUCIO.* I believe thee; for, I think, thou never wast where grace was said.

2 *GENT.* No? a dozen times at least.

1 *GENT.* What? in metre? <sup>4</sup>

<sup>4</sup> — in metre?] In the primers there are metrical graces, such as, I suppose, were used in Shakspeare's time. JOHNSON.

*LUCIO.* In any proportion,<sup>5</sup> or in any language.

1 *GENT.* I think, or in any religion.

*LUCIO.* Ay! why not? Grace is grace, despite of all controversy:<sup>6</sup> As for example; Thou thyself art a wicked villain, despite of all grace.

1 *GENT.* Well, there went but a pair of sheers between us.<sup>7</sup>

<sup>5</sup> *In any proportion, &c.] Proportion signifies measure; and refers to the question, What? in metre? WARBURTON.*

This speech is improperly given to *Lucio*. It clearly belongs to the *second Gentleman*, who had heard grace "a dozen times at least." *RITSON.*

<sup>6</sup> *Grace is grace, despite of all controversy:] Satirically insinuating, that the controversies about grace were so intricate and endless, that the disputants unsettled every thing but this, that grace was grace; which, however, in spite of controversy, still remained certain. WARBURTON.*

I am in doubt whether Shakspeare's thoughts reached so far into ecclesiastical disputes. Every commentator is warped a little by the tract of his own profession. The question is, whether the *second gentleman* has ever heard grace. The *first gentleman* limits the question to *grace in metre*. *Lucio* enlarges it to *grace in any form or language*. The *first gentleman*, to go beyond him, says, or *in any religion*, which *Lucio* allows, because the nature of things is unalterable; grace is as immutably grace, as his merry antagonist is a *wicked villain*. Difference in religion cannot make a *grace* not to be *grace*, a *prayer* not to be *holy*; as nothing can make a *villain* not to be a *villain*. This seems to be the meaning, such as it is. *JOHNSON.*

<sup>7</sup> ——— *there went but a pair of sheers between us.] We are both of the same piece. JOHNSON.*

So, in *The Maid of the Mill*, by Beaumont and Fletcher:

"There went but a pair of sheers and a bodkin between them." *STEEVENS.*

The same expression is likewise found in Marston's *Malcontent*, 1604: "There goes but a pair of sheers betwixt an emperor and the son of a bagpiper; only the dying, dressing, pressing, and glossing, makes the difference." *MALONE.*

*LUCIO.* I grant; as there may between the lists and the velvet: Thou art the list.

1 *GENT.* And thou the velvet: thou art good velvet; thou art a three-pil'd piece, I warrant thee; I had as lief be a list of an English kersey, as be pil'd, as thou art pil'd, for a French velvet.<sup>8</sup> Do I speak feelingly now?

*LUCIO.* I think thou dost; and, indeed, with most painful feeling of thy speech: I will, out of thine own confession, learn to begin thy health; but, whilst I live, forget to drink after thee.

1 *GENT.* I think, I have done myself wrong; have I not?

2 *GENT.* Yes, that thou hast; whether thou art tainted, or free.

*LUCIO.* Behold, behold, where madam Mitigation comes!<sup>9</sup> I have purchased as many diseases under her roof, as come to—

<sup>8</sup> — pil'd, as thou art pil'd, for a French velvet.] The jest about the pile of a French velvet, alludes to the loss of hair in the French disease, a very frequent topick of our author's jocularity. Lucio finding that the gentleman understands the distemper so well, and mentions it so *feelingly*, promises to remember to drink his *health*, but to forget to *drink after him*. It was the opinion of Shakspeare's time, that the cup of an infected person was contagious. JOHNSON,

The jest lies between the similar sound of the words *pill'd* and *pil'd*. This I have elsewhere explained, under a passage in *Henry VIII*:

“ *Pill'd* priest thou liest.” STEEVENS.

<sup>9</sup> *Behold, behold, where madam Mitigation comes!*] In the old copy, this speech, and the next but one, are attributed to Lucio. The present regulation was suggested by Mr. Pope. What Lucio says afterwards, “ *A French crown more,*” proves that it is right. He would not utter a sarcasm against himself.

MALONE,

2 GENT. To what, I pray ?

1 GENT. Judge.

2 GENT. To three thousand dollars a-year.<sup>1</sup>

1 GENT. Ay, and more.

LUCIO. A French crown more.<sup>2</sup>

1 GENT. Thou art always figuring diseases in me : but thou art full of error ; I am sound.

LUCIO. Nay, not as one would say, healthy ; but so sound, as things that are hollow : thy bones are hollow ;<sup>3</sup> impiety has made a feast of thee.

<sup>1</sup> *To three thousand dollars a-year.*] A quibble intended between *dollars* and *dolours*. HANMER.

The same jest occurred before in *The Tempest*. JOHNSON.

<sup>2</sup> *A French crown more.*] Lucio means here not the piece of money so called, but that *venereal* scab, which among the surgeons is styled *corona Veneris*. To this, I think, our author likewise makes Quince allude in *A Midsummer-Night's Dream* : "Some of your French crowns have no hair at all ; and then you will play bare-faced." For where these eruptions are, the skull is carious, and the party becomes bald. THEOBALD.

So, in *The Return from Parnassus*, 1606 :

"I may chance indeed to give the world a bloody nose ; but it shall hardly give me a crack'd crown, though it gives other poets *French crowns*."

Again, in the Dedication to *Gabriel Harvey's Hunt is up*, 1598 :

"—— never metst with any requital, except it were some few *French crownes*, pil'd friers crownes," &c. STEEVENS.

<sup>3</sup> —— *thy bones are hollow* ;] So Timon, addressing himself to Phrynia and Timandra :

"Consumptions sow

"In *hollow bones* of man." STEEVENS.

*Enter Bawd.*

1 *GENT.* How now? Which of your hips has the most profound sciatica?

*BAWD.* Well, well; there's one yonder arrested, and carried to prison, was worth five thousand of you all.

1 *GENT.* Who's that, I pray thee?

*BAWD.* Marry, fir, that's Claudio, signior Claudio.

1 *GENT.* Claudio to prison! 'tis not so.

*BAWD.* Nay, but I know, 'tis so: I saw him arrested; saw him carried away; and, which is more, within the three days his head's to be chopped off.

*LUCIO.* But, after all this fooling, I would not have it so: Art thou sure of this?

*BAWD.* I am too sure of it: and it is for getting madam Julietta with child.

*LUCIO.* Believe me, this may be: he promised to meet me two hours since; and he was ever precise in promise-keeping.

2 *GENT.* Besides, you know, it draws something near to the speech we had to such a purpose.

1 *GENT.* But most of all, agreeing with the proclamation.

*LUCIO.* Away; let's go learn the truth of it.

[*Exeunt LUCIO and Gentlemen.*]

*BAWD.* Thus, what with the war, what with the sweat,<sup>4</sup> what with the gallows, and what with po-

<sup>4</sup> — *what with the sweat,*] This may allude to the *sweating sickness*, of which the memory was very fresh in the time of

verty, I am custom-shrunk. How now? what's the news with you?

*Enter Clown.*

*CLO.* Yonder man is carried to prison.

*BAWD.* Well; what has he done?

*CLO.* A woman.<sup>5</sup>

*BAWD.* But what's his offence?

*CLO.* Groping for trouts in a peculiar river.<sup>6</sup>

*BAWD.* What, is there a maid with child by him?

Shakspeare: [see Dr. Freind's *History of Physick*, Vol. II. p. 335,] but more probably to the method of cure then used for the diseases contracted in brothels. JOHNSON.

So, in the comedy of *Doct̄or Dodypoll*, 1600:

“You are very moist, sir: did you *fiweat* all this, I pray?

“You have not the *disease*, I hope.” STEEVENS.

<sup>5</sup> — *what has he done?*

*Clo.* *A woman.*] The ancient meaning of the verb to *do*, (though now obsolete,) may be guess'd at from the following passages:

“*Chiron.* Thou hast undone our mother.

“*Aaron.* Villain, I've *done* thy mother.”

*Titus Andronicus.*

Again, in Ovid's *Elegies*, translated by Marlowe, printed at Middlebourg, no date:

“The strumpet with the stranger will not *do*,

“Before the room is clear, and door put to.”

Again, in *The Maid's Tragedy*, Act II. *Evadne*, while undressing, says,—

“I am soon undone.

*Dula* answers, “And as soon *done*.”

Hence the name of *Over-done*, which Shakspeare has appropriated to his *bawd*. COLLINS.

<sup>6</sup> — *in a peculiar river.*] i. e. a river belonging to an individual; not public property. MALONE.

*CLO.* No; but there's a woman with maid by him: You have not heard of the proclamation, have you?

*BAWD.* What, proclamation, man.

*CLO.* All houses in the suburbs<sup>7</sup> of Vienna must be pluck'd down.

*BAWD.* And what shall become of those in the city?

*CLO.* They shall stand for feed: they had gone down too, but that a wise burgher put in for them.

*BAWD.* But shall all our houses of resort in the suburbs be pull'd down?<sup>8</sup>

<sup>7</sup> All houses in the suburbs—] This is surely too general an expression, unless we suppose, that all the houses in the suburbs were *bawdy-houses*. It appears too, from what the *Bawd* says below, "But shall all our houses of resort in the suburbs be pulled down?" that the Clown had been particular in his description of the houses which were to be pulled down. I am therefore inclined to believe that we should read here, all *bawdy-houses*, or all houses of resort in the suburbs.

TYRWHITT.

<sup>8</sup> But shall all our houses of resort in the suburbs be pull'd down?] This will be understood from the Scotch law of James's time, concerning *huies* (whores): "that comoun women be put at the utmost endes of townes, queire least perill of fire is." Hence Ursula the pig-woman, in *Bartholomew-Fair*: "I, I, gamesters, mock a plain, plump, soft wench of the suburbs, do!"

FARMER.

So, in *The Malcontent*, 1604, when Altofront dismisses the various characters at the end of the play to different destinations, he says to Macquerelle the bawd:

"— thou unto the suburbs."

Again, in *Ram-Alley*, or *Merry Tricks*, 1611:

"Some fourteen bawds; he kept her in the suburbs."

See Martial, where *summæniana* and *suburbana* are applied to prostitutes. STEEVENS.

The licenced houses of resort at Vienna are at this time all in the suburbs, under the permission of the Committee of Chastity.

S. W.



*CLO.* To the ground, mistress.

*BAWD.* Why, here's a change, indeed, in the commonwealth! What shall become of me?

*CLO.* Come; fear not you: good counsellors lack no clients: though you change your place, you need not change your trade; I'll be your tapster still. Courage; there will be pity taken on you: you that have worn your eyes almost out in the service, you will be considered.

*BAWD.* What's to do here, Thomas Tapster? Let's withdraw.

*CLO.* Here comes signior Claudio, led by the provost to prison: and there's madam Juliet.

[*Exeunt.*]

### SCENE III.

*The same.*

*Enter* Provost, CLAUDIO, JULIET, and Officers;  
LUCIO, and two Gentlemen.

*CLAUD.* Fellow, why dost thou show me thus to the world?

Bear me to prison, where I am committed.

*PROV.* I do it not in evil disposition,  
But from lord Angelo by special charge.

*CLAUD.* Thus can the demi-god, Authority,  
Make us pay down for our offence by weight.—  
The words of heaven;—on whom it will, it will;  
On whom it will not, so; yet still 'tis just.<sup>9</sup>

<sup>9</sup> *Thus can the demi-god, Authority,  
Make us pay down for our offence by weight.—  
The words of heaven;—on whom it will, it will;  
On whom it will not, so; yet still 'tis just.]* The sense of

*LUCIO.* Why, how now, Claudio? whence comes this restraint?

the whole is this: *The demi-god, Authority, makes us pay the full penalty of our offence, and its decrees are as little to be questioned as the words of heaven, which pronounces its pleasure thus,—I punish and remit punishment according to my own uncontrollable will; and yet who can say, what dost thou?—Make us pay down for our offence by weight,* is a fine expression to signify paying the full penalty. The metaphor is taken from paying money by *weight*, which is always exact; not so by *tale*, on account of the practice of diminishing the species.

WARBURTON.

I suspect that a line is lost. JOHNSON.

It may be read,—*The sword of heaven.*

*Thus can the demi-god, Authority,*

*Make us pay down for our offence, by weight;—*

*The sword of heaven:—on whom, &c.*

*Authority* is then poetically called *the sword of heaven*, which will spare or punish, as it is commanded. The alteration is slight, being made only by taking a single letter from the end of the word, and placing it at the beginning.

This very ingenious and elegant emendation was suggested to me by the Rev. Dr. Roberts, Provost of Eton; and it may be countenanced by the following passage in *The Cobbler's Prophecy*, 1594:

“In brief, they are *the swords of heaven* to punish.”

Sir W. D'Avenant, who incorporated this play of Shakspeare with *Much Ado about Nothing*, and formed out of them a tragedy called *The Law against Lovers*, omits the two last lines of this speech; I suppose, on account of their seeming obscurity.

STEEVENS.

The very ingenious emendation proposed by Dr. Roberts, is yet more strongly supported by another passage in the play before us, where this phrase occurs, (Act III. sc. last):

“He who *the sword of heaven* will bear,

“Should be as holy, as severe.”

Yet I believe the old copy is right. MALONE.

Notwithstanding Dr. Roberts's ingenious conjecture, the text is certainly right. *Authority*, being absolute in Angelo, is finely styled by Claudio, *the demi-god*. To this uncontrollable power, the poet applies a passage from *St. Paul to the Romans*, ch. ix. v. 15, 18, which he properly styles, *the words of heaven*: “for he saith to Moses, I will have mercy on whom I will have mercy,”

CLAUD. From too much liberty, my Lucio, liberty:

As surfeit is the father of much fast,  
So every scope by the immoderate use  
Turns to restraint: Our natures do pursue,  
(Like rats that ravin down their proper bane,) <sup>1</sup>  
A thirsty evil; and when we drink, we die. <sup>2</sup>

LUCIO. If I could speak so wisely under an arrest,  
I would send for certain of my creditors: And yet,  
to say the truth, I had as lief have the foppery of  
freedom, as the morality <sup>3</sup> of imprisonment.—  
What's thy offence, Claudio?

&c. And again: "Therefore hath he mercy on whom he will have mercy," &c. HENLEY.

It should be remembered, however, that the poet is here speaking not of *mercy*, but *punishment*. MALONE.

Mr. Malone might have spared himself this remark, had he recollected that the words of St. Paul immediately following, and to which the &c. referred, are—"and whom he will he hardeneth." See also the preceding verse. HENLEY,

<sup>1</sup> (*Like rats that ravin down their proper bane,*)] To *ravin* was formerly used for eagerly or voraciously devouring any thing. So, in Wilson's Epistle to the Earl of Leicester, prefixed to his *Discourse upon Usurye*, 1572: "For these bee the greedie commoraunte wolves indeed, that *ravyn* up both beaste and man."

REED.

Again, in the Dedication to Burton's *Anatomy of Melancholy*, edit. 1632, p. 43:

"—*ravenest* like a beare," &c.

*Ravin* is an ancient word for *prey*. So, in *Noah's Flood*, by Drayton:

"As well of *ravine*, as that chew the cud." STEEVENS.

<sup>2</sup> — *when we drink, we die.*] So, in *Revenge for Honour*, by Chapman:

"Like poison'd rats, which when they've swallowed

"The pleasing bane, rest not until they *drink*;

"And can rest then much less, until they burst."

STEEVENS.

<sup>3</sup> — *as the morality*—] The old copy has *mortality*. It was corrected by Sir William D'Avenant. MALONE.

CLAUD. What, but to speak of would offend again.

LUCIO. What is it? murder?

CLAUD. No.

LUCIO. Lechery?

CLAUD. Call it so.

PROV. Away, sir; you must go.

CLAUD. One word, good friend:—Lucio, a word with you. [Takes him aside.]

LUCIO. A hundred, if they'll do you any good.—Is lechery so look'd after?

CLAUD. Thus stands it with me:—Upon a true contract,

I got possession of Julietta's bed;<sup>4</sup>  
 You know the lady; she is fast my wife,  
 Save that we do the denunciation lack  
 Of outward order: this we came not to,  
 Only for propagation of a dower  
 Remaining in the coffer of her friends;<sup>5</sup>

<sup>4</sup> *I got possession of Julietta's bed; &c.*] This speech is surely too indelicate to be spoken concerning Juliet, before her face; for she appears to be brought in with the rest, though she has nothing to say. The Clown points her out as they enter; and yet, from Claudio's telling Lucio, *that he knows the lady, &c.* one would think he was not meant to have made her personal appearance on the scene. STEEVENS.

The little seeming impropriety there is, will be entirely removed, by supposing that when Claudio stops to speak to Lucio, the Provost's officers depart with Julietta. RITSON.

Claudio may be supposed to speak to Lucio apart. MALONE.

<sup>5</sup> — *this we came not to,*

*Only for propagation of a dower*

*Remaining in the coffer of her friends;]* This singular mode of expression certainly demands some elucidation. The sense appears to be this: *We did not think it proper publickly to celebrate our marriage; for this reason, that there might be no*

From whom we thought it meet to hide our love,  
Till time had made them for us. But it chances,  
'The stealth of our most mutual entertainment,  
With character too gross, is writ on Juliet.

LUCIO. With child, perhaps?

CLAUD. Unhappily, even so.

And the new deputy now for the duke,—  
Whether it be the fault and glimpse of newness;<sup>6</sup>

*hindrance to the payment of Julietta's portion, which was then in the hands of her friends; from whom, therefore, we judged it expedient to conceal our love till we had gained their favour."* Propagation being here used to signify payment, must have its root in the Italian word *pagare*. *Edinburgh Magazine* for November, 1786.

I suppose the speaker means—for the sake of getting such a dower as her friends might hereafter bestow on her, when time had reconciled them to her clandestine marriage.

The verb—to *propagate*, is, however, as obscurely employed by Chapman, in his version of the sixteenth Book of Homer's *Odysssey*:

“ ——— to try if we,

“ Alone, may *propagate* to victory

“ Our bold encounters —.”

Again, in the fourth *Iliad*, by the same translator, 4to. 1598:

“ ——— I doubt not but this night

“ Even to the fleete to *propagate* the Greeks' unturned flight.” STEEVENS.

Perhaps we should read—*only* for *prorogation*. MALONE.

<sup>6</sup> ——— *the fault and glimpse of newness;*] *Fault* and *glimpse* have so little relation to each other, that both can scarcely be right: we may read *flash* for *fault*; or, perhaps, we may read, *Whether it be the fault or glimpse*—

That is, whether it be the seeming enormity of the action, or the glare of new authority. Yet the same sense follows in the next lines. JOHNSON.

*Fault*, I apprehend, does not refer to any enormous act done by the deputy, (as Dr. Johnson seems to have thought,) but to *newness*. The *fault and glimpse* is the same as *the faulty glimpse*. And the meaning seems to be—*Whether it be the fault of newness, a fault arising from the mind being dazzled by a novel*

Or whether that the body public be  
 A horse whereon the governor doth ride,  
 Who, newly in the seat, that it may know  
 He can command, lets it straight feel the spur :  
 Whether the tyranny be in his place,  
 Or in his eminence that fills it up,  
 I stagger in :—But this new governor  
 Awakes me all the enrolled penalties,  
 Which have, like unscour'd armour,<sup>7</sup> hung by the  
 wall

So long, that nineteen zodiacks have gone round,<sup>8</sup>  
 And none of them been worn ; and, for a name,  
 Now puts the drowsy and neglected act  
 Freshly on me :<sup>9</sup>—'tis surely, for a name.

*LUCIO.* I warrant, it is : and thy head stands so

*authority, of which the new governor has yet had only a glimpse,—has yet taken only a hasty survey ; or whether, &c.* Shakspeare has many similar expressions. MALONE.

<sup>7</sup> ——— *like unscour'd armour,*] So, in *Troilus and Cressida* :  
 “ Like rusty mail in monumental mockery.”

STEEVENS.

<sup>8</sup> *So long, that nineteen zodiacks have gone round,*] The Duke, in the scene immediately following, says :

“ Which for these fourteen years we have let slip.”

THEOBALD.

<sup>9</sup> ——— *But this new governor*

*Awakes me all the enrolled penalties,*

*Which have, like unscour'd armour, hung by the wall*

*So long,——*

*Now puts the drowsy and neglected act*

*Freshly on me :*] Lord Strafford, in the conclusion of his

Defence in the House of Lords, had, perhaps, these lines in his thoughts :

“ It is now full two hundred and forty years since any man was touched for this alledged crime, to this height, before myself.—Let us rest contented with that which our fathers have left us ; and not awake those sleeping lions, to our own destruction, by raking up a few musty records, that have lain so many ages by the walls, quite forgotten and neglected.” MALONE.

tickle<sup>1</sup> on thy shoulders, that a milk-maid, if she be in love, may fight it off. Send after the duke, and appeal to him.

CLAUD. I have done so, but he's not to be found. I pr'ythee, Lucio, do me this kind service: This day my sister should the cloister enter, And there receive her approbation:<sup>2</sup> Acquaint her with the danger of my state; Implore her, in my voice, that she make friends To the strict deputy; bid herself assay him; I have great hope in that: for in her youth There is a prone and speechless dialect,<sup>3</sup>

<sup>1</sup> — *so tickle*—] i. e. ticklish. This word is frequently used by our old dramatic authors. So, in *The true Tragedy of Marius and Scilla*, 1594:

“ — lords of Asia

“ Have stood on *tickle* terms.”

Again, in *The Widow's Tears*, by Chapman, 1612:

“ — upon as *tickle* a pin as the needle of a dial.”

STEEVENS.

<sup>2</sup> — *her approbation*:] i. e. enter on her *probation*, or *noviciate*. So again, in this play:

“ I, in *probation* of a sisterhood.”

Again, in *The Merry Devil of Edmonton*, 1608:

“ Madam, for a twelvemonth's *approbation*,

“ We mean to make the trial of our child.” MALONE.

<sup>3</sup> — *prone and speechless dialect*,] I can scarcely tell what signification to give to the word *prone*. Its primitive and translated senses are well known. The author may, by a *prone* dialect, mean a dialect which men are *prone* to regard, or a dialect natural and unforced, as those actions seem to which we are *prone*. Either of these interpretations is sufficiently strained; but such distortion of words is not uncommon in our author. For the sake of an easier sense, we may read:

— *in her youth*

*There is a pow'r, and speechless dialect,*

*Such as moves men;*

Or thus:

*There is a prompt and speechless dialect.* JOHNSON.

Such as moves men ; beside, she hath prosperous art  
When she will play with reason and discourse,  
And well she can persuade.

*LUCIO.* I pray, she may : as well for the encouragement of the like, which else would stand under grievous imposition ;<sup>4</sup> as for the enjoying of thy life, who I would be sorry should be thus foolishly lost at a game of tick-tack.<sup>5</sup> I'll to her.

*CLAUD.* I thank you, good friend Lucio.

*LUCIO.* Within two hours,——

*CLAUD.* Come, officer, away. [Exeunt.

*Prone*, perhaps, may stand for *humble*, as a *prone posture* is a *posture of supplication*.

So, in *The Opportunity*, by Shirley, 1640 :

“ You have *prostrate* language.”

The same thought occurs in *The Winter's Tale* :

“ The silence often of pure innocence

“ Persuades, when speaking fails.”

Sir W. D'Avenant, in his alteration of the play, changes *prone* to *sweet*. I mention some of his variations, to shew that what appear difficulties to us, were difficulties to him, who, living nearer the time of Shakspeare, might be supposed to have understood his language more intimately. STEEVENS.

*Prone*, I believe, is used here for *prompt*, *significant*, *expressive*, (though speechless,) as in our author's *Rape of Lucrece* it means *ardent*, *head-strong*, rushing forward to its object :

“ O that *prone* lust should stain so pure a bed !”

Again, in *Cymbeline* : “ Unless a man would marry a gallows, and beget young gibbets, I never saw any one so *prone*.”

MALONE.

<sup>4</sup> —— *under grievous* imposition ;] I once thought it should be *inquisition*, but the present reading is probably right. *The crime would be under grievous penalties imposed.* JOHNSON.

<sup>5</sup> —— *lost at a game of tick-tack.*] *Tick-tack* is a game at tables. “ *Jouer au tric-trac*,” is used in French, in a wanton sense. MALONE.

The same phrase, in Lucio's sportive sense, occurs in *Lusty Juventus*. STEEVENS.



## SCENE IV.

*A Monastery.**Enter DUKE and Friar Thomas.*

*DUKE.* No; holy father; throw away that thought;  
Believe not that the dribbling dart of love  
Can pierce a complete bosom:<sup>6</sup> why I desire thee  
To give me secret harbour, hath a purpose  
More grave and wrinkled than the aims and ends  
Of burning youth.

*FRI.* May your grace speak of it?

*DUKE.* My holy fir, none better knows than you  
How I have ever lov'd the life remov'd;<sup>7</sup>

<sup>6</sup> *Believe not that the dribbling dart of love  
Can pierce a complete bosom:*] Think not that a breast  
completely armed can be pierced by the dart of love, that comes  
fluttering without force. JOHNSON.

A *dribbler*, in archery, was a term of contempt which perhaps  
cannot be satisfactorily explained. Ascham, in his *Toxophilus*,  
edit. 1589, p. 32, observes: "—if he give it over, and not use  
to shoote truly, &c. he shall become of a fayre archer a starke  
squirter and *dribber*."

In the second stanza of Sir Philip Sidney's *Arcadia*, the same  
term is applied to the dart of Cupid:

"Not at first sight, nor yet with *dribbed* shot,

"Love gave the wound," &c. STEEVENS.

<sup>7</sup> ——— *the life remov'd;*] i. e. a life of retirement, a life  
remote, or removed, from the bustle of the world.

So, in the Prologue to Milton's *Masque at Ludlow Castle*:  
I mean the MS. copy in the Library of Trinity College, Cam-  
bridge:

"——— I was not sent to court your wonder

"With distant worlds, and strange *removed* climes."

STEEVENS.

And held in idle price to haunt assemblies,  
 Where youth, and cost, and witleſs bravery<sup>8</sup> keeps,\*  
 I have delivered to lord Angelo  
 (A man of ſtriſture, and firm abſtinance,)<sup>1</sup>  
 My abſolute power and place here in Vienna,  
 And he ſuppoſes me travell'd to Poland;  
 For ſo I have ſtrew'd it in the common ear,  
 And ſo it is receiv'd: Now, pious ſir,  
 You will demand of me, why I do this?

*FRI.* Gladly, my lord.

*DUKE.* We have ſtriſt ſtatutes, and moſt biting  
 laws,

\* — witleſs bravery—] *Bravery*, in the preſent inſtance, ſignifies *ſhowy dreſs*. So, in *The Taming of a Shrew*:

“ With ſcarfs, and fans, and double change of *bravery*.”

STEEVENS.

° — *keeps*.] i. e. dwells, reſides. In this ſenſe it is ſtill uſed at Cambridge, where the ſtudents and fellows, referring to their collegiate apartments, always ſay they *keep*, i. e. reſide there. REED.

<sup>1</sup> (*A man of ſtriſture, and firm abſtinance*,)] *Striſture* makes no ſenſe in this place. We ſhould read—

*A man of ſtriſt ure and firm abſtinance.*

i. e. a man of the *exaſteſt conduct*, and praſtiſed in the ſubdual of his paſſions. *Ure* is an old word for uſe, praſtice: ſo *enur'd*, habituated to. WARBURTON.

*Striſture* may eaſily be uſed for *ſiriſtneſs*; *ure* is indeed an old word, but, I think, always applied to things, never to perſons. JOHNSON.

Sir W. D'Avenant, in his alteration of this play, reads—*ſiriſtneſs*. *Ure* is ſometimes applied to *perſons*, as well as to things. So, in the old interlude of *Tom Tyler and his Wife*, 1661:

“ So ſhall I be ſure

“ To keep him in *ure*.”

The ſame word occurs in *Promos and Caſſandra*, 1578:

“ The crafty man oft puts theſe wrongs in *ure*.”

STEEVENS.

(The needful bits and curbs for head-strong steeds,) <sup>2</sup>  
Which for these fourteen years we have let sleep; <sup>3</sup>

<sup>2</sup> (*The needful bits and curbs for head-strong steeds,*) In the copies—

*The needful bits and curbs for head-strong weeds.*

There is no manner of analogy or consonance in the metaphors here; and, though the copies agree, I do not think the author would have talked of *bits* and *curbs* for *weeds*. On the other hand, nothing can be more proper, than to compare persons of *unbridled licentiousness* to head-strong *steeds*; and, in this view, *bridling the passions* has been a phrase adopted by our best poets.

THEOBALD.

<sup>3</sup> *Which for these fourteen years we have let sleep;*] Thus the old copy; which also reads—

“ — we have let *slip*.” STEEVENS.

For *fourteen* I have made no scruple to replace *nineteen*. The reason will be obvious to him who recollects what the Duke [Claudio] has said in a foregoing scene. I have altered the odd phrase of “*letting the laws slip* :” for how does it fort with the comparison that follows, of a lion in his cave that went not out to prey? But *letting the laws sleep*, adds a particular propriety to the thing represented, and accords exactly too with the simile. It is the metaphor too, that our author seems fond of using upon this occasion, in several other passages of this play :

*The law hath not been dead, though it hath slept;*  
— ’Tis now awake.

And, so again :

— *but this new governor*  
*Awakes me all the enrolled penalties;*  
— *and for a name,*  
*Now puts the drowsy and neglected act*  
*Freshly on me.* THEOBALD.

The latter emendation may derive its support from a passage in *Hamlet* :

“ — How stand I then,  
“ That have a father kill’d, a mother stain’d,  
“ Excitements of my reason and my blood,  
“ And let all *sleep* ?”

If *slip* be the true reading, (which, however, I do not believe,) the sense may be,—which for these fourteen years we have suffered to *pass unnoticed, unobserved*; for so the same phrase is used in *Twelfth-Night* :—“ Let him let this matter *slip*, and I’ll give him my horse, grey Capulet.”

Even like an o'er-grown lion in a cave,  
 That goes not out to prey: Now, as fond fathers  
 Having bound up the threat'ning twigs of birch,  
 Only to stick it in their children's fight,  
 For terror, not to use; in time the rod  
 Becomes more mock'd, than fear'd:<sup>4</sup> so our de-  
 crees,  
 Dead to infliction, to themselves are dead;  
 And liberty plucks justice by the nose;  
 The baby beats the nurse,<sup>5</sup> and quite athwart  
 Goes all decorum.

*FRI.* It rested in your grace  
 To unloose this tied-up justice, when you pleas'd:  
 And it in you more dreadful would have seem'd,  
 Than in lord Angelo.

*DUKE.* I do fear, too dreadful:  
 Sith<sup>6</sup> 'twas my fault to give the people scope,  
 'Twould be my tyranny to strike, and gall them  
 For what I bid them do: For we bid this be done,  
 When evil deeds have their permissive pass,

Mr. Theobald altered *fourteen* to *nineteen*, to make the Duke's account correspond with a speech of Claudio's in a former scene, but without necessity. *Claudio would naturally represent the period during which the law had not been put in practice greater than it really was.* MALONE.

Theobald's correction is misplaced. If any correction is really necessary, it should have been made where Claudio, in a foregoing scene, says *nineteen* years. I am disposed to take the Duke's words. WHALLEY.

<sup>4</sup> Becomes *more mock'd, than fear'd*:] *Becomes* was added by Mr. Pope, to restore sense to the passage, some such word having been left out. STEEVENS.

<sup>5</sup> *The baby beats the nurse*,] This allusion was borrowed from an ancient print, entitled *The World turn'd upside down*, where an infant is thus employed. STEEVENS.

<sup>6</sup> *Sith*—] i. e. since. STEEVENS.

And not the punishment. Therefore, indeed, my  
 father,  
 I have on Angelo impos'd the office ;  
 Who may, in the ambush of my name, strike home,  
 And yet my nature never in the fight,  
 To do it slander :<sup>7</sup> And to behold his sway,  
 I will, as 'twere a brother of your order,  
 Visit both prince and people : therefore, I pray thee,  
 Supply me with the habit, and instruct me  
 How I may formally in person bear<sup>8</sup> me

<sup>7</sup> To do it *slander* :] The text stood :

So do in *slander* :—

Sir Thomas Hanmer has very well corrected it thus :

To do it *slander* :

Yet, perhaps, le's alteration might have produced the true reading :

*And yet my nature never, in the fight,*

So doing *slandered* :—

And yet my nature never suffer slander, by doing any open acts  
 of severity. JOHNSON.

The old text stood,

————— in the *fight*

To do in *slander* :—

Hanmer's emendation is supported by a passage in *K. Henry IV.*  
 P. I :

“ Do me no *slander*, Douglas, I dare fight.” STEEVENS.

*Fight* seems to be countenanced by the words *ambush* and  
*strike*. *Sight* was introduced by Mr. Pope. MALONE.

<sup>8</sup> — in *person bear*—] Mr. Pope reads—

— my *person bear*.

Perhaps the word which I have inserted in the text, had  
 dropped out while the sheet was at press. A similar phrase oc-  
 curs in *The Tempest* :

“ — some good instruction give

“ How I may *bear me* here.”

Sir W. D'Avenant reads, in his alteration of the play :

*I may in person a true friar seem.*

The sense of the passage (as Mr. Henley observes) is—*How I  
 may demean myself, so as to support the character I have  
 assumed.* STEEVENS.

Like a true friar. More reasons for this action,  
 At our more leifure fhall I render you ;  
 Only, this one :—Lord Angelo is precise ;  
 Stands at a guard<sup>9</sup> with envy ; scarce confefles  
 That his blood flows, or that his appetite  
 Is more to bread than ftone : Hence fhall we fee,  
 If power change purpofe, what our feemers be.

[*Exeunt.*]

## SCENE V.

*A Nunnery.*

*Enter ISABELLA and FRANCISCA.*

*ISAB.* And have you nuns no further privileges ?

*FRAN.* Are not thefe large enough ?

*ISAB.* Yes, truly : I fpeak not as defiring more ;  
 But rather wifhing a more ftrict restraint  
 Upon the fifter-hood, the votarifts of faint Clare.

*LUCIO.* Ho ! Peace be in this place ! [*Within.*]

*ISAB.* Who's that which calls ?

*FRAN.* It is a man's voice : Gentle Ifabella,  
 Turn you the key, and know his bufinefs of him ;  
 You may, I may not ; you are yet unfworn :  
 When you have vow'd, you muft not fpeak with  
 men,

But in the prefence of the priorefs :  
 Then, if you fpeak, you muft not fhew your face ;

<sup>9</sup> *Stands at a guard—*] Stands on terms of defiance.

JOHNSON.

This rather means, to ftand cautiously on his *defence*, than on  
 terms of defiance. M. MASON.

Or, if you show your face, you must not speak.  
He calls again ; I pray you, answer him.

[Exit FRANCISCA.

ISAB. Peace and prosperity ! Who is't that calls ?

Enter LUCIO.

LUCIO. Hail, virgin, if you be ; as those cheek-  
roses

Proclaim you are no less ! Can you so stead me,  
As bring me to the sight of Isabella,  
A novice of this place, and the fair sister  
To her unhappy brother Claudio ?

ISAB. Why her unhappy brother ? let me ask ;  
The rather, for I now must make you know  
I am that Isabella, and his sister.

LUCIO. Gentle and fair, your brother kindly  
greet you :  
Not to be weary with you, he's in prison.

ISAB. Woe me ! For what ?

LUCIO. For that, which, if myself might be his  
judge,<sup>1</sup>  
He should receive his punishment in thanks :  
He hath got his friend with child.

ISAB. Sir, make me not your story.<sup>2</sup>

<sup>1</sup> For that, which, *if myself might be his judge,*] Perhaps these words were transposed at the press. The sense seems to require—That, for which, &c. MALONE.

<sup>2</sup> — make me not your story.] Do not, by deceiving me, make me a subject for a tale. JOHNSON.

Perhaps only, *Do not divert yourself with me, as you would with a story,* do not make me the subject of your drama. Benedick talks of becoming—the *argument* of his own scorn.

*LUCIO.* It is true.  
I would not<sup>3</sup>—though 'tis my familiar fin

So, in *A Midsummer Night's Dream* :

“ If you have any pity, &c.

“ You would not *make me such an argument.*”

Sir W. D'Avenant reads—*scorn* instead of *story*.

After all, the irregular phrase [*me, &c.*] that, perhaps, obscures this passage, occurs frequently in our author, and particularly in the next scene, where Escalus says : “ Come *me* to what was done to her.”—“ Make *me* not your story,” may therefore signify—*invent not your story on purpose to deceive me.* “ *It is true,*” in Lucio's reply, means—*What I have already told you, is true.* STEEVENS.

Mr. Ritson explains this passage, “ do not make a *jest of me.*”

REED.

I have no doubt that we ought to read, (as I have printed,) Sir, *mock me* not :—your story.

So, in *Macbeth* :

“ Thou com'st to use thy tongue :—*thy story* quickly.”

In *King Lear* we have—

“ Pray, do not *mock me* ”

I beseech you, Sir, (says Isabel) do not play upon my fears ; reserve this idle talk for some other occasion ;—proceed at once to your tale. Lucio's subsequent words, [“ 'Tis true,”—i. e. you are right ; I thank you for remembering me ;] which, as the text has been hitherto printed, had no meaning, are then pertinent and clear. Mr. Pope was so sensible of the impossibility of reconciling them to what preceded in the old copy, that he fairly omitted them.

What Isabella says afterwards fully supports this emendation :

“ You do blaspheme the good, in *mocking me.*”

I have observed that almost every passage in our author, in which there is either a broken speech, or a sudden transition without a connecting particle, has been corrupted by the carelessness of either the transcriber or compositor. See a note on *Love's Labour's Lost*, Act. II. sc. i :

“ A man of—sovereign, peerless, he's esteem'd.”

And another on *Coriolanus*, Act I. sc. iv :

“ You shames of Rome ! you herd of—Boils and plagues

“ Plaster you o'er !” MALONE.

<sup>3</sup> *I would not*—] i. e. Be assured, I would not mock you.



With maids to seem the lapwing,<sup>4</sup> and to jest,  
Tongue far from heart,—play with all virgins so : 5

So afterwards : “ Do not believe it : ” i. e. Do not suppose that I would mock you. MALONE.

I am satisfied with the sense afforded by the old punctuation.

STEEVENS.

<sup>4</sup> ——— ’tis my familiar sin

*With maids to seem the lapwing,*] The Oxford editor’s note on this passage is in these words : *The lapwings fly, with seeming fright and anxiety, far from their nests, to deceive those who seek their young.* And do not all other birds do the same? But what has this to do with the infidelity of a general lover, to whom this bird is compared? It is another quality of the lapwing that is here alluded to, viz. its perpetual flying so low and so near the passenger, that he thinks he has it, and then is suddenly gone again. This made it a proverbial expression to signify a lover’s faithfulness; and it seems to be a very old one: for Chaucer, in his *Plowman’s Tale*, says :

“ And *lapwings* that well conith lie.” WARBURTON.

The modern editors have not taken in the whole similitude here : they have taken notice of the lightness of a spark’s behaviour to his mistress, and compared it to the *lapwing’s* hovering and fluttering as it flies. But the chief, of which no notice is taken, is,—“ —and to jest.” [See Ray’s *Proverbs*.] “ The *lapwing* cries, *tongue far from heart* ; ” i. e. most farthest from the nest ; i. e. She is, as Shakspeare has it here,—*Tongue far from heart*. “ The farther she is from her nest, where her heart is with her young ones, she is the louder, or, perhaps, all tongue.” SMITH.

Shakspeare has an expression of the like kind in his *Comedy of Errors* :

“ *Adr.* Far from her nest the *lapwing* cries away ;

“ My heart prays for him, though my tongue do curse.”

We meet with the same thought in Lyly’s *Campaspe*, 1584, from whence Shakspeare might borrow it :

“ *Alex.* ——— you resemble the *lapwing*, who crieth most where her nest is not, and so, to lead me from espying your love for *Campaspe*, you cry *Timoclea*.” GREY.

<sup>5</sup> I would not—though ’tis my familiar sin

*With maids to seem the lapwing, and to jest,*

*Tongue far from heart,—play with all virgins so : &c.]*

This passage has been pointed in the modern editions thus :

I hold you as a thing enky'd, and fainted;  
 By your renouncement, an immortal spirit;  
 And to be talk'd with in sincerity,  
 As with a faint.

*ISAB.* You do blaspheme the good, in mocking  
 me.

*LUCIO.* Do not believe it. Fewness and truth,<sup>6</sup>  
 'tis thus:  
 Your brother and his lover<sup>7</sup> have embrac'd:

*'Tis true:—I would not (though 'tis my familiar sin  
 With maids to seem the lapwing, and to jest,  
 Tongue far from heart) play with all virgins so:  
 I hold you, &c.*

According to this punctuation, Lucio is made to deliver a  
 sentiment directly opposite to that which the author intended.  
*Though 'tis my common practice to jest with and to deceive all  
 virgins, I would not so play with all virgins.*

The sense, as I have regulated my text, appears to me clear  
 and easy. 'Tis very true, (says he,) *I ought indeed, as you say,  
 to proceed at once to my story. Be assured, I would not mock  
 you. Though it is my familiar practice to jest with maidens,  
 and, like the lapwing, to deceive them by my insincere prattle,  
 though, I say, it is my ordinary and habitual practice to sport  
 in this manner with all virgins, yet I should never think of  
 treating you so; for I consider you, in consequence of your  
 having renounced the world, as an immortal spirit, as one to  
 whom I ought to speak with as much sincerity as if I were  
 addressing a faint.* MALONE.

Mr. Malone complains of a contradiction which I cannot find  
 in the speech of Lucio. He has not said that it is his practice  
 to jest with and deceive *all* virgins. "Though (says he) it is  
 my practice with *maids* to seem the lapwing, I would not play  
 with *all* virgins so;" meaning that the herself is the exception  
 to his usual practice. Though he has treated other women with  
 levity, he is serious in his address to her. STEEVENS.

<sup>6</sup> Fewness and truth, &c.] i. e. in few words, and those  
 true ones. *In few*, is many times thus used by Shakspeare.

STEEVENS.

<sup>7</sup> Your brother and his lover—] i. e. his mistress; *lover*, in  
 our author's time, being applied to the female as well as the

As those that feed grow full; as blossoming time,<sup>8</sup>  
That from the seedness the bare fallow brings  
To teeming foison; even so her plenteous womb  
Expresseth his full tilth and husbandry.

ISAB. Some one with child by him?—My cousin  
Juliet?

male sex. Thus, one of his poems, containing the lamentation of a deserted maiden, is entitled, "A Lover's Complaint."

So, in Tarleton's *Newes out of Purgatory*, bl. l. no date: "—he spide the fetch, and perceived that all this while this was his lover's husband, to whom he had revealed these escapes."

MALONE.

<sup>8</sup> — as *blossoming time*,

*That from the seedness the bare fallow brings*

*To teeming foison; even so—*] As the sentence now stands, it is apparently ungrammatical. I read—

*At blossoming time, &c.*

That is, *As they that feed grow full, so her womb now at blossoming time, at that time through which the seed time proceeds to the harvest*, her womb shows what has been doing. Lucio ludicrously calls pregnancy *blossoming time*, the time when fruit is promised, though not yet ripe. JOHNSON.

Instead of *that*, we may read—*doth*; and, instead of *brings*, *bring*. *Foison* is *plenty*. So, in *The Tempest*:

"—nature should bring forth,

"Of its own kind, all *foison*," &c.

*Teeming foison*, is abundant produce. STEEVENS.

The passage seems to me to require no amendment; and the meaning of it is this: "As blossoming time proves the good tillage of the farmer, so the fertility of her womb expresses Claudio's full tilth and husbandry." By *blossoming time* is meant, the time when the ears of corn are formed.

M. MASON.

This sentence, as Dr. Johnson has observed, is apparently ungrammatical. I suspect two half lines have been lost. Perhaps however an imperfect sentence was intended, of which there are many instances in these plays:—or, *as* might have been used in the sense of *like*. *Tilth* is *tillage*.

So, in our author's 3d Sonnet:

"For who is she so fair, whose unear'd womb

"Disdains the *tillage* of thy husbandry?" MALONE.

*LUCIO.* Is she your cousin ?

*ISAB.* Adoptedly ; as school-maids change their names,

By vain though apt affection.

*LUCIO.*

She it is.

*ISAB.* O, let him marry her !

*LUCIO.*

This is the point.

The duke is very strangely gone from hence ;  
 Bore many gentlemen, myself being one,  
 In hand, and hope of action :<sup>9</sup> but we do learn  
 By those that know the very nerves of state,  
 His givings out were of an infinite distance  
 From his true-meant design. Upon his place,  
 And with full line<sup>1</sup> of his authority,  
 Governs lord Angelo ; a man, whose blood  
 Is very snow-broth ; one who never feels  
 The wanton stings and motions of the sense ;  
 But doth rebate and blunt his natural edge  
 With profits of the mind, study and fast.  
 He (to give fear to use<sup>2</sup> and liberty,  
 Which have, for long, run by the hideous law,  
 As mice by lions,) hath pick'd out an act,  
 Under whose heavy sense your brother's life  
 Falls into forfeit : he arrests him on it ;

<sup>9</sup> *Bore many gentlemen,*—

*In hand, and hope of action :*] *To bear in hand* is a common phrase for *to keep in expectation and dependance* ; but we should read :

— with *hope of action.* JOHNSON.

So, in *Macbeth* :

“ How you were borne in hand,” &c. STEEVENS.

<sup>1</sup> — with full line—] With full extent, with the whole length. JOHNSON.

<sup>2</sup> — to give fear to use—] To intimidate *use*, that is, practices long countenanced by *custom.* JOHNSON.

And follows close the rigour of the statute,  
 To make him an example: all hope is gone,  
 Unless you have the grace<sup>3</sup> by your fair prayer  
 To soften Angelo: And that's my pith  
 Of business<sup>4</sup> 'twixt you and your poor brother.

ISAB. Doth he so seek his life?

LUCIO. Has censur'd him<sup>5</sup>  
 Already; and, as I hear, the provost hath  
 A warrant for his execution.

ISAB. Alas! what poor ability's in me  
 To do him good?

LUCIO. Aflay the power you have.

ISAB. My power! Alas! I doubt,—

<sup>3</sup> *Unless you have the grace*—] That is, the acceptableness, the power of gaining favour. So, when she makes her suit, the Provost says:

“Heaven give thee moving *graces*!” JOHNSON.

<sup>4</sup> ————my pith

*Of business*—] The inmost part, the main of my message.  
 JOHNSON.

So, in *Hamlet*:

“And enterprizes of great *pith* and moment.”

STEEVENS.

<sup>5</sup> *Has censur'd him*—] i. e. sentenced him. So, in *Othello*:

“——— to you, lord governor,

“Remains the *censure* of this hellish villain.”

STEEVENS.

We should read, I think, *He has censured him*, &c. In the MSS. of our author's time, and frequently in the printed copy of these plays, *he has*, when intended to be contracted, is written—*h'as*. Hence probably the mistake here.

So, in *Othello*, 4to. 1622:

“And it is thought abroad, that 'twixt my sheets

“*H'as* done my office.”

Again, in *All's well that ends well*, p. 247, folio, 1623, we find *H'as* twice, for *He has*. See also *Twelfth-Night*, p. 258, edit. 1623: “—*h'as* been told so,” for “*he has* been told so.”

MALONE.

*LUCIO.* Our doubts are traitors,  
And make us lose the good we oft might win,  
By fearing to attempt: Go to lord Angelo,  
And let him learn to know, when maidens sue,  
Men give like gods; but when they weep and  
kneel,

All their petitions are as freely theirs<sup>6</sup>  
As they themselves would owe them.<sup>7</sup>

*ISAB.* I'll see what I can do.

*LUCIO.* But, speedily.

*ISAB.* I will about it straight;  
No longer staying but to give the mother<sup>8</sup>  
Notice of my affair. I humbly thank you:  
Commend me to my brother: soon at night  
I'll send him certain word of my success.

*LUCIO.* I take my leave of you.

*ISAB.* Good sir, adieu.  
[*Exeunt.*

<sup>6</sup> *All their petitions are as freely theirs—*] All their requests are as freely granted to them, are granted in as full and-beneficial a manner, as they themselves could wish. The editor of the second folio arbitrarily reads—*as truly theirs*; which has been followed in all the subsequent copies. MALONE.

<sup>7</sup> *— would owe them.*] To *owe*, signifies in this place, as in many others, to possess, to have. STEEVENS.

<sup>8</sup> *— the mother—*] The abbess, or prioress. JOHNSON.

## ACT II. SCENE I.

*A Hall in Angelo's House.*

*Enter* ANGELO, ESCALUS, a Justice, Provost,<sup>9</sup>  
Officers, and other Attendants.

ANG. We must not make a scare-crow of the law,  
Setting it up to fear the birds of prey,<sup>1</sup>  
And let it keep one shape, till custom make it  
Their perch, and not their terror.

ESCAL. Ay, but yet  
Let us be keen, and rather cut a little,  
Than fall, and bruise to death :<sup>2</sup> Alas ! this gentle-  
man,

<sup>9</sup> *Provost,*] A Provost martial, Minshieu explains, “*Prevost des mareschaux : Præfectus rerum capitalium, Prætor rerum capitalium.*” REED.

A *provost* is generally the executioner of an army. So, in *The famous History of Thomas Stukely*, 1605, bl. 1 :

“*Provost*, lay irons upon him, and take him to your charge.”

Again, in *The Virgin Martyr*, by Massinger :

“Thy *provost*, to see execution done

“On these base Christians in Cæsarea.” STEEVENS.

A prison for military offenders is at this day, in some places, called the *Prevost*. MALONE.

The *Provost* here, is not a *military officer*, but a kind of sheriff or gaoler, so called in foreign countries. DOUCE.

<sup>1</sup> — to fear the birds of prey,] To fear is to affright, to terrify. So, in *The Merchant of Venice* :

“— this aspect of mine

“Hath fear'd the valiant.” STEEVENS.

<sup>2</sup> *Than fall, and bruise to death :*] I should rather read *fell*, i. e. strike down. So, in *Timon of Athens* :

Whom I would save, had a most noble father.  
 Let but your honour know,<sup>3</sup>  
 (Whom I believe to be most frait in virtue,)  
 That, in the working of your own affections,  
 Had time coher'd with place, or place with wishing,  
 Or that the resolute acting of your blood  
 Could have attain'd the effect of your own purpose,  
 Whether you had not sometime in your life  
 Err'd in this point which now you censure him,<sup>4</sup>  
 And pull'd the law upon you.

ANG. 'Tis one thing to be tempted, Escalus,  
 Another thing to fall. I not deny,  
 The jury, passing on the prisoner's life,

“ — All save thee,  
 “ I fell with curses.” WARBURTON.

*Fall* is the old reading, and the true one. Shakspeare has used the same verb active in *The Comedy of Errors* :

“ — as easy may'ft thou fall  
 “ A drop of water,—.”

i. e. let fall. So, in *As you like it* :

“ — the executioner  
 “ Falls not the axe upon the humbled neck.”

STEEVENS,

*Than fall, and bruise to death :*] i. e. fall the axe; or rather, let the criminal fall, &c. MALONE.

<sup>3</sup> *Let but your honour know,*] *To know* is here to examine, to take cognisance. So, in *A Midsummer-Night's Dream* :

“ Therefore, fair Hernia, question your desires ;  
 “ Know of your youth, examine well your blood.”

JOHNSON.

<sup>4</sup> *Err'd in this point which now you censure him,*] Some word seems to be wanting to make this line sense. Perhaps, we should read :

*Err'd in this point which now you censure him for.*

STEEVENS.

The sense undoubtedly requires, “ — which now you censure him for,” but the text certainly appears as the poet left it. I have elsewhere shewn that he frequently uses these elliptical expressions. MALONE.



May, in the sworn twelve, have a thief or two  
 Guiltier than him they try : What's open made to  
 justice,

That justice seizes.<sup>5</sup> What know the laws,  
 That thieves do pass on thieves? <sup>6</sup> 'Tis very preg-  
 nant,<sup>7</sup>

The jewel that we find, we stoop and take it,  
 Because we see it ; but what we do not see,  
 We tread upon, and never think of it.  
 You may not so extenuate his offence,  
 For I have had <sup>8</sup> such faults ; but rather tell me,  
 When I, that censure him, do so offend,  
 Let mine own judgment pattern out my death,  
 And nothing come in partial. Sir, he must die.

*ESCAL.* Be it as your wisdom will.

*ANG.* Where is the provost ?

*PROV.* Here, if it like your honour.

<sup>5</sup> *That justice seizes.*] For the sake of metre, I think we should read,—seizes on ; or, perhaps, we should regulate the passage thus :

*Guiltier than him they try : What's open made  
 To justice, justice seizes. What know, &c.* STEEVENS.

<sup>6</sup> — *What know the laws,*

*That thieves do pass on thieves?*] How can the administrators of the laws take cognizance of what I have just mentioned? How can they know, whether the jurymen, who *decide* on the life or death of thieves, be themselves as criminal as those whom they try? *To pass on* is a forensick term. MALONE.

So, in *King Lear*, Act III. sc. vii :

“ Though well we may not *pass upon* his life.”

See my note on this passage. STEEVENS.

<sup>7</sup> *'Tis very pregnant,*] 'Tis plain that we must act with bad as with good ; we punish the faults, as we take the advantages that lie in our way, and what we do not see we cannot note.

JOHNSON.

<sup>8</sup> *For I have had*—] That is, *because, by reason that* I have had such faults. JOHNSON.

ANG.

See that Claudio

Be executed by nine to-morrow morning :  
 Bring him his confessor, let him be prepar'd ;  
 For that's the utmost of his pilgrimage.

[Exit Provost.]

ESCAL. Well, heaven forgive him ! and forgive  
 us all !

Some rise by sin, and some by virtue fall :  
 Some run from brakes of vice, and answer none ;  
 And some condemned for a fault alone.<sup>9</sup>

<sup>9</sup> *Some rise &c.*] This line is in the first folio printed in Italics as a quotation. All the folios read in the next line :

*Some run from brakes of ice, and answer none.*

JOHNSON.

The old reading is, perhaps, the true one, and may mean, *some run away from danger, and stay to answer none of their faults, whilst others are condemned only on account of a single frailty.*

If this be the true reading, it should be printed :

*Some run from breaks [i. e. fractures] of ice, &c.*

Since I suggested this, I have found reason to change my opinion. A *brake* anciently meant not only a *sharp bit*, a *snaffle*, but also the engine with which farriers confined the legs of such unruly horses as would not otherwise submit themselves to be shod, or to have a cruel operation performed on them. This, in some places, is still called a smith's *brake*. In this last sense, Ben Jonson uses the word in his *Underwoods* :

“ And not think he had eat a stake,

“ Or were set up in a *brake*.”

And, for the former sense, see *The Silent Woman*, Act. IV.

Again, for the latter sense, *Buffy d'Ambois*, by Chapman :

“ Or, like a strumpet, learn to set my face

“ In an eternal *brake*.”

Again, in *The Opportunity*, by Shirley, 1640 :

“ He is fallen into some *brake*, some wench has tied him by the legs.”

Again, in Holland's *Leaguer*, 1633 :

“ — her I'll make

“ A stake, to catch this courtier in a *brake*.”

I offer these quotations, which may prove of use to some more fortunate conjecturer ; but am able myself to derive very little from them to suit the passage before us.

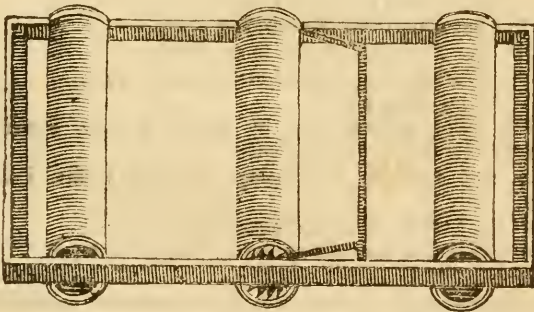
Enter ELBOW, FROTH, Clown, Officers, &c.

ELB. Come, bring them away: if these be good people in a common-weal, that do nothing but use

I likewise find from Holinshed, p. 670, that the *brake* was an engine of torture. "The said Hawkins was cast into the Tower, and at length brought to the *brake*, called the Duke of Excester's daughter, by means of which pain he shewed many things," &c.

"When the Dukes of Exeter and Suffolk, (says Blackstone, in his *Commentaries*, Vol. IV. chap. xxv. p. 320, 321,) and other ministers of Henry VI. had laid a design to introduce the civil law into this kingdom as the rule of government, for a beginning thereof they erected a rack for torture; which was called in derision the Duke of Exeter's Daughter, and still remains in the Tower of London, where it was occasionally used as an engine of state, not of law, more than once in the reign of Queen Elizabeth." See Coke's *Instit.* 35, Barrington, 69, 385, and Fuller's *Worthies*, p. 317.

A part of this horrid engine still remains in the Tower, and the following is the figure of it:



It consists of a strong iron frame about six feet long, with three rollers of wood within it. The middle one of these, which has iron teeth at each end, is governed by two stops of iron, and was, probably, that part of the machine which suspended the powers of the rest, when the unhappy sufferer was sufficiently

their abuses in common houses, I know no law ; bring them away.

frained by the cords, &c. to begin confession. I cannot conclude this account of it without confessing my obligation to Sir Charles Frederick, who politely condescended to direct my enquiries, while his high command rendered every part of the Tower accessible to my researches.

I have since observed that, in *Fox's Martyrs*, edit. 1596, p. 1843, there is a representation of the same kind. To this also, Skelton, in his *Why come ye not to Court*, seems to allude :

“ And with a cole rake

“ Bruise them on a *brake*.”

If Shakspeare alluded to this engine, the sense of the contested passage will be : *Some run more than once from engines of punishment, and answer no interrogatories ; while some are condemned to suffer for a single trespass.*

It should not, however, be dissembled, that yet a plainer meaning may be deduced from the same words. By *brakes of vice* may be meant a collection, a number, a *thicket* of vices. The same image occurs in Daniel's *Civil Wars*, B. IV :

“ Rushing into the thickest woods of spears,

“ And *brakes* of swords,” &c.

That a *brake* meant a bush, may be known from Drayton's poem on *Moses and his Miracles* :

“ Where God unto the Hebrew spake,

“ Appearing from the burning *brake*.”

Again, in *The Mooncalf* of the same author :

“ He brings into a *brake* of briars and thorn,

“ And so entangles.”

Mr. Tollet is of opinion that, by *brakes of vice*, Shakspeare means only the *thorny paths of vice*.

So, in Ben Jonson's *Underwoods*, Whalley's edit. Vol. VI. p. 367 :

“ Look at the false and cunning man, &c.—

“ Crush'd in the snakey *brakes* that he had past.”

STEEVENS.

The words—*answer none*, (that is, *make no confession of guilt*,) evidently shew that *brake of vice* here means the *engine of torture*. The same mode of *question* is again referred to in Act V :

“ To the *rack* with him : we'll touze you joint by joint,

“ But we will know this purpose.”

The name of *brake of vice*, appears to have been given this

ANG. How now, fir! What's your name? and what's the matter?

ELB. If it please your honour, I am the poor duke's constable, and my name is Elbow; I do lean upon justice, fir, and do bring in here before your good honour two notorious benefactors.

ANG. Benefactors? Well; what benefactors are they? are they not malefactors?

ELB. If it please your honour, I know not well what they are: but precise villains they are, that I am sure of; and void of all profanation in the world, that good christians ought to have.

ESCAL. This comes off well;<sup>1</sup> here's a wife officer.

ANG. Go to: What quality are they of? Elbow is your name? Why dost thou not speak, Elbow?<sup>2</sup>

machine from its resemblance to *that used to subdue vicious horses*; to which Daniel thus refers:

“Lyke as the *brake* within the rider's hande  
 “Doth *straine* the horse nye *wood* with grief of paine,  
 “Not us'd before to come in such a band,” &c.

HENLEY.

I am not satisfied with either the old or present reading of this very difficult passage; yet have nothing better to propose. The modern reading, *vice*, was introduced by Mr. Rowe. In *King Henry VIII.* we have—

“Tis but the fate of place, and the rough *brake*  
 “That virtue must go through.” MALONE.

<sup>1</sup> *This comes off well*;] This is nimbly spoken; this is volubly uttered. JOHNSON.

The same phrase is employed in *Timon of Athens*, and elsewhere; but in the present instance it is used ironically. The meaning of it, when seriously applied to speech, is—This is well delivered, this story is well told. STEEVENS.

<sup>2</sup> *Why dost thou not speak, Elbow?*] Says Angelo to the constable. “He cannot, fir, (quoth the Clown,) he's *out at elbow*.” I know not whether this quibble be generally under-

*CLO.* He cannot, fir; he's out at elbow.

*ANG.* What are you, fir?

*ELB.* He, fir? a tapfter, fir; parcel-bawd;<sup>3</sup> one that ferves a bad woman; whose houfe, fir, was, as they fay, pluck'd down in the fuburbs; and now ſhe profeſſes a hot-houfe,<sup>4</sup> which, I think, is a very ill houfe too.

*ESCAL.* How know you that?

*ELB.* My wife, fir, whom I deteft<sup>5</sup> before heaven and your honour,—

*ESCAL.* How! thy wife?

*ELB.* Ay, fir; whom, I thank heaven, is an honeſt woman,—

ſtood: he is *out* at the word *elbow*, and *out* at the *elbow* of his coat. The Conſtable, in his account of maſter Froth and the Clown, has a ſtroke at the Puritans, who were very zealous againſt the ſtage about this time: “Preciſe villains they are, that I am ſure of; and void of all profanation in the world, that good Chriſtians ought to have.” FARMER.

<sup>3</sup> — a tapfter, fir; parcel-bawd;] This we ſhould now expreſs by ſaying, *he is half-tapfter, half-bawd.* JOHNSON.

Thus, in *King Henry IV.* P. II:

“— a parcel-gilt goblet.” STEEVENS.

<sup>4</sup> — ſhe profeſſes a hot-houfe,] A *hot-houfe* is an Engliſh name for a *bagnio*. So, Ben Jonſon:

“Where lately harbour'd many a famous whore,

“A purging bill now fix'd upon the door,

“Tells you it is a *hot-houfe*: ſo it may,

“And ſtill be a whore-houfe.” JOHNSON.

Again, in Goulart's *Admirable Hiſtories*, &c. 1607: “—hearing that they were together in a *hot-houfe* at an old woman's that dwelt by him.” STEEVENS.

<sup>5</sup> — whom I deteft—] He deſigned to ſay *proteſt*. Mrs. Quickly makes the ſame blunder in *The Merry Wives of Windſor*, Act I. ſc. iv: “But, I *deteft*, an honeſt maid,” &c. STEEVENS.

I think that Elbow, in both inſtances, uſes *deteft* for *atteſt*; that is, to call witneſs. M. MASON.

*ESCAL.* Dost thou detest her therefore ?

*ELB.* I say, sir, I will detest myself also, as well as she, that this house, if it be not a bawd's house, it is pity of her life, for it is a naughty house.

*ESCAL.* How dost thou know that, constable ?

*ELB.* Marry, sir, by my wife ; who, if she had been a woman cardinally given, might have been accused in fornication, adultery, and all uncleanness there.

*ESCAL.* By the woman's means ?

*ELB.* Ay, sir, by mistress Overdone's means :<sup>6</sup> but as she spit in his face, so she defied him.

*CLO.* Sir, if it please your honour, this is not so.

*ELB.* Prove it before these varlets here, thou honourable man, prove it.

*ESCAL.* Do you hear how he misplaces ?

[*To* ANGELO.]

*CLO.* Sir, she came in great with child ; and longing (saying your honour's reverence,) for stew'd prunes ;<sup>7</sup> sir, we had but two in the house, which at that very distant time stood, as it were, in a

<sup>6</sup> *Ay, sir, by mistress Overdone's means :*] Here seems to have been some mention made of Froth, who was to be accused, and some words therefore may have been lost, unless the irregularity of the narrative may be better imputed to the ignorance of the constable. JOHNSON.

<sup>7</sup> — *stew'd prunes ;*] *Stewed prunes* were to be found in every brothel.

So, in *Maroccus Exstaticus, or Bankes's Bay Horse in a Trance, 1595* : " With this stocke of wenches will this trustie Roger and his Bettrice set up, forsooth, with their pamphlet pots and *stewed prunes*, &c. in a *sinful saucer*," &c.

See a note on the 3d scene of the 3d Act of *The First Part of King Henry IV.* In the old copy *prunes* are spelt, according to vulgar pronunciation, *prewyns*. STEEVENS.

fruit-dish, a dish of some three-pence; your honours have seen such dishes; they are not China dishes,<sup>8</sup> but very good dishes.

*ESCAL.* Go to, go to; no matter for the dish, fir.

*CLO.* No, indeed, fir, not of a pin; you are therein in the right: but, to the point: As I say, this mistress Elbow, being, as I say, with child, and being great belly'd, and longing, as I said, for prunes; and having but two in the dish, as I said, master Froth here, this very man, having eaten the rest, as I said, and, as I say, paying for them very honestly;—for, as you know, master Froth, I could not give you three pence again.

*FROTH.* No, indeed.

*CLO.* Very well: you being then, if you be remember'd, cracking the stones of the foresaid prunes.

*FROTH.* Ay, so I did, indeed.

*CLO.* Why, very well: I telling you then, if you be remember'd, that such a one, and such a one, were past cure of the thing you wot of, unless they kept very good diet, as I told you.

*FROTH.* All this is true.

*CLO.* Why, very well then.

*ESCAL.* Come, you are a tedious fool: to the purpose.—What was done to Elbow's wife, that he hath cause to complain of? Come me to what was done to her.

<sup>8</sup> — not China dishes,] A China dish, in the age of Shakspeare, must have been such an uncommon thing, that the Clown's exemption of it, as no utensil in a common brothel, is a striking circumstance in his absurd and tautological deposition.



*CLO.* Sir, your honour cannot come to that yet.

*ESCAL.* No, fir, nor I mean it not.

*CLO.* Sir, but you shall come to it, by your honour's leave: And, I beseech you, look into master Froth here, fir; a man of fourscore pound a year; whose father died at Hallowmas:—Was't not at Hallowmas, master Froth?

*FROTH.* All-hollond eve.

*CLO.* Why, very well; I hope here be truths: He, fir, sitting, as I say, in a lower chair,<sup>9</sup> fir;—'twas in the *Bunch of Grapes*, where, indeed, you have a delight to sit: Have you not?

*FROTH.* I have so; because it is an open room, and good for winter.

*CLO.* Why, very well then;—I hope here be truths.

*ANG.* This will last out a night in Russia, When nights are longest there: I'll take my leave, And leave you to the hearing of the cause; Hoping, you'll find good cause to whip them all.

*ESCAL.* I think no less: Good morrow to your lordship. [Exit ANGELO.

Now, fir, come on: What was done to Elbow's wife, once more?

*CLO.* Once, fir? there was nothing done to her once.

*ELB.* I beseech you, fir, ask him what this man did to my wife.

<sup>9</sup> — in a lower chair,] Every house had formerly, among its other furniture, what was called—a *low chair*, designed for the ease of sick people, and, occasionally, occupied by lazy ones. Of these conveniences I have seen many, though, perhaps, at present they are wholly disused. STEEVENS.

*CLO.* I beseech your honour, ask me.

*ESCAL.* Well, fir: What did this gentleman to her?

*CLO.* I beseech you, fir, look in this gentleman's face:—Good master Froth, look upon his honour; 'tis for a good purpose: Doth your honour mark his face?

*ESCAL.* Ay, fir, very well.

*CLO.* Nay, I beseech you, mark it well.

*ESCAL.* Well, I do so.

*CLO.* Doth your honour see any harm in his face?

*ESCAL.* Why, no.

*CLO.* I'll be supposed<sup>1</sup> upon a book, his face is the worst thing about him: Good then; if his face be the worst thing about him, how could master Froth do the constable's wife any harm? I would know that of your honour.

*ESCAL.* He's in the right: Constable, what say you to it?

*ELB.* First, an it like you, the house is a respected house; next, this is a respected fellow; and his mistress is a respected woman.

*CLO.* By this hand, fir, his wife is a more respected person than any of us all.

*ELB.* Varlet, thou liest; thou liest, wicked varlet: the time is yet to come, that she was ever respected with man, woman, or child.

*CLO.* Sir, she was respected with him before he married with her.

<sup>1</sup> *I'll be supposed*—] He means *deposed*. MALONE.

*ESCAL.* Which is the wifer here? Justice, or Iniquity? <sup>2</sup>—Is this true?

*ELB.* O thou caitiff! O thou varlet! O thou wicked Hannibal! <sup>3</sup> I respected with her, before I was married to her? If ever I was respected with her, or she with me, let not your worship think me the poor duke's officer:—Prove this, thou wicked Hannibal, or I'll have mine action of battery on thee.

*ESCAL.* If he took you a box o' ear, you might have your action of slander too.

*ELB.* Marry, I thank your good worship for it: What is't your worship's pleasure I should do with this wicked caitiff?

*ESCAL.* Truly, officer, because he hath some offences in him, that thou wouldst discover if thou couldst, let him continue in his courses, till thou know'st what they are.

*ELB.* Marry, I thank your worship for it:—Thou seest, thou wicked varlet now, what's come

<sup>2</sup> *Justice, or Iniquity?*] These were, I suppose, two personages well known to the audience by their frequent appearance in the old moralities. The words, therefore, at that time produced a combination of ideas, which they have now lost.

JOHNSON.

*Justice, or Iniquity?*] i. e. The Constable or the Fool. Escalus calls the latter, *Iniquity*, in allusion to the old *Vice*, a familiar character in the ancient moralities and dumb-shews. *Justice* may have a similar allusion, which I am unable to explain. *Iniquitie* is one of the personages in the "worthy interlude of *Kynge Darius*," 4to. bl. l. no date. And in *The First Part of King Henry IV.* Prince Henry calls Falstaff,—"that reverend *Vice*, that grey *Iniquity*." RITSON.

<sup>3</sup> — *Hannibal!*] Mistaken by the Constable for *Cannibal*.

JOHNSON.

upon thee ; thou art to continue now, thou varlet ;  
thou art to continue.<sup>4</sup>

*ESCAL.* Where were you born, friend ?

[*To FROTH.*

*FROTH.* Here in Vienna, fir.

*ESCAL.* Are you of fourscore pounds a year ?

*FROTH.* Yes, and't please you, fir.

*ESCAL.* So.—What trade are you of, fir ?

[*To the Clown.*

*CLO.* A tapster ; a poor widow's tapster.

*ESCAL.* Your mistress's name ?

*CLO.* Mistress Over-done.

*ESCAL.* Hath she had any more than one husband ?

*CLO.* Nine, fir ; Over-done by the last.

*ESCAL.* Nine !—Come hither to me, master Froth. Master Froth, I would not have you acquainted with tapsters ; they will draw you,<sup>5</sup> master Froth, and you will hang them : Get you gone, and let me hear no more of you.

*FROTH.* I thank your worship : For mine own part, I never come into any room in a taphouse, but I am drawn in.

<sup>4</sup> — *thou art to continue.*] Perhaps Elbow, misinterpreting the language of Escalus, supposes the Clown is to *continue in confinement*; at least, he conceives some severe punishment or other to be implied by the word—*continue*. STEEVENS.

<sup>5</sup> — *they will draw you,*] *Draw* has here a cluster of senses. As it refers to the tapster, it signifies *to drain, to empty*; as it is related to *hang*, it means *to be conveyed to execution on a hurdle*. In Froth's answer, it is the same as *to bring along by some motive or power*. JOHNSON.

*ESCAL.* Well; no more of it, master Froth: farewell. [*Exit FROTH.*]—Come you hither to me, master tapster; what's your name, master tapster?

*CLO.* Pompey.<sup>6</sup>

*ESCAL.* What else?

*CLO.* Bum, fir.

*ESCAL.* 'Troth, and your bum is the greatest thing about you;<sup>7</sup> so that, in the beastliest sence,

<sup>6</sup> *Pompey.*] His mistress, in a preceding scene, calls him *Thomas.* RITSON.

<sup>7</sup> ——— *greatest thing about you;*] Greene, in one of his pieces, mentions the "*great bumme of Paris.*"

Again, in *Tyro's Roaring Megge*, 1598:

"Tyro's round breeches have a *cliffe* behind."

STEEVENS.

Harrison, in his *Description of Britain*, prefixed to Holinshed's *Chronicle*, condemns the excess of apparel amongst his countrymen, and thus proceeds: "Neither can we be more justly burdened with any reproche than inordinate behaviour in apparell, for which most nations deride us; as also for that *we men doe seeme to bestowe most cost upon our arses*, and much more than upon all the rest of our bodies, as women do likewise upon their heads and shoulders." Should any curious reader wish for more information upon this subject, he is referred to *Strutt's Manners and Customs of the English*, Vol. III. p. 86. DOUCE.

But perhaps an ancient MS. ballad, entitled, *A lamentable Complaint of the poor Country Men againste great Hofe, for the Lossè of there Cattelles Tailles*, Mus. Brit. MS. Harl. 367, may throw further light on the subject. This ballad consists of 41 stanzas. From these the following are selected:

5. "For proude and paynted parragenns,  
 " And *monstrous breched* beares,  
 " This realme almost hath cleane distroy'd,  
 " Which I reporte with teares.—
9. " And chesely those of eache degree  
 " Who *monstrous hofe* delyght,  
 " As monsters fell, have done to us  
 " Most grevus hurte and spyte.—

you are Pompey the great. Pompey, you are partly a bawd, Pompey, howsoever you colour it in being

11. " As now of late in leffer thinges  
 " To furnyshe forthe theare pryde,  
 " With woole, with flaxe, with hare also,  
 " To make theare *bryches wyde*.
12. " What hurte and damage doth ensfew  
 " And fall upon the poore,  
 " For want of woll and flax of late,  
 " Which *monnstrus hofe* devore.——
14. " But heare hath so possessed of late  
 " The *bryche of every knave*,  
 " That none one beaft nor horfe can tell  
 " Which waye his tale to faufe.——
23. " And that with speede to take awaye  
 " *Great bryches* as the cause  
 " Of all this hurte, or ealse to make  
 " Some sharpe and houlfome lawes,——
39. " So that in fyne the charytie  
 " Whiche Chrysten men shoulde save,  
 " By dyvers wayes is blemyshted,  
 " To *boulster breaches* brave.
40. " But now for that noe remedye  
 " As yet cann wel be founde,  
 " I wolde that fuche as weare this heare  
 " Weare well and trewly bounde,
41. " With every heare a loufe to have,  
 " To *stufte their bryches* oute ;  
 " And then I trust they wolde not weare  
 " Nor beare *fuche baggs* about.
- " Finis."

See also, in the *Perfones Tale* of Chaucer : — " and eke the *buttokes* of hem behinde, that faren as it were the hinder part of a she ape in the ful of the mone."

In consequence of a diligent inspection of ancient pictures and prints, it may be pronounced that this ridiculous fashion appeared in the early part of Queen Elizabeth's reign, then declined, and recommenced at the beginning of that of James the Firft. STEEVENS.

a tapster. Are you not? come, tell me true; it shall be the better for you.

*CLO.* Truly, fir, I am a poor fellow, that would live.

*ESCAL.* How would you live, Pompey? by being a bawd? What do you think of the trade Pompey? is it a lawful trade?

*CLO.* If the law would allow it, fir.

*ESCAL.* But the law will not allow it, Pompey; nor it shall not be allowed in Vienna.

*CLO.* Does your worship mean to geld and spay all the youth in the city?

*ESCAL.* No, Pompey.

*CLO.* Truly, fir, in my poor opinion, they will to't then: If your worship will take order<sup>8</sup> for the drabs and the knaves, you need not to fear the bawds.

*ESCAL.* There are pretty orders beginning, I can tell you: It is but heading and hanging.

*CLO.* If you head and hang all that offend that way but for ten year together, you'll be glad to give out a commiffion for more heads. If this law hold in Vienna ten year, I'll rent the fairest house in it, after three pence a bay:<sup>9</sup> If you live to see this come to pass, say, Pompey told you so.

<sup>8</sup> ——— take order——] i. e. take measures. So, in *Othello*:  
“Honest Iago hath ta'en order for't.” STEEVENS.

<sup>9</sup> ——— I'll rent the fairest house in it, after three pence a bay:] A bay of building is, in many parts of England, a common term, of which the best conception that ever I could obtain is, that it is the space between the main beams of the roof; so that a barn crossed twice with beams is a barn of three bays.

JOHNSON.

*ESCAL.* Thank you, good Pompey: and, in requital of your prophecy, hark you,—I advise you, let me not find you before me again upon any complaint whatsoever, no, not for dwelling where you do; if I do, Pompey, I shall beat you to your tent, and prove a shrewd Cæsar to you; in plain dealing, Pompey, I shall have you whipt: so for this time, Pompey, fare you well.

*CLO.* I thank your worship for your good counsel; but I shall follow it, as the flesh and fortune shall better determine.

Whip me? No, no; let carman whip his jade;  
The valiant heart's not whipt out of his trade.

[*Exit.*

*ESCAL.* Come hither to me, master Elbow; come hither, master Constable. How long have you been in this place of constable?

*ELB.* Seven year and a half, fir.

*ESCAL.* I thought, by your readines<sup>1</sup> in the office, you had continued in it some time: You say, seven years together?

*ELB.* And a half, fir.

“ — that by the yearly birth

“ The large-bay'd barn doth fill,” &c.

I forgot to take down the title of the work from which this instance is adopted. Again, in Hall's *Virgidemiarum*, Lib. IV.

“ His rent in faire response must arise,

“ To double trebles of his one yeares price;

“ Of one bayes breadth, God wot, a silly cote

“ Whose thatched spars are furr'd with sluttish foote.”

STEEVENS.

<sup>1</sup> — by your readines—] Old copy—the readines. Corrected by Mr. Pope. In the MSS. of our author's age, *ye.* and *yr.* (for so they were frequently written) were easily confounded.

MALONE.



*ESCAL.* Alas! it hath been great pains to you! They do you wrong to put you so oft upon't: Are there not men in your ward sufficient to serve it?

*ELB.* Faith, sir, few of any wit in such matters: as they are chosen, they are glad to choose me for them; I do it for some piece of money, and go through with all.

*ESCAL.* Look you, bring me in the names of some six or seven, the most sufficient of your parish.

*ELB.* To your worship's house, sir?

*ESCAL.* To my house: Fare you well. [*Exit. ELBOW.*] What's o'clock, think you?

*JUST.* Eleven, sir.

*ESCAL.* I pray you home to dinner with me.

*JUST.* I humbly thank you.

*ESCAL.* It grieves me for the death of Claudio; But there's no remedy.

*JUST.* Lord Angelo is severe.

*ESCAL.* It is but needful:  
Mercy is not itself, that oft looks so;  
Pardon is still the nurse of second woe:  
But yet,—Poor Claudio!—There's no remedy.  
Come, sir. [*Exeunt.*]

## SCENE II.

*Another Room in the same.*

*Enter Provost and a Servant.*

*SERV.* He's hearing of a cause; he will come  
straight.  
I'll tell him of you.

*PROV.* Pray you, do. [*Exit Servant.*] I'll know  
His pleasure; may be, he will relent: Alas,  
He hath but as offended in a dream!  
All sects, all ages smack of this vice; and he  
To die for it!—

*Enter ANGELO.*

*ANG.* Now, what's the matter, provost?

*PROV.* Is it your will Claudio shall die to-mor-  
row?

*ANG.* Did I not tell thee, yea? hadst thou not  
order?

Why dost thou ask again?

*PROV.* Left I might be too rash:  
Under your good correction, I have seen,  
When, after execution, judgment hath  
Repented o'er his doom.

*ANG.* Go to; let that be mine:  
Do you your office, or give up your place,  
And you shall well be spar'd.

*PROV.* I crave your honour's pardon.—  
What shall be done, sir, with the groaning Juliet?  
She's very near her hour.

ANG. Dispose of her  
To some more fitter place ; and that with speed.

*Re-enter* Servant.

SERV. Here is the fister of the man condemn'd,  
Desires access to you.

ANG. Hath he a fister ?

PROV. Ay, my good lord ; a very virtuous maid,  
And to be shortly of a fisterhood,  
If not already.

ANG. Well, let her be admitted.

[*Exit* Servant.]

See you, the fornicatrefs be remov'd ;  
Let her have needful, but not lavish, means ;  
There shall be order for it.

*Enter* LUCIO and ISABELLA.

PROV. Save your honour !<sup>2</sup> [*Offering to retire.*

ANG. Stay a little while.<sup>3</sup>—[*To ISAB.*] You are  
welcome : What's your will ?

<sup>2</sup> *Save your honour!*] *Your honour*, which is so often repeated in this scene, was in our author's time the usual mode of address to a *lord*. It had become antiquated after the Restoration ; for Sir William D'Avenant, in his alteration of this play, has substituted *your excellence* in the room of it. MALONE.

<sup>3</sup> *Stay a little while.*] It is not clear why the Provost is bidden to stay, nor when he goes out. JOHNSON.

The entrance of Lucio and Isabella should not, perhaps, be made till after Angelo's speech to the Provost, who had only announced a lady, and seems to be detained as a witness to the purity of the deputy's conversation with her. His *exit* may be fixed with that of Lucio and Isabella. He cannot remain longer, and there is no reason to think he departs before. RITSON.

*ISAB.* I am a woeful suitor to your honour,  
Please but your honour hear me.

*ANG.* Well; what's your suit?

*ISAB.* There is a vice, that most I do abhor,  
And most desire should meet the blow of justice;  
For which I would not plead, but that I must;  
For which I must not plead, but that I am  
At war, 'twixt will, and will not.<sup>4</sup>

*ANG.* Well; the matter?

*ISAB.* I have a brother is condemn'd to die:  
I do beseech you, let it be his fault,  
And not my brother.<sup>5</sup>

*PROV.* Heaven give thee moving graces!

*Stay a little while*, is said by Angelo, in answer to the words, "Save your honour;" which denoted the Provost's intention to depart. Isabella uses the same words to Angelo, when she goes out, near the conclusion of this scene. So also, when she offers to retire, on finding her suit ineffectual: "Heaven keep your honour!" MALONE.

<sup>4</sup> *For which I must not plead, but that I am  
At war, 'twixt will, and will not.*] This is obscure; perhaps it may be mended by reading:

*For which I must now plead; but yet I am  
At war, 'twixt will, and will not.*

*Yet* and *yt* are almost undistinguishable in an ancient manuscript. Yet no alteration is necessary, since the speech is not unintelligible as it now stands. JOHNSON.

*For which I must not plead, but that I am  
At war, 'twixt will, and will not.*] i. e. for which I must not plead, but that there is a conflict in my breast betwixt my affection for my brother, which induces me to plead for him, and my regard to virtue, which forbids me to intercede for one guilty of such a crime; and I find the former more powerful than the latter. MALONE.

<sup>5</sup> — *let it be his fault,  
And not my brother.*] i. e. let his fault be condemned, or extirpated, but let not my brother himself suffer. MALONE.

ANG. Condemn the fault, and not the actor of it !  
 Why, every fault's condemn'd, ere it be done :  
 Mine were the very cipher of a function,  
 To find the faults,<sup>6</sup> whose fine stands in record,  
 And let go by the actor.

ISAB. O just, but severe law !  
 I had a brother then.—Heaven keep your honour !  
[Retiring.]

LUCIO. [To ISAB.] Give't not o'er so : to him  
 again, intreat him ;  
 Kneel down before him, hang upon his gown ;  
 You are too cold : if you should need a pin,  
 You could not with more tame a tongue desire it :  
 To him, I say.

ISAB. Must he needs die ?

ANG. Maiden, no remedy.

ISAB. Yes ; I do think that you might pardon  
 him,  
 And neither heaven, nor man, grieve at the mercy.

ANG. I will not do't.

ISAB. But can you, if you would ?

ANG. Look, what I will not, that I cannot do.

ISAB. But might you do't, and do the world no  
 wrong,

<sup>6</sup> To find the faults,] The old copy reads—To fine, &c.

STEEVENS.

To fine means, I think, to pronounce the fine or sentence of the law, appointed for certain crimes. Mr. Theobald, without necessity, reads find. The repetition is much in our author's manner. MALONE.

Theobald's emendation may be justified by a passage in *King Lear* :

“ All's not offence that indiscretion finds,

“ And dotage terms so.” STEEVENS.

If so your heart were touch'd with that remorse<sup>7</sup>  
As mine is to him?

ANG. He's sentenc'd; 'tis too late.

LUCIO. You are too cold. [To ISABELLA.

ISAB. Too late? why, no; I, that do speak a word,  
May call it back again:<sup>8</sup> Well believe this,<sup>9</sup>  
No ceremony that to great ones 'longs,  
Not the king's crown, nor the deputed sword,  
The marshal's truncheon, nor the judge's robe,  
Become them with one half so good a grace,  
As mercy does. If he had been as you,  
And you as he, you would have slipt like him;  
But he, like you, would not have been so stern.

ANG. Pray you, begone.

ISAB. I would to heaven I had your potency,  
And you were Isabel! should it then be thus?  
No; I would tell what 'twere to be a judge,  
And what a prisoner.

LUCIO. Ay, touch him: there's the vein. [*Afide.*

<sup>7</sup> ——— *touch'd with that remorse*—] *Remorse*, in this place,  
as in many others, signifies *pity*.

So, in the fifth Act of this play:

“ My sifterly *remorse* confutes my honour,

“ And I did yield to him.”

Again, in Heywood's *Iron Age*, 1632:

“ The perfect image of a wretched creature,

“ His speeches beg *remorse*.”

See *Othello*, Act III. STEEVENS.

<sup>8</sup> *May call it back again:*] The word *back* was inserted by  
the editor of the second folio, for the sake of the metre.

MALONE.

Surely, it is added for the sake of *sense* as well as *metre*.

STEEVENS.

<sup>9</sup> ——— *Well believe this.*] Be thoroughly assured of this.

THEOBALD.

ANG. Your brother is a forfeit of the law,  
And you but waste your words.

ISAB. Alas! alas!  
Why, all the souls that were,<sup>1</sup> were forfeit once;  
And He that might the vantage best have took,  
Found out the remedy: How would you be,  
If he, which is the top of judgment, should  
But judge you as you are? O, think on that;  
And mercy then will breathe within your lips,  
Like man new made.<sup>2</sup>

ANG. Be you content, fair maid;  
It is the law, not I, condemns your brother:  
Were he my kinsman, brother, or my son,  
It should be thus with him;—he must die to-morrow.

<sup>1</sup> — all the souls that were,] This is false divinity. We should read—*are*. WARBURTON.

I fear, the player, in this instance, is a better divine than the prelate. The *souls that were*, evidently refer to Adam and Eve, whose transgression rendered them obnoxious to the penalty of annihilation, but for the remedy which the Author of their being most graciously provided. The learned Bishop, however, is more successful in his next explanation. HENLEY.

<sup>2</sup> *And mercy then will breathe within your lips, Like man new made.*] This is a fine thought, and finely expressed. The meaning is, that *mercy will add such a grace to your person, that you will appear as amiable as a man come fresh out of the hands of his Creator*. WARBURTON.

I rather think the meaning is, *You will then change the severity of your present character*. In familiar speech, *You would be quite another man*. JOHNSON.

*And mercy then will breathe within your lips, Like man new made.*] You will then appear as tender-hearted and merciful as the first man was in his days of innocence, immediately after his creation. MALONE.

I incline to a different interpretation: *And you, Angelo, will breathe new life into Claudio, as the Creator animated Adam, by "breathing into his nostrils the breath of life."*

HOLT WHITE.

*ISAB.* To-morrow? O, that's sudden! Spare him,  
 spare him:  
 He's not prepar'd for death! Even for our kitchens  
 We kill the fowl of season;<sup>3</sup> shall we serve heaven  
 With less respect than we do minister  
 To our gross selves? Good, good my lord, bethink  
 you:  
 Who is it that hath died for this offence?  
 There's many have committed it.

*LUCIO.* Ay, well said.

*ANG.* The law hath not been dead, though it  
 hath slept:<sup>4</sup>  
 Those many had not dar'd to do that evil,  
 If the first man that did the edict infringe,<sup>5</sup>  
 Had answer'd for his deed: now, 'tis awake;  
 Takes note of what is done; and, like a prophet,  
 Looks in a glass,<sup>6</sup> that shows what future evils,

<sup>3</sup> — of season;] i. e. when it is in season. So, in *The Merry Wives of Windsor*: “—buck; and of the season too it shall appear.” STEEVENS.

<sup>4</sup> *The law hath not been dead, though it hath slept:*] *Dormiunt aliquando leges, moriuntur nunquam*, is a maxim in our law. HOLT WHITE.

<sup>5</sup> *If the first man &c.*] The word *man* has been supplied by the modern editors. I would rather read—

*If he, the first, &c.* TYRWHITT.

*Man* was introduced by Mr. Pope. MALONE.

<sup>6</sup> — like a prophet,

*Looks in a glass,*] This alludes to the fopperies of the *beril*, much used at that time by cheats and fortune-tellers to predict by.

WARBURTON.

See *Macbeth*, Act IV. sc. i.

So again, in *Vittoria Coromblona*, 1612:

“How long have I beheld the devil in chrystal?”

STEEVENS.

The *beril*, which is a kind of crystal, hath a weak tincture of red in it. Among other tricks of astrologers, the discovery of



(Either now,<sup>7</sup> or by remiffness new-conceiv'd,  
And so in progress to be hatch'd and born,)  
Are now to have no fúccessive degrees,  
But, where they live, to end.<sup>8</sup>

ISAB. — Yet show some pity.

ANG. I show it most of all, when I show justice;  
For then I pity those I do not know,<sup>9</sup>

past or future events was supposed to be the consequence of looking into it. See Aubrey's *Miscellanies*, p. 165, edit. 1721.

REED.

<sup>7</sup> (*Either now*,] Thus the old copy. Modern editors read—  
*Or new*— STEEVENS.

<sup>8</sup> *But, where they live, to end.*] The old copy reads—*But, here they live, to end.* Sir Thomas Hanmer substituted *ere* for *here*; but *where* was, I am persuaded, the author's word.

So, in *Coriolanus*, Act V. sc. v:

“ — but *there* to end,

“ WHERE he was to begin, and give away

“ The benefit of our levies,” &c.

Again, in *Julius Cæsar*:

“ And WHERE I did begin, there shall I end.”

The prophecy is not, that future evils should end, *ere*, or before they are born; or, in other words, that there should be no more evil in the world (as Sir T. Hanmer by his alteration seems to have understood it); but, that they should end WHERE they began, i. e. with the criminal; who, being punished for his first offence, could not proceed by *successive degrees* in wickedness, nor excite others, by his impunity, to vice. So, in the next speech:

“ And do him right, that, answering *one* foul wrong,

“ Lives not to act *another*.”

It is more likely that a letter should have been omitted at the press, than that one should have been added.

The same mistake has happened in *The Merchant of Venice*, folio, 1623, p. 173, col. 2:—“ ha, ha, *here* in Genoa,”—instead of—“ *where*? in Genoa?” MALONE.

Dr. Johnson applauds Sir Thomas Hanmer's emendation. I prefer that of Mr. Malone. STEEVENS.

<sup>9</sup> — *show some pity.*

Ang. *I show it most of all, when I show justice;*

*For then I pity those I do not know,*] This was one of

Which a dismis'd offence would after gall ;  
 And do him right, that, answering one foul wrong,  
 Lives not to act another. Be satisfied ;  
 Your brother dies to-morrow ; be content.

*ISAB.* So you must be the first, that gives this  
 sentence ;

And he, that suffers : O, it is excellent  
 To have a giant's strength ; but it is tyrannous  
 To use it like a giant.<sup>1</sup>

*LUCIO.* That's well said.

*ISAB.* Could great men thunder  
 As Jove himself does, Jove would ne'er be quiet,  
 For every pelting,<sup>2</sup> petty officer,  
 Would use his heaven for thunder ; nothing but  
 thunder.—

Merciful heaven !

Thou rather, with thy sharp and sulphurous bolt,  
 Split'st the unwedgeable and gnarled oak,<sup>3</sup>  
 Than the soft myrtle ;—O, but man, proud man !<sup>4</sup>

Hale's memorials. *When I find myself swayed to mercy, let me remember, that there is a mercy likewise due to the country.*

JOHNSON.

<sup>1</sup> *To use it like a giant.]* Isabella alludes to the savage conduct of giants in ancient romances. STEEVENS.

<sup>2</sup> — *pelting,]* i. e. paltry.

This word I meet with in *Mother Bombie*, 1594 :

“ — will not shrink the city for a *pelting* jade.”

STEEVENS.

<sup>3</sup> — *gnarled oak,]* *Gnarre* is the old English word for a knot in wood.

So, in *Antonio's Revenge*, 1602 :

“ Till by degrees the tough and *gnarly* trunk

“ Be riv'd in funder.”

Again, in Chaucer's *Knights Tale*, Tyrwhitt's edit. v. 1979 :

“ With knotty *knarry* barrein trees old.” STEEVENS.

<sup>4</sup> *Than the soft myrtle ;—O, but man, proud man !]* The defective metre of this line shews that some word was acciden-

Drest in a little brief authority ;  
 Most ignorant of what he's most assur'd,  
 His glassy essence,—like an angry ape,  
 Plays such fantastick tricks before high heaven,  
 As make the angels weep ;<sup>5</sup> who, with our spleens,  
 Would all themselves laugh mortal.<sup>6</sup>

*LUCIO.* O, to him, to him, wench : he will relent ;  
 He's coming, I perceive't.

*PROV.* Pray heaven, she win him !

*ISAB.* We cannot weigh our brother with ourself :<sup>7</sup>

tally omitted at the press ; probably some additional epithet to *man* ; perhaps *weak*,—"but man, *weak*, proud man—." The editor of the second folio, to supply the defect, reads—*O*, but man, &c. which, like almost all the other emendations of that copy, is the worst and the most improbable that could have been chosen. MALONE.

I am content with the emendation of the second folio, which I conceive to have been made on the authority of some manuscript, or corrected copy. STEEVENS.

<sup>5</sup> *As make the angels weep ;*] The notion of angels weeping for the sins of men is rabbinical.—*Ob peccatum flentes angelos inducunt Hebræorum magisiri.*—Grotius ad S. Lucam.

THEOBALD.

<sup>6</sup> ——— *who, with our spleens,*

*Would all themselves laugh mortal.*] Mr. Theobald says the meaning of this is, *that if they were endowed with our spleens and perishable organs, they would laugh themselves out of immortality ;* or, as we say in common life, laugh themselves dead ; which amounts to this, that if they were mortal, they would not be immortal. Shakspeare meant no such nonsense. By *spleens*, he meant that peculiar turn of the human mind, that always inclines it to a spiteful, unseasonable mirth. Had the angels *that*, says Shakspeare, they would laugh themselves out of their immortality, by indulging a passion which does not deserve that prerogative. The ancients thought, that immoderate laughter was caused by the bigness of the spleen.

WARBURTON.

<sup>7</sup> *We cannot weigh our brother with ourself :*] *We* mortals, proud and foolish, cannot prevail on our passions to *weigh* or compare *our brother*, a being of like nature and like frailty,

Great men may jest with faints: 'tis wit in them;  
But, in the less, foul profanation.

*LUCIO.* Thou'rt in the right, girl; more o' that.

*ISAB.* That in the captain's but a cholerick word,  
Which in the foldier is flat blasphemy.

*LUCIO.* Art advis'd o' that? more on't.

*ANG.* Why do you put these sayings upon me?

*ISAB.* Because authority, though it err like others,  
Hath yet a kind of medicine in itself,  
That skins the vice o' the top:<sup>8</sup> Go to your bosom;  
Knock there; and ask your heart, what it doth know  
That's like my brother's fault: if it confess  
A natural guiltiness, such as is his,  
Let it not found a thought upon your tongue  
Against my brother's life.

*ANG.* She speaks, and 'tis  
Such sense, that my sense breeds with it.<sup>9</sup>—Fare  
you well.

*with ourself.* We have different names and different judgements for the same faults committed by persons of different condition. JOHNSON.

The reading of the old copy, *ourself*, which Dr. Warburton changed to *yourself*, is supported by a passage in the fifth Act:

“ — If he had so offended,

“ He would have weigh'd thy brother by himself,

“ And not have cut him off.” MALONE.

<sup>8</sup> *That skins the vice o' the top:*] Shakspeare is fond of this indelicate metaphor. So, in *Hamlet*:

“ It will but *skin* and film the ulcerous place.”

STEEVENS.

<sup>9</sup> — *that my sense breeds with it.*] Thus all the folios. Some later editor has changed *breeds* to *bleeds*, and Dr. Warburton blames poor Theobald for recalling the old word, which yet is certainly right. *My sense breeds with her sense*, that is, new thoughts are stirring in my mind, new conceptions are hatched in my imagination. So we say, to brood over thought.

JOHNSON.

ISAB. Gentle my lord, turn back.

ANG. I will bethink me:—Come again to-morrow.

ISAB. Hark, how I'll bribe you: Good my lord, turn back.

ANG. How! bribe me?

ISAB. Ay, with such gifts, that heaven shall share with you.

LUCIO. You had marr'd all else.

ISAB. Not with fond shekels<sup>1</sup> of the tested gold,<sup>2</sup>

Sir William D'Avenant's alteration favours the sense of the old reading—*breeds*, which Mr. Pope had changed to *bleeds*.

— *She speaks such sense*

*As with my reason breeds such images*

*As she has excellently form'd.*— STEEVENS.

I rather think the meaning is—She delivers her sentiments with such propriety, force, and elegance, that my *sensual desires* are inflamed by what she says. *Sense* has been already used in this play with the same signification:

“ — one who never feels

“ The wanton stings and motions of the *sense*.”

The word *breeds* is used nearly in the same sense in *The Tempest*:

“ — Fair encounter

“ Of two most rare affections! Heavens rain grace

“ On that which *breeds* between them!” MALONE.

The sentence signifies, Isabella does not utter *barren* words, but speaks such sense as *breeds* or *produces a consequence* in Angelo's mind. Truths which *generate* no conclusion are often termed *barren* facts. HOLT WHITE.

I understand the passage thus:—Her arguments are enforced with so much good sense, as to increase that stock of sense which I already possess. DOUCE.

<sup>1</sup> — fond *shekels*—] *Fond* means very frequently in our author, *foolish*. It signifies in this place *valued or prized by folly*. STEEVENS.

<sup>2</sup> — tested *gold*,] i. e. attested, or marked with the standard stamp. WARBURTON.

Or stoncs, whose rates are either rich, or poor,  
 As fancy values them : but with true prayers,  
 That shall be up at heaven, and enter there,  
 Ere sun-rise ; prayers from preserved souls,<sup>3</sup>  
 From fasting maids, whose minds are dedicate  
 To nothing temporal.

*ANG.* Well : come to me  
 To-morrow.

*LUCIO.* Go to ; it is well ; away.

[*Aside to ISABEL.*

*ISAB.* Heaven keep your honour safe !

*ANG.* Amen : for I  
 Am that way going to temptation, [*Aside.*  
 Where prayers cross.<sup>4</sup>

Rather cupelled, brought to the *test*, refined. JOHNSON.

All gold that is *tested* is not marked with the standard stamp. The verb has a different sense, and means tried by the cuppel, which is called by the refiners a *test*. Vide Harris's *Lex. Tech.* Voce CUPPELL. SIR J. HAWKINS.

<sup>3</sup> ——— preserved *souls*,] i. e. preserved from the corruption of the world. The metaphor is taken from fruits preserved in sugar. WARBURTON.

So, in *The Amorous War*, 1648 :

“ You do not reckon us 'mongst marmalade,  
 “ Quinces and apricots ? or take us for  
 “ Ladies *preserved* ? ” STEEVENS.

<sup>4</sup> ——— *I am that way going to temptation,*  
 Where prayers cross.] Which way Angelo is going to temptation, we begin to perceive ; but how *prayers cross* that way, or cross each other, at that way, more than any other, I do not understand.

Isabella prays that his *honour* may be safe, meaning only to give him his title : his imagination is caught by the word *honour* : he feels that his *honour* is in danger, and therefore, I believe, answers thus :

*I am that way going to temptation,*  
 Which your *prayers cross*.

ISAB. At what hour to-morrow  
Shall I attend your lordship?

ANG. At any time 'fore noon.

ISAB. Save your honour!

[*Exeunt* LUCIO, ISABELLA, and Provost.

ANG. From thee; even from thy virtue!—  
What's this? what's this? Is this her fault, or mine?  
The tempter, or the tempted, who sins most? Ha!<sup>5</sup>  
Not she; nor doth she tempt: but it is I,  
That lying by the violet, in the sun,<sup>6</sup>

That is, I am tempted to lose that honour of which thou im-  
plorest the preservation. The temptation under which I labour  
is that which thou hast unknowingly *thwarted* with thy prayer.  
He uses the same mode of language a few lines lower. Isabella,  
parting, says:

*Save your honour!*

Angelo catches the word—*Save it! From what?*

*From thee! even from thy virtue!*— JOHNSON.

The best method of illustrating this passage will be to quote a  
similar one from *The Merchant of Venice*, Act III. sc. i:

“*Sal.* I would it might prove the end of his losses!

“*Sola.* “Let me say *Amen* betimes, lest the devil cross  
*thy prayer.*”

For the same reason Angelo seems to say *Amen* to Isabella's  
prayer; but, to make the expression clear, we should read per-  
haps—Where prayers are *crossed*. TYRWHITT.

The petition of the Lord's Prayer—“lead us not into tempta-  
tion”—is here considered as crossing or intercepting the onward  
way in which Angelo was going; this appointment of his for  
the morrow's meeting, being a premeditated exposure of him-  
self to temptation, which it was the general object of prayer to  
thwart. HENLEY.

<sup>5</sup> *Ha!*] This tragedy—*Ha!* (which clogs the metre) was  
certainly thrown in by the player editors. STEEVENS.

<sup>6</sup> ——— it is I,

*That lying by the violet, in the sun, &c.]* I am not cor-  
rupted by her, but my own heart, which excites foul desires

Do, as the carrion does, not as the flower,  
 Corrupt with virtuous season. Can it be,  
 That modesty may more betray our sense  
 Than woman's lightness? <sup>7</sup> Having waste ground  
 enough,  
 Shall we desire to raze the sanctuary,  
 And pitch our evils there? <sup>8</sup> O, fy, fy, fy!

under the same benign influences that exalt her purity, as the carrion grows putrid by those beams which increase the fragrance of the violet. JOHNSON.

<sup>7</sup> *Can it be,  
 That modesty may more betray our sense  
 Than woman's lightness?*] So, in *Promos and Cassandra*,  
 1578:

“ I do protest her modest wordes hath wrought in me a  
 maze,

“ Though she be faire, she is not deackt with garish  
 shewes for gaze.

“ Hir bewtie lures, her lookes cut off fond suits with  
 chaste disdain.

“ O God, I feele a sodaine change, that doth my free-  
 dome chayne.

“ What didst thou say? she, *Promos* she,” &c. STEEVENS.

*Sense* has in this passage the same signification as in that above  
 “ —that my *sense* breeds with it.” MALONE.

<sup>8</sup> *And pitch our evils there?*] So, in *King Henry VIII*:

“ Nor build their *evils* on the graves of great men.”

Neither of these passages appears to contain a very elegant allusion.

*Evils*, in the present instance, undoubtedly stand for *foricæ*. Dr. Farmer assures me he has seen the word *evil* used in this sense by our ancient writers; and it appears from Harrington's *Metamorphosis of Ajax*, &c. that privies were originally so ill-contrived, even in royal palaces, as to deserve the title of *evils* or nuisances. STEEVENS.

One of Sir John Berkenhead's queries confirms the foregoing observation:

“ Whether, ever since the House of Commons has been locked up, the speaker's chair has not been a *close-stool*?”



What dost thou? or what art thou, Angelo?  
 Dost thou desire her foully, for those things  
 That make her good? O, let her brother live:  
 Thieves for their robbery have authority,  
 When judges steal themselves. What? do I love  
 her,

That I desire to hear her speak again,  
 And feast upon her eyes? What is't I dream on?  
 O cunning enemy, that, to catch a saint,  
 With saints dost bait thy hook! Most dangerous  
 Is that temptation, that doth goad us on  
 To sin in loving virtue: never could the strumpet,  
 With all her double vigour, art, and nature,  
 Once stir my temper; but this virtuous maid  
 Subdues me quite;—Ever, till now,  
 When men were fond, I smil'd, and wonder'd how.<sup>9</sup>  
 [Exit.]

“Whether it is not seasonable to stop the nose of my *evil*?”  
 TWO CENTURIES OF PAUL'S CHURCH-YARD, 8vo. no date.

MALONE.

No language could more forcibly express the aggravated profligacy of Angelo's passion, which the purity of Isabella but served the more to inflame.—The desecration of edifices devoted to religion, by converting them to the most abject purposes of nature, was an eastern method of expressing contempt. See *2 Kings*, x. 27. HENLEY.

A Brahman is forbid to drop his faces even on “the ruins of a temple.” See Sir W. Jones's translation of *Institutes of the Hindu Law, or the Ordinances of Menu*, London edit. p. 95.

STEEVENS.

<sup>9</sup> — [I smil'd, and wonder'd how.] As a day must now intervene between this conference of Isabella with Angelo, and the next, the Act might more properly end here; and here, in my opinion, it was ended by the poet. JOHNSON.

## SCENE III.

*A Room in a Prison.*

*Enter Duke, habited like a Friar, and Provost.*

*DUKE.* Hail to you, provost! so, I think you are,

*PROV.* I am the provost: What's your will, good friar?

*DUKE.* Bound by my charity, and my blest'd order,

I come to visit the afflicted spirits  
Here in the prison: <sup>1</sup> do me the common right  
To let me see them; and to make me know  
The nature of their crimes, that I may minister  
To them accordingly.

*PROV.* I would do more than that, if more were needful.

*Enter JULIET.*

Look, here comes one; a gentlewoman of mine,  
Who falling in the flames of her own youth,  
Hath blister'd her report: <sup>2</sup> She is with child;

<sup>1</sup> *I come to visit the afflicted spirits*

*Here in the prison:]* This is a scriptural expression, very suitable to the grave character which the Duke assumes. "By which also he went and preached unto the *spirits in prison.*"  
1 *Pet.* iii. 19. WHALLEY.

<sup>2</sup> *Who falling in the flames of her own youth,*

*Hath blister'd her report:]* The old copy reads—*flaws.*

STEEVENS.

And he that got it, sentenc'd : a young man  
More fit to do another such offence,  
Than die for this.

DUKE. When must he die ?

PROV. As I do think, to-morrow.—  
I have provided for you ; stay a while, [To JULIET.  
And you shall be conducted.

Who doth not see that the integrity of the metaphor requires  
we should read :

—— flames of her own youth ? WARBURTON.

Who does not see that, upon such principles, there is no end  
of correction ? JOHNSON.

Dr. Johnson did not know, nor perhaps Dr. Warburton  
either, that Sir William D'Avenant reads *flames* instead of *flaws*,  
in his *Law against Lovers*, a play almost literally taken from  
*Measure for Measure*, and *Much Ado about Nothing*. FARMER.

Shakspeare has *flaming youth* in *Hamlet* ; and Greene, in  
his *Never too late*, 1616, says—" he measured the *flames* of  
*youth* by his own dead cinders." *Blister'd her report, is disfi-*  
*gur'd her fame.* *Blister* seems to have reference to the *flames*  
mentioned in the preceding line. A similar use of this word  
occurs in *Hamlet* :

" —— takes the rose

" From the fair forehead of an innocent love,

" And sets a *blister* there." STEEVENS.

In support of this emendation, it should be remembered, that  
*flaws* (for so it was anciently spelled) and *flames* differ only by  
a letter that is very frequently mistaken at the press. The same  
mistake is found in *Macbeth*, Act II. sc. i. edit. 1623 :

" —— my steps, which *may* they walk,"—

instead of—which *way*. Again, in this play of *Measure for*  
*Measure*, Act V. sc. i. edit. 1623 :—" give *we* your hand ;"  
instead of *me*.—In a former scene of the play before us we  
meet with "*burning youth*." Again, in *All's well that ends well* :

" —— Yet, in his idle *fire*,

" To buy his will, it would not seem too dear."

To *fall IN* (not *into*) was the language of the time. So, in  
*Cymbeline* :

" —— almost spent with hunger,

" I am fallen *in* offence." MALONE.

*DUKE.* Repent you, fair one, of the sin you carry?

*JULIET.* I do; and bear the shame most patiently.

*DUKE.* I'll teach you how you shall arraign your conscience,  
And try your penitence, if it be found,  
Or hollowly put on,

*JULIET.* I'll gladly learn.

*DUKE.* Love you the man that wrong'd you?

*JULIET.* Yes, as I love the woman that wrong'd him,

*DUKE.* So then, it seems, your most offenceful act  
Was mutually committed?

*JULIET.* Mutually,

*DUKE.* Then was your sin of heavier kind than his.

*JULIET.* I do confess it, and repent it, father.

*DUKE.* 'Tis meet so, daughter: But lest you do repent,<sup>3</sup>  
As that the sin hath brought you to this shame,—

<sup>3</sup> ——— *But lest you do repent,*] Thus the old copy. The modern editors, led by Mr. Pope, read:

“ ——— *But repent you not,*”

*But lest you do repent* is only a kind of negative imperative—*Ne te poeniteat*,—and means, repent not on this account.

STEEVENS.

I think that a line at least is wanting after the first of the Duke's speech. It would be presumptuous to attempt to replace the words; but the sense, I am persuaded, is easily recoverable out of Juliet's answer. I suppose his advice, in substance, to have been nearly this: “Take care, *lest you repent* [not so much of your fault, as it is an evil,] *as that the sin hath brought you to this shame.*” Accordingly, Juliet's answer is explicit to this point:

*I do repent me, as it is an evil,  
And take the shame with joy.* TYRWHITT.

Which sorrow is always toward ourselves, not  
 heaven;  
 Showing, we'd not spare heaven,<sup>4</sup> as we love it,  
 But as we stand in fear,—

*JULIET.* I do repent me, as it is an evil;  
 And take the shame with joy.

*DUKE.* There rest.<sup>5</sup>  
 Your partner, as I hear, must die to-morrow,  
 And I am going with instruction to him.—  
 Grace go with you! *Benedicite!*<sup>6</sup> [*Exit.*

*JULIET.* Must die to-morrow! O, injurious love,<sup>7</sup>

<sup>4</sup> *Showing, we'd not spare heaven,]* The modern editors had changed this word into *seek*. STEEVENS.

*Showing, we'd not spare heaven,]* i. e. spare to *offend* heaven.  
 MALONE.

<sup>5</sup> *There rest.]* Keep yourself in this temper. JOHNSON.

<sup>6</sup> *Grace go with you! Benedicite!]* The former part of this line evidently belongs to Juliet. *Benedicite* is the Duke's reply.  
 RITSON.

This regulation is undoubtedly proper: but I suppose Shakspeare to have written—

*Juliet.* May grace go with you!

*Duke.* Benedicite! STEEVENS.

<sup>7</sup> — *O, injurious love,]* Her execution was respited on account of her pregnancy, the effects of her love; therefore she calls it *injurious*; not that it brought her to shame, but that it hindered her freeing herself from it. Is not this all very natural? yet the Oxford editor changes it to *injurious law*.

JOHNSON.

I know not what circumstance in this play can authorise a supposition that Juliet was respited *on account of her pregnancy*; as her life was in no danger from the law, the severity of which was exerted only on the seducer. I suppose she means that a parent's love for the child she bears is *injurious*, because it makes her careful of her life in her present shameful condition.

Mr. Tollet explains the passage thus: "O, love, that is injurious in expediting Claudio's death, and that respites me a life, which is a burthen to me worse than death!" STEEVENS.

That respites me a life, whose very comfort  
Is still a dying horror!

PROV.

'Tis pity of him. [*Exeunt.*]

#### SCENE IV.

*A Room in Angelo's House.*

*Enter ANGELO.*<sup>8</sup>

ANG. When I would pray and think, I think and  
pray  
To several subjects: heaven hath my empty words;  
Whilst my invention,<sup>9</sup> hearing not my tongue,

Both Johnson's explanation of this passage, and Steevens's refutation of it, prove the necessity of Hanmer's amendment, which removes every difficulty, and can scarcely be considered as an alteration, the trace of the letters in the words *law* and *love* being so nearly alike.—The law affected the life of the man only, not that of the woman; and this is the injury that Juliet complains of, as she wished to die with him. M. MASON.

<sup>8</sup> *Enter Angelo.*] *Promos*, in the play already quoted, has likewise a soliloquy previous to the second appearance of *Cassandra*. It begins thus:

“Do what I can, no reason cooles desire:

“The more I strive my fond affectes to tame,

“The hotter (oh) I feele a burning fire

“Within my breast, vaine thoughts to forge and frame,”

&c. STEEVENS.

<sup>9</sup> *Whilst my invention,*] Nothing can be either plainer or exacter than this expression. [Dr. Warburton means—*intention*, a word substituted by himself.] But the old blundering folio having it—*invention*, this was enough for Mr. Theobald to prefer authority to sense. WARBURTON.

*Intention* (if it be the true reading) has, in this instance, more than its common meaning, and signifies eagerness of desire.

Anchors on Isabel :<sup>1</sup> Heaven in my mouth,  
 As if I did but only chew his name ;  
 And in my heart, the strong and swelling evil  
 Of my conception : The state, whereon I studied,  
 Is like a good thing, being often read,  
 Grown fear'd and tedious ;<sup>2</sup> yea, my gravity,  
 Wherein (let no man hear me) I take pride,  
 Could I, with boot,<sup>3</sup> change for an idle plume,

So, in *The Merry Wives of Windsor* :

“ ——— courie o'er my exteriors, with such greediness of  
*intention.*”

By *invention*, however, I believe the poet means *imagination*.

STEEVENS.

So, in our author's 103d Sonnet :

“ ——— a face,

“ That overgoes my blunt *invention* quite.”

Again, in *King Henry V* :

“ O for a muse of fire, that would ascend

“ The brightest heaven of *invention* !” MALONE.

Steevens says that *intention*, in this place, means eagerness of desire ;—but I believe it means *attention* only, a sense in which the word is frequently used by Shakspeare and the other writers of his time.—Angelo says, he *thinks* and prays to several subjects ; that Heaven has his prayers, but his thoughts are fixed on Isabel.—So, in *Hamlet*, the King says :

“ My words fly up, my thoughts remain below :

“ Words, without thoughts, never to Heaven go.”

M. MASON.

<sup>1</sup> Anchors on Isabel :] We have the same singular expression in *Antony and Cleopatra* :

“ There would he anchor his aspect, and die

“ With looking on his life.” MALONE.

The same phrase occurs again in *Cymbeline* :

“ Posthumus anchors upon Imogen.” STEEVENS.

<sup>2</sup> Grown fear'd and tedious ;] We should read *feared*, i. e. old. So, Shakspeare uses *in the fear*, to signify old age.

WARBURTON.

I think *fear'd* may stand. What we go to with reluctance may be said to be *feâr'd*. JOHNSON.

<sup>3</sup> ——— with boot,] *Boot* is profit, advantage, gain. So, in M. Kyffin's translation of *The Andria of Terence*, 1588 : “ You

Which the air beats for vain. O place! O form!<sup>4</sup>

obtained this at my hands, and I went about it while there was any *boot*."

Again, in *The Pinner of Wakefield*, 1599:

"Then list to me: Saint Andrew be my *boot*,

"But I'll raze thy cattle to the very ground."

STEEVENS.

<sup>4</sup> — change for an idle plume,

*Which the air beats for vain. O place! O form! &c.*]

There is, I believe, no instance in Shakspeare, or any other author, of "*for vain*" being used for "*in vain*." Besides; has the air or wind *less* effect on a feather than on twenty other things? or rather, is not the reverse of this the truth? An *idle plume* assuredly is not that "ever-fixed mark," of which our author speaks elsewhere, "that looks on tempests, and is never shaken." The old copy has *vaine*, in which way a *vane* or weather-cock was formerly spelt. [See Minshieu's *Dict.* 1617, in verb. "So also, in *Love's Labour's Lost*, Act IV. sc. i. edit. 1623: "What *vaine*? what weathercock?"] I would therefore read—*vane*. I would exchange my gravity, says Angelo, for an idle feather, which being driven along by the wind, serves, to the spectator, for a *vane* or weathercock. So, in *The Winter's Tale*:

"I am a *feather* for each *wind* that blows."

And in *The Merchant of Venice* we meet with a kindred thought:

"—I should be still

"Plucking the *grafs*, to know where fits the *wind*."

The omission of the article is certainly awkward, but not without example. Thus, in *King Lear*:

"Hot questripts after him met him *at gate*."

Again, in *Coriolanus*:

"Go, see him out *at gates*."

Again, in *Titus Andronicus*:

"Ascend, fair queen, *Pantheon*."

Again, in *The Winter's Tale*:

"'Pray heartily, he be *at palace*!"

Again, in *Cymbeline*:

"Nor tent, to *bottom*, that."

The author, however, might have written:

— an *idle plume*,

*Which the air beats for vane o' the place.—O form,*

*How often dost thou—&c.*

The pronoun *thou*, referring to only *one* antecedent, appears to me strongly to support such a regulation. MALONE.



How often dost thou with thy case,<sup>5</sup> thy habit,  
Wrench awe from fools, and tie the wiser souls  
To thy false seeming? <sup>6</sup> Blood, thou still art blood: <sup>7</sup>

I adhere to the old reading. As *fair* is known to have been repeatedly used by Shakspeare, Marston, &c. for *fairness*, *vain* might have been employed on the present occasion, instead of *vanity*. *Pure* is also substituted for *purity* in *England's Helicon*.

In Chapman's version of the first *Iliad*, "the *clear*" is used for the *clearness* of the evening:

"When — twilight hid the *clear*,  
"All foundly on their cables slept—."

See likewise notes on *A Midsummer-Night's Dream*, A&C I. sc. i. and *The Comedy of Errors*, A&C II. sc. i. Again, in *Love's Labour's Lost*, *foul* is given, as a substantive, to express *foulness*.

The air is represented by Angelo as chastising the plume for being vain. A feather is exhibited by many writers as the emblem of vanity. Shakspeare himself, in *King Henry VIII.* mentions *fool* and *feather*, as congenial objects.

That the air beats the plume for its vainness, is a supposition fanciful enough; and yet it may be paralleled by an image in *King Edward III.* 1599, where flags are made the assailants, and "cuff the air, and beat the wind," that struggles to kiss them.

The pronoun *thou*, referring to the double antecedents *place* and *form*, ought to be no objection; for, a little further on, the Duke says:

"O *place* and *greatness*! millions of false eyes  
"Are stuck upon *thee*."

We have all heard of *Town-bulls*, *Town-halls*, *Town-clocks*, and *Town-tops*; but the *vane o' the place* (meaning a thing of general property, and proverbially distinct from private ownership) is, to me at least, an idea which no example has hitherto countenanced. I may add, that the *plume* could be no longer *idle*, if it served as an index to the wind; and with whatever propriety the *vane* in some petty market-town might be distinguished, can we conceive there was only a single weathercock in so large a city as Vienna, where the scene of this comedy is laid? STEEVENS.

<sup>5</sup> — *case*,] For outside; garb; external shew. JOHNSON.

<sup>6</sup> *Wrench awe from fools, and tie the wiser souls  
To thy false seeming?*] Here Shakspeare judiciously distinguishes the different operations of high place upon different

Let's write good angel on the devil's horn,  
'Tis not the devil's crest.<sup>8</sup>

minds. Fools are frightened, and wise men are allured. Those who cannot judge but by the eye, are easily awed by splendour; those who consider men as well as conditions, are easily persuaded to love the appearance of virtue dignified with power.

JOHNSON.

<sup>7</sup> ——— *Blood, thou fill art blood:]* The old copy reads—*Blood, thou art blood.* Mr. Pope, to supply the syllable wanting to complete the metre, reads—*Blood, thou art but blood!* But the word now introduced appears to me to agree better with the context, and therefore more likely to have been the author's.—*Blood* is used here, as in other places, for *temperament of body.*

MALONE.

<sup>8</sup> *Let's write good angel on the devil's horn,  
'Tis not the devil's crest.]* i. e. Let the most wicked thing have but a virtuous pretence, and it shall pass for innocent. This was his conclusion from his preceding words:

——— *O form!*

*How often dost thou with thy case, thy habit,  
Wrench awe from fools, and tie the wiser souls  
To thy false seeming?*

But the Oxford editor makes him conclude just counter to his own premises; by altering it to—

*Is't not the devil's crest?*

So that, according to this alteration, the reasoning stands thus: False seeming, wrenches awe from fools, and deceives the wise. Therefore, *Let us but write good angel on the devil's horn,* (i. e. give him the appearance of an angel,) and what then? *Is't not the devil's crest?* (i. e. he shall be esteemed a devil.)

WARBURTON.

I am still inclined to the opinion of the Oxford editor. Angelo, reflecting on the difference between his seeming character, and his real disposition, observes, that he *could change his gravity for a plume.* He then digresses into an apostrophe, *O dignity, how dost thou impose upon the world!* then returning to himself, *Blood* (says he) *thou art but blood,* however concealed with appearances and decorations. Title and character do not alter nature, which is still corrupt, however dignified:

*Let's write good angel on the devil's horn;*

*Is't not?—or rather—'Tis yet the devil's crest.*

It may however be understood, according to Dr. Warburton's explanation: O place, how dost thou impose upon the world by false appearances! so much, that if we *write good angel on the*

*Enter Servant.*

How now, who's there ?

*SERV.* One Isabel, a fister,  
Desires access to you.

*ANG.* Teach her the way. [*Exit Serv.*  
O heavens !  
Why does my blood thus muster to my heart ; ?

*devil's horn, 'tis not taken any longer to be the devil's crest.*  
In this sense—

*Blood, thou art but blood !*

is an interjected exclamation. JOHNSON.

A Hebrew proverb seems to favour Dr. Johnson's reading :

“ ——— 'Tis yet the devil's crest.”

“ A nettle standing among myrtles, doth notwithstanding retain the name of a nettle.” STEEVENS.

This passage, as it stands, appears to me to be right, and Angelo's reasoning to be this: “ O place ! O form ! though you wrench awe from fools, and tie even wiser souls to your false seeming, yet you make no alteration in the minds or constitutions of those who possess, or assume you. Though we should write good angel on the devil's horn, it will not change his nature, so as to give him a right to wear that crest.” It is well known that the crest was formerly chosen either as emblematical of some quality conspicuous in the person who bore it, or as alluding to some remarkable incident of his life ; and on this circumstance depends the justness of the present allusion.

My explanation of these words is confirmed by a passage in Lyly's *Midas*, quoted by Steevens, in his remarks on *King John*: “ Melancholy ! is melancholy a word for a barber's mouth ? Thou shouldst say, heavy, dull, and doltish : melancholy is the crest of courtiers.” M. MASON.

It should be remembered, that the devil is usually represented with horns and cloven feet. The old copy appears to me to require no alteration. MALONE.

° ——— to my heart ;] Of this speech there is no other trace in *Promos and Cassandra*, than the following :

“ Both hope and dreade at once my harte doth tuch.”

STEEVENS.

Making both it unable for itself,  
 And dispossessing all the other parts  
 Of necessary fitness?  
 So play the foolish throngs with one that swoons;  
 Come all to help him, and so stop the air  
 By which he should revive: and even so  
 The general, subject to a well-wish'd king,<sup>1</sup>

<sup>1</sup> *The general, subject to a well-wish'd king,*] The later editions have—"subjects;" but the old copies read:

*The general subject to a well-wish'd king.*—

The *general subject* seems a harsh expression, but *general subjects* has no sense at all, and *general* was, in our author's time, a word for *people*; so that the *general* is the *people*, or *multitude*, *subject* to a king. So, in *Hamlet*: "The play pleased not the *million*: 'twas caviare to the *general*." JOHNSON.

Mr. Malone observes, that the use of this phrase, "*the general*," for the people, continued so late as to the time of Lord Clarendon: "as rather to be consented to, than that *the general* should suffer." *Hist.* B. V. p. 530, Svo. I therefore adhere to the old reading, with only a slight change in the punctuation:

*The general, subject to a well-wish'd king,  
 Quit, &c.*

i. e. the *generality* who are *subjects*, &c.

Twice in *Hamlet* our author uses *subject* for *subjects*:

"So nightly toils the *subject* of the land." Act I. sc. i.

Again, Act I. sc. ii:

"The lifts and full proportions, all are made  
 Out of his *subject*."—

The *general subject* however may mean the *subjects in general*. So, in *As you like it*, Act II. sc. vii:

"Wouldst thou disgorge into the *general world*."

STEEVENS.

So the Duke had before (Act I. sc. ii.) expressed his dislike of popular applause:

"I'll privily away. I love the people,  
 But do not like to stage me to their eyes.  
 Though it do well, I do not relish well  
 Their loud applause and *aves* vehement:  
 Nor do I think the man of safe discretion,  
 That does affect it."

I cannot help thinking that Shakspeare, in these two passages, intended to flatter the unkingly weakness of James the First,

Quit their own part, and in obsequious fondness  
Croud to his presence, where their untaught love  
Must needs appear offence.

*Enter ISABELLA.*

How now, fair maid ?

*ISAB.* I am come to know your pleasure.

*ANG.* That you might know it, would much  
better please me,  
Than to demand what 'tis. Your brother cannot  
live.

*ISAB.* Even so ?—Heaven keep your honour !  
[Retiring.]

*ANG.* Yet may he live a while ; and, it may be,  
As long as you, or I : Yet he must die.

*ISAB.* Under your sentence ?

*ANG.* Yea.

which made him so impatient of the crouds that flocked to see him, especially upon his first coming, that, as some of our historians say, he restrained them by a proclamation. Sir Simonds D'Ewes, in his *Memoirs of his own Life*,\* has a remarkable passage with regard to this humour of James. After taking notice, that the King going to parliament, on the 30th of January, 1620-1, "spake lovingly to the people, and said, God blefs ye, God blefs ye;" he adds these words, "contrary to his former hafty and passionate custom, which often, in his sudden distemper, would bid a pox or a plague on such as flocked to see him."

TYRWHITT.

Mr. Tyrwhitt's apposite remark might find support, if it needed any, from the following passage in *A true Narration of the Entertainment of his Royall Majestie, from the Time of his Departure from Edinbrogh, till his receiving in London, &c. &c.* 1603 : "—he was faine to publish an inhibition against the inordinate and dayly acceffe of peoples comming," &c.

STEEVENS.

\* A Manuscript in the British Museum.

*ISAB.* When, I beseech you? that in his reprieve,  
Longer, or shorter, he may be so fitted,  
That his soul sicken not.

*ANG.* Ha! Fye, these filthy vices! It were as  
good  
To pardon him, that hath from nature stolen  
A man already made,<sup>2</sup> as to remit  
Their sawcy sweetnesss, that do coin heaven's image,  
In stamps that are forbid: <sup>3</sup> 'tis all as easy  
Falsely to take away a life true made,<sup>4</sup>  
As to put mettle in restrained means,<sup>5</sup>  
To make a false one.

<sup>2</sup> — that hath from nature stolen  
A man already made,] i. e. that hath killed a man.

MALONE.

<sup>3</sup> Their sawcy sweetnesss, that do coin heaven's image,  
In stamps that are forbid:] We meet with nearly the same  
words in *King Edward III.* a tragedy, 1596, certainly prior to  
this play:

“ — And will your sacred self  
“ Commit high treason 'gainst the *King of Heaven*,  
“ To stamp his image in forbidden metal?”

These lines are spoken by the Countess of Salisbury, whose  
chastity (like Isabel's) was assailed by her sovereign.

Their *sawcy sweetnesss* Dr. Warburton interprets, *their sawcy  
indulgence of their appetite*. Perhaps it means nearly the same  
as what is afterwards called *sweet uncleanness*. MALONE.

*Sweetness*, in the present instance, has, I believe, the same  
sense as—*lickerishness*. STEEVENS.

<sup>4</sup> Falsely to take away a life true made,] *Falsely* is the same  
with *dishonestly, illegally*: so *false*, in the next line but one,  
is *illegal, illegitimate*. JOHNSON.

<sup>5</sup> — mettle in restrained means,] In forbidden moulds.  
I suspect means not to be the right word, but I cannot find  
another. JOHNSON.

I should suppose that our author wrote—

— in restrained mints,

as the allusion may be still to *coining*. Sir W. D'Avenant omits  
the passage. STEEVENS.

*ISAB.* 'Tis set down so in heaven, but not in earth.<sup>6</sup>

*Mettle*, the reading of the old copy, which was changed to *metal* by Mr. Theobald, (who has been followed by the subsequent editors,) is supported not only by the general purport of the passage, (in which our author having already illustrated the sentiment he has attributed to Angelo by an allusion to coining, would not give the same image a second time,) but by a similar expression in *Timon* :

“ — thy father, that poor rag,  
 “ Must be thy subject ; who in spite *put stuff*  
 “ To some she-beggar, and compounded thee,  
 “ Poor rogue hereditary.”

Again, in *The Winter's Tale* :

“ As rank as any flax-wench, that *puts to*,  
 “ Before her troth-plight.”

The controverted word is found again in the same sense in *Macbeth* :

“ — thy undaunted *mettle* should compose  
 “ Nothing but males.”

Again, in *King Richard II* :

“ — that bed, that womb,  
 “ That *mettle*, that self-mould that fashion'd thee,  
 “ Made him a man.”

Again, in *Timon of Athens* :

“ — Common mother, thou,  
 “ Whose womb unmeasurable, and infinite breast,  
 “ Teems and feeds all ; whose self-same *mettle*,  
 “ Whereof thy proud child, arrogant man, is puff'd,  
 “ Engenders the black toad,” &c.

*Means* is here used for *medium*, or *object* ; and the sense of the whole is this : 'Tis as easy wickedly to deprive a man born in wedlock of life, as to have unlawful commerce with a maid, in order to give life to an illegitimate child. The thought is simply, that murder is as easy as fornication ; and the inference which Angelo would draw, is, that it is as improper to pardon the latter as the former. The words—*to make a false one*—evidently referring to *life*, shew that the preceding line is to be understood in a natural, and not in a metaphorical, sense.

MALONE.

<sup>6</sup> 'Tis set down so in heaven, but not in earth.] I would have it considered, whether the train of the discourse does not rather require Isabel to say :

'Tis so set down in earth, but not in heaven.

ANG. Say you so? then I shall poze you quickly. Which had you rather, That the most just law Now took your brother's life; or, to redeem him,<sup>7</sup> Give up your body to such sweet uncleanness, As she that he hath stain'd?

ISAB. Sir, believe this, I had rather give my body than my soul.<sup>8</sup>

ANG. I talk not of your soul; Our compell'd sins Stand more for number than accompt.<sup>9</sup>

When she has said this, *Then, says Angelo, I shall poze you quickly.* Would you, who, for the present purpose, declare your brother's crime to be less in the sight of heaven, than the law has made it; would you commit that crime, light as it is, to save your brother's life? To this she answers, not very plainly in either reading, but more appositely to that which I propose:

*I had rather give my body than my soul.* JOHNSON.

What you have stated is undoubtedly the divine law: murder and fornication are both forbid by the *canon of scripture*;—but on *earth* the latter offence is considered as less heinous than the former. MALONE.

So, in *King John*:

“Some sins do bear their privilege on earth,  
“And so doth yours.” STEEVENS.

<sup>7</sup> —or, to redeem him,] The old copy has—and to redeem him. The emendation was made by Sir William D'Avenant.

MALONE.

<sup>8</sup> *I had rather give my body than my soul.*] Isabel, I believe, uses the words, “give my body,” in a different sense from that in which they had been employed by Angelo. She means, I think, *I had rather die, than forfeit my eternal happiness by the prostitution of my person.* MALONE.

She may mean—I had rather give up my body to imprisonment, than my soul to perdition. STEEVENS.

<sup>9</sup> — Our compell'd sins

*Stand more for number than accompt.*] Actions to which we are compelled, however numerous, are not imputed to us by heaven as crimes. If you cannot save your brother but by the loss of your chastity, it is not a voluntary but compelled sin, for which you cannot be accountable. MALONE.



ISAB.

How say you ?

ANG. Nay, I'll not warrant that ; for I can speak  
Against the thing I say. Answer to this ;—  
I, now the voice of the recorded law,  
Pronounce a sentence on your brother's life :  
Might there not be a charity in sin,  
To save this brother's life ?

ISAB.

Please you to do't,  
I'll take it as a peril to my soul,  
It is no sin at all, but charity.

ANG. Pleas'd you to do't, at peril of your soul,<sup>1</sup>  
Were equal poize of sin and charity.

ISAB. That I do beg his life, if it be sin,  
Heaven, let me bear it ! you granting of my suit,  
If that be sin, I'll make it my morn prayer  
To have it added to the faults of mine,  
And nothing of your, answer.<sup>2</sup>

The old copy reads—

*Stand more for number than for accompt.*

I have omitted the second *for*, which had been casually repeated  
by the compositor. STEEVENS.

<sup>1</sup> *Pleas'd you to do't, at peril &c.]* The reasoning is thus :  
Angelo asks, whether there might *not be a charity in sin to save  
this brother*. Isabella answers, that *if Angelo will save him,  
she will stake her soul that it were charity, not sin*. Angelo  
replies, that if Isabella would *save him at the hazard of her  
soul, it would be not indeed no sin, but a sin to which the  
charity would be equivalent*. JOHNSON.

<sup>2</sup> *And nothing of your, answer.]* I think it should be read—

*And nothing of yours, answer.*

You, and whatever is yours, be exempt from penalty.

JOHNSON.

*And nothing of your answer,* means, *and make no part of  
those sins for which you shall be called to answer*. STEEVENS.

This passage would be clear, I think, if it were pointed thus :

*To have it added to the faults of mine,  
And nothing of your, answer.*

ANG. Nay, but hear me :  
Your sense pursues not mine : either you are ignorant,  
Or seem so, craftily ;<sup>3</sup> and that's not good.

ISAB. Let me be ignorant,<sup>4</sup> and in nothing good,  
But graciously to know I am no better.

ANG. Thus wisdom wishes to appear most bright,  
When it doth tax itself : as these black masks  
Proclaim an enshield beauty<sup>5</sup> ten times louder

So that the substantive *answer* may be understood to be joined in construction with *mine* as well as *your*. The faults of *mine answer* are the faults *which I am to answer for*. TYRWHITT.

<sup>3</sup> — *craftily* ;] The old copy reads—*crafty*. Corrected by Sir William D'Avenant. MALONE.

<sup>4</sup> *Let me be ignorant*,] *Me* is wanting in the original copy. The emendation was made by the editor of the second folio.

MALONE.

<sup>5</sup> *Proclaim an enshield beauty*—] An *enshield beauty* is a *shielded beauty*, a *beauty covered or protected as with a shield*.

STEEVENS.

— as *these black masks*

*Proclaim an enshield beauty*, &c.] This should be written *en-shell'd*, or *in-shell'd*, as it is in *Coriolanus*, Act IV. sc. vi :

“ Thrusts forth his horns again into the world

“ That were *in-shell'd* when Marcius stood for Rome.”

These *masks* must mean, I think, the *masks of the audience* ; however improperly a compliment to them is put into the mouth of Angelo. As Shakspeare would hardly have been guilty of such an indecorum to flatter a common audience, I think this passage affords ground for supposing that the play was written to be acted at court. Some strokes of particular flattery to the King I have already pointed out ; and there are several other general reflections, in the character of the Duke especially, which seem calculated for the royal ear. TYRWHITT.

I do not think so well of the conjecture in the latter part of this note, as I did some years ago ; and therefore I should wish to withdraw it. Not that I am inclined to adopt the idea of Mr. Ritson, as I see no ground for supposing that Isabella *had any mask in her hand*. My notion at present is, that the phrase

Than beauty could displayed.—But mark me ;  
To be received plain, I'll speak more gross :  
Your brother is to die.

ISAB. So.

ANG. And his offence is so, as it appears  
Accountant to the law upon that pain.<sup>6</sup>

ISAB. True.

ANG. Admit no other way to save his life,  
(As I subscribe not that,<sup>7</sup> nor any other,

*these black masks* signifies nothing more than *black masks*; according to an old idiom of our language, by which the demonstrative pronoun is put for the prepositive article. See the Glossary to Chaucer, edit. 1775: *This, Thise*. Shakspeare seems to have used the same idiom not only in the passage quoted by Mr. Steevens from *Romeo and Juliet*, but also in *King Henry IV.* Part I. Act I. sc. iii :

“ — and, but for *these* vile guns,

“ He would himself have been a soldier.”

With respect to the former part of this note, though Mr. Ritson has told us that “ *enshield* is CERTAINLY put by contraction for *enshielded*,” I have no objection to leaving my conjecture in its place, till some authority is produced for such an usage of *enshield* or *enshielded*. TYRWHITT.

There are instances of a similar contraction or elision, in our author's plays. Thus, *bloat* for *bloated*, *ballast* for *ballasted*, and *wast* for *wasted*, with many others. RITSON.

Sir William D'Avenant reads—as a *black mask*; but I am afraid Mr. Tyrwhitt is too well supported in his first supposition, by a passage at the beginning of *Romeo and Juliet* :

“ *These* happy masks that kiss fair ladies' brows,

“ Being *black*, put us in mind they hide the fair.”

STEEVENS.

<sup>6</sup> *Accountant to the law upon that pain.*] *Pain* is here for *penalty, punishment*. JOHNSON.

<sup>7</sup> *As I subscribe not that,*] *To subscribe* means, to agree to. Milton uses the word in the same sense.

So also, in Marlowe's *Lust's Dominion*, 1661 :

“ *Subscribe* to his desires.” STEEVENS.

But in the loss of question,) <sup>8</sup> that you, his sister,  
 Finding yourself desir'd of such a person,  
 Whose credit with the judge, or own great place,  
 Could fetch your brother from the manacles  
 Of the all-binding law; <sup>9</sup> and that there were  
 No earthly mean to save him, but that either  
 You must lay down the treasures of your body  
 To this supposed, or else let him suffer; <sup>1</sup>  
 What would you do?

<sup>8</sup> *But in the loss of question,]* The *loss* of question I do not well understand, and should rather read:

*But in the loss of question.*

In the *agitation*, in the *discussion* of the question. To *loss* an argument is a common phrase. JOHNSON.

This expression, I believe, means, *but in idle supposition*, or *conversation that tends to nothing*, which may therefore, in our author's language, be called *the loss of question*. Thus, in *Coriolanus*, Act III. sc. i:

“ The which shall turn you to no other harm,  
 “ Than so much *loss of time*.”

*Question*, in Shakspeare, often bears this meaning. So, in his *Tarquin and Lucrece*:

“ And after supper, long he *questioned*  
 “ With modest Lucrece,” &c. STEEVENS.

*Question* is used here, as in many other places, for *conversation*. MALONE.

<sup>9</sup> *Of the all-binding law;]* The old editions read:  
 —— all-building law. JOHNSON.

The emendation is Theobald's. STEEVENS.

<sup>1</sup> —— *or else let him suffer;]* The old copy reads—“ or else to let him,” &c. STEEVENS.

Sir Thomas Hanmer reads more grammatically—“ or else let him suffer.” But our author is frequently inaccurate in the construction of his sentences. I have therefore adhered to the old copy. *You must be under the necessity* [to let, &c.] must be understood.

So, in Holinshed's *History of Scotland*, p. 150: “ —asleep they were so fast, that a man might have removed the chamber over them, sooner than to have awaked them out of their drunken sleep.” MALONE.

*ISAB.* As much for my poor brother, as myself:  
That is, Were I under the terms of death,  
The impression of keen whips I'd wear as rubies,  
And strip myself to death, as to a bed  
That longing I have been sick for, ere I'd yield  
My body up to shame.

*ANG.* Then must your brother die.

*ISAB.* And 'twere the cheaper way:  
Better it were, a brother died at once,<sup>2</sup>  
Than that a sister, by redeeming him,  
Should die for ever.

*ANG.* Were not you then as cruel as the sentence  
That you have slander'd so?

*ISAB.* Ignomy in ransom,<sup>3</sup> and free pardon,  
Are of two houses: lawful mercy is  
Nothing akin<sup>4</sup> to foul redemption.

The old copy reads—*supposed*, not *suppos'd*. The second *to* in the line might therefore be the compositor's accidental repetition of the first. Being unnecessary to sense, and injurious to measure, I have omitted it.—The pages of the first edition of Holinshed will furnish examples of every blunder to which printed works are liable. STEEVENS.

<sup>2</sup> — *a brother died at once,*] Perhaps we should read:  
*Better it were, a brother died for once,* &c. JOHNSON.

<sup>3</sup> *Ignomy in ransom,*] So the word *ignominy* was formerly written. Thus, in *Troilus and Cressida*, Act V. sc. iii:

“Hence, brother lacquey! *ignomy* and shame,” &c.

REED.

Sir William D'Avenant's alteration of these lines may prove a reasonably good comment on them:

“Ignoble ransom no proportion bears

“To pardon freely given.” MALONE.

The second folio reads—*ignominy*; but whichever reading we take, the line will be inharmonious, if not defective.

STEEVENS.

<sup>4</sup> *Nothing akin*—] The old copy reads—*kin*. For this trivial emendation I am answerable. STEEVENS.

ANG. You seem'd of late to make the law a  
 tyrant ;  
 And rather prov'd the sliding of your brother  
 A merriment than a vice.

ISAB. O, pardon me, my lord ; it oft falls out,  
 To have what we'd have, we speak not what we  
 mean :

I something do excuse the thing I hate,  
 For his advantage that I dearly love.

ANG. We are all frail.

ISAB. Else let my brother die,  
 If not a feodary, but only he,<sup>6</sup>

<sup>5</sup> *If not a feodary, but only he, &c.*] This is so obscure, but the allusion so fine, that it deserves to be explained. A *feodary* was one that in the times of vassalage held lands of the chief lord, under the tenure of paying rent and service: which tenures were called *feuda* amongst the Goths. "Now," says Angelo, "we are all frail;"—"Yes," replies Isabella; "if all mankind were not *feodaries*, who owe what they are to this tenure of *imbecility*, and who succeed each other by the same tenure, as well as my brother, I would give him up." The comparing mankind, lying under the weight of original sin, to a *feodary*, who owes *suit* and *service* to his lord, is, I think, not ill imagined. WARBURTON.

Shakspeare has the same allusion in *Cymbeline* :

"— senseless bauble,

"Art thou a *feodarie* for this act?"

Again, in the Prologue to Marston's *Sophonisba*, 1660 :

"For seventeen kings were Carthage *foedars*."

Mr. M. Mason censures me for not perceiving that *feodary* signifies an *accomplice*. Of this I was fully aware, as it supports the sense contended for by Warburton, and seemingly acquiesced in by Dr. Johnson.—Every *vassal* was an *accomplice* with his lord; i. e. was subject to be executor of the mischief he did not contrive, and was obliged to follow in every bad cause which his superior led. STEEVENS.

I have shewn in a note on *Cymbeline*, that *feodary* was used by Shakspeare in the sense of an *associate*, and such undoubtedly is its signification here. Dr. Warburton's note therefore is certainly wrong, and ought to be expunged.

Owe,<sup>6</sup> and succeed by weakness.<sup>7</sup>

ANG. Nay, women are frail too.

ISAB. Ay, as the glasses where they view themselves;

Which are as easy broke as they make forms.<sup>8</sup>

Women!—Help heaven! men their creation mar  
In profiting by them.<sup>9</sup> Nay, call us ten times frail;

After having ascertained the true meaning of this word, I must own, that the remaining part of the passage before us is extremely difficult. I would, however, restore the original reading *thy*, and the meaning should seem to be this:—We are all frail, says Angelo. Yes, replies Isabella; if he has not one associate in his crime, if no other person own and follow the same criminal courses which you are now pursuing, let my brother suffer death.

I think it however extremely probable that something is omitted. It is observable, that the line—"Owe, and succeed thy weakness," does not, together with the subsequent line,—“Nay, women are frail too,”—make a perfect verse: from which it may be conjectured that the compositor's eye glanced from the word *succeed* to *weakness* in a subsequent hemistich, and that by this oversight the passage is become unintelligible.

MALONE.

<sup>6</sup> *Owe,*] To *owe* is, in this place, to *own*, to *hold*, to have possession. JOHNSON.

<sup>7</sup> —by *weakness.*] The old copy reads—*thy* weakness.

STEEVENS.

The emendation was made by Mr. Rowe. I am by no means satisfied with it. *Thy* is much more likely to have been printed by mistake for *this*, than the word which has been substituted. Yet *this* weakness and *by* weakness are equally to be understood. Sir W. D'Avenant omitted the passage in his *Law against Lovers*, probably on account of its difficulty. MALONE.

<sup>8</sup> — *glasses* —

[*Which are as easy broke as they make forms.*] Would it not be better to read?

—take *forms*. JOHNSON.

<sup>9</sup> *In profiting by them.*] In imitating them, in taking them for examples. JOHNSON.

If men mar their own creation, by taking women for their

For we are soft as our complexions are,  
And credulous to false prints.<sup>1</sup>

ANG. I think it well :  
And from this testimony of your own sex,  
(Since, I suppose, we are made to be no stronger  
Than faults may shake our frames,) let me be  
bold ;—  
I do arrest your words ; Be that you are,  
That is, a woman ; if you be more, you're none ;  
If you be one, (as you are well express'd  
By all external warrants,) show it now,  
By putting on the destin'd livery.

ISAB. I have no tongue but one : gentle my lord,  
Let me intreat you speak the former language.<sup>2</sup>

example, they cannot be said to *profit* much by them. Isabella is deploring the condition of woman-kind, formed so frail and credulous, that men prove the destruction of the whole sex, by taking advantage of their weakness, and using them for their own purposes. She therefore calls upon Heaven to assist them. This, though obscurely expressed, appears to me to be the meaning of this passage. M. MASON.

Dr. Johnson does not seem to have understood this passage. Isabella certainly does not mean to say that men mar their own creation by taking women for examples. Her meaning is, that *men debase their nature by taking advantage of such weak pitiful creatures.*—Edinburgh Magazine, Nov. 1786.

STEEVENS.

<sup>1</sup> *For we are soft as our complexions are,  
And credulous to false prints.*] i. e. take any impression.

WARBURTON.

So, in *Twelfth Night* :

“ How easy is it for the proper *false*

“ *In women's waxy hearts to set their forms !*

“ Alas ! our frailty is the cause, not we ;

“ For, such as we are made of, such we be.” MALONE.

<sup>2</sup> — [*speak the former language.*] Isabella answers to his circumlocutory courtship, that she has but *one tongue*, she does not understand this new phrase, and desires him to talk his *former language*, that is, to talk as he talked before. JOHNSON.



ANG. Plainly conceive, I love you.

ISAB. My brother did love Juliet ; and you tell me,  
That he shall die for it.

ANG. He shall not, Isábel, if you give me love.

ISAB. I know, your virtue hath a licence in't,<sup>3</sup>  
Which seems a little fouler than it is,<sup>4</sup>  
To pluck on others.

ANG. Believe me, on mine honour,  
My words express my purpose.

ISAB. Ha ! little honour to be much believ'd,  
And most pernicious purpose !—Seeming, seem-  
ing !<sup>5</sup>—

I will proclaim thee, Angelo ; look for't :  
Sign me a present pardon for my brother,  
Or, with an outstretch'd throat, I'll tell the world  
Aloud, what man thou art.

ANG. Who will believe thee, Isábel ?  
My unfoil'd name, the austereness of my life,

<sup>3</sup> *I know, your virtue hath a licence in't,*] Alluding to the licences given by ministers to their spies, to go into all suspected companies, and join in the language of malcontents.

WARBURTON.

I suspect Warburton's interpretation to be more ingenious than just. The obvious meaning is—*I know your virtue assumes an air of licentiousness which is not natural to you, on purpose to try me.*—Edinburgh Magazine, Nov. 1786. STEEVENS.

<sup>4</sup> *Which seems a little fouler &c.*] So, in *Promos and Cassandra* :

“ *Caf.* Renowned lord, you use this speech (I hope) your thrall to trye,

“ If otherwise, my brother's life so deare I will not bye.”

“ *Pro.* Fair dame, my outward looks my inward thoughts bewray ;

“ If you mistrust, to search my harte, would God you had a kaye.” STEEVENS.

<sup>5</sup> — *Seeming, seeming !*] Hypocrisy, hypocrisy ; counterfeit virtue. JOHNSON.

My vouch against you,<sup>6</sup> and my place i'the state,  
 Will so your accusation overweigh,  
 That you shall stifle in your own report,  
 And smell of calumny.<sup>7</sup> I have begun;  
 And now I give my sensual race the rein:<sup>8</sup>  
 Fit thy consent to my sharp appetite;  
 Lay by all nicety, and prolixious blushes,<sup>9</sup>  
 That banish what they sue for; redeem thy brother  
 By yielding up thy body to my will;  
 Or else he must not only die the death,<sup>1</sup>

<sup>6</sup> *My vouch against you,*] The calling his denial of her charge his *vouch*, has something fine. *Vouch* is the testimony one man bears for another. So that, by this, he insinuates his authority was so great, that his *denial* would have the same credit that a *vouch* or testimony has in ordinary cases.

WARBURTON.

I believe this beauty is merely imaginary, and that *vouch against* means no more than denial. JOHNSON.

<sup>7</sup> *That you shall stifle in your own report, And smell of calumny.*] A metaphor from a lamp or candle extinguished in its own grease. STEEVENS.

<sup>8</sup> *And now I give my sensual race the rein:*] And now I give my senses the rein, in the race they are now actually running.

HEATH.

<sup>9</sup> — and prolixious blushes,] The word *prolixious* is not peculiar to Shakspeare. I find it in *Moses his Birth and Miracles*, by Drayton:

“Most part by water, more *prolixious* was,” &c.

Again, in the Dedication to *Gabriel Harvey's Hunt is up*, 1598:

“— rarifier of *prolixious* rough barbarism,” &c.

Again, in Nash's *Lenten Stuff*, &c. 1599:

“— well known unto them by his *prolixious* sea-wandering.”

*Prolixious blushes* mean what Milton has elegantly called—

“— sweet reluctant *delay*.” STEEVENS.

<sup>1</sup> — die the death,] This seems to be a solemn phrase for death inflicted by law. So, in *A Midsummer-Night's Dream*:

“Prepare to die the death.” JOHNSON.

It is a phrase taken from scripture, as is observed in a note on *A Midsummer-Night's Dream*. STEEVENS.

But thy unkindness shall his death draw out  
 To lingering sufferance: answer me to-morrow,  
 Or, by the affection that now guides me most,  
 I'll prove a tyrant to him: As for you,  
 Say what you can, my false o'erweighs your true.

[*Exit.*

ISAB. To whom shall I complain? Did I tell this,  
 Who would believe me? O perilous mouths,  
 That bear in them one and the self-same tongue,  
 Either of condemnation or approof!  
 Bidding the law make court'fy to their will;  
 Hooking both right and wrong to the appetite,  
 To follow as it draws! I'll to my brother:  
 Though he hath fallen by prompture<sup>2</sup> of the blood,  
 Yet hath he in him such a mind of honour,<sup>3</sup>  
 That had he twenty heads to tender down  
 On twenty bloody blocks, he'd yield them up,  
 Before his sifter should her body stoop  
 To such abhorr'd pollution.  
 Then Isabel, live chaste, and, brother, die:  
 More than our brother is our chastity.  
 I'll tell him yet of Angelo's request,  
 And fit his mind to death, for his soul's rest.

[*Exit.*

The phrase is a good phrase, as Shallow says, but I do not conceive it to be either of legal or scriptural origin. Chaucer uses it frequently. See *Canterbury Tales*, ver. 607:

“They were adradde of him, as of the deth.” ver. 1222.

“The deth he feleth thurgh his herte finite.” It seems to have been originally a mistaken translation of the French *La Mort*.

TYRWHITT.

<sup>2</sup> — prompture—] Suggestion, temptation, instigation.

JOHNSON.

<sup>3</sup> — such a mind of honour,] This, in Shakspeare's language, may mean, such an honourable mind, as he uses “mind of love,” in *The Merchant of Venice*, for loving mind. Thus also, in *Philaster*:

“—I had thought, thy mind

“Had been of honour.” STEEVENS.

## ACT III. SCENE I.

*A Room in the Prison.*

*Enter Duke, CLAUDIO, and Provost.*

DUKE. So, then you hope of pardon from lord Angelo?

CLAUD. The miserable have no other medicine,  
But only hope:  
I have hope to live, and am prepar'd to die.

DUKE. Be absolute for death;<sup>4</sup> either death, or  
life,  
Shall thereby be the sweeter. Reason thus with  
life,—  
If I do lose thee, I do lose a thing  
That none but fools would keep:<sup>5</sup> a breath thou art,

<sup>4</sup> *Be absolute for death;*] Be determined to die, without any hope of life. *Horace,*—

“The hour which exceeds expectation will be welcome.”

JOHNSON.

<sup>5</sup> *That none but fools would keep:*] But this reading is not only contrary to all sense and reason, but to the drift of this moral discourse. The Duke, in his assumed character of a friar, is endeavouring to instil into the condemned prisoner a resignation of mind to his sentence; but the sense of the lines in this reading, is a direct persuasive to *suicide*: I make no doubt, but the poet wrote—

*That none but fools would reck:*—

i. e. care for, be anxious about, regret the loss of. So, in the tragedy of *Tancred and Gismund*, Act IV. sc. iii:

“—Not that she recks this life.”—

And Shakspeare, in *The Two Gentlemen of Verona*:

“Recking as little what betideth me.”—

WARBURTON.

(Servile to all the skiey influences,)
   
That dost this habitation, where thou keep'st,<sup>6</sup>
  
Hourly afflict : merely, thou art death's fool ;
  
For him thou labour'st by thy flight to shun,
  
And yet run'st toward him still :<sup>7</sup> Thou art not noble ;

The meaning seems plainly this, that *none but fools* would wish to keep life ; or, *none but fools would keep it*, if choice were allowed. A sense which, whether true or not ; is certainly innocent. JOHNSON.

*Keep*, in this place, I believe, may not signify *preserve*, but *care for*. “ No lenger for to liven I ne kepe,” says Æneas, in Chaucer's *Dido, Queen of Carthage* ; and elsewhere : “ That I kepe not rehearsed be ;” i. e. which I care not to have rehearsed.

Again, in *The Knightes Tale*, Tyrwhitt's edit. ver. 2240 :

“ I kepe nought of armes for to yelpe.”

Again, in *A mery Jestie of a Man called Howleglass*, bl. 1. no date : “ Then the parson bad him remember that he had a soule for to kepe, and he preached and taughted to him the use of confession,” &c.

Again, in Ben Jonson's *Volpone* :

“ Faith I could stifle him rarely with a pillow,

“ As well as any woman that should keep him.”

i. e. have the care of him. STEEVENS.

Mr. Steevens's explanation is confirmed by a passage in *The Dutcheſs of Malfy*, by Webster, (1623,) an author who has frequently imitated Shakspeare, and who perhaps followed him in the present instance :

“ Of what is't *fools* make such vain *keeping* ?

“ Sin their conception, their birth weeping ;

“ Their *life* a general mist of error ;

“ Their death a hideous storm of terror.”

See the Glossary to Mr. Tyrwhitt's edit. of *The Canterbury Tales of Chaucer*, v. *kepe*. MALONE.

<sup>6</sup> *That dost this habitation, where thou keep'st,*] Sir T. Hanmer changed *dost* to *do*, without necessity or authority. The construction is not, “ the skiey influences that do,” but, “ a breath thou art, that dost,” &c. If “ Servile to all the skiey influences,” be inclosed in a parenthesis, all the difficulty will vanish.

PORSON.

<sup>7</sup> ——— merely, thou art death's fool ;

For him thou labour'st by thy flight to shun,

And yet run'st toward him still :] In those old farces called

For all the accommodations that thou bear'st,  
 Are nurs'd by baseness :<sup>8</sup> Thou art by no means  
 valiant ;

*Moralities*, the *fool* of the piece, in order to show the inevitable approaches of death, is made to employ all his stratagems to avoid him ; which, as the matter is ordered, bring the *fool*, at every turn, into his very jaws. So that the representations of these scenes would afford a great deal of good *mirth* and *morals* mixed together. And from such circumstances, in the genius of our ancestors' publick diversions, I suppose it was, that the old proverb arose, of *being merry and wise*. WARBURTON.

Such another expression as *death's fool*, occurs in *The Honest Lawyer*, a comedy, by S. S. 1616 :

“ Wilt thou be a *fool of fate* ? who can

“ Prevent the destiny decreed for man ? ” STEEVENS.

It is observed by the editor of *The Sad Shepherd*, 8vo. 1783, p. 154, that the initial letter of Stow's *Survey*, contains a representation of a struggle between *Death* and the *Fool* ; the figures of which were most probably copied from those characters as formerly exhibited on the stage. REED.

There are no such characters as *Death* and the *Fool*, in any old *Morality* now extant. They seem to have existed only in the *dumb Shows*. The two figures in the initial letter of Stow's *Survey*, 1603, which have been mistaken for these two personages, have no allusion whatever to the stage, being merely one of the set known by the name of *Death's Dance*, and actually copied from the margin of an old *Missal*. The scene in the modern pantomime of *Harlequin Skeleton*, seems to have been suggested by some playhouse tradition of *Death and the Fool*.

RITSON.

See *Pericles*, Act III. sc. ii. STEEVENS.

<sup>8</sup> *Are nurs'd by baseness* :] Dr. Warburton is undoubtedly mistaken in supposing that by *baseness* is meant *self-love*, here assigned as the motive of all human actions. Shakspeare only meant to observe, that a minute analysis of life at once destroys that splendour which dazzles the imagination. Whatever grandeur can display, or luxury enjoy, is procured by *baseness*, by offices of which the mind shrinks from the contemplation. All the delicacies of the table may be traced back to the shambles and the dunghill, all magnificence of building was hewn from the quarry, and all the pomp of ornament dug from among the clamps and darkness of the mine. JOHNSON.

For thou dost fear the soft and tender fork  
 Of a poor worm :<sup>9</sup> Thy best of rest is sleep,  
 And that thou oft provok'st ; yet grossly fear'st  
 Thy death, which is no more.<sup>1</sup> Thou art not thy-  
 self ;<sup>2</sup>

This is a thought which Shakspeare delights to express.

So, in *Antony and Cleopatra* :

“ — our *dungy earth* alike

“ Feeds man as beast.”

Again :

“ Which sleeps, and never palates more the *dung*,

“ *The beggar's nurse, and Cæsar's.*” STEEVENS.

<sup>9</sup> — the *soft and tender fork*

Of a poor worm :] *Worm* is put for any creeping thing or *serpent*. Shakspeare supposes falsely, but according to the vulgar notion, that a serpent wounds with his tongue, and that his tongue is *forked*. He confounds reality and fiction ; a serpent's tongue is *soft*, but not *forked* nor hurtful. If it could hurt, it could not be soft. In *A Midsummer-Night's Dream* he has the same notion :

“ With *doubler* tongue

“ Than thine, O serpent, never adder *stung.*” JOHNSON.

Shakspeare mentions the “ adders *fork*” in *Macbeth* ; and might have caught this idea from old tapestries or paintings, in which the tongues of serpents and dragons always appear barbed like the point of an arrow. STEEVENS.

<sup>1</sup> — *Thy best of rest is sleep,*

*And that thou oft provok'st ; yet grossly fear'st*

*Thy death, which is no more.*] Evidently from the following passage of Cicero : “ *Habes somnum imaginem mortis, eamque quotidie induis, & dubitas quin sensus in morte nullus sit, cum in ejus simulacro videas esse nullum sensum.*” But the Epicurean insinuation is, with great judgment, omitted in the imitation.

WARBURTON.

Here Dr. Warburton might have found a sentiment worthy of his animadversion. I cannot without indignation find Shakspeare saying, that *death is only sleep*, lengthening out his exhortation by a sentence which in the Friar is impious, in the reasoner is foolish, and in the poet trite and vulgar. JOHNSON.

This was an oversight in Shakspeare ; for in the second scene

For thou exist'st on many a thousand grains  
That issue out of dust: Happy thou art not:  
For what thou hast not, still thou striv'st to get;  
And what thou hast, forget'st: Thou art not cer-  
tain;

For thy complexion shifts to strange effects,<sup>3</sup>  
After the moon: If thou art rich, thou art poor;  
For, like an ass, whose back with ingots bows,<sup>4</sup>  
Thou bear'st thy heavy riches but a journey,  
And death unloads thee: Friend hast thou none;  
For thine own bowels, which do call thee fire,  
The mere effusion of thy proper loins,  
Do curse the gout, serpigo,<sup>5</sup> and the rheum,

of the fourth Act, the Provost speaks of the desperate Barnardine, as one who regards death only as a *drunken sleep*. STEEVENS.

I apprehend Shakspeare means to say no more, than that the passage from this life to another is as easy as sleep; a position in which there is surely neither folly nor impiety. MALONE.

<sup>2</sup> — *Thou art not thyself*;) Thou art perpetually repaired and renovated by external assistance, thou subsistest upon foreign matter, and hast no power of producing or continuing thy own being. JOHNSON.

<sup>3</sup> — *strange effects*,] For *effects* read *affects*; that is, *affections*, *passions* of mind, or disorders of body variously *affected*. So, in *Othello*:

“The young *affects*.” JOHNSON.

When I consider the influence of the *moon* on the human mind, I am inclined to read with Johnson—*affects* instead of—*effects*.—We cannot properly say that the mind “shifts to strange *effects*.” M. MASON.

<sup>4</sup> — *like an ass, whose back with ingots bows*,] This simile is far more ancient than Shakspeare's play. It occurs in T. Churchyard's *Discourse of Rebellion*, &c. 1570:

“Rebellion thus, with paynted vizege brave,

“Leads out poore soules (that knowes not *gold* from *glas*)

“Who beares the packe and burthen *like the asse*.”

STEEVENS.

<sup>5</sup> — *serpigo*,] The *serpigo* is a kind of tetter. STEEVENS.



For ending thee no sooner : Thou hast nor youth,  
 nor age ;  
 But, as it were, an after-dinner's sleep,  
 Dreaming on both :<sup>6</sup> for all thy blessed youth  
 Becomes as aged, and doth beg the alms  
 Of palsied eld ;<sup>7</sup> and when thou art old, and rich,  
 Thou hast neither heat,<sup>8</sup> affection, limb, nor beauty,<sup>9</sup>

<sup>6</sup> — *Thou hast nor youth, nor age ;  
 But, as it were, an after-dinner's sleep,*

*Dreaming on both :*] This is exquisitely imagined. When we are young, we busy ourselves in forming schemes for succeeding time, and miss the gratifications that are before us ; when we are old, we amuse the languor of age with the recollection of youthful pleasures or performances ; so that our life, of which no part is filled with the business of the present time, resembles our dreams after dinner, when the events of the morning are mingled with the designs of the evening.

JOHNSON,

<sup>7</sup> — *palsied eld ;]* *Eld* is generally used for *old age, decrepitude*. It is here put for *old people, persons worn with years*.

So, in Marston's *Dutch Courtesan*, 1604 :

“ Let colder *eld* their strong objections move,”

Again, in our author's *Merry Wives of Windsor* :

“ The superstitious idle-headed *eld*.”

Gower uses it for *age* as opposed to *youth* :

“ His *elde* had turned into youth.”

*De Confessione Amantis*, Lib. V. fol. 106. STEEVENS.

<sup>8</sup> — *for all thy blessed youth*

*Becomes as aged, and doth beg the alms*

*Of palsied eld ; and when thou art old, and rich,*

*Thou hast neither heat, &c.]* The drift of this period is to prove, that neither youth nor age can be said to be really enjoyed, which, in poetical language, is—*We have neither youth nor age*. But how is this made out ? That *age* is not enjoyed, he proves by recapitulating the infirmities of it, which deprive that period of life of all sense of pleasure. To prove that youth is not enjoyed, he uses these words :

— *for all thy blessed youth*

*Becomes as aged, and doth beg the alms*

*Of palsied eld ;—*

To make thy riches pleasant. What's yet in this,

Out of which, he that can deduce the conclusion, has a better knack at logick than I have. I suppose the poet wrote—

— *For pall'd, thy blazed youth  
Becomes assuaged; and doth beg the alms  
Of palsied old;—*

i. e. when thy youthful appetite becomes palled, as it will be in the very enjoyment, the blaze of youth is at once assuaged, and thou immediately contractest the infirmities of old age; as particularly the palsy and other nervous disorders, consequent on the inordinate use of sensual pleasures. This is to the purpose; and proves *youth* is not enjoyed, by shewing the short duration of it. WARBURTON.

Here again I think Dr. Warburton totally mistaken. Shakspeare declares that man has *neither youth nor age*; for in *youth*, which is the *happiest* time, or which might be the happiest, he commonly wants means to obtain what he could enjoy; he is dependent on *palsied old*; *must beg alms* from the coffers of hoary avarice; and being very niggardly supplied, *becomes as aged*, looks, like an old man, on happiness which is beyond his reach. And, when *he is old and rich*, when he has wealth enough for the purchase of all that formerly excited his desires, he has no longer the powers of enjoyment:

— *has neither heat, affection, limb, nor beauty,  
To make his riches pleasant.—*

I have explained this passage according to the present reading, which may stand without much inconvenience; yet I am willing to persuade my reader, because I have almost persuaded myself, that our author wrote—

— *for all thy blasted youth  
Becomes as aged—*, JOHNSON.

The sentiment contained in these lines, which Dr. Johnson has explained with his usual precision, occurs again in the forged letter that Edmund delivers to his father, as written by Edgar; *King Lear*, Act I. sc. ii: “This policy, and reverence of age, makes the world bitter to the *best* of our times; keeps our fortunes from us till our oldness cannot relish them.” The words above, printed in Italics, support, I think, the reading of the old copy—“*blessed youth*,” and shew that any emendation is unnecessary. MALONE.

° — *heat, affection, limb, nor beauty,*] But how does beauty make *riches pleasant*? We should read *bounty*, which

That bears the name of life? Yet in this life  
Lie hid more thousand deaths: <sup>1</sup> yet death we fear,  
That makes these odds all even.

CLAUD. I humbly thank you.  
To sue to live, I find, I seek to die;  
And, seeking death, find life: <sup>2</sup> Let it come on.

*Enter ISABELLA.*

ISAB. What, ho! Peace here; grace and good  
company!

completes the sense, and is this—thou hast neither the pleasure of enjoying riches thyself, for thou wantest vigour; nor of seeing it enjoyed by others, for thou wantest *bounty*. Where the making the want of *bounty* as inseparable from old age as the want of *health*, is extremely satirical, though not altogether just.

WARBURTON.

I am inclined to believe, that neither man nor woman will have much difficulty to tell how *beauty makes riches pleasant*. Surely this emendation, though it is elegant and ingenious, is not such as that an opportunity of inserting it should be purchased by declaring ignorance of what every one knows, by confessing insensibility of what every one feels. JOHNSON.

By “heat” and “affection” the poet meant to express *appetite*, and by “limb” and “beauty” *strength*. EDWARDS.

<sup>1</sup> — more *thousand deaths*:] For this Sir T. Haumer reads:  
— a *thousand deaths*:—

The meaning is, not only a *thousand deaths*, but a *thousand deaths* besides what have been mentioned. JOHNSON.

<sup>2</sup> *To sue to live, I find, I seek to die;*

*And, seeking death, find life:*] Had the Friar, in reconciling Claudio to death, urged to him the certainty of happiness hereafter, this speech would have been introduced with more propriety; but the Friar says nothing of that subject, and argues more like a philosopher, than a Christian divine. M. MASON.

Mr. M. Mason seems to forget that no actual Friar was the speaker, but the Duke, who might be reasonably supposed to have more of the philosopher than the divine in his composition.

STEEVENS.

*PROV.* Who's there? come in: the wish deserves a welcome.

*DUKE.* Dear sir, ere long I'll visit you again.<sup>3</sup>

*CLAUD.* Most holy sir, I thank you.

*ISAB.* My business is a word or two with Claudio.

*PROV.* And very welcome, Look, signior, here's your sister.

*DUKE.* Provost, a word with you.

*PROV.* As many as you please.

*DUKE.* Bring them to speak, where I may be conceal'd,

Yet hear them.<sup>4</sup> [*Exeunt Duke and Provost.*]

*CLAUD.* Now, sister, what's the comfort?

*ISAB.* Why, as all comforts are; most good in deed; <sup>5</sup>

<sup>3</sup> *Dear sir, ere long I'll visit you again.*] *Dear sir*, is too courtly a phrase for the Friar, who always addresses Claudio and Isabella by the appellations of *son* and *daughter*. I should therefore read—*dear son*. M. MASON.

<sup>4</sup> *Bring them to speak, where I may be conceal'd, Yet hear them.*] The first copy, published by the players, gives the passage thus:

*Bring them to hear me speak, where I may be conceal'd.* Perhaps we should read:

*Bring me to hear them speak, where I, &c.* STEEVENS.

The second folio authorizes the reading in the text.

TYRWHITT.

The alterations made in that copy do not deserve the smallest credit. There are undoubted proofs that they were merely arbitrary; and, in general, they are also extremely injudicious.

MALONE.

I am of a different opinion, in which I am joined by Dr. Farmer; and, consequently, prefer the reading of the second folio to my own attempt at emendation, though Mr. Malone has done me the honour to adopt it. STEEVENS.

<sup>5</sup> — *as all comforts are; most good in deed:*] If this reading be right, Isabella must mean that she brings something

Lord Angelo, having affairs to heaven,  
Intends you for his swift embassador,  
Where you shall be an everlasting leiger :  
Therefore your best appointment<sup>6</sup> make with speed ;  
To-morrow you set on.

better than *words* of comfort—she brings an assurance of *deeds*. This is harsh and constrained, but I know not what better to offer. Sir Thomas Hanmer reads :

— in *speed*. JOHNSON.

The old copy reads :

*Why,*

*As all comforts are : most good, most good indeede.*

I believe the present reading, as explained by Dr. Johnson, is the true one. So, in *Macbeth* :

“ We’re yet but young *in deed*.” STEEVENS.

I would point the lines thus :

“ *Claud*. Now, sister, what’s the comfort ?

“ *Ijab*. Why, as all comforts are, most good. Indeed Lord Angelo,” &c.

*Indeed* is the same as *in truth*, or *truly*, the common beginning of speeches in Shakspeare’s age. See *Charles the First’s Trial*. The King and Bradshaw seldom say any thing without this preface : “ Truly, Sir——.” BLACKSTONE.

<sup>6</sup> — *an everlasting leiger* :

*Therefore your best appointment*—] *Leiger* is the same with *resident*. *Appointment* ; preparation ; act of fitting, or state of being fitted for any thing. So in old books, we have a knight well *appointed* ; that is, well armed and mounted, or fitted at all points. JOHNSON.

The word *leiger* is thus used in the comedy of *Look about you*, 1600 :

“ Why do you stay, Sir ?—

“ Madam, as *leiger* to solicit for your absent love.”

Again, in Leicester’s *Commonwealth* : “ a special man of that hasty king, who was his *ledger*, or agent, in London,” &c.

STEEVENS.

— *your best appointment*—] The word *appointment*, on this occasion, should seem to comprehend confession, communion, and absolution. “ Let him (says Escalus) be furnished with divines, and have all charitable preparation.” The King in *Hamlet*, who was cut off prematurely, and without such

CLAUD. Is there no remedy ?

ISAB. None, but such remedy, as, to save a head,  
To cleave a heart in twain.

CLAUD. But is there any ?

ISAB. Yes, brother, you may live ;  
There is a devilish mercy in the judge,  
If you'll implore it, that will free your life,  
But fetter you till death.

CLAUD. Perpetual durance ?

ISAB. Ay, just, perpetual durance ; a restraint,  
Though all the world's vassidity<sup>7</sup> you had,  
To a determin'd scope.<sup>8</sup>

CLAUD. But in what nature ?

ISAB. In such a one as (you consenting to't)  
Would bark your honour<sup>9</sup> from that trunk you bear,  
And leave you naked.

CLAUD. Let me know the point.

ISAB. O, I do fear thee, Claudio ; and I quake,  
Lest thou a feverous life should'st entertain,  
And fix or seven winters more respect

preparation, is said to be *dis-appointed*. *Appointment*, however, may be more simply explained by the following passage in *The Antipodes*, 1638 :

“ —— your lodging  
“ Is decently *appointed*.”

i. e. prepared, furnished. STEEVENS.

<sup>7</sup> Though *all the world's vassidity*—] The old copy reads—  
*Through* all, &c. Corrected by Mr. Pope. MALONE.

<sup>8</sup> —— *a restraint* ——

*To a determin'd scope.*] A confinement of your mind to one painful idea ; to ignominy, of which the remembrance can neither be suppressed nor escaped. JOHNSON.

<sup>9</sup> *Would bark your honour*—] A metaphor from stripping trees of their *bark*. DOUCE.

Than a perpetual honour. Dar'st thou die ?  
 The sense of death is most in apprehension ;  
 And the poor beetle, that we tread upon,  
 In corporal sufferance finds a pang as great  
 As when a giant dies.<sup>1</sup>

CLAUD. Why give you me this shame ?  
 Think you I can a resolution fetch  
 From flowery tendernefs ? If I must die,  
 I will encounter darknefs as a bride,  
 And hug it in mine arms.<sup>2</sup>

ISAB. There spake my brother ; there my father's  
 grave  
 Did utter forth a voice ! Yes, thou must die :  
 Thou art too noble to conserve a life  
 In base appliances. This outward-fainted deputy,—  
 Whose settled visage and deliberate word

<sup>1</sup> ——— *the poor beetle, &c.*] The reasoning is, *that death is no more than every being must suffer, though the dread of it is peculiar to man ; or perhaps, that we are inconsistent with ourselves, when we so much dread that which we carelessly inflict on other creatures, that feel the pain as acutely as we.*

JOHNSON.

The meaning is—fear is the principal sensation in death, which has no pain ; and the giant, when he dies, feels no greater pain than the beetle.—This passage, however, from its arrangement, is liable to an opposite construction, but which would totally destroy the illustration of the sentiment. DOUCE.

<sup>2</sup> *I will encounter darknefs as a bride,  
 And hug it in mine arms.*] So, in the First Part of *Jerónimo, or The Spanish Tragedy*, 1605 :

“ ——— night

“ That yawning Beldam, with her jetty skin,

“ 'Tis she I hug as mine effeminate bride.” STEEVENS.

Again, in *Antony and Cleopatra* :

“ ——— I will be

“ *A bridegroom in my death ; and run into't,*

“ *As to a lover's bed.*” MALONE.

Nips youth i'the head, and follies doth enmew,<sup>3</sup>  
 As falcon doth the fowl,<sup>4</sup>—is yet a devil;  
 His filth within being cast,<sup>5</sup> he would appear  
 A pond as deep as hell.

CLAUD. The princely Angelo?

ISAB. O, 'tis the cunning livery of hell,  
 The damned't body to invest and cover  
 In princely guards!<sup>6</sup> Dost thou think, Claudio,

<sup>3</sup> ——— *follies doth enmew,*] Forces follies to lie in cover, without daring to show themselves. JOHNSON.

<sup>4</sup> *As falcon doth the fowl,*] In whose presence the follies of youth are afraid to show themselves, as the fowl is afraid to flutter while the falcon hovers over it.

So, in *The Third Part of King Henry VI*:

“ ——— not he that loves him best,

“ The proudest he that holds up Lancaster,

“ *Dares stir a wing,* if Warwick shakes his bells.”

To *enmew* is a term in falconry, also used by Beaumont and Fletcher, in *The Knight of Malta*:

“ ——— I have seen him scale,

“ As if a falcon had run up a train,

“ Clashing his warlike pinions, his steel'd cuirafs,

“ And, at his pitch, *enmew* the town below him.”

STEEVENS.

<sup>5</sup> *His filth within being cast,*] To *cast* a pond is to empty it of mud. Mr. Upton reads:

*His pond within being cast, he would appear*

*A filth as deep as hell.* JOHNSON.

<sup>6</sup> *The princely Angelo?* ———

——— *princely guards!*] The stupid editors, mistaking *guards* for *satellites*, (whereas it here signifies *lace*,) altered *priestly*, in both places, to *princely*. Whereas Shakspeare wrote it *priestly*, as appears from the words themselves:

——— 'Tis the cunning livery of hell,

The damned'st body to invest and cover

With priestly guards.——

In the first place we see that *guards* here signifies *lace*, as referring to *livery*, and as having no sense in the signification of *satellites*. Now *priestly guards* means *sanctity*, which is the



If I would yield him my virginity,  
Thou might'st be freed?

CLAUD.

O, heavens! it cannot be.

sense required. But *princely guards* means nothing but *rich lace*, which is a sense the passage will not bear. Angelo, indeed, as *deputy*, might be called the *princely* Angelo: but not in this place, where the immediately preceding words of—

*This out-ward-fainted deputy,*  
demand the reading I have restored. WARBURTON.

The first folio has, in both places, *prenzie*, from which the other folios made *princely*, and every editor may make what he can. JOHNSON.

*Princely* is the judicious correction of the second folio. *Princely guards* mean no more than the badges of royalty, (laced or bordered robes,) which Angelo is supposed to assume during the absence of the Duke. The stupidity of the first editors is sometimes not more injurious to Shakspeare, than the ingenuity of those who succeeded them.

In the old play of *Cambyfes* I meet with the same expression. *Sifammes* is left by *Cambyfes* to distribute justice while he is absent; and in a soliloquy says:

“ Now may I wear the brodered *garde*,  
“ And lye in downe-bed soft.”

Again, the queen of *Cambyfes* says:

“ I do forsake these broder'd *gardes*,  
“ And all the facions new.” STEEVENS.

A *guard*, in old language, meant a welt or border of a garment; “ because (says Minshieu) it *guards* and keeps the garment from tearing.” These borders were sometimes of lace. So, in *The Merchant of Venice*:

“ — Give him a livery  
“ More *guarded* than his fellows.” MALONE.

Warburton reads—*priestly*, and, in my opinion, very properly.

The meaning of the speech is, that it is the cunning policy of the devil, to invest the damnedest bodies in the most sanctified robes; that is to say, in *priestly guards*, which, when applied to deceitful purposes, she calls the livery of hell. By *guards*, Isabella metaphorically means—outward appearances.

M. MASON.

*ISAB.* Yes, he would give it thee, from this rank offence,<sup>7</sup>

So to offend him still : This night's the time  
That I should do what I abhor to name,  
Or else thou diest to-morrow.

*CLAUD.* Thou shalt not do't.

*ISAB.* O, were it but my life,  
I'd throw it down for your deliverance  
As frankly as a pin.<sup>8</sup>

*CLAUD.* Thanks, dear Isabel.

*ISAB.* Be ready, Claudio, for your death to-morrow.

*CLAUD.* Yes.—Has he affections in him,  
That thus can make him bite the law by the nose,  
When he would force it ?<sup>9</sup> Sure it is no sin ;

<sup>7</sup> — from *this rank offence*,] I believe means, *from the time* of my committing this offence, you might persist in sinning with safety. The advantages you would derive from my having such a secret of his in my keeping, would ensure you from further harm on account of the same fault, however frequently repeated. STEEVENS.

<sup>8</sup> — as a pin.] So, in *Hamlet* :

“ I do not set my life at a *pin's* fee.” STEEVENS.

<sup>9</sup> *Has he affections &c.*] *Is he actuated by passions that impel him to transgress the law, at the very moment that he is enforcing it against others ?* [I find, he is.] Surely then, since this is so general a propensity, since the judge is as criminal as he whom he condemns, *it is no sin, or at least a venial one.* So, in the next Act :

“ — A deflower'd maid,

“ And by an eminent body that *enforc'd*

“ *The law* against it.”

*Force* is again used for *enforce* in *King Henry VIII* :

“ If you will now unite in your complaints,

“ And *force* them with a constancy.”

Again, in *Coriolanus* :

“ Why *force* you this ?” MALONE.

Or of the deadly seven it is the least.<sup>1</sup>

ISAB. Which is the least?

CLAUD. If it were damnable,<sup>2</sup> he, being so wise,  
Why, would he for the momentary trick  
Be perdurably fin'd?<sup>3</sup>—O Isabel!

ISAB. What says my brother?

CLAUD. Death is a fearful thing.

ISAB. And shamed life a hateful.

CLAUD. Ay, but to die, and go we know not  
where;<sup>4</sup>

<sup>1</sup> *Or of the deadly seven &c.*] It may be useful to know which they are; the reader is, therefore, presented with the following catalogue of them, viz. Pride, Envy, Wrath, Sloth, Covetousness, Gluttony, and Lechery. To recapitulate the punishments hereafter for these sins, might have too powerful an effect upon the weak nerves of the present generation; but whoever is desirous of being particularly acquainted with them, may find information in some of the old monkish systems of divinity, and especially in a curious book entitled *Le Calendrier des Bergiers*, 1500, folio, of which there is an English translation.

DOUCE.

<sup>2</sup> *If it were damnable, &c.*] Shakspeare shows his knowledge of human nature in the conduct of Claudio. When Isabella first tells him of Angelo's proposal, he answers, with honest indignation, agreeably to his settled principles—

*Thou shalt not do't.*

But the love of life being permitted to operate, soon furnishes him with sophistical arguments; he believes it cannot be very dangerous to the soul, since Angelo, who is so wise, will venture it. JOHNSON.

<sup>3</sup> *Be perdurably fin'd?*] *Perdurably* is lastingly. So, in *Othello*:

“ — cables of *perdurable* toughness.” STEEVENS.

<sup>4</sup> — *and go we know not where;*] Dryden has imparted this sentiment to his *Aureng-Zebe*, Act IV. sc. i:

“ Death in itself is nothing; but we fear

“ To be we know not what, *we know not where.*”

STEEVENS.

To lie in cold obstruction, and to rot ;  
 This sensible warm motion to become  
 A kneaded clod ; and the delighted spirit <sup>5</sup>  
 To bathe in fiery floods, or to reside  
 In thrilling regions of thick-ribbed ice ;  
 To be imprison'd in the viewless winds, <sup>6</sup>  
 And blown with restless violence round about  
 The pendent world ; or to be worse than worst

<sup>5</sup> — *delighted spirit*—] i. e. the spirit accustomed here to ease and delights. This was properly urged as an aggravation to the sharpness of the torments spoken of. The Oxford editor, not apprehending this, alters it to *dilated*. As if, because the spirit in the body is said to be imprisoned, it was *crowded together* likewise ; and so by death not only set free, but expanded too ; which, if true, would make it the less sensible of pain.

WARBURTON.

This reading may perhaps stand, but many attempts have been made to correct it. The most plausible is that which substitutes—

— *the benighted spirit* ;

alluding to the darkness always supposed in the place of future punishment.

Perhaps we may read :

— *the delinquent spirit* ;

a word easily changed to *delighted* by a bad copier, or unskilful reader. *Delinquent* is proposed by Thirlby in his manuscript.

JOHNSON.

I think with Dr. Warburton, that by the *delighted spirit* is meant, *the soul once accustomed to delight*, which, of course, must render the sufferings, afterwards described, less tolerable. Thus our author calls youth, *blest*, in a former scene, before he proceeds to show its wants and its inconveniencies.

Mr. Ritson has furnished me with a passage which I leave to those who can use it for the illustration of the foregoing epithet : “ Sir Thomas Herbert, speaking of the death of Mirza, son to Shah Abbas, says, that he gave a period to his miseries in this world, by supping a *delighted cup* of extreme poison.”

*Travels*, 1634, p. 104. STEEVENS.

<sup>6</sup> — *viewless winds*,] i. e. unseen, invisible. So, in Milton's *Comus*, v. 92 :

“ — I must be *viewless* now.” STEEVENS.

Of those, that lawless and incertain thoughts<sup>7</sup>  
 Imagine howling!—'tis too horrible!  
 The weariest and most loathed worldly life,  
 That age, ach, penury,<sup>8</sup> and imprisonment  
 Can lay on nature, is a paradise  
 To what we fear of death.<sup>9</sup>

<sup>7</sup> ——— *lawless and incertain thoughts*—] Conjecture sent out to wander without any certain direction, and ranging through possibilities of pain. JOHNSON.

<sup>8</sup> ——— *penury*,] The old copy has—*perjury*. Corrected by the editor of the second folio. MALONE.

<sup>9</sup> *To what we fear of death*.] Most certainly the idea of the "spirit bathing in fiery floods," or of residing "in thrilling regions of thick-ribbed ice," is not original to our poet; but I am not sure that they came from the Platonick hell of Virgil. The monks also had their hot and their cold hell; "the fyrste is fyre that ever brenneth, and never gyveth lighte," says an old homily:—"The seconde is passyng cold, that yf a greate hylle of fyre were cast therin, it shold torne to yce." One of their legends, well remembered in the time of Shakspeare, gives us a dialogue between a bishop and a soul tormented in a piece of ice, which was brought to cure a *brenning heate* in his foot; take care, that you do not interpret this the *gout*, for I remember Menage quotes a canon upon us:

"*Si quis dixerit episcopum podagrâ laborare, anathema sit.*"

Another tells us of the soul of a monk fastened to a rock, which the winds were to blow about for a twelvemonth, and purge of its enormities. Indeed this doctrine was before now introduced into poetick fiction, as you may see in a poem, "where the lover declareth his pains to exceed far the pains of hell," among the many miscellaneous ones subjoined to the works of Surrey: of which you will soon have a beautiful edition from the able hand of my friend Dr. Percy. Nay, a very learned and inquisitive brother-antiquary hath observed to me, on the authority of Blefkenius, that this was the ancient opinion of the inhabitants of Iceland, who were certainly very little read either in the poet or philosopher. FARMER.

Lazarus, in *The Shepherd's Calendar*, is represented to have seen these particular modes of punishment in the infernal regions:



I'll pray a thousand prayers for thy death,  
No word to save thee.

CLAUD. Nay, Hear me, Ifabel.

ISAB. O, fye, fye, fye!  
Thy fin's not accidental, but a trade:<sup>4</sup>  
Mercy to thee would prove itself a bawd:  
'Tis best that thou diest quickly. [Going.]

CLAUD. O hear me, Isabella.

*Re-enter Duke.*

DUKE. Vouchsafe a word, young sifter, but one word.

ISAB. What is your will?

DUKE: Might you dispense with your leisure, I would by and by have some speech with you: the satisfaction I would require, is likewise your own benefit.

ISAB. I have no superfluous leisure; my stay must be stolen out of other affairs; but I will attend you a while.

DUKE. [*To CLAUDIO, aside.*] Son, I have overheard what hath past between you and your sifter. Angelo had never the purpose to corrupt her; only he hath made an essay of her virtue, to practice his judgment with the disposition of natures: she, having the truth of honour in her, hath made him that gracious denial which he is most glad to receive: I am confessor to Angelo, and I know this to be true; therefore prepare yourself to death: Do not satisfy

<sup>4</sup> ——— *but a trade:*] A custom; a practice; an established habit. So we say of a man much addicted to any thing—he makes a trade of it. JOHNSON.

your resolution with hopes that are fallible: <sup>5</sup> to-morrow you must die; go to your knees, and make ready.

CLAUD. Let me ask my sifter pardon. I am so out of love with life, that I will sue to be rid of it.

DUKE. Hold you there: <sup>6</sup> Farewell.

[Exit CLAUDIO.]

*Re-enter Provost.*

Provost, a word with you.

PROV. What's your will, father?

DUKE. That now you are come, you will be gone: Leave me a while with the maid; my mind

<sup>5</sup> *Do not satisfy your resolution with hopes that are fallible:]* A condemned man, whom his confessor had brought to bear death with decency and resolution, began anew to entertain hopes of life. This occasioned the advice in the words above. But how did these hopes *satisfy* his resolution? or what harm was there, if they did? We must certainly read, *Do not falsify your resolution with hopes that are fallible.* And then it becomes a reasonable admonition. For hopes of life, by drawing him back into the world, would naturally elude or weaken the virtue of that *resolution* which was raised only on motives of religion. And this his confessor had reason to warn him of. The term *falsify* is taken from fencing, and signifies the pretending to aim a stroke, in order to draw the adversary off his guard. So, Fairfax:

“Now strikes he out, and now he *falsifieth.*”

WARBURTON.

The sense is this:—Do not rest with satisfaction on *hopes that are fallible.* There is no need of alteration. STEEVENS.

Perhaps the meaning is, Do not satisfy or content yourself with that kind of resolution, which acquires strength from a latent hope that it will not be put to the test; a hope that, in your case, if you rely upon it, will deceive you. MALONE.

<sup>6</sup> *Hold you there:]* Continue in that resolution. JOHNSON.



promises with my habit, no loss shall touch her by my company.

*PROV.* In good time.<sup>7</sup>

[*Exit Provost.*]

*DUKE.* The hand that hath made you fair, hath made you good: the goodness, that is cheap in beauty, makes beauty brief in goodness; but grace, being the soul of your complexion, should keep the body of it ever fair. The assault, that Angelo hath made to you, fortune hath convey'd to my understanding; and, but that frailty hath examples for his falling, I should wonder at Angelo. How would you do to content this substitute, and to save your brother.

*ISAB.* I am now going to resolve him: I had rather my brother die by the law, than my son should be unlawfully born. But O, how much is the good duke deceived in Angelo! If ever he return, and I can speak to him, I will open my lips in vain, or discover his government.

*DUKE.* That shall not be much amiss: Yet, as the matter now stands, he will avoid your accusation; he made trial of you only.<sup>8</sup>—Therefore, fasten your ear on my advisings; to the love I have in doing good, a remedy presents itself. I do make myself believe, that you may most uprighteously do a poor wronged lady a merited benefit; redeem your brother from the angry law; do no stain to your own gracious person; and much please the absent duke, if, peradventure, he shall ever return to have hearing of this business.

<sup>7</sup> *In good time.*] i. e. *à la bonne heure*, so be it, very well.

STEEVENS.

<sup>8</sup> — *he made trial of you only.*] That is, *he will say* he made trial of you only. M. MASON.

*ISAB.* Let me hear you speak further; I have spirit to do any thing that appears not foul in the truth of my spirit.

*DUKE.* Virtue is bold, and goodness never fearful. Have you not heard speak of Mariana the sister of Frederick, the great soldier, who miscarried at sea?

*ISAB.* I have heard of the lady, and good words went with her name.

*DUKE.* Her should this Angelo have married; was affianced to her by oath,<sup>9</sup> and the nuptial appointed: between which time of the contract, and limit of the solemnity,<sup>1</sup> her brother Frederick was wrecked at sea, having in that perish'd vessel the dowry of his sister. But mark, how heavily this befel to the poor gentlewoman: there she lost a noble and renowned brother, in his love toward her ever most kind and natural; with him the portion and sinew of her fortune, her marriage-dowry; with both, her combinate husband,<sup>2</sup> this well-seeming Angelo.

*ISAB.* Can this be so? Did Angelo so leave her?

*DUKE.* Left her in her tears, and dry'd not one of them with his comfort; swallowed his vows whole, pretending, in her, discoveries of dishonour:

<sup>9</sup> — by oath.] *By* inserted by the editor of the second folio. MALONE.

<sup>1</sup> — and limit of the solemnity,] So, in *King John*:

“ Prescribes how long the virgin state shall last,—

“ Gives limits unto holy nuptial rites.”

i. e. appointed times. MALONE.

<sup>2</sup> — her combinate husband,] *Combinate* is betrothed, settled by contract. STEEVENS.

in few, bestowed her on her own lamentation,<sup>3</sup> which she yet wears for his sake; and he, a marble to her tears, is washed with them, but relents not.

*ISAB.* What a merit were it in death, to take this poor maid from the world! What corruption in this life, that it will let this man live!—But how out of this can she avail?

*DUKE.* It is a rupture that you may easily heal: and the cure of it not only saves your brother, but keeps you from dishonour in doing it.

*ISAB.* Show me how, good father.

*DUKE.* This fore-named maid hath yet in her the continuance of her first affection; his unjust unkindness, that in all reason should have quenched her love, hath, like an impediment in the current, made it more violent and unruly. Go you to Angelo; answer his requiring with a plausible obedience; agree with his demands to the point: only refer yourself to this advantage,<sup>4</sup>—first, that your stay with him may not be long; that the time may have all shadow and silence in it; and the place answer to convenience: this being granted in course, now follows all. We shall advise this wronged maid to stand up your appointment, go in your place; if the encounter acknowledge itself

<sup>3</sup> ——— bestowed *her on her own lamentation,*] i. e. left her to her sorrows. MALONE.

Rather, as our author expresses himself in *King Henry V*: “gave her up” to them. STEEVENS.

<sup>4</sup> ——— *only refer yourself to this advantage,*] This is scarcely to be reconciled to any established mode of speech. We may read, *only reserve yourself to,* or *only reserve to yourself this advantage.* JOHNSON.

*Refer yourself to,* merely signifies—*have recourse to, betake yourself to,* this advantage. STEEVENS.

hereafter, it may compel him to her recompense : and here, by this, is your brother saved, your honour untainted, the poor Mariana advantaged, and the corrupt deputy scaled.<sup>5</sup> The maid will I frame, and make fit for his attempt. If you think well to carry this as you may, the doubleness of the benefit defends the deceit from reproof. What think you of it ?

*ISAB.* The image of it gives me content already ; and, I trust, it will grow to a most prosperous perfection.

*DUKE.* It lies much in your holding up : Haste you speedily to Angelo ; if for this night he entreat

<sup>5</sup> — *the corrupt deputy scaled.*] To scale the deputy, may be, to reach him, notwithstanding the elevation of his place ; or it may be, to strip him and discover his nakedness, though armed and concealed by the investment of authority.

JOHNSON.

To *scale*, as may be learned from a note to *Coriolanus*, Act I. sc. i. most certainly means, to disorder, to disconcert, to put to flight. An army routed is called by Holinshed, an army scaled. The word sometimes signifies to diffuse or disperse ; at others, as I suppose in the present instance, to put into confusion.

STEEVENS.

To *scale* is certainly to reach (as Dr. Johnson explains it) as well as to disperse or spread abroad, and hence its application to a routed army which is scattered over the field. The Duke's meaning appears to be, either that Angelo would be overreached, as a town is by the scalade, or that his true character would be spread or laid open, so that his villainess would become evident. Dr. Warburton thinks it is weighed, a meaning which Dr. Johnson affixes to the word in another place. See *Coriolanus*, Act I. sc. i.

Scaled, however, may mean—laid open, as a corrupt sore is by removing the slough that covers it. The allusion is rendered less disgusting, by more elegant language, in *Hamlet* :

“ It will but skin and film the ulcerous place ;

“ Whiles rank corruption, mining all within,

“ Infects unseen.” RITSON.

you to his bed, give him promise of satisfaction. I will presently to St. Luke's; there, at the moated grange,<sup>6</sup> resides this dejected Mariana: At that place call upon me; and despatch with Angelo, that it may be quickly.

ISAB. I thank you for this comfort: Fare you well, good father. [Exeunt severally.]

<sup>6</sup> ——— the moated grange,] A grange is a solitary farm-house. So, in *Othello*:

“ ——— this is Venice,

“ My house is not a grange.” STEEVENS.

A grange implies some one particular house immediately inferior in rank to a hall, situated at a small distance from the town or village from which it takes its name; as, *Hornby Grange*, *Blackwell Grange*; and is in the neighbourhood simply called *The Grange*. Originally, perhaps, these buildings were the lord's granary or storehouse, and the residence of his chief bailiff. (*Grange*, from *Granagium*, Lat.) RITSON.

A grange, in its original signification, meant a farm-house of a monastery, (from *grana gerendo*,) from which it was always at some little distance. One of the monks was usually appointed to inspect the accounts of the farm. He was called the Prior of the Grange;—in barbarous Latin, *Grangiarius*. Being placed at a distance from the monastery, and not connected with any other buildings, Shakspeare, with his wonted licence, uses it, both here and in *Othello*, in the sense of a solitary farm-house.

I have since observed that the word was used in the same sense by the contemporary writers. So, in Tarleton's *Newes out of Purgatory*, printed about the year 1590:

———“ till my return I would have thee stay at our little grange house in the country.”

In Lincolnshire they at this day call every lone house that is unconnected with others, a grange. MALONE.

## SCENE II.

*The Street before the Prison.*

*Enter Duke, as a Friar; to him ELBOW, Clown, and Officers.*

*ELB.* Nay, if there be no remedy for it, but that you will needs buy and sell men and women like beasts, we shall have all the world drink brown and white bastard.<sup>7</sup>

*DUKE.* O, heavens! what stuff is here?

*CLO.* 'Twas never merry world, since, of two usuries,<sup>8</sup> the merriest was put down, and the worser allow'd by order of law a furr'd gown to keep him

<sup>7</sup> ——— *bastard.*] A kind of sweet wine, then much in vogue, from the Italian *bastardo*. WARBURTON.

See a note on *King Henry IV.* Part I, Act II. sc. iv.

STEEVENS.

*Bastard* was raisin wine. See Minshieu's *Dict.* in v. and Cole's *Latin Dict.* 1679. MALONE.

<sup>8</sup> ——— *since, of two usuries,*] Here a satire on usury turns abruptly to a satire on the person of the usurer, without any kind of preparation. We may be assured then, that a line or two, at least, have been lost. The subject of which we may easily discover was a comparison between the two usurers; as, before, between the two usuries. So that, for the future, the passage should be read with asterisks, thus—*by order of law, \* \* \* a furr'd gown, &c.* WARBURTON.

Sir Thomas Hanmer corrected this with less pomp: then *since of two usurers the merriest was put down, and the worser allowed, by order of law, a furr'd gown, &c.* His punctuation is right, but the alteration, small as it is, appears more than was wanted. *Usury* may be used by an easy licence for the *professors of usury.* JOHNSON.

warm; and furr'd with fox and lamb-skins too,<sup>9</sup> to signify, that craft, being richer than innocency, stands for the facing.

*ELB.* Come your way, fir:—Bless you, good father friar.

*DUKE.* And you, good brother father:<sup>1</sup> What offence hath this man made you, fir?

*ELB.* Marry, fir, he hath offended the law; and, fir, we take him to be a thief too, fir; for we have found upon him, fir, a strange pick-lock,<sup>2</sup> which we have sent to the deputy.

<sup>9</sup> — *and furr'd with fox and lamb-skins too, &c.*] In this passage the foxes skins are supposed to denote craft, and the lamb-skins innocence. It is evident, therefore, that we ought to read, “furred with fox on lamb-skins,” instead of “and lamb-skins;” for otherwise, craft will not stand for the facing.

M. MASON.

Fox-skins and lamb-skins were both used as facings to cloth in Shakspeare's time. See the Statute of Apparel, 24 Henry VIII. c. 13. Hence *fox-furr'd* slave is used as an opprobrious epithet in *Wily Beguiled*, 1606, and in other old comedies. See also *Characterisimi, or Lenton's Leasures, &c.* 1631: “An *Usurer* is an old fox, clad in *lamb-skin*, who hath pray'd [prey'd] so long abroad,” &c. MALONE.

<sup>1</sup> — *and you, good brother father:*] In return to Elbow's blundering address of *good father friar*, i. e. *good father brother*, the Duke humorously calls him, in his own style, *good brother father*. This would appear still clearer in French. *Dieu vous benisse, mon pere frere.*—*Et vous aussi, mon frere pere.* There is no doubt that our *friar* is a corruption of the French *frere*. TYRWHITT.

Mr. Tyrwhitt's observation is confirmed by a passage in *The strangest Adventure that ever happened, &c.* 4to. 1601:

“And I call to mind, that as the reverend *father brother*, Thomas Sequera, Superiour of Eborā, and mine auuncient friend, came to visite me,” &c. STEEVENS.

<sup>2</sup> — *a strange pick-lock,*] As we hear no more of this charge, it is necessary to prevent honest Pompey from being taken for a house-breaker. The *locks* which he had occasion to

*DUKE.* Fye, firrah ; a bawd, a wicked bawd !  
 The evil that thou caufest to be done,  
 That is thy means to live : Do thou but think  
 What 'tis to cram a maw, or clothe a back,  
 From fuch a filthy vice : fay to thyself,—  
 From their abominable and beaftly touches  
 I drink, I eat, array myself, and live.<sup>3</sup>  
 Canst thou believe thy living is a life,  
 So stinkingly depending ? Go, mend, go, mend.

*CLO.* Indeed, it does fink in fome fort, fir ; but  
 yet, fir, I would prove——

*DUKE.* Nay, if the devil have given thee proofs  
 for fin,  
 Thou wilt prove his. Take him to prifon, officer ;  
 Correction and instruction muft both work,  
 Ere this rude beaft will profit.

*ELB.* He muft before the deputy, fir ; he has

*pick*, were by no means common, in this country at leaft. They were probably introduced, with *other Spanish customs*, during the reign of Philip and Mary ; and were fo well known in Edinburgh, that in one of Sir David Lindfay's plays, represented to thousands in the open air, fuch a *lock* is actually opened on the ftage. RITSON.

In Ben Jonfon's *Volpone*, Corvino threatens to make his wife wear one of thefe contrivances :

“ Then, here's a *lock*, which I will hang upon thee.”

STEEVENS.

<sup>3</sup> *I drink, I eat, array myself, and live.*] The old editions have—

*I drink, I eat away myself, and live.*

This is one very excellent instance of the sagacity of our editors, and it were to be wifhed heartily, that they would have obliged us with their physical folution, how a man can *eat away* himself, *and live*. Mr. Bifhop gave me that moft certain emendation, which I have fubftituted in the room of the former foolifh reading ; by the help whereof, we have this eafy fenfe : that the Clown fed himself, and put clothes on his back, by exercising the vile trade of a bawd. THEOBALD.



given him warning: the deputy cannot abide a whoremaster: if he be a whoremonger, and comes before him, he were as good go a mile on his errand.

*DUKE.* That we were all, as some would seem to be,  
Free from our faults, as faults from seeming, free!<sup>4</sup>

<sup>4</sup> *That we were all, as some would seem to be,*

*Free from our faults, as faults from seeming, free!*] i. e. as faults are destitute of all comeliness or *seeming*. The first of these lines refers to the deputy's sanctified hypocrisy; the second to the Clown's beastly occupation. But the latter part is thus ill expressed for the sake of the rhyme. *WARBURTON.*

Sir Thomas Hanmer reads:

*Free from all faults, as from faults seeming free.*

In the interpretation of Dr. Warburton, the sense is trifling, and the expression harsh. To wish *that men were as free from faults, as faults are free from comeliness*, [instead of *void of comeliness*,] is a very poor conceit. I once thought it should be read:

*O that all were, as all would seem to be,*

*Free from all faults, or from false seeming free.*

So in this play:

“O place, O power—how dost thou

“Wrench awe from fools, and tie the wiser souls

“To thy false seeming!”

But now I believe that a less alteration will serve the turn:

*Free from all faults, or faults from seeming free.*

*That men were really good, or that their faults were known,* that men were free from faults, or faults from *hypocrisy*. So Isabella calls Angelo's hypocrisy, *seeming, seeming*. *JOHNSON.*

I think we should read with Sir T. Hanmer:

*Free from all faults, as from faults seeming free.*

i. e. *I wish we were all as good as we appear to be*; a sentiment very naturally prompted by his reflection on the behaviour of Angelo. Sir T. Hanmer has only transposed a word to produce a convenient sense. *STEEVENS.*

Hanmer is right with respect to the meaning of this passage, but I think his transposition unnecessary. The words, as they stand, will express the same sense, if pointed thus:

*Free from all faults, as, faults from, seeming free.*

*Enter* LUCIO.

*ELB.* His neck will come to your waift, a cord, fir.<sup>5</sup>

*CLO.* I spy comfort; I cry, bail: Here's a gentleman, and a friend of mine.

*LUCIO.* How now, noble Pompey? What, at the heels of Cæsar? Art thou led in triumph? What, is there none of Pygmalion's images, newly made woman,<sup>6</sup> to be had now, for putting the hand in

Nor is this construction more harsh than that of many other sentences in the play, which, of all those which Shakspeare has left us, is the most defective in that respect. M. MASON.

The original copy has not *Free* at the beginning of the line. It was added unnecessarily by the editor of the second folio, who did not perceive that *our*, like many words of the same kind, was used by Shakspeare as a disyllable. The reading,—from *all* faults, which all the modern editors have adopted, (I think, improperly,) was first introduced in the fourth folio. Dr. Johnson's conjectural reading, *or*, appears to me very probable. The compositor might have caught the word *as* from the preceding line. If *as* be right, Dr. Warburton's interpretation is, perhaps, the true one. Would we were all as free from faults, as faults are free from, or destitute of comeliness, or *seeming*. This line is rendered harsh and obscure by the word *free* being dragged from its proper place for the sake of the rhyme. MALONE.

Till I meet with some decisive instance of the pronoun—*our*, used as a disyllable, I read with the second folio, which I cannot suspect of capricious alterations. STEEVENS.

<sup>5</sup> *His neck will come to your waift, a cord, fir.*] That is, his neck will be tied, like your waift, with a rope. The friars of the Franciscan order, perhaps of all others, wear a hempen cord for a girdle. Thus Buchanan:

“*Fac gemant suis*

“*Variata terga funibus.*” JOHNSON.

<sup>6</sup> — *Pygmalion's images, newly made woman,*] By *Pygmalion's images, newly made woman*, I believe Shakspeare meant

the pocket and extracting it clutch'd? What reply? Ha? What say'st thou to this tune, matter, and

no more than—Have you no women now to recommend to your customers, as fresh and untouched as *Pygmalion's* statue was, at the moment when it became flesh and blood? The passage may, however, contain some allusion to a pamphlet printed in 1598, called *The Metamorphosis of Pygmalion's Image, and certain Satires*. I have never seen it, but it is mentioned by Ames, p. 568; and whatever its subject might be, we learn from an order signed by the Archbishop of Canterbury and the Bishop of London, that this book was commanded to be burnt. The order is inserted at the end of the second volume of the entries belonging to the Stationers' Company. STEEVENS.

If Marston's *Metamorphosis of Pygmalion's Image* be alluded to, I believe it must be in the *argument*.—"The maide (by the power of Venus) was metamorphosed into a living woman."

FARMER.

There may, however, be an allusion to a passage in Lyly's *Woman in the Moone*, 1597. The inhabitants of *Utopia* petition *Nature* for females, that they may, like other beings, propagate their species. *Nature* grants their request; and "they draw the curtains from before *Nature's* shop, where stands an image clad, and some unclad, and they bring forth the clothed image," &c. STEEVENS.

Perhaps the meaning is,—Is there no courtesan, who being *newly made woman*, i. e. *lately debauched*, still retains the appearance of chastity, and looks as cold as a statue, to be had, &c.

The following passage in *Blurt Master Constable*, a comedy, by Middleton, 1602, seems to authorize this interpretation:

"*Laz.* Are all these women?"

"*Imp.* No, no, they are half men, and half women.

"*Laz.* You apprehend too fast. I mean by women, wives; for wives are no maids, nor are maids women."

*Mulier* in Latin had precisely the same meaning. MALONE.

A pick-lock had just been found upon the Clown, and therefore without great offence to his morals, it may be presumed that he was likewise a pick-pocket; in which case *Pygmalion's images*, &c. may mean new-coined money with the Queen's image upon it. DOUCE.

method? Is't not drown'd i' the last rain? Ha? What say'st thou, trot?<sup>8</sup> Is the world as it was, man? Which is the way?<sup>9</sup> Is it sad, and few words? Or how? The trick of it?

<sup>7</sup> *What say'st thou to this tune, matter, and method? Is't not drown'd i' the last rain?*] Lucio, a prating fop, meets his old friend going to prison, and pours out upon him his impertinent interrogatories, to which when the poor fellow makes no answer, he adds, *What reply? ha? what say'st thou to this? tune, matter, and method,—is't not? drown'd i' the last rain? ha? what say'st thou, trot? &c.* It is a common phrase used in low raillery of a man crest-fallen and dejected, that *he looks like a drown'd puppy*. Lucio, therefore, asks him, whether he was *drown'd in the last rain*, and therefore cannot speak.

JOHNSON.

He rather asks him whether his *answer* was not drown'd in the last rain, for Pompey returns *no answer* to any of his questions: or, perhaps, he means to compare Pompey's miserable appearance to a *drown'd mouse*. So, in *King Henry VI. Part I. Act I. sc. ii*:

“Or piteous they will look, like drowned mice.”

STEEVENS.

<sup>8</sup> — *what say'st thou, trot?*] It should be read, I think, *what say'st thou to't?* the word *trot* being seldom, if ever, used to a man.

Old *trot*, or *trat*, signifies a decrepid old woman, or an old *drab*. In this sense it is used by Gawin Douglas, *Virg. Æn. B. IV*:

“Out on the old *trat*, aged dame or wyffe.” GREY.

So, in *Wily Beguiled*, 1613: “Thou toothless old *trot* thou.”

Again, in *The Wise Woman of Hogsden*, 1638:

“What can this witch, this wizard, or old *trot*.”

*Trot*, however, sometimes signifies a *bawd*. So, in Churchyard's *Tragicall Discourse of a dolorous Gentlewoman*, 1593:

“Awaie old *trots*, that sets young flesh to sale.”

Pompey, it should be remembered, is of this profession.

STEEVENS.

*Trot*, or as it is now often pronounced, honest *trout*, is a familiar address to a man among the provincial vulgar.

JOHNSON.

<sup>9</sup> *Which is the way?*] *What is the mode now?* JOHNSON.

DUKE. Still thus, and thus ! fill worse !

LUCIO. How doth my dear morfel, thy mistress ?  
Procures she still ? Ha ?

CLO. Troth, sir, she hath eaten up all her beef,  
and she is herself in the tub.<sup>1</sup>

LUCIO. Why, 'tis good ; it is the right of it ; it  
must be so : Ever your fresh whore, and your pow-  
der'd bawd : An unshunn'd consequence ; it must  
be so : Art going to prison, Pompey !

CLO. Yes, faith, sir.

LUCIO. Why 'tis not amiss, Pompey : Farewell :  
Go ; say, I sent thee thither.<sup>2</sup> For debt, Pompey ?  
Or how ?<sup>3</sup>

<sup>1</sup> — in the tub.] The method of cure for venereal com-  
plaints is grossly called the *powdering tub*. JOHNSON.

It was so called from the method of cure. See the notes on  
“ — the *tub-fast* and the *diet*—” in *Timon*, Act IV.

STEEVENS.

<sup>2</sup> — say, I sent thee thither.] Shakspeare seems here to  
allude to the words used by Gloster, in *King Henry VI.* P. III.  
Act V. sc. vi :

“ Down, down to hell ; and say—I sent thee thither.”

REED.

<sup>3</sup> — Go ; say, I sent thee thither. For debt, Pompey ? or  
how ?] It should be pointed thus : Go, say I sent thee thither  
for debt, Pompey ; or how — i. e. to hide the ignominy of thy  
case, say, I sent thee to prison for debt, or whatever other pre-  
tence thou fanciest better. The other humorously replies, *For  
being a bawd, for being a bawd*, i. e. the true cause is the most  
honourable. This is in character. WARBURTON.

I do not perceive any necessity for the alteration. Lucio first  
offers him the use of his name to hide the seeming ignominy of  
his case ; and then very naturally desires to be informed of the  
true reason why he was ordered into confinement. STEEVENS.

Warburton has taken some pains to amend this passage, which  
does not require it ; and Lucio's subsequent reply to Elbow, shows  
that his amendment cannot be right. When Lucio advises Pom-

*ELB.* For being a bawd, for being a bawd.

*LUCIO.* Well, then imprifon him: If imprifonment be the due of a bawd, why, 'tis his right: Bawd is he, doubtlefs, and of antiquity too; bawd-born. Farewell, good Pompey: Commend me to the prifon, Pompey: You will turn good husband now, Pompey; you will keep the houfe.<sup>4</sup>

*CLO.* I hope, fir, your good worfhip will be my bail.

*LUCIO.* No, indeed, will I not, Pompey; it is not the wear.<sup>5</sup> I will pray, Pompey, to increafe your bondage: if you take it not patiently, why, your mettle is the more: Adieu, trusty Pompey.—Blefs you, friar.

*DUKE.* And you.

*LUCIO.* Does Bridget paint ftill, Pompey? Ha?

*ELB.* Come your ways, fir; come.

*CLO.* You will not bail me then, fir?

*LUCIO.* Then, Pompey? nor now.<sup>6</sup>—What news abroad, friar? What news?

*ELB.* Come your ways, fir; come.

pey to fay he fent him to the prifon, and in his next fpeech defires him to commend him to the prifon, he fpeaks as one who had fome intereft there, and was well known to the keepers.

M. MASON.

<sup>4</sup> — *You will turn good husband now, Pompey; you will keep the houfe.*] Alluding to the etymology of the word *husband*.

MALONE.

<sup>5</sup> — *it is not the wear.*] i. e. it is not the fafhion.

STEEVENS.

<sup>6</sup> *Then, Pompey? nor now.*] The meaning, I think, is: *I will neither bail thee then, nor now.* So again, in this play:

“*More, nor lefs to others paying—.*” MALONE.

*LUCIO.* Go,—to kennel, Pompey, go :<sup>7</sup>

[*Exeunt ELBOW, Clown, and Officers.*

What news, friar, of the duke ?

*DUKE.* I know none : Can you tell me of any ?

*LUCIO.* Some say, he is with the emperor of Ruffia ; other some, he is in Rome : But where is he, think you ?

*DUKE.* I know not where : But wheresoever, I wish him well.

*LUCIO.* It was a mad fantastical, trick of him, to steal from the state, and usurp the beggary he was never born to. Lord Angelo dukes it well in his absence ; he puts transgression to't.

*DUKE.* He does well in't.

*LUCIO.* A little more lenity to lechery would do no harm in him : something too crabbed that way, friar.

*DUKE.* It is too general a vice,<sup>8</sup> and severity must cure it.

*LUCIO.* Yes, in good sooth, the vice is of a great kindred ; it is well ally'd : but it is impossible to extirp it quite, friar, till eating and drinking be put down. They say, this Angelo was not made by man and woman, after the downright way of creation : Is it true, think you ?

*DUKE.* How should he be made then ?

<sup>7</sup> *Go,—to kennel, Pompey, go :*] It should be remembered, that *Pompey* is the common name of a dog, to which allusion is made in the mention of a *kennel*. JOHNSON.

<sup>8</sup> *It is too general a vice,*] Yes, replies Lucio, *the vice is of great kindred ; it is well ally'd :* &c. As much as to say, Yes, truly, it is general ; for the greatest men have it as well as we little folks. A little lower he taxes the Duke personally with it.

*LUCIO.* Some report, a sea-maid spawn'd him :—  
Some, that he was begot between two stock-fishes :  
—But it is certain, that when he makes water, his  
urine is congeal'd ice ; that I know to be true : and  
he is a motion ungenerative, that's infallible.<sup>9</sup>

*DUKE.* You are pleasant, fir ; and speak apace.

*LUCIO.* Why, what a ruthless thing is this in  
him, for the rebellion of a cod-piece, to take away  
the life of a man ? Would the duke, that is absent,  
have done this ? Ere he would have hang'd a man  
for the getting a hundred bastards, he would have  
paid for the nursing a thousand : He had some  
feeling of the sport ; he knew the service, and that  
instructed him to mercy.

*DUKE.* I never heard the absent duke much de-  
tected for women ;<sup>1</sup> he was not inclined that way.

<sup>9</sup> —and he is a motion ungenerative, that's infallible.] In  
the former editions :—and he is a motion generative ; that's in-  
falloble. This may be sense ; and Lucio, perhaps, may mean,  
that though Angelo have the organs of generation, yet that he  
makes no more use of them, than if he were an inanimate pup-  
pet. But I rather think our author wrote,—and he is a motion  
ungenerative, because Lucio again in this very scene says,—this  
ungenitured agent will unpeople the province with continency.

THEOBALD.

A motion generative certainly means a puppet of the masculine  
gender ; a thing that appears to have those powers of which it is  
not in reality possessed. STEEVENS.

A motion ungenerative is a moving or animated body without  
the power of generation. RITSON.

<sup>1</sup> —much detected for women ;] This appears so like the  
language of Dogberry, that at first I thought the passage corrupt,  
and wished to read *suspected*. But perhaps *detected* had anciently  
the same meaning. So, in an old collection of tales, entitled,  
*Wits, Fits, and Fancies*, 1595 : “ An officer whose daughter  
was *detected* of dishonestie, and generally so reported.” That  
*detected* is there used for *suspected*, and not in the present sense  
of the word, appears, I think, from the words that follow—



LUCIO. O, fir, you are deceived.

DUKE. 'Tis not possible.

LUCIO. Who? not the duke? yes, your beggar of fifty;—and his use was, to put a ducat in her clack-dish:<sup>2</sup> the duke had crotchets in him: He would be drunk too; that let me inform you.

and so generally reported, which seem to relate not to a known but suspected fact. MALONE.

In the Statute 3d Edward First, c. 15, the words *gentz retter de felonie*, are rendered persons detected of felony, that is, as I conceive, *suspected*. REED.

In this sense, perhaps, it is used in the infamous publication entitled *A Detection, &c. of Mary Queen of Scots*: “But quho durst accuse the Quene? or (quhilk was in maner mair perilous) quho durst *deteēt* Bothwell of sic a horrible offence?”

Again, in *A courtlie Controversie of Cupid's Cautels: &c. Translated from the French, &c. by H. W.* [Henry Wotton,] *Gentleman*, 4to. 1588: “And in truth women are to be *deteēted* of no imperfection, jealousy only excepted.” STEEVENS.

Again, in Rich's *Adventures of Simonides*, 1584, 4to: “—all Rome, *deteēted* of inconstancie.” HENDERSON.

*Deteēted*, however, may mean, *notoriously charged*, or guilty. So, in North's translation of Plutarch: “—he only of all other kings in his time was most *deteēted* with this vice of leacherie.”

Again, in Howe's Abridgment of Stowe's *Chronicle*, 1618, p. 363: “In the month of February divers traitorous persons were apprehended, and *deteēted* of most wicked conspiracie against his Majestie:—the 7th of Sept. certaine of them wicked subjects were indicted,” &c. MALONE.

<sup>2</sup> — *clack-dish*:] The beggars, two or three centuries ago, used to proclaim their want by a wooden dish with a moveable cover, which they clacked, to show that their vessel was empty. This appears from a passage quoted on another occasion by Dr. Grey.

Dr. Grey's assertion may be supported by the following passage in an old comedy, called *The Family of Love*, 1608:

“Can you think I get my living by a bell and a *clack-dish*?”

“By a bell and a *clack-dish*? how's that?”

“Why, by begging, fir,” &c.

*DUKE.* You do him wrong, surely.

*LUCIO.* Sir, I was an inward of his :<sup>3</sup> A shy fellow was the duke :<sup>4</sup> and, I believe, I know the cause of his withdrawing.

*DUKE.* What, I pr'ythee, might be the cause ?

*LUCIO.* No,—pardon ;—'tis a secret must be lock'd within the teeth and the lips : but this I can let you understand,—The greater file of the subject<sup>5</sup> held the duke to be wise,

Again, in Henderfon's Supplement to Chaucer's *Troilus and Cressid* :

“ Thus shalt thou go a begging from hous to hous,

“ With *cuppe* and *clappir* like a lazarous.”

And by a stage direction in *The Second Part of K. Edward IV.* 1619 :

“ Enter Mrs. Blague, very poorly, begging with her basket and a *clap-dish*.”

There is likewise an old proverb to be found in Ray's Collection, which alludes to the same custom :

“ He *claps his dish* at a wrong man's door.” STEEVENS.

A custom is still kept up in the villages near Oxford, about Easter, for the poor people and children to go a *clacking* : they carry wooden bowls, salt boxes, &c. and make a rattling noise at the houses of the principal inhabitants, who give them bacon, eggs, &c. HARRIS.

<sup>3</sup> — an inward of his :] *Inward* is intimate. So, in Daniel's *Hymen's Triumph*, 1623 :

“ You two were wont to be most *inward* friends.”

Again, in Marston's *Malcontent*, 1604 :

“ Come we must be *inward*, thou and I all one.”

STEEVENS.

<sup>4</sup> — A shy fellow was the duke :] The meaning of this term may be best explained by the following lines in the fifth Act :

“ The wicked't caitiff on the ground,

“ May seem as *shy*, as grave, as just, as absolute,” &c.

MALONE.

<sup>5</sup> — The greater file of the subject—] The larger list, the greater number. JOHNSON.

So, in *Macbeth* :

“ — the valued *file*.” STEEVENS.

*DUKE.* Wife? why, no question but he was.

*LUCIO.* A very superficial, ignorant, unweighing<sup>6</sup> fellow.

*DUKE.* Either this is envy in you, folly, or mistaking; the very stream of his life, and the business he hath helmed,<sup>7</sup> must, upon a warranted need, give him a better proclamation. Let him be but testified in his own bringings forth, and he shall appear to the envious, a scholar, a statesman, and a foldier: Therefore, you speak unskilfully; or, if your knowledge be more, it is much darken'd in your malice.

*LUCIO.* Sir, I know him, and I love him.

*DUKE.* Love talks with better knowledge, and knowledge with dearer love.

*LUCIO.* Come, sir, I know what I know.

*DUKE.* I can hardly believe that, since you know not what you speak. But, if ever the duke return, (as our prayers are he may,) let me desire you to make your answer before him: If it be honest you have spoke, you have courage to maintain it: I am bound to call upon you; and, I pray you, your name?

*LUCIO.* Sir, my name is Lucio; well known to the duke.

*DUKE.* He shall know you better, sir, if I may live to report you.

*LUCIO.* I fear you not.

<sup>6</sup> —unweighing—] i. e. inconsiderate. So, in *The Merry Wives of Windsor*: "What an *unweighed* behaviour hath this Flemish drunkard pick'd out of my conversation," &c.

STEEVENS.

<sup>7</sup> —the business he hath helmed,] *The difficulties he hath steer'd through.* A metaphor from navigation. STEEVENS.

*DUKE.* O, you hope the duke will return no more; or you imagine me too unhurtful an opposite.<sup>8</sup> But, indeed, I can do you little harm: you'll forswear this again.

*LUCIO.* I'll be hang'd first: thou art deceived in me, friar. But no more of this: Canst thou tell, if Claudio die to-morrow, or no?

*DUKE.* Why should he die, fir?

*LUCIO.* Why? for filling a bottle with a tun-dish. I would, the duke, we talk of, were return'd again: this ungenitur'd agent<sup>9</sup> will unpeople the province with continency; sparrows must not build in his house-eaves, because they are lecherous. The duke yet would have dark deeds darkly answer'd; he would never bring them to light: would he were return'd! Marry, this Claudio is condemn'd for untrussing. Farewell, good friar; I pr'ythee, pray for me. The duke, I say to thee again, would eat mutton on Fridays.<sup>1</sup> He's now past it; yet,<sup>2</sup> and

<sup>8</sup> ——— [*opposite*.] i. e. opponent, adversary. So, in *King Lear*:  
“ ——— thou wast not bound to answer  
“ An unknown *opposite*.” STEEVENS.

The term was in use in Charles the Second's time. See *The Woman turn'd Bully*, p. 38. REED.

<sup>9</sup> ——— ungenitur'd agent —] This word seems to be formed from *genitoirs*, a word which occurs in Holland's *Pliny*, Tom. II. pp. 321, 560, 589, and comes from the French *genitoires*, the *genitals*. TOLLET.

<sup>1</sup> ——— eat mutton on Fridays.] A wench was called a *laced mutton*. THEOBALD.

So also in the famous Satire on Cardinal Wolfey.

See note on *King Henry VIII.* pp. 84 and 126:

“ And namly one that is the chefe,

“ Which is not fedd so ofte with rost befe,

“ As with *rawe motten*, so God helpe me.”

Again, in *Doctor Faustus*, 1604, Lechery says:

“ I am one that loves an inch of raw *mutton* better than an ell of *Friday stock-fish*.” STEEVENS.

I fay to thee, he would mouth with a beggar,  
though the finelt brown bread and garlick :<sup>3</sup> fay,  
that I faid fo. Farewell. [Exit.

*DUKE.* No might nor greatnefs in mortality  
Can cenfure 'scape ; back-wounding calumny  
The whitest virtue ftrikes : What king fo ftrong,  
Can tie the gall up in the flanderous tongue ?  
But who comes here ?

*Enter ESCALUS, Provost, Bawd, and Officers.*

*ESCAL.* Go, away with her to prifon.

*BAWD.* Good my lord, be good to me ; your  
honour is accounted a merciful man : good my  
lord.

*ESCAL.* Double and treble admonition, and ftill  
forfeit<sup>4</sup> in the fame kind ? This would make mercy  
fwear, and play the tyrant.<sup>5</sup>

<sup>2</sup> *He's now pafit it ; yet,*] Sir Thomas Hanmer reads—*He is not pafit it yet.* This emendation was received in the former edition, but feems not neceffary. It were to be wifhed, that we all explained more, and amended lefs. JOHNSON.

If Johnfon underftood the paffage as it ftands, I wifh he had explained it. To me, Hanmer's amendment appears abfolutely neceffary. M. MASON.

I have inferted Mr. M. Mafon's remark ; and yet the old reading is, in my opinion, too intelligible to need explanation.

STEEVENS.

<sup>3</sup> — *though fhe fmelt brown bread and garlick :*] This was the phrafeology of our author's time. In *The Merry Wives of Windfor*, Mafter Fenton is faid to “ *fmell April and May,*” not “ *to fmell of,*” &c. MALONE.

<sup>4</sup> — *forfeit*—] i. e. tranfgrefs, offend ; from the French *forfaire*. STEEVENS.

<sup>5</sup> — *mercy fwear, and play the tryant.*] We fhould read *fwerve*, i. e. deviate from her nature. The common reading gives us the idea of a ranting whore. WARBURTON.

*PROV.* A bawd of eleven years continuance, may it please your honour.

*BAWD.* My lord, this is one Lucio's information against me: mistress Kate Keep-down was with child by him in the duke's time, he promised her marriage; his child is a year and a quarter old, come Philip and Jacob: I have kept it myself; and see how he goes about to abuse me.

*ESCAL.* That fellow is a fellow of much licence:—let him be called before us.—Away with her to prison: Go to; no more words. [*Exeunt Bawd and Officers.*] Provost, my brother Angelo will not be alter'd, Claudio must die to-morrow: let him be furnished with divines, and have all charitable preparation: if my brother wrought by my pity, it should not be so with him.

*PROV.* So please you, this friar hath been with him, and advised him for the entertainment of death.

*ESCAL.* Good even, good father.

*DUKE.* Bliss and goodness on you!

*ESCAL.* Of whence are you?

There is surely no need of emendation. We say at present, Such a thing *is enough to make a parson swear*, i. e. deviate from a proper respect to decency, and the sanctity of his character.

The idea of *swearing* agrees very well with that of a *tyrant* in our ancient mysteries. STEEVENS.

I do not much like *mercy swear*, the old reading; or *mercy swerve*, Dr. Warburton's correction. I believe it should be, this would make *mercy severe*. FARMER.

We still say, *to swear like an emperor*; and from some old book, of which I unfortunately neglected to copy the title, I have noted—*to swear like a tyrant*. *To swear like a termagant* is quoted elsewhere. RITSON.

*DUKE.* Not of this country, though my chance  
is now

To use it for my time: I am a brother  
Of gracious order, late come from the see,<sup>6</sup>  
In special business from his holiness.

*ESCAL.* What news abroad i' the world?

*DUKE.* None, but that there is so great a fever  
on goodness, that the dissolution of it must cure it:  
novelty is only in request; and it is as dangerous to  
be aged in any kind of course, as it is virtuous to  
be constant in any undertaking. There is scarce  
truth enough alive, to make societies secure; but  
security enough, to make fellowships accurs'd:<sup>7</sup>  
much upon this riddle runs the wisdom of the  
world. This news is old enough, yet it is every  
day's news. I pray you, sir, of what disposition was  
the duke?

<sup>6</sup> ——— from the see,] The folio reads:  
————— from the sea. JOHNSON.

The emendation, which is undoubtedly right, was made by  
Mr. Theobald. In Hall's *Chronicle*, *sea* is often written for *see*.  
MALONE.

<sup>7</sup> *There is scarce truth enough alive, to make societies secure; but security enough, to make fellowships accurs'd:*] The speaker here alludes to those legal securities into which "fellowship" leads men to enter for each other. So, in *King Henry IV.* Part II: "He would not take his bond and yours; he liked not the *security*." Falstaff, in the same scene, plays, like the Duke, on the same word: "I had as lief they should put rattbane in my mouth, as offer to stop it with *security*. I look'd he should have sent me two and twenty yards of fatten,—and he sends me *security*. Well, he may sleep in *security*," &c. MALONE.

The sense is, "There scarcely exists sufficient honesty in the world to make social life secure; but there are occasions enough where a man may be drawn in to become *surety*, which will make him pay dearly for his friendships." In excuse of this quibble, Shakspeare may plead high authority: "He that hateth *suretyship* is *sure*." Prov. xi. 15. HOLT WHITE.

*ESCAL.* One, that, above all other strifes, contended especially to know himself.

*DUKE.* What pleasure was he given to?

*ESCAL.* Rather rejoicing to see another merry, than merry at any thing which profess'd to make him rejoice: a gentleman of all temperance. But leave we him to his events, with a prayer they may prove prosperous; and let me desire to know how you find Claudio prepared. I am made to understand, that you have lent him visitation.

*DUKE.* He professes to have received no sinister measure from his judge, but most willingly humbles himself to the determination of justice: yet had he framed to himself, by the instruction of his frailty, many deceiving promises of life; which I, by my good leisure, have discredited to him, and now is he resolved<sup>8</sup> to die.

*ESCAL.* You have paid the heavens your function, and the prisoner the very debt of your calling. I have labour'd for the poor gentleman, to the extremeſt ſhore of my modeſty; but my brother juſtice have I found ſo ſevere, that he hath forced me to tell him, he is indeed—juſtice.<sup>9</sup>

*DUKE.* If his own life answer the ſtraitneſs of his proceeding, it ſhall become him well; wherein, if he chance to fail, he hath ſentenced himſelf.

*ESCAL.* I am going to viſit the priſoner: Fare you well.

<sup>8</sup> — *resolved*—] i. e. ſatisſied. So, in Middleton's *More Dissemblers beſides Women*, Act I. ſc. iii:

“ The bleſſing of perfection to your thoughts lady;

“ For I'm *resolved* they are good ones.” REED.

<sup>9</sup> — *he is indeed*—juſtice.] Summum jus, ſumma injuria.

STEEVENS.



DUKE. Peace be with you !

[*Exeunt ESCALUS and Provost.*

He, who the sword of heaven will bear,  
Should be as holy as severe ;  
Pattern in himself to know,  
Grace to stand, and virtue go ;<sup>1</sup>

<sup>1</sup> *Pattern in himself to know,*

*Grace to stand, and virtue go ;*] These lines I cannot understand, but believe that they should be read thus :

*Patterning himself to know,*

*In grace to stand, in virtue go.*

To *patter* is to *work after a pattern*, and, perhaps, in Shakespeare's licentious diction, simply to *work*. The sense is, *he that bears the sword of heaven should be holy as well as severe ; one that after good examples labours to know himself, to live with innocence, and to act with virtue.* JOHNSON.

This passage is very obscure, nor can be cleared without a more licentious paraphrase than any reader may be willing to allow. *He that bears the sword of heaven should be not less holy than severe : should be able to discover in himself a pattern of such grace as can avoid temptation, together with such virtue as dares venture abroad into the world without danger of seduction.* STEEVENS.

*Grace to stand, and virtue go ;*] This last line is not intelligible as it stands ; but a very slight alteration, the addition of the word *in*, at the beginning of it, which may refer to *virtue* as well as to *grace*, will render the sense of it clear. "Pattern in himself to know," is to feel in his own breast that virtue which he makes others practise. M. MASON.

"*Pattern in himself to know,*" is, to experience in his own bosom an *original* principle of action, which, instead of being borrowed or copied from others, might serve as a *pattern* to them. Our author, in *The Winter's Tale*, has again used the same kind of imagery :

"By the *pattern* of mine own thoughts I cut out

"The purity of his."

In *The Comedy of Errors* he uses an expression equally hardy and licentious :

"And will have no *attorney* but *myself* ;"

which is an absolute catachresis ; an attorney importing precisely a person appointed to act for *another*. In *Every Woman in her Humour*, 1609, we find the same expression :

More nor les to others paying,  
 Than by self-offences weighing.  
 Shame to him, whose cruel striking  
 Kills for faults of his own liking!  
 Twice treble shame on Angelo,  
 To weed my vice, and let his grow!<sup>2</sup>  
 O, what may man within him hide,  
 Though angel on the outward side!<sup>3</sup>  
 How may likenefs,<sup>4</sup> made in crimes,  
 Making practice on the times,

“ — he hath but shown  
 “ *A pattern in himself*, what thou shalt find  
 “ In others.” MALONE.

<sup>2</sup> *To weed my vice, and let his grow!*] i. e. to weed faults out of my dukedom, and yet indulge himself in his own private vices. So, in *The Contention betwixte Churchyard and Camell*, &c. 1560:

“ For Cato doth affyrme  
 “ Ther is no greater shame,  
 “ Than to reprove a vyce  
 “ And your selves do the same.” STEEVENS.

*My*, does not, I apprehend, relate to the Duke in particular, who had not been guilty of any vice, but to an indefinite person. The meaning seems to be—*To destroy by extirpation* (as it is expressed in another place) a fault that I have committed, and to suffer his own vices to grow to a rank and luxuriant height. The speaker, for the sake of argument, puts himself in the case of an offending person. MALONE.

The Duke is plainly speaking in his own person. What he here terms “*my vice*,” may be explained from his conversation in A&I. sc. iv. with Friar Thomas, and especially the following line:

“ — ’twas *my* fault to give the people scope.”  
 The *vice of Angelo* requires no explanation. HENLEY.

<sup>3</sup> *Though angel on the outward side!*] Here we see what induced our author to give the outward-fainted deputy the name of Angelo. MALONE.

<sup>4</sup> — *likenefs*,] i. e. comeliness—appearance; as we say “a *likely* man.” STEEVENS.

Draw with idle spiders' strings  
Most pond'rous and substantial things !<sup>5</sup>

<sup>5</sup> *How may likenefs, made in crimes,  
Making practice on the times,  
Draw with idle spiders' strings,  
Most pond'rous and substantial things !* The old copy  
reads—"To draw with," &c. STEEVENS.

Thus all the editions read corruptly ; and so have made an obscure passage in itself, quite unintelligible. Shakspeare wrote it thus :

*How may that likenefs, made in crimes,  
Making practice on the times,  
Draw—*

The sense is this. How much wickedness may a man hide *within*, though he appear angel *without*. How may *that likenefs made in crimes*, i. e. by hypocrisy, [a pretty paradoxical expression, *an angel made in crimes*,] by imposing upon the world, [thus emphatically expressed, *making practice on the times*,] draw with its false and feeble pretences [finely called *spiders' strings*] the most pondrous and substantial matters of the world, as riches, honour, power, reputation, &c.

WARBURTON.

The *Revisal* reads thus :

*How may such likenefs trade in crimes,  
Making practice on the times,  
To draw with idle spiders' strings  
Most pond'rous and substantial things!*

Meaning by *pond'rous and substantial things*, pleasure and wealth. STEEVENS.

The old copy reads—*Making practice*, &c. which renders the passage ungrammatical, and unintelligible. For the emendation now made, [*mocking*,] I am answerable. A line in *Macbeth* may add some support to it :

"Away, and *mock the time* with fairest show."

There is no one more convinced of the general propriety of adhering to old readings. I have strenuously followed the course which was pointed out and successfully pursued by Dr. Farmer and Mr. Steevens, that of elucidating and supporting our author's genuine text by illustrations drawn from the writings of his contemporaries. But in some cases alteration is a matter not of

Craft againſt vice I muſt apply :  
With Angelo to-night ſhall lie

choice, but neceſſity; and, ſurely, the preſent is one of them. Dr. Warburton, to obtain ſome ſenſe, omitted the word *To* in the third line; in which he was followed by all the ſubſequent editors. But omiſſion, in my apprehenſion, is, of all the modes of emendation, the moſt exceptionable. In the paſſage before us, it is clear, from the context, that ſome *verb* muſt have ſtood in either the firſt or ſecond of theſe lines. Some years ago I conjectured that, inſtead of *made*, we ought to read *wade*, which was uſed in our author's time in the ſenſe of *to proceed*. But having ſince had occaſion to obſerve how often the words *mock* and *make* have been confounded in theſe plays, I am now perſuaded that the ſingle error in the preſent paſſage is, the word *Making* having been printed inſtead of *Mocking*, a word of which our author has made very frequent uſe, and which exactly ſuits the context. In this very play we have had *make* inſtead of *mock*. [See my note on p. 220.] In the hand-writing of that time, the ſmall *c* was merely a ſtraight line; ſo that if it happened to be ſubjoined and written very cloſe to an *o*, the two letters might eaſily be taken for an *a*. Hence I ſuppoſe it was, that theſe words have been ſo often confounded. The aukwardneſs of the expreſſion—" *Making practice*," of which I have met with no example, may be likewise urged in ſupport of this emendation.

*Likeneſs* is here uſed for *ſpecious* or *ſeeming* virtue. So, before: "O ſeeming, ſeeming!" The ſenſe then of the paſſage is,—How may perſons, aſſuming the *likeneſs* or ſemblance of virtue, while they are in fact guilty of the groſſeſt crimes, impoſe with this counterfeit ſanctity upon the world, in order to draw to themſelves by the flimſieſt pretenſions the moſt ſolid advantages; i. e. pleaſure, honour, reputation, &c.

In *Much Ado about Nothing* we have a ſimilar thought:

"O, what authority and ſhow of truth

"Can cunning ſin cover itſelf withal!" MALONE.

I cannot admit that *make*, in the ancient copies of our author, has been ſo frequently printed inſtead of *mock*; for the paſſages in which the one is ſuppoſed to have been ſubſtituted for the other are ſtill unſettled. But, be this as it may, I neither comprehend the drift of the lines before us as they ſtand in the old edition, or with the aid of any changes hitherto attempted; and muſt, therefore, bequeath them to the luckier efforts of future criticiſm. STEEVENS.



*MARI.* Break off thy fong, and hafte thee quick  
 away ;  
 Here comes a man of comfort, whose advice  
 Hath often fill'd my brawling difcontent.—  
 [*Exit Boy.*]

*Enter Duke.*

I cry you mercy, fir ; and well could wifh  
 You had not found me here fo mufical :

*Hide, oh hide thofe hills of fnow,  
 Which thy frozen bofom bears,  
 On whofe tops the pinks that grow,  
 Are of thofe that April wears.  
 But firft fet my poor heart free,  
 Bound in thofe icy chains by thee.* WARBURTON.

This fong is entire in Beaumont's *Bloody Brother*, and in Shakfpeare's Poems. The latter ftanza is omitted by Mariana, as not fuiting a female character. THEOBALD.

Though Sewell and Gildon have printed this among Shakfpeare's Poems, they have done the fame to fo many other pieces, of which the real authors are fince known, that their evidence is not to be depended on. It is not found in Jaggard's edition of our author's Sonnets, which was printed during his life-time.

Our poet, however, has introduced one of the fame thoughts in his 142d Sonnet :

“ — not from thofe lips of thine  
 “ That have prophan'd their fcarlet ornaments,  
 “ And feal'd falfe bonds of love, as oft as mine.”

STEEVENS.

Again, in his *Venus and Adonis* :

“ Pure lips, fweet feals in my foft lips imprinted,  
 “ What bargains may I make, ftill to be fealing.”

MALONE.

The fame image occurs alfo in the old black-letter tranflation of *Amadis of Gaule*, 4to. p. 171: “ —rather with *hiffes* (which are counted the *feales of love*) they chofe to confirm their unanimitie, than otherwife to offend a refolved pacience.” REED.

This fong is found entire in Shakfpeare's Poems, printed in 1640; but that is a book of no authority: yet I believe that both thefe ftanzas were written by our author. MALONE.

Let me excuse me, and believe me so,—  
My mirth it much displeas'd, but pleas'd my woe.<sup>8</sup>

*DUKE.* 'Tis good: though musick oft hath such  
a charm,  
To make bad, good, and good provoke to harm.  
I pray you, tell me, hath any body inquired for me  
here to-day? much upon this time have I promis'd  
here to meet.

*MARI.* You have not been inquired after: I have  
sat here all day.

*Enter ISABELLA.*

*DUKE.* I do constantly<sup>9</sup> believe you:—The time  
is come, even now. I shall crave your forbearance  
a little; may be, I will call upon you anon, for some  
advantage to yourself.

*MARI.* I am always bound to you. [Exit.

*DUKE.* Very well met, and welcome.  
What is the news from this good deputy?

*ISAB.* He hath a garden circummur'd with brick,<sup>1</sup>  
Whose western side is with a vineyard back'd;

<sup>8</sup> *My mirth it much displeas'd, but pleas'd my woe.*] Though the musick soothed my sorrows, it had no tendency to produce light merriment. JOHNSON.

<sup>9</sup> — *constantly*—] Certainly; without fluctuation of mind. JOHNSON.

So, in *The Merchant of Venice*:

“Could so much turn the constitution

“Of any *constant* man.” STEEVENS.

<sup>1</sup> — *circummur'd with brick,*] *Circummured*, walled round.  
“He caused the doors to be *mured* and cased up.”

*Painter's Palace of Pleasure.* JOHNSON.

And to that vineyard is a planched gate,<sup>2</sup>  
 That makes his opening with this bigger key :  
 This other doth command a little door,  
 Which from the vineyard to the garden leads ;  
 There have I made my promise to call on him,  
 Upon the heavy middle of the night.<sup>3</sup>

*DUKE.* But shall you on your knowledge find this way ?

*ISAB.* I have ta'en a due and wary note upon't ;  
 With whispering and most guilty diligence,  
 In action all of precept,<sup>4</sup> he did show me  
 The way twice o'er.

*DUKE.* Are there no other tokens  
 Between you 'greed, concerning her observance ?

*ISAB.* No, none, but only a repair i' the dark ;

<sup>2</sup> —— a planched gate,] i. e. a gate made of boards. *Planche*, French.

A *plancher* is a plank. So, in Lyly's *Maid's Metamorphosis*, 1600 :

“ —— upon the ground doth lie

“ A hollow *plancher*.” ——

Again, in Sir Arthur Gorges' translation of Lucan, 1614 :

“ Yet with his hoofes doth beat and rent

“ The *planched* floore, the barres and chaines.”

STEEVENS.

<sup>3</sup> *There have I &c.*] In the old copy the lines stand thus :

*There have I made my promise upon the*

☛ *Heavy middle of the night, to call upon him.*

STEEVENS.

The present regulation was made by Mr. Steevens. MALONE.

<sup>4</sup> *In action all of precept,*] i. e. shewing the several turnings of the way with his hand ; which action contained so many precepts, being given for my direction. WARBURTON.

I rather think we should read—

*In precept of all action,* ——

that is, *in direction given not by words, but by mute signs.*

JOHNSON.



And that I have possess'd him,<sup>5</sup> my most stay  
 Can be but brief: for I have made him know,  
 I have a servant comes with me along,  
 That stays upon me; <sup>6</sup> whose persuasion is,  
 I come about my brother.

*DUKE.* 'Tis well borne up.  
 I have not yet made known to Mariana  
 A word of this:—What, ho! within! come forth!

*Re-enter MARIANA.*

I pray you, be acquainted with this maid;  
 She comes to do you good.

*ISAB.* I do desire the like.

*DUKE.* Do you persuade yourself that I respect  
 you?

*MARI.* Good friar, I know you do; and have  
 found it.

*DUKE.* Take then this your companion by the  
 hand,  
 Who hath a story ready for your ear:  
 I shall attend your leisure; but make haste;  
 The vaporous night approaches.

*MARI.* Will't please you walk aside?  
 [*Exeunt MARIANA and ISABELLA.*]

<sup>5</sup> — *I have possess'd him,*] I have made him clearly and  
 strongly comprehend. JOHNSON.

To *possess* had formerly the sense of *inform* or *acquaint*. As  
 in *Every Man in his Humour*, Act I. sc. v. Captain Bobadil  
 says: "*Possess* no gentleman of our acquaintance with notice  
 of my lodging." REED.

<sup>6</sup> *That stays upon me;*] So, in *Macbeth*:

"Worthy Macbeth, we *stay* upon your leisure."

STEEVENS.

DUKE. O place and greatness,<sup>7</sup> millions of false eyes<sup>8</sup>

Are stuck upon thee! volumes of report  
Run with these false and most contrarious quests<sup>9</sup>

<sup>7</sup> *O place and greatness,*] It plainly appears that *this* fine speech belongs to *that* which concludes the preceding scene between the Duke and Lucio: for they are absolutely foreign to the subject of this, and are the natural reflections arising from that. Besides, the very words—

*Run with these false and most contrarious quests,* evidently refer to Lucio's scandals just preceding; which the Oxford editor, in his usual way, has emended, by altering *these* to *their*. But that some time might be given to the two women to confer together, the players, I suppose, took part of the speech, beginning at *No might nor greatness,* &c. and put it here, without troubling themselves about its pertinency. However, we are obliged to them for not giving us their own imperinency, as they have frequently done in other places.

WARBURTON.

I cannot agree that these lines are placed here by the players. The sentiments are common, and such as a prince, given to reflection, must have often present. There was a necessity to fill up the time in which the ladies converse apart, and they must have quick tongues and ready apprehensions if they understood each other while this speech was uttered. JOHNSON.

<sup>8</sup> — *millions of false eyes*—] That is, eyes insidious and traitorous. JOHNSON.

So, in Chaucer's *Sompnours Tale*, Tyrwhitt's edit. v. 7633:

“ Ther is ful many an eye, and many an ere,

“ Awaiting on a lord,” &c. STEEVENS.

<sup>9</sup> — *contrarious quests*—] Different reports, *running counter* to each other. JOHNSON.

So, in *Othello*:

“ The senate has sent out three several *quests*.”

In our author's *King Richard III.* is a passage in some degree similar to the foregoing:

“ My conscience hath a thousand several tongues,

“ And every tongue brings in a several tale,

“ And every tale condemns—.” STEEVENS.

I incline to think that *quests* here means *inquisitions*, in which sense the word was used in Shakspeare's time. See Minshieu's

Upon thy doings! thousand 'scapes of wit<sup>1</sup>  
 Make thee the father of their idle dream,  
 And rack thee in their fancies!<sup>2</sup>—Welcome! How  
 agreed?

*Re-enter MARIANA and ISABELLA.*

*ISAB.* She'll take the enterprize upon her, father,  
 If you advise it.

*DUKE.* It is not my consent,  
 But my intreaty too,

*ISAB.* Little have you to say,  
 When you depart from him, but, soft and low,  
*Remember now my brother.*

*MARI.* Fear me not.

*DUKE.* Nor, gentle daughter, fear you not at all:  
 He is your husband on a pre-contract:  
 To bring you thus together, 'tis no sin;  
 Sith that the justice of your title to him

DICT. in v. Cole, in his Latin Dictionary, 1679, renders  
 "A *quest*," by "*examen, inquisitio.*" MALONE.

*Falſe and contrarious queſts*, in this place, rather mean *lying and contradictory meſſengers*, with whom *run volumes of report*. An explanation, which the line quoted by Mr. Steevens will ſerve to confirm. RITSON.

<sup>1</sup> ——— 'ſcapes of wit—] i. e. fallies, irregularities. So, in *King John*, Act III. ſc. iv:

"No 'ſcape of nature, no diſtemper'd day." STEEVENS.

<sup>2</sup> *And rack thee in their fancies!*] Though *rack*, in the preſent inſtance, may ſignify *torture or mangle*, it might alſo mean *confuſe*; as the *rack*, i. e. fleeting cloud, renders the object behind it obſcure, and of undetermined form. So, in *Antony and Cleopatra*:

"That which was now a horſe, even with a thought,

"The *rack* diſlimns, and makes it indiſtinct,

"As water is in water." STEEVENS.

Doth flourish the deceit.<sup>3</sup> Come, let us go ;  
 Our corn's to reap, for yet our tithe's to sow.<sup>4</sup>  
[*Exeunt.*

<sup>3</sup> *Doth flourish the deceit.*] A metaphor taken from embroidery, where a coarse ground is filled up, and covered with figures of rich materials and elegant workmanship. WARBURTON.

*Flourish* is ornament in general. So, in our author's *Twelfth Night* :

“ — empty trunks o'erflourish'd by the devil.”

STEEVENS.

Dr. Warburton's illustration of the metaphor seems to be inaccurate. The passage from another of Shakſpeare's plays, quoted by Mr. Steevens, suggests to us the true one.

The term—*flourish*, alludes to the flowers impressed on the waste printed paper and old books, with which trunks are commonly lined. HENLEY.

When it is proved that the practice alluded to, was as ancient as the time of Shakſpeare, Mr. Henley's explanation may be admitted. STEEVENS.

<sup>4</sup> — *for yet our tithe's to sow.*] As before, the blundering editors have made a *prince* of the *priestly* Angelo, so here they have made a *priest* of the *prince*. We should read *tilth*, i. e. our tillage is yet to make. The grain from which we expect our harvest, is not yet put into the ground. WARBURTON.

The reader is here attacked with a petty sophism. We should read *tilth*, i. e. our *tillage is to make*. But in the text it is *to sow*; and who has ever said that his *tillage* was *to sow*? I believe *tythe* is right, and that the expression is proverbial, in which *tythe* is taken, by an easy metonymy, for *harvest*.

JOHNSON.

Dr. Warburton did not do justice to his own conjecture; and no wonder, therefore, that Dr. Johnson has not.—*Tilth* is provincially used for *land till'd*, prepared for sowing. Shakſpeare, however, has applied it before in its usual acceptation. FARMER.

Dr. Warburton's conjecture may be supported by many instances in Markham's *English Husbandman*, 1635: “After the beginning of March you shall begin to sowe your barley upon that ground which the year before did lye fallow, and is commonly called your *tilth* or fallow field.” In p. 74 of this book, a corruption, like our author's, occurs: “As before, I said beginne to fallow your *tithe* field;” which is undoubtedly misprinted for *tilth* field. TOLLET.

## SCENE II.

*A Room in the Prison.*

*Enter Provost and Clown.*

*PROV.* Come hither, firrah : Can you cut off a man's head ?

*CLO.* If the man be a bachelor, fir, I can : but if he be a married man, he is his wife's head, and I can never cut off a woman's head.

*PROV.* Come, fir, leave me your snatches, and yield me a direct answer. To-morrow morning are to die Claudio and Barnardine : Here is in our prison a common executioner, who in his office lacks a helper : if you will take it on you to assist him, it shall redeem you from your gyves ; if not, you shall have your full time of imprisonment, and your deliverance with an unpitied whipping ;<sup>5</sup> for you have been a notorious bawd.

*Tilth* is used for *crop*, or *harvest*, by Gower, *De Confessione Amantis*, Lib. V. fol. 93, b :

“ To sowe cockill with the corne,

“ So that the *tilth* is nigh forlorne,

“ Which Christ *sew* first his owne honde.”

Shakspeare uses the word *tilth* in a former scene of this play ; and, (as Dr. Farmer has observed,) in its common acceptation :

“ — her plenteous womb

“ Expresseth its full *tilth* and husbandry.”

Again, in *The Tempest* :

“ — bound of land, *tilth*, vineyard, none.”

But my quotation from Gower shows that, to *sow tilth*, was a phrase once in use. STEEVENS.

This conjecture appears to me extremely probable. MALONE.

<sup>5</sup> — an unpitied *whipping* ;] i. e. an unmerciful one.

STEEVENS.

*CLO.* Sir, I have been an unlawful bawd, time out of mind; but yet I will be content to be a lawful hangman. I would be glad to receive some instruction from my fellow partner.

*PROV.* What ho, Abhorson! Where's Abhorson, there?

*Enter ABHORSON.*

*ABHOR.* Do you call, fir?

*PROV.* Sirrah, here's a fellow will help you to-morrow in your execution: If you think it meet, compound with him by the year, and let him abide here with you; if not, use him for the present, and dismiss him: He cannot plead his estimation with you; he hath been a bawd.

*ABHOR.* A bawd, fir? Fye upon him, he will discredit our mystery.

*PROV.* Go to, fir; you weigh equally; a feather will turn the scale. [Exit.

*CLO.* Pray, fir, by your good favour, (for, surely, fir, a good favour<sup>6</sup> you have, but that you have a hanging look,) do you call, fir, your occupation a mystery?

*ABHOR.* Ay, fir; a mystery.

*CLO.* Painting, fir, I have heard say, is a mystery; and your whores, fir, being members of my occupation, using painting, do prove my occupation a

<sup>6</sup> — a good favour—] *Favour* is countenance. So, in *Antony and Cleopatra*:

“ — why so tart a favour,

“ To publish such good tidings.” STEEVENS.

mystery : but what mystery there should be in hanging, if I should be hang'd, I cannot imagine.<sup>7</sup>

<sup>7</sup> — *what mystery &c.*] Though I have adopted an emendation independent of the following note, the omission of it would have been unwarrantable. STEEVENS.

— *what mystery there should be in hanging, if I should be hang'd, I cannot imagine.*

Abhor. *Sir, it is a mystery.*

Clo. *Proof.*

Abhor. *Every true man's apparel fits your thief:*

Clo. *If it be too little for your thief, your true man thinks it big enough; if it be too big for your thief, your thief thinks it little enough: so every true man's apparel fits your thief.*] Thus it stood in all the editions till Mr. Theobald's, and was, methinks, not very difficult to be understood. The plain and humorous sense of the speech is this. Every true man's apparel, which the thief robs him of, fits the thief. Why? Because, if it be too little for the thief, the true man thinks it big enough: i. e. a purchase too good for him. So that this fits the thief in the opinion of the true man. But if it be too big for the thief, yet the thief thinks it little enough: i. e. of value little enough. So that this fits the thief in his own opinion. Where we see, that the pleasantry of the joke consists in the equivocal sense of *big enough*, and *little enough*. Yet Mr. Theobald says, he can see no sense in all this, and therefore alters the whole thus:

Abhor. *Every true man's apparel fits your thief.*

Clown. *If it be too little for your true man, your thief thinks it big enough: if it be too big for your true man, your thief thinks it little enough.*

And for his alteration gives this extraordinary reason.—*I am satisfied the poet intended a regular syllogism; and I submit it to judgment, whether my regulation has not restored that wit and humour which was quite lost in the depravation.*—But the place is corrupt, though Mr. Theobald could not find it out. Let us consider it a little. The Hangman calls his trade a mystery: the Clown cannot conceive it. The Hangman undertakes to prove it in these words, *Every true man's apparel, &c.* but this proves the *thief's* trade a mystery, not the *hangman's*. Hence it appears, that the speech, in which the Hangman proved his trade a mystery, is lost. The very words it is impossible to retrieve, but one may easily understand what medium he employed in proving it: without doubt, the very same the Clown employed to prove the thief's trade a mystery; namely, *that all sorts of*

ABHOR. Sir, it is a mystery.

*clothes fitted the hangman.* The Clown, on hearing this argument, replied, I suppose, to this effect: *Why, by the same kind of reasoning, I can prove the thief's trade too to be a mystery.* The other asks how, and the Clown goes on as above, *Every true man's apparel fits your thief; if it be too little, &c.* The jocular conclusion from the whole being an insinuation that *thief* and *hangman* were rogues alike. This conjecture gives a spirit and integrity to the dialogue, which, in its present mangled condition, is altogether wanting; and shews why the argument of *every true man's apparel, &c.* was in all editions given to the Clown, to whom indeed it belongs; and likewise that the present reading of that argument is the true. WARBURTON.

If Dr. Warburton had attended to the argument by which the Bawd proves his own profession to be a mystery, he would not have been driven to take refuge in the groundless supposition, "that part of the dialogue had been lost or dropped."

The argument of the Hangman is exactly similar to that of the Bawd. As the latter puts in his claim to the whores, as members of his occupation, and, in virtue of their painting, would enroll his own fraternity in the mystery of painters; so the former equally lays claim to the thieves, as members of his occupation, and, in their right, endeavours to rank his brethren, the hangmen, under the mystery of fitters of apparel, or tailors. The reading of the old editions is, therefore, undoubtedly right; except that the last speech, which makes part of the Hangman's argument, is, by mistake, as the reader's own sagacity will readily perceive, given to the Clown or Bawd. I suppose, therefore, the poet gave us the whole thus:

Abhor. *Sir, it is a mystery.*

Clown. *Proof.*

Abhor. *Every true man's apparel fits your thief: if it be too little for your thief, your true man thinks it big enough: if it be too big for your thief, your thief thinks it little enough; so every true man's apparel fits your thief.*

I must do Dr. Warburton the justice to acknowledge, that he hath rightly apprehended and explained the force of the Hangman's argument. HEATH.

There can be no doubt but the word *Clown*, prefixed to the last sentence, *If it be too little, &c.* should be struck out. It makes part of Abhorson's argument, who has undertaken to prove that hanging was a mystery, and convinces the Clown of it by this very speech. M. MASON.



CLO. Proof.

ABHOR. Every true man's apparel fits your thief:<sup>s</sup>  
If it be too little for your thief, your true man  
thinks it big enough; if it be too big for your thief,  
your thief thinks it little enough: so every true  
man's apparel fits your thief.

*Re-enter Provost.*

PROV. Are you agreed?

CLO. Sir, I will serve him; for I do find, your  
hangman is a more penitent trade than your bawd;  
he doth oftner ask forgiveness.<sup>9</sup>

PROV. You, firrah, provide your block and your  
axe, to-morrow four o'clock.

ABHOR. Come on, bawd; I will instruct thee in  
my trade; follow.

<sup>s</sup> *Every true man's apparel fits your thief:*] So, in *Promos  
and Cassandra*, 1578, the Hangman says:

"Here is nyne and twenty futes of apparell for my  
share."

*True man*, in the language of ancient times, is always placed  
in opposition to *thief*.

So, in Churchyard's *Warning to Wanderers abroade*, 1593:

"The priuy thiefe that steales away our wealth,

"Is fore afraid a *true man's* steps to see." STEEVENS.

Mr. Steevens seems to be mistaken in his assertion that *true  
man* in ancient times was always placed in opposition to *thief*.  
At least in the Book of *Genesis*, there is one instance to the  
contrary, ch. xlii. v. 11: "We are all one man's sons: we are  
all *true men*; thy servants are no *spies*." HENLEY.

<sup>9</sup> — *ask forgiveness.*] So, in *As you like it*:

"—— The common executioner,

"Whose heart the accustom'd sight of death makes hard,

"Falls not the axe upon the humbled neck,

"But first begs pardon." STEEVENS.

CLo. I do desire to learn, fir ; and, I hope, if you have occasion to use me for your own turn, you shall find me yare :<sup>1</sup> for, truly fir, for your kindness, I owe you a good turn.<sup>2</sup>

PROV. Call hither Barnardine and Claudio :

[*Exeunt* Clown and ABHORSON.

One has my pity ; not a jot the other,  
Being a murderer, though he were my brother.

*Enter* CLAUDIO.

Look, here's the warrant, Claudio, for thy death :  
'Tis now dead midnight, and by eight to-morrow  
Thou must be made immortal. Where's Barnardine ?

CLAUD. As fast lock'd up in sleep, as guiltless  
labour

When it lies starkly<sup>3</sup> in the traveller's bones :  
He will not wake.

PROV. Who can do good on him ?

Well, go, prepare yourself. But hark, what noise ?  
[*Knocking within.*

<sup>1</sup> — *yare* :] i. e. handy, nimble in the execution of my office. So, in *Twelfth-Night* : “ — dismount thy tuck, be *yare* in thy preparation.” Again, in *Antony and Cleopatra* :

“ His ships are *yare*, yours heavy.” STEEVENS.

<sup>2</sup> — *a good turn*.] i. e. a turn off the ladder. He quibbles on the phrase according to its common acceptation. FARMER.

<sup>3</sup> — *starkly*—] Stiffly. These two lines afford a very pleasing image. JOHNSON.

So, in *The Legend of Lord Hastings*, 1575 :

“ Least *stiarke* with rest they finew'd waxe and hoare.”

Again, in an ancient Poem quoted in MS. Harl. 4690 :

“ Alle displayedde on the grounde,

“ And layne *stiarckly* on blode,—.”

Again, Thomas Lupton's *Fourth Booke of Notable Things* :—  
“ Synewes cutte, *stiarke*, or sprayned in travell.” STEEVENS.

Heaven give your spirits comfort ! [*Exit* CLAUDIO.  
 By and by :—  
 I hope it is some pardon, or reprieve,  
 For the most gentle Claudio.—Welcome, father.

*Enter* Duke.

DUKE. The best and wholesomest spirits of the  
 night  
 Envelop you, good Provost ! Who call'd here of  
 late ?

PROV. None, since the curfew rung.

DUKE. Not Isabel ?

PROV. No.

DUKE. They will then,<sup>4</sup> ere't be long.

PROV. What comfort is for Claudio ?

DUKE. There's some in hope.

PROV. It is a bitter deputy.

DUKE. Not so, not so ; his life is parallel'd  
 Even with the stroke<sup>5</sup> and line of his great justice ;  
 He doth with holy abstinence subdue  
 That in himself, which he spurs on his power  
 To qualify<sup>6</sup> in others : were he meal'd<sup>7</sup>

<sup>4</sup> They *will then*,] Perhaps—*she* will then.

SIR J. HAWKINS.

The Duke expects Isabella and Mariana. A little afterward  
 he says :

“ — Now are *they* come.” RITSON.

<sup>5</sup> *Even with the stroke*—] *Stroke* is here put for the *stroke*  
 of a pen or a line. JOHNSON.

<sup>6</sup> *To qualify*—] To temper, to moderate, as we say wine is  
*qualified* with water. JOHNSON.

Thus before in this play :

“ So to enforce, or *qualify* the laws.”

With that which he corrects, then were he tyrannous;  
 But this being so,<sup>8</sup> he's just.—Now are they come.—  
 [*Knocking within.—Provost goes out.*]  
 This is a gentle provost: Seldom, when  
 The steeld gaoler is the friend of men.—  
 How now? What noise? That spirit's possess'd  
 with haste,  
 That wounds the unfixing postern with these  
 strokes.<sup>9</sup>

Again, in *Othello*:

“I have drank but one cup to-night, and that was craftily  
 qualified too.” STEEVENS.

<sup>7</sup> — *were he meal'd* —] Were he sprinkled; were he defiled. A figure of the same kind our author uses in *Macbeth*:

“The blood-bolter'd Banquo.” JOHNSON.

More appositely, in *The Philosophers Satires*, by Robert Anton:

“As if their perriwigs to death they gave,  
 “To *meale* them in some gaffly dead man's grave.”

STEEVENS.

*Mealed* is mingled, compounded; from the French *mêler*.

BLACKSTONE.

<sup>8</sup> *But this being so,*] The tenor of the argument seems to require—But this *not* being so,—. Perhaps, however, the author meant only to say—But, his life being paralleled, &c. he's just. MALONE.

<sup>9</sup> *That spirit's possess'd with haste,*

*That wounds the unfixing postern with these strokes.*] The line is irregular, and the old reading, *unresisting postern*, so strange an expression, that want of measure, and want of sense, might justly raise suspicion of an error; yet none of the later editors seem to have supposed the place faulty, except Sir Thomas Hanmer, who reads:

— *the unresisting postern* —

The three folios have it—

— *unfixing postern* —

out of which Mr. Rowe made *unresisting*, and the rest followed him. Sir Thomas Hanmer seems to have supposed *unresisting* the word in the copies, from which he plausibly enough ex-

Provost returns, speaking to one at the door.

PROV. There he must stay, until the officer  
Arise to let him in; he is call'd up.

DUKE. Have you no countermind for Claudio yet,  
But he must die to-morrow?

PROV. None, fir, none.

DUKE. As near the dawning, Provost, as it is,  
You shall hear more ere morning.

PROV. Happily,  
You something know; yet, I believe, there comes  
No countermind; no such example have we:  
Besides, upon the very siege of justice,<sup>1</sup>  
Lord Angelo hath to the publick ear  
Profess'd the contrary.

*Enter a Messenger.*

DUKE. This is his lordship's man.<sup>2</sup>

tracted *unresting*; but he grounded his emendation on the very syllable that wants authority. What can be made of *unfisting* I know not; the best that occurs to me is *unfeeling*. JOHNSON.

*Unfisting* may signify "never at rest," always opening.

BLACKSTONE.

I should think we might safely read:

—— unlist'ning *postern*, or unshifting *postern*.

The measure requires it, and the sense remains uninjured.

Mr. M. Mason would read *unlist'ning*, which means *unregarding*. I have, however, inserted Sir William Blackstone's emendation in the text. STEEVENS.

<sup>1</sup> —— *siege of justice*,] i. e. feat of justice. *Siege*, French. So, in *Othello*:

"—— I fetch my birth

"From men of royal *siege*." STEEVENS.

<sup>2</sup> *This is his lordship's man.*] The old copy has—his *lord's* man. Corrected by Mr. Pope. In the MS. plays of our author's

*PROV.* And here comes Claudio's pardon.<sup>3</sup>

*MESS.* My lord hath sent you this note; and by me this further charge, that you swerve not from the smallest article of it, neither in time, matter, or other circumstance. Good morrow; for, as I take it, it is almost day.

*PROV.* I shall obey him. [Exit Messenger.]

*DUKE.* This is his pardon; purchas'd by such sin,  
[Aside.]

For which the pardoner himself is in:  
Hence hath offence his quick celerity,  
When it is borne in high authority:  
When vice makes mercy, mercy's so extended,  
That for the fault's love, is the offender friended.—  
Now, sir, what news?

time they often wrote *Lo.* for Lord, and *Lord.* for Lordship; and these contractions were sometimes improperly followed in the printed copies. MALONE.

<sup>3</sup> Enter a Messenger.

*Duke.* This is his lordship's man.

*Prov.* And here comes Claudio's pardon.] The Provost has just declared a fixed opinion that the execution will not be countermanded, and yet, upon the first appearance of the Messenger, he immediately guesses that his errand is to bring Claudio's pardon. It is evident, I think, that the names of the speakers are misplaced. If we suppose the Provost to say:

*This is his lordship's man,*

it is very natural for the Duke to subjoin,

*And here comes Claudio's pardon.*

The Duke might believe, upon very reasonable grounds, that Angelo had now sent the pardon. It appears that he did so, from what he says to himself, while the Provost is reading the letter:

*This is his pardon; purchas'd by such sin.* TYRWHITT.

When, immediately after the Duke had hinted his expectation of a pardon, the Provost sees the Messenger, he supposes the Duke to have *known something*, and changes his mind. Either reading may serve equally well. JOHNSON.

*PROV.* I told you : Lord Angelo, be-like, thinking me remis in mine office, awakens me with this unwonted putting on :<sup>4</sup> methinks, strangely ; for he hath not used it before.

*DUKE.* Pray you, let's hear.

*PROV.* [Reads.] *Whatsoever you may hear to the contrary, let Claudio be executed by four of the clock ; and, in the afternoon, Barnardine : for my better satisfaction, let me have Claudio's head sent me by five. Let this be duly perform'd ; with a thought, that more depends on it than we must yet deliver. Thus fail not to do your office, as you will answer it at your peril.*

What say you to this, fir ?

*DUKE.* What is that Barnardine, who is to be executed in the afternoon ?

*PROV.* A Bohemian born ; but here nursed up and bred : one that is a prisoner nine years old.<sup>5</sup>

*DUKE.* How came it, that the absent duke had not either deliver'd him to his liberty, or executed him ? I have heard, it was ever his manner to do so.

*PROV.* His friends still wrought reprieves for him : And, indeed, his fact, till now in the government of lord Angelo, came not to an undoubtful proof.

<sup>4</sup> — putting on :] i. e. spur, incitement. So, in *Macheth*, Act IV. sc. iii :

“ — the powers above

“ Put on their instruments.” STEEVENS.

<sup>5</sup> — one that is a prisoner nine years old.] i. e. That has been confined these nine years. So, in *Hamlet* : “ Ere we were two days old at sea, a pirate of very warlike preparation,” &c.

MALONE.

DUKE. Is it now apparent ?

PROV. Most manifest, and not denied by himself.

DUKE. Hath he borne himself penitently in prison ? How seems he to be touch'd ?

PROV. A man that apprehends death no more dreadfully, but as a drunken sleep ; careless, reckless, and fearless of what's past, present, or to come ; insensible of mortality, and desperately mortal.<sup>6</sup>

DUKE. He wants advice.

PROV. He will hear none : he hath evermore had the liberty of the prison ; give him leave to escape hence, he would not : drunk many times a day, if not many days entirely drunk. We have very often awaked him, as if to carry him to execution, and shew'd him a seeming warrant for it : it hath not moved him at all.

DUKE. More of him anon. There is written in your brow, Provost, honesty and constancy : if I read it not truly, my ancient skill beguiles me ; but

<sup>6</sup> ——— *desperately mortal.*] This expression is obscure. Sir Thomas Hanmer reads, *mortally desperate*. *Mortally* is in low conversation used in this sense, but I know not whether it was ever written. I am inclined to believe, that *desperately mortal* means *desperately mischievous*. Or *desperately mortal* may mean a man likely to die in a *desperate fiute*, without reflection or repentance. JOHNSON.

The word is often used by Shakspeare in the sense first affixed to it by Dr. Johnson, which I believe to be the true one.

So, in *Othello* :

“ And you, ye mortal engines,” &c. MALONE.

As our author, in *The Tempest*, seems to have written “ harmonious charmingly,” instead of “ harmoniously charming,” he may, in the present instance, have given us “ desperately mortal,” for “ mortally desperate :” i. e. desperate in the extreme. In low provincial language,—*mortal* sick, *mortal* bad, *mortal* poor, is phraseology of frequent occurrence. STEEVENS.



in the boldness of my cunning,<sup>7</sup> I will lay myself in hazard. Claudio, whom here you have a warrant to execute, is no greater forfeit to the law than Angelo who hath sentenced him : To make you understand this in a manifested effect, I crave but four days respite ; for the which you are to do me both a present and a dangerous courtesy.

*PROV.* Pray, sir, in what ?

*DUKE.* In the delaying death.

*PROV.* Alack ! how may I do it ? having the hour limited ; and an express command, under penalty, to deliver his head in the view of Angelo ? I may make my case as Claudio's, to cross this in the smallest.

*DUKE.* By the vow of mine order, I warrant you, if my instructions may be your guide. Let this Barnardine be this morning executed, and his head borne to Angelo.

*PROV.* Angelo hath seen them both, and will discover the favour.<sup>8</sup>

*DUKE.* O, death's a great disguiser : and you may add to it. Shave the head, and tie the beard ;<sup>9</sup> and

<sup>7</sup> — *in the boldness of my cunning,*] i. e. in confidence of my sagacity. STEEVENS.

<sup>8</sup> — *the favour.*] See note 6, p. 346. STEEVENS.

<sup>9</sup> — *and tie the beard ;*] The *Revisal* recommends Mr. Simpson's emendation, *DIE the beard*, but the present reading may stand. Perhaps it was usual to *tie* up the beard before decollation. Sir T. More is said to have been ludicrously careful about this ornament of his face. It should, however, be remembered, that it was also the custom *to die beards*.

So, in the old comedy of *Ram-Alley*, 1611 :

“ What colour'd beard comes next by the window ?

“ A black man's, I think.

“ I think, a red ; for that is most in fashion.”

say, it was the desire of the penitent to be so bared<sup>1</sup> before his death: You know, the course is common.<sup>2</sup> If any thing fall to you upon this, more than thanks and good fortune, by the faint whom I profess, I will plead against it with my life.

PROV. Pardon me, good father; it is against my oath.

DUKE. Were you sworn to the duke, or to the deputy?

PROV. To him, and to his substitutes.

Again, in *The Silent Woman*: "I have fitted my divine and canonist, dyed their beards and all."

Again, in *The Alchemist*: "—he had dy'd his beard, and all."

STEEVENS.

A beard tied would give a very new air to that face, which had never been seen but with the beard loose, long, and squalid.

JOHNSON.

<sup>1</sup> ——— to be so bared——] These words relate to what has just preceded—*shave the head*. The modern editions, following the fourth folio, read—to be so barb'd; but the old copy is certainly right. So, in *All's well that ends well*: "I would the cutting of my garments would serve the turn, or the baring of my beard; and to say it was in stratagem." MALONE.

<sup>2</sup> ——— You know, the course is common.] P. Mathieu, in his *Heroyke Life and deplorable Death of Henry the Fourth, of France*, says, that Ravailac, in the midst of his tortures, lifted up his head and shook a spark of fire from his beard. "This unprofitable care, (he adds,) to save it, being noted, afforded matter to divers to praise the custome in Germany, Swisserland, and divers other places, to shave off, and then to burn all the haire from all parts of the bodies of those who are convicted for any notorious crimes."

*Grimston's Translation*, 4to. 1612, p. 181. REED.

This alludes to a practice frequent amongst Roman Catholicks, of desiring to receive the tonsure of the Monks before they die. It cannot allude to the custom which Mr. Reed tells us was established in some parts of Germany, that of shaving criminals previous to their execution, as here the penitent is supposed to be bared at his own request. M. MASON.

*DUKE.* You will think you have made no offence, if the duke avouch the justice of your dealing ?

*PROV.* But what likelihood is in that ?

*DUKE.* Not a resemblance, but a certainty. Yet since I see you fearful, that neither my coat, integrity, nor my persuasion, can with ease attempt you, I will go further than I meant, to pluck all fears out of you. Look you, sir, here is the hand and seal of the duke. You know the character, I doubt not ; and the signet is not strange to you.

*PROV.* I know them both.

*DUKE.* The contents of this is the return of the duke ; you shall anon over-read it at your pleasure ; where you shall find, within these two days he will be here. This is a thing, that Angelo knows not : for he this very day receives letters of strange tenor ; perchance, of the duke's death ; perchance, entering into some monastery ; but, by chance, nothing of what is writ.<sup>3</sup> Look, the unfolding star calls up the shepherd :<sup>4</sup> Put not yourself into amazement, how these things should be : all difficulties are but easy when they are known. Call your executioner, and off with Barnardine's head : I will give him a present shrift, and advise him for a

<sup>3</sup> — *nothing of what is writ.*] We should read—*here writ* ; the Duke pointing to the letter in his hand.

WARBURTON.

<sup>4</sup> — *the unfolding star calls up the shepherd :*]

“ The star, that bids the shepherd fold,

“ Now the top of heaven doth hold.” Milton's *Comus*.

STEEVENS.

“ So doth the evening star present itself

“ Unto the careful shepherd's glad some eyes,

“ By which unto the fold he leads his flock.”

Marston's *Insatiate Countess*, 1613. MALONE.

better place. Yet you are amazed; but this shall absolutely resolve you.<sup>5</sup> Come away; it is almost clear dawn. [Exeunt.

## SCENE III.

*Another Room in the same.*

*Enter Clown.*

CLO. I am as well acquainted here, as I was in our house of profession: <sup>6</sup> one would think, it were mistress Overdone's own house, for here be many of her old customers. First, here's young master Rash; <sup>7</sup> he's in for a commodity of brown paper

<sup>5</sup> — *this shall absolutely resolve you.*] That is, shall entirely convince you. M. MASON.

<sup>6</sup> — *in our house of profession:*] i. e. in my late mistress's house, which was a *professed*, a notorious bawdy-house.

MALONE.

<sup>7</sup> *First, here's young master Rash; &c.*] This enumeration of the inhabitants of the prison affords a very striking view of the practices predominant in Shakspeare's age. Besides those whose follies are common to all times, we have four fighting men and a traveller. It is not unlikely that the originals of the pictures were then known. JOHNSON.

*Rash* was the name of some kind of stuff. So, in *An Aprill Shower, shed in Abundance of Tears, for the Death and incomparable Lossè, &c. of Richard Sacvile, &c. Earl of Dorset, &c.* 1624:

“For with the plainest plaine yee saw him goe,

“In ciuill blacke of *Rash*, of Serge, or so;

“The liuerie of wise stayedneffe—.” STEEVENS.

If this term alludes to the stuff so called, (which was probably one of the commodities fraudulently issued out by money-lenders,) there is nevertheless a pun intended. So, in an old MS. poem, entitled, *The Description of Women*:

“Their head is made of *Rash*,

“Their tongues are made of Say.” DOUCE.

and old ginger,<sup>8</sup> ninescore and seventeen pounds ; of which he made five marks, ready money : marry,

All the names here mentioned are characteristical. *Rafh* was a stuff formerly used. So, in *A Reply as true as Steele, to a rusty, rayling, ridiculous, lying Libell, which was lately written by an impudent unfoder'd Ironmonger, and called by the Name of An Answer to a foolish Pamphlet entitled A Swarme of Sectaries and Schifmatiques.* By John Taylour, 1641 :

“ And with mockado suit, and judgement *rafh*,

“ And tongue of *jàye*, thou'lt say all is but trash.”

*Sericum rafum.* See Minshieu's *Dict.* in v. *Rafh*, and Florio's *Italian Dict.* 1598, in v. *rafcia*, *rafsetta.* MALONE.

<sup>8</sup> — a commodity of brown paper and old ginger,] Thus the old copy. The modern editors read, *brown pepper* ; but the following passage in *Michaelmas Term*, Com. 1607, will completely establish the original reading :

“ I know some gentlemen in town have been glad, and are glad at this time, to take up commodities in hawk's-hoods and *brown paper.*”

Again, in *A new Trick to cheat the Devil*, 1636 :

“ — to have been so bit already

“ With taking up *commodities of brown paper*,

“ Buttons past fashion, silks, and sattins,

“ Babies and children's fiddles, with like trash

“ Took up at a dear rate, and sold for trifles.”

Again, in Greene's *Quip for an upstart Courtier*, 1620 :

“ For the merchant, he delivered the iron, tin, lead, hops, sugars, spices, oyls, *brown paper*, or whatever else, from six months to six months : which when the poor gentleman came to sell again, he could not make three score and ten in the hundred besides the usury.” Again, in Greene's *Defence of Coney-catching*, 1592 : “ — so that if he borrow an hundred pound, he shall have forty in silver, and threescore in wares ; as lute-strings, hobby-horses, or *brown paper*, or cloath,” &c.

Again, in *The Spanish Curate* of Beaumont and Fletcher :

“ Commodities of pins, *brown papers*, packthread.”

Again, in Gascoigne's *Steele Glasfe* :

“ To teach young men the trade to sell *browne paper.*”

Again, in Hall's *Satires*, Lib. IV :

“ But Nummius eas'd the needy gallant's care,

“ With a base bargaine of his blown ware,

“ Of fusted hoppes now lost for lacke of fayle,

“ Or mol'd *browne-paper* that could nought avai'e.”

then, ginger was not much in request, for the old women were all dead.<sup>9</sup> Then is there here one master Caper, at the suit of master Three-pile the mercer, for some four suits of peach-colour'd fatin, which now peaches him a beggar. Then have we here young Dizzy,<sup>1</sup> and young master Deep-vow, and master Copper-spur, and master Starve-lackey the rapier and dagger-man, and young Drop-heir

Again, in Decker's *Seven deadly Sinnes of London*, 4to. bl. l. 1606: "—and these are usurers, who, for a little money, and a great deale of traff, (as fire-shouels, *browne paper*, motley cloake-bags, &c.) bring yong nouices into a foole's paradise, till they have sealed the mortgage of their landes," &c.

STEEVENS.

*A commodity of brown paper*—] Mr. Steevens supports this rightly. Fennor asks, in his *Comptor's Commonwealth*, "suppose the *commodities* are delivered after Signior Unthrift and Master Broaker have both sealed the bonds, how must those hobby-horses, *reams of brown paper*, Jewes trumpes and bables, babies and rattles, be solde?" FARMER.

In a MS. Letter from Sir John Hollis to Lord Burleigh, is the following passage: "Your Lordship digged into my auncestors graves, and pulling one up from his 70 yeares reſte, pronounced him an abominable usurer and merchante of *browne paper*, ſo hatefull and contemptible that the players acted him before the kinge with great applauſe." And again: "Nevertheles I denye that any of them were *merchantes of browne paper*, neither doe I thinke any other but your Lordſhip's imagination ever ſawe or hearde any of them playde upon a ſtage; and that they were ſuch usurers I ſuppoſe your Lordſhip will want teſtimonye."

DOUCE.

<sup>9</sup> —ginger was not much in request, for the old women were all dead.] So, in *The Merchant of Venice*: "I would, ſhe were as lying a goffip in that, as ever knapt ginger."

STEEVENS.

<sup>1</sup> —young Dizzy,] The old copy has—Dizey. This name, like the reſt, muſt have been deſigned to convey ſome meaning. It might have been corrupted from *Dicey*, i. e. one addicted to dice; or from *Dizzy*, i. e. giddy, thoughtleſs. Thus, Milton ſtyles the people "—the *dizzy* multitude." STEEVENS.

that kill'd lusty Pudding, and master Forthright<sup>2</sup> the tilter, and brave master Shoe-tie the great traveller,<sup>3</sup> and wild Half-can that stabb'd Pots, and, I

<sup>2</sup> ——— *master Forthright*—] The old copy reads—*Forthlight*. Dr. Johnson, however, proposes to read—*Forthright*, alluding to the line in which the thrust is made. REED.

Shakspeare uses the word *forthright* in *The Tempest* :

“ Through *forthrights* and meanders.”

Again, in *Troilus and Cressida*, Act III. sc. iii :

“ Or hedge aside from the direct *forthright*.”

STEEVENS.

<sup>3</sup> ——— *and brave master Shoe-tie the great traveller,*] The old copy reads—*Shooty*; but as most of these are compound names, I suspect that this was originally written as I have printed it. At this time *Shoe-strings* were generally worn.

So, in Decker's *Match me in London*, 1631 :

“ I think your wedding *shoes* have not been oft *untied*.”

Again, in Randolph's *Muses' Looking Glass*, 1638 :

“ Bending his supple hams, kissing his hands,

“ Honouring *shoe-strings*.”

Again, in Marston's 8th Satire :

“ Sweet-faced Corinna, daine the *riband tie*

“ Of thy corke-*shooe*, or els thy slave will die.”

As the person described was a traveller, it is not unlikely that he might be solicitous about the minutiae of dress; and the epithet *brave*, i. e. *showy*, seems to countenance the supposition.

STEEVENS.

Mr. Steevens's supposition is strengthened by Ben Jonson's Epigram upon *English Monsieur*, Whalley's edit. Vol. VI. p. 253 :

“ That so much scarf of France, and hat and feather,

“ And *shoe*, and *tye*, and garter, should come hither.”

TOLLET.

The finery which induced our author to give his traveller the name of *Shoe-tie* was used on the stage in his time. “ Would not this, sir, (says Hamlet,) and a forest of feathers,—with two *Provencial roses* on my raz'd *shoes*, get me a fellowship in a cry of players, sir?” MALONE.

The *roses* mentioned in the foregoing instance were not the ligatures of the shoe, but the ornaments above them.

STEEVENS.

think, forty more ; all great doers in our trade,<sup>4</sup>  
and are now for the Lord's sake.<sup>5</sup>

<sup>4</sup> — all great doers in our trade,] The word *doers* is here used in a wanton sense. See Mr. Collins's note, A&C I. sc. ii.

MALONE.

<sup>5</sup> — for the Lord's sake.] i. e. to beg for the rest of their lives. WARBURTON.

I rather think this expression intended to ridicule the Puritans, whose turbulence and indecency often brought them to prison, and who considered themselves as suffering for religion.

It is not unlikely that men imprisoned for other crimes might represent themselves to casual enquirers as suffering for puritanism, and that this might be the common cant of the prisons. In Donne's time, every prisoner was brought to jail by suretieship.

JOHNSON.

Thus, in *Christ's Tears over Jerusalem*, 1594: "Baudes, if they be imprisoned or carried to bridewell for their baudrie, they give out they suffer for the Church."

The word *in* (now expunged in consequence of a following and apposite quotation of Mr. Malone's) had been supplied by some of the modern editors. The phrase which Dr. Johnson has justly explained is used in *A new Trick to cheat the Devil*, 1636: "—I held it, wife, a deed of charity, and did it *for the Lord's sake*." STEEVENS.

I believe Dr. Warburton's explanation is right. It appears from a poem entitled *Paper's Complaint*, printed among Davies's Epigrams, [about the year 1611,] that this was the language in which prisoners who were confined for debt addressed passengers:

" Good gentle writers, *for the Lord's sake*, *for the Lord's sake*,

" Like *Ludgate prisoner*, lo, I, *begging*, make

" My mone."

The meaning, however, may be, to beg or borrow for the rest of their lives. A passage in *Much Ado about Nothing* may countenance this interpretation: "he wears a key in his ear, and a lock hanging to it, and borrows money in God's name, the which he hath used so long, and never paid, that men grow hard-hearted, and will lend nothing *for God's sake*."

Mr. Pope reads—and are now *in* for the Lord's sake. Perhaps unnecessarily. In *King Henry IV.* P. I. Falstaff says,—  
"there's not three of my hundred and fifty left alive; and they are *for* the town's end,—to beg during life." MALONE.



*Enter ABHORSON.*

*ABHOR.* Sirrah, bring Barnardine hither.

*CLO.* Master Barnardine! you must rise and be hang'd, master Barnardine!

*ABHOR.* What, ho, Barnardine!

*BARNAR.* [*Within.*] A pox o' your throats! Who makes that noise there? What are you?

*CLO.* Your friends, fir; the hangman: You must be so good, fir, to rise and be put to death.

*BARNAR.* [*Within.*] Away, you rogue, away; I am sleepy.

*ABHOR.* Tell him, he must awake, and that quickly too.

*CLO.* Pray, master Barnardine, awake till you are executed, and sleep afterwards.

*ABHOR.* Go in to him, and fetch him out.

*CLO.* He is coming, fir, he is coming; I hear his straw rustle.

*Enter BARNARDINE.*

*ABHOR.* Is the axe upon the block, firrah?

*CLO.* Very ready, fir.

*BARNAR.* How now, Abhorson? what's the news with you?

*ABHOR.* Truly, fir, I would desire you to clap into your prayers; <sup>6</sup> for, look you, the warrant's come.

*BARNAR.* You rogue, I have been drinking all night, I am not fitted for't.

<sup>6</sup> ——— to clap into your prayers;] This cant phrase occurs also in *As you like it*: "Shall we clap into't roundly, without hawking or spitting?" STEEVENS.

*CLO.* O, the better, fir; for he that drinks all night, and is hang'd betimes in the morning, may sleep the founder all the next day.

*Enter Duke.*

*ABHOR.* Look you, fir, here comes your ghostly father; Do we jest now, think you?

*DUKE.* Sir, induced by my charity, and hearing how hastily you are to depart, I am come to advise you, comfort you, and pray with you.

*BARNAR.* Friar, not I; I have been drinking hard all night, and I will have more time to prepare me, or they shall beat out my brains with billets: I will not consent to die this day, that's certain.

*DUKE.* O, fir, you must: and therefore, I beseech you,  
Look forward on the journey you shall go.

*BARNAR.* I swear, I will not die to-day for any man's persuasion.

*DUKE.* But hear you,——

*BARNAR.* Not a word; if you have any thing to say to me, come to my ward; for thence will not I to-day. [*Exit.*

*Enter Provost.*

*DUKE.* Unfit to live, or die: O, gravel heart!—  
After him, fellows;<sup>7</sup> bring him to the block.

[*Exeunt ABHORSON and Clown.*

<sup>7</sup> *After him, fellows;*] Here is a line given to the Duke, which belongs to the Provost. The Provost, while the Duke is lamenting the obduracy of the prisoner, cries out:

*After him, fellows, &c.*

and when they are gone out, turns again to the Duke. JOHNSON.

*PROV.* Now, fir, how do you find the prifoner ?

*DUKE.* A creature unprepar'd, unmeet for death ;  
And, to transport him <sup>s</sup> in the mind he is,  
Were damnable.

*PROV.* Here in the prifon, father,  
There died this morning of a cruel fever  
One Ragozine, a moft notorious pirate,  
A man of Claudio's years ; his beard, and head,  
Juft of his colour : What if we do omit  
This reprobate, till he were well inclined ;  
And fatisfy the deputy with the vifage  
Of Ragozine, more like to Claudio ?

*DUKE.* O, 'tis an accident that heaven provides !  
Defpatch it prefently ; the hour draws on  
Prefix'd by Angelo : See, this be done,  
And fent according to command ; whiles I  
Perfuate this rude wretch willingly to die.

*PROV.* This fhall be done, good father, prefently.  
But Barnardine muft die this afternoon :  
And how fhall we continue Claudio,  
To fave me from the danger that might come,  
If he were known alive ?

*DUKE.* Let this be done ;—Put them in fecret  
holds,  
Both Barnardine and Claudio : Ere twice  
The fun hath made his journal greeting to

I do not fee why this line fhould be taken from the Duke, and ftill lefs why it fhould be given to the Provost, who, by his queftion to the Duke in the next line, appears to be ignorant of every thing that has paffed between him and Barnardine.

TYRWHITT.

<sup>s</sup> ——— to transport him —] To remove him from one world to another. The French *trépas* affords a kindred fenfe.

JOHNSON.

The under generation,<sup>9</sup> you shall find  
Your safety manifested.

*PROV.* I am your free dependant.

*DUKE.* Quick, despatch,  
And send the head to Angelo. [Exit Provost.

<sup>9</sup> *The under generation,*] So, Sir Thomas Hanmer, with true judgment. It was in all the former editions :

To yonder —

*ye under* and *yonder* were confounded. JOHNSON.

The old reading is not *yonder*, but *yond*. STEEVENS.

*To yond generation,*] Prisons are generally so constructed as not to admit the rays of the sun. Hence the Duke here speaks of its greeting only those *without* the doors of the jail, to which he must be supposed to point when he speaks these words. Sir T. Hanmer, I think, without necessity, reads—*To the under generation*, which has been followed by the subsequent editors.

*Journal*, in the preceding line, is *daily*. Journalier, French. MALONE.

Mr. Malone reads :

*To yond generation, you shall find —*

But surely it is impossible that *yond* should be the true reading ; for unless *ge-ne-ra-ti-on* were founded as a word of five syllables, (a practice from which every ear must revolt,) the metre would be defective. It reminds one too much of Peascod, in Gay's *What d'ye call it* :

“ The Pilgrim's Progress—eighth—e-di-ti-on,

“ Lon-don prin-ted for Ni-cho-las Bod-ding-ton.”

By the *under generation* our poet means the *antipodes*. So, in *King Richard II* :

“ — when the searching eye of heaven is hid

“ Behind the globe, and lights the *lower world*.”

Again, in Chapman's version of the nineteenth *Iliad* :

“ Gave light to all ; as well to gods, as men of th' *under globe*.”

Again, in Fletcher's *Two Noble Kinsmen* :

“ — clap their wings and sing

“ To all the *under world* —.” STEEVENS.

I perfectly agree with Steevens in this reading. The diameter of the globe may be supposed to make the people, on each side of it, of a different *generation* ; but the walls of a prison surely cannot. M. MASON.

Now will I write letters to Angelo,—  
 The provost, he shall bear them,—whose contents  
 Shall witness to him, I am near at home;  
 And that, by great injunctions, I am bound  
 To enter publickly: him I'll desire  
 To meet me at the consecrated fount,  
 A league below the city; and from thence,  
 By cold gradation and weal-balanced form,<sup>1</sup>  
 We shall proceed with Angelo.

*Re-enter Provost.*

*PROV.* Here is the head; I'll carry it myself.

*DUKE.* Convenient is it: Make a swift return;  
 For I would commune with you of such things,  
 That want no ear but yours.

*PROV.* I'll make all speed.

[*Exit.*

*ISAB.* [*Within.*] Peace, ho, be here!

*DUKE.* The tongue of Isabel:—She's come to  
 know,  
 If yet her brother's pardon be come hither:  
 But I will keep her ignorant of her good,

<sup>1</sup> ——— *weal-balanced form,*] Thus the old copy. Mr. Heath thinks that *well-balanced* is the true reading; and Hanmer was of the same opinion.

In Milton's Ode on *The Nativity*, we also meet with the same compound epithet:

“ And the *well-balanc'd* world on hinges hung.”

STEEVENS.

*Weal-balanced* is a pompous expression, without any meaning. I agree, therefore, with Heath, in reading—*well-balanced*.

M. MASON.

To make her heavenly comforts of despair,  
When it is least expected.<sup>2</sup>

*Enter ISABELLA.*

*ISAB.* Ho, by your leave.

*DUKE.* Good morning to you, fair and gracious daughter.

*ISAB.* The better, given me by so holy a man.  
Hath yet the deputy sent my brother's pardon?

*DUKE.* He hath releas'd him, Isabel, from the  
world;  
His head is off, and sent to Angelo.

*ISAB.* Nay, but it is not so.

*DUKE.* It is no other:  
Show your wisdom, daughter, in your close patience.

*ISAB.* O, I will to him, and pluck out his eyes.

*DUKE.* You shall not be admitted to his fight.

*ISAB.* Unhappy Claudio! Wretched Isabel!  
Injurious world! Most damned Angelo!

*DUKE.* This nor hurts him, nor profits you a jot:  
Forbear it therefore; give your cause to heaven.  
Mark what I say; which you shall find  
By every syllable, a faithful verity:  
The duke comes home to-morrow;—nay, dry your  
eyes;  
One of our convent, and his confessor,  
Gives me this instance: Already he hath carried

<sup>2</sup> *When it is least expected.*] A better reason might have been given. It was necessary to keep Isabella in ignorance, that she might with more keenness accuse the deputy.

Notice to Escalus and Angelo ;  
 Who do prepare to meet him at the gates,  
 There to give up their power. If you can, pace  
     your wisdom  
 In that good path that I would wish it go ;  
 And you shall have your bosom<sup>3</sup> on this wretch,  
 Grace of the duke, revenges to your heart,  
 And general honour.

*ISAB.* I am directed by you.

*DUKE.* This letter then to friar Peter give ;  
 'Tis that he sent me of the duke's return :  
 Say, by this token, I desire his company  
 At Mariana's house to-night. Her cause, and yours,  
 I'll perfect him withal ; and he shall bring you  
 Before the duke ; and to the head of Angelo  
 Accuse him home, and home. For my poor self,  
 I am combined by a sacred vow<sup>4</sup>  
 And shall be absent. Wend you<sup>5</sup> with this letter :  
 Command these fretting waters from your eyes

<sup>3</sup> ——— your bosom —] Your wish ; your heart's desire.

JOHNSON.

<sup>4</sup> *I am combined by a sacred vow,*] I once thought this should be *confined*, but Shakspeare uses *combine* for *to bind by a pact or agreement* ; so he calls Angelo the *combine* husband of Mariana. JOHNSON.

The verb, *to combine*, appears to be as irregularly used by Chapman, in his version of the sixteenth Book of Homer's *Odyssey* :

“ ——— as thou art mine,

“ And as thy veins my own true blood *combine*.”

STEEVENS.

<sup>5</sup> *Wend you* —] *To wend* is *to go*.—An obsolete word. So, in *The Comedy of Errors* :

“ Hopeless and helpless doth Ægeon *wend*.”

Again, in *Orlando Furioso*, 1599 :

“ To let his daughter *wend* with us to France.”

STEEVENS.

With a light heart ; trust not my holy order,  
If I pervert your course.—Who's here ?

*Enter* LUCIO.

LUCIO. Good even !  
Friar, where is the provost ?

DUKE. Not within, fir.

LUCIO. O, pretty Isabella, I am pale at mine heart, to see thine eyes so red : thou must be patient : I am fain to dine and sup with water and bran ; I dare not for my head fill my belly ; one fruitful meal would set me to't : But they say the duke will be here to-morrow. By my troth, Isabel, I lov'd thy brother : if the old fantastical duke of dark corners<sup>6</sup> had been at home, he had lived.

[*Exit* ISABELLA.]

DUKE. Sir, the duke is marvellous little beholden to your reports ; but the best is, he lives not in them.<sup>7</sup>

LUCIO. Friar, thou knowest not the duke so well as I do : he's a better woodman<sup>8</sup> than thou takest him for.

<sup>6</sup> — *if the old &c.*] Sir Thomas Hanmer reads—*the odd fantastical duke* ; but *old* is a common word of aggravation in ludicrous language, as, *there was old revelling*. JOHNSON.

— *duke of dark corners*—] This duke who meets his mistresses in by-places. So, in *King Henry VIII* :

“ There is nothing I have done yet, o' my conscience,  
“ Deserves a *corner*.” MALONE.

<sup>7</sup> — *he lives not in them.*] i. e. his character depends not on them. So, in *Much Ado about Nothing* :

“ The practice of it *lives in* John the bastard.”

STEEVENS.

<sup>8</sup> — *woodman*—] A *woodman* seems to have been an attendant or servant to the officer called *Forrester*. See *Man-*



*DUKE.* Well, you'll answer this one day. Fare ye well.

*LUCIO.* Nay, tarry; I'll go along with thee; I can tell thee pretty tales of the duke.

*DUKE.* You have told me too many of him already, sir, if they be true; if not true, none were enough.

*LUCIO.* I was once before him for getting a wench with child.

*DUKE.* Did you such a thing?

*LUCIO.* Yes, marry, did I: but was fain to forswear it; they would else have married me to the rotten medlar.

*DUKE.* Sir, your company is fairer than honest: Rest you well.

*LUCIO.* By my troth, I'll go with thee to the lane's end: If bawdy talk offend you, we'll have very little of it: Nay, friar, I am a kind of burr, I shall stick. [*Exeunt.*

*wood on the Forest Laws*, 4to. 1615, p. 46. It is here, however, used in a wanton sense, and was, probably, in our author's time, generally so received. In like manner in *The Chances*, Act I. sc. ix. the Landlady says:

“ — Well, well, son John,

“ I see you are a *woodman*, and can choose

“ Your deer tho' it be i' th' dark.” REED.

So, in *The Merry Wives of Windsor*, Falstaff asks his mistress:

“ — Am I a *woodman*? Ha!” STEEVENS.

## SCENE IV,

*A Room in Angelo's House,*

*Enter ANGELO and ESCALUS.*

*ESCAL.* Every letter he hath writ hath disvouch'd other.

*ANG.* In most uneven and distracted manner, His actions show much like to madness: pray heaven, his wisdom be not tainted! And why meet him at the gates, and re-deliver our authorities there?

*ESCAL.* I guess not.

*ANG.* And why should we<sup>9</sup> proclaim it in an hour before his entering, that, if any crave redress of injustice, they should exhibit their petitions in the street?

*ESCAL.* He shows his reason for that: to have a despatch of complaints; and to deliver us from devices hereafter, which shall then have no power to stand against us.

*ANG.* Well, I beseech you, let it be proclaim'd: Betimes i' the morn, I'll call you at your house:<sup>1</sup>

<sup>9</sup> *Ang. And why should we &c.]* It is the conscious guilt of Angelo that prompts this question. The reply of Escalus is such as arises from an undisturbed mind, that only considers the mysterious conduct of the Duke in a political point of view.

STEEVENS.

<sup>1</sup> — *let it be proclaim'd:*

*Betimes i' the morn, &c.]* Perhaps it should be pointed thus:

— *let it be proclaim'd*

*Betimes i' the morn: I'll call you at your house.*

Give notice to such men of fort and suit,<sup>2</sup>  
As are to meet him.

ESCAL.

I shall, sir : fare you well.

[Exit,

ANG. Good night.—

This deed unshapes me quite, makes me unpregnant,<sup>3</sup>

And dull to all proceedings. A deflower'd maid !

And by an eminent body, that enforce'd

The law against it !—But that her tender shame

Will not proclaim against her maiden loss,

How might she tongue me ? Yet reason dares her ?

—no :<sup>4</sup>

So above :

“ And why should we proclaim it an hour before his entering ? ” MALONE.

<sup>2</sup> —[*fort and suit,*] Figure and rank. JOHNSON.

Not so, as I imagine, in this passage. In the feudal times all vassals were bound to hold *suit* and *service* to their over-lord ; that is, to be ready at all times to attend and serve him, either when summoned to his courts, or to his standard in war. *Such men of fort and suit as are to meet him*, I presume, means the Duke's vassals or tenants *in capite*.

*Edinburgh Magazine*, Nov. 1786. STEEVENS.

<sup>3</sup> —[*makes me unpregnant,*] In the first scene the Duke says that Escalus is *pregnant*, i. e. ready in the forms of law. *Unpregnant*, therefore, in the instance before us, is *unready, unprepared*. STEEVENS.

<sup>4</sup> —[*Yet reason dares her?—no:*] The old folio impressions read :

*Yet reason dares her No.*

And this is right. The meaning is, the circumstances of our case are such, that she will never venture to contradict me ; *dares her* to reply *No* to me, whatever I say. WARBURTON.

Mr. Theobald reads :

— *Yet reason dares her note.*

Sir Thomas Hanmer :

— *Yet reason dares her : No.*

For my authority bears a credent bulk,  
That no particular scandal once can touch,

Mr. Upton :

—— *Yet reason dares her—No.*

Which he explains thus: “ *Were it not for her maiden modesty, how might the lady proclaim my guilt? Yet (you’ll say) she has reason on her side, and that will make her dare to do it. I think not; for my authority is of such weight, &c. I am afraid dare has no such signification. I have nothing to offer worth insertion.* JOHNSON.

To *dare* has two significations; to *terrify*, as in *The Maid’s Tragedy* :

“ —— those mad mischiefs

“ *Would dare a woman.*”

Again, in Chapman’s translation of the eleventh *Iliad* :

“ —— the wound did *dare* him fore.”

In *King Henry IV.* Part I. it means, to *challenge*, or *call forth* :

“ Unless a brother should a brother *dare*

“ *To gentle exercise,*” &c.

I would therefore read :

—— *Yet reason dares her not,*

*For my authority &c.*

Or perhaps, with only a slight transposition :

—— *Yet no reason dares her, &c.*

The meaning will then be—*Yet reason does not challenge, call forth, or incite her to appear against me, for my authority is above the reach of her accusation.* STEEVENS.

—— *Yet reason dares her No.*] Dr. Warburton is evidently right with respect to this reading, though wrong in his application. The expression is a provincial one, and very intelligible :

—— *But that her tender shame*

*Will not proclaim against her maiden loss,*

*How might she tongue me? Yet reason dares her No.*

That is, reason dares her to do it, as by this means she would not only publish her “ maiden loss,” but also as she would certainly suffer from the imposing credit of his station and power, which would repel with disgrace any attack on his reputation :

*For my authority bears a credent bulk,*

*That no particular scandal once can touch,*

*But it confounds the breather.*—— HENLEY,

But it confounds the breather.<sup>5</sup> He should have  
 liv'd,  
 Save that his riotous youth, with dangerous sense,  
 Might, in the times to come, have ta'en revenge,  
 By so receiving a dishonour'd life,  
 With ranfome of such shame. 'Would yet he had  
 liv'd!

We think Mr. Henley rightly understands this passage, but has not sufficiently explained himself. Reason, or reflection, we conceive, personified by Shakspeare, and represented as *daring* or *overawing* Isabella, and crying *No* to her, whenever she finds herself prompted to "tongue" Angelo. *Dare* is often met with in this sense in Shakspeare. Beaumont and Fletcher have used the word *No* in a similar way in *The Chances*, Act III. sc. iv:

"I wear a sword to satisfy the world *no*."

Again, in *A Wife for a Month*, Act IV:

"I'm sure he did not, for I charg'd him *no*."

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— *Yet reason dares her? no:]* Yet does not reason *challenge* or *incite her* to accuse me?—no, (answers the speaker,) for my authority, &c. To *dare*, in this sense, is yet a school-phrase: Shakspeare probably learnt it there. He has again used the word in *King Henry VI.* Part II:

"What dares not Warwick, if false Suffolk *dare him?*"

MALONE.

<sup>5</sup> — *my authority bears a credent bulk,*

*That no particular scandal &c.]* *Credent* is *creditable*, *inforcing credit*, *not questionable*. The old English writers often confound the active and passive adjectives. So Shakspeare, and Milton after him, use *inexpressive* for *inexpressible*.

*Particular* is *private*, a French sense. No scandal from any *private* mouth can reach a man in my authority. JOHNSON.

The old copy reads—"bears *of* a credent bulk." If *of* be any thing more than a blunder, it must mean—bears *off*; i. e. *carries with it*. As this monosyllable, however, does not improve our author's sense, and clogs his metre, I have omitted it.

STEEVENS.

Perhaps Angelo means, that his authority will ward off or set aside the weightiest and most probable charge that can be brought against him. MALONE.

Alack, when'once our grace we have forgot,  
 Nothing goes right; we would, and we would not.<sup>6</sup>  
 [Exit.

## SCENE V.

*Fields without the Town.*

*Enter Duke in his own habit, and Friar PETER.*

DUKE. These letters<sup>7</sup> at fit time deliver me.

[Giving letters.

The provost knows our purpose, and our plot.  
 The matter being afoot, keep your instruction,  
 And hold you ever to our special drift;  
 Though sometimes you do blench from this to  
 that,<sup>8</sup>

<sup>6</sup> — *we would, and we would not.*] Here undoubtedly the Act should end, and was ended by the poet; for here is properly a cessation of action, and a night intervenes, and the place is changed, between the passages of this scene, and those of the next. The next Act beginning with the following scene, proceeds without any interruption of time or change of place.

JOHNSON.

<sup>7</sup> *These letters*—] Peter never delivers the letters, but tells his story without any credentials. The poet forgot the plot which he had formed. JOHNSON.

The first clause of this remark is undoubtedly just; but, respecting the second, I wish our readers to recollect that all the plays of Shakspeare, before they reached the press, had passed through a dangerous medium, and probably experienced the injudicious curtailments to which too many dramatic pieces are still exposed, from the ignorance, caprice, and presumption, of transcribers, players, and managers. STEEVENS.

<sup>8</sup> — *you do blench from this to that,*] To blench is to start off, to fly off. So, in *Hamlet*:

“—if he but blench,

“I know my course.” STEEVENS.

As cause doth minister. Go, call at Flavius' house,  
 And tell him where I stay : give the like notice,  
 To Valentinus, Rowland, and to Craffius,  
 And bid them bring the trumpets to the gate ;  
 But send me Flavius first.

*F. PETER.*

It shall be speeded well.  
 [*Exit* Friar.]

*Enter* VARRIUS.

*DUKE.* I thank thee, Varrius ; thou hast made  
 good haste :  
 Come, we will walk : There's other of our friends  
 Will greet us here anon, my gentle Varrius.  
 [*Exeunt.*]

## SCENE VI.

*Street near the City Gate.*

*Enter* ISABELLA and MARIANA.

*ISAB.* To speak so indirectly, I am loath ;  
 I would say the truth ; but to accuse him so,  
 That is your part : yet I'm advis'd to do it ;  
 He says, to veil full purpose.<sup>9</sup>

<sup>9</sup> *He says, to veil full purpose.*] Mr. Theobald alters it to—  
*He says, t'availful purpose.*

because he has no idea of the common reading. A good reason !  
 Yet the common reading is right. *Full* is used for *beneficial* ;  
 and the meaning is—*He says, it is to hide a beneficial purpose,*  
*that must not yet be revealed.* WARBURTON.

*To veil full purpose,* may, with very little force on the words,  
 mean, *to hide the whole extent of our design,* and therefore the  
 reading may stand ; yet I cannot but think Mr. Theobald's alte-  
 ration either lucky or ingenious. To interpret words with such

*MARI.* Be rul'd by him.

*ISAB.* Besides, he tells me, that, if peradventure  
He speak against me on the adverse side,  
I should not think it strange; for 'tis a physick,  
That's bitter to sweet end.

*MARI.* I would, friar Peter—

*ISAB.* O, peace; the friar is come.

*Enter Friar PETER.*<sup>1</sup>

*F. PETER.* Come, I have found you out a stand  
most fit,  
Where you may have such vantage on the duke,  
He shall not pass you; Twice have the trumpets  
sounded;

laxity, as to make *full* the same with *beneficial*, is to put an end, at once, to all necessity of emendation, for any word may then stand in the place of another. JOHNSON.

I think Theobald's explanation right, but his amendment unnecessary. We need only read *vailful* as one word. Shakspeare, who so frequently uses *cite* for *excite*, *bate* for *abate*, *force* for *enforce*, and many other abbreviations of a similar nature, may well be supposed to use *vailful* for *availful*. M. MASON.

If Dr. Johnson's explanation be right, (as I think it is,) the word should be written—*veil*, as it is now printed in the text.

That *vail* was the old spelling of *veil*, appears from a line in *The Merchant of Venice*, folio, 1623:

“*Vailing* an Indian beauty—.”

for which, in the modern editions, *veiling* has been rightly substituted. MALONE.

<sup>1</sup> *Enter Friar Peter.*] This play has two friars, either of whom might singly have served. I should therefore imagine, that Friar Thomas, in the first Act, might be changed, without any harm, to Friar Peter; for why should the Duke unnecessarily trust two in an affair which required only one? The name of Friar Thomas is never mentioned in the dialogue, and therefore seems arbitrarily placed at the head of the scene.

JOHNSON.



The generous<sup>2</sup> and gravest citizens  
 Have hent the gates,<sup>3</sup> and very near upon  
 The duke is ent'ring; therefore hence, away.

[*Exeunt.*]

<sup>2</sup> *The generous &c.*] i. e. the *most noble*, &c. *Generous* is here used in its Latin sense. "*Virgo generosa et nobilis.*" Cicero. Shakspeare uses it again in *Othello* :

" — the *generous* islanders

" By you invited —." STEEVENS.

<sup>3</sup> *Have hent the gates,*] Have seized or taken possession of the gates. JOHNSON.

So, in Sir A. Gorges' translation of the 4th Book of *Lucan* :

" ——— did prevent

" His foes, ere they the hills had *hent*."

Again, in T. Heywood's *Rape of Lucrece*, 1630 :

" Lament thee, Roman land,

" The king is from thee *hent*."

Again, in the black-letter romance of *Syr Eglamour of Artoys*, no date :

" But with the childe homeward gan ryde

" That fro the gryffon was *hent*."

Again, in the ancient metrical romance of *Syr Guy of Warwick*, bl. l. no date :

" Some by the arms *hent* good Guy," &c.

Again :

" And some by the bridle him *hent*."

Spenser often uses the word *hend* for to *seize* or *take*, and *overhend* for to *overtake*." STEEVENS.

*Hent, henten, hende*, (says Junius, in his *Etymologicon*.) *Chaucero est, capere, assequi,prehendere, arripere, ab A. S. hendan.* MALONE.

## ACT V. SCENE I.

*A publick Place near the City Gate.*

MARIANA, (*veil'd*), ISABELLA, and PETER, *at a distance.* Enter at opposite doors, Duke, VARIUS, Lords; ANGELO, ESCALUS, LUCIO, Provost, Officers, and Citizens.

DUKE. My very worthy coufin, fairly met:—  
Our old and faithful friend, we are glad to see you.

ANG. and ESCAL. Happy return be to your royal  
grace!

DUKE. Many and hearty thankings to you both,  
We have made inquiry of you; and we hear  
Such goodness of your justice, that our soul  
Cannot but yield you forth to public thanks,  
Forerunning more requital.

ANG. You make my bonds still greater.

DUKE. O, your desert speaks loud; and I should  
wrong it,  
To lock it in the wards of covert bosom,  
When it deserves with characters of brass  
A fortified residence, 'gainst the tooth of time,  
And razure of oblivion: Give me your hand,  
And let the subject see, to make them know  
That outward courtesies would fain proclaim  
Favours that keep within.—Come, Escalus;  
You must walk by us on our other hand;—  
And good supporters are you.

PETER and ISABELLA come forward.

F. PETER. Now is your time; speak loud, and kneel before him.

ISAB. Justice, O royal duke! Vail your regard<sup>4</sup>  
Upon a wrong'd, I'd fain have said, a maid!  
O worthy prince, dishonour not your eye  
By throwing it on any other object,  
Till you have heard me in my true complaint,  
And given me, justice, justice, justice, justice!

DUKE. Relate your wrongs: In what? By whom?  
Be brief:

Here is lord Angelo shall give you justice;  
Reveal yourself to him.

ISAB. O, worthy duke,  
You bid me seek redemption of the devil:  
Hear me yourself; for that which I must speak  
Must either punish me, not being believ'd,  
Or wring redress from you: hear me, O, hear me,  
here.

ANG. My lord, her wits, I fear me, are not firm:

<sup>4</sup> — Vail *your regard*—] That is, withdraw your thoughts from higher things, let your notice descend upon a wronged woman. To *vail* is to lower. JOHNSON.

This is one of the few expressions which might have been borrowed from the old play of *Promos and Cassandra*, 1578:

“ — vail thou thine ears.”

So, in Stanyhurst's translation of the 4th Book of Virgil's *Æneid*:

“ — Phrygio liceat servire marito.”

“ Let Dido vail her heart to bed-fellow Trojan.”

STEEVENS.

Thus also, in *Hamlet*:

“ Do not for ever, with thy *vailed lids*,

“ Seek for thy noble father in the dust.” HENLEY.

She hath been a suitor to me for her brother,  
Cut off by course of justice.

*ISAB.* By course of justice!

*ANG.* And she will speak most bitterly, and  
strange.

*ISAB.* Most strange, but yet most truly, will I  
speak:

That Angelo's forsworn; is it not strange?  
That Angelo's a murderer; is't not strange?  
That Angelo is an adulterous thief,  
An hypocrite, a virgin-violator;  
Is it not strange, and strange?

*DUKE.* Nay, ten times strange.

*ISAB.* It is not truer he is Angelo,  
Than this is all as true as it is strange:  
Nay, it is ten times true; for truth is truth  
To the end of reckoning.<sup>5</sup>

*DUKE.* Away with her:—Poor soul,  
She speaks this in the infirmity of sense.

*ISAB.* O prince, I conjure thee, as thou believ'st  
There is another comfort than this world,  
That thou neglect me not, with that opinion  
That I am touch'd with madness: make not impos-  
sible  
That which but seems unlike: 'tis not impossible,  
But one, the wicked'st caitiff on the ground,

<sup>5</sup> ———— *truth is truth*

*To the end of reckoning.*] That is, truth has no gradations; nothing which admits of increase can be so much what it is, as *truth is truth*. There may be a *strange* thing, and a thing *more strange*, but if a proposition be *true*, there can be none *more true*. JOHNSON.

May seem as shy, as grave, as just, as absolute,<sup>6</sup>  
 As Angelo; even so may Angelo,  
 In all his dressings,<sup>7</sup> characts,<sup>8</sup> titles, forms,  
 Be an arch-villain: believe it, royal prince,  
 If he be less, he's nothing; but he's more,  
 Had I more name for badness.

DUKE. By mine honesty,  
 If she be mad, (as I believe no other,)  
 Her madness hath the oddest frame of sense;  
 Such a dependency of thing on thing,  
 As e'er I heard in madness.<sup>9</sup>

<sup>6</sup> — as *shy*, as *grave*, as *just*, as *absolute*,] *As shy*; as reserved, as abstracted: *as just*; as nice, as exact: *as absolute*; as complete in all the round of duty. JOHNSON.

<sup>7</sup> *In all his dressings, &c.*] In all his semblance of virtue, in all his habiliments of office. JOHNSON.

<sup>8</sup> — *characts*,] i. e. characters. See Dugdale, *Orig. Jurid.* p. 81: "That he use ne hide, no charme, ne *carecte*."

TYRWHITT,

So, in Gower, *De Confessione Amantis*, B. I:

"With his *carrecte* would him enchaunt."

Again, B. V. fol. 103:

"And read his *carecte* in the wife."

Again, B. VI. fol. 140:

"Through his *carectes* and figures."

Again:

"And his *carecte* as he was taught,

"He rad," &c. STEEVENS.

*Charact* signifies an inscription. The stat. 1 Edward VI. c. 2, directed the seals of office of every bishop to have "certain *characts* under the king's arms, for the knowledge of the diocese." *Characters* are the letters in which the inscription is written. *Charactery* is the materials of which characters are composed.

"Fairies use flowers for their *charactery*."

*Merry Wives of Windsor*. BLACKSTONE.

<sup>9</sup> *As e'er I heard &c.*] I suppose Shakspeare wrote:

*As ne'er I heard in madness*. MALONE.

ISAB. O, gracious duke,  
 Harp not on that; nor do not banish reason  
 For inequality:<sup>1</sup> but let your reason serve  
 To make the truth appear, where it seems hid;  
 And hide the false, seems true.<sup>2</sup>

DUKE. Many that are not mad,  
 Have, sure, more lack of reason.—What would you  
 say?

ISAB. I am the sister of one Claudio,  
 Condemn'd upon the act of fornication  
 To lose his head; condemn'd by Angelo:  
 I, in probation of a sisterhood,  
 Was sent to by my brother: One Lucio  
 As then the messenger;—

<sup>1</sup> —do not banish reason

For inequality:] Let not the high quality of my adversary  
 prejudice you against me. JOHNSON.

*Inequality* appears to me to mean, in this place, *apparent  
 inconsistency*; and to have no reference to the high rank of  
 Angelo, as Johnson supposes. M. MALONE.

I imagine the meaning rather is—*Do not suppose I am mad,*  
 because I speak passionately and *unequally*. MALONE.

<sup>2</sup> And hide *the false, seems true*.] And for ever *hide*, i. e.  
 plunge into eternal darkness, the false *one*, i. e. Angelo, who  
 now seems honest. Many other words would have expressed  
 our poet's meaning better than *hide*; but he seems to have  
 chosen it merely for the sake of opposition to the preceding  
 line. Mr. Theobald unnecessarily reads—*Not hide the false,*—  
 which has been followed by the subsequent editors. MALONE.

I do not profess to understand these words; nor can I per-  
 ceive how the meaning suggested by Mr. Malone is to be  
 deduced from them. STEEVENS.

I agree with Theobald in reading—

*Not hide the false seems true.*

which requires no explanation. I cannot conceive how the  
 word—*hide*, can mean to “plunge into eternal darkness,” as  
 Mr. Malone supposes. M. MALONE.

*LUCIO.* That's I, an't like your grace :  
I came to her from Claudio, and desir'd her  
To try her gracious fortune with lord Angelo,  
For her poor brother's pardon.

*ISAB.* That's he, indeed.

*DUKE.* You were not bid to speak.

*LUCIO.* No, my good lord ;  
Nor wish'd to hold my peace.

*DUKE.* I wish you now then ;  
Pray you, take note of it : and when you have  
A business for yourself, pray heaven, you then  
Be perfect.

*LUCIO.* I warrant your honour.

*DUKE.* The warrant's for yourself ; take heed  
to it.

*ISAB.* This gentleman told somewhat of my tale.

*LUCIO.* Right.

*DUKE.* It may be right ; but you are in the wrong  
To speak before your time.—Proceed.

*ISAB.* I went  
To this pernicious caitiff deputy.

*DUKE.* That's somewhat madly spoken.

*ISAB.* Pardon it ;  
The phrase is to the matter.

*DUKE.* Mended again : the matter ;—Proceed.

*ISAB.* In brief,—to set the needless process by,  
How I persuaded, how I pray'd, and kneel'd,  
How he refell'd me,<sup>3</sup> and how I reply'd ;

<sup>3</sup> *How he refell'd me,*] To *refel* is to refute.

“ *Refellere et coarguere mandacium.*” Cicero pro Li-  
gario.





DUKE. By heaven, fond wretch,<sup>8</sup> thou know'st  
 not what thou speak'st;  
 Or else thou art suborn'd against his honour,  
 In hateful practice:<sup>9</sup> First, his integrity  
 Stands without blemish:—next, it imports no rea-  
 son,  
 That with such vehemency he should pursue  
 Faults proper to himself: if he had so offended,  
 He would have weigh'd thy brother by himself,  
 And not have cut him off: Some one hath set you  
 on;  
 Confess the truth, and say by whose advice  
 Thou cam'st here to complain.

ISAB. And is this all?  
 Then, oh, you blessed ministers above,  
 Keep me in patience; and, with ripen'd time,  
 Unfold the evil which is here wrapt up

I do not see why *like* may not stand here for *probable*, or why the lady should not wish, that since her tale is true, it may obtain belief. If Dr. Warburton's explication be right, we should read:

O! that it were as likely, as 'tis true!  
*Likely* I have never found for *seemly*. JOHNSON.

Though I concur in Dr. Johnson's explanation, I cannot help observing, that *likely* is used by Shakspeare himself for *seemly*. So, in *King Henry IV.* Part II. Act III. sc. ii: "Sir John, they are your *likeliest* men." STEEVENS.

The meaning, I think, is: O that it had as much of the *appearance*, as it has of the *reality*, of truth! MALONE.

<sup>8</sup> — fond wretch,] *Fond* wretch is *foolish* wretch. So, in *Coriolanus*, Act IV. sc. i:

"'Tis *fond* to wail inevitable strokes." STEEVENS.

<sup>9</sup> *In hateful practice:*] *Practice* was used by the old writers for any unlawful or insidious stratagem. So again:

"This must needs be *practice*."

And again:

"Let me have way to find this *practice* out." JOHNSON.

In countenance!<sup>1</sup>—Heaven shield your grace from  
 woe,  
 As I, thus wrong'd, hence unbeliev'd go!

*DUKE.* I know, you'd fain be gone:—An officer!  
 To prison with her:—Shall we thus permit  
 A blasting and a scandalous breath to fall  
 On him so near us? This needs must be a practice.<sup>2</sup>  
 —Who knew of your intent, and coming hither?

*ISAB.* One that I would were here, friar Lodo-  
 wick,

*DUKE.* A ghostly father, belike:—Who knows  
 that Lodowick?

*LUCIO.* My lord, I know him; 'tis a meddling  
 friar;

I do not like the man: had he been lay, my lord,  
 For certain words he spake against your grace  
 In your retirement, I had swing'd him soundly.

*DUKE.* Words against me? This' a good friar,  
 belike!

And to set on this wretched woman here  
 Against our substitute!—Let this friar be found.

*LUCIO.* But yesternight, my lord, she and that  
 friar

<sup>1</sup> *In countenance!*] i. e. in partial favour. WARBURTON.

*Countenance*, in my opinion, does not mean partial favour, as Warburton supposes, but *false appearance, hypocrisy*. Isabella does not mean to accuse the Duke of partiality; but alludes to the sanctified demeanour of Angelo, which, as she supposes, prevented the Duke from believing her story. M. MASON.

<sup>2</sup> ——— *practice.*] *Practice*, in Shakspeare, very often means *shameful artifice, unjustifiable stratagem*. So, in *King Lear*:

“ ——— This is *practice*, Gloucester.”

Again, in *King John*:

“ It is the shameful work of Hubert's hand,

“ The *practice* and the purpose of the king.”

STEEVENS.

I saw them at the prifon : a fawcy friar,  
A very fcurvy fellow.

*F. PETER.*                   Bleffed be your royal grace !  
I have flood by, my lord, and I have heard  
Your royal ear abus'd : Firft, hath this woman  
Moft wrongfully accus'd your fubftitute ;  
Who is as free from touch or foil with her,  
As fhe from one ungot.

*DUKE.*                       We did believe no lefs.  
Know you that friar Lodowick, that fhe fpeaks of ?

*F. PETER.* I know him for a man divine and  
                  holy ;  
Not fcurvy, nor a temporary medler,<sup>3</sup>  
As he's reported by this gentleman ;  
And, on my truft, a man that never yet  
Did, as he vouches, mifreport your grace.

*LUCIO.* My lord, moft villainoufly ; believe it.

*F. PETER.* Well, he in time may come to clear  
                  himfelf ;  
But at this infant he is fick, my lord,

<sup>3</sup> — nor a temporary medler,] It is hard to know what is meant by a *temporary medler*. In its ufual fenfe, as oppofed to *perpetual*, it cannot be ufed here. It may ftand for *temporal* : the fenfe will then be, *I know him for a holy man, one that meddles not with fecular affairs*. It may mean *temporifing* : *I know him to be a holy man, one who would not temporife, or take the opportunity of your abfence to defame you*. Or we may read :

*Not fcurvy, nor a tamperer and medler* : not one who would have *tampered* with this woman to make her a falfe evidence againft your deputy. JOHNSON.

Peter here refers to what Lucio had before affirmed concerning Friar Lodowick. Hence it is evident that the phrafe "*temporary medler*," was intended to fignify *one who introduced himfelf*, as often as he could find opportunity, *into other men's concerns*. See the context. HENLEY.

Of a strange fever: Upon his mere request,<sup>4</sup>  
 (Being come to knowledge that there was complaint  
 Intended 'gainst lord Angelo,) came I hither,  
 To speak, as from his mouth, what he doth know  
 Is true, and false; and what he with his oath,  
 And all probation, will make up full clear,  
 Whensoever he's convented.<sup>5</sup> First, for this wo-  
 man;  
 (To justify this worthy nobleman,  
 So vulgarly<sup>6</sup> and personally accus'd,)

<sup>4</sup> — *his mere request,*] i. e. his *absolute request*. So, in *Julius Cæsar*:

“Some *mere* friends, some honourable Romans.”

Again, in *Othello*:

“The *mere* perdition of the Turkish fleet.” STEEVENS.

<sup>5</sup> *Whensoever he's convented.*] The first folio reads, *convented*, and this is right: for to *convene* signifies to assemble; but *convent*, to cite, or summons. Yet because *convented* hurts the measure, the Oxford editor sticks to *conven'd*, though it be nonsense, and signifies, *Whenever he is assembled together*. But thus it will be, when the author is thinking of one thing, and his critic of another. The poet was attentive to his sense, and the editor, quite throughout his performance, to nothing but the measure; which Shakspeare having entirely neglected, like all the dramatic writers of that age, he has spruced him up with all the exactness of a modern measurer of syllables. This being here taken notice of once for all, shall, for the future, be forgot, as if it had never been. WARBURTON.

The foregoing account of the measure of Shakspeare, and his contemporaries, ought indeed to be forgotten, because it is untrue.

To *convent* is no uncommon word. So, in *Woman's a Weathercock*, 1612:

“—left my looks

“Should tell the company *convented* there,” &c.

To *convent* and to *convene* are derived from the same Latin verb, and have exactly the same meaning. STEEVENS.

<sup>6</sup> *So vulgarly*—] Meaning either so *grossly*, with such *indecent* of invective, or by so *mean* and inadequate witnesses.

JOHNSON.

Her shall you hear disproved to her eyes,  
Till she herself confess it.

DUKE. Good friar, let's hear it:

[ISABELLA is carried off, guarded; and MARIANA comes forward.

Do you not smile at this, lord Angelo?—  
O heaven! the vanity of wretched fools!—  
Give us some feats.—Come, cousin Angelo;  
In this I'll be impartial; be you judge  
Of your own cause.<sup>7</sup>—Is this the witness, friar?

*Vulgarly*, I believe, means *publickly*. The *vulgar* are the common people. Daniel uses *vulgarly* for among the common people:

“ — and which pleases *vulgarly*.” STEEVENS.

Mr. Steevens's interpretation is certainly the true one. So, in *The Comedy of Errors*, Act III. sc. i:

“ A *vulgar* comment will be made of it;

“ And that supposed by the common rout,—

“ That may,” &c.

Again, in *Twelfth-Night*:

“ — for 'tis a *vulgar* proof,

“ That very oft we pity enemies.” MALONE.

<sup>7</sup> — Come, cousin Angelo;

In this I'll be impartial; be you judge

Of your own cause.] Surely, says Mr. Theobald, this Duke had odd notions of impartiality! He reads therefore—*I will be partial*, and all the editors follow him: even Mr. Heath declares the observation unanswerable. But see the uncertainty of criticism! *impartial* was sometimes used in the sense of *partial*. In the old play of *Swetnam, the Woman Hater*, Atlanta cries out, when the judges decree against the women:

“ You are *impartial*, and we do appeal

“ From you to judges more indifferent.” FARMER.

So, in Marston's *Antonio and Mellida*, 2d Part, 1602:

“ There's not a beauty lives,

“ Hath that *impartial* predominance

“ O'er my affects, as your enchanting graces.”

Again, in *Romeo and Juliet*, 1597:

“ Cruel, unjust, *impartial* destinies!”

First, let her show her face ;<sup>8</sup> and, after, speak.

*MARI.* Pardon, my lord ; I will not show my face,  
Until my husband bid me.

*DUKE.* What, are you married ?

*MARI.* No, my lord.

*DUKE.* Are you a maid ?

*MARI.* No, my lord.

*DUKE.* A widow then ?

*MARI.* Neither, my lord.

*DUKE.* Why, you  
Are nothing then :—Neither maid, widow, nor wife ?<sup>9</sup>

*LUCIO.* My lord, she may be a punk ; for many  
of them are neither maid, widow, nor wife.

*DUKE.* Silence that fellow : I would, he had some  
cause  
To prattle for himself.

*LUCIO.* Well, my lord.

*MARI.* My lord, I do confess I ne'er was married ;  
And, I confess, besides, I am no maid :  
I have known my husband ; yet my husband knows  
not,  
That ever he knew me.

*LUCIO.* He was drunk then, my lord ; it can be  
no better.

Again :

“ — this day, this unjust, *impartial* day.”

In the language of our author's time, *im* was frequently used  
as an augmentative or intensive particle. MALONE.

<sup>8</sup> — her *face* ;] The original copy reads—*your* face. The  
emendation was made by the editor of the second folio.

MALONE.

<sup>9</sup> *Neither maid, widow, nor wife?*] This is a proverbial  
phrase, to be found in Ray's *Collection*. STEEVENS.

*DUKE.* For the benefit of silence, 'would thou wert so too.

*LUCIO.* Well, my lord.

*DUKE.* This is no witness for lord Angelo.

*MARI.* Now I come to't, my lord :  
She, that accuses him of fornication,  
In self-same manner doth accuse my husband ;  
And charges him, my lord, with such a time,  
When I'll depose I had him in mine arms,  
With all the effect of love.

*ANG.* Charges she more than me ?

*MARI.* Not that I know.

*DUKE.* No ? you say, your husband.

*MARI.* Why, just, my lord, and that is Angelo,  
Who thinks, he knows, that he ne'er knew my  
body,  
But knows, he thinks, that he knows Isabel's.

*ANG.* This is a strange abuse :<sup>1</sup>—Let's see thy face.

*MARI.* My husband bids me ; now I will unmask.  
[Unveiling.]

This is that face, thou cruel Angelo,  
Which, once thou swor'st, was worth the looking on :  
This is the hand, which, with a vow'd contract,  
Was fast belock'd in thine : this is the body  
That took away the match from Isabel,  
And did supply thee at thy garden-house,<sup>3</sup>  
In her imagin'd person.

<sup>1</sup> *This is a strange abuse :*] *Abuse* stands in this place for *deception* or *puzzle*. So, in *Macbeth* :

“ — my strange and self *abuse*,”  
means, *this strange deception of myself*. JOHNSON.

<sup>2</sup> *And did supply thee at thy garden-house,*] A *garden-house* in the time of our author was usually appropriated to purposes

*DUKE.* Know you this woman ?

*LUCIO.* Carnally, she says.

*DUKE.* Sirrah, no more.

*LUCIO.* Enough, my lord.

*ANG.* My lord, I must confess, I know this woman ;  
And, five years since, there was some speech of marriage  
Betwixt myself and her ; which was broke off,  
Partly, for that her promised proportions  
Came short of composition ;<sup>3</sup> but, in chief,  
For that her reputation was disvalued  
In levity : since which time, of five years,  
I never spake with her, saw her, nor heard from her,  
Upon my faith and honour.

*MARI.* Noble prince,  
As there comes light from heaven, and words from  
breath,  
As there is sense in truth, and truth in virtue,  
I am affianc'd this man's wife, as strongly  
As words could make up vows : and, my good lord,

of intrigue. So, in *SKIALETHIA, or A Shadow of Truth, in certain Epigrams and Satyres*, 1598 :

“ Who, coming from the CURTAIN, sneaketh in  
“ To some old garden noted house for sin.”

Again, in *The London Prodigal*, a comedy, 1605 : “ Sweet lady, if you have any friend, or garden-house, where you may employ a poor gentleman as your friend, I am yours to command in all secret service.” MALONE.

See also an extract from Stubbes's *Anatomie of Abuses*, 4to. 1597, p. 57 ; quoted in Vol. V. of Doddsley's *Old Plays*, edit. 1780, p. 74. REED.

<sup>3</sup> — her promised proportions

Came short of composition ;] Her fortune, which was promised proportionate to mine, fell short of the composition, that is, contract or bargain. JOHNSON.



But Tuesday night last gone, in his garden-house,  
 He knew me as a wife: As this is true  
 Let me in safety raise me from my knees;  
 Or else for ever be confix'd here,  
 A marble monument!

*ANG.* I did but smile till now;  
 Now, good my lord, give me the scope of justice;  
 My patience here is touch'd: I do perceive,  
 These poor informal women<sup>4</sup> are no more  
 But instruments of some more mightier member,  
 That sets them on: Let me have way, my lord,  
 To find this practice out.

*DUKE.* Ay, with my heart;  
 And punish them unto your height of pleasure.—  
 Thou foolish friar; and thou pernicious woman,  
 Compact with her that's gone! think'st thou, thy  
 oaths,  
 Though they would swear down each particular  
 faint,<sup>5</sup>  
 Were testimonies against his worth and credit,

<sup>4</sup> *These poor informal women—*] *Informal* signifies *out of their senses*. In *The Comedy of Errors*, we meet with these lines:

“ — I will not let him stir,  
 “ Till I have us'd the approved means I have,  
 “ With wholesome syrups, drugs, and holy prayers,  
 “ To make of him a *formal* man again.”

*Formal*, in this passage, evidently signifies *in his senses*. The lines are spoken of Antipholus of Syracuse, who is behaving like a madman. Again, in *Antony and Cleopatra*:

“ Thou should'st come like a fury crown'd with snakes,  
 “ Not like a *formal* man.” STEEVENS.

<sup>5</sup> *Though they would swear down each particular faint,*] So, in *Antony and Cleopatra*, Act I. sc. iii:

“ Though you in swearing shake the throned gods.”

STEEVENS

That's seal'd in approbation?<sup>6</sup>—You, lord Escalus,  
 Sit with my cousin; lend him your kind pains  
 To find out this abuse, whence 'tis deriv'd.—  
 There is another friar that set them on;  
 Let him be sent for.

*F. PETER.* Would he were here, my lord; for  
 he, indeed,  
 Hath set the women on to this complaint:  
 Your provost knows the place where he abides,  
 And he may fetch him.

*DUKE.* Go, do it instantly.— [*Exit Provost.*  
 And you, my noble and well-warranted cousin,  
 Whom it concerns to hear this matter forth,<sup>7</sup>  
 Do with your injuries as seems you best,  
 In any chastisement: I for a while  
 Will leave you; but stir not you, till you have well  
 Determined upon these slanderers.

*ESCAL.* My lord, we'll do it thoroughly.— [*Exit Duke.*]  
 Signior Lucio, did not you say, you knew  
 that friar Lodowick to be a dishonest person?

*LUCIO.* *Cucullus non facit monachum*: honest in  
 nothing, but in his clothes; and one that hath  
 spoke most villainous speeches of the duke.

*ESCAL.* We shall entreat you to abide here till

<sup>6</sup> *That's seal'd in approbation?*] When any thing subject to counterfeits is tried by the proper officers and approved, a stamp or *seal* is put upon it, as among us on plate, weights, and measures. So the Duke says, that Angelo's faith has been tried, approved, and *seal'd* in testimony of that *approbation*, and, like other things so *sealed*, is no more to be called in question.

JOHNSON.

<sup>7</sup> ——— *to hear this matter forth,*] To hear it to the end; to search it to the bottom. JOHNSON.

he come, and enforce them against him : we shall find this friar a notable fellow.

*LUCIO.* As any in Vienna, on my word.

*ESCAL.* Call that same Isabel here once again ; [*To an Attendant.*] I would speak with her : Pray you, my lord, give me leave to question ; you shall see how I'll handle her.

*LUCIO.* Not better than he, by her own report.

*ESCAL.* Say you ?

*LUCIO.* Marry, sir, I think, if you handled her privately, she would sooner confess ; perchance, publicly she'll be ashamed.

*Re-enter Officers, with ISABELLA ; the Duke, in the Friar's habit, and Provost.*

*ESCAL.* I will go darkly to work with her.

*LUCIO.* That's the way ; for women are light at midnight.<sup>8</sup>

*ESCAL.* Come on, mistress : [*To ISABELLA.*] here's a gentlewoman denies all that you have said.

*LUCIO.* My lord, here comes the rascal I spoke of ; here with the provost.

*ESCAL.* In very good time :—speak not you to him, till we call upon you.

*LUCIO.* Mum.

<sup>8</sup> — are light at midnight.] This is one of the words on which Shakspeare chiefly delights to quibble. Thus, Portia, in *The Merchant of Venice*, Act V. sc. i :

“ Let me give *light*, but let me not be *light*.”

*ESCAL.* Come, fir: Did you set these women on to slander lord Angelo? they have confess'd you did.

*DUKE.* 'Tis false.

*ESCAL.* How! know you where you are?

*DUKE.* Respect to your great place! and let the devil

Be sometime honour'd for his burning throne: <sup>2</sup>—  
Where is the duke? 'tis he should hear me speak.

*ESCAL.* The duke's in us; and we will hear you speak:

Look, you speak justly.

*DUKE.* Boldly, at least:—But, O, poor souls,  
Come you to seek the lamb here of the fox?  
Good night to your redress. Is the duke gone?  
Then is your cause gone too. The duke's unjust,  
Thus to retort your manifest appeal,<sup>1</sup>

<sup>2</sup> *Respect to your great place! and let the devil &c.*] I suspect that a line preceding this has been lost. MALONE.

I suspect no omission. *Great place* has reference to the preceding question—"know you *where* you are?"

Shakspeare was a reader of Philemon Holland's translation of Pliny; and in the fifth book and eighth chapter, might have met with his next idea: "The Augylæ do no worship to any but to the devils beneath."

Tyrants, in our ancient romances, have frequently the same object of adoration. Thus, in *The Sowdon of Babyloyne*, p. 60:

"Then came the bishop Cramadas,  
"And kneled before the Sowdon,  
"And charged him by the hye name Sathanas,  
"To faven his goddes ychon." STEEVENS.

<sup>1</sup> ——— to retort your manifest appeal,] To refer back to Angelo the cause in which you appealed from Angelo to the Duke. JOHNSON.

And put your trial in the villain's mouth,  
Which here you come to accuse.

*LUCIO.* This is the rascal ; this is he I spoke of.

*ESCAL.* Why, thou unreverend and unhallow'd  
friar !

Is't not enough, thou hast suborn'd these women  
To accuse this worthy man ; but, in foul mouth,  
And in the witness of his proper ear,  
To call him villain ?

And then to glance from him to the duke himself ;  
To tax him with injustice ?—Take him hence ;  
To the rack with him :—We'll touze you joint by  
joint,

But we will know this purpose :<sup>2</sup>—What ! unjust ?

*DUKE.* Be not so hot ; the duke  
Dare no more stretch this finger of mine, than he  
Dare rack his own ; his subject am I not,  
Nor here provincial :<sup>3</sup> My business in this state  
Made me a looker-on here in Vienna,

<sup>2</sup> — this *purpose* :] The old copy has—*his* purpose. The emendation was made by Sir T. Hanmer. I believe the passage has been corrected in the wrong place ; and would read :

— We'll touze him joint by joint,  
But we will know his purpose. MALONE.

<sup>3</sup> *Nor here provincial* :] Nor here *accountable*. The meaning seems to be, I am not one of his natural subjects, nor of any dependent province. JOHNSON.

The different orders of monks have a chief, who is called the General of the order ; and they have also superiors, subordinate to the general, in the several provinces through which the order may be dispersed. The Friar therefore means to say, that the Duke dares not touch a finger of his, for he could not punish him by his own authority, as he was not his subject, nor through that of the superior, as he was not of that province.

M. MASON.

Where I have seen corruption boil and bubble,  
 Till it o'er-run the stew:<sup>4</sup> laws, for all faults;  
 But faults so countenanc'd, that the strong statutes  
 Stand like the forfeits in a barber's shop,<sup>5</sup>  
 As much in mock as mark.

<sup>4</sup> ——— boil and bubble,

*Till it o'er-run the stew:]* I fear that, in the present instance, our author's metaphor is from the kitchen. So, in *Macbeth*:

“ Like a hell-broth, *boil and bubble.*” STEEVENS.

<sup>5</sup> *Stand like the forfeits in a barber's shop,]* Barbers' shops were, at all times, the resort of idle people:

“ *Tonstrina erat quædam: hic sôlebamus ferè*

“ *Plerumque eam opperiri*”——.

which Donatus calls *apta sedes otiosis*. Formerly with us, the better sort of people went to the barber's shop to be trimmed; who then practised the under parts of surgery: so that he had occasion for numerous instruments, which lay there ready for use; and the idle people, with whom his shop was generally crowded, would be perpetually handling and misusing them. To remedy which, I suppose there was placed up against the wall a table of forfeitures, adapted to every offence of this kind; which, it is not likely, would long preserve its authority.

WARBURTON.

This explanation may serve till a better is discovered. But whoever has seen the instruments of a chirurgion, knows that they may be very easily kept out of improper hands in a very small box, or in his pocket. JOHNSON.

It was formerly part of a *barber's* occupation to *pick the teeth and ears*. So, in the old play of *Herod and Antipater*, 1622, *Tryphon* the *barber* enters with a case of instruments, to each of which he addresses himself separately:

“ Toothpick, dear toothpick; earpick, both of you

“ Have been her sweet companions!—” &c.

I have conversed with several people who had repeatedly read the list of forfeits alluded to by Shakspeare, but have failed in my endeavours to procure a copy of it. The metrical one, published by the late Dr. Kenrick, was a forgery. STEEVENS.

I believe Dr. Warburton's explanation in the main to be right, only that instead of chirurgical instruments, the barber's prohibited implements were principally his razors; his whole

*ESCAL.* Slander to the state! Away with him to prison.

*ANG.* What can you vouch against him, signior Lucio?

Is this the man that you did tell us of?

*LUCIO.* 'Tis he, my lord. Come hither, goodman bald-pate: Do you know me?

*DUKE.* I remember you, sir, by the sound of your voice: I met you at the prison, in the absence of the duke.

*LUCIO.* O, did you so? And do you remember what you said of the duke?

*DUKE.* Most notably, sir.

*LUCIO.* Do you so, sir? And was the duke a flesh-monger, a fool, and a coward,<sup>6</sup> as you then reported him to be?

*DUKE.* You must, sir, change persons with me, ere you make that my report: you, indeed, spoke so of him; and much more, much worse.

stock of which, from the number and impatience of his customers on a Saturday night or a market morning, being necessarily laid out for use, were exposed to the idle fingers of the by-standers, in waiting for succession to the chair.

These forfeits were as much in *mock* as *mark*, both because the barber had no authority of himself to enforce them, and also as they were of a ludicrous nature. I perfectly remember to have seen them in Devonshire, (printed like King Charles's Rules,) though I cannot recollect the contents. HENLEY.

<sup>6</sup> ——— and a coward,] So again, afterwards:

“ You, firrah, that know me for a fool, a *coward*,

“ One all of luxury ———.”

But Lucio had not, in the former conversation, mentioned *cowardice* among the faults of the Duke. Such failures of memory are incident to writers more diligent than this poet.

JOHNSON.

*LUCIO.* O thou damnable fellow! Did not I pluck thee by the nose, for thy speeches?

*DUKE.* I protest, I love the duke, as I love myself.

*ANG.* Hark! how the villain would close now, after his treasonable abuses.

*ESCAL.* Such a fellow is not to be talk'd withal:—  
Away with him to prison:—Where is the provost?  
—Away with him to prison; lay bolts enough upon him: let him speak no more:—Away with those giglots too,<sup>7</sup> and with the other confederate companion. [*The Provost lays hands on the Duke.*]

*DUKE.* Stay, fir; stay a while.

*ANG.* What! resists he? Help him, Lucio.

*LUCIO.* Come, fir; come, fir; come, fir; foh, fir: Why, you bald-pated, lying rascal! you must be hooded, must you? Show your knave's visage, with a pox to you! show your sheep-biting face, and be hang'd an hour! Will't not off?<sup>8</sup>

[*Pulls off the Friar's hood, and discovers the Duke.*]

<sup>7</sup> ——— *those giglots too,*] A *giglot* is a wanton wench. So, in *King Henry VI.* P. I:

“ ——— young Talbot was not born

“ To be the pillage of a *giglot* wench.” STEEVENS.

<sup>8</sup> ——— *show your sheep-biting face, and be hang'd an hour! Will't not off?*] This is intended to be the common language of vulgar indignation. Our phrase on such occasions is simply: *show your sheep-biting face and be hanged.* The words *an hour* have no particular use here, nor are authorised by custom. I suppose, it was written thus: *show your sheep-biting face, and be hanged—an how? will't not off?* In the midland counties, upon any unexpected obstruction or resistance, it is common to exclaim *an' how?* JOHNSON.

Dr. Johnson's alteration is wrong. In *The Alchemist* we meet with “ a man that has been *strangled an hour.*”



DUKE. Thou art the first knave, that e'er made a duke.—

First, Provost, let me bail these gentle three:—  
Sneak not away, fir; [*To LUCIO.*] for the friar and  
you  
Must have a word anon:—lay hold on him.

LUCIO. This may prove worse than hanging.

DUKE. What you have spoke, I pardon; sit you  
down.— [*To ESCALUS.*  
We'll borrow place of him:—Sir, by your leave:  
[*To ANGELO.*

Hast thou or word, or wit, or impudence;  
That yet can do thee office? If thou hast,  
Rely upon it till my tale be heard,  
And hold no longer out.

ANG. O my dread lord,  
I should be guiltier than my guiltiness,  
To think I can be undiscernible,  
When I perceive, your grace, like power divine,

“What, Piper, ho! *be hang'd a-while,*” is a line of an old madrigal. FARMER.

A similar expression is found in Ben Jonson's *Bartholomew Fair*, 1614:

“Leave the bottle behind you, and be *curst a-while.*”  
MALONE.

Dr. Johnson is much too positive in asserting “that the words *an hour* have no particular use here, nor are authorized by custom,” as Dr. Farmer has well proved. The poet evidently refers to the ancient mode of punishing by collistrigium, or the original pillory, made like that part of the pillory at present which receives the neck, only it was placed horizontally, so that the culprit hung suspended in it by his chin, and the back of his head. A distinct account of it may be found, if I mistake not, in Mr. Barrington's *Observations on the Statutes*. HENLEY.

\* — can do thee office?] i. e. do thee service.

STEEVENS.

Hath look'd upon my paffes:<sup>1</sup> Then, good prince,  
 No longer feffion hold upon my fhame,  
 But let my trial be mine own confeffion;  
 Immediate fentence then, and fequent death,  
 Is all the grace I beg.

*DUKE.* Come hither, Mariana:—  
 Say, waft thou e'er contracted to this woman?

*ANG.* I was, my lord.

*DUKE.* Go take her hence, and marry her in-  
 ftantly.—

Do you the office, friar; which confummate,<sup>2</sup>  
 Return him here again:—Go with him, Provost.

[*Exeunt ANGELO, MARIANA, PETER,*  
*and Provost.*]

*ESCAL.* My lord, I am more amaz'd at his dif-  
 honour,  
 Than at the strangeneff of it.

*DUKE.* Come hither, Ifabel:  
 Your friar is now your prince: As I was then  
 Advértifing, and holy<sup>3</sup> to your bufineff,  
 Not changing heart with habit, I am ftill  
 Attorney'd at your fervice.

*ISAB.* O, give me pardon,  
 That I, your vaffal, have employ'd and pain'd  
 Your unknown fovereignty.

*DUKE.* You are pardon'd, Ifabel:

<sup>1</sup> — *my paffes:*] i. e. what has paff in my adminiftration.  
 “Not fo; (fays the *Edinburgh Magazine*, Nov. 1786,) *Paffès*  
 means here *artful devices, deceitful contrivances*. *Tours de*  
*paflè-paflè*, in French, are tricks of jugglery.” STEEVENS.

<sup>2</sup> — *which confummate,*] i. e. which *being* confumated.  
 MALONE.

<sup>3</sup> *Advértifing, and holy—*] Attentive and faithful.  
 JOHNSON.

And now, dear maid, be you as free to us.<sup>4</sup>  
 Your brother's death, I know, fits at your heart ;  
 And you may marvel, why I obscur'd myself,  
 Labouring to save his life ; and would not rather  
 Make rash remonstrance of my hidden power,<sup>5</sup>  
 Than let him so be lost : O, most kind maid,  
 It was the swift celerity of his death,  
 Which I did think with slower foot came on,  
 That brain'd my purpose :<sup>6</sup> But, peace be with him !  
 That life is better life, past fearing death,  
 Than that which lives to fear : make it your com-  
 fort,  
 So happy is your brother.

*Re-enter ANGELO, MARIANA, PETER, and Provost.*

*ISAB.*

I do, my lord.

*DUKE.* For this new-married man, approaching  
 here,  
 Whose salt imagination yet hath wrong'd  
 Your well-defended honour, you must pardon  
 For Mariana's sake : but as he adjudg'd your  
 brother,  
 (Being criminal, in double violation  
 Of sacred chastity, and of promise-breach,<sup>7</sup>

<sup>4</sup> — *be you as free to us.*] Be as *generous* to us ; pardon us as we have pardoned you. JOHNSON.

<sup>5</sup> *Make rash remonstrance of my hidden power,*] That is, a *premature discovery of it.* M. MASON.

<sup>6</sup> *That brain'd my purpose :*] We now use in conversation a like phrase : *This it was that knocked my design on the head.* Dr. Warburton reads :

— *baned my purpose.* JOHNSON.

<sup>7</sup> — *and of promise-breach,*] Our author ought to have written—“ in double violation of sacred chastity, and of *pro-*

Thereon dependent, for your brother's life,)
 The very mercy of the law cries out
 Most audible, even from his proper tongue,<sup>8</sup>
*An Angelo for Claudio, death for death.*
 Haste still pays haste, and leisure answers leisure;
 Like doth quit like, and *Measure* still for *Measure*.<sup>9</sup>
 Then, Angelo, thy fault's thus manifested;
 Which though thou would'st deny, denies thee
 vantage :<sup>1</sup>
 We do condemn thee to the very block
 Where Claudio stoop'd to death, and with like
 haste ;—
 Away with him,

*mise*," instead of—*promise-breach*. Sir T. Hanmer reads—and in *promise-breach*; but change is certainly here improper, Shakspeare having many similar inaccuracies. *Double* indeed may refer to Angelo's conduct to Mariana and Isabel; yet still some difficulty will remain: for then he will be said to be "*criminal* [instead of *guilty*] of *promise-breach*." MALONE.

<sup>8</sup> — *even from his proper tongue*,] Even from Angelo's own tongue. So, above:

"In the witness of his *proper* ear  
 "To call him villain." JOHNSON.

<sup>9</sup> — *Measure still for Measure*.] So, in *The Third Part of King Henry VI*:

"*Measure for Measure* must be answered." STEEVENS.

Shakspeare might have remembered these lines in *A Warning for faire Women*, a tragedy, 1599, (but apparently written some years before):

"The trial now remains, as shall conclude  
 "*Measure for Measure*, and lost blood for blood."

MALONE

<sup>1</sup> — *denies thee vantage*.] Takes from thee all opportunity, all expedient of denial. WARBURTON.

*Which though thou would'st deny, denies thee vantage*.] The denial of which will avail thee nothing. So, in *The Winter's Tale*:

"Which to deny, concerns more than avails."

MALONE.

*MARI.* O, my most gracious lord,  
I hope you will not mock me with a husband!

*DUKE.* It is your husband mock'd you with a husband:

Consenting to the safeguard of your honour,  
I thought your marriage fit; else imputation,  
For that he knew you, might reproach your life,  
And choke your good to come: for his possessions,  
Although by confiscation they are ours,<sup>2</sup>  
We do instate and widow you withal,  
To buy you a better husband.

*MARI.* O, my dear lord,  
I crave no other, nor no better man.

*DUKE.* Never crave him; we are definitive.

*MARI.* Gentle, my liege,— [Kneeling.

*DUKE.* You do but lose your labour;  
Away with him to death.—Now, sir, [To LUCIO.]  
to you.

*MARI.* O, my good lord!—Sweet Isabel, take  
my part;  
Lend me your knees, and all my life to come  
I'll lend you, all my life to do you service.

*DUKE.* Against all sense you do importune her:<sup>3</sup>

<sup>2</sup> *Although by confiscation they are ours,]* This reading was furnished by the editor of the second folio. The original copy has *confutation*, which may be right: by his being confuted, or proved guilty of the fact which he had denied. This, however, being rather harsh, I have followed all the modern editors in adopting the emendation that has been made. MALONE.

I cannot think it even *possible* that *confutation* should be the true reading. But the value of the second folio, it seems, must on all occasions be disputed. STEEVENS.

<sup>3</sup> *Against all sense you do importune her:]* The meaning required is, against all reason and natural affection; Shakspeare,

Should she kneel down, in mercy of this fact,  
Her brother's ghost his paved bed would break,  
And take her hence in horror.

*MARI.* Ifabel,  
Sweet Ifabel, do yet but kneel by me ;  
Hold up your hands, say nothing, I'll speak all.  
They say, best men are moulded out of faults ;  
And, for the most, become much more the better  
For being a little bad : so may my husband.  
O, Ifabel ! will you not lend a knee ?

*DUKE.* He dies for Claudio's death.

*ISAB.* Most bounteous sir,  
[*Kneeling.*  
Look, if it please you, on this man condemn'd,  
As if my brother liv'd : I partly think,  
A due sincerity govern'd his deeds,  
Till he did look on me ;+ since it is so,

therefore, judiciously uses a single word that implies both : *sense* signifying both reason and affection. JOHNSON.

The same expression occurs in *The Tempest*, Act II :

“ You cram these words into my ears, against  
“ The stomach of my *sense*.” STEEVENS.

<sup>4</sup> *Till he did look on me ;*] The Duke has justly observed, that Ifabel is *importuned against all sense* to solicit for Angelo, yet here *against all sense* she solicits for him. Her argument is extraordinary :

*A due sincerity govern'd his deeds  
Till he did look on me : since it is so,  
Let him not die.*

That Angelo had committed all the crimes charged against him, as far as he could commit them, is evident. The only *intent* which *his act did not overtake*, was the defilement of Ifabel. Of this Angelo was only intentionally guilty.

Angelo's crimes were such as must sufficiently justify punishment, whether its end be to secure the innocent from wrong, or to deter guilt by example ; and I believe every reader feels some indignation when he finds him spared. From what extenuation

Let him not die: My brother had but justice,  
 In that he did the thing for which he died:  
 For Angelo,  
 His act did not o'ertake his bad intent;<sup>5</sup>  
 And must be buried but as an intent  
 That perish'd by the way:<sup>6</sup> thoughts are no sub-  
 jects;  
 Intents but merely thoughts.

MARI. Merely, my lord.

DUKE. Your suit's unprofitable; stand up, I say.—  
 I have bethought me of another fault:—  
 Provost, how came it, Claudio was beheaded  
 At an unusual hour?

PROV. It was commanded so.

DUKE. Had you a special warrant for the deed?

PROV. No, my good lord; it was by private mes-  
 sage.

of his crime can Isabel, who yet supposes her brother dead, form any plea in his favour? *Since he was good till he looked on me, let him not die.* I am afraid our varlet poet intended to inculcate, that women think ill of nothing that raises the credit of their beauty, and are ready, however virtuous, to pardon any act which they think incited by their own charms. JOHNSON.

It is evident that Isabella condescends to Mariana's importunate sollicitation with great reluctance. Bad as her argument might be, it is the best that the guilt of Angelo would admit. The sacrifice that she makes of her revenge to her friendship scarcely merits to be considered in so harsh a light. RITSON.

<sup>5</sup> *His act did not o'ertake his bad intent;*] So, in *Macbeth*:  
 "The flighty purpose never is o'ertook,  
 "Unless the deed go with it." STEEVENS.

<sup>6</sup> — buried but as an intent

*That perish'd by the way;*] i. e. like the traveller, who dies on his journey, is obscurely interred, and thought of no more:

*Illum expirantem —*

*Obliti ignoto camporum in pulvere linquunt.* STEEVENS.

*DUKE.* For which I do discharge you of your office :

Give up your keys.

*PROV.* Pardon me, noble lord :  
I thought it was a fault, but knew it not ;  
Yet did repent me, after more advice :<sup>7</sup>  
For testimony whereof, one in the prison,  
That should by private order else have died,  
I have reserv'd alive.

*DUKE.* What's he ?

*PROV.* His name is Barnardine.

*DUKE.* I would thou had'st done so by Claudio.—  
Go, fetch him hither ; let me look upon him.

[*Exit* Provost.]

*ESCAL.* I am sorry, one so learned and so wise  
As you, lord Angelo, have still appear'd,  
Should slip so grossly, both in the heat of blood,  
And lack of temper'd judgment afterward.

*ANG.* I am sorry, that such sorrow I procure :  
And so deep sticks it in my penitent heart,  
That I crave death more willingly than mercy ;  
'Tis my deserving, and I do entreat it.

*Re-enter* Provost, BARNARDINE, CLAUDIO, and  
JULIET.

*DUKE.* Which is that Barnardine ?

*PROV.* This, my lord.

*DUKE.* There was a friar told me of this man :—  
Sirrah, thou art said to have a stubborn soul,

<sup>7</sup> — after more advice :] i. e. after more mature consideration. So, in *Titus Andronicus* :

“ The Greeks, upon advice, did bury Ajax.”

STEEVENS.



That apprehends no further than this world,  
And squar'ft thy life according. Thou'rt con-  
demn'd;

But, for those earthly faults,<sup>8</sup> I quit them all;  
And pray thee, take this mercy to provide  
For better times to come:—Friar, advise him;  
I leave him to your hand.—What muffled fellow's  
that?

*PROF.* This is another prisoner, that I sav'd,  
That should have died when Claudio lost his head;  
As like almost to Claudio, as himself.

[*Unmuffles* CLAUDIO.]

*DUKE.* If he be like your brother, [*To ISABELLA.*]  
for his sake

Is he pardon'd; And, for your lovely sake,  
Give me your hand, and say you will be mine,  
He is my brother too: But fitter time for that.  
By this, lord Angelo perceives he's safe;<sup>9</sup>  
Methinks, I see a quick'ning in his eye:—  
Well, Angelo, your evil quits you well:<sup>1</sup>  
Look that you love your wife;<sup>2</sup> her worth, worth  
yours.<sup>3</sup>—

<sup>8</sup> — *for those* earthly faults,] Thy faults, so far as they are punishable on earth, so far as they are cognisable by temporal power, I forgive. JOHNSON.

<sup>9</sup> — *perceives he's safe;*] It is somewhat strange that Isabel is not made to express either gratitude, wonder, or joy, at the sight of her brother. JOHNSON.

<sup>1</sup> — *your evil quits you well:*] *Quits you*, recompenses, requites you. JOHNSON.

<sup>2</sup> *Look that you love your wife;*] So, in *Promos*, &c.

“Be loving to good Cassandra, thy wife.” STEEVENS.

<sup>3</sup> — *her worth, worth yours.*] Sir T. Hanmer reads—  
*Her worth works yours.*

This reading is adopted by Dr. Warburton; but for what reason? How does *her worth work Angelo's worth?* it has



*DUKE.* Whipp'd first, fir, and hang'd after.—  
Proclaim it, provost, round about the city;  
If any woman's wrong'd by this lewd fellow,  
(As I have heard him swear himself, there's one  
Whom he begot with child,) let her appear,  
And he shall marry her: the nuptial finish'd,  
Let him be whipp'd and hang'd.

*LUCIO.* I beseech your highness, do not marry me  
to a whore! Your highness said even now, I made  
you a duke; good my lord, do not recompense me,  
in making me a cuckold.

*DUKE.* Upon mine honour, thou shalt marry her.  
Thy slanders I forgive; and therewithal  
Remit thy other forfeits:<sup>7</sup>—Take him to prison:  
And see our pleasure herein executed.

*LUCIO.* Marrying a punk, my lord, is pressing to  
death, whipping, and hanging.

*DUKE.* Sland'ring a prince deserves it.—  
She, Claudio, that you wrong'd, look you restore.—  
Joy to you, Mariana!—love her, Angelo;  
I have confess'd her, and I know her virtue.—  
Thanks, good friend Escalus, for thy much good-  
ness:<sup>8</sup>

<sup>7</sup> — thy other forfeits:] Thy other punishments.

JOHNSON.

To *forfeit* anciently signified to *commit a carnal offence*. So, in *The History of Helyas, Knight of the Swanne*, bl. l. no date: “—to affirme by an untrue knight, that the noble queen Beatrice had *forfayted* with a dogge.” Again, in the 12th Pageant of the Coventry Collection of Mysteries, the Virgin Mary tells Joseph:

“ I dede nevyr *forfete* with man I wys.”

MS. Cott. Vesp. D. viii. STEEVENS.

<sup>8</sup> Thanks, good friend Escalus, for thy much goodness:] I have always thought that there is great confusion in this concluding speech. If my criticism would not be censured as too licentious, I should regulate it thus:

There's more behind, that is more grate.º  
 Thanks, Provost, for thy care, and secrecy;  
 We shall employ thee in a worthier place:—

*Thanks, good friend Escalus, for thy much goodness,  
 Thanks, Provost, for thy care and secrecy;  
 We shall employ thee in a worthier place.  
 Forgive him, Angelo, that brought you home  
 The head of Ragozine for Claudio's.*

Ang. *The offence pardons itself.*

Duke. *There's more behind*

*That is more grate. Dear Isabel,  
 I have a motion, &c.* JOHNSON.

º ———— *that is more grate.] i. e. to be more rejoiced in;* meaning, I suppose, that there is another world, where he will find yet greater reason to rejoice in consequence of his upright ministry. Escalus is represented as an ancient nobleman, who, in conjunction with Angelo, had reached the highest office of the state. He therefore could not be sufficiently rewarded here; but is necessarily referred to a future and more exalted recompense. STEEVENS.

I cannot approve of Steevens's explanation of this passage, which is very far-fetched indeed. The Duke gives Escalus thanks for his much goodness, but tells him that he had some other reward in store for him, more acceptable than thanks; which agrees with what he said before, in the beginning of this Act:

“ ———— we hear

“ Such goodness of your justice, that our soul

“ Cannot but yield you forth to public thanks,

“ *Fore-running more requital.*” M. MASON.

Heywood also, in his *Apology for Actors*, 1612, uses to *gratulate*, in the sense of to *reward*: “I could not chuse but *gratulate* your honest endeavours with this remembrance.”

MALONE.

Mr. M. Mason's explanation may be right; but he forgets that the speech he brings in support of it, was delivered before the denouement of the scene, and was, at that moment, as much addressed to *Angelo* as to *Escalus*; and for *Angelo* the Duke had certainly no reward or honours, in store.—Besides, I cannot but regard the word—*requital*, as an interpolation, because it destroys the measure, without improvement of the sense. “Fore-running more,” therefore, would only signify—*preceding further thanks.* STEEVENS.

Forgive him, Angelo, that brought you home  
 The head of Ragozine for Claudio's;  
 The offence pardons itself.—Dear Isabel,  
 I have a motion much imports your good;  
 Whereto if you'll a willing ear incline,  
 What's mine is your's, and what is yours is mine:—  
 So, bring us to our palace; where we'll shew  
 What's yet behind, that's meet you all should know.  
 [Exeunt.<sup>1</sup>

<sup>1</sup> I cannot help taking notice with how much judgment Shakspeare has given turns to this story from what he found it in Giraldi Cinthio's novel. In the first place, the brother is there actually executed, and the governor sends his head in a bravado to the sister, after he had debauched her on promise of marriage: a circumstance of too much horror and villainy for the stage. And, in the next place, the sister afterwards is, to soder up her disgrace, married to the governor, and begs his life of the emperor, though he had unjustly been the death of her brother. Both which absurdities the poet has avoided by the episode of Mariana, a creature purely of his own invention. The Duke's remaining incognito at home to supervise the conduct of his deputy, is also entirely our author's fiction.

This story was attempted for the scene before our author was fourteen years old, by one George Whetstone, in *Two Comical Discourses*, as they are called, containing the right excellent and famous history of Promos and Callandra, printed with the black letter, 1578. The author going that year with Sir Humphrey Gilbert to Norimbega, left them with his friends to publish.

THEOBALD.

The novel of Giraldi Cinthio, from which Shakspeare is supposed to have borrowed this fable, may be read in *Shakspeare illustrated*, elegantly translated, with remarks which will assist the enquirer to discover how much absurdity Shakspeare has admitted or avoided.

I cannot but suspect that some other had new-modelled the novel of Cinthio, or written a story which in some particulars resembled it, and that Cinthio was not the author whom Shakspeare immediately followed. The Emperor in Cinthio is named Maximine; the Duke, in Shakspeare's enumeration of the persons of the drama, is called Vincentio. This appears a very slight remark; but since the Duke has no name in the play, nor is ever mentioned but by his title, why should he be called

Vincentio among the *persons*, but because the name was copied from the story, and placed superfluously at the head of the list by the meer habit of transcription? It is therefore likely that there was then a story of Vincentio Duke of Vienna, different from that of Maximine Emperor of the Romans.

Of this play, the light or comick part is very natural and pleasing, but the grave scenes, if a few passages be excepted, have more labour than elegance. The plot is rather intricate than artful. The time of the action is indefinite; some time, we know not how much, must have elapsed between the recess of the Duke and the imprisonment of Claudio; for he must have learned the story of Mariana in his disguise, or he delegated his power to a man already known to be corrupted. The unities of action and place are sufficiently preserved. JOHNSON.

The Duke probably had learnt the story of Mariana in some of his former retirements, "having ever loved the life removed." (Page 213) "And he had a suspicion that Angelo was but a *seemer*, (page 218) and therefore he stays to watch him."

BLACKSTONE.

The Fable of Whetstone's *Promos and Cassandra*, 1578.

"The Argument of the whole *History*."

"In the cyttie of *Julio*, (sometimes under the dominion of *Corvinus* kyng of *Hungarie* and *Bohemia*,) there was a law, that what man so ever committed adultery should lose his head, and the woman offender should weare some disguised apparel, during her life, to make her infamously noted. This severe lawe, by the favour of some mercifull magistrate, became little regarded, untill the time of lord *Promos*' auctority; who convicting a young gentleman named *Andrugio* of incontinency, condemned both him and his minion to the execution of this statute. *Andrugio* had a very virtuous and beautiful gentlewoman to his sister, named *Cassandra*: *Cassandra*, to enlarge her brother's life, submitted an humble petition to the lord *Promos*: *Promos* regarding her good behaviours, and fantasying her great beawtie, was much delighted with the sweete order of her talke; and doying good, that evill might come thereof, for a time he repyved her brother: but wicked man, tounring his liking into unlawfull lust, he set downe the spoile of her honour, raunfome for her brother's life: chaste *Cassandra*, abhorring both him and his sute, by no persuasion would yeald to this raunfome. But in fine, wonne by the importunitie of hir brother, (pleading for life,) upon these conditions she agreed to

*Promos*. First, that he should pardon her brother, and after marry her. *Promos*, as feareles in promisse, as carelesse in performance, with sollemne vowe sygned her conditions; but worse then any infydell, his will satisfyed, he performed neither the one nor the other: for to keepe his auctoritye unspotted with favour, and to prevent *Cassandra's* clamors, he commaunded the gayler secretly, to present *Cassandra* with her brother's head. The gayler, [touched] with the outcryes of *Andrugio*, (abhorryng *Promos'* lewdenes,) by the providence of God provided thus for his safety. He presented *Cassandra* with a felon's head newlie executed; who knew it not, being mangled, from her brother's, (who was set at libertie by the gayler). [She] was so agreed at this trecherye, that, at the point to kyl her self, she spared that stroke, to be avenged of *Promos*: and devyng a way, she concluded, to make her fortunes knowne unto the kinge. She, executing this resolution, was so highly favoured of the king, that forthwith he hasted to do justice on *Promos*: whose judgment was, to marry *Cassandra*, to repaire her crased honour; which donne, for his hainous offence, he should lose his head. This maryage solempnised, *Cassandra* tyed in the greatest bondes of affection to her husband, became an earnest suter for his life: the kinge, tendinge the generall benefit of the comon weale before her special case, although he favoured her much, would not graunt her sute. *Andrugio* (disguised amonge the company) sorrowing the grieffe of his sister, bewrayde his safety, and craved pardon. The kinge, to renoune the vertues of *Cassandra*, pardoned both him and *Promos*. The circumstances of this rare historye, in action livelye foloweth."

*Whetstone*, however, has not afforded a very correct analysis of his play, which contains a mixture of comick scenes, between a Bawd, a Pimp, Felons, &c. together with some serious situations which are not described. STEEVENS.

One paragraph of the foregoing narrative being strangely confused in the old copy, by some carelessness of the printer, I have endeavoured to rectify it, by transposing a few words, and adding two others, which are included within crotchets.

MALONE.

END OF VOL. VI.



















