



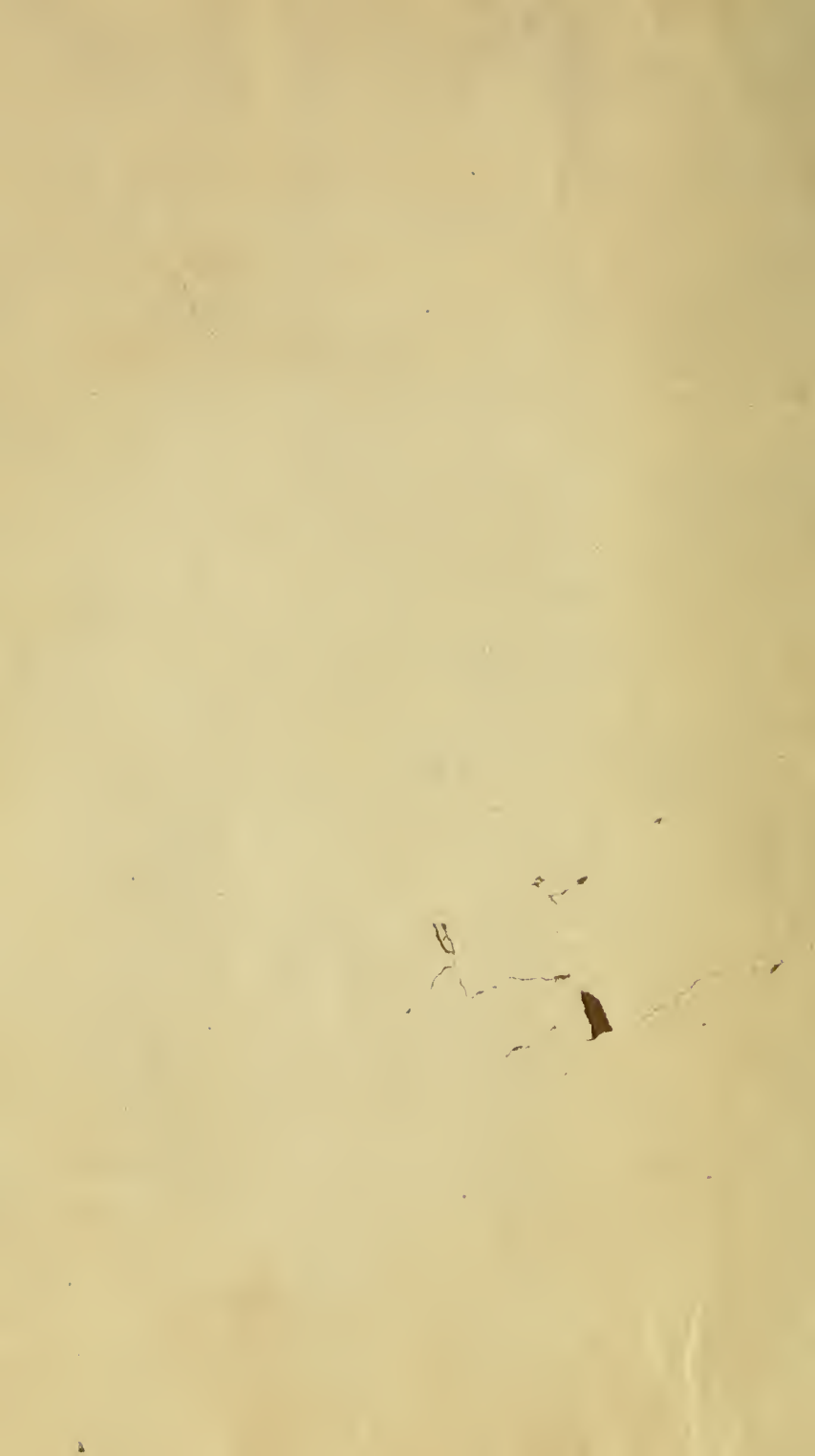


J. Watts & Russell.

Given to Dear Martha

13 November 1863

Edward Russell



THE
PLAYS
OF
WILLIAM SHAKSPEARE.

VOLUME THE EIGHTEENTH.

CONTAINING

HAMLET.
CYMBELINE.

L O N D O N :

Printed for J. Johnson, R. Baldwin, H. L. Gardner, W. J. and J. Richardson, J. Nichols and Son, F. and C. Rivington, T. Payne, R. Faulder, G. and J. Robinson, W. Lowndes, G. Wilkie, J. Scatcherd, T. Egerton, J. Walker, W. Clarke and Son, J. Barker and Son, D. Ogilvy and Son, Cuthell and Martin, R. Lea, P. Macqueen, J. Nunn, Lackington, Allen and Co. T. Kay, J. Deighton, J. White, W. Miller, Vernor and Hood, D. Walker, B. Crosby and Co. Longman and Rees, Cadell and Davies, T. Hurst, J. Harding, R. H. Evans, S. Bagster, J. Mawman, Blacks and Parry, R. Bent, J. Badcock, J. Asperne, and T. Ostell.

1803.

Shaksp

PR

2752

.57

1803

v. 18

H A M L E T.*

VOL. XVIII.

B

* HAMLET, PRINCE OF DENMARK.] The original story on which this play is built, may be found in Saxo Grammaticus the Danish historian. From thence Belleforest adopted it in his collection of novels, in seven volumes, which he began in 1564, and continued to publish through succeeding years. From this work, *The Hystorie of Hamblett*, quarto, bl. l. was translated. I have hitherto met with no earlier edition of the play than one in the year 1604, though it must have been performed before that time, as I have seen a copy of Speght's edition of Chaucer, which formerly belonged to Dr. Gabriel Harvey, (the antagonist of Nash) who, in his own hand-writing, has set down *Hamlet*, as a performance with which he was well acquainted, in the year 1598. His words are these: "The younger fort take much delight in Shakspeare's Venus and Adonis; but his Lucrece, and his tragedy of Hamlet Prince of Denmarke, have it in them to please the wiser fort, 1598."

In the books of the Stationers' Company, this play was entered by James Roberts, July 26, 1602, under the title of "A booke called *The Revenge of Hamlett, Prince of Denmarke*, as it was lately acted by the Lord Chamberlain his servantes."

In *Eastward Hoe*, by George Chapman, Ben Jonson, and John Marston, 1605, is a fling at the hero of this tragedy. A footman named *Hamlet* enters, and a tankard-bearer asks him—"Sfoote, *Hamlet*, are you mad?"

The frequent allusions of contemporary authors to this play sufficiently show its popularity. Thus, in Decker's *Bel-man's Nightwalkes*, 4to. 1612, we have—"But if any mad *Hamlet*, hearing this, smell villainie, and rush in by violence to see what the tawny diuels [gypsies] are dooing, then they excuse the fact" &c. Again, in an old collection of Satirical Poems, called *The Night-Raven*, is this couplet:

"I will not cry *Hamlet*, Revenge my greeves,
"But I will call Hangman, Revenge on thieves."

STEEVENS.

Surely no satire was intended in *Eastward Hoe*, which was acted at Shakspeare's own playhouse, (Blackfriars,) by the children of the revels, in 1605. MALONE.

The following particulars relative to the date of this piece, are borrowed from Dr. Farmer's *Essay on the Learning of Shakspeare*, p. 85, 86, second edition:

"Greene, in the Epistle prefixed to his *Arcadia*, hath a lash at some 'vaine glorious tragedians,' and very plainly at Shakspeare in particular.—'I leave all these to the mercy of their mother-tongue, that feed on nought but the crums that fall from the translators trencher.—That could scarcely latinize their neck

verse if they should have neede, yet *English Seneca*, read by candlelight yeelds many good sentences—hee will afford you whole *Hamlets*, I should say, *handfuls* of tragicall speeches.—I cannot determine exactly when this *Epistle* was first published; but, I fancy, it will carry the original *Hamlet* somewhat further back than we have hitherto done: and it may be observed, that the oldest copy now extant, is said to be ‘enlarged to almost as much againe as it was.’ *Gabriel Harvey* printed at the end of the year 1592, ‘*Four Letters and certaine Sonnetts, especially touching Robert Greene:*’ in one of which his *Arcadia* is mentioned. Now *Nash’s Epistle* must have been previous to these, as *Gabriel* is quoted in it with applause; and the *Four Letters* were the beginning of a quarrel. *Nash* replied in ‘*Strange News of the intercepting certaine Letters, and a Convoy of Verses, as they were going privilie to victual the Low Countries, 1593.*’ *Harvey* rejoined the same year in ‘*Pierce’s Supererogation, or a new Praise of the old Aisle.*’ And *Nash* again, in ‘*Have with you to Saffron Walden, or Gabriell Harvey’s Hunt is up;*’ containing a full answer to the eldest sonne of the halter-maker, 1596.”—*Nash* died before 1606, as appears from an old comedy called *The Return from Parnassus*. STEEVENS.

A play on the subject of *Hamlet* had been exhibited on the stage before the year 1589, of which Thomas Kyd was, I believe, the author. On that play, and on the bl. l. *Historie of Hamblet*, our poet, I conjecture, constructed the tragedy before us. The earliest edition of the prose-narrative which I have seen, was printed in 1608, but it undoubtedly was a republication.

Shakspeare’s *Hamlet* was written, if my conjecture be well founded, in 1596. See *An Attempt to ascertain the Order of his Plays*, Vol. II. MALONE.

PERSONS REPRESENTED.

Claudius, *King of Denmark.*

Hamlet,¹ *Son to the former, and Nephew to the present King.*

Polonius, *Lord Chamberlain.*

Horatio, *Friend to Hamlet.*

Laertes, *Son to Polonius.*

Voltimand,

Cornelius,

Rosencrantz,

Guildenstern,

} *Courtiers.*

Osric, *a Courtier.*

Another Courtier.

A Priest.

Marcellus,

Bernardo,

} *Officers.*

Francisco, *a Soldier.*

Reynaldo, *Servant to Polonius.*

A Captain. An Ambassador.

Ghost of Hamlet's Father.

Fortinbras, *Prince of Norway.*

Gertrude, *Queen of Denmark, and Mother of Hamlet.*

Ophelia, *Daughter of Polonius.*

Lords, Ladies, Officers, Soldiers, Players, Grave-Diggers, Sailors, Messengers, and other Attendants.

SCENE, *Elfinore.*

¹ *Hamlet,*] i. e. *Amleth.* The *h* transferred from the end to the beginning of the name. STEEVENS.

HAMLET,

PRINCE OF DENMARK.

ACT I. SCENE I.

Elfinore. *A Platform before the Castle.*

FRANCISCO *on his Post.* Enter to him BERNARDO.

BER. Who's there ?

FRAN. Nay, answer me :² stand, and unfold Yourself,

BER. Long live the king !³

FRAN. Bernardo ?

BER. He.

FRAN. You come most carefully upon your hour.

BER. 'Tis now struck twelve ;⁴ get thee to bed, Francisco.

² — me.] i. e. *me* who am already on the watch, and have a right to demand the watch-word. STEEVENS.

³ *Long live the king !*] This sentence appears to have been the watch-word. MALONE.

⁴ 'Tis now *struck twelve* ;] I strongly suspect that the true reading is—*new struck*, &c. So, in *Romeo and Juliet*, Act I. sc. i :

“ But *new struck nine*.” STEEVENS.

FRAN. For this relief, much thanks: 'tis bitter cold,
And I am sick at heart.

BER. Have you had quiet guard?

FRAN. Not a mouse stirring,

BER. Well, good night.
If you do meet Horatio and Marcellus,
The rivals of my watch,⁵ bid them make haste.

⁵ *The rivals of my watch.,]* Rivals for partners.

WARBURTON.

So, in Heywood's *Rape of Lucrece*, 1636:

“*Tullia.* Aruns, affociate him.

“*Aruns.* A rival with my brother,” &c.

Again, in *The Tragedy of Hoffman*, 1637:

“And make thee rival in those governments.”

Again, in *Antony and Cleopatra*, Act III. sc. v:

“—having made use of him in the wars against Pompey, presently deny'd him *rivality*.” STEEVENS.

By *rivals* the speaker certainly means *partners* (according to Dr. Warburton's explanation,) or those whom he expected to watch with him. Marcellus had watched with him before; whether as a centinel, a volunteer, or from mere curiosity, we do not learn: but, which ever it was, it seems evident that his station was on the same spot with Bernardo, and that there is no other centinel by them relieved. Possibly Marcellus was an officer, whose business it was to visit each watch, and perhaps to continue with it some time. Horatio, as it appears, watches out of curiosity. But in Act. II. sc. i. to Hamlet's question,—“Hold you the watch to-night?” Horatio, Marcellus, and Bernardo, all answer,—“We do, my honour'd lord.” The folio indeed, reads—*both*, which one may with great propriety refer to Marcellus and Bernardo. If we did not find the latter gentleman in such good company, we might have taken him to have been like Francisco whom he relieves, an honest but common soldier. The strange indiscriminate use of Italian and Roman names in this and other plays, makes it obvious that the author was very little conversant in even the rudiments of either language. RITSON.

Rival is constantly used by Shakspeare for a partner or associate. In Bullokar's *English Expofitor*, 8vo. 1616, it is de-

Enter HORATIO and MARCELLUS.

FRAN. I think, I hear them.—Stand, ho ! Who is there !

HOR. Friends to this ground.

MAR. And liegemen to the Dane.

FRAN. Give you good night.

MAR. O, farewell, honest soldier :
Who hath reliev'd you ?

FRAN. Bernardo hath my place.
Give you good night. [*Exit FRANCISCO.*]

MAR. Holla ! Bernardo !

BER. Say.
What, is Horatio there ?

fin'd “ *One that sueth for the same thing with another;*” and hence Shakspeare, with his usual licence, always uses it in the same sense of *one engaged in the same employment or office with another. Competitor*, which is explained by Bullokar by the very same words which he has employed in the definition of *rival*, is in like manner (as Mr. M. Maſon has observed,) always used by Shakspeare for *associate*. See Vol. IV. p. 233, n. 6.

Mr. Warner would read and point thus :

*If you do meet Horatio, and Marcellus
The rival of my watch,—*

because Horatio is a gentleman of no profession, and because, as he conceived, there was but one person on each watch. But there is no need of change. Horatio is certainly not an officer, but Hamlet's fellow-student at Wittenberg : but as he accompanied Marcellus and Bernardo on the watch from a motive of curiosity, our poet considers him very properly as an *associate* with them. Horatio himself says to Hamlet in a subsequent scene—

“ — This to me

“ In dreadful secrecy impart they did,

“ And *I with them* the third night kept the watch.”

MALONE.

HOR. A piece of him.⁶

BER. Welcome, Horatio ; welcome, good Marcellus.

HOR. What,⁷ has this thing appear'd again to-night ?

BER. I have seen nothing.

MAR. Horatio says, 'tis but our fantasy ;
And will not let belief take hold of him,
Touching this dreaded fight, twice seen of us :
Therefore I have entreated him along,
With us to watch the minutes of this night ;⁸
That, if again this apparition come,
He may approve our eyes,⁹ and speak to it.

⁶ Hor. A piece of him,] But why a *piece* ? He says this as he gives his hand. Which direction should be marked.

WARBURTON.

A piece of him, is, I believe, no more than a cant expression, It is used, however, on a serious occasion in *Pericles* :

“ Take in your arms this *piece* of your dead queen.”

STEEVENS.

⁷ Hor. *What*, &c.] Thus the quarto, 1604. STEEVENS.

These words are in the folio given to Marcellus. MALONE.

⁸ — *the minutes of this night* ;] This seems to have been an expression common in Shakspeare's time. I found it in one of Ford's plays, *The Fancies chaste and noble*, A&V :

“ I promise ere *the minutes of the night*.”

STEEVENS.

⁹ — approve *our eyes*,] Add a new testimony to that of our eyes. JOHNSON.

So, in *King Lear* :

“ — this *approves* her letter,

“ That she would soon be here.”

See Vol. XVII. p. 12, n. 4. STEEVENS.

He may approve our eyes,] He may make good the testimony of our eyes ; be assured by his own experience of the truth of that which *we* have related, in consequence of having been eye-witnesses to it. To *approve* in Shakspeare's age, signified to

HOR. Tush ! tush ! 'twill not appear.

BER. Sit down awhile ;
And let us once again assail your ears,
That are so fortified against our story,
What we two nights have seen.¹

HOR. Well, sit we down,
And let us hear Bernardo speak of this.

BER. Last night of all,
When yon same star, that's westward from the pole,
Had made his course to illumine that part of heaven
Where now it burns, Marcellus, and myself,
The bell then beating one,—

MAR. Peace, break thee off ; look, where it
comes again !

Enter Ghost.

BER. In the same figure, like the king that's
dead.

MAR. Thou art a scholar, speak to it, Horatio.²

make good, or establish, and is so defined in Cawdrey's *Alphabetical Table of hard English Words*, 8vo. 1604. So, in *King Lear* :

“ Good king that must approve the common saw !
“ Thou out of heaven's benediction com'st
“ To the warm fun.” MALONE.

¹ *What we two nights have seen.*] This line is by Sir Thomas Hanmer given to Marcellus, but without necessity. JOHNSON.

² *Thou art a scholar, speak to it, Horatio.*] It has always been a vulgar notion that spirits and supernatural beings can only be spoken to with propriety or effect by persons of learning. Thus, Toby, in *The Night-walker*, by Beaumont and Fletcher, says :

“ — It grows still longer,
“ 'Tis steeple-high now ; and it falls away, nurse.
“ Let's call the butler up, for he speaks Latin,
“ And that will daunt the devil.”

BER. Looks it not like the king? mark it, Horatio.

HOR. Most like:—it harrows me² with fear, and wonder.

BER. It would be spoke to.

MAR. Speak to it, Horatio.

HOR. What art thou, that usurp'st this time of night,

Together with that fair and warlike form
In which the majesty of buried Denmark
Did sometimes march? by heaven I charge thee,
speak.

MAR. It is offended.

BER. See! it stalks away.

HOR. Stay; speak: speak I charge thee, speak.
[Exit Ghost.]

MAR. 'Tis gone, and will not answer.

BER. How now, Horatio? you tremble, and look pale:

Is not this something more than fantasy?
What think you of it?

HOR. Before my God, I might not this believe,
Without the sensible and true avouch
Of mine own eyes.

In like manner the honest Butler in Mr. Addison's *Drummer*, recommends the Steward to speak *Latin* to the Ghost in that play.
REED.

³ ——— *it harrows me &c.*] To *harrow* is to conquer, to subdue. The word is of Saxon origin. So, in the old black letter romance of *Syr Eglamoure of Artoys*:

“He swore by him that *harrowed* hell.”

Milton has adopted this phrase in his *Comus*:

“Amaz'd I stood, *harrow'd with grief and fear.*”

STEEVENS.

MAR. Is it not like the king ?

HOR. As thou art to thyself :
Such was the very armour he had on,
When he the ambitious Norway combated ;
So frown'd he once, when, in an angry parle,⁴
He smote the fledged⁵ Polack on the ice.⁶
'Tis strange.

⁴ — an angry parle,] This is one of the affected words introduced by Lyly. So, in *The Two wise Men and all the rest Fools*, 1619 :

“ — that you told me at our last *parle*.” STEEVENS.

⁵ — fledged —] A *sled*, or *sledge*, is a carriage without wheels, made use of in the cold countries. So, in *Tamburlaine, or the Scythian Shepherd*, 1590 :

“ — upon an ivory *sled*

“ Thou shalt be drawn among the frozen poles.”

STEEVENS.

⁶ He smote the fledged Polack on the ice.] *Pole-ax* in the common editions. He speaks of a Prince of Poland whom he slew in battle. He uses the word *Polack* again, Act II. sc. iv.

POPE.

Polack was, in that age, the term for an inhabitant of Poland : *Poloque*, French. As in F. Davison's translation of Pafferatius's epitaph on Henry III. of France, published by Camden :

“ Whether thy chance or choice thee hither brings,

“ Stay, passenger, and wail the hap of kings.

“ This little stone a great king's heart doth hold,

“ Who rul'd the fickle French and *Polacks* bold :

“ Whom, with a mighty warlike host attended,

“ With trait'rous knife a cowled monster ended.

“ So frail are even the highest earthly things !

“ Go, passenger, and wail the hap of kings.”

JOHNSON.

Again, in *The White Devil, or Vittoria Corombona*, &c. 1612 :

“ — I scorn him

“ Like a shav'd *Polack*—.” STEEVENS.

All the old copies have *Polax*. Mr. Pope and the subsequent editors read—*Polack* ; but the corrupted word shows, I think, that Shakspeare wrote—*Polacks*. MALONE.

With *Polack* for *Polander*, the transcriber, or printer, might

MAR. Thus, twice before, and jump at this dead hour,²
With martial stalk hath he gone by our watch.

HOR. In what particular thought to work,⁸ I know not;
But, in the gross and scope⁹ of mine opinion,
This bodes some strange eruption to our state.

MAR. Good now, sit down, and tell me, he that knows,
Why this same strict and most observant watch
So nightly toils the subject of the land?

have no acquaintance; he therefore substituted *pole-ax* as the only word of like sound that was familiar to his ear. Unluckily, however, it happened that the *singular* of the latter has the same sound as the *plural* of the former. Hence it has been supposed that Shakspeare meant to write *Polacks*. We cannot well suppose that in a *parley* the King belaboured many, as it is not likely that provocation was given by more than one, or that on such an occasion he would have condescended to strike a meaner person than a prince. STEEVENS.

⁷ — jump at this dead hour,] So, the 4to. 1604. The folio —just. STEEVENS.

The correction was probably made by the author. JOHNSON.

In the folio we sometimes find a familiar word substituted for one more ancient. MALONE.

Jump and *just* were synonymous in the time of Shakspeare. Ben Jonson speaks of verses made on *jump names*, i. e. names that suit exactly. Nash says—“and *jumpe* imitating a verse in As in presenti.” So, in Chapman’s *May Day*, 1611:

“Your appointment was *jumpe* at three, with me.”

Again, in M. Kyffin’s translation of the *Andria* of Terence 1588:

“Comes he this day so *jump* in the very time of this marriage?” STEEVENS.

⁸ In what particular thought to work,] i. e. What particular train of thinking to follow. STEEVENS.

⁹ — gross and scope —] General thoughts, and tendency at large. JOHNSON.

And why such daily cast¹ of brazen cannon,
 And foreign mart for implements of war ;
 Why such impress of shipwrights,² whose fore task
 Does not divide the Sunday from the week :
 What might be toward, that this sweaty haste
 Doth make the night joint-labourer with the day ;
 Who is't, that can inform me ?

Hor. That can I ;
 At least, the whisper goes so. Our last king,
 Whose image even but now appear'd to us,
 Was, as you know, by Fortinbras of Norway,
 Thereto prick'd on by a most emulate pride,
 Dar'd to the combat ; in which our valiant Hamlet
 (For so this side of our known world esteem'd him,)
 Did slay this Fortinbras ; who, by a seal'd com-
 pãct,
 Well ratified by law, and heraldry,³

¹ ——— daily cast —] The quartos read—*cast*. STEEVENS.

² *Why such impress of shipwrights,*] Judge Barrington, *Observations on the more ancient Statutes*, p. 300, having observed that Shakspeare gives English manners to every country where his scene lies, infers from this passage, that in the time even of Queen Elizabeth, shipwrights as well as seamen were forced to serve. WHALLEY.

Impress signifies only the act of retaining shipwrights by giving them what was called *prest* money (from *pret*, Fr.) for holding themselves in *readiness* to be employed. Thus, Chapman, in his version of the second Book of Homer's *Odysssey* :

“ I, from the people straight, will *press* for you
 “ *Free voluntaries ;—*”

See Mr. Doucc's note on *King Lear*, Act IV. sc. vi.

STEEVENS.

³ ——— by law, and heraldry,] Mr. Upton says, that Shakspeare sometimes expresses one thing by two substantives, and that *law and heraldry* means, by the *herald law*. So, in *Antony and Cleopatra*, Act IV :

“ Where rather I expect victorious life,
 “ Than *death and honour*.”

i. e. honourable death. STEEVENS.

Did forfeit, with his life, all those his lands;
Which he stood seiz'd of, to the conqueror :
Against the which, a moiety competent
Was gaged by our king ; which had return'd
To the inheritance of Fortinbras,
Had he been vanquisher ; as, by the same co-mart,
And carriage of the article design'd,⁴

Puttenham, in his *Art of Poesie*, speaks of *The Figure of Twynnes* : “ *horses and barbes, for barbed horses, venim and dartes, for venomous dartes,*” &c. FARMER.

— *law, and heraldry,*] That is, according to the forms of *law and heraldry*. When the right of property was to be determined by combat, the rules of *heraldry* were to be attended to, as well as those of *law*. M. MASON.

i. e. to be well ratified by the rules of law, and the forms prescribed *jure feicali* ; such as proclamation, &c. MALONE.

⁴ — *as, by the same co-mart,*

And carriage of the article design'd,] *Co-mart* signifies a bargain, and *carrying of the article*, the *covenant* entered into to confirm that bargain. Hence we see the common reading [*covenant*] makes a tautology. WARBURTON.

Thus the quarto, 1604. The folio reads—as by *the same covenant* : for which the late editions have given us—as by *that covenant*.

Co-mart is, I suppose, a *joint bargain*, a word perhaps of our poet's coinage. A *mart* signifying a great fair or market, he would not have scrupled to have written—to *mart*, in the sense of *to make a bargain*. In the preceding speech we find *mart* used for bargain or purchase. MALONE.

He has not scrupled so to write in *Cymbeline*, A& I. sc. vii :

“ — to *mart*,

“ As in a Romish stew,” &c. STEEVENS.

And carriage of the article design'd,] *Carriage* is *import* : *design'd*, is *formed, drawn up between them*. JOHNSON.

Cawdrey in his *Alphabetical Table*, 1604, defines the verb *design* thus : “ To marke out or appoint for any purpose.” See also Minshew's *Diçt.* 1617 : “ To *designe* or shew by a token.” *Designed* is yet used in this sense in Scotland. The old copies have *desaigne*. The correction was made by the editor of the second folio. MALONE.

His fell to Hamlet: Now, fir, young Fortinbras,
 Of unimproved mettle hot and full,⁵
 Hath in the skirts of Norway, here and there,
 Shark'd up a list of landless resolute,⁶
 For food and diet, to some enterprize
 That hath a stomach in't :⁷ which is no other
 (As it doth well appear unto our state,)
 But to recover of us, by strong hand,
 And terms compulsory,⁸ those 'foresaid lands
 So by his father lost: And this, I take it,
 Is the main motive of our preparations;
 The source of this our watch; and the chief head
 Of this post-haste and romage⁹ in the land.

⁵ *Of unimproved &c.] Full of unimproved mettle, is full of spirit not regulated or guided by knowledge or experience.*

JOHNSON.

⁶ *Shark'd up a list &c.] I believe, to shark up means to pick up without distinction, as the shark-fish collects his prey. The quartos read lawless instead of landless. STEEVENS.*

⁷ *That hath a stomach in't:] Stomach, in the time of our author, was used for constancy, resolution. JOHNSON.*

⁸ *And terms compulsory,] Thus the quarto, 1604. The folio—compulfative. STEEVENS.*

⁹ — romage —] Tumultuous hurry. JOHNSON.

Commonly written—*rummage*. I am not, however, certain that the word *romage* has been properly explained. The following passage in Hackluyt's *Voyages*, 1599, Vol. II. Ppp 3, seems indicative of a different meaning: “—the ships growne foule, unroomaged, and scarcely able to beare any saile” &c. Again, Vol. III. 88: “—the mariners were *romaging* their shippes” &c.

Romage, on shipboard, must have signified a scrupulous examination into the state of the vessel and its stores. Respecting land-service, the same term implied a strict inquiry into the kingdom, that means of defence might be supplied where they were wanted. STEEVENS.

Rummage, is properly explained by Johnson himself in his Dictionary, as it is at present daily used,—to search for any thing.

HARRIS.

[*BER.* I think,¹ it be no other, but even so :
Well may it fort,² that this portentous figure
Comes armed through our watch ; so like the king
That was, and is, the question of these wars.³

HOR. A mote it is,⁴ to trouble the mind's eye.
In the most high and palmy state of Rome,⁵

¹ [*I think, &c.*] These, and all other lines, confined within crotchets, throughout this play, are omitted in the folio edition of 1623. The omissions leave the play sometimes better and sometimes worse, and seem made only for the sake of abbreviation. JOHNSON.

It may be worth while to observe, that the title pages of the first quartos in 1604 and 1605, declare this play to be *enlarged to almost as much againe as it was, according to the true and perfect copy.*

Perhaps, therefore, many of its absurdities, as well as beauties, arose from the quantity added after it was first written. Our poet might have been more attentive to the amplification than the coherence of his fable.

The degree of credit due to the title-page that styles the MS. from which the quartos, 1604 and 1605 were printed, the *true and perfect copy*, may also be disputable. I cannot help supposing this publication to contain all Shakspeare rejected, as well as all he supplied. By restorations like the former, contending booksellers or theatres might have gained some temporary advantage over each other, which at this distance of time is not be understood. The patience of our ancestors exceeded our own, could it have out-lasted the tragedy of *Hamlet* as it is now printed ; for it must have occupied almost five hours in representation. If, however, it was too much dilated on the ancient stage, it is as injudiciously contracted on the modern one.

STEEVENS.

² *Well may it fort,*] The cause and effect are proportionate and suitable. JOHNSON.

³ — *the question of these wars.*] The theme or subject. So, in *Antony and Cleopatra* :

“ — You were the word of war.” MALONE.

⁴ *A mote it is,*] The first quarto reads—*a moth.* STEEVENS.

A moth was only the old spelling of *mote*, as I suspected in revising a passage in *King John*, Vol. X. p. 466, n. 1, where we certainly should read *mote*. MALONE.

⁵ — *palmy state of Rome,*] *Palmy*, for *victorious.* POPE.

A little ere the mightiest Julius fell,
The graves stood tenantless, and the sheeted dead
Did squeak and gibber in the Roman streets.

As, stars with trains of fire and dews of blood,
Disasters in the sun;⁶ and the moist star,⁷

⁶ *As, stars with trains of fire and dews of blood,
Disasters in the sun;*] Mr. Rowe altered these lines, because they have insufficient connection with the preceding ones, thus:

*Stars shone with trains of fire, dews of blood fell,
Disasters veil'd the sun,——.*

This passage is not in the folio. By the quartos therefore our imperfect text is supplied; for an intermediate verse being evidently lost, it were idle to attempt a union that never was intended. I have therefore signified the supposed deficiency by a vacant space.

When Shakspeare had told us that *the grave stood tenantless*, &c. which are wonders confined to the earth, he naturally proceeded to say (in the line now lost) that *yet other prodigies appeared in the sky*; and these phenomena he exemplified by adding,—*As* [i. e. as for instance] *Stars with trains of fire*, &c.

So, in *King Henry IV.* P. II: “—to bear the inventory of thy shirts; *as*, one for superfluity,” &c.

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

“Two Cliffords, *as* the father and the son,

“And two Northumberlands;—”

Again, in *The Comedy of Errors*:

“They say, this town is full of cozenage;

“*As*, nimble jugglers that deceive the eye” &c.

Disasters dimm'd the sun ;] The quarto, 1604, reads:

Disasters in the sun;——.

For the emendation I am responsible. It is strongly supported not only by Plutarch's account in *The Life of Cæsar*, [“also the brightness of the *sunne* was darkened, the which, all that yeare through, rose very pale, and shined not out,”] but by various passages in our author's works. So, in *The Tempest*:

“——— I have be-dimm'd,

“The noon-tide *sun*.”

Again, in *King Richard II*:

“As doth the blushing discontented *sun*,—

“When he perceives the envious clouds are bent

“To *dim* his glory.”

Upon whose influence Neptune's empire stands,
Was sick almost to dooms-day with eclipse.

Again, in our author's 18th Sonnet :

“ Sometimes too hot *the eye of heaven shines,*

“ And often is his gold complexion *dimmed.*”

I suspect that the words *As stars* are a corruption, and have no doubt that either a line preceding or following the first of those quoted at the head of this note, has been lost ; or that the beginning of one line has been joined to the end of another, the intervening words being omitted. That such conjectures are not merely chimerical, I have already proved. See Vol. XI. p. 376, &c. n. 3 ; and Vol. XIV. p. 351, n. 8.

The following lines in *Julius Cæsar*, in which the prodigies that are said to have preceded his death, are recounted, may throw some light on the passage before us :

“ — There is one within,

“ Besides the things that we have heard and seen,

“ Recounts most horrid fights seen by the watch.

“ A lionss hath whelped in the streets ;

“ And graves have yawn'd and yielded up their dead ;

“ Fierce fiery warriors fight upon the clouds,

“ In ranks, and squadrons, and right form of war,

“ Which drizzled blood upon the capitol :

“ The noise of battle hurtled in the air,

“ Horses do neigh, and dying men did groan ;

“ And ghosts did shriek and squeal about the streets.”

The lost words perhaps contained a description of *fiery warriors fighting on the clouds*, or of *brands burning bright beneath the stars*.

The 15th Book of Ovid's *Metamorphoses*, translated by Golding, in which an account is given of the prodigies that preceded Cæsar's death, furnished Shakspeare with some of the images in both these passages :

“ — battels fighting in the clouds with crashing armour
flew,

“ And dreadful trumpets founded in the ayre, and hornes
eke blew,

“ As warning men beforehand of the mischief that did
brew ;

“ And Phœbus also looking *dim* did cast a drowsie light,

“ Uppon the earth, which seemde likewise to be in sory
plighte :

“ From underneath beneath the starres brandes oft
seemde burning bright,

And even ⁸ the like precurse of fierce events,⁹—
As harbingers preceding still the fates,

“ It often rain'd drops of blood. The morning star look'd
blew,

“ And was bespotted here and there with specks of rustic
hew.

“ The moone had also spots of blood.—

“ Salt teares from ivorie—images in fundry places fell;—

“ The dogges did howle, and every where appeared
ghastly sprights,

“ And with an earthquake shaken was the towne.”—

Plutarch only says, that “ the sunne was darkened,” that
“ diverse men were seen going up and down in fire;” there
were “ fires in the element; sprites were seene running up and
downe in the night, and solitarie birds sitting in the great market-
place.”

The disagreeable recurrence of the word *stars* in the second
line induces me to believe that *As stars* in that which precedes,
is a corruption. Perhaps Shakspeare wrote :

Astres with trains of fire,——

—— and dewes of blood

Disasterous dimm'd the sun.

The word *astre* is used in an old collection of poems entitled
Diana, addressed to the Earl of Oxenforde, a book of which I
know not the date, but believe it was printed about 1580. In
Othello we have *antres*, a word exactly of a similar formation.

MALONE.

The word—*astre*, (which is no where else to be found) was
affectedly taken from the French by John Southern, author of
the poems cited by Mr. Malone. This wretched plagiarist stands
indebted both for his verbiage and his imagery to *Ronsard*. See
the *European Magazine*, for June, 1788, p. 389. STEEVENS.

⁷ —— and the moist star, &c.] i. e. the moon. So, in Mar-
lowe's *Hero and Leander*, 1598 :

“ Not that night-wand'ring, pale, and watry star,” &c.

MALONE.

⁸ *And even* ——] Not only such prodigies have been seen in
Rome, but the elements have shown our countrymen like fore-
runners and foretokens of violent events. JOHNSON.

⁹ —— *precurse of fierce events,*] *Fierce*, for terrible.

WARBURTON.

And prologue to the omen coming on,¹—
 Have heaven and earth together démonstrated
 Unto our climatures and countrymen.—]

I rather believe that *fierce* signifies *conspicuous, glaring*. It is used in a somewhat similar sense in *Timon of Athens* :

“ O the *fierce* wretchedness that glory brings !”

Again, in *King Henry VIII.* we have “ *fierce* vanities.”

STEEVENS.

¹ *And prologue to the omen coming on,*] But *prologue* and *omen* are merely synonymous here. The poet means, that these strange *phænomena* are prologues and forerunners of the events *presag'd* : and such sense the slight alteration which I have ventured to make, by changing *omen* to *omen'd*, very aptly gives.

THEOBALD.

Omen, for fate. WARBURTON.

Hammer follows Theobald.

A distich from the life of Merlin, by Heywood, however, will show that there is no occasion for correction :

“ *Merlin* well vers'd in many a hidden spell,

“ His countries *omen* did long since foretell.” FARMER.

Again, in *The Vowbreaker* :

“ And much I fear the weakness of her braine

“ Should draw her to some *ominous* exigent.”

Omen, I believe, is danger. STEEVENS.

*And even the like precursor of fierce events,
 As harbingers preceding still the fates,
 And prologue to the omen coming on,*] So, in one of our author's poems :

“ But thou shrieking *harbinger*

“ Foul *precurrer* of the fiend,

“ *Augur* of the fever's end,” &c.

The omen coming on is, the approaching dreadful and portentous event. So, in *King Richard III* :

“ Thy name is *ominous* to children.”

i. e. (not boding ill fortune, but) *destructive* to children.

Again, *ibidem* :

“ O Pomfret, Pomfret, O, thou bloody prison,

“ Fatal and *ominous* to noble peers.” MALONE.

Re-enter Ghost.

But, soft; behold! lo, where it comes again!
 I'll cross it, though it blast me.—Stay, illusion!
 If thou hast any sound,² or use of voice,
 Speak to me:

If there be any good thing to be done,
 That may to thee do ease, and grace to me,
 Speak to me:

If thou art privy to thy country's fate,
 Which, happily, foreknowing may avoid,
 O, speak!

Or, if thou hast uphoarded³ in thy life
 Extorted treasure in the womb of earth,
 For which, they say, you spirits oft walk in death,

[*Cock crows.*

Speak of it:—stay, and speak.—Stop it, Marcellus.

MAR. Shall I strike at it with my partizan?

HOR. Do, if it will not stand.⁴

BER. 'Tis here!

HOR. 'Tis here!

² If thou hast any sound,] The speech of Horatio to the spectre is very elegant and noble, and congruous to the common traditions of the causes of apparitions. JOHNSON.

³ Or, if thou hast uphoarded &c.] So, in Decker's *Knight's Conjuring*, &c. "—If any of them had bound the spirit of gold by any charmes in caves, or in iron fetters under the ground, they should for their own soules quiet (which questionlesse else would whine up and down) if not for the good of their children, release it." STEEVENS.

⁴ — Stop it, Marcellus.—

HOR. Do, if it will not stand.] I am unwilling to suppose that Shakspeare could appropriate these absurd effusions to *Horatio*, who is a scholar, and has sufficiently proved his good un-

MAR. 'Tis gone! [Exit Ghost.
 We do it wrong, being so majestic,
 To offer it the show of violence;
 For it is, as the air, invulnerable,⁵
 And our vain blows malicious mockery.

BER. It was about to speak, when the cock crew.

HOR. And then it started like a guilty thing
 Upon a fearful summons. I have heard,

detstanding by the propriety of his addressee to the phantom. Such a man therefore must have known that—

“As easy might he the intrenchant air

“With his keen sword impress,”

as commit any act of violence on the royal shadow. The words—*Stop it, Marcellus.*—and *Do, if it will not stand*—better suit the next speaker, *Bernardo*, who, in the true spirit of an unlettered officer, *nihil non arroget armis*. Perhaps the first idea that occurs to a man of this description, is to strike at what offends him. Nicholas Poussin, in his celebrated picture of the Crucifixion, has introduced a similar occurrence. While lots are casting for the sacred vesture, the graves are giving up their dead. This prodigy is perceived by one of the soldiers, who instantly grasps his sword, as if preparing to defend himself, or resent such an invasion from the other world.

The two next speeches—*'Tis here!*—*'Tis here!*—may be allotted to *Marcellus* and *Bernardo*; and the third—*'Tis gone!* &c. to *Horatio*, whose superiority of character indeed seems to demand it.—As the text now stands, *Marcellus* proposes to strike the Ghost with his partizan, and yet afterwards is made to descant on the indecorum and impotence of such an attempt.

The names of speakers have so often been confounded by the first publishers of our author, that I suggest this change with less hesitation than I should express concerning any conjecture that could operate to the disadvantage of his words or meaning.—Had the assignment of the old copies been such, would it have been thought liable to objection? STEEVENS.

⁵ — *it is, as the air, invulnerable,*] So, in *Macbeth*:

“As easy may’st thou the intrenchant air

“With thy keen sword impress.”

Again, in *King John*:

“Against the invulnerable clouds of heaven.”

MALONE.

The cock, that is the trumpet to the morn,⁶
 Doth with his lofty and shrill-sounding throat
 Awake the god of day; and, at his warning,
 Whether in sea or fire, in earth or air,⁷

⁶ *The cock, that is the trumpet to the morn,*] So, the quarto, 1604. Folio—to the day.

In *England's Parnassus*, 8vo. 1600, I find the two following lines ascribed to Drayton, but know not in which of his poems they are found :

“ And now *the cocke, the morning's trumpeter,*
 “ Play'd huntup for the day-star to appea

Mr. Gray has imitated our poet :

“ *The cock's shrill clarion,* or the echoing horn,
 “ No more shall rouse them from their lowly bed.”

MALONE.

Our Cambridge poet was more immediately indebted to Philips's *Cider*, B. I. 753 :

“ When Chanticleer, with *clarion shrill,* recalls
 “ The tardy day,—”

Thus also, Spenser, in his *Fairy Queen*, B. I. c. ii. f. 1 :

“ And cheerful *Chanticleer with his note shrill.*”

STEEVENS.

⁷ *Whether in sea, &c.*] According to the pneumatology of that time, every element was inhabited by its peculiar order of spirits, who had dispositions different, according to their various places of abode. The meaning therefore is, that all *spirits extravagant*, wandering out of their element, whether aerial spirits visiting earth, or earthly spirits ranging the air, return to their station, to their proper limits in which they are *confined*. We might read :

“ — And at his warning
 “ Th' extravagant and erring spirit hies
 “ To his confine, whether in sea or air,
 “ Or earth, or fire. And of,” &c.

But this change, though it would smooth the construction, is not necessary, and, being unnecessary, should not be made against authority. JOHNSON.

A Chorus in Andreini's drama, called *Adamo*, written in 1613, consists of spirits of fire, air, water, and hell, or subterraneous, being the exiled angels. “ *Choro di Spiriti ignei, aerei, acquatici, ed infernali,*” &c. These are the demons to which Shakspeare alludes. These spirits were supposed to controul the elements in which they respectively resided; and when formally invoked or commanded by a magician, to produce tempests, con-

The extravagant⁸ and erring spirit⁹ hies

flagrations, floods, and earthquakes. For thus says *The Spanisht Mandeville of Miracles*, &c. 1600: "Those which are in the middle region of the ayre, and those that are under them nearer the earth, are those, which sometimes out of the ordinary operation of nature doe moove the windes with greater fury than they are accustomed; and do, out of season, congeele the cloudes, causing it to thunder, lighten, hayle, and to destroy the grasse, corne, &c. &c.—Witches and negromancers worke many such like things by the help of those spirits," &c. *Ibid.* Of this school therefore was Shakspeare's Prospero in *The Tempest*.

T. WARTON.

Bourne of Newcastle, in his *Antiquities of the common People*, informs us, "It is a received tradition among the vulgar, that at the time of cock-crowing, the midnight spirits forsake these lower regions, and go to their proper places.—Hence it is, (says he) that in country places, where the way of life requires more early labour, they always go chearfully to work at that time; whereas if they are called abroad sooner, they imagine every thing they see a wandering ghost." And he quotes on this occasion, as all his predecessors had done, the well-known lines from the first hymn of *Prudentius*. I know not whose translation he gives us, but there is an old one by Heywood. The *pious chansons*, the *hymns* and *carrols*, which Shakspeare mentions presently, were usually copied from the elder Christian poets.

FARMER.

⁸ *The extravagant*—] i. e. got out of his bounds.

WARBURTON.

So, in *Nobody and Somebody*, 1598: "— they took me up for a 'stravagant."

Shakspeare imputes the same effect to *Aurora's harbinger* in the last scene of the third Act of the *Midsummer Night's Dream*. See Vol. IV. p. 432, n. 9. STEEVENS.

⁹ ——— *erring spirit*,] *Erring* is here used in the sense of *wandering*. Thus, in Chapman's version of the fourth Book of Homer's *Odyssy*, Telemachus calls Ulysses—

"My *erring* father:—"

And in the ninth Book, Ulysses describing himself and his companions to the Cyclop, says—

"——— *Erring* Grecians we,

"From Troy were turning homewards—"

Erring, in short, is *erraticus*. STEEVENS.

To his confine : and of the truth herein
This present object made probation.

MAR. It faded on the crowing of the cock.¹
Some say, that ever 'gainst that season comes
Wherein our Saviour's birth is celebrated,
This bird of dawning singeth all night long :
And then, they say, no spirit dares stir abroad ;²
The nights are wholesome ; then no planets strike,
No fairy takes,³ nor witch hath power to charm,
So hallow'd and so gracious is the time.

HOR. So have I heard, and do in part believe it.
But, look, the morn, in ruffet mantle clad,

¹ *It faded on the crowing of the cock.]* This is a very ancient superstition. Philostratus giving an account of the apparition of Achilles' shade to Apollonius Tyaneus, says that it vanished with a little glimmer as soon as the *cock crowed*. Vit. Apol. iv. 16.

STEEVENS.

Faded has here its original sense ; it *vanished*. *Vado*, Lat. So, in Spenser's *Fairy Queen*, Book I. c. v. ft 15 :

“ He stands amazed how he thence should *fade*.”

That our author uses the word in this sense, appears from the following lines :

“ ——— The morning *cock crew* loud ;

“ And at the found it thrunk in haste away,

“ And *vanish'd* from our sight.” MALONE.

² ——— dares stir *abroad* ;] Thus the quarto. The folio reads—*can walk*. STEEVENS.

Spirit was formerly used as a monosyllable : *sprite*. The quarto, 1604, has—*dare* stir abroad. Perhaps Shakspeare wrote—no *spirits* dare stir abroad. The necessary correction was made in a late quarto of no authority, printed in 1637.

MALONE.

³ *No fairy takes,*] No fairy *strikes* with lameness or diseases. This sense of *take* is frequent in this author. JOHNSON.

So, in *The Merry Wives of Windsor* :

“ And there he blasts the tree, and *takes* the cattle.”

STEEVENS.

SCENE II.

The same. A Room of State in the same.

Enter the King, Queen, HAMLET, POLONIUS, LAERTES, VOLTIMAND, CORNELIUS, Lords, and Attendants.

KING. Though yet of Hamlet our dear brother's death

The memory be green; and that it us befitted⁵
To bear our hearts in grief, and our whole kingdom
To be contracted in one brow of woe;
Yet so far hath discretion fought with nature,
That we with wisest sorrow think on him,
Together with remembrance of ourselves.
Therefore our sometime sister, now our queen,
The imperial jointress of this warlike state,
Have we, as 'twere, with a defeated joy,—
With one auspicious, and one dropping eye;⁶

⁵ ——— *and that it us befitted—*] Perhaps our author elliptically wrote

——— *and us befitted—*

i. e. and *that it befitted us.* STEEVENS.

⁶ *With one auspicious, and one dropping eye;*] Thus the folio. The quarto, with somewhat less of quaintness:

With an auspicious and a dropping eye.

The same thought, however, occurs in *The Winter's Tale*: "She had *one eye* declined for the loss of her husband; *another* elevated that the oracle was fulfilled."

After all, perhaps, we have here only the ancient proverbial phrase—"To cry with one eye and laugh with the other," buckram'd by our author for the service of tragedy. See *Ray's Collection*, edit. 1768. p. 188. STEEVENS.

Dropping in this line probably means *depressed* or cast downwards: an interpretation which is strongly supported by the

With mirth in funeral, and with dirge in marriage,
 In equal scale weighing delight and dole,—
 Taken to wife: nor have we herein barr'd
 Your better wisdoms, which have freely gone
 With this affair along:—For all, our thanks.

Now follows, that you know, young Fortinbras,—
 Holding a weak supposal of our worth;
 Or thinking, by our late dear brother's death,
 Our state to be disjoint and out of frame,
 Colleagu'd with this dream of his advantage,⁷
 He hath not fail'd to pester us with message,
 Importing the surrender of those lands
 Lost by his father, with all bands of law,
 To our most valiant brother.—So much for him.
 Now for ourself, and for this time of meeting.
 Thus much the business is: We have here writ
 To Norway, uncle of young Fortinbras,—
 Who, impotent and bed-rid, scarcely hears
 Of this his nephew's purpose,—to suppress

passage already quoted from *The Winter's Tale*. It may, however, signify *weeping*. “*Dropping of the eyes*” was a technical expression in our author's time.—“If the spring be wet with much south wind,—the next summer will happen agues and blearness, *dropping of the eyes*, and pains of the bowels.” Hopton's *Concordance of Years*, 8vo. 1616.

Again, in Montaigne's *Essais*, 1603: “—— they never saw any man there—with eyes *dropping*, or crooked and stooping through age.” MALONE.

⁷ Colleagu'd with this dream of his advantage,] The meaning is,—He goes to war so indiscreetly, and unprepared, that he has no allies to support him but a *dream*, with which he is *colleagu'd* or confederated. WARBURTON.

Mr. Theobald in his *Shakspeare Restored*, proposed to read—*collogued*, but in his edition very properly adhered to the ancient copies. MALONE.

This dream of his advantage (as Mr. Mason observes) means only “this imaginary advantage, which Fortinbras hoped to derive from the unsettled state of the kingdom.” STEEVENS.

His further gait herein;⁸ in that the levies,
 The lifts, and full proportions, are all made
 Out of his subject:—and we here despatch
 You, good Cornelius, and you, Voltimand,
 For bearers of this greeting to old Norway;
 Giving to you no further personal power
 To business with the king, more than the scope⁹
 Of these dilated articles¹ allow.
 Farewell; and let your haste commend your duty.

COR. VOL. In that, and all things, will we show
 our duty.

KING. We doubt it nothing; heartily farewell.

[*Exeunt VOLTIMAND and CORNELIUS.*

And now, Laertes, what's the news with you?
 You told us of some suit; What is't, Laertes?
 You cannot speak of reason to the Dane,
 And lose your voice: What would'st thou beg,
 Laertes,

⁶ — to suppress

His further gait herein,] *Gate* or *gait* is here used in the northern sense, for *proceeding, passage*; from the A. S. verb *gae*. A *gate* for a path, passage, or street, is still current in the north.

PERCY.

So, in *A Midsummer-Night's Dream*, Act V. sc. ii:

“Every fairy take his *gait*.” HARRIS.

⁹ — *more than the scope*—] More is comprized in the general design of these articles, which you may explain in a more diffused and dilated style. JOHNSON.

¹ — *these dilated articles, &c.*] i. e. the articles when dilated. MUSGRAVE.

The poet should have written *allows*. Many writers fall into this error, when a plural noun immediately precedes the verb; as I have had occasion to observe in a note on a controverted passage in *Love's Labour Lost*. So, in *Julius Cæsar*:

“The *posture* of your *blows* are yet unknown.”

Again, in *Cymbeline*: “— and the *approbation* of *those* are wonderfully to extend him,” &c. MALONE.

Surely, all such defects in our author, were merely the errors of illiterate transcribers or printers. STEEVENS.

That shall not be my offer, not thy asking ?
 The head is not more native to the heart,
 The hand more instrumental to the mouth,
 Than is the throne of Denmark to thy father.²
 What would'st thou have, Laertes ?

LAER. My dread lord,
 Your leave and favour to return to France ;
 From whence though willingly I came to Den-
 mark,
 To show my duty in your coronation ;
 Yet now, I must confess, that duty done,
 My thoughts and wishes bend again toward France,
 And bow them to your gracious leave and pardon.

KING. Have you your father's leave ? What says
 Polonius ?

POL. He hath, my lord, [wrung from me my flow
 leave,³
 By laboursome petition ; and, at last,
 Upon his will I seal'd my hard consent :]
 I do beseech you, give him leave to go.

KING. Take thy fair hour, Laertes ; time be thine,

² *The head is not more native to the heart,*

The hand more instrumental to the mouth,

Than is the throne of Denmark to thy father.] The sense seems to be this : The head is not formed to be more useful to the heart, the hand is not more at the service of the mouth, than my power is at your father's service. That is, he may command me to the utmost, he may do what he pleases with my kingly authority. STEEVENS.

By *native to the heart* Dr. Johnson understands, " natural and congenial to it, born with it, and co-operating with it."

Formerly the heart was supposed the seat of wisdom ; and hence the poet speaks of the close connection between the heart and head. See Vol. XVI, p. 12. n. 7. MALONE.

³ — *wrung from me my flow leave,]* These words and the two following lines are omitted in the folio. MALONE.

And thy best graces: spend it at thy will.⁴—
But now, my cousin Hamlet, and my son,——

HAM. A little more than kin, and less than kind.⁵

[*Aside.*

⁴ *Take thy fair hour, Laertes; time be thine,*

And thy best graces: spend it at thy will.] The sense is,—
You have my leave to go, Laertes; make the fairest use you please of your time, and spend it at your will with the fairest graces you are master of. THEOBALD.

So, in *King Henry VIII*:

“—— and bear the inventory

“Of your *best graces* in your mind.” STEEVENS.

I rather think this line is in want of emendation. I read:

————— *time is thine,*

And my best graces: spend it at thy will. JOHNSON.

⁵ Ham. *A little more than kin, and less than kind.*] *Kind* is the Teutonick word for *child*. Hamlet therefore answers with propriety, to the titles of *cousin* and *son*, which the king had given him, that he was somewhat more than *cousin*, and less than *son*. JOHNSON.

In this line, with which Shakspeare introduces *Hamlet*, Dr. Johnson has perhaps pointed out a nicer distinction than it can justly boast of. To establish the sense contended for, it should have been proved that *kind* was ever used by any English writer for *child*. *A little more than kin*, is a little more than a common relation. The King was certainly something *less than kind*, by having betrayed the mother of Hamlet into an indecent and incestuous marriage, and obtained the crown by means which he suspects to be unjustifiable. In the fifth Act, the prince accuses his uncle of having *popp'd in between the election and his hopes*, which obviates Dr. Warburton's objection to the old reading, viz. that “the king had given no occasion for such a reflection.”

A jingle of the same sort is found in *Mother Bombie*, 1594, and seems to have been proverbial, as I have met with it more than once: “—the nearer we are in blood, the further we must be from love; the greater the *kindred* is, the less the *kindness* must be.”

Again, in *Gorboduc*, a tragedy, 1561:

“In kinde a father, but not *kindelyness*.”

In the *Battle of Alcazar*, 1594, Muly Mahomet is called “Traitor to *kinne* and *kinde*.”

As *kind*, however, signifies *nature*, Hamlet may mean that

KING. How is it that the clouds fill hang on you ?

HAM. Not so, my lord, I am too much i' the sun.⁶

QUEEN. Good Hamlet, cast thy nighted colour off,

And let thine eye look like a friend on Denmark.
Do not, for ever, with thy veiled lids⁷

his relationship was become an *unnatural* one, as it was partly founded upon incest. Our author's *Julius Cæsar*, *Antony and Cleopatra*, *King Richard II.* and *Titus Andronicus*, exhibit instances of *kind* being used for *nature*; and so too in this play of *Hamlet*, A & II. sc. the last :

“ Remorseless, treacherous, lecherous, *kindless* villain.”

Dr. Farmer, however, observes that *kin*, is still used for *cousin* in the midland counties. STEEVENS.

Hamlet does not, I think, mean to say, as Mr. Steevens supposes, that *his uncle* is a little more than kin, &c. The King had called the Prince—“ My cousin Hamlet, and my son.”—His reply, therefore, is,—“ I am a little more than thy kinsman, [for I am thy step-son ;] and somewhat less than kind to thee, [for I hate thee, as being the person who has entered into an incestuous marriage with my mother.] Or, if we understand *kind* in its ancient sense, then the meaning will be,—*I am more than thy kinsman, for I am thy step-son* ; being such, *I am less near to thee than thy natural offspring*, and therefore not entitled to the appellation of *son*, which you have now given me.

MALONE.

⁶ — *too much i' the sun.*] He perhaps alludes to the proverb, “ Out of heaven's blessing into the warm sun.” JOHNSON.

Meaning probably his being sent for from his studies to be exposed at his uncle's marriage as his *chiefest courtier*, &c.

STEEVENS.

I question whether a quibble between *sun* and *son* be not here intended. FARMER.

⁷ — *veiled lids* —] With lowering eyes, cast down eyes.

JOHNSON.

So, in *The Merchant of Venice* :

“ *Vailing* her high-top lower than her ribs.”

STEEVENS.

See Vol. XII. p. 17, n. 9. MALONE.

Seek for thy noble father in the dust :
Thou know'st, 'tis common; all, that live, must
die,⁸

Passing through nature to eternity.

HAM. Ay, madam, it is common.

QUEEN. If it be,
Why seems it so particular with thee?

HAM. Seems, madam! nay, it is; I know not
seems.

'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forc'd breath,
No, nor the fruitful river in the eye,
Nor the dejected haviour of the visage,
Together with all forms, modes, shows of grief,⁹
That can denote me truly: These, indeed, seem,
For they are actions that a man might play:
But I have that within, which passeth show;
These, but the trappings and the suits of woe.¹

KING. 'Tis sweet and commendable in your na-
ture, Hamlet,

⁸ *Thou know'st, 'tis common; all, that live, must die,*] Per-
haps the semicolon placed in this line, is improper. The sense,
elliptically expressed, is,—Thou knowest it is common *that* all
that live, must die.—The first *that* is omitted for the sake of
metre, a practice often followed by Shakspeare. STEEVENS.

⁹ — *shows of grief,*] Thus the folio. The first quarto
reads—*chapes*—I suppose, for *shapes*. STEEVENS.

¹ *But I have that within, which passeth show;
These, but the trappings and the suits of woe.*] So, in *King
Richard II*:

“ — my grief lies all within;
“ And these external manners of lament
“ Are merely shadows to the unseen grief
“ That swells with silence in the tortur'd soul.”

MALONE.

To give these mourning duties to your father :
 But, you must know, your father lost a father ;
 That father lost, lost his ;² and the survivor bound
 In filial obligation, for some term
 To do obsequious sorrow :³ But to persevere
 In obstinate condolment,⁴ is a course
 Of impious stubbornness ; 'tis unmanly grief :
 It shows a will most incorrect⁵ to heaven ;

² — your father lost a father ;
 That father lost, lost his ;] Mr. Pope judiciously corrected
 the faulty copies thus :

— your father lost a father ;
 That father, his ;—.

On which the editor Mr. Theobald thus descants :—*This supposed refinement is from Mr. Pope, but all the editions else, that I have met with, old and modern, read :*

That father lost, lost his ;—

The reduplication of which word here gives an energy and an elegance, WHICH IS MUCH EASIER TO BE CONCEIVED THAN EXPLAINED IN TERMS. I believe so : for when explained in terms it comes to this :—That father after he had lost himself, lost his father. But the reading is ex fide codicis, and that is enough.

WARBURTON.

I do not admire the repetition of the word, but it has so much of our author's manner, that I find no temptation to recede from the old copies. JOHNSON.

The meaning of the passage is no more than this,—*Your father lost a father, i. e. your grandfather, which lost grandfather, also lost his father.*

The metre, however, in my opinion, shows that Mr. Pope's correction should be adopted. The sense, though elliptically expressed, will still be the same. STEEVENS.

³ — obsequious sorrow :] *Obsequious* is here from *obsequies*, or funeral ceremonies. JOHNSON.

So, in *Titus Andronicus* :

“ To shed *obsequious* tears upon his trunk.”

See Vol. XIV. p. 282, n. 4. STEEVENS.

⁴ In *obstinate* condolment,] *Condolment*, for *sorrow*.

WARBURTON.

⁵ — a will most incorrect —] *Incorrect*, for *untutored*.

WARBURTON.

A heart unfortified, or mind impatient ;
 An understanding simple and unſchool'd :
 For what, we know, muſt be, and is as common
 As any the moſt vulgar thing to ſenſe,
 Why ſhould we, in our peeviſh oppoſition,
 Take it to heart ? Fye ! 'tis a fault to heaven,
 A fault againſt the dead, a fault to nature,
 To reaſon moſt abſurd ;⁶ whoſe common theme
 Is death of fathers, and who ſtill hath cried,
 From the firſt corſe, till he that died to-day,
This muſt be ſo. We pray you, throw to earth
 This unprevailing woe ; and think of us
 As of a father : for let the world take note,
 You are the moſt immediate to our throne ;
 And, with no leſs nobility of love,⁷
 Than that which deareſt father bears his ſon,
 Do I impart toward you.⁸ For your intent

Incorrec̄t does not mean *untutored*, as Warburton explains it ; but *ill-regulated*, not *ſufficiently ſubdued*. M. MASON.

Not ſufficiently regulated by a ſenſe of duty and ſubmiſſion to the diſpenſations of Providence. MALONE.

⁶ *To reaſon moſt abſurd ;]* *Reaſon* is here uſed in its common ſenſe, for the *faculty* by which we form concluſions from arguments. JOHNSON.

⁷ *And, with no leſs nobility of love,]* *Nobility*, for *magnitude*. WARBURTON.

Nobility is rather *generoſity*. JOHNSON.

By nobility of love, Mr. Heath underſtands, eminence and diſtinction of love. MALONE.

So, afterwards, the Ghoſt, deſcribing his affection for the Queen :

“ To me, whoſe love was that of dignity” &c.

STEEVENS.

⁸ *Do I impart toward you.]* I believe *impart* is, *impart myſelf*, *communicate* whatever I can beſtow. JOHNSON.

The crown of Denmark was elective. So, in *Sir Clyomon, Knight of the Golden Shield*, &c. 1599 :

In going back to school in Wittenberg,⁹
It is most retrograde to our desire :

“ And me possess for spoused wife, who in *election* art
“ To have the *crown of Denmark* here, as heir unto the
same.”

The King means, that as Hamlet stands the fairest chance to be next elected, he will strive with as much love to ensure the crown to him, as a father would show in the continuance of heirdom to a son. STEEVENS.

I agree with Mr. Steevens, that the crown of Denmark (as in most of the Gothick kingdoms) was elective, and not hereditary ; though it must be customary, in elections, to pay some attention to the royal blood, which by degrees produced hereditary succession. Why then do the rest of the commentators so often treat Claudius as an *usurper*, who had deprived young Hamlet of his *right by heirship* to his father's crown ? Hamlet calls him drunkard, murderer, and villain ; one who had carried the election by low and mean practices ; had—

“ Popp'd in between the election and my hopes—.”

had—

“ From a shelf the precious diadem stole,

“ And put it in his pocket :”

but never hints at his being an *usurper*. His discontent arose from his uncle's being preferred before him, not from any legal right which he pretended to set up to the crown. Some regard was probably had to the recommendation of the preceding prince, in electing the successor. And therefore young Hamlet had “ the voice of the king himself for his succession in Denmark ;” and he at his own death prophesies that “ the election would light on Fortinbras, who had his dying voice,” conceiving that by the death of his uncle, he himself had been king for an instant, and had therefore a right to recommend. When, in the fourth Act, the rabble wished to choose Laertes king, I understand that antiquity was forgot, and custom violated, by electing a new king in the life-time of the old one, and perhaps also by the calling in a stranger to the royal blood. BLACKSTONE.

⁹ ——— to school in Wittenberg,] In Shakspeare's time there was an university at Wittenberg, to which he has made Hamlet propose to return.

The university of Wittenberg was not founded till 1502, consequently did not exist in the time to which this play is referred.

MALONE.

Our author may have derived his knowledge of this famous

And, we beseech you, bend you to remain¹
 Here, in the cheer and comfort of our eye,
 Our chiefest courtier, cousin, and our son.

QUEEN. Let not thy mother lose her prayers,
 Hamlet ;

I pray thee, stay with us, go not to Wittenberg.

HAM. I shall in all my best obey you, madam.

KING. Why, 'tis a loving and a fair reply ;
 Be as ourself in Denmark.—Madam, come ;
 This gentle and unforc'd accord of Hamlet
 Sits smiling to my heart :² in grace whereof,
 No jocund health,³ that Denmark drinks to-day,
 But the great cannon to the clouds shall tell ;
 And the king's rouse⁴ the heaven shall bruit again,
 Re-speaking earthly thunder. Come away.

[*Exeunt* King, Queen, Lords, &c. POLONIUS,
 and LAERTES.]

university from *The Life of Iacke Wilton, 1594*, or *The History of Doctor Faustus*, of whom the *second report* (printed in the same year) is said to be “ written by an English gentleman, student at Wittenberg, an University of Germany in Saxony.”

RITSON.

¹ — *bend you to remain* —] i. e. subdue your inclination to go from hence, and remain, &c. STEEVENS.

² *Sits smiling to my heart :*] Thus, the dying Lothario :
 “ That sweet revenge comes smiling to my thoughts.”

STEEVENS.

Sits smiling to my heart :] Surely it should be :

Sits smiling on my heart. RITSON.

To my heart, I believe, signifies—*near to, close, next to*, my heart. STEEVENS.

³ *No jocund health,*] The King's intemperance is very strongly impressed ; every thing that happens to him gives him occasion to drink. JOHNSON.

⁴ — *the king's rouse* —] i. e. the King's draught of jollity. See *Othello*, Act II. sc. iii. STEEVENS.

HAM. O, that this too too solid flesh would melt,
Thaw, and resolve itself into a dew !⁵
Or that the Everlasting had not fix'd
His canon 'gainst self-slaughter !⁶ O God ! O God !
How weary, stale, flat, and unprofitable

So, in Marlowe's *Tragical Historie of Doctor Faustus* :

" He tooke his rouse with stoopes of Rhennish wine."

RITSON.

⁵ ——— resolve *itself into a dew* !] *Resolve* means the same as *dissolve*. Ben Jonson uses the word in his *Volpone*, and in the same sense :

" Forth the *resolved* corners of his eyes."

Again, in *The Country Girl*, 1647 :

" ——— my swoln grief, *resolved* in these tears."

Pope has employed the same word in his version of the second *Iliad*, 44 :

" *Resolves* to air, and mixes with the night."

STEEVENS.

Again, in Giles Fletcher's *Russe Commonwealth*, 1591 : " In winter time, when all is covered with snow, the dead bodies (so many as die all the winter time) are piled up in a house in the suburbs, like billets on a woodstack, as hard with the frost as a very stone, 'till the spring tide come and *resolve* the frost, what time every man taketh his dead friend and committeth him to the ground." REED.

⁶ Or that the Everlasting had not *fix'd*

His canon 'gainst self-slaughter !] The generality of the editions read—*cannon*, as if the poet's thought were,—Or that the Almighty had not planted his arillery, or arms of vengeance, against self-murder. But the word which I restored (and which was espoused by the accurate Mr. Hughes, who gave an edition of this play) is the true reading, i. e. *that he had not restrained suicide by his exprefs law and peremptory prohibition.*

THEOBALD.

There are yet those who suppose the old reading to be the true one, as they say the word *fixed* seems to decide very strongly in its favour. I would advise such to recollect Virgil's expression :

" ——— *fixit leges pretio, atque refixit.*" STEEVENS.

If the true reading wanted any support, it might be found in *Cymbeline* :

Seem to me all the uses of this world !
 Fye on't ! O fye ! 'tis an unweeded garden,
 That grows to feed ; things rank, and grofs in na-
 ture,
 Possess it merely.⁷ That it should come to this !
 But two months dead !—nay, not so much, not
 two :
 So excellent a king ; that was, to this,
 Hyperion to a satyr ;⁸ so loving to my mother,

“ ——— 'gainst self slaughter

“ There is a prohibition so divine,

“ That cravens my weak hand.”

In Shakspeare's time *canon* (*norma*) was commonly spelt *cannon*.

MALONE.

⁷ ——— *merely*.] is *entirely, absolutely*. See Vol. IV. p. 9, n. 3 ; and Vol. XVI. p. 139, n. 8. STEEVENS.

⁸ *So excellent a king ; that was, to this,*

Hyperion to a satyr :] This similitude at first sight seems to be a little far-fetched ; but it has an exquisite beauty. By the *Satyr* is meant *Pan*, as by *Hyperion*, *Apollo*. *Pan* and *Apollo* were brothers, and the allusion is to the contention between those gods for the preference in musick. WARBURTON.

All our English poets are guilty of the same false quantity, and call Hypērion Hypērion ; at least the only instance I have met with to the contrary, is in the old play of *Fuimus Troes*, 1633 :

“ ——— Blow gentle Africus,

“ Play on our poops, when Hypērion's son

“ Shall couch in west.”

Shakspeare, I believe, has no allusion in the present instance, except to the beauty of *Apollo*, and its immediate opposite, the deformity of a *Satyr*. STEEVENS.

Hyperion or *Apollo* is represented in all the ancient statues, &c. as exquisitely beautiful, the satyrs hideously ugly.—Shakspeare may surely be pardoned for not attending to the *quantity* of Latin names, here and in *Cymbeline* ; when we find Henry Parrot, the author of a collection of Epigrams printed in 1613, to which a *Latin* preface, is prefixed, writing thus :

“ *Posihumus*, not the last of many more,

“ Atks why I write in such an idle vaine,” &c.

Laquei ridiculosi, or Springes for Woodcocks, 16mo. fign. c. 3.

MALONE.

That he might not beteem the winds of heaven⁹
Vifit her face too roughly. Heaven and earth!

⁹ *That he might not beteem the winds of heaven*—] In former editions :

That he permitted not the winds of heaven—.

This is a sophisticated reading, copied from the players in some of the modern editions, for want of understanding the poet, whose text is corrupt in the old impressions : all of which that I have had the fortune to see, concur in reading :

— *so loving to my mother,*

That he might not beteene the winds of heaven

Visit her face too roughly.

Beteene is a corruption without doubt, but not so inveterate a one, but that, by the change of a single letter, and the separation of two words mistakenly jumbled together, I am verily persuaded, I have retrieved the poet's reading—

That he might not let e'en the winds of heaven &c.

THEOBALD.

The obsolete and corrupted verb—*beteene*, (in the first folio) which should be written (as in all the quartos) *beteeme*, was changed, as above, by Mr. Theobald ; and with the aptitude of his conjecture succeeding criticks appear to have been satisfied.

Beteeme, however, occurs in the tenth Book of Arthur Golding's version of Ovid's *Metamorphosis*, 4to. 1587 ; and, from the corresponding Latin, must necessarily signify, to *vouchsafe*, *deign*, *permit*, or *suffer* :

“ — Yet could he not *beteeme*

“ The shape of anie other bird than egle for to seeme.”

Sign. R. 1. b.

“ — nulla tamen alite verti

“ *Dignatur, nisi quæ possit sua fulmina ferre.*” V. 157.

Jupiter (though anxious for the possession of Ganymede) would not *deign* to assume a meaner form, or *suffer* change into an humbler shape, than that of the august and vigorous fowl who bears the thunder in his pounces.

The existence and signification of the verb *beteem* being thus established, it follows, that the attention of Hamlet's father to his queen was exactly such as is described in the Enterlude of the *Life and Repentaunce of Marie Magdalaine*, &c. by Lewis Wager, 4to. 1567 :

“ But evermore they were unto me very tender,

“ They would not *suffer* the wynde on me to blowe.”

I have therefore replaced the ancient reading, without the slightest hesitation, in the text.

Must I remember? why, she would hang on him,
 As if increase of appetite had grown
 By what it fed on: And yet, within a month,—
 Let me not think on't;—Frailty, thy name is wo-
 man!—

A little month; or ere those shoes were old,
 With which she follow'd my poor father's body,
 Like Niobe, all tears;¹—why she, even she,—
 O heaven! a beast, that wants discourse of reason,
 Would have mourn'd longer,—married with my
 uncle,
 My father's brother; but no more like my father,
 Than I to Hercules: Within a month;
 Ere yet the salt of most unrighteous tears

This note was inserted by me in *The Gentleman's Magazine*, some years before Mr. Malone's edition of our author (in which the same justification of the old reading—*beteeme*, occurs,) had made its appearance. STEEVENS.

This passage ought to be a perpetual memento to all future editors and commentators to proceed with the utmost caution in emendation, and never to discard a word from the text, merely because it is not the language of the present day.

Mr. Hughes or Mr. Rowe, supposing the text to be unintelligible, for *beteem* boldly substituted *permitted*. Mr. Theobald, in order to favour his own emendation, stated untruly that *all* the old copies which he had seen, read *beteene*. His emendation appearing uncommonly happy, was adopted by all the subsequent editors.

We find a sentiment similar to that before us, in Marston's *Insatiate Countess*, 1613:

“ ——— she had a lord,

“ Jealous that air should ravish her chaste looks.”

MALONE.

¹ *Like Niobe, all tears*;] Shakspeare might have caught this idea from an ancient ballad intitled *The falling out of Lovers is the renewing of Love*:

“ Now I, like weeping Niobe,

“ May wash my handes in teares,” &c.

Of this ballad *Amantium iræ* &c. is the burden. STEEVENS.

Had left the flushing in her galled eyes,
 She married :—O most wicked speed, to post
 With such dexterity to incestuous sheets !
 It is not, nor it cannot come to, good ;
 But break, my heart ; for I must hold my tongue !

Enter HORATIO, BERNARDO, and MARCELLUS.

HOR. Hail to your lordship ?

HAM. I am glad to see you well :
 Horatio,—or I do forget myself.

HOR. The same, my lord, and your poor servant
 ever.

HAM. Sir, my good friend ; I'll change that name²
 with you.

And what make you³ from Wittenberg, Horatio ?—
 Marcellus ?

MAR. My good lord,——

HAM. I am very glad to see you ; good even, fir.⁴—
 But what, in faith, make you from Wittenberg ?

² — *I'll change that name* —] I'll be your servant, you shall be my friend. JOHNSON.

³ — *what make you* —] A familiar phrase for *what are you doing*. JOHNSON.

See Vol. VIII. p. 4, n. 7. STEEVENS.

⁴ — *good even, fir.*] So the copies. Sir Thomas Hanmer and Dr. Warburton put it—*good morning*. The alteration is of no importance, but all licence is dangerous. There is no need of any change. Between the first and eighth scene of this Act it is apparent, that a natural day must pass, and how much of it is already over, there is nothing that can determine. The King has held a council. It may now as well be *evening* as *morning*. JOHNSON.

HOR. A truant disposition, good my lord.

HAM. I would not hear your enemy say so ;
Nor shall you do mine ear that violence,
To make it truster of your own report
Against yourself: I know, you are no truant.
But what is your affair in Elfinore ?
We'll teach you to drink deep, ere you depart.

HOR. My lord, I came to see your father's funeral.

HAM. I pray thee, do not mock me, fellow-
student ;
I think, it was to see my mother's wedding.

HOR. Indeed, my lord, it follow'd hard upon.

HAM. Thrift, thrift, Horatio ! the funeral bak'd
meats⁵
Did coldly furnish forth the marriage tables.

The change made by Sir T. Hanmer might be justified by what Marcellus said of Hamlet at the conclusion of sc. i :

“ — and I this *morning* know

“ Where we shall find him most convenient.”

STEEVENS.

⁵ — *the funeral bak'd meats* —] It was anciently the general custom to give a cold entertainment to mourners at a funeral. In distant counties this practice is continued among the yeomanry. See *The Tragique Historie of the Faire Valeria of London*, 1598 : “ His corpes was with funerall pompe conveyed to the church, and there sollemnly enterred, nothing omitted which necessitie or custom could claime ; a sermon, a *banquet*, and like observations.” Again, in the old romance of *Syr Degore*, bl. l. no date :

“ A great *feaste* would he holde

“ Upon his quenes mornynge day,

“ That was buryed in an abbay.” COLLINS.

See also, Hayward's *Life and Raigne of King Henrie the Fourth*, 4to. 1599, p. 135 : “ Then hec [King Richard II.] was conveyed to Langley Abby in Buckinghamshire,—and there obscurely interred,—without the charge of a *dinner* for celebrating the funeral.” MALONE.

'Would I had met my dearest foe in heaven⁶
Or ever⁷ I had seen that day, Horatio!—
My father,—Methinks, I see my father.

HOR. Where,
My lord?

HAM. In my mind's eye,⁸ Horatio.

⁶ ——— dearest foe in heaven —] *Dearest* for *direst*, most dreadful, most dangerous. JOHNSON.

Dearest is *most immediate, consequential, important*. So, in *Romco and Juliet*:

“ ——— a ring that I must use

“ In *dear* employment.”

Again, in Beaumont and Fletcher's *Maid in the Mill*;

“ You meet your *dearest* enemy in love,

“ With all his hate about him.” STEEVENS.

See *Timon of Athens*, Act V. sc. ii. Vol. XIX. MALONE.

⁷ Or ever —] Thus the quarto, 1604. The folio reads—*ere ever*. This is not the only instance in which a familiar phraseology has been substituted for one more ancient, in that valuable copy. MALONE.

⁸ *In my mind's eye*,] This expression occurs again in our author's *Rape of Lucrece*:

“ ——— himself behind

“ Was left unseen, save to *the eye of mind*.”

Again, in Chaucer's *Man of Lawes Tale*:

“ But it were with thilke *eyen of his minde*,

“ With which men mowen see whan they ben blinde.”

Ben Jonson has borrowed it in his Masque called *Love's Triumph through Callipolis*:

“ As only by *the mind's eye* may be seen.”

Again, in the *Microcosmos* of John Davies of Hereford, 4to. 1605:

“ And through their closed eies their *mind's eye* peeps.”

Telemachus lamenting the absence of Ulysses, is represented in like manner:

“ Ὅσσόμενος πατέρ' ἐσθλὸν ἐνὶ φρεσὶν.” *Odyss.* L. I. 115.

STEEVENS.

This expression occurs again in our author's 113th Sonnet:

“ Since I left you, mine *eye is in my mind*.”

MALONE.

HOR. I saw him once, he was a goodly king.

HAM. He was a man, take him for all in all,
I shall not look upon his like again.⁹

HOR. My lord, I think I saw him yesternight.

HAM. Saw! who?

HOR. My lord, the king your father.

HAM. The king my father!

HOR. Season your admiration¹ for a while
With an attent ear;² till I may deliver,
Upon the witness of these gentlemen,
This marvel to you.

HAM. For God's love, let me hear.

HOR. Two nights together had these gentlemen,
Marcellus and Bernardo, on their watch,
In the dead watch and middle of the night,³

⁹ *I shall not look upon his like again.*] Mr. Holt proposes to read, from an emendation of Sir Thomas Sanwell, Bart. of Upton, near Northampton :

Eye shall not look upon his like again ;
and thinks it is more in the true spirit of Shakspeare than the other. So, in Stowe's *Chronicle*, p. 746 : " In the greatest pomp that euer *eye* behelde." Again, in Sandys's *Travels*, p. 150 : " We went this day through the most pregnant and pleasant valley that ever *eye* beheld."

Again, in Sidney's *Arcadia*, Lib. III. p. 293, edit. 1633 :

" — as cruell a fight as *eye* did ever see."

STEEVENS.

¹ *Season your admiration* —] That is, *temper* it. JOHNSON.

² *With an attent ear ;*] Spenser, as well as our poet, uses *attent* for *attentive*. MALONE.

³ *In the dead watch and middle of the night,*] This strange phraseology seems to have been common in the time of Shakspeare. By *watch* is meant nothing more than *middle*; and hence the epithet *dead* did not appear incongruous to our poet. So, in Marston's *Malecontent*, 1604 :

" 'Tis now about the immodest *watch* of night."

Been thus encounter'd. A figure like your father,
 Armed at point,⁴ exactly, cap-à-pé,
 Appears before them, and, with solemn march,
 Goes slow and stately by them : thrice he walk'd,
 By their oppress'd and fear-surprized eyes,
 Within his truncheon's length ; whilst they, dis-
 till'd

Almost to jelly with the act of fear,⁵
 Stand dumb, and speak not to him. This to me
 In dreadful secrecy impart they did ;
 And I with them, the third night kept the watch :
 Where, as they had deliver'd, both in time,
 Form of the thing, each word made true and good,
 The apparition comes : I knew your father ;
 These hands are not more like.

HAM. But where was this ?

MAR. My lord, upon the platform where we
 watch'd.

i. e. midnight. Again, in *The Puritan*, a comedy, 1607 :
 " —ere the day be spent to the *girdle*,—"

In the old copies the word is spelt *wast*, as it is in the second
 Act, sc. ii : " Then you live about her *wast*, or in the middle of
 her favours." The same spelling is found in *King Lear*, Act IV.
 sc. vi : " Down from the *wast*, they are centaurs." See also,
 Minshew's Dict. 1617 : "*Wast*, middle, or girdle-steel." We
 have the same pleonasm in another line in this play :

" And given my heart a working *mute* and *dumb*."

All the modern editors read—In the dead *wastie* &c.

MALONE.

Dead wastie may be the true reading. See Vol. IV. p. 39, n. 4.

STEEVENS.

⁴ *Armed at point*,] Thus the quartos. The folio :

Arm'd at all points. STEEVENS.

⁵ — *with the act of fear*,] *Fear* was the cause, the active
 cause that *distilled* them by the force of operation which we
 strictly call *act* in voluntary, and *power* in involuntary *agents*,
 but popularly call *act* in both. JOHNSON.

The folio reads—*bestil'd.* STEEVENS.

HAM. Did you not speak to it?⁶

HOR.

My lord, I did;

⁶ *Did you not speak to it?*] Fielding, who was well acquainted with vulgar superstitions, in his *Tom Jones*, B. XI. ch. ii. observes that Mrs. Fitzpatrick, "like a ghost, only wanted to be spoke to," but then very readily answered. It seems from this passage, as well as from others in books too mean to be formally quoted, that spectres were supposed to maintain an obdurate silence, till interrogated by the people to whom they appeared.

The drift therefore of Hamlet's question is, whether his father's shade had been spoken to; and not whether Horatio, as a particular or privileged person, was the speaker to it. Horatio tells us he had seen the late King but once, and therefore cannot be imagined to have any particular interest with his apparition.

The vulgar notion that a ghost could only be spoken to with propriety and effect by a scholar, agrees very well with the character of Marcellus, a common officer; but it would have disgraced the Prince of Denmark to have supposed the spectre would more readily comply with Horatio's solicitation, merely because it was that of a man who had been studying at a university.

We are at liberty to think the Ghost would have replied to Francisco, Bernardo, or Marcellus, had either of them ventured to question it. It was actually preparing to address Horatio, when the cock crew. The convenience of Shakspeare's play, however, required that the phantom should continue dumb, till Hamlet could be introduced to hear what was to remain concealed in his own breast, or to be communicated by him to some intelligent friend, like Horatio, in whom he could implicitly confide.

By what particular person therefore an apparition which exhibits itself only for the purpose of being urged to speak, was addressed, could be of no consequence.

Be it remembered likewise, that the words are not as lately pronounced on the stage,—"*Did not you speak to it?*"—but—"*Did you not speak to it?*"—How awkward will the innovated sense appear, if attempted to be produced from the passage as it really stands in the true copies!

Did you not speak to it?

The emphasis, therefore, should most certainly rest on—*speak*.

STEVENS.

But answer made it none: yet once, methought,
 It lifted up its head, and did address
 Itself to motion, like as it would speak:
 But, even then, the morning cock crew loud;⁷
 And at the sound it shrunk in haste away,
 And vanish'd from our sight.

HAM. 'Tis very strange.

HOR. As I do live, my honour'd lord, 'tis true;
 And we did think it writ down in our duty,
 To let you know of it.

HAM. Indeed, indeed, sirs, but this troubles me:
 Hold you the watch to-night?

ALL. We do, my lord.

HAM. Arm'd, say you?

ALL. Arm'd, my lord.

HAM. From top to toe?

ALL. My lord, from head to foot.

HAM. Then saw you not
 His face.

⁷ ——— *the morning cock crew loud*;] The moment of the evanescence of spirits was supposed to be limited to the crowing of the cock. This belief is mentioned so early as by Prudentius, *Cathem. Hymn. I. v. 40*. But some of his commentators prove it to be of much higher antiquity.

It is a most inimitable circumstance in Shakspeare, so to have managed this popular idea, as to make the Ghost, which has been so long obstinately silent, and of course must be dismissed by the morning, begin or rather prepare to speak, and to be interrupted, at the very critical time of the crowing of a cock.

Another poet, according to custom, would have suffered his Ghost tamely to vanish, without contriving this start, which is like a start of guilt. To say nothing of the aggravation of the future suspense, occasioned by this preparation to speak, and to impart some mysterious secret. Less would have been expected, had nothing been promised. T. WARTON.

HOR. O, yes, my lord ; he wore his beaver up.⁸

HAM. What, look'd he frowningly ?

HOR. A countenance more
In forrow than in anger.

HAM. Pale, or red ?

HOR. Nay, very pale.

HAM. And fix'd his eyes upon you ?

HOR. Most constantly.

HAM. I would, I had been there.

HOR. It would have much amaz'd you.

HAM. Very like,
Very like : Stay'd it long ?

HOR. While one with moderate haste might tell
a hundred.

MAR. BER. Longer, longer.

HOR. Not when I saw it.

HAM. His beard was grizzl'd ? no ?

HOR. It was, as I have seen it in his life,
A fable silver'd.⁹

⁸ — *wore his beaver up.*] Though *beaver* properly signified that part of the helmet which was *let down*, to enable the wearer to drink, Shakspeare always uses the word as denoting that part of the helmet which, when raised up, exposed the face of the wearer : and such was the popular signification of the word in his time. In Bullokar's *English Expofitor*, 8vo. 1616, *beaver* is defined thus :—" In armour it signifies that part of the helmet which may be *lifted up*, to take breath the more freely."

MALONE.

So, in Laud's *Diary* : " The Lord Broke shot in the left eye, and killed in the place at Lichfield—his *bever up*, and armed to the knee, so that a musket at that distance could have done him little harm." FARMER.

⁹ *A fable silver'd.*] So, in our poet's 12th Sonnet :

" And *fable curls*, all *silver'd o'er* with white."

MALONE.

HAM. I will watch to-night ;
Perchance, 'twill walk again.

HOR. I warrant, it will.

HAM. If it assume my noble father's person,
I'll speak to it, though hell itself should gape,
And bid me hold my peace. I pray you all,
If you have hitherto conceal'd this fight,
Let it be tenable in your silence still ;¹
And whatsoever else shall hap to-night,
Give it an understanding, but no tongue ;
I will requite your loves : So, fare you well :
Upon the platform, 'twixt eleven and twelve,
I'll visit you.

ALL. Our duty to your honour.

HAM. Your loves, as mine to you : Farewell.

[*Exeunt* HORATIO, MARCELLUS, and BERNARDO.

My father's spirit in arms !² all is not well ;
I doubt some foul play : 'would, the night were
come !

Till then sit still, my soul : Foul deeds will rise,
Though all the earth o'erwhelm them, to men's eyes.
[*Exit.*

¹ *Let it be tenable in your silence still ;*] Thus the quartos, and rightly. The folio, 1623, reads—*treble*. STEEVENS.

² *My father's spirit in arms !*] From what went before, I once hinted to Mr. Garrick, that these words might be spoken in this manner :

My father's spirit ! in arms ! all is not well ;—

WHALLEY.

SCENE III.

A Room in Polonius' House.

Enter LAERTES and OPHELIA.

LAER. My necessaries are embark'd ; farewell :
And, sister, as the winds give benefit,
And convoy is assistant, do not sleep,
But let me hear from you.

OPH. Do you doubt that ?

LAER. For Hamlet, and the trifling of his fa-
vour,
Hold it a fashion, and a toy in blood ;
A violet in the youth of primy nature,
Forward, not permanent, sweet, not lasting,
The perfume and suppliance of a minute ;³
No more.

³ *The perfume and suppliance of a minute ;*] Thus the quarto,
the folio has it :

—*sweet, not lasting,*
The suppliance of a minute.

It is plain that *perfume* is necessary to exemplify the idea of *sweet, not lasting*. With the word *suppliance* I am not satisfied, and yet dare hardly offer what I imagine to be right. I suspect that *soffiance*, or some such word, formed from the Italian, was then used for the act of fumigating with sweet scents. JOHNSON.

The perfume and suppliance of a minute ;] i. e. what was supplied to us for a minute ; or, as Mr. M. Mason supposes, “an amusement to fill up a vacant moment, and render it agreeable.” This word occurs in Chapman’s version of the ninth *Iliad*, of Homer :

“ — by my *suppliance* given.” STEEVENS.

The words—*perfume and*, which are found in the quarto, 1604, were omitted in the folio. MALONE.

OPH. No more but so ?

LAER. Think it no more :
 For nature, crescent, does not grow alone
 In thews,⁴ and bulk ; but, as this temple waxes,
 The inward service of the mind and soul
 Grows wide withal. Perhaps, he loves you now ;
 And now no foil, nor cautel, doth besmirch
 The virtue of his will :⁵ but, you must fear,
 His greatness weigh'd, his will is not his own ;
 For he himself is subject to his birth :⁶
 He may not, as unvalued persons do,
 Carve for himself ; for on his choice depends

⁴ *In thews,*] i. e. in sinews, muscular strength. So, in *King Henry IV.* P. II : “ Care I for the limb, the *thewes*, the stature,” &c. See Vol. XII. p. 141, n. 6. STEEVENS.

⁵ *And now no foil, nor cautel, doth besmirch
 The virtue of his will ;*] From *cautela*, which signifies only a prudent foresight or caution ; but, passing through French hands, it lost its innocence, and now signifies *fraud, deceit*. And so he uses the adjective in *Julius Cæsar* :

“ Swear priests and cowards, and men *cautelous*.”

WARBURTON.

So, in the second part of Greene's *Art of Coneycatching*, 1592 : “ —and their subtill *cautels* to amend the statute.” To amend the statute, was the cant phrase for evading the law.

STEEVENS.

Cautel is subtlety or deceit. Minsheu in his Dictionary, 1617, defines it, “ A crafty way to deceive.” The word is again used by Shakspeare, in *A Lover's Complaint* :

“ In him a plenitude of subtle matter,

“ Applied to *cautels*, all strange forms receives.”

MALONE.

Virtue seems here to comprise both *excellence* and *power*, and may be explained the *pure effect*. JOHNSON.

The *virtue of his will* means, his *virtuous intentions*. *Cautel* means *craft*. So, Coriolanus says :

“ —be caught by *cautelous* baits and practice.”

M. MASON.

⁶ *For he himself* &c.] This line is not in the quarto.

MALONE.

Virtue itself scapes not calumnious strokes;
 The canker galls the infants of the spring,
 Too oft before their buttons be disclos'd;
 And in the morn and liquid dew of youth
 Contagious blastments are most imminent.
 Be wary then: best safety lies in fear;
 Youth to itself rebels, though none else near.

OPH. I shall the effect of this good lesson keep,
 As watchman to my heart: But, good my brother,
 Do not, as some ungracious pastors do,
 Show me the steep and thorny way to heaven;
 Whilst, like a puff'd and reckless libertine,
 Himself the primrose path of dalliance treads,
 And recks not his own read.³

LAER. O fear me not.
 I stay too long;—But here my father comes.

³ —recks *not his own* read.] That is, heeds not his own lessons. POPE.

So, in the old Morality of *Hyche Scorne*:

“ ——— I *reck* not a feder.”

Again, *ibidem*:

“ And of thy living, I *reed* amend thee.”

Ben Jonson uses the word *reed* in his *Cataline*:

“ So that thou could'st not move

“ Against a publick *reed*.”

Again, in Sir Thomas North's translation of Plutarch: “ — Dispatch, I *read* you, for your enterprize is betrayed.” Again, the old proverb, in *The Two angry Women of Abington*, 1599:

“ Take heed, is a good *reed*.”

i. e. good *counsel*, good *advice*. STEEVENS.

So, Sternhold, *Psalms* i:

“ — that hath not lent

“ To wicked *rede* his ear.” BLACKSTONE.

Enter POLONIUS.

A double blessing is a double grace ;
Occasion smiles upon a second leave.

POL. Yet here, Laertes! aboard, aboard, for
 shame ;
The wind sits in the shoulder of your sail,⁴
And you are staid for : There,—my blessing with
 you ;

[*Laying his Hand on LAERTES' Head.*
And these few precepts in thy memory
Look thou character.⁵ Give thy thoughts no tongue,
Nor any unproportion'd thought his act.
Be thou familiar, but by no means vulgar.
The friends thou hast, and their adoption tried,
Grapple them to thy soul with hooks of steel ;⁶

⁴ — the shoulder of your sail,] This is a common sea phrase.
STEEVENS.

⁵ *And these few precepts in thy memory*
Look thou character.] i. e. write, strongly infix. The same
phrase is again used by our author in his 122d Sonnet :

“ — thy tables are within my brain
“ Full character'd with lasting memory.”

Again, in *The Two Gentlemen of Verona* :

“ ——— I do conjure thee,
“ Who art the table wherein all my thoughts
“ Are visibly character'd and engrav'd.” MALONE.

⁶ *Grapple them to thy soul with hooks of steel ;*] The old
copies read—with *hoops* of steel. I have no doubt that this was
a corruption in the original quarto of 1604, arising, like many
others, from similitude of sounds. The emendation, which was
made by Mr. Pope, and adopted by three subsequent editors, is
strongly supported by the word *grapple*. See Minshew's *Dict.*
1617 : “ To hook or grapple, viz. to grapple and to board a ship.”

A *grapple* is an instrument with several *hooks* to lay hold of a
ship, in order to board it.

This correction is also justified by our poet's 137th Sonnet :

But do not dull thy palm with entertainment
Of each new-hatch'd, unfledg'd comrade.⁷ Beware
Of entrance to a quarrel: but, being in,
Bear it that the opposer may beware of thee.
Give every man thine ear, but few thy voice:
Take each man's censure,⁸ but reserve thy judge-
ment.

Costly thy habit as thy purse can buy;
But not expres'd in fancy; rich, not gaudy:
For the apparel oft proclaims the man;⁹
And they in France, of the best rank and station,
Are most select and generous, chief in that.¹

“ Why of eyes' falshood hast thou forged *hooks*,
“ Whereto the judgement of my heart is *ty'd*?”

It may be also observed, that *hooks* are sometimes made of steel, but *hoops* never. MALONE.

We have, however, in *King Henry IV.* P. II:

“ A *hoop* of gold to bind thy brothers in.”

The former part of the phrase occurs also in *Macbeth*:

“ *Grapples* you to the heart and love of us.”

STEEVENS.

⁷ *But do not dull thy palm with entertainment*

Of each new-hatch'd, unfledg'd comrade.] The literal sense is, *Do not make thy palm callous by shaking every man by the hand.* The figurative meaning may be, *Do not by promiscuous conversation make thy mind insensible to the difference of characters.* JOHNSON.

⁸ — each man's censure,] *Censure* is opinion. So, in *King Henry VI.* P. II:

“ The king is old enough to give his *censure*.”

STEEVENS.

⁹ *For the apparel oft proclaims the man;*] “ A man's attire, and excessive laughter, and gait, *shew what he is.*” *Eccōs* XIX. ver. 30. TODD.

¹ *Are most select and generous, chief in that.*] I think the whole design of the precept shows that we should read:

Are most select, and generous chief, in that.

Chief may be an adjective used adverbially, a practice common to our author: chiefly generous. Yet it must be owned that the punctuation recommended is very stiff and harsh.

Neither a borrower, nor a lender be :
For loan oft loses both itself and friend ;

I would, however, more willingly read :

*And they in France, of the best rank and station,
Select and generous, are most choice in that.*

Let the reader, who can discover the slightest approach towards sense, harmony, or metre, in the original line,—

Are of a most select and generous chief, in that,—

adhere to the old copies. STEEVENS.

The genuine meaning of the passage requires us to point the line thus :

Are most select and generous, chief in that.

i. e. the nobility of France are select and generous above all other nations, and chiefly in the point of apparel ; the richness and elegance of their dress. RITSON.

Are of a most select and generous chief, in that.] Thus the quarto, 1604, and the folio, except that in that copy the word *chief* is spelt *chess*. The substantive *chief*, which signifies in heraldry the upper part of the shield, appears to have been in common use in Shakspeare's time, being found in Minshew's *Dictionary*, 1617. He defines it thus : *Est superior et scuti nobilior pars ; tertiam partem ejus obtinet ; ante Christi adventum dabatur in maximi honoris signum ; senatoribus et honoratis viris.* B. Jonson has used the word in his *Poetaster*.

The meaning then seems to be, *They in France approve themselves of a most select and generous escutcheon by their dress.* *Generous* is used with the signification of *generosus*. So, in *Othello* : “ The generous islanders,” &c.

Chief, however, may have been used as a substantive, for *note* or *estimation*, without any allusion to heraldry, though the word was perhaps originally *heraldick*. So, in Bacon's *Colours of Good and Evil*, 16no. 1597 : “ In the warmer climates the people are generally more wise, but in the northern climates the wits of *chief* are greater.”

If *chief* in this sense had not been familiarly understood, the editor of the folio must have considered the line as unintelligible, and would have probably omitted the words—*of a* in the beginning of it, or attempted some other correction. That not having been done, I have adhered to the old copies.

Our poet from various passages in his works, appears to have been accurately acquainted with all the terms of heraldry.

MALONE.

And borrowing dulls the edge of husbandry.⁴
 This above all,—To thine ownself be true;
 And it must follow, as the night the day,³
 Thou canst not then be false to any man.
 Farewell; my blessing season this in thee!⁴

LAER. Most humbly do I take my leave, my lord.

POL. The time invites you;⁵ go, your servants
 tend.⁶

LAER. Farewell, Ophelia; and remember well
 What I have said to you.

OPH. 'Tis in my memory lock'd,
 And you yourself shall keep the key of it.⁷

Of chief, in the passage quoted from Bacon, is, I believe, a bald translation of the old French phrase—*de chef*, whatever, in the present instance, might be its intended meaning.

² — *of husbandry*.] i. e. of thrift; æconomical prudence. STEEVENS.
 See Vol. X. p. 93, n. 5. MALONE.

³ *And it must follow, as the night the day*,] So, in the 145th Sonnet of Shakspeare:

“ That follow'd it *as gentle day*
 “ *Doth follow night*,” &c. STEEVENS.

⁴ — *my blessing season this in thee!*] *Season, for infuse.*

WARRURTON.

It is more than to *infuse*, it is to infix it in such a manner as that it never may wear out. JOHNSON.

So, in the mock tragedy represented before the king:

“ — who in want a hollow friend doth try,
 “ *Directly seasons him his enemy.*” STEEVENS.

⁵ *The time invites you*;] So, in *Macbeth*:

“ I go, and it is done, the bell *invites me.*” STEEVENS.

Thus the folio. The quarto, 1604, reads—The time *invests* you: which Mr. Theobald preferred, supposing that it meant, “ the time *besieges*, presses upon you on every side.” But to *invest*, in Shakspeare's time, only signified, to clothe, or give possession.

MALONE.

⁶ — *your servants tend*.] i. e. your servants are waiting for you. JOHNSON.

⁷ — *yourself shall keep the key of it*.] The meaning is,

LAER. Farewell.

[Exit LAERTES.

POL. What is't, Ophelia, he hath said to you?

OPH. So please you, something touching the lord Hamlet.

POL. Marry, well bethought:

'Tis told me, he hath very oft of late
Given private time to you: and you yourself
Have of your audience been most free and bounte-
ous:

If it be so, (as so 'tis put on me,
And that in way of caution,) I must tell you,
You do not understand yourself so clearly,
As it behoves my daughter, and your honour:
What is between you? give me up the truth.

OPH. He hath, my lord, of late, made many
tenders
Of his affection to me.

POL. Affection? puh! you speak like a green
girl,
Unfitted in such perilous circumstance.⁸

that your counsels are as sure of remaining locked up in my memory, as if yourself carried the key of it. So, in *Northward Ho*, by Decker and Webster, 1607: "You shall cloise it up like a treasure of your own, and yourself *shall keep the key of it.*"

⁸ — Unfitted in such perilous circumstance.] Unfitted for untried. Untried signifies either not tempted, or not refined; unfitted signifies the latter only, though the sense requires the former. WARBURTON.

It means, I believe, one who has not sufficiently considered, or thoroughly sifted such matters. M. MASON.

I do not think that the sense requires us to understand *untried*. "Unfitted in," &c. means, I think, one who has not nicely canvassed and examined the peril of her situation. MALONE.

That *sifted* means *tempted*, may be seen in the 31st verse of the 22d chapter of St. Luke's gospel. HARRIS.

Do you believe his tenders, as you call them?

OPH. I do not know, my lord, what I should think.

POL. Marry, I'll teach you: think yourself a baby;

That you have ta'en these tenders for true pay,
Which are not sterling. Tender yourself more
dearly;

Or (not to crack the wind of the poor phrase,
Wronging it thus,) you'll tender me a fool.⁹

⁹ ——— Tender yourself more dearly;

Or (not to crack the wind of the poor phrase,

Wronging it thus,) you'll tender me a fool.] The parenthesis is closed at the wrong place; and we must have likewise a slight correction in the last verse. [*Wringing it, &c.*] Polonius is racking and playing on the word *tender*, till he thinks proper to correct himself for the licence; and then he would say—not farther to crack the wind of the phrase, by *twisting* it and *contorting* it, as I have done. WARBURTON.

I believe the word *wronging* has reference, not to the phrase, but to Ophelia; if you go on *wronging it thus*, that is, *if you continue to go on thus wrong*. This is a mode of speaking perhaps not very grammatical, but very common; nor have the best writers refused it.

“To sinner it or saint it,”

is in Pope. And Rowe,

“——— Thus to *coy it*,

“With one who knows you too.”

The folio has it—*Roaming it thus*. That is, *letting yourself loose to such improper liberty*. But *wronging* seems to be more proper. JOHNSON.

“See you do not *coy it*,” is in Massinger's *New Way to pay old Debts*. STEEVENS.

I have followed the punctuation of the first quarto, 1604, where the parenthesis is extended to the word *thus*, to which word the context in my apprehension clearly shows it should be carried. “Or (not to crack the wind of the poor phrase, playing upon it, and abusing it thus,) &c. So, in *The Rape of Lucrece*:

“To *wrong* the wronger, till he render right.”

OPH. My lord, he hath impórtun'd me with love,
In honourable fashion.

POL. Ay, fashion you may call it ;¹ go to, go to.

OPH. And hath given countenance to his speech,
my lord,
With almost all the holy vows of heaven.

POL. Ay, springes to catch woodcocks.² I do
know,

When the blood burns, how prodigal the soul
Lends the tongue vows : these blazes, daughter,³
Giving more light than heat,—extinct in both,
Even in their promise, as it is a making,—
You must not take for fire. From this time,
Be somewhat scancer of your maiden presence ;
Set your entreatments⁴ at a higher rate,

The quarto, by the mistake of the compositor, reads—*Wrong* it thus. The correction was made by Mr. Pope.

—Tender *yourself more dearly* ;] To *tender* is to regard with affection. So, in *King Richard II* :

“ ————— And so betide me,

“ As well I tender you and all of yours.”

Again, in *The Maydes Metamorphosis*, by Lyly, 1601 :

“ — if you account us for the same

“ That *tender* thee, and love Apollo's name.” MALONE.

¹ — fashion *you may call it* ;] She uses *fashion* for *manner*, and he for a *transient practice*. JOHNSON.

² — *springes to catch woodcocks*.] A proverbial saying, “ Every woman has a *springe to catch a woodcock*.” STEEVENS.

³ — *these blazes, daughter*,] Some epithet to *blazes* was probably omitted, by the carelessness of the transcriber or compositor, in the first quarto, in consequence of which the metre is defective. MALONE.

⁴ *Set your entreatments*—] *Entreatments* here mean *company, conversation*, from the French *entrétien*. JOHNSON.

Entreatments, I rather think, means the objects of *entreaty* ; the favours for which lovers sue. In the next scene we have a word of a similar formation :

“ As if it some *impartment* did desire,” &c. MALONE.

Than a command to parley. For lord Hamlet,
 Believe so much in him, That he is young ;
 And with a larger tether⁵ may he walk,
 Than may be given you : In few, Ophelia,
 Do not believe his vows : for they are brokers⁶
 Not of that die which their investments shew,
 But mere implorators of unholy suits,
 Breathing like sanctified and pious bonds,⁷

⁵ ——— larger tether—] A string to tie horses. POPE.

Tether is that string by which an animal, set to graze in grounds uninclosed, is confined within the proper limits.

JOHNSON.

So, in Greene's *Card of Fancy*, 1601:—"To tye the ape and the bear in one *tetter*." *Tether* is a string by which any animal is fastened, whether for the sake of feeding or the air.

STEEVENS.

⁶ *Do not believe his vows, for they are brokers—*] A *broker* in old English meant a *bawd* or *pimp*. See the Glossary to Gawin Douglass's translation of *Virgil*. So, in *King John*:

"This *bawd*, this *broker*," &c.

See also, Vol. XV. p. 478, n. 2. In our author's *Lover's Complaint* we again meet with the same expression, applied in the same manner :

"Know, *vows* are ever *brokers* to defiling." MALONE.

⁷ *Breathing like sanctified and pious bonds,*] On which the editor, Mr. Theobald, remarks, *Though all the editors have swallowed this reading implicitly, it is certainly corrupt ; and I have been surprized how men of genius and learning could let it pass without some suspicion. What idea can we frame to ourselves of a breathing bond, or of its being sanctified and pious, &c.* But he was too hasty in *framing ideas* before he understood those already framed by the poet, and expressed in very plain words. Do not believe (says Polonius to his daughter) Hamlet's amorous vows made *to you* ; which pretend religion in them (*the better to beguile*) like those sanctified and pious vows [*or bonds*] made *to heaven*. And why should not this *pass without suspicion* ?

WARBURTON.

Theobald for *bonds* substitutes *bawds*. JOHNSON.

Notwithstanding Warburton's elaborate explanation of this passage, I have not the least doubt but Theobald is right, and

The better to beguile. This is for all,—
 I would not, in plain terms, from this time forth,
 Have you so slander any moment's leisure,⁸
 As to give words or talk with the lord Hamlet.
 Look to't, I charge you; come your ways.

OPH. I shall obey, my lord. [Exeunt.]

that we ought to read *bawds* instead of *bonds*. Indeed the present reading is little better than nonsense.

Polonius had called Hamlet's vows, *brokers*, but two lines before, a synonymous word to *bawds*, and the very title that Shakspeare gives to Pandarus, in his *Troilus and Cressida*. The words *implorators of unholy suits*, are an exact description of a *bawd*; and all such of them as are crafty in their trade, put on the appearance of sanctity, and are "not of that die which their investments show." M. MASON.

The old reading is undoubtedly the true one. Do not, says Polonius, believe his vows, for they are merely uttered for the purpose of persuading you to yield to a criminal passion, though they appear only the genuine effusions of a pure and lawful affection, and assume the semblance of those sacred engagements entered into at the altar of wedlock. The *bonds* here in our poet's thoughts were *bonds of love*. So, in his 142d Sonnet:

" ————— those lips of thine,
 " That have profan'd their scarlet ornaments,
 " And seal'd false *bonds of love*, as oft as mine."

Again, in *The Merchant of Venice*:

" O, ten times faster Venus' pigeons fly,
 " To seal *love's bonds* new made, than they are wont
 " To keep obliged faith unforfeited."

" Sanctified and pious bonds," are the *true bonds of love*, or, as our poet has elsewhere expressed it:

" A contract and *eternal bond of love*."

Dr. Warburton certainly misunderstood this passage; and when he triumphantly asks "may not this pass without suspicion?" if he means his own comment, the answer is; because it is not perfectly accurate. MALONE.

⁸ *I would not, in plain terms, from this time forth,*

Have you so slander any moment's leisure,] Polonius says, *in plain terms*, that is, not in language less elevated or embellished before, but *in terms that cannot be misunderstood*: *I would not have you so disgrace your most idle moments, as not to find better employment for them than lord Hamlet's conversation.*

JOHNSON.

SCENE IV.

The Platform.

Enter HAMLET, HORATIO, and MARCELLUS.

HAM. The air bites shrewdly ; it is very cold.

HOR. It is a nipping and an eager air.⁹

HAM. What hour now ?

HOR. I think, it lacks of twelve.

MAR. No, it is struck.

HOR. Indeed ? I heard it not ; it then draws near
the season,

Wherein the spirit held his wont to walk.

[*A Flourish of Trumpets, and Ordnance shot
off, within.*

What does this mean, my lord ?

HAM. The king doth wake to-night, and takes
his rouse,¹

Keeps wassel,² and the swaggering up-spring³ reels ;

⁹ — *an eager air.*] That is, a sharp air, *aigre*, Fr. So, in a subsequent scene :

“ And curd, like *eager* droppings into milk.”

MALONE.

¹ — *takes his rouse,*] A *rouse* is a large dose of liquor, a debauch. So, in *Othello* : “ — they have given me a *rouse* already.” It should seem from the following passage in Decker’s *Gul’s Hornbook*, 1609, that the word *rouse* was of Danish extraction : “ Teach me, thou soveraigne skinker, how to take the German’s upsy freeze, the *Danish rousa*, the Switzer’s stoop of rhenish,” &c. STEEVENS.

² *Keeps wassel,*] See Vol. X. p. 88, n. 4. Again, in *The Hog hath lost his Pearl*, 1614 :

And, as he drains his draughts of Rhenish down,
The kettle-drum and trumpet thus bray out ⁴
The triumph of his pledge.

HOR.

Is it a custom ?

HAM. Ay, marry, is't :

But to my mind,—though I am native here,
And to the manner born,—it is a custom
More honour'd in the breach, than the observance:
This heavy-headed revel, east and west;⁵

“ By Croesus name and by his castle,

“ Where winter nights he *keepeth waffel*.”

i. e. devotes his nights to jollity. STEEVENS.

³ — *the swaggering up-spring* —] The blustering upstart.

JOHNSON.

It appears from the following passage in *Alphonsus, Emperor of Germany*, by Chapman, that the *up-spring* was a German dance :

“ We Germans have no changes in our dances ;

“ An *almain* and an *up-spring*, that is all.”

Spring was anciently the name of a tune : so in Beaumont and Fletcher's *Prophets* :

“ — we will meet him,

“ And strike him such new *springs*—.”

This word is used by G. Douglas in his translation of Virgil, and, I think, by Chaucer. Again, in an old Scots proverb :
“ Another would play a *spring*, ere you tune your pipes.”

STEEVENS.

⁴ — *thus bray out* —] So, in Chapman's version of the 5th *Iliad* :

“ — he laid out such a throat

“ As if nine or ten thousand men had *brayd* out all their breaths

“ In one confusion.” STEEVENS.

⁵ *This heavy-headed revel, east and west,*] This heavy-headed revel makes us traduced east and west, and taxed of other nations.

JOHNSON.

By *east and west*, as Mr. Edwards has observed, is meant, throughout the world ; *from one end of it to the other*.—This and the following twenty-one lines have been restored from the quarto. MALONE.

Makes us traduc'd, and tax'd of other nations :
 They clepe us, drunkards,⁶ and with swinish phrase
 Soil our addition ; and, indeed it takes
 From our achievements, though perform'd at height,
 The pith and marrow of our attribute.⁷
 So, oft it chances in particular men,
 That, for some vicious mole of nature in them,
 As, in their birth, (wherein they are not guilty,
 Since nature cannot choose his origin,)⁸

⁶ *They clepe us, drunkards,*] And well our Englishmen might ; for in Queen Elizabeth's time there was a *Dane* in London, of whom the following mention is made in a collection of characters entitled, *Looke to it, for Ile. stab ye*, no date :

“ You that will drinke *Keynaldo* unto deth,
 “ The *Dane* that would carowfe out of his boote.”

Mr. M. Mason adds, that “ it appears from one of Howell's letters, dated at Hamburgh in the year 1632, that the then King of Denmark had not degenerated from his jovial predeceffor.— In his account of an entertainment given by his majesty to the Earl of Leicefter, he tells us, that the king, after beginning thirty-five toasts, was carried away in his chair, and that all the officers of the court were drunk.” STEEVENS.

See also the *Nugæ Antiquæ*, Vol. II. p. 133, for the scene of drunkenness introduced into the court of James I. by the King of Denmark, in 1606.

Roger Afcham in one of his Letters, mentions being present at an entertainment where the Emperor of Germany seemed in drinking to rival the King of Denmark : “ The Emperor, (says he) drank the best that ever I saw ; he had his head in the glafs five times as long as any of us, and never drank less than a good quart at once of *Rhenish wine*.” REED.

⁷ *The pith and marrow of our attribute.*] The best and most valuable part of the praise that would be otherwise attributed to us. JOHNSON.

⁸ *That, for some vicious mole of nature in them,
 As, in their birth, (wherein they are not guilty,
 Since nature cannot choose his origin,)]* We have the same sentiment in *The Rape of Lucrece* :

“ For marks deſcried in man's nativity
 “ Are nature's fault, not their own infamy.”

By the o'ergrowth of some complexion,⁹
 Oft breaking down the pales and forts of reason ;
 Or by some habit, that too much o'er-leavens
 The form of plausive manners ;¹—that these men,—
 Carrying, I say, the stamp of one defect ;
 Being nature's livery, or fortune's star,²—

Mr. Theobald, without necessity, altered *mole* to *mould*. The reading of the old copies is fully supported by a passage in *King John* :

“ Patch'd with foul moles, and eye-offending marks.”

MALONE.

⁹ ——— *complexion*,] i. e. humour ; as sanguine, melancholy, phlegmatick, &c. WARBURTON.

The quarto, 1604, for *the* has *their* ; as a few lines lower it has *his* virtues, instead of *their* virtues. The correction was made by Mr. Theobald. MALONE.

¹ ——— *that too much o'er-leavens*

The form of plausive manners ;] That intermingles too much with their manners ; infects and corrupts them. See *Cymbeline*, Act III. sc. iv. *Plausive* in our poet's age signified gracious, pleasing, popular. So, in *All's well that ends well* :

“ ——— his *plausive* words

“ He scatter'd not in ears, but grafted them,

“ To grow there, and to bear.”

Plausible, in which sense *plausive* is here used, is defined by Cawdrey, in his *Alphabetical Table*, &c. 1604 : “ *Pleasing*, or received joyfully and willingly.” MALONE.

² ——— *fortune's star*,] The word *star* in the text signifies a *scar* of that appearance. It is a term of *farriery* : the *white star* or mark so common on the forehead of a dark coloured horse, is usually produced by making a *scar* on the place. RITSON.

——— *fortune's star*,] Some accidental blemish, the consequence of *the overgrowth of some complexion* or humour allotted to us by fortune at our birth, or some vicious habit accidentally acquired afterwards.

Theobald, plausibly enough, would read—*fortune's scar*. The emendation may be supported by a passage in *Antony and Cleopatra* :

“ The *scars* upon your honour therefore he

“ Does pity as constrained *blemishes*,

“ Not as deserv'd.” MALONE.

Their virtues else (be they as pure as grace,
As infinite as man may undergo,)³
Shall in the general censure take corruption
From that particular fault: The dram of base
Doth all the noble substance often dout,
To his own scandal.⁴

³ *As infinite as man may undergo,)]* As large as can be accumulated upon man. JOHNSON.

So, in *Measure for Measure* :

“ To undergo such ample grace and honour,—.”

STEEVENS.

⁴ ——— *The dram of base*

Doth all the noble substance often dout,

To his own scandal.] I once proposed to read—*Doth all the noble substance* (i. e. the sum of good qualities) *oft do out*. We should now say,—*To its own scandal*; but *his* and *its* are perpetually confounded in the old copies.

As I understand the passage, there is little difficulty in it. This is one of the phrases which at present are neither employed in writing, nor perhaps are reconcilable to propriety of language.

To do a thing out, is *to extinguish it*, or *to efface or obliterate any thing painted or written*.

In the first of these significations it is used by Drayton, in the 5th Canto of his *Barons' Wars* :

“ Was ta'en in battle, and his eyes *out-done*.”

My conjecture—*do out*, instead of *doubt*, might have received support from the pronunciation of this verb in Warwickshire, where they always say—“ *dout* the candle,”—“ *dout* the fire;” i. e. put out or extinguish them. The forfex by which a candle is extinguished is also there called—*a douter*.

Dout, however, is a word formed by the coalescence of two others,—(*do* and *out*) like *don* for *do on*, *doff* for *do off*, both of which are used by Shakspeare.

The word in question (and with the same blunder in spelling) has already occurred in the ancient copies in *King Henry V* :

“ ——— make incision in their hides,

“ That their hot blood may spin in English eyes,

“ And *doubt* them with superfluous courage :”

i. e. *put* or *do them out*. I therefore now think we should read :

Doth all the noble substance often dout, &c.

for surely it is needless to say—

——— *the noble substance of worth dout,*

Enter Ghost.

HOR. Look, my lord, it comes!

because the idea of *worth* is comprehended in the epithet—*noble*.

N. B. The improvement which my former note on this passage has received, I owed, about four years ago, to the late Rev. Henry Homer, a native of Warwickshire. But as Mr. Malone appears to have been furnished with almost the same intelligence, I shall not suppress his mode of communicating it, as he may fairly plead priority in having laid it before the publick. This is the sole cause why our readers are here presented with two annotations, of almost similar tendency, on the same subject: for unwilling as I am to withhold justice from a dead friend, I should with equal reluctance defraud a living critick of his due.

STEEVENS.

The quarto, where alone this passage is found, exhibits it thus:

————— *the dram of eale*
Doth all the noble substance of a doubt,
To his own scandal.

To *dout*, as I have already observed in a note on *King Henry V.* Vol. XII. p. 444, n. 1, signified in Shakspeare's time, and yet signifies in Devonshire and other western counties, to *do out*, to efface, to extinguish. Thus they say, "*dout* the candle,"—"*dout* the fire," &c. It is exactly formed in the same manner as to *don* (or *do on*,) which occurs so often in the writings of our poet and his contemporaries.

I have no doubt that the corruption of the text arose in the following manner. *Dout*, which I have now printed in the text, having been written by the mistake of the transcriber, *doubt*, and the word *worth* having been inadvertently omitted, the line, in the copy that went to the press, stood—

Doth all the noble substance of doubt,——

The editor or printer of the quarto copy, finding the line too short, and thinking *doubt* must want an article, inserted it, without attending to the context; and instead of correcting the erroneous, and supplying the true word, printed—

Doth all the noble substance of a doubt, &c.

The very same error has happenod in *King Henry V.*:

"That their hot blood may spin in English eyes,

"And *doubt* them with superfluous courage:"

where *doubt* is again printed instead of *dout*.

HAM. Angels and ministers of grace defend us! 5—

That *worth* (which was supplied first by Mr. Theobald) was the word omitted originally in the hurry of transcription, may be fairly collected from a passage in *Cymbeline*, which fully justifies the correction made:

“ ——— Is she with Posthumus ?

“ From whose so many weights of *baseness* cannot

“ A dram of *worth* be drawn.”

This passage also adds support to the correction of the word *eale* in the first of these lines, which was likewise made by Mr. Theobald.—*Base* is used substantively for *baseness*: a practice not uncommon in Shakspeare. So, in *Measure for Measure*:

“ Say what thou canst, my *false* outweighs your *true*.”

Shakspeare, however, might have written the—dram of *ill*. This is nearer the corrupted word *eale*, but the passage in *Cymbeline* is in favour of the other emendation.

The meaning of the passage thus corrected is, The smallest particle of vice so blemishes the whole mass of virtue, as to crate from the minds of mankind the recollection of the numerous good qualities possessed by him who is thus blemished by a single stain, and taints his general character.

To his own scandal, means, *so as to reduce the whole mass of worth to its own vicious and unsightly appearance; to translate his virtue to the likeness of vice.*

His for *its*, is so common in Shakspeare, that every play furnishes us with examples. So, in a subsequent scene in this play:—“ than the force of honesty can translate beauty into *his* likeness.”

Again, in *Timon of Athens*:

“ When every feather sticks in *his* own wing, ——.”

Again, in *A Midsummer Night's Dream*:

“ Whose liquor hath this virtuous property,

“ To take from thence all error with *his* might.”

Again, in *King Richard II*:

“ That it may show me what a face I have,

“ Since *it* is bankrupt of *his* majesty.”

So, in *Grim, the Collier of Croydon*:

“ Contented life, that gives the heart *his* ease, ——.”

We meet with a sentiment somewhat similar to that before us, in *King Henry IV. P. I.*

“ —— oftentimes it doth present harsh rage,

“ Defect of manners, want of government,

“ Pride, haughtiness, opinion, and disdain :

Thou com'st in such a questionable shape,⁷
 That I will speak to thee; I'll call thee, Hamlet,
 King, father, royal Dane: O, answer me:
 Let me not burst in ignorance! but tell,
 Why thy canoniz'd bones, hearsed in death,
 Have burst their cerements!⁸ why the sepulchre,

⁷ ——— questionable *shape*.] By *questionable* is meant provoking question. HANMER.

So, in *Macbeth*:

“ Live you, or are you aught

“ That man may question?” JOHNSON.

Questionable, I believe, means only *propitious to conversation, easy and willing to be conversed with*. So, in *As you like it*: “ An *unquestionable* spirit, which you have not.” *Unquestionable* in this last instance certainly signifies *unwilling to be talked with*. STEEVENS.

Questionable perhaps only means *capable of being conversed with*. To *question*, certainly in our author's time signified to *converse*. So, in his *Rape of Lucrece*, 1594:

“ For after supper long he *questioned*

“ With modest Lucrece—.”

Again, in *Antony and Cleopatra*:

“ Out of our *question* wipe him.”

See also *King Lear*, Act V. sc. iii. MALONE.

⁸ ——— tell,

Why thy canoniz'd bones, hearsed in death,

Have burst their cerements!] Hamlet, amazed at an apparition, which, though in all ages credited, has in all ages been considered as the most wonderful and most dreadful operation of supernatural agency, enquires of the spectre, in the most emphatick terms, why he breaks the order of nature, by returning from the dead; this he asks in a very confused circumlocution, confounding in his fright the soul and body. Why, says he, have *thy bones*, which with due ceremonies have been entombed *in death*, in the common state of departed mortals, *burst* the folds in which they were embalmed? Why has the tomb, in which we saw thee quietly laid, opened his mouth, that mouth which, by its weight and stability, seemed closed for ever? The whole sentence is this: *Why dost thou appear, whom we know to be dead?* JOHNSON.

Wherein we saw thee quietly in-urn'd,⁹
 Hath op'd his ponderous and marble jaws,
 To cast thee up again! What may this mean,
 That thou, dead corse, again, in complete steel,¹
 Revisit'st thus the glimpses of the moon,

By the expression *hearsed in death* is meant, shut up and secured with all those precautions which are usually practised in preparing dead bodies for sepulture, such as the winding-sheet, shroud, coffin, &c. perhaps embalming into the bargain. So that *death* is here used, by a metonymy of the antecedent for the consequents, for the rites of death, such as are generally esteemed due, and practised with regard to dead bodies. Consequently, I understand by *cerements*, the waxed winding-sheet or winding-sheets, in which the corpse was enclosed and sown up, in order to preserve it the longer from external impressions from the humidity of the sepulchre, as embalming was intended to preserve it from internal corruption. HEATH.

By *hearsed death*, the poet seems to mean, *reposed and confined in the place of the dead*. In his *Rape of Lucrece* he has again used this uncommon participle in nearly the same sense:

“Thy sea within a puddle's womb is *hearsed*,

“And not the puddle in thy sea dispersed.” MALONE.

⁹ — quietly in-urn'd,] The quartos read.—*interr'd*.

STEEVENS.

¹ *That thou, dead corse, again, in complete steel,*] Thus also is the adjective *complete* accented by Chapman in his version of the fifth *Iliad*:

“And made his *complete* armour cast a far more *complete* light.”

Again, in the nineteenth *Iliad*:

“Grave silence strook the *complete* court.”

It is probable, that Shakspeare introduced his Ghost in armour, that it might appear more solemn by such a discrimination from the other characters; though it was really the custom of the Danish kings to be buried in that manner. Vide *Olaus Wormius*, cap. vii:

“Struem regi nec vestibus, nec odoribus cumulant, *sua cuique arma*, quorundam igni et equus adjicitur.”

“—sed postquam magnanimus ille Danorum rex collem sibi magnitudinis conspicuæ extruxisset, (cui post obitum regio diademate exornatum, *armis indutum*, inferendum esset cada-ver,” &c. STEEVENS.

Making night hideous; and we fools of nature,²
 So horridly to shake our disposition,³
 With thoughts beyond the reaches of our souls?
 Say, why is this? wherefore? what should we do?

HOR. It beckons you to go away with it,
 As if it some impartment did desire
 To you alone.

MAR. Look, with what courteous action
 It waves you to a more removed ground :⁴
 But do not go with it.

HOR. No, by no means.

HAM. It will not speak; then I will follow it.

HOR. Do not, my lord.

HAM. Why, what should be the fear?
 I do not set my life at a pin's fee;⁵
 And, for my soul, what can it do to that,
 Being a thing immortal as itself?
 It waves me forth again;—I'll follow it.

² — *we fools of nature,*] The expression is fine, as intimating we were only kept (as formerly, fools in a great family,) to make sport for nature, who lay hid only to mock and laugh at us, for our vain searches into her mysteries. *WARBURTON.*

— *we fools of nature,*] i. e. making us, who are the sport of nature, whose mysterious operations are beyond the reaches of our souls, &c. So, in *Romeo and Juliet* :

“ O, I am fortune's fool.” *MALONE.*

— *fools of nature,*] This phrase is used by Davenant, in the *Cruel Brother*, 1630, Act V. sc. i. *REED.*

³ — *to shake our disposition,*] *Disposition* for *frame*.

WARBURTON.

⁴ — *a more removed ground :*] i. e. *remote*. So, in *A Midsummer-Night's Dream* :

“ From Athens is her house remov'd seven leagues.”
 The first folio reads—*remote*. *STEEVENS.*

⁵ — *pin's fee ;*] The value of a pin. *JOHNSON.*

HOR. What, if it tempt you toward the flood,
 my lord,
 Or to the dreadful summit of the cliff,
 That beetles o'er his base⁶ into the sea?
 And there assume some other horrible form,
 Which might deprive your sovereignty of reason,⁷
 And draw you into madness? think of it:
 The very place⁸ puts toys of desperation,⁹
 Without more motive, into every brain,

⁶ *That beetles o'er his base*—] So, in Sidney's *Arcadia*, B. I: "Hills lifted up their *beetle* brows, as if they would overlooke pleasantnesse of their under prospect." STEEVENS.

That beetles o'er his base—] *That hangs o'er his base*, like what is called a *beetle-brow*. This verb is, I believe, of our author's coinage. MALONE.

⁷ — deprive *your sovereignty of reason*,] i. e. your ruling power of reason. When poets wish to invest any quality or virtue with uncommon splendor, they do it by some allusion to regal eminence. Thus, among the excellencies of Banquo's character, our author distinguishes "his *royalty* of nature," i. e. his natural *superiority* over others, his independent dignity of mind: I have selected this instance to explain the former, because I am told that "*royalty* of nature" has been idly supposed to bear some allusion to Banquo's distant prospect of the crown.

To *deprive* your sovereignty of reason, therefore, does not signify, to *deprive your princely mind of rational powers*, but, to *take away from you the command of reason, by which man is governed*.

So, in Chapman's version of the first *Iliad*:

" — I come from heaven to see

" Thy anger settled: if thy soul will use *her* *soveraigntie*

" In fit reflection."

Dr. Warburton would read *deprave*; but several proofs are given in a note to *King Lear*, Vol. XVII. A & I. sc. ii. of Shakspeare's use of the word *deprive*, which is the true reading.

STEEVENS.

I believe, *deprive* in this place signifies simply to *take away*.

JOHNSON.

⁸ *The very place* —] The four following lines added from the first edition. POPE.

⁹ — *puts toys of desperation*,] *Toys, for whims*.

WARBURTON.

That looks so many fathoms to the sea,
And hears it roar beneath.

HAM. It waves me still :—
Go on, I'll follow thee.

MAR. You shall not go, my lord.

HAM. Hold off your hands.

HOR. Be rul'd, you shall not go.

HAM. My fate cries out,
And makes each petty artery in this body
As hardy as the Nemean lion's nerve.¹—

[Ghost beckons.
Still am I call'd ;—unhand me, gentlemen ;—

[Breaking from them.
By heaven, I'll make a ghost of him that lets
me :²—

I say, away :—Go on, I'll follow thee.

[Exeunt Ghost and HAMLET.

¹ *As hardy as the Nemean lion's nerve.*] Shakspeare has again accented the word *Nemean* in this manner, in *Love's Labour's Lost* :

“ Thus dost thou hear the Nemean lion roar.”

Spenser, however, wrote *Neméan*, *Fairy Queen*, B. V. c. i :

“ Into the great Neméan lion's grove.”

Our poet's conforming in this instance to Latin prosody was certainly accidental, for he, and almost all the poets of his time, disregarded the quantity of Latin names. So, in *Lochrine*, 1595, (though undoubtedly the production of a scholar,) we have *Amphion* instead of *Amphion*, &c. See also, p. 39, n. 8.

MALONE.

The true quantity of this word was rendered obvious to Shakspeare by Twine's translation of part of the *Æneid*, and Golding's version of Ovid's *Metamorphosis*. STEEVENS.

² — *that lets me :*] *To let* among our old authors signifies to prevent, to hinder. It is still a word current in the law, and to be found in almost all leases. STEEVENS.

So, in *No Wit like a Woman's*, a comedy, by Middleton, 1657 :

“ That lets her not to be your daughter now.” MALONE.

HOR. He waxes desperate with imagination.

MAR. Let's follow; 'tis not fit thus to obey him.

HOR. Have after:—To what issue will this come?

MAR. Something is rotten in the state of Denmark.

HOR. Heaven will direct it.³

MAR. Nay, let's follow him.
[*Exeunt.*]

SCENE V.

A more remote Part of the Platform.

Re-enter Ghost and HAMLET.

HAM. Whither wilt thou lead me? speak, I'll go
no further.

GHOST. Mark me.

HAM. I will.

GHOST. My hour is almost come,
When I to sulphurous and tormenting flames
Must render up myself.

HAM. Alas, poor ghost!

GHOST. Pity me not, but lend thy serious hearing
To what I shall unfold.

HAM. Speak, I am bound to hear.

³ *Heaven will direct it.*] Perhaps it may be more apposite to read, "Heaven will *deteċt* it." FARMER.

Marcellus answers Horatio's question, "To what issue will this come?" and Horatio also answers it himself with a pious resignation, "Heaven will *direct* it." BLACKSTONE.

GHOST. So art thou to revenge, when thou shalt hear.

HAM. What?

GHOST. I am thy father's spirit ;
Doom'd for a certain term to walk the night ;
And, for the day, confin'd to fast in fires,⁴
Till the foul crimes, done in my days of nature,
Are burnt and purg'd away.⁵ But that I am forbid

⁴ *Doom'd for a certain term to walk the night ;*

And, for the day, confin'd to fast in fires,] Chaucer has a similar passage with regard to the punishments of hell, *Parson's Tale*, p. 193, Mr. Urry's edition, " And moreover the misere of hell, shall be in defeaute of mete and drinke." SMITH.

Nash, in his *Pierce Penniless his Supplication to the Devil*, 1595, has the same idea: " Whether it be a place of horror, stench and darknes, where men *see meat, but can get none*, and are ever thirsty," &c. Before I had read the *Perfones Tale* of Chaucer, I supposed that he meant rather to drop a stroke of satire on sacerdotal luxury, than to give a serious account of the place of future torment. Chaucer, however, is as grave as Shakspeare. So, likewise at the conclusion of an ancient pamphlet called *The Wyll of the Devyll*, bl. l. no date :

" Thou shalt lye in frost and *fire*

" With sicknesse and *hunger ;*" &c.

Again, in *Love's Labour's Lost* :

" ———— love's *fasting* pain."

It is observable, that in the statutes of our religious houses, most of the punishments affect the *diet* of the offenders.

But for the foregoing examples, I should have supposed we ought to read—" confin'd to *waste* in fires." STEEVENS.

This passage requires no amendment. As spirits were supposed to feel the same desires and appetites that they had on earth, to *fast* might be considered as one of the punishments inflicted on the wicked. M. MASON.

⁵ *Are burnt and purg'd away.]* Gawin Douglas really changes the Platonic hell into the " punytion of faulis in purgatory : " and it is observable, that when the Ghost informs Hamlet of his doom there—

" Till the foul crimes done in his days of nature

" Are burnt and purg'd away."—

But this eternal blazon must not be
To ears of flesh and blood:—Lift, lift, O lift!—
If thou didst ever thy dear father love,—

HAM. O heaven!

GHOST. Revenge his foul and most unnatural
murder.⁸

HAM. Murder?

GHOST. Murder most foul, as in the best it is;
But this most foul, strange, and unnatural.

HAM. Haste me to know it; that I, with wings
as swift
As meditation, or the thoughts of love,⁹

quently written by our ancient poets instead of *porcupine*. So, in *Skialetheia*, a collection of Epigrams, Satires, &c. 1598:
“*Porpentine-backed, for he lies on thornes.*”

STEEVENS.

⁸ *Revenge his foul and most unnatural murder.*] As a proof that this play was written before 1597, of which the contrary has been asserted by Mr. Holt in Dr. Johnson's Appendix, I must borrow, as usual, from Dr. Farmer: “Shakspeare is said to have been no extraordinary actor; and that the top of his performance was the Ghost in his own *Hamlet*. Yet this *chef d'oeuvre* did not please: I will give you an original stroke at it. Dr. Lodge published in the year 1596, a pamphlet called *Wit's Miserie, or the World's Madnes, discovering the incarnate Devils of the Age*, quarto. One of these devils is, *Hate-virtue, or sorrow for another man's good successè*, who, says the doctor, is a *foule lubber*, and looks as pale as the vizard of the *Ghost*, which cried so miserably at the theatre, *Hamlet revenge.*” STEEVENS.

I suspect that this stroke was levelled not at Shakspeare, but at the performer of the Ghost in an older play on this subject, exhibited before 1589. See *An Attempt to ascertain the Order of Shakspeare's Plays*, Vol. II. MALONE.

⁹ *As meditation, or the thoughts of love,*] This similitude is extremely beautiful. The word *meditation* is consecrated, by the *mysticks*, to signify that stretch and flight of mind which aspires to the enjoyment of the supreme good. So that Hamlet, considering with what to compare the swiftness of his revenge,

May sweep to my revenge.

GHOST. I find thee apt ;
And duller should'st thou be than the fat weed
That rots itself in ease on Lethe wharf,¹

chooses two of the most rapid things in nature, the ardency of divine and human passion, in an *enthusiast* and a *lover*.

WARBURTON.

The comment on the word *meditation* is so ingenious, that I hope it is just. JOHNSON.

¹ *And duller should'st thou be than the fat weed*

That rots itself in ease on Lethe wharf,] Shakspeare, apparently through ignorance, makes Roman Catholicks of these Pagan Danes; and here gives a description of purgatory; but yet mixes it with the Pagan fable of Lethe's wharf. Whether he did it to insinuate to the zealous Protestants of his time, that the Pagan and Popish purgatory stood both upon the same footing of credibility, or whether it was by the same kind of licentious inadvertence that Michael Angelo brought Charon's bark into his picture of the Last Judgment, is not easy to decide. WARBURTON.

That rots itself in ease &c.] The quarto reads—*That roots itself*. Mr. Pope follows it. Otway has the same thought:

“ — like a coarse and usefess dunghill weed

“ Fix'd to one spot, and rot just as I grow.”

Mr. Cowper also, in his version of the seventh *Iliad*, v. 100, has adopted this phrase of Shakspeare, to express—

“ Ἡμενοι ἀθήν' ἐκαστοι ἀκήριοι,—”

“ Rot where you sit.” v. 112.

In Pope's *Essay on Man*, Ep. II. 64, we meet with a similar comparison:

“ Fix'd like a plant on his peculiar spot,

“ To draw nutrition, propagate, and rot.”

The superiority of the reading of the folio is to me apparent: to be in a crescent state (i. e. to *root* itself) affords an idea of activity; to *rot* better suits with the dulness and inaction to which the Ghost refers. Beaumont and Fletcher have a thought somewhat similar in *The Humorous Lieutenant*:

“ This dull root pluck'd from Lethe's flood.”

STEEVENS.

That roots itself in ease &c.] Thus the quarto, 1604. The folio reads—*That rots itself* &c. I have preferred the reading of the original copy, because to *root itself* is a natural and easy phrase, but “to *rot* itself,” not English. Indeed in general the

Would'st thou not stir in this. Now, Hamlet, hear :
 'Tis given out, that sleeping in mine orchard,
 A serpent stung me ; so the whole ear of Denmark
 Is by a forged process of my death
 Rankly abus'd : but know, thou noble youth,
 The serpent that did sting thy father's life,
 Now wears his crown.

HAM. O, my prophetick foul ! my uncle !

GHOST. Ay, that incestuous, that adulterate beast,
 With witchcraft of his wit,² with traitorous gifts,
 (O wicked wit, and gifts, that have the power
 So to seduce !) won to his shameful lust
 The will of my most seeming virtuous queen :
 O, Hamlet, what a falling-off was there !
 From me, whose love was of that dignity,
 That it went hand in hand even with the vow
 I made to her in marriage ; and to decline
 Upon a wretch, whose natural gifts were poor
 To those of mine !
 But virtue, as it never will be mov'd,

readings of the original copies, when not corrupt, ought, in my opinion, not to be departed from, without very strong reason. *That roots itself in ease*, means, whose sluggish root is idly extended.

The modern editors read—*Lethe's wharf* ; but the reading of the old copy is right. So, in Sir Aston Cockain's *Poems*; 1658, p. 177 :

“ — fearing these great actions might die,
 “ Neglected cast all into *Lethe lake*.” MALONE.

That Shakspeare, or his first editors, supposed—*rots itself*, to be English, is evident from the same phrase being used in *Antony and Cleopatra* :

“ — lackeying the varying tide,
 “ To rot itself with motion.”

See Vol. XVII. p. 47. STEEVENS.

² — his wit,] The old copies have *wits*. The subsequent line shows that it was a misprint. MALONE.

Though lewdness court it in a shape of heaven ;
 So lust, though to a radiant angel link'd,
 Will fate itself in a celestial bed,
 And prey on garbage.³
 But, soft ! methinks, I scent the morning air ;
 Brief let me be :—Sleeping within mine orchard,⁴
 My custom always of the afternoon,⁵
 Upon my secure hour thy uncle stole,
 With juice of curf'd hebenon in a vial,⁶

³ ——— fate itself in a celestial bed,
 And prey on garbage.] The same image occurs again in
Cymbeline :

“ ————— ravening first
 “ The lamb, longs after for the garbage.” STEEVENS.

The same sentiment is expressed in a fragment of Euripides,
Antiope, v. 86, edit. Barnes :

“ Κόρος δὲ πάντων, καὶ γὰρ ἐκ καλλιόνων
 “ Λέκτροις ἐν αἰσχροῖς εἶδον ἐκπεπληγμένους.
 “ Δαιτὸς δὲ πληρωθεῖς τις, ” ασμενος πάλιν
 “ Φαύλη διαίτη προσβαλὼν ἡστῆ σῶμα.” TODD.

⁴ ——— mine orchard,] Orchard for garden. So, in *Romeo*
and Juliet :

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

⁵ ——— Sleeping ———

My custom always of the afternoon,] See the *Paston Letters*, Vol. III. p. 282: “ Written in my sleeping time, at afternoon” &c. See note on this passage. STEEVENS.

⁶ *With juice of curf'd hebenon in a vial,*] The word here used was more probably designed by a *metathesis*, either of the poet or transcriber, for *hebenon*, that is, *henbane* ; of which the most common kind (*hyoscyamus niger*) is certainly *narcotick*, and perhaps, if taken in a considerable quantity, might prove poisonous. Galen calls it cold in the third degree ; by which in this, as well as *opium*, he seems not to mean an actual coldness, but the power it has of benumbing the faculties. Dioscorides ascribes to it the property of producing madness (“*νοσημαμος μανιώδης*”). These qualities have been confirmed by several cases related in modern observations. In Wepfer we have a good account of the various effects of this root upon most of the mem-

And in the porches of mine ears did pour
 The leperous distilment;⁷ whose effect
 Holds such an enmity with blood of man,
 That, swift as quicksilver, it courses through
 The natural gates and alleys of the body;
 And, with a sudden vigour, it doth posset
 And curd, like eager droppings into milk,
 The thin and wholesome blood: so did it mine;
 And a most instant tetter bark'd about,
 Most lazar-like, with vile and loathsome crust,
 All my smooth body.
 Thus was I, sleeping, by a brother's hand,
 Of life, of crown, of queen, at once despatch'd:⁸
 Cut off even in the blossoms of my sin,⁹

bers of a *convent* in Germany, who eat of it for supper by mistake, mixed with succory;—heat in the throat, giddiness, dimness of sight, and delirium. *Cicut. Aquatic.* c. xviii. GREY.

So, in Drayton's *Barons' Wars*, p. 51:

“ The pois'ning *henbane*, and the mandrake drad.”

Again, in the Philosopher's 4th Satire of Mars, by Robert Anton, 1616:

“ The poison'd *henbane*, whose cold juice doth kill.”

In Marlowe's *Jew of Malta*, 1633, the word is written in a different manner:

“ — the blood of Hydra, Lerna's bane,

“ The juice of *hebon*, and Cocytus' breath.”

STEEVENS.

⁷ *The leperous distilment*;] So, in Painter's *Palace of Pleasure*, Vol. II. p. 142: “ — which being once possessed, never leaveth the patient till it hath enfeebled his state, like the qualitie of *poison distilling* through the veins even to the heart.”

MALONE.

Surely, the leperous *distilment* signifies the water *distilled* from *henbane*, that subsequently occasioned leprosy.

STEEVENS.

⁸ — at once despatch'd:] *Despatch'd*, for *bereft*.

WARBURTON.

⁹ *Cut off even in the blossoms of my sin*, &c.] The very words of this part of the speech are taken (as I have been informed by

Unhousel'd, disappointed, unanel'd ;¹
 No reckoning made, but sent to my account

a gentleman of undoubted veracity) from an old *Legend of Saints*, where a man, who was accidentally drowned, is introduced as making the same complaint. STEEVENS.

¹ *Unhousel'd, disappointed, unanel'd* ;] *Unhousel'd* is without having received the sacrament.

Disappointed, as Dr. Johnson observes, “ is the same as *unappointed*, and may be properly explained *unprepared*. A man well furnished with things necessary for an enterprise, was said to be well *appointed*.”

This explanation of *disappointed* may be countenanced by a quotation of Mr. Upton's from *Measure for Measure* :

“ Therefore your best *appointment* make with speed.”

Isabella, as Mr. Malone remarks, is the speaker, and her brother, who was condemned to die, is the person addressed.

Unanel'd is without extreme unction.

I shall now subjoin as many notes as are necessary for the support of the first and third of these explanations. I administer the bark only, not supposing any reader will be found who is desirous to swallow the whole tree.

In the *Textus Roffensis* we meet with two of these words—“ The monks offering themselves to perform all priestly functions of *houseling*, and *aveyling*.” *Aveyling* is misprinted for *aneyling*.

STEEVENS.

See *Mort d'Arthur*, p. iii. c. 175 : “ So when he was *houseled* and *aneled*, and had all that a Christian man ought to have,” &c.

TYRWHITT.

The subsequent extract from a very scarce and curious copy of Fabian's *Chronicle*, printed by Pynson, 1516, seems to remove every possibility of doubt concerning the true signification of the words *unhousel'd* and *unanel'd*. The historian, speaking of Pope Innocent's having laid the whole kingdom of England under an interdict, has these words : “ Of the manner of this interdiction of this lande have I seen dyverse opynyons, as some ther be that saye that the lande was interdyted thorwly and the churchis and housys of relygyon cloyd, that no where was used mase, nor dyvyne servyce, by whiche reason none of the VII sacramentis all this terme should be mynyftred or occupied, nor chyld *crystened*, nor man *confessed* nor *marryed* ; but it was not so strayght. For there were dyverse placys in Englonde, which were occupied with dyvyne servyce all that season by lycence purchafed than or before, also chyldren were chryftenyd throughe

With all my imperfections on my head :
 O, horrible ! O, horrible ! most horrible !²
 If thou hast nature in thee, bear it not ;
 Let not the royal bed of Denmark be
 A couch for luxury³ and damned incest.
 But, howsoever thou pursu'st this act,
 Taint not thy mind, nor let thy soul contrive
 Against thy mother aught ; leave her to heaven,
 And to those thorns that in her bosom lodge,
 To prick and sting her. Fare thee well at once !
 The glow-worm shows the matin to be near,

all the lande and men *houfelyd* and *anelyd*." Fol. 14, Septima Pars Johannis.

The Anglo-Saxon noun-substantives *husfel*, (the eucharist) and *ele* (oil) are plainly the roots of these last-quoted compound adjectives.—For the meaning of the affix *an* to the last, I quote Spelman's Gloss. in loco : " Quin et dictionibus (an) adjungitur, siquidem vel *majoris notationis gratia*, vel ad *singulare aliquid*, vel *unicum* demonstrandum." Hence *anelyd* should seem to signify *oiled* or *anointed* by way of eminence, i. e. having received extreme unction. For the confirmation of the sense given here, there is the strongest internal evidence in the passage. The historian is speaking of the VII sacraments, and he expressly names five of them, viz. baptism, marriage, auricular confession, the *eucharist*, and *extreme unction*.

The antiquary is desired to consult the edition of Fabian, printed by Pynson, 1516, because there are others, and I remember to have seen one in the Bodleian Library at Oxford, with a continuation to the end of Queen Mary, London, 1559, in which the language is much modernized. BRAND.

² *O, horrible ! O, horrible ! most horrible !*] It was ingeniously hinted to me by a very learned lady, that this line seems to belong to Hamlet, in whose mouth it is a proper and natural exclamation ; and who, according to the practice of the stage, may be supposed to interrupt so long a speech. JOHNSON.

³ *A couch for luxury* —] i. e. for *lewdness*. So, in *K. Lear* :
 " To't luxury, pell-mell, for I lack soldiers."

STEEVENS.

See Vol. XV. p. 436 and 482. MALONE.

And 'gins to pale his uneffectual fire :⁴

Adieu, adieu, adieu ! remember me.⁵ [Exit.

HAM. O all you host of heaven ! O earth ! What else ?

And shall I couple hell ?—O fye !⁶—Hold, hold, my heart ;

And you, my sinews, grow not instant old,
But bear me stiffly up !—Remember thee ?

Ay, thou poor ghost, while memory holds a seat
In this distracted globe.⁷ Remember thee ?

⁴ — pale his uneffectual fire :] i. e. shining without heat.

WARBURTON.

To pale is a verb used by Lady Elizabeth Carew, in her *Tragedy of Mariam*, 1613 :

“ — Death can pale as well

“ A cheek of roses, as a cheek less bright.”

Again, in Urry's Chaucer, p. 368 : “ The sterre paleth her white cheres by the flambes of the sonne,” &c.

Uneffectual fire, I believe, rather means, fire that is no longer seen when the light of morning approaches. So, in *Pericles, Prince of Tyre*, 1609 :

“ ————— like a glow-worm,—

“ The which hath fire in darkness, none in light.”

STEEVENS.

⁵ *Adieu, adieu, adieu ! &c.*] The folio reads—

Adieu, adieu, Hamlet : remember me. STEEVENS.

⁶ — O fye !] These words (which hurt the measure, and from that circumstance, and their almost ludicrous turn, may be suspected as an interpolation,) are found only in the two earliest quartos.

“ O fye !” however, might have been the marginal reprehension of some scrupulous reader, to whom the MS. had been communicated before it found its way to the press. STEEVENS.

⁷ ————— Remember thee?

Ay, thou poor ghost, while memory holds a seat

In this distracted globe.] So, in our poet's 122d Sonnet :

“ Which shall above that idle rank remain,

“ Beyond all dates, even to eternity ;

“ Or at the least, so long as brain and heart

“ Have faculty by nature to subsist.” MALONE.

Yea, from the table of my memory⁸
 I'll wipe away all trivial fond records,
 All saws of books, all forms, all preffures past,
 That youth and observation copied there;
 And thy commandment all alone shall live
 Within the book and volume of my brain,
 Unmix'd with baser matter: yes, by heaven.
 O most pernicious woman!
 O villain, villain, smiling, damned villain!
 My tables,—meet it is, I set it down,⁹

— *this distracted globe.*] i. e. in this head confused with thought. STEEVENS.

⁸ *Yea, from the table of my memory*—] This expression is used by Sir Philip Sidney in his *Defence of Poesie*. MALONE.

— from the table of my memory I'll *wipe away* &c.] This phrase will remind the reader of Charria's exclamation in the *Eunuch* of Terence:—"O faciem pulchram! *deles omnes dehinc ex animo mulieres.*" STEEVENS.

⁹ *My tables,—meet it is, I set it down,*] This is a ridicule on the practice of the time. Hall says, in his character of the *Hypocrite*, "He will ever sit where he may be seene best, and in the midst of the sermon pulles out his *tables* in haste, as if he feared to loose that note," &c. FARMER.

No ridicule on the practice of the time could with propriety be introduced on this occasion. Hamlet avails himself of the same caution observed by the Doctor in the fifth act of *Macbeth*: "I will set down whatever comes from her, to satisfy my remembrance the more strongly."

Dr. Farmer's remark, however, as to the frequent use of table-books, may be supported by many instances. So, in the Induction to *The Malcontent*, 1604: "I tell you I am one that hath seen this play often, and give them intelligence for their action: I have most of the jests of it here in my *table-book*."

Again, in *Love's Sacrifice*, 1633:

"You are one loves courtship:

"You had some change of words; 'twere no lost labour

"To stuff your *table-books*."

Again, in *Antonio's Revenge*, 1602: Balurdo draws out his *writing-tables* and writes—

"*Retort and obtuse*, good words, very good words."

That one may smile, and smile, and be a villain;
At least, I am sure, it may be so in Denmark:

[*Writing.*

So, uncle, there you are. Now to my word;¹

It is, *Adieu, adieu! remember me.*

I have sworn't.

HOR. [*Within.*] My lord, my lord,——

MAR. [*Within.*] Lord Hamlet,——

HOR. [*Within.*] Heaven secure him!

HAM. So be it!

MAR. [*Within.*] Illo, ho, ho, my lord!

HAM. Hillo,² ho, ho, boy! come, bird, come.³

Again, in *Every Woman in her Humour*, 1609:

“Let your *tables* befriend your memory; write,” &c.

STEEVENS.

See also *The Second Part of Henry IV*:

“And therefore will he wipe his *tables* clean,

“And keep no *tell-tale* to his *memory*.”

York is here speaking of the King. *Table-books* in the time of our author appear to have been used by all ranks of people. In the church they were filled with short notes of the sermon, and at the theatre with the sparkling sentences of the play.

MALONE.

¹ —— [*Now to my word;*] Hamlet alludes to the *watch-word* given every day in military service, which at this time he says is, *Adieu, adieu! remember me.* So, in *The Devil's Charter*, a tragedy, 1607:

“Now to my *watch-word*——.” STEEVENS.

² *Hillo,*——] This exclamation is of French origin. So, in the *Venerie de Jacques Fouilloux*, 1635, 4to. p. 12: “*Ty a hillaut,*” &c. See Vol. V. p. 296. STEEVENS.

³ —— [*come, bird, come.*] This is the call which falconers use to their hawk in the air, when they would have him come down to them. HANMER.

This expression is used in Marston's *Dutch Courtesan*, and by many others among the old dramatick writers.

It appears from all these passages, that it was the falconer's call, as Sir T. Hanmer has observed.

Enter HORATIO and MARCELLUS.

MAR. How is't, my noble lord ?

HOR. What news, my lord ?

HAM. O, wonderful !

HOR. Good my lord, tell it.

HAM. No ;
You will reveal it.

HOR. Not I, my lord, by heaven.

MAR. Nor I, my lord.

HAM. How say you then ; would heart of man
once think it ?—

But you'll be secret, —

HOR. MAR. Ay, by heaven, my lord.

HAM. There's ne'er a villain, dwelling in all Den-
mark,
But he's an arrant knave.

HOR. There needs no ghost, my lord, come from
the grave,
To tell us this.

HAM. Why, right ; you are in the right ;
And so, without more circumstance at all,
I hold it fit, that we shake hands, and part :
You, as your business, and desire, shall point you ;—
For every man hath business, and desire,
Such as it is,—and, for my own poor part,
Look you, I will go pray.

Again, in *Tyro's Roaring Megge, planted against the Walls of Melancholy*, &c. 4to. 1598 :

“ Yet, ere I iournie, Ile go see the kyte :

“ Come, come bird, come : pox on you, can you mute ?”

STEEVEN§.

HOR. These are but wild and whirling words, my lord.

HAM. I am sorry they offend you, heartily; yes, Faith, heartily.

HOR. There's no offence, my lord.

HAM. Yes, by Saint Patrick,⁴ but there is, Horatio,

And much offence too. Touching this vision here,—
It is an honest ghost, that let me tell you;
For your desire to know what is between us,
O'er-master it as you may. And now, good friends,
As you are friends, scholars, and foldiers,
Give me one poor request.

HOR. What is't, my lord?
We will.

HAM. Never make known what you have seen to-night.

HOR. MAR. My lord, we will not.

HAM. Nay, but swear't.

HOR. In faith,
My lord, not I.

MAR. Nor I, my lord, in faith.

HAM. Upon my sword.

MAR. We have sworn, my lord, already.

⁴ — by Saint Patrick,] How the poet comes to make Hamlet swear by *St. Patrick*, I know not. However, at this time all the whole northern world had their learning from Ireland; to which place it had retired, and there flourished under the auspices of this saint. But it was, I suppose, only said at random; for he makes Hamlet a student at Witteſberg.

WARBURTON.

Dean Swift's "Verses on the sudden drying-up of St. Patrick's Well, 1726," contain many learned allusions to the early cultivation of literature in Ireland. NICHOLS.

HAM. Indeed, upon my sword, indeed.

GHOST. [*Beneath.*] Swear.

HAM. Ha, ha, boy ! say'st thou so ? art thou there,
true-penny ?⁵

Come on,—you hear this fellow in the cellarage,—
Consent to swear.

HOR. Propose the oath, my lord.

HAM. Never to speak of this that you have seen,
Swear by my sword.⁶

⁵ ——— [*true-penny?*] This word, as well as some of Hamlet's former exclamations, we find in *The Malcontent*, 1604:

“ Illo, ho, ho, ho; art thou there old *True-penny?*”

STEVENS.

⁶ ——— [*Swear by my sword.*] Here the poet has preserved the manners of the ancient Danes, with whom it was *religion* to swear upon their swords. See *Bartholinus, De causis contempt. mort. apud Dan.* WAREBURTON.

I was once inclinable to this opinion, which is likewise well defended by Mr. Upton; but Mr. Garrick produced me a passage, I think, in *Brantome*, from which it appeared that it was common to swear upon the sword, that is, upon the cross, which the old swords always had upon the hilt. JOHNSON.

Shakspeare, it is more than probable, knew nothing of the ancient Danes, or their manners. Every extract from Dr. Farmer's pamphlet must prove as instructive to the reader as the following:

“ In the *Passus Primus* of *Pierce Plowman*,

‘ David in his daies dubbed knightes,

‘ And did them *swere on her sword* to ferve truth ever.’

“ And in *Hieronymo*, the common butt of our author, and the wits of the time, says Lorenzo to Pedringano:

‘ Swear on this *cross*, that what thou say'st is true :

‘ But if I prove thee perjur'd and unjust,

‘ This very *sword*, whereon thou took'st thine oath,

‘ Shall be a worker of thy tragedy.”

To the authorities produced by Dr. Farmer, the following may be added from *Holinshed*, p. 664: “ Warwick kissed the *cross* of King Edward's sword, as it were a vow to his promise.”

Again, p. 1038, it is said—“ that Warwick drew out his sword, which other of the honourable and worshipful that were

GHOST. [*Beneath.*] Swear.

HAM. *Hic & ubique?* then we'll shift our ground:—

Come hither, gentlemen,
And lay your hands again upon my sword:
Swear by my sword,
Never to speak of this that you have heard.

GHOST. [*Beneath.*] Swear by his sword.

HAM. Well said, old mole! can't work i'the earth so fast?

then present likewise did, when he commanded that each one should kiss other's sword, according to an ancient custom amongst men of war in time of great danger; and herewith they made a solemn vow." &c.

Again, in Decker's comedy of *Old Fortunatus*, 1600:

"He has sworn to me on the *cross* of his pure Toledo."

Again, in his *Satiromastix*: "By the *cross* of this sword and dagger, captain, you shall take it."

In the soliloquy of *Roland* addressed to his sword, the *cross* on it is not forgotten: "—capulo eburneo candidissime, cruce aurea splendidissime," &c. *Turpin's Hist. de Gestis Caroli Mag. cap. 22.*

Again, in an ancient MS. of which some account is given in a note on the first scene of the first Act of *The Merry Wives of Windsor*, the oath taken by a *maister of defence* when his degree was conferred on him, is preserved, and runs as follows: "First you shall sweare (so help you God and halidome, and by all the christendome which God gave you at the fount-stone, and by the *croffe* of this sword which doth represent unto you the *croffe* which our Saviour suffered his most paynesful deathe upon,) that you shall upholde, maynteyne, and kepe to your power all such articles as shall be heare declared unto you, and receive in the presence of me your maister, and these the rest of the maisters my brethren heare with me at this tyme." STEEVENS.

Spenser observes that the Irish in his time used commonly to swear by their sword. See his *View of the State of Ireland*, written in 1596. This custom, indeed, is of the highest antiquity; having prevailed, as we learn from Lucian, among the Scythians. MALONE.

A worthy pioneer!—Once more remove, good friends.

HOR. O day and night, but this is wondrous strange!

HAM. And therefore as a franger give it welcome.⁷

There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy.

But come;—

Here, as before, never, so help you mercy!

How strange or odd so'er I bear myself,

As I, perchance, hereafter shall think meet

To put an antick disposition on,—

That you, at such times seeing me, never shall,

With arms encumber'd thus, or this head-shake,

Or by pronouncing of some doubtful phrase,

As, *Well, well, we know*;—or, *We could, an if we would*;—or, *If we list to speak*;—or, *There be, an if they might*;⁸—

Or such ambiguous giving out, to note

That you know aught of me :⁹—This do you swear,¹

⁷ *And therefore as a stranger give it welcome.*] i. e. receive it to yourself; take it under your own roof; as much as to say, *Keep it secret.* Alluding to the laws of hospitality.

WARBURTON.

Warburton refines too much on this passage. Hamlet means merely to request that they would seem not to know it—to be unacquainted with it. M. MASON.

⁸ — *an if they might*;] Thus the quarto. The folio reads —*an if there might.* MALONE.

⁹ *Or such ambiguous giving out, to note,*

That you know aught of me :] The construction is irregular and elliptical. Swear as before, says Hamlet, that you never *shall* by folded arms or shaking of your head intimate that a secret is lodged in your breasts; and by no ambiguous phrases denote that you know aught of me.

Shakspeare has in many other places begun to construct a sen-

So grace and mercy at your most need help you ! }

GHOST. [*Beneath.*] Swear.

HAM. Rest, rest, perturbed spirit!² So, gentlemen,

tence in one form, and ended it in another. 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.”

Again, in the same play : “ No more of this, Helena ;—left it be rather thought you affect a sorrow, than *to have* :” where he ought to have written *than that you have* : or, *left you rather be thought to affect a sorrow, than to have*.

Again, *ibidem* :

“ I bade her—if her fortunes ever stood

“ Necessitated to help, *that* by this token

“ I would relieve her.”

Again, in *The Tempest* :

“ I have with such provision in mine art

“ So safely order'd, that there is *no foul*—

“ No, not so much perdition as an hair

“ Betid to any creature in the vessel.”

See Vol. IV. p. 13, n. 6 ; and Vol. IX. p. 268, n. 9 ; and p. 396, n. 4.

Having used the word *never* in the preceding part of the sentence, [that you *never* shall—] the poet considered the *negative* implied in what follows ; and hence he wrote—“ *or—to note,*” instead of *nor*. MALONE.

¹ ——— *This do you swear, &c.*] The folio reads,—*this not to do, swear, &c.* STEEVENS.

Swear is used here, as in many other places, as a disyllable.
MALONE.

Here again my untutored ears revolt from a new disyllable ; nor have I scrupled, like my predecessors, to supply the pronoun—*you*, which must accidentally have dropped out of a line that is imperfect without it. STEEVENS.

² *Rest, rest, perturbed spirit !*] The skill displayed in Shakspeare's management of his Ghost, is too considerable to be overlooked. He has rivetted our attention to it by a succession of forcible circumstances :—by the previous report of the terrified centinels,—by the solemnity of the hour at which the phantom walks,—by its martial stride and discriminating armour, visible only *per incertam lunam*, by the glimpses of the moon,—by its long taciturnity,—by its preparation to speak, when interrupted

With all my love I do commend me to you :
 And what so poor a man as Hamlet is
 May do, to express his love and friending to you,
 God willing, shall not lack. Let us go in together ;
 And still your fingers on your lips, I pray.
 The time is out of joint ;—O cursed spite !
 That ever I was born to set it right !
 Nay, come, let's go together. [*Exeunt.*

by the morning cock,—by its mysterious reserve throughout its first scene with Hamlet,—by his resolute departure with it, and the subsequent anxiety of his attendants,—by its conducting him to a solitary angle of the platform,—by its voice from beneath the earth,—and by its unexpected burst on us in the closet.

Hamlet's late interview with the spectre, must in particular be regarded as a stroke of dramatick artifice. The phantom might have told his story in the presence of the Officers and Horatio, and yet have rendered itself as inaudible to them, as afterwards to the Queen. But suspense was our poet's object ; and never was it more effectually created, than in the present instance. Six times has the royal semblance appeared, but till now has been withheld from speaking. For this event we have waited with impatient curiosity, unaccompanied by lassitude, or remitted attention.

The Ghost in this tragedy, is allowed to be the genuine product of Shakspeare's strong imagination. When he afterwards avails himself of traditional phantoms, as in *Julius Cæsar*, and *King Richard III.* they are but inefficacious pageants ; nay, the apparition of Banquo is a mute exhibitor. Perhaps our poet despaired to equal the vigour of his early conceptions on the subject of preter-natural beings, and therefore allotted them no further eminence in his dramas ; or was unwilling to diminish the power of his principal shade, by an injudicious repetition of congenial images. STEEVENS.

The verb *perturb* is used by Holinshed, and by Bacon in his *Essay on Superstition* : “ — therefore atheism did never *perturb* states.” MALONE.

ACT II. SCENE I.

A Room in Polonius's House.

Enter POLONIUS *and* REYNALDO.³

POL. Give him this money, and these notes, Reynaldo.

REY. I will, my lord.

POL. You shall do marvellous wisely, good Reynaldo,

Before you visit him, to make inquiry
Of his behaviour.

REY. My lord, I did intend it.

POL. Marry, well said: very well said.⁴ Look
you, fir,

Inquire me first what Danfers⁵ are in Paris;
And how, and who, what means, and where they
keep,

What company, at what expence; and finding,
By this encompassment and drift of question,
That they do know my son, come you more nearer

³ *Enter Polonius and Reynaldo.*] The quartos read—*Enter old Polonius with his man or two.* STEEVENS.

⁴ — *well said: very well said.*] Thus also, the weak and tedious Shallow says to Bardolph, in *The Second Part of King Henry IV.* Act III. sc. ii: "It is well said, fir; and it is well said indeed too." STEEVENS.

⁵ — *Danfers* —] *Danske* (in Warner's *Albion's England*) is the ancient name of Denmark. STEEVENS.

Than your particular demands will touch it :⁶
 Take you, as 'twere, some distant knowledge of him ;
 As thus,—*I know his father, and his friends,*
And, in part, him ;—Do you mark this, Reynaldo ?

REY. Ay, very well, my lord.

POL. *And, in part, him ;*—but, you may say, *not well :*

But, if't be he I mean, he's very wild ;
Addicted so and so ;—and there put on him
 What forgeries you please ; marry, none so rank
 As may dishonour him ; take heed of that ;
 But, sir, such wanton, wild, and usual slips,
 As are companions noted and most known
 To youth and liberty.

REY. As gaming, my lord.

POL. Ay, or drinking, fencing, swearing, quarrelling,
 Drabbing :—You may go so far

⁶ — come you more nearer

Than your particular demands will touch it :] The late editions read, and point, thus :

— come you more nearer ;

Then *your particular demands will touch it :*

Throughout the old copies the word which we now write—*than*, is constantly written—*then*. I have therefore printed—*than*, which the context seems to me to require, though the old copies have *then*. There is no point after the word *nearer*, either in the original quarto, 1604, or the folio. MALONE.

⁷ — *drinking, fencing, swearing,*] I suppose, by *fencing* is meant a too diligent frequentation of the fencing-school, a resort of violent and lawless young men. JOHNSON.

Fencing, I suppose, means, piquing himself on his skill in the use of the sword, and quarrelling and brawling, in consequence of that skill. “ The cunning of *fencers*, says Goffon, in his *Schoole of Abuse*, 1579, is now applied to *quarrelling* : they thinke themselves no men, if for stirring of a straw, they prove not their valure upon some bodies fleshe.” MALONE.

REY. My lord, that would dishonour him.

POL. 'Faith, no; as you may season it in the charge.⁸

You must not put another scandal on him,⁹

That he is open to incontinency;

That's not my meaning:¹ but breathe his faults so quaintly,

That they may seem the taints of liberty:

The flash and out-break of a fiery mind;

A savageness² in unreclaimed blood,

Of general assault.³

REY. But, my good lord,——

POL. Wherefore should you do this?

REY. Ay, my lord,

I would know that.

POL. Marry, sir, here's my drift;

And, I believe, it is a fetch of warrant:⁴

You laying these slight fullies on my son,

As 'twere a thing a little soil'd i'the working,

Mark you,

⁸ 'Faith, no; as you may season it &c.] The quarto reads—*Faith, as you may season it in the charge.* MALONE.

⁹ —— another *scandal on him,*] Thus the old editions. Mr. Theobald reads—*an utter.* JOHNSON.

—— another *scandal* ——] i. e. a very different and more scandalous failing, namely habitual incontinency. Mr. Theobald in his *Shakspeare Restored* proposed to read—*an utter scandal* on him; but did not admit the emendation into his edition.

MALONE.

¹ *That's not my meaning:*] That is not what I mean when I permit you to accuse him of drabbing. M. MASON.

² *A savageness* ——] *Savageness*, for *wildness*. WARBURTON.

³ *Of general assault.*] i. e. such as youth in general is liable to.

WARBURTON.

⁴ *And, I believe, it is a fetch of warrant:*] So the folio. The quarto reads—a fetch of *wit*. STEEVENS.

Your party in converse, him you would found,
 Having ever seen in the prenominate crimes,⁵
 The youth you breathe of, guilty, be assur'd,
 He closes with you in this consequence ;
Good fir, or *so* ;⁶ or *friend*, or *gentleman*,—
 According to the phrase, or the addition,
 Of man, and country.

REY. Very good, my lord.

POL. And then, fir, does he this,—He does—
 What was I about to say ?—By the mass, I was about
 to say some something :—Where did I leave ?

REY. At, closes in the consequence.

POL. At, closes in the consequence,⁷—*Ay, marry* ;
 He closes with you thus :—*I know the gentleman* ;
I saw him yesterday, or t'other day,
Or then, or then ; with such, or such ; and, as you
say,

There was he gaming ; there o'ertook in his rouse ;
There falling out at tennis : or, perchance,
I saw him enter such a house of sale,
(Videlicet, a brothel,) or so forth.—

See you now ;

Your bait of falsehood takes this carp of truth :
 And thus do we of wisdom and of reach,
 With windlaces, and with assays of bias,
 By indirections find directions out ;

⁵ ——— prenominate *crimes*,] i. e. crimes already named.

⁶ *Good fir, or so* ;] I suspect, (with Mr. Tyrwhitt,) that the poet wrote—*Good fir, or fir, or friend, &c.* In the last Act of this play, *so* is used for *so forth* : “—six French rapiers and poniards, with their assigns, as girdle, hanger, and *so*.”

MALONE.

⁷ *At, closes in the consequence*,] Thus the quarto. The folio adds—*At friend, or so, or gentleman.* MALONE.

So, by former lecture and advice,
Shall you my son : You have me, have you not ?

REY. My lord, I have.

POL. God be wi' you ; fare you well.

REY. Good my lord,——

POL. Observe his inclination in yourself.⁸

REY. I shall, my lord.

POL. And let him ply his musick.

REY. Well, my lord.
[Exit.

Enter OPHELIA.

POL. Farewell !—How now, Ophelia ? what's
the matter ?

OPH. O, my lord, my lord, I have been so af-
frighted !

POL. With what, in the name of heaven ?

OPH. My lord, as I was sewing in my closet,
Lord Hamlet,—with his doublet all unbrac'd ;
No hat upon his head ; his stockings foul'd,
Ungarter'd, and down-gyved to his ancle ;⁹

⁸ —— in *yourself*.] Sir T. Hanmer reads—*e'en yourself*, and is followed by Dr. Warburton ; but perhaps *in yourself*, means, *in your own person*, not by spies. JOHNSON.

The meaning seems to be—The temptations you feel, suspect in him, and be watchful of them. So, in a subsequent scene :

“ For by the image of my cause, I see

“ The portraiture of his.”

Again, in *Timon* :

“ I weigh my friend's affection with my own.” C.

⁹ *Ungarter'd, and down-gyved to his ancle* ;] *Down-gyved* means, hanging down like the loose cincture which confines the fetters round the ancles. STEEVENS.

Pale as his shirt ; his knees knocking each other ;
 And with a look so piteous in purport,
 As if he had been loosed out of hell,
 To speak of horrors,—he comes before me.

POL. Mad for thy love ?

OPH. My lord, I do not know ;
 But, truly, I do fear it.

POL. What said he ?

OPH. He took me by the wrist, and held me hard ;
 Then goes he to the length of all his arm ;
 And, with his other hand thus o'er his brow,
 He falls to such perusal of my face,
 As he would draw it. Long staid he so ;
 At last,—a little shaking of mine arm,
 And thrice his head thus waving up and down,—
 He rais'd a sigh so piteous and profound,
 As it did seem to shatter all his bulk,¹
 And end his being : That done, he lets me go :
 And, with his head over his shoulder turn'd,
 He seem'd to find his way without his eyes ;
 For out o'doors he went without their helps,
 And, to the last, bended their light on me.

POL. Come, go with me ; I will go seek the king.
 This is the very ecstasy of love ;
 Whose violent property foredoes itself,²

Thus the quartos, 1604, and 1605, and the folio. In the quarto of 1611, the word *gyved* was changed to *gyred*.

MALONE.

¹ ——— all his bulk,] i. e. all his body. So, in *The Rape of Lucrece* :

“ ————— her heart

“ Beating her *bulk*, that his hand shakes with all.”

See Vol. XIV. p. 324, n. 8. MALONE.

² ——— foredoes *itself*,] To *foredo* is to destroy. So, in *Othello* :

“ That either makes me, or *foredoes* me quite.”

STEEVENS.

And leads the will to desperate undertakings,
 As oft as any passion under heaven,
 That does afflict our natures. I am sorry,—
 What, have you given him any hard words of late?

OPH. No, my good lord; but, as you did command,

I did repel his letters, and denied
 His access to me.

POL.

That hath made him mad.

I am sorry, that with better heed and judgment,
 I had not quoted him :³ I fear'd, he did but trifle,

³ *I had not quoted him :*] To *quote* is, I believe, to *reckon*, to take an account of, to take the *quotient* or result of a computation. JOHNSON.

I find a passage in *The Isle of Gulls*, a comedy, by John Day, 1606, which proves Dr. Johnson's sense of the word to be not far from the true one :

“ ——— 'twill be a scene of mirth

“ For me to *quote* his passions, and his smiles.”

To *quote* on this occasion undoubtedly means to *observe*. Again, in Drayton's *Mooncalf* :

“ This honest man the prophecy that noted,

“ And things therein most curiously had *quoted*,

“ Found all these signs,” &c.

Again, in *The Woman Hater*, by Beaumont and Fletcher, the intelligencer says,—“ I'll *quote* him to a tittle,” i. e. I will mark or observe him.

To *quote* as Mr. M. Mason observes, is invariably used by Shakspeare in this sense. STEEVENS.

So, in *The Rape of Lucrece* :

“ Yea, the illiterate—

“ Will *quote* my loathed trespass in my looks.”

In this passage, in the original edition of 1594, the word is written *cote*, as it is in the quarto copy of this play. It is merely the old or corrupt spelling of the word. See Vol. VII. p. 107, n. 8; and p. 202, n. 6; Vol. VIII. p. 400, n. 2; and Vol. X. p. 483, n. 8. In Minshew's Dict. 1617, we find, “ To *quote*, mark, or note, á *quotus*. Numeris enim scribentes sententias suas *notant* et distinguunt.” See also, Cotgrave's Dict. 1611: “ Quoter. To *quote* or *marke* in the margent; to note by the way.” MALONE.

SCENE II.

A Room in the Castle.

Enter King, Queen, ROSENCRANTZ, GUILDENSTERN, and Attendants.

KING. Welcome, dear Rosencrantz, and Guildenstern!

Moreover that we much did long to see you,
The need, we have to use you, did provoke
Our hasty sending. Something have you heard
Of Hamlet's transformation; so I call it,
Since not the exterior nor the inward man
Resembles that it was: What it should be,
More than his father's death, that thus hath put
him

So much from the understanding of himself,
I cannot dream of: I entreat you both,
That,—being of so young days brought up with
him:

And, since, so neighbour'd to his youth and humour,⁶—

That you vouchsafe your rest here in our court
Some little time: so by your companies
To draw him on to pleasures; and to gather,
So much as from occasion you may glean,
Whether aught,⁷ to us unknown, afflicts him thus,
That, open'd, lies within our remedy.

⁶ — and humour,] Thus the folio. The quartos read—*haviour.* STEEVENS.

⁷ *Whether aught, &c.*] This line is omitted in the folio.

QUEEN. Good gentlemen, he hath much talk'd
of you ;
And, sure I am, two men there are not living,
To whom he more adheres. If it will please you
To show us so much gentry,⁸ and good will,
As to expend your time with us a while,
For the supply and profit of our hope,⁹
Your visitation shall receive such thanks
As fits a king's remembrance.

ROS. Both your majesties
Might, by the sovereign power you have of us,¹
Put your dread pleasures more into command
Than to entreaty.

GUIL. But we both obey ;
And here give up ourselves, in the full bent,²
To lay our service freely at your feet,
To be commanded.

KING. Thanks, Rosencrantz, and gentle Guildenstern.

QUEEN. Thanks, Guildenstern, and gentle Rosencrantz :
And I beseech you instantly to visit

⁸ *To show us so much gentry,]* *Gentry, for complaisance.*

WARBURTON.

⁹ *For the supply &c.]* That the hope which your arrival has raised may be completed by the desired effect. JOHNSON.

¹ — *you have of us,]* I believe we should read—*o'er us,* instead of—*of us.* M. MASON.

² — *in the full bent,]* *Bent, for endeavour, application.*

WARRURTON.

The full bent, is the utmost extremity of exertion. The allusion is to a bow bent as far as it will go. So afterwards, in this play :

“ They fool me to *top* of my *bent.*” MALONE.

My too much changed son.—Go, some of you,
And bring these gentlemen where Hamlet is.

GUIL. Heavens make our presence, and our prac-
tices,
Pleasant and helpful to him!

QUEEN. Ay, amen!

[*Exeunt* ROSENCRANTZ, GUILDENSTERN,
and some Attendants.]

Enter POLONIUS.

POL. The embassadors from Norway, my good
lord,
Are joyfully return'd.

KING. Thou still hast been the father of good
news.

POL. Have I, my lord? Assure you, my good
liege,
I hold my duty, as I hold my soul,
Both to my God, and to my gracious king:
And I do think, (or else this brain of mine
Hunts not the trail of policy³ so sure
As it hath us'd to do,) that I have found
The very cause of Hamlet's lunacy.

KING. O, speak of that; that do I long to hear.

POL. Give first admittance to the embassadors;
My news shall be the fruit⁴ to that great feast.

KING. Thyself do grace to them, and bring them
in. [Exit POLONIUS.]

³ — the trail of policy —] The trail is the course of an animal pursued by the scent. JOHNSON.

⁴ — the fruit —] The desert after the meat. JOHNSON.

He tells me, my dear Gertrude, he hath found
The head and source of all your son's distemper.

QUEEN. I doubt, it is no other but the main;
His father's death, and our o'erhasty marriage.

Re-enter POLONIUS, *with* VOLTIMAND *and* CORNELIUS.

KING. Well, we shall fift him.—Welcome, my
good friends!

Say, Voltimand, what from our brother Norway?

VOLT. Most fair return of greetings, and desires.
Upon our first, he sent out to suppress
His nephew's levies; which to him appear'd
To be a preparation 'gainst the Polack;
But, better look'd into, he truly found
It was against your highness: Whereat griev'd,—
That so his sickness, age, and impotence,
Was falsely borne in hand,⁵—sends out arrests
On Fortinbras; which he, in brief, obeys;
Receives rebuke from Norway; and, in fine,
Makes vow before his uncle, never more
To give the assay⁶ of arms against your majesty.
Whereon old Norway, overcome with joy,
Gives him three thousand crowns in annual fee;⁷

⁵ — borne in hand,] i. e. deceived, imposed on. So, in *Macbeth*, Act III:

“How you were borne in hand, how cross'd,” &c.

See note on this passage, Vol. X. p. 153, n. 1. STEEVENS.

⁶ To give the assay —] To take the assay was a technical expression, originally applied to those who tasted wine for princes and great men. See Vol. XVII. *King Lear*, Act V. sc. iii.

MALONE.

⁷ Gives him three thousand crowns in annual fee;] This reading first obtained in the edition put out by the players. But all the old quartos (from 1605, downwards,) read *threescore*.

THEOBALD.

And his commission, to employ those soldiers,
 So levied as before, against the Polack :
 With an entreaty, herein further shown,
[Gives a Paper,
 That it might please you to give quiet pass
 Through your dominions for this enterprize ;
 On such regards of safety, and allowance,
 As therein are set down.

KING. It likes us well ;
 And, at our more consider'd time, we'll read,
 Answer, and think upon this business.
 Mean time, we thank you for your well-took labour :
 Go to your rest ; at night we'll feast⁸ together :
 Most welcome home !

[*Exeunt* VOLTIMAND and CORNELIUS.

POL. This business is well ended.
 My liege, and madam, to expostulate⁹

The metre is destroyed by the alteration : and three-score thousand crowns, in the days of Hamlet, was an enormous sum of money. M. MASON.

— annual fee ;] *Fee* in this place signifies reward, recompence. So, in *All's well that ends well* :

“ — Not helping, death's my fee ;

“ But if I help, what do you promise me ?”

The word is commonly used in Scotland, for wages, as we say, *lawyer's fee, physician's fee.* STEEVENS.

Fee is defined by Minshew, in his Dict. 1617, a reward.

MALONE.

I have restored the reading of the folio. Mr. Ritson explains it, I think, rightly, thus : the King gave his nephew a *feud* or *fee* (in land) of that yearly value. REED.

⁸ — at night we'll feast —] The King's intemperance is never suffered to be forgotten. JOHNSON.

⁹ *My liege, and madam, to expostulate* —] To *expostulate*, for to *enquire* or *discuss*.

The strokes of humour in this speech are admirable. Polonius's character is that of a weak, pedant, minister of state. His declamation is a fine satire on the impertinent oratory then in

What majesty should be, what duty is,
Why day is day, night, night, and time is time,

vogue, which placed reason in the formality of method, and wit in the gingle and play of words. With what art is he made to pride himself in his *wit* :

“ *That he is mad, 'tis true : 'tis true, 'tis pity :*

“ *And pity 'tis, 'tis true : A foolish figure ;*

“ *But farewell it,*”——.

And how exquisitely does the poet ridicule the *reasoning in fashion*, where he makes Polonius remark on Hamlet's madness :

“ *Though this be madness, yet there's method in't :*”

As if method, which the wits of that age thought the most essential quality of a good discourse, would make amends for the madness. It was *madness* indeed, yet Polonius could comfort himself with this reflection, that at least it was *method*. It is certain Shakspeare excels in nothing more than in the preservation of his characters : *To this life and variety of character* (says our great poet [Pope] in his admirable preface to Shakspeare,) *we must add the wonderful preservation*. We have said what is the character of Polonius ; and it is allowed on all hands to be drawn with wonderful life and spirit, yet the *unity* of it has been thought by some to be grossly violated in the excellent *precepts and instructions* which Shakspeare makes his statesman give his son and servant in the middle of the *first*, and beginning of the *second act*. But I will venture to say, these criticks have not entered into the poet's art and address in this particular. He had a mind to ornament his scenes with those fine lessons of social life ; but his Polonius was too weak to be author of them, though he was pedant enough to have met with them in his reading, and sop enough to get them by heart, and retail them for his own. And this the poet has finely shown us was the case, where, in the middle of Polonius's instructions to his servant, he makes him, though without having received any interruption, forget his lesson, and say—

“ *And then, sir, does he this ;*

“ *He does——What was I about to say ?*

“ *I was about to say something——where did I leave ?*”

The Servant replies :

At, closes in the consequence. This sets Polonius right, and he goes on—

“ *At* closes in the consequence.

“ —— *Ay marry,*

“ *He closes thus :——I know the gentleman,*” &c.

Were nothing but to waste night, day, and time.
 Therefore,—since brevity is the soul of wit,
 And tediousness the limbs and outward flourishes,—
 I will be brief: Your noble son is mad:
 Mad call I it: for, to define true madness,

which shows the very words got by heart which he was repeating. Otherwise *closes in the consequence*, which conveys no particular idea of the subject he was upon, could never have made him recollect where he broke off. This is an extraordinary instance of the poet's art, and attention to the preservation of character.

WARBURTON.

This account of the character of Polonius, though it sufficiently reconciles the seeming inconsistency of so much wisdom with so much folly, does not perhaps correspond exactly to the ideas of our author. The commentator makes the character of Polonius, a character only of manners, discriminated by properties superficial, accidental, and acquired. The poet intended a nobler delineation of a mixed character of manners and of nature. Polonius is a man bred in courts, exercised in business, stored with observation, confident in his knowledge, proud of his eloquence, and declining into dotage. His mode of oratory is truly represented as designed to ridicule the practice of those times, of prefaces that made no introduction, and of method that embarrassed rather than explained. This part of his character is accidental, the rest is natural. Such a man is positive and confident, because he knows that his mind was once strong, and knows not that it is become weak. Such a man excels in general principles, but fails in the particular application. He is knowing in retrospect, and ignorant in foresight. While he depends upon his memory, and can draw from his repositories of knowledge, he utters weighty sentences, and gives useful counsel; but as the mind in its enfeebled state cannot be kept long busy and intent, the old man is subject to sudden dereliction of his faculties, he loses the order of his ideas, and entangles himself in his own thoughts, till he recovers the leading principle, and falls again into his former train. This idea of dotage encroaching upon wisdom, will solve all the phenomena of the character of Polonius. JOHNSON.

Nothing can be more just, judicious, and masterly, than Johnson's delineation of the character of Polonius; and I cannot read it without heartily regretting that he did not exert his great abilities and discriminating powers, in delineating the strange, inconsistent, and indecisive character of Hamlet, to which I confess myself unequal. M. MASON.

What is't, but to be nothing else but mad :
But let that go.

— *QUEEN.* More matter, with less art.

POL. Madam, I swear, I use no art at all,
That he is mad, 'tis true : 'tis true, 'tis pity ;
And pity 'tis, 'tis true : a foolish figure ;
But farewell it, for I will use no art.
Mad let us grant him then : and now remains,
That we find out the cause of this effect ;
Or, rather say, the cause of this defect ;
For this effect, defective, comes by cause :
Thus it remains, and the remainder thus.
Perpend.

I have a daughter ; have, while she is mine ;
Who, in her duty and obedience, mark,
Hath given me this : Now gather, and surmise.
— *To the celestial, and my soul's idol, the most
beautified Ophelia,*¹——

¹ — *To the celestial, and my soul's idol, the most beautified
Ophelia,*] Mr. Theobald for *beautified* substituted *beatified*.

MALONE.

Dr. Warburton has followed Mr. Theobald ; but I am in doubt whether *beautified*, though as Polonius calls it, a *vile phrase*, be not the proper word. *Beautified* seems to be a *vile phrase*, for the ambiguity of its meaning. JOHNSON.

Heywood, in his *History of Edward VI.* says, “ *Katherine Parre*, queen dowager to king Henry VIII, was a woman *beautified* with many excellent virtues.” FARMER.

So, in *The Hog hath lost his Pearl*, 1614:

“ A maid of rich endowments, *beautified*

“ With all the virtues nature could bestow.”

Again, Nash dedicates his *Christ's Tears over Jerusalem*, 1594:
“ to the most *beautified* lady, the lady Elizabeth Carey.”

Again, in Greene's *Mamillia*, 1593: “ —— although thy person is so bravely *beautified* with the dowries of nature.”

Ill and *vile* as the phrase may be, our author has used it again in *The Two Gentlemen of Verona*:

That's an ill phrase, a vile phrase; *beautified* is a vile phrase; but you shall hear.—Thus:

*In her excellent white bosom, these,*² &c.—

QUEEN. Came this from Hamlet to her?

POL. Good madam, stay awhile; I will be faithful.—

Doubt thou, the stars are fire; [Reads.
Doubt, that the sun doth move:
Doubt truth to be a liar;
But never doubt, I love.

O dear Ophelia, I am ill at these numbers; I have not art to reckon my groans: but that I love thee best, O most best,³ believe it. Adieu.

*Thine evermore, most dear lady, whilst
 this machine is to him, Hamlet.*⁴

“ ——— seeing you are *beautified*
 “ With goodly shape,” &c. STEEVENS.

By *beautified* Hamlet means *beautiful*. But Polonius, taking the word in the more strictly grammatical sense of *being made beautiful*, calls it a vile phrase, as implying that his daughter's beauty was the effect of art. M. MASON.

² *In her excellent white bosom these,*] So, in *The Two Gentlemen of Verona*:

“ Thy letters ———
 “ Which, being writ to me, shall be deliver'd
 “ Even in *the milk-white bosom of thy love.*”

See Vol. IV. p. 248, n. 1. STEEVENS.

I have followed the quarto. The folio reads:
These in her excellent white bosom, these, &c.

In our poet's time the word *These* was usually added at the end of the superscription of letters, but I have never met with it both at the beginning and end. MALONE.

³ ——— *O most best,*] So, in *Acolastus*, a comedy, 1540:
 “ ——— that same *most best* redresser or reformer, is God.”

STEEVENS.

⁴ ——— *whilst this machine is to him, Hamlet.*] These words

This, in obedience, hath my daughter shewn me :
 And more above,⁵ hath his sollicitings,
 As they fell out by time, by means, and place,
 All given to mine ear.

KING. But how hath she
 Receiv'd his love ?

POL. What do you think of me ?

KING. As of a man faithful and honourable.

POL. I would fain prove so. But what might
 you think,
 When I had seen this hot love on the wing,
 (As I perceiv'd it, I must tell you that,
 Before my daughter told me,) what might you,
 Or my dear majesty your queen here, think,
 If I had play'd the desk, or table-book ;
 Or given my heart a working, mute and dumb ;
 Or look'd upon this love with idle sight ;
 What might you think ?⁶ no, I went round⁷ to
 work,

will not be ill explained by the conclusion of one of the *Letters of the Paston Family*, Vol. II. p. 43: "—— for your pleasure, whyle my wyttys be my owne."

The phrase employed by Hamlet seems to have a French construction. *Pendant que cette machine est a lui.* To be one's own man is a vulgar expression, but means much the same as Virgil's

Dum memor ipse mei, dum spiritus hos regit artus.

STEEVENS.

⁵ —— more above,] is, moreover, besides. JOHNSON.

⁶ *If I had play'd the desk, or table-book ;
 Or given my heart a working, mute and dumb ;
 Or look'd upon this love with idle sight ;
 What might you think ?*] i. e. If either I had conveyed intelligence between them, and been the confident of their amours [*play'd the desk or table-book,*] or had connived at it, only observed them in secret, without acquainting my daughter with my discovery [*giving my heart a mute and dumb working ;*] or

And my young mistress thus did I bespeak ;
*Lord Hamlet is a prince out of thy sphere;*⁸
This must not be : and then I precepts gave her,⁹
 That she should lock herself from his resort,
 Admit no messengers, receive no tokens.
 Which done, she took the fruits of my advice ;¹

lastly, been negligent in observing the intrigue, and overlooked it [*looked upon this love with idle sight;*] what would you have thought of me? WARBURTON.

I doubt whether the first line is rightly explained. It may mean, if I had locked up this secret in my own breast, as closely as it were confined in a desk or table-book. MALONE.

Or given my heart a working, mute and dumb;] The folio reads—a *winking*. STEEVENS.

The same pleonasm [*mute and dumb*] is found in our author's *Rape of Lucrece*:

“ And in my hearing be you *mute and dumb*.”

MALONE.

⁷ ——— round —] i. e. roundly without reserve. So Polonius says in the third Act: “ ——— be *round* with him.”

STEEVENS.

⁸ *Lord Hamlet is a prince out of thy sphere;*] The quarto, 1604, and the first folio, for *sphere*, have *star*. The correction was made by the editor of the second folio. MALONE.

⁹ ——— precepts gave her,] Thus the folio. The two elder quartos read—*prescripts*. I have chosen the most familiar of the two readings. Polonius has already said to his son—

“ And these few *precepts* in thy memory

“ Look thou *character*.” STEEVENS.

The original copy in my opinion is right. Polonius had *ordered* his daughter to lock herself up from Hamlet's resort, &c. See p. 61:

“ I would not, in plain terms, from this time forth,

“ Have you so slander any moment's leisure

“ As to give words or talk with the lord Hamlet:

“ Look to't, I charge you.” MALONE.

¹ *Which done, she took the fruits of my advice;*] She took the fruits of advice when she obeyed advice, the advice was then made *fruitful*. JOHNSON.

And he, repulsed, (a short tale to make,)
 Fell into a sadness; then into a fast;²
 Thence to a watch; thence into a weakness;
 Thence to a lightness; and, by this declension,
 Into the madness wherein now he raves,
 And all we mourn for.

KING. Do you think, 'tis this?

QUEEN. It may be, very likely.

POL. Hath there been such a time, (I'd fain know
 that,)

That I have positively said, 'Tis so,
 When it prov'd otherwise?

KING. Not that I know.

POL. Take this from this, if this be otherwise:
 [*Pointing to his Head and Shoulder.*]

If circumstances lead me, I will find
 Where truth is hid, though it were hid indeed
 Within the centre.

KING. How may we try it further?

POL. You know, sometimes he walks four hours
 together,³

² — (a short tale to make,)

Fell into a sadness; then into a fast; &c.] The ridicule of this character is here admirably sustained. He would not only be thought to have discovered this intrigue by his own sagacity, but to have remarked all the stages of Hamlet's disorder, from his sadness to his raving, as regularly as his physician could have done; when all the while the madness was only feigned. The humour of this is exquisite from a man who tells us, with a confidence peculiar to small politicians, that he could find—

“Where truth was hid, though it were hid indeed

“Within the centre.” *WARBURTON.*

³ — *four hours together,*] Perhaps it would be better were we to read indefinitely—

— *for hours together.* *TYRWHITT.*

I formerly was inclined to adopt Mr. Tyrwhitt's proposed emendation; but have now no doubt that the text is right. The

Here in the lobby.

QUEEN. So he does, indeed.

POL. At such a time I'll loose my daughter to him :

Be you and I behind an arras then ;
Mark the encounter : if he love her not,
And be not from his reason fallen thereon,
Let me be no assistant for a state,
But keep a farm, and carters.⁴

KING. We will try it.

expression, *four hours together, two hours together, &c.* appears to have been common. So, in *King Lear*, Act I :

“ Edm. Spake you with him ?

“ Edg. Ay, *two hours together.*”

Again, in *The Winter's Tale* :

“ — ay, and have been, any time these *four hours.*”

Again, in Webster's *Dutchess of Malfy*, 1623 :

“ She will muse *four hours together*, and her silence

“ Methinks expresseth more than if she spake.”

MALONE.

⁴ *At such a time I'll loose my daughter to him :*

Be you and I behind an arras then ;

Mark the encounter : if he love her not,

And be not from his reason fallen thereon,

Let me be no assistant for a state,

But keep a farm, and carters.] The scheme of throwing

Ophelia in Hamlet's way, in order to try his sanity, as well as the address of the King in a former scene to Rosencrantz and Guildenstern :

“ — I entreat you both

“ That you vouchsafe your rest here in our court

“ Some little time ; so by your companies

“ *To draw him on to pleasures*, and to gather

“ So much as from occasion you may glean,

“ Whether aught to us unknown afflicts him thus,

“ That, open'd, lies within our remedy ;—”

seem to have been formed on the following slight hints in *The History of Hamlet*, bl. let. fig. C 3 : “ They counselled to try and know if possible, how to discover the intent and meaning of the young prince ; and they could find no better nor more fit in-

Enter HAMLET, reading.

QUEEN. But, look, where sadly the poor wretch comes reading.

POL. Away, I do beseech you, both away ;
I'll board him^s presently :—O, give me leave.—

[*Exeunt King, Queen, and Attendants.*]

How does my good lord Hamlet ?

vention to intrap him, than to set some faire and beautiful woman in a secret place, that with flattering speeches and all the craftiest meanes she could, should purposely seek to allure his mind to have his pleasure of her.—To this end, *certain courtiers* were appointed to lead Hamlet to a solitary place, within the woods, where they brought the woman, inciting him to take their pleasures together. And surely the poore prince at this assault had beene in great danger, if a gentleman that in Horvendille's time had been nourished with him, had not shovne himselfe more affectioned to the bringing up he had received with Hamlet, than desirous to please the tyrant.—This gentleman bare the courtiers company, making full account that the least showe of perfect fence and wisdom that Hamlet should make, would be sufficient to cause him to loose his life ; and therefore by certaine signes he gave Hamlet intelligence in what danger he was like to fall, if by any meanes he seemed to obeye, or once like the wanton toyes and vicious provocations of the gentlewoman sent thither by his uncle : which much abashed the prince, as then wholly being in affection to the lady. But by her he was likewise informed of the treason, as one that from her infancy loved and favoured him.—The prince in this sort having deceived the courtiers and the lady's expectation, that affirmed and swore hee never once offered to have his pleasure of the woman, although in subtlety he affirmed the contrary, every man thereupon assured themselves that without doubt he was distraught of his senses ;—so that as then Fensong's practise took no effect."

Here we find the rude outlines of the characters of Ophelia, and Horatio,—*the gentleman that in the time of Horvendille (the father of Hamlet) had been nourished with him.* But in this piece there are no traits of the character of *Polonius*. There is indeed a counsellor, and he places himself in the Queen's chamber behind the arras ;—but this is the whole. MALONE.

HAM. Well, god-'a-mercy.

POL. Do you know me, my lord ?

HAM. Excellent well ; you are a fishmonger.

POL. Not I, my lord ?

HAM. Then I would you were so honest a man.

POL. Honest, my lord ?

HAM. Ay, fir ; to be honest, as this world goes, is to be one man picked out of ten thousand.

POL. That's very true, my lord.

HAM. For if the sun breed maggots in a dead dog, being a god, kissing carrion,——Have you a daughter ?⁶

⁵ *I'll board him* —] i. e. accost, address him. See Vol. V. p. 250, n. 5. REED.

⁶ *For if the sun breed maggots in a dead dog, being a god, kissing carrion,——Have you a daughter ?*] [Old copies—a good kissing carrion,] The editors seeing Hamlet counterfeit madness, thought they might safely put any nonsense into his mouth. But this strange passage, when set right, will be seen to contain as great and sublime a reflection as any the poet puts into his hero's mouth throughout the whole play. We will first give the true reading, which is this : *For if the sun breed maggots in a dead dog, being a god, kissing carrion,——*. As to the sense we may observe, that the illative particle [for] shows the speaker to be reasoning from something he had said before : what that was we learn in these words, *to be honest, as this world goes, is to be one picked out of ten thousand*. Having said this, the chain of ideas led him to reflect upon the argument which libertines bring against Providence from the circumstance of abounding evil. In the next speech, therefore, he endeavours to answer that objection, and vindicate Providence, even on a supposition of the fact, that almost all men were wicked. His argument in the two lines in question is to this purpose,—*But why need we wonder at this abounding of evil ? For if the sun breed maggots in a dead dog, which though a god, yet shedding its heat and influence upon carrion*——Here he stops short, left talking too consequentially the hearer should suspect his madness to be feigned ; and so turns him off from the subject, by enquiring of

POL. I have, my lord.

HAM. Let her not walk i'the sun : conception is

his daughter. But the inference which he intended to make, was a very noble one, and to this purpose. If this (*says* he) be the case, that the effect follows the thing operated upon [*carrion*] and not the thing operating [*a god,*] why need we wonder, that the supreme cause of all things diffusing its blessings on mankind, who is, as it were, a dead carrion, dead in original sin, man, instead of a proper return of duty, should breed only corruption and vices? This is the argument at length; and is as noble a one in behalf of Providence as could come from the schools of divinity. But this wonderful man had an art not only of acquainting the audience with what his actors *says*, but with what they *think*. The sentiment too is altogether in character, for Hamlet is perpetually moralizing, and his circumstances make this reflection very natural. The same *thought*, something diversified, as on a different occasion, he uses again in *Measure for Measure*, which will serve to confirm these observations :

“ The tempter or the tempted, who sins most ?

“ Not she ; nor doth she tempt ; but it is I

“ That lying by the violet in the sun,

“ Do as the carrion does, not as the flower,

“ Corrupt by virtuous season.”

And the same kind of *expression* is in *Cymbeline* :

“ Common-killing Titan.” *WARBURTON.*

This is a noble emendation, which almost sets the critick on a level with the author. *JOHNSON.*

Dr. Warburton, in my apprehension, did not understand the passage. I have therefore omitted his laboured comment on it, in which he endeavours to prove that Shakspeare intended it as a vindication of the ways of Providence in permitting evil to abound in the world. He does not indeed pretend that this profound meaning can be drawn from what Hamlet *says* ; but that this is what he was *thinking of* ; for “ this wonderful man (Shakspeare) had an art not only of acquainting the audience with what his actors *says*, but with what they *think* !”

Hamlet's observation is, I think, simply this. He has just remarked that honesty is very rare in the world. To this Polonius assents. The prince then adds, that since there is so little virtue in the world, since corruption abounds every where, and maggots are *bred* by the sun, even in a dead dog, Polonius ought to take care to prevent his daughter from walking in the sun, lest

a blessing ;⁷ but as your daughter may conceive,—friend, look to't.

she should prove “ a breeder of finners ;” for though *conception* in general be a blessing, yet as Ophelia (whom Hamlet supposes to be as frail as the rest of the world,) might chance to *conceive*, it might be a calamity. The maggots *breeding* in a dead dog, seem to have been mentioned merely to introduce the word *conception*; on which word, as Mr. Steevens has observed, Shakspeare has play'd in *King Lear*: and probably a similar quibble was intended here. The word, however, may have been used in its ordinary sense, for *pregnancy*, without any double meaning.

The slight connection between this and the preceding passage, and Hamlet's abrupt question,—*Have you a daughter?* were manifestly intended more strongly to impress Polonius with the belief of the prince's madness.

Perhaps this passage ought rather to be regulated thus:—“ being a *god-kissing carrion* ;” i. e. a carrion that kisses the sun. The participle *being* naturally refers to the last antecedent, *dog*. Had Shakspeare intended that it should be referred to *sun*, he would probably have written—“ *he* being a god,” &c. We have many similar compound epithets in these plays. Thus, in *King Lear*, Act II. sc. i. Kent speaks of “ *ear-kissing arguments*.” Again, more appositely, in the play before us :

“ New lighted on a *heaven-kissing* hill.”

Again, in *The Rape of Lucrece* :

“ Threatning *cloud-kissing* Ilion with annoy.”

However, the instance quoted from *Cymbeline* by Dr. Warburton, “ — *common-kissing* Titan,” seems in favour of the regulation that has been hitherto made; for here we find the poet considered the sun as kissing the carrion, not the carrion as kissing the sun. So, also, in *King Henry IV. P. I*: “ Did'st thou never see *Titan* kiss a dish of butter ?” The following lines also in the historical play of *King Edward III. 1596*, which Shakspeare had certainly seen, are, it must be acknowledged, adverse to the regulation I have suggested :

“ The freshest *summer's day* doth soonest *taint*

“ The loathed *carrion*, that it seems to *kiss*.”

In justice to Dr. Johnson, I should add, that the high elogium which he has pronounced on Dr. Warburton's emendation, was founded on the *comment* which accompanied it; of which, however, I think, his judgment must have condemned the reasoning, though his goodness and piety approved its moral tendency.

MALONE.

As a doubt, at least, may be entertained on this subject, I have

POL. How say you by that? [*Aside.*] Still harping on my daughter:—yet he knew me not at first; he said, I was a fishmonger: He is far gone, far gone: and, truly in my youth I suffered much extremity for love; very near this. I'll speak to him again.—What do you read, my lord?

HAM. Words, words, words!

POL. What is the matter, my lord?

HAM. Between who?

POL. I mean, the matter that you read, my lord.

HAM. Slanders, sir: for the satirical rogue says here, that old men have grey beards;⁸ that their

not ventured to expunge a note written by a great critick, and applauded by a greater. STEEVENS.

⁷ — conception is a blessing; &c.] Thus the quarto. The folio reads thus: “—conception is a blessing; but not as your daughter may conceive. Friend, look to't.” The meaning seems to be, *conception* (i. e. understanding) is a blessing; but as your daughter may *conceive* (i. e. be pregnant,) *friend look to't*, i. e. have a care of that. The same quibble occurs again in the first scene of *King Lear*:

“*Kent.* I cannot *conceive* you, sir.

“*Glo.* Sir, this young fellow's mother *could*.”

STEEVENS.

The word *not*, I have no doubt, was inserted by the editor of the folio, in consequence of his not understanding the passage. A little lower we find a similar interpolation in some of the copies, probably from the same cause: “You cannot, sir, take from me any thing that I will *not* more willingly part withal, except my life.” MALONE.

⁸ *Slanders, sir: for the satirical rogue says here, that old men &c.*] By the *satirical rogue* he means Juvenal in his 10th Satire:

“*Da spatium vitæ, multos da Jupiter annos:*

“*Hoc recto vultu, solum hoc et pallidus optas.*

“*Sed quàm continuis et quantis longa senectus*

“*Plena malis! deformem, et tetrum ante omnia vultum,*

“*Diffimilemque sui,*” &c.

Nothing could be finer imagined for Hamlet, in his circum-

faces are wrinkled ; their eyes purging thick amber, and plum-tree gum ; and that they have a plentiful lack of wit, together with most weak hams : All of which, fir, though I most powerfully and potently believe, yet I hold it not honesty to have it thus set down ; for yourself, fir, shall be as old as I am, if, like a crab, you could go backward.

POL. Though this be madness, yet there's method in it. [*Afide.*] Will you walk out of the air, my lord ?

HAM. Into my grave ?

POL. Indeed, that is out o'the air.—How preg-

stances, than the bringing him in reading a description of the evils of long life. *WARBURTON.*

Had Shakspeare read *Juvenal* in the original, he had met with—

“ De temone Britanno, Excidet Arviragus.”——

and—

“ —— Uxorem, *Posthume*, ducis ? ”

We should not then have had continually in *Cymbeline*, *Arvirā-gus*, and *Posthūmus*. Should it be said that the *quantity* in the former word might be forgotten, it is clear from a mistake in the latter, that Shakspeare could not possibly have read any one of the Roman poets.

There was a translation of the 10th Satire of *Juvenal* by Sir John Beaumont, the elder brother of the famous Francis : but I cannot tell whether it was printed in Shakspeare's time. In that age of quotation, every classick might be picked up by *piece-meal*.

I forgot to mention in its proper place, that another description of *Old Age* in *As you like it*, has been called a parody on a passage in a French poem of Garnier. It is trifling to say any thing about this, after the observation I made in *Macbeth* : but one may remark once for all, that Shakspeare wrote for the *people* ; and could not have been so absurd as to bring forward any allusion, which had not been familiarized by some accident or other. *FARMER.*

nant sometimes his replies are!⁹ a happiness that often madness hits on, which reason and sanity could not so prosperously be delivered of. I will leave him, and suddenly¹ contrive the means of meeting between him and my daughter.—My honourable lord, I will most humbly take my leave of you.

HAM. You cannot, sir, take from me any thing that I will more willingly part withal; except my life, except my life, except my life.

POL. Fare you well, my lord.

HAM. These tedious old fools!

Enter ROSENCRANTZ² and GUILDENSTERN.

POL. You go to seek the lord Hamlet; there he is.

ROS. God save you, sir! [*To POLONIUS.*
 [*Exit POLONIUS.*

GUIL. My honour'd lord!—

ROS. My most dear lord!—

HAM. My excellent good friends! How dost thou, Guildenstern? Ah, Rosencrantz! Good lads, how do ye both?

ROS. As the indifferent children of the earth.

GUIL. Happy, in that we are not overhappy;
On fortune's cap we are not the very button.

⁹ *How pregnant &c.*] *Pregnant* is ready, dexterous, apt. So, in *Twelfth Night*:

“ ————— a wickedness

“ Wherein the *pregnant* enemy doth much.” STEEVENS.

¹ ——— and *suddenly* &c.] This and the greatest part of the two following lines, are omitted in the quartos. STEEVENS.

² ——— *Rosencrantz*—] There was an ambassador of that name in England about the time when this play was written. STEEVENS.

HAM. Nor the soles of her shoe ?

ROS. Neither, my lord.

HAM. Then you live about her waist, or in the middle of her favours ?

GUIL. 'Faith, her privates we.

HAM. In the secret parts of fortune ? O, most true ; she is a strumpet. What news ?

ROS. None, my lord ; but that the world's grown honest.

HAM. Then is dooms-day near : But your news is not true. [Let me ³ question more in particular : What have you, my good friends, deserved at the hands of fortune, that she sends you to prison hither ?

GUIL. Prison, my lord !

HAM. Denmark's a prison.

ROS. Then is the world one.

HAM. A goodly one ; in which there are many confines, wards, and dungeons ; Denmark being one of the worst.

ROS. We think not so, my lord.

HAM. Why, then 'tis none to you ; for there is nothing either good or bad, but thinking makes it so : to me it is a prison.

ROS. Why, then your ambition makes it one ; 'tis too narrow for your mind.

HAM. O God ! I could be bounded in a nut-shell, and count myself a king of infinite space ; were it not that I have bad dreams.

³ [Let me &c.] All within the crotchets is wanting in the quartos. STEEVENS.

GUIL. Which dreams, indeed, are ambition ; for the very substance of the ambitious is merely the shadow of a dream.³

HAM. A dream itself is but a shadow.

ROS. Truly, and I hold ambition of so airy and light a quality, that it is but a shadow's shadow.

HAM. Then are our beggars, bodies ;⁴ and our monarchs, and outstretch'd heroes, the beggars' shadows : Shall we to the court ? for, by my fay, I cannot reason.

ROS. GUIL. We'll wait upon you.

HAM. No such matter : I will not fort you with the rest of my servants ; for, to speak to you like an honest man, I am most dreadfully attended.] But, in the beaten way of friendship, what make you at Elfinore ?

ROS. To visit you, my lord ; no other occasion.

HAM. Beggar that I am, I am even poor in thanks ; but I thank you : and sure, dear friends, my thanks are too dear, a halfpenny.⁵ Were you not sent for ?

³ — *the shadow of a dream.*] Shakspeare has accidentally inverted an expression of Pindar, that the state of humanity is *σκιᾶς ὄρατος*, the dream of a shadow. JOHNSON.

So, Davies :

“ Man's life is but a dreame, nay, less than so,

“ *A shadow of a dreame.*” FARMER.

So, in the tragedy of *Darius*, 1603, by Lord Sterline :

“ Whose best was but the *shadow of a dream.*”

STEEVENS.

⁴ *Then are our beggars, bodies ;*] Shakspeare seems here to design a ridicule of those declamations against wealth and greatness, that seem to make happiness consist in poverty.

JOHNSON.

⁵ — *too dear a halfpenny.*] i. e. a halfpenny too dear : they are worth nothing. The modern editors read—*at a halfpenny.*

MALONE.

Is it your own inclining? Is it a free visitation? Come, come; deal justly with me: come, come; nay, speak.

GUIL. What should we say, my lord?

HAM. Any thing—but to the purpose. You were sent for; and there is a kind of confession in your looks, which your modesties have not craft enough to colour: I know, the good king and queen have sent for you.

Ros. To what end, my lord?

HAM. That you must teach me. But let me conjure you, by the rights of our fellowship, by the consonancy of our youth, by the obligation of our ever-preserved love, and by what more dear a better proposer could charge you withal, be even and direct with me, whether you were sent for, or no?

Ros. What say you? [To GUILDENSTERN.]

HAM. Nay, then I have an eye of you;⁶ [*Afide.*]—if you love me, hold not off.

GUIL. My lord, we were sent for.

HAM. I will tell you why; so shall my anticipation prevent your discovery, and your secrecy to the king and queen moult no feather. I have of late,⁷ (but, wherefore, I know not,) lost all my mirth, forgone all custom of exercises: and, indeed, it goes so heavily with my disposition, that this goodly frame, the earth, seems to me a steril promontory;

⁶ *Nay, then I have an eye of you;*] An *eye of you* means, I have a glimpse of your meaning. STEEVENS.

⁷ *I have of late, &c.*] This is an admirable description of a rooted melancholy sprung from thicknes of blood; and artfully imagined to hide the true cause of his disorder from the penetration of these two friends, who were set over him as spies.

this most excellent canopy, the air, look you, this brave o'erhanging firmament,⁸ this majestic roof fretted with golden fire,⁹ why, it appears no other thing to me, than a foul and pestilent congregation of vapours. What a piece of work is a man! How noble in reason! how infinite in faculties! in form, and moving, how express and admirable! in action, how like an angel! in apprehension, how like a god! the beauty of the world! the paragon of animals! And yet, to me, what is this quintessence of dust? man delights not me, nor woman neither; though, by your smiling, you seem to say so.

Ros. My lord, there is no such stuff in my thoughts.

HAM. Why did you laugh then, when I said, *Man delights not me?*

Ros. To think, my lord, if you delight not in man, what lenten entertainment¹ the players shall receive from you: we coted them on the way;² and hither are they coming, to offer you service.

⁸ — *this brave o'erhanging firmament,*] Thus the quarto. The folio reads,—*this brave o'er-hanging,* this &c.

STEEVENS.

⁹ — *this most excellent canopy, the air,—this majestic roof fretted with golden fire,*] So, in our author's 21st Sonnet:

“As those gold candles, fix'd in heaven's air.”

Again, in *The Merchant of Venice*:

“—Look, how the floor of heaven

“Is thick inlaid with patins of bright gold!”

MALONE.

¹ — *lenten entertainment*—] i. e. sparing, like the entertainments given in *Lent*. So, in *The Duke's Mistress*, by Shirley, 1638:

“—to maintain you with bisket,

“Poor John, and half a livery, to read moral virtue

“And lenten lectures.” STEEVENS.

² — *we coted them on the way;*] To cote is to overtake.

HAM. He that plays the king, shall be welcome; his majesty shall have tribute of me: the adventurous knight shall use his foil, and target: the lover shall not fight gratis; the humorous man shall end his part in peace:³ the clown shall make those laugh, whose lungs are tickled o'the fere;⁴ and the

I meet with this word in *The Return from Parnassus*, a comedy, 1606:

“ — marry we presently coted and outfripped them.”

Again, in Golding's *Ovid's Metamorphosis*, 1587, Book II:

“ With that Hippomenes coted her.”

Again, in Warner's *Albion's England*, 1602, B. VI. chap. xxx.

“ Gods and goddesses for wantonness out-coted.”

Again, in Drant's translation of Horace's satires, 1567:

“ For he that thinks to coat all men, and all to overgoe.”

Chapman has more than once used the word in his version of the 23d *Iliad*.

See Vol. VII. p. 107, n. 8.

In the laws of coursing, says Mr. Tollett, “ a cote is when a greyhound goes endways by the side of his fellow, and gives the hare a turn.” This quotation seems to point out the etymology of the verb to be from the French *coté*, the side. STEEVENS.

³ — *shall end his part in peace:*] After these words the folio adds—*the clown shall make those laugh whose lungs are tickled o'the fere.* WARBURTON.

⁴ — *the clown shall make those laugh whose lungs are tickled o'the fere;*] i. e. those who are asthmatical, and to whom laughter is most uneasy. This is the case (as I am told) with those whose lungs are tickled by the *fere* or *ferum*: but about these words I am neither very confident, nor very solicitous. Will the following passage in *The Tempest* be of use to any future commentator?

“ — to minister occasion to these gentlemen, who are of such sensible and nimble *lungs*, that they always use to laugh at nothing.”

The word *seare* occurs as unintelligibly in an ancient *Dialogue between the Comen Secretary and Jelowsy, touchynge the un-stableness of Harlottes*, bl. l. no date:

“ And wyll byde whysperynge in the eare,

“ Think ye her taylor is not light of the *seare*?”

lady shall say her mind freely,⁵ or the blank verse shall halt for't.—What players are they?

Ros. Even those you were wont to take such delight in, the tragedians of the city.

HAM. How chances it, they travel?⁶ their resi-

The sense of the adjective *seve* is not more distinct in Chapman's version of the 22d *Iliad*:

“ Hector, thou only pestilence, in all mortalitie,
“ To my *seve* spirits.”

See p. 135, n. 1.

A *seve* is likewise the *talon* of a hawk. STEEVENS.

These words are not in the quarto. I am by no means satisfied with the explanation given, though I have nothing satisfactory to propose. I believe Hamlet only means, that the clown shall make those laugh who have a disposition to laugh; who are pleased with their entertainment. That no asthmatic disease was in contemplation, may be inferred from both the words used, *tickled* and *lungs*; each of which seems to have a relation to laughter, and the latter to have been considered by Shakspeare, as (if I may so express myself,) its natural seat. So, in *Coriolanus*:

“ — with a kind of *smile*,
“ which ne'er came from the *lungs*,—.”

Again, in *As you like it*:

“ — When I did hear
“ The motley fool thus moral on the time,
“ My *lungs* began to crow like chanticleer.”

O *the seve* or *of the seve*, means, I think, *by* the *seve*; but the word *seve* I am unable to explain, and suspect it to be corrupt. Perhaps we should read—the clown shall make those laugh whose lungs are tickled o' the scene, i. e. *by* the scene. A similar corruption has happened in another place, where we find *scare* for *scene*. See Vol. V. p. 190, n. 6. MALONE.

⁵ — the lady shall say her mind &c.] The lady shall have no obstruction, unless from the lameness of the verse.

JOHNSON.

I think, the meaning is,—The lady shall mar the measure of the verse, rather than not express herself freely or fully.

HENDERSON.

⁶ *How chances it, they travel?*] To *travel* in Shakspeare's time was the technical word, for which we have substituted to

dence, both in reputation and profit, was better both ways.

Ros. I think, their inhibition comes by the means of the late innovation.⁷

stroll. So, in the Office-book of Sir Henry Herbert, Master of the Revels to King Charles the First, a manuscript of which an account is given in Vol. III: "1622. Feb. 17, for a certificate for the Palsgrave's servants to *travel* into the country for six week, 10s." Again, in Ben Jonson's *Poetaster*, 1601: "If he pen for thee once, thou shalt not need to *travell*, with thy pumps full of gravell, any more, after a blinde jade and a hamper, and stalk upon boords and barrel-heads to an old crackt trumpet." These words are addressed to a player. MALONE.

⁷ *I think, their inhibition &c.*] I fancy this is transposed: Hamlet enquires not about an *inhibition*, but an *innovation*: the answer therefore probably was,—*I think, their innovation, that is, their new practice of strolling, comes by means of the late inhibition.* JOHNSON.

The drift of Hamlet's question appears to be this,—How chances it they travel?—i. e. *How happens it that they are become strollers?*—Their residence both in reputation and profit, was better both ways.—i. e. *to have remained in a settled theatre, was the more honourable as well as the more lucrative situation.* To this, Rosencrantz replies,—*Their inhibition comes by means of the late innovation.*—i. e. *their permission to act any longer at an established house is taken away, in consequence of the NEW CUSTOM of introducing personal abuse into their comedies.* Several companies of actors in the time of our author were silenced on account of this licentious practice. Among these (as appears from a passage in *Have with you to Saffron Walden, or Gabriel Harvey's Hunt is up, &c.* 1596,) even the children of St. Paul's: "Troth, would he might for mee (that's all the harme I wish him) for then we neede never wishe the playes at *Powles* up againe," &c. See a dialogue between *Comedy* and *Envy* at the conclusion of *Mucedorus*, 1598, as well as the prelude to *Aristippus, or the Jovial Philosopher*, 1630, from whence the following passage is taken: "*Shews* having been long intermitted and forbidden by authority, for their *abuses*, could not be raised but by conjuring." *Shew* enters, whipped by two furies, and the prologue says to her:

" ——— with tears wash off that guilty sin,
" Purge out those ill-digested dregs of wit,

HAM. Do they hold the same estimation they did when I was in the city? Are they so followed?

Ros. No, indeed, they are not.

[*HAM.* How comes it?⁸ Do they grow rusty?

“ That use their ink to blot a spotless name :

“ Let's have no one *particular man* traduc'd,—

“ — spare the *persons*,” &c.

Alteration, therefore, in the order of the words, seems to be quite unnecessary. STEEVENS.

There will still, however, remain some difficulty. The statute 39 Eliz. ch. 4, which seems to be alluded to by the words—*their inhibition*, was not made to inhibit the players from acting any longer at an *established theatre*, but to prohibit them from *strolling*. “ All fencers, (says the Act,) bearwards, *common players of enterludes*, and minstrels, *wandering abroad*, (other than players of enterludes, belonging to any baron of this realm or any other honourable personage of greater degree, to be authorized to play under the hand and seal of arms of such baron or personage,) shall be taken, adjudged, and deemed rogues, vagabonds, and sturdy beggars, and shall sustain such pain and punishments as by this act is in that behalf appointed.”

This statute, if alluded to, is repugnant to Dr. Johnson's transposition of the text, and to Mr. Steevens's explanation of it as it now stands. Yet Mr. Steevens's explanation may be right: Shakspeare might not have thought of the act of Elizabeth. He could not, however, mean to charge his friends the *old tragedians* with the *new custom* of introducing personal abuse; but must rather have meant, that the old tragedians were inhibited from performing in the city, and obliged to travel, on account of the misconduct of the younger company. See note 9.

MALONE.

By the late *innovation*, it is probable that Rosencrantz means, the late change of government. The word *innovation* is used in the same sense in *The Triumph of Love*, in Fletcher's *Four moral Representations in One*, where Cornelia says to Rinaldo:

“ ——— and in poor habits clad,

“ (You fled, and the *innovation* laid aside).”

And in Fletcher's [Shirley's] play of *The Coronation*, after Leonatus is proclaimed king, Lyfander says to Philocles:

“ What dost thou think of this *innovation*?”

M. MASON.

⁸ [*Ham.* *How comes it?* &c.] The lines enclosed in crotchets are in the folio of 1623, but not in any of the quartos.

JOHNSON.

Ros. Nay, their endeavour keeps in the wonted pace: But there is, fir, an aiery of children,⁹ little

⁹ — an aiery of children, &c.] Relating to the play houses then contending, the *Bankside*, the *Fortune*, &c. played by the children of his majesty's chapel. POPE.

It relates to the young singing men of the chapel royal, or St. Paul's, of the former of whom perhaps the earliest mention occurs in an anonymous puritanical pamphlet, 1569, entitled *The Children of the Chapel stript and whipt*: "Plaies will neuer be suppressed, while her maiesties unfledged minions flaunt it in filkes and fattens. They had as well be at their pop'ish seruice in the deuils garments," &c.—Again, *ibid*: "Euen in her maiesties chapel do these pretty upstart youthes profane the Lordes day by the lasciuious writhing of their tender limbes, and gorgeous decking of their apparell, in feigning bawdie fables gathered from the idolatrous heathen poets," &c.

Concerning the performances and success of the latter in attracting the best company, I also find the following passage in *Jack Drum's Entertainment, or Pasquil and Katherine*, 1601:

"I saw the children of Powles last night;
 "And troth they pleas'd me pretty, pretty well,
 "The apes, in time, will do it handsomely.
 "— I like the audience that frequenteth there
 "With much applause: a man shall not be choak'd
 "With the stench of garlick, nor be pafed
 "To the barmy jacket of a beer-brewer.
 "— 'Tis a good gentle audience," &c.

It is said in Richard Flecknoe's *Short Discourse of the English Stage*, 1664, that "both the children of the chappel and St. Paul's, acted playes, the one in White-Friers, the other behinde the Convocation-house in Paul's; till people growing more precise, and playes more licentious, the theatre of Paul's was quite suppressed, and that of the children of the chappel converted to the use of the children of the revels." STEEVENS.

The suppression to which Flecknoe alludes took place in the year 1583-4; but afterwards both the children of the chapel and of the Revels played at our author's playhouse in Blackfriars, and elsewhere: and the choir-boys of St. Paul's at their own house. See *the Account of our old Theatres*, in Vol. III. A certain number of the children of the Revels, I believe, belonged to each of the principal theatres.

Our author cannot be supposed to direct any satire at those young men who played occasionally at his own theatre. Ben

eyases, that cry out on the top of question,¹ and are most tyrannically clapped for't: these are now the

Jonson's *Cynthia's Revels*, and his *Poetaster*, were performed there by the children of Queen Elizabeth's chapel, in 1600 and 1601; and *Eastward Hoe* by the children of the revels, in 1604 or 1605. I have no doubt, therefore, that the dialogue before us was pointed at the choir-boys of St. Paul's, who in 1601 acted two of Marston's plays, *Antonio and Mellida*, and *Antonio's Revenge*. Many of Lyly's plays were represented by them about the same time; and in 1607, Chapman's *Buffu d'Ambois* was performed by them with great applause. It was probably in this and some other noisy tragedies of the same kind, that they *cry'd out on the top of question, and were most tyrannically clapped for't*.

At a later period indeed, after our poet's death, the *Children of the Revels* had an established theatre of their own, and some dispute seems to have arisen between them and the king's company. They performed regularly in 1623, and for eight years afterwards, at the Red Bull in St. John's Street; and in 1627, Shakspeare's company obtained an inhibition from the Master of the Revels to prevent their performing any of his plays at their house: as appears from the following entry in Sir Henry Herbert's Office-book, already mentioned: "From Mr. Heminge, in their company's name, to forbid the playinge of any of Shakspeare's playes to the Red Bull company, this 11th of Aprill, 1627,—5 0 0." From other passages in the same book, it appears that the Children of the Revels composed the Red-Bull company.

We learn from Heywood's *Apology for Actors*, that the little *eyases* here mentioned were the persons who were guilty of the *late innovation*, or practice of introducing personal abuse on the stage, and perhaps for their particular fault the players in general suffered; and the older and more decent comedians, as well as the children, had on some recent occasion been *inhibited* from acting in London, and compelled to turn strollers. This supposition will make the words, concerning which a difficulty has been stated, (see n. 7.) perfectly clear. Heywood's *Apology for Actors* was published in 1612; the passage therefore which is found in the folio, and not in the quarto, was probably added not very long before that time.

"Now to speake (says Heywood,) of some abuse *lately* crept into the quality, as an *inveighing* aguin*st* the state, the court, the law, the citty, and their governments, with the particular-

fashion; and so berattle the common stages, (so they call them) that many, wearing rapiers, are

izing of private mens humours, yet alive, noblemen and others, I know it distastes many; neither do I any way approve it, nor dare I by any means excuse it. The liberty which some arrogate to themselves, committing their bitterness and liberal investives against all estates *to the mouthes of children*, supposing their juniority to be a priviledge for any rayling, be it never so violent, I could advise all such to curbe, and limit this presumed liberty within the bands of discretion and government. But wise and judicial censurers before whom such complaints shall at any time hereafter come, will not, I hope, impute these abuses to any transgression in *us*, who have ever been carefull and provident to thun the like."

Prynne in his *Histrionastix*, speaking of the state of the stage, about the year 1620, has this passage: "Not to particularise those late new scandalous invective playes, wherein sundry persons of place and eminence [Gundemore, the late lord admiral, lord treasurer, and others,] have been particularly personated, jeared, abused in a gross and scurrilous manner," &c.

The folio, 1623, has—*berattled*. The correction was made by the editor of the second folio.

Since this note was written, I have met with a passage in a letter from Mr. Samuel Calvert to Mr. Winwood, dated March 28, 1605, which might lead us to suppose that the words found only in the folio were added at that time:

"The plays do not forbear to present upon the stage the whole course of this present time, not sparing the king, state, or religion, in so great absurdity, and with such liberty, that any would be afraid to hear them." *Memorials*, Vol. II. p. 54.

MALONE.

¹ — *little eyases, that cry out on the top of question,*] Little *eyases*; i. e. young nestlings, creatures just out of the egg.

THEOBALD.

The Booke of Haukying, &c. bl. l. no date, seems to offer another etymology: "And so bycause the best knowledge is by the *eye*, they be called *eyessed*. Ye may also know an *eyesse* by the paleness of the feres of her legges, or the fere over the beake."

STEEVENS.

From *ey*, Teut. ovum, q. d. qui recens ex ovo emerit. Skinner, *Etymol.* An *aiery* or *eyrie*, as it ought rather to be written, is derived from the same root, and signifies both a young brood of hawks, and the nest itself in which they are produced.

afraid of goose quills, and dare scarce come thither.

HAM. What, are they children? who maintains them? how are they escoted?² Will they pursue the quality no longer than they can sing?³ will they

An *eyas* hawk is sometimes written a *nyas* hawk, perhaps from a corruption that has happened in many words in our language, from the latter *n* passing from the end of one word to the beginning of another. However, some etymologists think *nyas* a legitimate word. MALONE.

— *cry out on the top of question,*] The meaning seems to be, they ask a common question in the highest note of the voice.

JOHNSON.

I believe *question*, in this place, as in many others, signifies *conversation, dialogue*. So, in *The Merchant of Venice*: “*Think, you question with a Jew.*” The meaning of the passage may therefore be—*Children that perpetually recite in the highest notes of voice that can be uttered.* STEEVENS.

When we ask a *question*, we generally end the sentence with a high note. I believe, therefore, that what Rosencrantz means to say is, that these children declaim, through the whole of their parts, in the high note commonly used *at the end of a question*, and are applauded for it. M. MASON.

² — *escoted?*] Paid. From the French *escot*, a shot or reckoning. JOHNSON.

³ *Will they pursue the quality no longer than they can sing?*] Will they follow the *profession* of players no longer than they keep the voices of boys, and sing in the choir? So afterwards, he says to the player, *Come, give us a taste of your quality; come, a passionate speech.* JOHNSON.

So, in the players' *Dedication*, prefixed to the first edition of Fletcher's plays in folio, 1647: “—directed by the example of some who once steered in our *quality*, and so fortunately aspired to chuse your honour, joined with your now glorified brother, patrons to the flowing compositions of the then expired sweet swan of Avon, Shakspeare.” Again, in Goffon's *School of Abuse*, 1579: “I speak not of this, as though every one [of the players] that professeth the *qualitie*, so abused himself,—”

“Than they can *sing*,” does not merely mean, “than they keep the voices of boys,” but is to be understood literally. He is speaking of the choir-boys of St. Paul's. MALONE.

not say afterwards, if they should grow themselves to common players, (as it is most like,⁴ if their means are no better,) their writers do them wrong,⁵ to make them exclaim against their own succession?

ROS. 'Faith, there has been much to do on both sides; and the nation holds it no sin, to tarre them on to controversy:⁶ there was, for a while, no money bid for argument, unless the poet and the player went to cuffs in the question.

HAM. Is it possible?

GUIL. O, there has been much throwing about of brains.

HAM. Do the boys carry it away?

ROS. Ay, that they do, my lord; Hercules and his load too.⁷]

⁴ — *most like,*] The old copy reads—*like most*.

STEEVENS.

The correction was made by Mr. Pope. MALONE.

⁵ — *their writers do them wrong, &c.*] I should have been very much surpris'd if I had *not* found Ben Jonson among the writers here alluded to. STEEVENS.

⁶ — *to tarre them on to controversy :*] To provoke any animal to rage, is *to tarre him*. The word is said to come from the Greek *ταράσσω*. JOHNSON.

So, already, in *King John* :

“ Like a dog, that is compelled to fight,

“ Snatch at his master that doth *tarre* him on.”

STEEVENS.

⁷ — *Hercules and his load too.*] i. e. they not only carry away the world, but the world-bearer too: alluding to the story of Hercules's relieving Atlas. This is humorous.

WARBURTON.

The allusion may be to the *Globe* playhouse on the Bankside, the sign of which was *Hercules carrying the Globe*.

STEEVENS.

HAM. It is not very strange: for my uncle⁸ is king of Denmark; and those, that would make mouths at him while my father lived, give twenty, forty, fifty, an hundred ducats a-piece, for his picture in little.⁹ 'Sblood, there is something in this more than natural, if philosophy could find it out.

[*Flourish of Trumpets within.*]

GUIL. There are the players.

HAM. Gentlemen, you are welcome to Elfinore. Your hands. Come then: the appurtenance of welcome is fashion and ceremony: let me comply with you in this garb;¹ lest my extent to the players, which, I tell you, must show fairly outward, should more appear like entertainment than yours.

I suppose Shakſpeare meant, that the boys drew greater audiences than the elder players of the Globe theatre. MALONE.

⁸ *It is not very strange: for my uncle—*] I do not wonder that the new players have so suddenly risen to reputation, my uncle supplies another example of the facility with which honour is conferred upon new claimants. JOHNSON.

It is not very strange: &c. was originally Hamlet's observation, on being informed that the old tragedians of the city were not so followed as they used to be: [see p. 133, n. 9.] but Dr. Johnson's explanation is certainly just, and this passage connects sufficiently well with that which now immediately precedes it.

MALONE.

⁹ — *in little.*] i. e. in miniature. So, in *The Noble Soldier*, 1634:

“The perfection of all Spaniards, Mars *in little.*”

Again, in Drayton's *Shepherd's Sirena*:

“Paradise *in little* done.”

Again, in Massinger's *New Way to pay Old Debts*:

“His father's picture *in little.*” STEEVENS.

¹ — *let me comply &c.*] Sir T. Hanmer reads,—*let me compliment with you.* JOHNSON.

To *comply* is again apparently used in the sense of—to *compliment*, in Act V: “He did *comply* with his dog, before he sucked it.” STEEVENS.

You are welcome : but my uncle-father, and aunt-mother, are deceived.

GUIL. In what, my dear lord ?

HAM. I am but mad north-north west : when the wind is southerly,² I know a hawk from a hand-saw.³

Enter POLONIUS.

POL. Well be with you, gentlemen !

HAM. Hark you, Guildenstern ;—and you too ;—at each ear a hearer : that great baby, you see there, is not yet out of his swaddling-clouts.

² ——— *when the wind is southerly, &c.*] So, in *Damon and Pythias*, 1582:

“ But I perceive now, either the *winde is at the south*,

“ Or else your tunge cleaveth to the rooffe of your mouth.” STEEVENS.

³ ——— *I know a hawk from a handsaw.*] This was a common proverbial speech. The Oxford editor alters it to,— *I know a hawk from an hernshaw*, as if the other had been a corruption of the players; whereas the poet found the proverb thus corrupted in the mouth of the people: so that the critick's alteration only serves to show us the original of the expression.

WARBURTON.

Similarity of sound is the source of many literary corruptions. In Holborn we have still the sign of the *Bull and Gate*, which exhibits but an odd combination of images. It was originally (as I learn from the title-page of an old play) the *Boulogne Gate*, i. e. one of the gates of *Boulogne*; designed perhaps as a compliment to Henry VIII. who took the place in 1544.

The *Boulogne mouth*, now the *Bull and Mouth*, had probably the same origin, i. e. the *mouth of the harbour of Boulogne*.

STEEVENS.

The *Boulogne Gate* was not one of the gates of *Boulogne*, but of *Calais*; and is frequently mentioned as such by Hall and Holinshed. RITSON.

Ros. Hapily, he's the second time come to them; for, they say, an old man is twice a child.

HAM. I will prophecy, he comes to tell me of the players; mark it.—You say right, sir: o'Monday morning; 'twas then, indeed.

POL. My lord, I have news to tell you.

HAM. My lord, I have news to tell you. When Roscius was an actor in Rome,—

POL. The actors are come hither, my lord.

HAM. Buz, buz!³

POL. Upon my honour,—

³ *Buz, buz!*] Mere idle talk, the *buz* of the vulgar.

JOHNSON.

Buz, buz! are, I believe, only interjections employed to interrupt Polonius. Ben Jonson uses them often for the same purpose, as well as Middleton in *A Mad World, my Masters*, 1608.

STEEVENS.

Buz used to be an interjection at Oxford, when any one began a story that was generally known before. BLACKSTONE.

Buzzer, in a subsequent scene in this play, is used for a *busy talker*:

“ And wants not *buzzers*, to infect his ear

“ With pestilent speeches.”

Again, in *King Lear*:

“ — on every dream,

“ Each *buz*, each fancy.”

Again, in Truffel's *History of England*, 1635: “ — who, instead of giving redress, suspecting now the truth of the duke of Gloucester's *buzz*,” &c.

It is, therefore, probable from the answer of Polonius, that *buz* was used, as Dr. Johnson supposes, for an idle rumour without any foundation.

In Ben Jonson's *Staple of News*, the collector of mercantile intelligence is called *Emissary Buz*. MALONE.

Whatever may be the origin of this phrase, or rather of this interjection, it is not unusual, even at this day, to cry *buz* to any person who begins to relate what the company had heard before. M. MASON.

HAM. *Then came each actor on his afs,*⁴—

POL. The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, [tragical-historical,⁵ tragical-comical-historical-pastoral,] scene individable, or poem unlimited: Seneca cannot be too heavy, nor Plautus too light.⁶ For the law of writ, and the liberty, these are the only men.⁷

⁴ — *Then came &c.*] This seems to be a line of a ballad.

JOHNSON.

⁵ — *tragical-historical, &c.*] The words within the crotchets I have recovered from the folio, and see no reason why they were hitherto omitted. There are many plays of the age, if not of Shakspeare, that answer to these descriptions. STEEVENS.

⁶ — *Seneca cannot be too heavy, nor Plautus too light.*] The tragedies of Seneca were translated into English by Thomas Newton, and others, and published first separate, at different times, and afterwards all together in 1581. One comedy of Plautus, viz. the *Menæchmi*, was likewise translated and published in 1595. STEEVENS.

I believe the frequency of plays performed at publick schools, suggested to Shakspeare the names of *Seneca* and *Plautus* as dramatick authors. T. WARTON.

Prefixed to a map of Cambridge in the Second Part of *Braunii Civitates*, &c. is an account of the University, by Gulielmus Soonus, 1575. In this curious memoir we have the following passage: “*Januarium, Februarium, & Martium menses, ut noctis tædix fallant in spectaculis populo exhibendis ponunt tanta elegantia, tanta actionis dignitate, ea vocis & vultus moderatione, ea magnificentia, ut si Plautus, aut Terentius, aut Seneca revivisceret mirarentur suas ipsi fabulas, majoremque quam cum inspectante popul. Rom. agerentur, voluptatem credo caperent. Euripidem vero, Sophoclem & Aristophanem, etiam Athenarum suarum tæderet.*” STEEVENS.

⁷ *For the law of writ, and the liberty, these are the only men.*] All the modern editions have,—*the law of wit, and the liberty*; but both my old copies have—*the law of writ*, I believe rightly. *Writ*, for *writing, composition*, *Wit* was not, in our author's time, taken either for *imagination*, or *acuteness*, or *both together*, but for *understanding*, for the faculty by which we apprehend

HAM. O *Jephthah*, judge of *Iſrael*,—what a treasure hadſt thou!

POL. What a treasure had he, my lord?

HAM. Why—*One fair daughter, and no more,
The which he loved paſſing well.*

POL. Still on my daughter. [Aside.]

HAM. Am I not i'the right, old *Jephthah*?

POL. If you call me *Jephthah*, my lord, I have a daughter, that I love paſſing well.

HAM. Nay, that follows not.

POL. What follows then, my lord?

HAM. Why, *As by lot, God wot,*⁸ and then, you

and judge. Thoſe who wrote of the human mind, diſtinguiſhed its primary powers into *wit* and *will*. Aſcham diſtinguiſhes *boys* of tardy and of active faculties into *quick wits* and *ſlow wits*.

JOHNSON.

That *writ* is here uſed for *writing*, may be proved by the following paſſage in *Titus Andronicus*:

“ Then all too late I bring this fatal *writ*.” STEEVENS.

The old copies are certainly right. *Writ* is uſed for *writing* by authors contemporary with Shakspeare. Thus, in *The Apologie of Pierce Pennileſſe*, by Thomas Naſhe, 1593: “ For the lowſie circumſtance of his poverty before his death, and ſending that miſerable *writte* to his wife, it cannot be but thou lieſt, learned Gabriel.” Again, in Biſhop Earle’s *Character of a mere dull Phyſician*, 1638: “ Then followes a *writ* to his druggier, in a ſtrange tongue, which he underſtands, though he cannot conſter.”

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

“ Now, good my lord, let’s ſee the devil’s *writ*.”

MALONE.

⁸ Why, *As by lot, God wot,—&c.*] The old ſong from which theſe quotations are taken, I communicated to Dr. Percy, who has honoured it with a place in the ſecond and third editions of his *Reliques of ancient Engliſh Poetry*. In the books belonging to the Stationers’ Company, there are two entries of this Ballad among others. “ A ballet intituled the Songe of Jephthah’s

know, *It came to pass, As most like it was,*—The first row of the pious chançon⁹ will show you more; for look, my abridgment¹ comes.

doughter" &c. 1567, Vol. I. fol. 162. Again: "*Jessa Judge of Israel,*" p. 93, Vol. III. Dec. 14, 1624.

This story was also one of the favourite subjects of ancient tapestry. STEEVENS.

There is a Latin tragedy on the subject of *Jeptha*, by John Christopherson, in 1540, and another by Buchanan, in 1554. A third by Du Pleffis Mornay, is mentioned by Prynne, in his *Histriomastix*. The same subject had probably been introduced on the English stage. MALONE.

⁹ — *the pious chançon* —] It is *pons chançons* in the first folio edition. The old ballads sung on bridges, and from thence called *Pons chançons*. Hamlet is here repeating ends of old songs.

POPE.

It is *pons chançons* in the quarto too. I know not whence the *rubrick* has been brought, yet it has not the appearance of an arbitrary addition. The titles of old ballads were never printed red; but perhaps *rubrick* may stand for *marginal explanation*.

JOHNSON.

There are five large volumes of ballads in Mr. Pepys's collection in Magdalen's College Library, Cambridge, some as ancient as Henry VII's reign, and not one red letter upon any one of the titles. GREY.

The words, *of the rubrick*, were first inserted by Mr. Rowe, in his edition in 1709. The old quartos in 1604, 1605, and 1611, read, *pious chançon*, which gives the sense wanted, and I have accordingly inserted it in the text.

The *pious chançons* were a kind of *Christmas carols*, containing some scriptural history thrown into loose rhymes, and sung about the streets by the common people when they went at that season to solicit alms. Hamlet is here repeating some scraps from a song of this kind, and when Polonius enquires what follows them, he refers him to the *first row* (i. e. division) of one of these, to obtain the information he wanted. STEEVENS.

¹ — *my abridgment* —] He calls the players afterwards, *the brief chronicles of the times*; but I think he now means only *those who will shorten my talk*. JOHNSON.

An *abridgment* is used for a dramatick piece in *A Midsummer-Night's Dream*, Act V. sc. i:

"Say what *abridgment* have you for this evening?"

Enter Four or Five Players.

You are welcome, masters ; welcome, all :—I am glad to see thee well :—welcome, good friends.—O, old friend ! Why, thy face is valanced ² since I saw thee last ; Com'ft thou to beard me ³ in Denmark ?—What ! my young lady and mistress ! By-'r-lady, your ladyship is nearer to heaven, than when I saw you last, by the altitude of a chopine.⁴ Pray

but it does not commodiously apply to this passage. See Vol. IV. p. 465, n. 4. STEEVENS.

² — *thy face is valanced* —] i. e. fringed with a beard. The valance is the fringes or drapery hanging round the tester of a bed. MALONE.

Dryden, in one of his epilogues, has the following line :

“ Criticks in plume, and white *valancy* wig.”

STEEVENS.

³ — *to beard me* —] *To beard*, anciently signified to *set at defiance*. So, in *King Henry IV.* P. I :

“ No man so potent breathes upon the ground,

“ But I will *beard* him.” STEEVENS.

⁴ — *by the altitude of a chopine.*] A *chioppine* is a high shoe, or rather, a clog, worn by the Italians, as in T. Heywood's *Challenge of Beauty*, Act V. Song :

“ The Italian in her high *chopeene*,

“ Scotch lads, and lovely froe too ;

“ The Spanish Donna, French Madame,

“ He doth not feare to go to.”

So, in Ben Jonson's *Cynthia's Revels* :

“ I do wish myself one of my mistress's *cioppini*.” Another demands, why would he be one of his mistress's *cioppini* ? a third answers, “ because he would make her *higher*.”

Again, in Decker's *Match me in London*, 1631 : “ I'm only taking instructions to make her a lower *chopeene* ; she finds fault that she's lifted too high.”

Again, in Chapman's *Cæsar and Pompey*, 1613 :

“ ————— and thou shalt

“ Have *chopines* at commandment to an height

“ Of life-thou canst wish.”

God, your voice, like a piece of uncurrent gold,
be not cracked within the ring.⁵—Masters, you are

See the figure of a Venetian courtezán among the *Habiti Antichi* &c. di *Cesare Vecellio*, p. 114, edit. 1598: and (as Mr. Ritson observes) among the *Diversarum Nationum Habitus*, Padua, 1592. STEEVENS.

Tom Coryat, in his *Crudities*, 1611, p. 262, calls them *chapineys*, and gives the following account of them: "There is one thing used of the Venetian women, and some others dwelling in the cities and townes subject to the signiory of Venice, that is not to be observed (I thinke) amongst any other women in Christendome: which is common in Venice, that no woman whatsoever goeth without it, either in her house or abroad, a thing made of wood and covered with leather of sundry colors, some with white, some redde, some yellow. It is called a chapiney, which they wear under their shoes. Many of them are curiously painted; some also of them I have seen fairely gilt: so uncomely a thing (in my opinion) that it is pittie this foolish custom is not cleane banished and exterminated out of the citie. There are many of these chapineys of a great height, even half a yard high, which maketh many of their women that are very short, seeme much taller than the tallest women we have in England. Also I have heard it observed among them, that by how much the nobler a woman is, by so much the higher are her chapineys. All their gentlewomen and most of their wives and widowes that are of any wealth, are assisted and supported eyther by men or women, when they walke abroad, to the end they may not fall. They are borne up most commonly by the left arme, otherwise they might quickly take a fall." REED.

Again, in Marston's *Dutch Courtesan*, 1605: "Dost not weare high corked shooes, chopines?"

The word ought rather to be written *chapine*, from *chapin*, Span. which is defined by Mintheu in his *Spanish Dictionary*: "a high cork shoe." There is no synonymous word in the Italian language, though the *Venetian* ladies, as we are told by Laßels, "wear high heel'd shooes, like stilts," &c. MALONE.

⁵ — be not cracked within the ring.] That is, cracked too much for use. This is said to a young player who acted the parts of women. JOHNSON.

I find the same phrase in *The Captain*, by Beaumont and Fletcher:

all welcome. We'll e'en to't like French falconers,⁶ fly at any thing we see: We'll have a speech itraight: Come, give us a taste of your quality; come, a passionate speech.

1 *PLAY*. What speech, my lord?

HAM. I heard thee speak me a speech once,—but it was never acted; or, if it was, not above once: for the play, I remember, pleased not the million; 'twas caviare to the general:⁷ but it was

“ Come to be married to my lady's woman,

“ After she's crack'd in the ring.”

Again, in Ben Jonson's *Magnetick Lady*:

“ Light gold, and crack'd within the ring.”

Again, in *Your Five Gallants*, 1608: “ Here's Mistress Rose-noble has lost her maidenhead, crackt in the ring.”

Again, in *Ram-Alley, or Merry Tricks*, 1611:

“ — not a penny the worse

“ For a little use, whole within the ring.”

Again, in Decker's *Honest Whore*, 1635: “ You will not let my oaths be cracked in the ring, will you?” STEEVENS.

The following passage in Lyly's *Woman in the Moon*, 1597, as well as that in Fletcher's *Captain*, might lead us to suppose that this phrase sometimes conveyed a wanton-allusion: “ Well, if she were twenty grains lighter, refuse her, provided always she be not clipt within the ring.” T. C.

⁶ — like French falconers,] The amusement of falconry was much cultivated in France. In *All's well that ends well*, Shakspeare has introduced an *astringer* or falconer at the French court. Mr. Tollet, who has mentioned the same circumstance, likewise adds that it is said in *Sir Thomas Browne's Tracts*, p. 116, that “ the French seem to have been the first and noblest falconers in the western part of Europe;” and, “ that the French king sent over his falconers to show that sport to King James the First.” See Weldon's *Court of King James*. STEEVENS.

— like French falconers,] Thus the folio. Quarto:—like friendly falconers. MALONE.

⁷ — caviare to the general:] Giles Fletcher, in his *Ruffe Commonwealth*, 1591, p. 11, says in Russia they have divers kinds of fish “ very good and delicate: as the Bellouga & Bel-

(as I received it, and others, whose judgments, in such matters, cried in the top of mine,^s) an excel-

lougina of four or five elnes long, the Ofitrina & Sturgeon, but not so thick nor long. These four kind of fish breed in the Wolgha and are catched in great plenty, and served thence into the whole realme for a good food. Of the roes of these four kinds they make very great store of Icary or *Caveary*." See also, Mr. Ritson's *Remarks, &c.* on Shakspeare, (edit. 1778,) p. 199. REED.

Ben Jonson has ridiculed the introduction of these foreign delicacies in his *Cynthia's Revels*: "He doth learn to eat Anchovies, Macaroni, Bovoli, Fagioli, and *Caviare*," &c.

Again, in *The Muses' Looking Glass*, by Randolph, 1638:

"—— the pleasure that I take in spending it,
" To feed on *caviare*, and eat anchovies."

Again, in *The White Devil, or Vittoria Corombona*, 1612:

"————— one citizen
" Is lord of two fair manors that call'd you master,
" Only for *caviare*."

Again, in Marston's *What you will*, 1607:

"—— a man can scarce eat good meat,
" Anchovies, *caviare*, but he's satired." STEEVENS.

Florio, in his *Italian Dictionary*, 1598, defines, *Caviaro*, "a kinde of salt meat, used in Italie, like black fope; it is made of the roes of fishes."

Lord Clarendon uses *the general for the people*, in the same manner as it is used here: "And so by undervaluing many particulars, (which they truly esteemed,) as rather to be consented to than that *the general* should suffer,—." Book V. p. 530.

MALONE.

^s —— *cried in the top of mine,*] i. e. whose judgment I had the highest opinion of. WARBURTON.

I think it means only, that *were higher than mine*.

JOHNSON.

Whose judgment, in such matters, was in much higher vogue than mine. HEATH.

Perhaps it means only—whose judgment was more clamorously delivered than mine. We still say of a bawling actor, that he speaks *on the top of his voice*. STEEVENS.

To *over-top* is a hunting term applied to a dog when he gives

lent play; well digested in the scenes, set down with as much modesty⁹ as cunning. I remember, one said, there were no *fallets*¹ in the lines, to make the matter favoury; nor no matter in the phrase, that might indite the author of affection:² but called it, an honest method,³ as wholesome⁴ as

more tongue than the rest of the cry. To this, I believe, Hamlet refers, and he afterwards mentions a *CRY of players*.

HENLEY.

⁹ — *set down with as much modesty* —] *Modesty*, for *simplicity*. WARBURTON.

¹ — *there were no fallets &c.*] Such is the reading of the old copies. I know not why the later editors continued to adopt the alteration of Mr. Pope, and read,—no *salt*, &c.

Mr. Pope's alteration may indeed be in some degree supported by the following passage in Decker's *Satiromastix*, 1602: "—a prepar'd troop of gallants, who shall distaste every *unsalted* line in their fly-blown comedies." Though the other phrase was used as late as in the year 1665, in *A Banquet of Jestis*, &c. "—for junkets, joci; and for curious *fallets*, sales."

STEEVENS.

² — *indite the author of affection*:] *Indite*, for *convict*.

WARBURTON.

— *inlite the author of affection*:] i. e. convict the author of being a fantastical *affected* writer. Maria calls Malvolio an *affectioned* ass: i. e. an *affected* ass; and in *Love's Labour's Lost*, Nathaniel tells the Pedant, that his reasons "have been witty, without *affection*."

Again, in the translation of *Castiglione's Courtier*, by Hobby, 1556: "Among the chiefe conditions and qualities in a waiting-gentlewoman," is, "to flee *affection* or curiosity."

Again, in Chapman's Preface to Ovid's *Banquet of Sense*, 1595: "Obscuritie in *affection* of words and indigested conceits, is pedanticall and childish." STEEVENS.

³ — *but called it, an honest method*,] Hamlet is telling how much his judgment differed from that of others. *One said, there was no fallets in the lines*, &c. *but called it an honest method*. The author probably gave it,—*But I called it an honest method*, &c. JOHNSON.

— *an honest method*,] *Honest*, for *chaste*. WARBURTON.

⁴ — *as wholesome &c.*] This passage was recovered from the quartos by Dr. Johnson. STEEVENS.

sweet, and by very much more handsome than fine. One speech in it I chiefly loved: 'twas Æneas' tale to Dido; and thereabout of it especially, where he speaks of Priam's slaughter: If it live in your memory, begin at this line; let me see, let me see;—

*The rugged Pyrrhus, like the Hyrcanian beast,*⁵—
'tis not so; it begins with Pyrrhus.

“ Fabula nullius veneris, morataque recte.”

M. MASON.

⁵ *The rugged Pyrrhus, &c.*] Mr. Malone once observed to me, that Mr. Capell supposed the speech uttered by the *Player* before *Hamlet*, to have been taken from an ancient drama, entitled, “*Dido Queen of Carthage*.” I had not then the means of justifying or confuting his remark, the piece alluded to having escaped the hands of the most liberal and industrious collectors of such curiosities. Since, however, I have met with this performance, and am therefore at liberty to pronounce that it did not furnish our author with more than a general hint for his description of the death of Priam, &c.; unless with reference to—

“ ——— the whiff and *wind* of his fell sword

“ The unnerved father falls,——.”

we read, ver. * :

“ And with the *wind* thereof the king fell down;”

and can make out a resemblance between—

“ So as a painted tyrant, Pyrrhus stood;”

and ver. ** :

“ So leaning on his sword, he stood stone still.”

The greater part of the following lines are surely more ridiculous in themselves, than even Shakespeare's happiest vein of burlesque or parody could have made them :

“ At last came *Pirrhus* fell and full of ire,

“ His harness dropping bloud, and on his speare

“ The mangled head of *Priams* yongest soune;

“ And after him his band of Mirmidons,

“ With balles of wild-fire in their murdering pawes,

“ Which made the funerall flame that burnt faire *Troy* :

“ All which hemd me about, crying, this is he.

“ *Dido*. Ah, how could poor Æneas scape their hands?

“ *Æn*. My mother *Venus*, jealous of my health,

“ Convaid me from their crooked nets and bands :

“ So I escapt the furious *Pirrhus* wrath,

“ Who then ran to the pallace of the King,

*The rugged Pyrrhus,—he, whose sable arms,
Black as his purpose, did the night resemble*

“ And at *Jove's* Altar finding *Priamus*,
“ About whose witherd neck hung *Hecuba*,
“ Foulding his hand in hers, and joyntly both
“ Beating their breasts and falling on the ground,
“ He with his faulchions point raise up at once ;
“ And with *Megeras* eyes stared in their face,
“ Threatning a thousand deaths at every glaunce.
“ To whom the aged king thus trembling spoke : &c.—
“ Not mov'd at all, but smiling at his teares,
“ This butcher, whil't his hands were yet held up,
“ Treading upon his breast, stroke off his hands.

“ *Dido*. O end, *Æneas*, I can hear no more.

“ *Æn.* At which the franticke queene leapt on his face,

“ And in his eyelids hanging by the nayles,
“ A little while prolong'd her husband's life :
“ At last the fouldiers puld her by the heeles,
“ And swong her howling in the emptie ayre,
“ Which sent an echo to the wounded king :
“ Whereat he lifted up his bedred lims,
“ And would have grappeld with *Achilles* sonne,
“ Forgetting both his want of strength and hands ;
“ Which he disdaining, whist his sword about,
* “ And with the wound thereof the king fell downe ;
“ Then from the navell to the throat at once,
“ He ript old *Priam* ; at whose latter gaspe
“ *Jove's* marble statue gan to bend the brow,
“ As lothing *Pirrhus* for this wicked act :
“ Yet he undaunted tooke his fathers flagge,
“ And dipt it in the old kings chill cold bloud,
“ And then in triumph ran into the streetes,
“ Through which he could not passe for slaughtred men :
** “ So leaning on his sword he stood stone still,
“ Viewing the fire wherewith rich *Ilion* burnt.” Act II.

The exact title of the play from which these lines are copied, is as follows : The—Tragedie of *Dido* | *Queen of Carthage* | Played by the Children of her | *Majesties Chappel*. | Written by *Christopher Marlowe*, and | *Thomas Nash, Gent*, | —Actors | *Jupiter*. | *Ganimed*. | *Venus* | *Cupid*. | *Juno*. | *Mercurie*, or —*Hermes*, | *Æneas*. | *Ascanius*. | *Dido*. | *Anna*. | *Achates*. | *Ilioneus*. | *Iarbas*. | *Cloanthes*. | *Sergefius*. | At London, | Printed, by the Widdowe *Orwin*, for *Thomas Woodcocke*, and

*When he lay couched in the ominous horse,
Hath now this dread and black complexion smear'd
With heraldry more dismal; head to foot
Now is he total gules;⁶ horridly trick'd⁷
With blood of fathers, mothers, daughters, sons;
Bak'd and impasted with the parching streets,
That lend a tyrannous and a damned light
To their lord's murder: Roasted in wrath, and
fire,*

*And thus o'er-sized with coagulate gore,
With eyes like carbuncles,⁸ the hellish Pyrrhus
Old grandfire Priam seeks;—So proceed you.⁹*

POL. 'Fore God, my lord, well spoken; with good accent, and good discretion.

1 PLAY. *Anon he finds him
Striking too short at Greeks; his antique sword,
Rebellious to his arm, lies where it falls,
Repugnant to command: Unequal match'd,
Pyrrhus at Priam drives; in rage, strikes wide;*

[are to be folde at his shop, in Paules Church-yard, at [the
figue of the black Beare: 1594.] STEEVENS.

⁶ *Now is he total gules;*] *Gules* is a term in the barbarous jargon peculiar to heraldry, and signifies *red*. Shakspeare has it again in *Timon of Athens*:

“ With man's blood paint the ground; *gules, gules.*”

Heywood, in his Second Part of the *Iron Age*, has made a verb from it:

“ — old Hecuba's reverend locks

“ Be *gul'd* in slaughter—.” STEEVENS.

⁷ — *trick'd*—] i. e. smeared, painted. An heraldick term. See Vol. VIII. p. 212, n. 8. MALONE.

⁸ *With eyes like carbuncles,*] So, in Milton's *Paradise Lost*, B. IX. l. 500:

“ ——— and *carbuncles* his eyes.” STEEVENS.

⁹ *So proceed you.*] These words are not in the folio.

MALONE.

*But with the whiff and wind of his fell sword
The unnerved father falls. Then senseless Ilium,
Seeming to feel this blow, with flaming top
Stoops to his base; and with a hideous crash
Takes prisoner Pyrrhus' ear: for, lo! his sword
Which was declining on the milky head
Of reverend Priam, seem'd i' the air to stick:
So, as a painted tyrant,¹ Pyrrhus stood;
And, like a neutral to his will and matter,
Did nothing.*

*But, as we often see, against some storm,
A silence in the heavens, the rack stand still,
The bold winds speechless, and the orb below
As hush as death:² anon the dreadful thunder
Doth rend the region: So, after Pyrrhus' pause,
A roused vengeance sets him new a work;
And never did the Cyclops' hammers fall
On Mars's armour,³ forg'd for proof eterne,
With less remorse than Pyrrhus' bleeding sword
Now falls on Priam.—*

¹ — as a painted tyrant,] Shakspeare was probably here thinking of the tremendous personages often represented in old tapestry, whose uplifted swords *stick in the air*, and *do nothing*.

MALONE.

² — as we often see, against some storm,—

*The bold winds speechless, and the orb below
As hush as death:]* So, in *Venus and Adonis*:

“ Even as the wind is hush'd before it raineth.”

This line leads me to suspect that Shakspeare wrote—the bold wind speechless. Many similar mistakes have happened in these plays, where the word ends with the same letter with which the next begins. MALONE.

³ *And never did the Cyclops' hammers fall*

On Mars's armour, &c.] This thought appears to have been adopted from the 3d Book of Sidney's *Arcadia*: “ Vulcan, when he wrought at his wife's request Æneas an armour, made not his hammer beget a greater sound than the swords of those noble knights did” &c. STEEVENS.

*Out, out, thou strumpet, Fortune! All you gods,
In general synod, take away her power;
Break all the spokes and fellies from her wheel,
And bowl the round nave down the hill of heaven,
As low as to the fiends!*

POL. This is too long.

HAM. It shall to the barber's, with your beard.—
Pr'ythee, say on:—He's for a jig, or a tale of baw-
dry,⁴ or he sleeps:—say on: come to Hecuba.

1 PLAY. *But who, ah woe!*⁵ *had seen the mobled
queen*⁶—

⁴ — *He's for a jig, or a tale of bawdry,*] See note on
“ — your only jig-maker,” Act III. sc. ii. STEEVENS.

A *jig*, in our poet's time, signified a ludicrous metrical com-
position, as well as a dance. Here it is used in the former sense.
So, in Florio's *Italian Dict.* 1598: “Frottola, a countrie *jigg*,
or round, or countrie song, or wanton verses.” See *The His-
torical Account of the English Stage*, &c. Vol. III. MALONE.

⁵ *But who, ah woe!*] Thus the quarto, except that it has—*a*
woe. *A* is printed instead of *ah* in various places in the old
copies. *Woe* was formerly used adjectively for *woeful*. So, in
Antony and Cleopatra:

“Woe, woe are we, sir, you may not live to wear;
“All your true followers out.”

The folio reads—*But who, O who*, &c. MALONE.

⁶ — *the mobled queen* —] *Mobled* or *mabled* signifies,
veiled. So, Sandys, speaking of the Turkish women, says,
*their heads and faces are mabled in fine linen, that no more is
to be seen of them than their eyes.* Travels. WARBURTON.

Mobled signifies *huddled, grossly covered*. JOHNSON.

I meet with this word in Shirley's *Gentleman of Venice*:

“The moon does *mobble* up herself.” FARMER.

Mobled is, I believe, no more than a depravation of *muffled*.
It is thus corrupted in Ogilby's *Fables*, Second Part:

“*Mobbled* nine days in my considering cap,

“Before my eyes beheld the blessed day.”

In the West this word is still used in the same sense; and that
is the meaning of *mobble* in Dr. Farmer's quotation.

HOLT WHITE.

HAM. The mobled queen ?

POL. That's good ; mobled queen is good.

1 PLAY. *Run barefoot up and down, threat'ning
the flames*

*With biffon rheum ;⁷ a clout upon that head,
Where late the diadem stood ; and, for a robe,
About her lank and all o'er-teemed loins,
A blanket, in the alarm of fear caught up ;
Who this had seen, with tongue in venom steep'd,
'Gainst fortune's state would treason have pronounc'd :*

*But if the gods themselves did see her then,
When she saw Pyrrhus make malicious sport
In mincing with his sword her husband's limbs ;
The instant burst of clamour that she made,
(Unless things mortal move them not at all,)*

The *mabled* queen, (or *mobled* queen, as it is spelt in the quarto,) means, the queen attired in a large, coarse, and careless head-dress. A few lines lower we are told she had "a *clout* upon that head, where late the diadem stood."

To *mab*, (which in the North is pronounced *mob*, and hence the spelling of the old copy in the present instance,) says Ray in his Dict. of North Country words, is "to dress carelessly. *Mabs* are *flatterns*."

The ordinary morning head-dress of ladies continued to be distinguished by the name of a *mab*, to almost the end of the reign of George the Second. The folio reads—the *inobled* queen.

MALONE.

In the counties of Essex and Middlesex, this morning cap has always been called—a *mob*, and not a *mab*. My spelling of the word therefore agrees with its most familiar pronunciation.

STEEVENS.

⁷ *With biffon rheum ;*] *Biffon* or *leesen*, i. e. blind. A word still in use in some parts of the North of England.

So, in *Coriolanus*: "What harm can your *biffon* conspectivities glean out of this character?" STEEVENS.

*Would have made milch⁸ the burning eye of heaven,
And passion in the gods.*

POL. Look, whether he has not turned his colour, and has tears in's eyes.—Pr'ythee, no more.

HAM. 'Tis well; I'll have thee speak out the rest of this soon.—Good my lord, will you see the players well bestowed? Do you hear, let them be well used; for they are the abstract, and brief chronicles, of the time: After your death you were better have a bad epitaph, than their ill report while you live.

POL. My lord, I will use them according to their desert.

HAM. Odd's bodikin, man, much better: Use every man after his desert, and who shall 'scape whipping? Use them after your own honour and dignity: The less they deserve, the more merit is in your bounty. Take them in.

POL. Come, firs.

[*Exit* POLONIUS, with some of the Players.]

HAM. Follow him, friends: we'll hear a play to-morrow.—Dost thou hear me, old friend; can you play the murder of Gonzago?

1 *PLAY.* Ay, my lord.

HAM. We'll have it to-morrow night. You could, for a need, study a speech of some dozen or sixteen lines, which I would set down, and insert in't? could you not?

1 *PLAY.* Ay, my lord.

⁸ — made milch —] Drayton in the 13th Song of his *Polyolbion* gives this epithet to dew: "Exhaling the *milch* dew." &c. STEEVENS.

HAM. Very well.—Follow that lord; and look you mock him not. [*Exit Player.*] My good friends, [*To Ros. and GUIL.*] I'll leave you till night: you are welcome to Elfinore.

Ros. Good my lord!

[*Exeunt ROSENCRANTZ and GUILDENSTERN.*]

HAM. Ay, so, God be wi' you:—Now I am alone. O, what a rogue and peasant slave am I! Is it not monstrous, that this player here,² But in a fiction, in a dream of passion, Could force his soul so to his own conceit, That from her working, all his visage wann'd;¹

² *Is it not monstrous, that this player here,]* It should seem from the complicated nature of such parts as Hamlet, Lear, &c. that the time of Shakspeare had produced some excellent performers. He would scarce have taken the pains to form characters which he had no prospect of seeing represented with force and propriety on the stage.

His plays indeed, by their own power, must have given a different turn to acting, and almost new-created the performers of his age. Mysteries, Moralities, and Enterludes, afforded no materials for art to work on, no discriminations of character or variety of appropriated language. From tragedies like *Cambyfes*, *Tamburlaine*, and *Jeronymo*, nature was wholly banished; and the comedies of *Gammer Gurton*, *Common Condyceyons*, and *The Old Wives Tale*, might have had justice done to them by the lowest order of human beings.

Sauctius his animal, mentisque capacius altæ was wanting, when the dramas of Shakspeare made their first appearance; and to these we were certainly indebted for the excellence of actors who could never have improved so long as their sensibilities were unawakened, their memories burthened only by pedantick or puritanical declamation, and their manners vulgarized by pleasantry of as low an origin. STEEVENS.

¹ ——— *all his visage wann'd;]* [*The folio warm'd.*] This might do, did not the old quarto lead us to a more exact and pertinent reading, which is—*visage wan'd*; i. e. turned *pale* or *wan*. For so the visage appears when the mind is thus affected, and not *warm'd* or *flush'd*. WARBURTON.

Tears in his eyes, distraction in's aspect,²
A broken voice, and his whole function suiting

² *That, from her working, all his visage wann'd ;*

Tears in his eyes, distraction in's aspect,] *Wan'd* (*wann'd* it should have been spelt,) is the reading of the quarto, which Dr. Warburton, I think rightly, restored. The folio reads *warm'd*, for which Mr. Steevens contends in the following note :

“ The working of the soul, and the effort to shed tears, will give a colour to the actor's face, instead of taking it away. The visage is always *warm'd* and flush'd by any unusual exertion in a passionate speech ; but no performer was ever yet found, I believe, whose feelings were of such exquisite sensibility as to produce paleness in any situation in which the drama could place him. But if players were indeed possessed of that power, there is no such circumstance in the speech uttered before Hamlet, as could introduce the *wanness* for which Dr. Warburton contends.” The same expression, however, is found in the fourth Book of Stanyhurst's translation of the *Æneid* :

“ And eke all her visage *waning* with murder approaching.”

Whether an actor *can produce paleness*, it is, I think, unnecessary to enquire. That Shakspeare *thought* he could, and considered the speech in question as likely to produce *wanness*, is proved decisively by the words which he has put into the mouth of Polonius in this scene ; which add such support to the original reading, that I have without hesitation restored it. Immediately after the Player has finished his speech, Polonius exclaims,

“ Look, whether he has not *turned his colour*, and has *tears in his eyes*.” Here we find the effort to shed tears, *taking away*, not *giving* a colour. If it be objected, that by *turned his colour*, Shakspeare meant that the player *grew red*, a passage in *King Richard III.* in which the poet is again describing an actor, who is master of his art, will at once answer the objection :

“ *Rich.* Come, cousin, canst thou *quake*, and *change thy colour* ?

“ Murder thy breath in middle of a word ;

“ And then again begin, and stop again,

“ As if thou wert *distracted and mad with terror* ?

“ *Buck.* Tut, I can counterfeit the *deep tragedian*,

“ *Tremble* and start at wagging of a straw,” &c.

The words *quake*, and *terror*, and *tremble*, as well as the whole context, show, that by “ *change thy colour*,” Shakspeare meant *grow pale*. MALONE.

With forms to his conceit ? And all for nothing !
For Hecuba !

What's Hecuba to him, or he to Hecuba,³
That he should weep for her ? What would he do,
Had he the motive and the cue for passion,⁴
That I have ? He would drown the stage with tears,
And cleave the general ear⁵ with horrid speech ;
Make mad the guilty, and appal the free,
Confound the ignorant ; and amaze, indeed,
The very faculties of eyes and ears.
Yet I,
A dull and muddy-mettled rascal, peak,

The word *aspect* (as Dr. Farmer very properly observes) was in Shakspeare's time accented on the second syllable. The folio exhibits the passage as I have printed it. STEEVENS.

³ *What's Hecuba to him, &c.*] It is plain Shakspeare alludes to a story told of Alexander the cruel tyrant of Pherae in Thessaly, who seeing a famous tragedian act in the *Troades* of Euripides, was so sensibly touched that he left the theatre before the play was ended ; being ashamed, as he owned, that he who never pitied those he murdered, should weep at the sufferings of *Hecuba* and *Andromache*. See Plutarch in the *Life of Pelopidas*. UPTON.

Shakspeare, it is highly probable, had read the life of Pelopidas, but I see no ground for supposing there is here an allusion to it. Hamlet is not ashamed of being seen to weep at a theatrical exhibition, but mortified that a player, in a *dream of passion*, should appear more agitated by fictitious sorrow, than the prince was by a real calamity. MALONE.

⁴ ——— *the cue for passion,*] The *hint*, the *direction*.

JOHNSON.

This phrase is theatrical, and occurs at least a dozen times in our author's plays. Thus, says Quince to Flute in *A Midsummer-Night's Dream* : " You speak all your part at once, *cues* and all." See also Vol. XII. p. 403, n. 4. STEEVENS.

⁵ ——— *the general ear* —] The ear of all mankind. So before,—*Cavare to the general*, that is, to the *multitude*.

JOHNSON.

Like John a-dreams,⁶ unpregnant of my cause,⁷
 And can say nothing; no, not for a king,
 Upon whose property, and most dear life,
 A damn'd defeat was made.⁸ Am I a coward?

⁶ *Like John a-dreams,*] *John a-dreams*, i. e. of *dreams*, means only *John the dreamer*; a nick-name, I suppose, for any ignorant silly fellow. Thus the puppet formerly thrown at during the season of Lent, was called *Jack-a-lent*, and the ignis fatuus *Jack-a-lanthorn*.

At the beginning of Arthur Hall's translation of the second Book of Homer's *Iliad*, 1581, we are told of Jupiter, that—

“*John dreaming* God he calld to him, that God, chiefe
 God of il,

“Common cole carrier of every lye,” &c.

John-a-droynes however, if not a corruption of this nick-name, seems to have been some well-known character, as I have met with more than one allusion to him. So, in *Have with you to Saffron Walden, or Gabriel Harvey's Hunt is up*, by Nathe, 1596: “The description of that poor *John-a-droynes* his man, whom he had hired,” &c. *John-a-Droynes* is likewise a foolish character in Whetstone's *Promos and Cassandra*, 1578, who is seized by informers, has not much to say in his defence, and is cheated out of his money. STEEVENS.

⁷ —unpregnant of my cause,] *Unpregnant*, for *having no due sense of*. WARBURTON.

Rather, *not quickened with a new desire of vengeance; not teeming with revenge*. JOHNSON.

⁸ *A damn'd defeat was made.*] *Defeat*, for *destruction*.

WARBURTON.

Rather, *dispossession*. JOHNSON.

The word *defeat*, (which certainly means *destruction* in the present instance,) is very licentiously used by the old writers. Shakspeare in *Othello* employs it yet more quaintly:—“*Defeat* thy favour with an usurped beard;” and Middleton, in his comedy called *Any Thing for a quiet Life*, says—“I have heard of your *defeat* made upon a mercer.”

Again, in *Revenge for Honour*, by Chapman:

“That he might meantime *make a sure defeat*

“On our good aged father's life.”

Again, in *The Wits*, by Sir W. D'Avenant, 1637: “Not all

Who calls me villain? breaks my pate across?
Plucks off my beard, and blows it in my face?
Tweaks me by the nose? gives me the lie i' the
throat,

As deep as to the lungs? Who does me this?

Ha!

Why, I should take it: for it cannot be,
But I am pigeon-liver'd, and lack gall
To make oppression bitter; or, ere this,
I should have fatted all the region kites
With this slave's offal: Bloody, bawdy villain!
Remorseless, treacherous, lecherous, kindless⁹ vil-
lain!

Why, what an ass am I? This is most brave;¹
That I, the son of a dear father murder'd,
Prompted to my revenge by heaven and hell,
Must, like a whore, unpack my heart with words,
And fall a cursing, like a very drab,

the skill I have, can pronounce him free of *the defeat upon* my gold and jewels."

Again, in *The Isle of Gulls*, 1606: "My late shipwreck has made a *defeat* both of my friends and treasure." STEEVENS.

In the passage quoted from *Othello*, to *defeat* is used for *undo* or alter: *defaire*, Fr. See Minshew in v. Minshew considers the substantives *defeat* and *defeature* as synonymous. The former he defines an *overthrow*; the latter, *execution or slaughter of men*. In *King Henry V.* we have a similar phraseology:

"*Making defeat upon* the powers of France."

And the word is again used in the same sense in the last Act of this play:

"—— Their *defeat*

"Doth by their own insinuation grow." MALONE.

⁹ —— *kindless* —] *Unnatural*. JOHNSON.

¹ *Why, what an ass am I? This is most brave;*] The folio reads:

"O vengeance!

"Who? what an ass am I? Sure this is most brave."

STEEVENS.

A scullion!²
 Eye upon't! foh! About my brains!³ Humph! I
 have heard,
 That guilty creatures, fitting at a play,⁴
 Have by the very cunning of the scene
 Been struck so to the soul, that presently
 They have proclaim'd their malefactions;
 For murder, though it have no tongue, will speak
 With most miraculous organ. I'll have these players
 Play something like the murder of my father,

² A *scullion*!] Thus the folio. The quartos read,—A *stallion*.
 STEEVENS.

³ ——— About my brains!] *Wits, to your work. Brain, go about the present business.* JOHNSON.

This expression (which seems a parody on the naval one,—*about ship*!) occurs in the Second Part of the *Iron Age*, by Heywood, 1632:

“ *My brain about again!* for thou hast found
 “ *New projects now to work on.*”

About, my brain! therefore, (as Mr. M. Mason observes) appears to signify, “be my thoughts shifted into a contrary direction.” STEEVENS.

⁴ ————— *I have heard,*

That guilty creatures, fitting at a play,] A number of these stories are collected together by Thomas Heywood, in his *Actor's Vindication*. STEEVENS.

So, in *A Warning for faire Women*, 1599:

“ Ile tell you, fir, one more to quite your tale.
 “ A woman that had made away her husband,
 “ And fitting to behold a tragedy
 “ At Linne a towne in Norfolke,
 “ Acted by players traueelling that way,
 “ Wherein a woman that had murdered hers
 “ Was euer haunted with her husbands ghost:
 “ The passion written by a feeling pen,
 “ And acted by a good tragedian,
 “ She was so moued with the sight thereof,
 “ As she cryed out, the play was made by her,
 “ And openly confest her husbands murder.” TODD.

Before mine uncle : I'll observe his looks ;
 I'll tent him ⁵ to the quick ; if he do blench,⁶
 I know my course. The spirit, that I have seen,
 May be a devil : and the devil hath power
 To assume a pleasing shape ; yea, and, perhaps,
 Out of my weakness, and my melancholy,
 (As he is very potent with such spirits,)
 Abuses me to damn me : I'll have grounds
 More relative than this :⁷ The play's the thing,
 Wherein I'll catch the conscience of the king.

[*Exit.*

⁵ ——— *tent him* —] Search his wounds. JOHNSON.

⁶ ——— *if he do blench,*] If he *shrink*, or start. The word is used by Fletcher, in *The Night-walker* :

“ *Blench* at no danger, though it be a gallows.”

Again, in Gower, *De Confessione Amantis*, Lib. VI. fol. 128 :

“ Without *blenchinge* of mine eie.”

Chaucer, in his *Knights Tale*, v. 1080, seems to use the verb —to *blent* in a similar sense :

“ And therewithal he *blent* and cried, a !” STEEVENS.

See Vol. IX. p. 245, n. 1. MALONE.

⁷ *More relative than this :*] *Relative*, for *convictive*.

WARBURTON.

Convictive is only the consequential sense. *Relative* is nearly related, closely connected. JOHNSON.

ACT III. SCENE I.

A Room in the Castle.

Enter King, Queen, POLONIUS, OPHELIA, ROSENCRANTZ, and GUILDENSTERN.

KING. And can you, by no drift of conference⁸
Get from him, why he puts on this confusion;
Grating so harshly all his days of quiet
With turbulent and dangerous lunacy?

Ros. He does confess, he feels himself distracted;
But from what cause he will by no means speak.

GUIL. Nor do we find him forward to be founded;
But, with a crafty madness, keeps aloof,
When we would bring him on to some confession
Of his true state.

QUEEN. Did he receive you well?

Ros. Most like a gentleman.

GUIL. But with much forcing of his disposition.

Ros. Niggard of question; but, of our demands,
Most free in his reply.⁹

⁸ — conference —] The folio reads—*circumstance.*

STEEVENS.

⁹ Niggard of question; but, of our demands,

Most free in his reply.] This is given as the description of the conversation of a man whom the speaker found not forward to be founded; and who kept aloof when they would bring him to confession: but such a description can never pass but at cross-purposes. Shakspeare certainly wrote it just the other way:

Most free of question; but, of our demands,
Niggard in his reply.

QUEEN. Did you assay him
To any pastime?

ROS. Madam, it so fell out, that certain players
We o'er-raught on the way :¹ of these we told him ;
And there did seem in him a kind of joy
To hear of it : They are about the court ;
And, as I think, they have already order
This night to play before him.

POL. 'Tis most true :
And he beseech'd me to entreat your majesties,
To hear and see the matter.

KING. With all my heart ; and it doth much
content me
To hear him so inclin'd.
Good gentlemen, give him a further edge,
And drive his purpose on to these delights.

That this is the true reading, we need but turn back to the preceding scene, for Hamlet's conduct, to be satisfied.

WARBURTON.
Warburton forgets that by *question*, Shakspeare does not usually mean *interrogatory*, but *discourse* ; yet in which ever sense the word be taken, this account given by Rosencrantz agrees but ill with the scene between him and Hamlet, as actually represented. M. MASON.

Slow to begin conversation, but free enough in his answers to our demands. Guildenstern has just said that Hamlet kept aloof when they wished to bring him to confess the cause of his distraction : Rosencrantz therefore here must mean, that *up to that point*, till they touch'd on that, he was free enough in his answers.

MALONE.
* ——— o'er-raught on the way :] O'er-raught is over-reached, that is, over-took. JOHNSON.

So, in Spenser's *Fairy Queen*, B. VI. c. iii :

“ Having by chance a close advantage view'd,

“ He over-raught him,” &c.

Again, in the 5th Book of Gawin Douglas's translation of the *Aeneid* :

“ War not the samyn mysfortoun me over-raucht.”

STEVENS.

Ros. We shall, my lord.

[*Exeunt* ROSENCRANTZ & GUILDENSTERN.]

KING. Sweet Gertrude, leave us too :
For we have closely sent for Hamlet hither ;
That he, as 'twere by accident, may here²
Affront Ophelia :³
Her father, and myself (lawful espials,⁴)
Will so bestow ourselves, that, seeing, unseen,
We may of their encounter frankly judge ;
And gather by him, as he is behav'd,
If't be the affliction of his love, or no,
That thus he suffers for.

QUEEN. I shall obey you :
And, for your part,⁵ Ophelia, I do wish,
That your good beauties be the happy cause
Of Hamlet's wildness : so shall I hope, your virtues
Will bring him to his wonted way again,
To both your honours.

² ——— may here —] The folio, (I suppose by an error of the press,) reads—*may there*—. STEEVENS.

³ Affront *Ophelia* :] To *affront*, is only to meet directly.

JOHNSON.

Affrontare, Ital. So, in *The Devil's Charter*, 1607 :

“ *Affronting* that port where proud Charles should enter.”

Again, in Sir W. D'Avenant's *Cruel Brother*, 1630 :

“ In sufferance *affronts* the winter's rage ?”

STEEVENS.

⁴ ——— *espials*,] i. e. spies. So, in *King Henry VI.* P. I :

“ ——— as he march'd along,

“ By your *espials* were discovered

“ Two mightier troops.”

See also, Vol. XIII. p. 37, n. 9.

The words—“ lawful espials,” are found only in the folio.

STEEVENS.

⁵ *And, for your part,*] Thus the quarto, 1604, and the folio. The modern editors, following a quarto of no authority, read—*for my part*. MALONE.

OPH. Madam, I wish it may.
[Exit Queen.]

POL. Ophelia, walk you here:—Gracious, so
please you,
We will bestow ourselves:—Read on this book;
[To OPHELIA,
That show of such an exercise may colour
Your loneliness.⁶—We are oft to blame in this,—
'Tis too much prov'd,⁷—that, with devotion's visage,
And pious action, we do fugar o'er
The devil himself.

KING. O, 'tis too true! how smart
A lash that speech doth give my conscience!
The harlot's cheek, beautied with plastring art,
Is not more ugly to the thing that helps it,⁸
Than is my deed to my most painted word:
O heavy burden! [Aside.]

POL. I hear him coming; let's withdraw, my lord.
[Exeunt King and POLONIUS.]

Enter HAMLET.

HAM. To be, or not to be,⁹ that is the question:—

⁶ *Your loneliness.*] Thus the folio. The first and second quartos read—*lowliness*. STEEVENS.

⁷ *'Tis too much prov'd,*] It is found by too frequent experience. JOHNSON.

⁸ — *more ugly to the thing that helps it,*] That is, compared with the thing that helps it. JOHNSON.

So, Ben Jonson:

“All that they did was piety to this.” STEEVENS.

⁹ *To be, or not to be,*] Of this celebrated soliloquy, which bursting from a man distracted with contrariety of desires, and overwhelmed with the magnitude of his own purposes, is connected rather in the speaker's mind, than on his tongue, I shall

Whether 'tis nobler in the mind, to suffer

endeavour to discover the train, and to show how one sentiment produces another.

Hamlet, knowing himself injured in the most enormous and atrocious degree, and seeing no means of redress, but such as must expose him to the extremity of hazard, meditates on his situation in this manner: *Before I can form any rational scheme of action under this pressure of distress*, it is necessary to decide, whether, *after our present state, we are to be, or not to be.* That is the question, which, as it shall be answered, will determine, *whether 'tis nobler*, and more suitable to the dignity of reason, *to suffer the outrages of fortune* patiently, or to take arms against them, and by opposing end them, *though perhaps* with the loss of life. *If to die, were to sleep, no more, and by a sleep to end the miseries of our nature*, such a sleep were *devoutly to be wished*; but if *to sleep in death, be to dream*, to retain our powers of sensibility, we must *pause* to consider, *in that sleep of death what dreams may come.* This consideration *makes calamity* so long endured; *for who would bear* the vexations of life, which might be ended *by a bare bodkin*, but that he is afraid of something in unknown futurity? This fear it is that gives efficacy to conscience, which, by turning the mind upon *this regard*, chills the ardour of *resolution*, checks the vigour of *enterprise*, and makes the *current* of desire stagnate in inactivity.

We may suppose that he would have applied these general observations to his own case, but that he discovered Ophelia.

JOHNSON.

Dr. Johnson's explication of the first five lines of this passage is surely wrong. Hamlet is not deliberating whether after our present state we are to exist or not, but whether he should continue to live, or put an end to his life: as is pointed out by the second and the three following lines, which are manifestly a paraphrase on the first: "whether 'tis nobler in the mind to suffer, &c. or to take arms." The question concerning our existence in a future state is not considered till the tenth line:—"To sleep! perchance, to *dream*;" &c. The train of Hamlet's reasoning from the middle of the fifth line, "If to die, were to sleep," &c. Dr. Johnson has marked out with his usual accuracy.

In our poet's *Rape of Lucrece* we find the same question stated, which is proposed in the beginning of the present soliloquy:

"—— with herself she is in mutiny,

"To live or die, which of the twain were better."

MALONE.

The flings and arrows of outrageous fortune;¹
Or to take arms against a sea of troubles,²

¹ ——— arrows of *outrageous* fortune ;] “ Homines nos ut esse meminerimus, eâ lege natos, ut omnibus *telis fortunæ* propofita fit vita noſtra.” Cic. Epist. Fam. v. 16. STEEVENS.

² Or to take arms against a sea of troubles,] *A sea of troubles* among the Greeks grew into a proverbial uſage ; κακῶν θαλασσα, κακῶν τρικυμία. So that the expreſſion figuratively means, the troubles of human life, which flow in upon us, and encompass us round, like a ſea. THEOBALD.

Mr. Pope propoſed *ſiege*. I know not why there ſhould be ſo much ſolicitude about this metaphor. Shakſpeare breaks his metaphors often, and in this deſultory ſpeech there was leſs need of preſerving them. JOHNSON.

A ſimilar phraſe occurs in Rycharde Moryſine’s tranſlation of Ludovicus Vives’s *Introduction to Wyſedome*, 1544 : “ — how great a *ſea of evils* euery day ouerunneth” &c.

The change, however, which Mr. Pope would recommend, may be juſtified from a paſſage in *Romeo and Juliet*, ſcene the laſt :

“ You—to remove that *ſiege of grief* from her—.”

STEEVENS.

One cannot but wonder that the ſmalleſt doubt ſhould be entertained concerning an expreſſion which is ſo much in Shakſpeare’s manner ; yet, to preſerve the integrity of the metaphor, Dr. Warburton reads *aſſail* of troubles. In the *Prometheus Vinctus* of Æſchylus, a ſimilar imagery is found :

“ Δυſχειμερον γε πελαγος ατηρας δυης.”

“ The ſtormy ſea of dire calamity.”

and in the ſame play, as an anonymous writer has obſerved, (*Gent. Magazine*, Aug. 1772,) we have a metaphor no leſs harſh than that of the text :

“ Θολεραι δε λογοι παουſ’ εικη

“ Στυγνης προς κυμαſιν ατης.”

“ My plaintive words in vain confuſedly beat

“ Againſt the waves of hateful miſery.”

Shakſpeare might have found the very phraſe that he has employed, in *The Tragedy of Queen Cordila*, MIRROR FOR MAGISTRATES, 1575, which undoubtedly he read :

“ For lacke of frendes to tell my ſeas of giltleſſe ſmart.”

MALONE.

And, by opposing, end them?—To die,—to sleep,³—
 No more;—and, by a sleep, to say we end
 The heart-ach, and the thousand natural shocks
 That flesh is heir to,—'tis a consummation
 Devoutly to be wish'd. To die;—to sleep;—
 To sleep! perchance to dream;—ay, there's the rub:
 For in that sleep of death what dreams may come,
 When we have shuffled off this mortal coil,⁴
 Must give us pause: There's the respect,⁵
 That makes calamity of so long life:
 For who would bear the whips and scorns of time,⁶

Menander uses this very expression. *Fragm.* p. 22. Amstel. 12mo. 1719:

“ Εἰς πελαγος αὐτον, ἐμβάλεις γὰρ πραγμάτων.”

“ In *mare molestirum* te conjicies.” HOLT WHITE.

³ — *To die,—to sleep,*] This passage is ridiculed in *The Scornful Lady* of Beaumont and Fletcher, as follows:

“ — be deceas'd, that is, asleep, for so the word is taken.
To sleep, to die; to die, to sleep; a very figure, fir.” &c. &c.

STEEVENS.

⁴ — *shuffled off this mortal coil,*] i. e. turmoil, bustle.

WARBURTON.

A passage resembling this, occurs in a poem entitled *A dolsfull Discours of two Strangers, a Lady and a Knight*, published by Churchyard, among his *Chippes*, 1575:

“ Yea, *shaking off this sinfull soyle,*

“ Me thincke in cloudes I see,

“ Among the perfite chosen lambs,

“ A place pararde for mee.” STEEVENS.

⁵ — *There's the respect,*] i. e. the consideration. See Vol. XV. p. 302, n. 4. MALONE.

⁶ — *the whips and scorns of time,*] The evils here complained of are not the product of time or duration simply, but of a corrupted age or manners. We may be sure, then, that Shakspeare wrote:

— *the whips and scorns of th' time.*

and the description of the evils of a corrupt age, which follows, confirms this emendation. WARBURTON.

It may be remarked, that Hamlet, in his enumeration of

The oppressor's wrong, the proud man's contumely,⁷

miserias, forgets, whether properly or not, that he is a prince, and mentions many evils to which inferior stations only are exposed.

JOHNSON.

I think we might venture to read—the *whips and scorns* o' the times, i. e. times satirical as the age of Shakspeare, which probably furnished him with the idea.

In the reigns of Elizabeth and James (particularly in the former) there was more illiberal private abuse and peevish satire published, than in any others I ever knew of, except the present one. I have many of these publications, which were almost all pointed at individuals.

Daniel, in his *Musophilus*, 1599, has the same complaint :

“ Do you not see these pamphlets, *libels*, rhimes,
 “ These strange confused tumults of the mind,
 “ Are grown to be the sickness of these times,
 “ The great disease inflicted on mankind ?”

Whips and *scorns* are surely as inseparable companions, as public punishment and infamy.

Quips, the word which Dr. Johnson would introduce, is derived, by all etymologists, from *whips*.

Hamlet is introduced as reasoning on a question of general concernment. He therefore takes in all such evils as could befall mankind in general, without considering himself at present as a prince, or wishing to avail himself of the few exemptions which high place might once have claimed.

In *Part of King James I's Entertainment passing to his Coronation*, by Ben Jonson and Decker, is the following line, and note on that line :

“ And first account of years, of months, OF TIME.”

“ By time we understand the present.” This explanation affords the sense for which I have contended, and without change.

STEEVENS.

The word *whips* is used by Marston in his *Satires*, 1599, in the sense required here :

“ Ingenuous melancholy,——
 “ Inthrone thee in my blood ; let me entreat,
 “ Stay his quick jocund skips, and force him run
 “ A fad-pac'd course, untill my *whips* be done.”

MALONE.

⁷ ——— the proud man's contumely,] Thus the quarto. The folio reads—the poor man's contumely ; the contumely which the poor man is obliged to endure :

The pangs of despis'd love,⁸ the law's delay,
 The intolence of office, and the spurns
 That patient merit of the unworthy takes,
 When he himself might his quietus make
 With a bare bodkin ?⁹ who would fardels bear,

“ Nil habet infelix paupertas durius in se,
 “ Quam quod ridiculos homines facit.” MALONE.

² — of despis'd love,] The folio reads—of *dispris'd* love.
 STEEVENS.

⁹ — might his quietus make

With a bare bodkin ?] The first expression probably alluded to the writ of discharge, which was formerly granted to those barons and knights who personally attended the king on any foreign expedition. This discharge was called a *quietus*.

It is at this time the term for the acquittance which every sheriff receives on settling his accounts at the Exchequer.

The word is used for the discharge of an account, by Webster, in his *Duchess of Malfy*, 1623 :

“ And 'cause you shall not come to me in debt,
 “ (Being now my steward) here upon your lips
 “ I sign your *quietus est*.”

Again :

“ You had the trick in audit time to be sick,
 “ Till I had sign'd your *quietus*.”

A *bodkin* was the ancient term for a *small dagger*. So, in the Second Part of *The Mirrour for Knighthood*, 4to. bl. l. 1598 : “ — Not having any more weapons but a poor poynado, which usually he did weare about him, and taking it in his hand, delivered these speeches unto it. Thou, silly *bodkin*, shalt finish the piece of worke,” &c.

In the margin of Stowe's *Chronicle*, edit. 1614, it is said, that Cæsar was slain with *bodkins* ; and in *The Muses' Looking-Glass*, by Randolph, 1638 :

“ *Apho*. A rapier's but a *bodkin*.
 “ *Deil*. And a *bodkin*
 “ Is a most dang'rous weapon ; since I read
 “ Of Julius Cæsar's death, I durst not venture
 “ Into a taylor's shop, for fear of *bodkins*.”

Again, in *The Custom of the Country*, by Beaumont and Fletcher :

“ — Out with your *bodkin*,
 “ Your pocket dagger, your filletto.”—

Again, in *Sapho and Phao*, 1591 : “ — there will be a def-

To grunt and sweat⁹ under a weary life;
But that the dread of something after death,—

perate fray between two, made at all weapons, from the brown bill to the *bodkin*.”

Again, in Chaucer, as he is quoted at the end of a pamphlet called *The Serpent of Division, &c. whereunto is annexed the Tragedy of Gorboduc, &c. 1591*:

“ With *bodkins* was Cæsar Julius

“ Murdered at Rome of Brutus Crassus.” STEEVENS.

By a *bare bodkin*, does not perhaps mean, “ by so little an instrument as a dagger,” but “ by an *unsheathed dagger*.”

In the account which Mr. Steevens has given of the original meaning of the term *quietus*, after the words, “ who personally attended the king on any foreign expedition,” should have been added,— and were therefore exempted from the claims of *scutage*, or a tax on every knight's fee. MALONE.

⁹ *To grunt and sweat* —] Thus the old copies. It is undoubtedly the true reading, but can scarcely be borne by modern ears. JOHNSON.

This word occurs in *The Death of Zoroas*, by Nicholas Grimoald, a translation of a passage in the *Alexandreis* of Philippe Gualtier, into blank verse, printed at the end of *Lord Surrey's Poems*:

“ ——— none the charge could give:

“ Here *grunts*, here *grones*, echwhere strong youth is spent.”

And Stanyhurst in his translation of Virgil, 1582, for *supremum congemuit* give us: “ ——— for fighting it *grunts*.” Again, in Turberville's translation of Ovid's Epistle from *Canace to Marcus*:

“ What might I miser do? greefe forst me *grunt*.”

Again, in the same translator's *Hypermetra to Lynceus*:

“ ——— round about I heard

“ Of dying men the *grunts*.”

The change made by the editors [to *groan*] is however supported by the following line in *Julius Cæsar*, Act IV. sc. i:

“ To *groan* and sweat under the business.” STEEVENS.

I apprehend that it is the duty of an editor to exhibit what his author wrote, and not to substitute what may appear to the present age preferable: and Dr. Johnson was of the same opinion. See his note on the word *hugger-mugger*, Act IV. sc. v. I have therefore, though with some reluctance, adhered to the old copies, however unpleasing this word may be to the ear. On the

The undiscover'd country, from whose bourn
No traveller returns,¹—puzzles the will ;

stage, without doubt, an actor is at liberty to substitute a less offensive word. To the ears of our ancestors it probably conveyed no unpleasing sound ; for we find it used by Chaucer and others :

“ But never *gront* he at no stroke but on,
“ Or elles at two, but if his storie lie.”

The Monkes Tale, v. 14,627, Tyrwhitt's edit.

Again, in *Wily Beguil'd*, written before 1596 :

“ She's never well, but *grunting* in a corner.”

MALONE.

¹ *The undiscover'd country, from whose bourn*

No traveller returns,] This has been cavilled at by Lord Orrery and others, but without reason. The idea of a *traveller* in Shakspeare's time, was of a person who gave an account of his adventures. Every voyage was a *Discovery*. John Taylor has “ *A Discovery by sea from London to Salisbury.*”

FARMER.

Again, Marston's *Insatiate Countess*, 1603 :

“ _____ wrestled with death,
“ From whose stern cave none tracks a backward path.”
“ Qui nunc it per iter tenebricosum
“ Illuc unde negant redire quenquam.” *Catullus*.

Again, in Sandford's translation of *Cornelius Agrippa &c.* 4to. bl. l. 1569 (once a book of uncommon popularity) “ *The countrie of the dead is irremeable, that they cannot retourne.*” Sig. P p. Again, in *Cymbeline*, says the Gaoler to Posthumus : “ How you shall speed in your journey's end [after execution] I think you'll *never return to tell one.*” STEEVENS.

This passage has been objected to by others on a ground which, at the first view of it, seems more plausible. Hamlet himself, it is objected, has had ocular demonstration that travellers do sometimes return from this strange country.

I formerly thought this an inconsistency. But this objection is also founded on a mistake. Our poet without doubt in the passage before us intended to say, that from the *unknown* regions of the dead no traveller returns with all his *corporeal powers* ; such as he who goes on a voyage of *discovery* brings back, when he returns to the port from which he sailed. The traveller whom Hamlet had seen, though he appeared in the same habit which he had worn in his life time, was nothing but a shadow ; “ *invulnerable as the air,*” and consequently *incorporeal*.

And makes us rather bear those ills we have,
 Than fly to others that we know not of?
 Thus conscience does make cowards of us all;
 And thus the native hue of resolution
 Is sicklied o'er with the pale cast of thought;
 And enterprizes of great pith² and moment,
 With this regard, their currents turn awry,³

If, says the objector, the traveller has once reached this coast, it is not an undiscovered country. But by *undiscovered* Shakspeare meant not undiscovered by departed spirits, but, undiscovered, or unknown to "such fellows as us, who crawl beneath earth and heaven;" *superis incognita tellus*. In this sense every country, of which the traveller does not return *alive* to give an account, may be said to be *undiscovered*. The Ghost has given us no account of the region from whence he came, being, as he himself informed us, "forbid to tell the secrets of his prison-house."

Marlowe, before our poet, had compared death to a journey to an undiscovered country:

" ————— weep not for Mortimer,
 " That scorns the world, and, as a *traveller*,
 " Goes to *discover countries* yet unknown."

King Edward II. 1598 (written before 1593).

MALONE.

Perhaps this is another instance of Shakspeare's acquaintance with the Bible: "Afore I goe thither, from *whence I shall not turne againe*, even to the lande of darknesse and shadowe of death; yea into that darke cloudie lande and deadlye shadowe whereas is no order, but terrible feare as in the darknesse."

Job, ch. x.

"The way that I must goe is at hande, but *whence I shall not turne againe*." *Ibid.* ch. xvi.

I quote Cranmer's Bible. DOUCE.

² — *great pith* —] Thus the folio, The quartos read,—
 of *great pitch*. STEEVENS.

Pitch seems to be the better reading. The allusion is to the *pitching* or throwing the *bar*;—a manly exercise, usual in country villages. RITSON.

³ — *turn awry*,] Thus the quartos. The folio turn *away*. The same printer's error occurs in the old copy of

And lose the name of action.—Soft you, now!
The fair Ophelia :—Nymph, in thy orisons
Be all my sins remember'd.⁴

OPH. Good my lord,
How does your honour for this many a day?

HAM. I humbly thank you; well.

OPH. My lord, I have remembrances of yours,
That I have longed long to re-deliver;
I pray you, now receive them.

HAM. No, not I;
I never gave you aught.

OPH. My honour'd lord, you know right well,
you did;
And, with them, words of so sweet breath com-
pos'd
As made the things more rich: their perfume lost,
Take these again; for to the noble mind,
Rich gifts wax poor, when givers prove unkind.
There, my lord.

HAM. Ha, ha! are you honest?

OPH. My lord?

HAM. Are you fair?

OPH. What means your lordship?

HAM. That if you be honest, and fair, you should
admit no discourse to your beauty.⁵

Antony and Cleopatra, where we find—"Your crown's away,"
instead of—"Your crown's awry." STEEVENS.

⁴ — *Nymph, in thy orisons &c.*] This is a touch of nature.
Hamlet, at the sight of Ophelia, does not immediately recollect,
that he is to personate madness, but makes her an address grave
and solemn, such as the foregoing meditation excited in his
thoughts. JOHNSON.

⁵ *That if you be honest, and fair, you should admit no dis-
course to your beauty.*] This is the reading of all the moderns

OPH. Could beauty, my lord, have better commerce than with honesty?

HAM. Ay, truly; for the power of beauty will sooner transform honesty from what it is to a bawd, than the force of honesty can translate beauty into his likeness;⁶ this was some time a paradox, but now the time gives it proof. I did love you once.

OPH. Indeed, my lord, you made me believe so.

HAM. You should not have believed me: for virtue cannot so inoculate⁷ our old stock, but we shall relish of it: I loved you not.

OPH. I was the more deceived.

editions, and is copied from the quarto. The folio reads—*your honesty* should admit no discourse to your beauty. The true reading seems to be this,—*if you be honest and fair, you should admit your honesty to no discourse with your beauty.* This is the sense evidently required by the process of the conversation.

JOHNSON.

That if you be honest and fair, you should admit no discourse to your beauty.] The reply of Ophelia proves beyond doubt, that this reading is wrong.

The reading of the folio appears to be the right one, and requires no amendment.—“Your honesty should admit no discourse to your beauty,” means,—“Your honesty should not admit your beauty to any discourse with her;” which is the very sense that Johnson contends for, and expressed with sufficient clearness. M. MASON.

“ ——— rara est concordia formæ:

“ Atque pudicitia.” *Ovid.* STEEVENS.

⁶ ——— *into his likeness*:] The modern editors read —*its* likeness; but the text is right. Shakspeare and his contemporaries frequently use the personal for the neutral pronoun. So Spenser, *Fairy Queen*, Book III. c. ix:

“ Then forth *it* break; and with *his* furious blast,

“ Confounds both land and seas, and skies doth overcast.”

See p. 68, n. 4. MALONE.

⁷ ——— *inoculate* —] This is the reading of the first folio. The first quarto reads *euocutat*; the second *euocuat*; and the third, *evacuate.* STEEVENS

HAM. Get thee to a nunnery; Why would'st thou be a breeder of finners? I am myself indifferent honest; but yet I could accuse me of such things, that it were better, my mother had not borne me :⁸ I am very proud, revengeful, ambitious; with more offences at my beck, than I have thoughts to put them in,⁹ imagination to give them shape, or time to act them in: What should such fellows as I do crawling between earth and heaven! We are arrant knaves, all; believe none of us: Go thy ways to a nunnery. Where's your father?

OPH. At home, my lord.

HAM. Let the doors be shut upon him; that he may play the fool no where but in's own house. Farewell.

OPH. O, help him, you sweet heavens!

HAM. If thou dost marry, I'll give thee this plague for thy dowry; Be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery; farewell: Or, if thou wilt needs marry, marry a fool; for wise men know well enough, what monsters you make of them. To a nunnery, go; and quickly too. Farewell.

OPH. Heavenly powers, restore him!

HAM. I have heard of your paintings too, well

⁸ — *I could accuse me of such things, that it were better, my mother had not borne me :]* So, in our poet's 88th Sonnet :

“ — I can set down a story

“ Of faults conceal'd, wherein I am attainted.”

MALONE.

⁹ — *with more offences at my beck, than I have thoughts to put them in,]* To put a thing into thought, is to think on it.

JOHNSON.

— *at my beck,]* That is, always ready to come about me.

STEVENS.

enough ;¹ God hath given you one face, and you make yourselves another :² you jig, you amble, and you lisp, and nick-name God's creatures, and make your wantonness your ignorance :³ Go to ; I'll no more of't ; it hath made me mad. I say, we will have no more marriages : those that are married already, all but one, shall live ;⁴ the rest shall keep as they are. To a nunnery, go. [*Exit* HAMLET.]

OPH. O, what a noble mind is here o'erthrown !
The courtier's, soldier's, scholar's, eye, tongue,
sword :⁵

¹ *I have heard of your paintings too, well enough ; &c.*] This is according to the quarto ; the folio, for *painting*, has *prattlings*, and for *face*, has *pacc*, which agrees with what follows, *you jig, you amble*. Probably the author wrote both. I think the common reading best. JOHNSON.

I would continue to read *paintings*, because these destructive aids of beauty seem, in the time of Shakspeare, to have been general objects of satire. So, in Drayton's *Mooncalf*:

“ — No sooner got the teens,
“ But her own natural beauty she disdain ;
“ With oyls and broths most venomous and base
“ She plaisters over her well-favour'd face ;
“ And those sweet veins by nature rightly plac'd
“ Wherewith she seems that white skin to have lac'd,
“ She soon doth alter ; and, with fading blue,
“ Blanching her bosom, she makes others new.”

STEEVENS.

² — *God hath given you one face, and you make yourselves another :*] In *Guzman de Alfarache*, 1623, p. 13, we have an invective against painting in which is a similar passage : “ O filthiness, above all filthiness ! O affront, above all other affronts ! that God hath given thee one face, thou shouldst abuse his image and make thyselfe another.” REED.

³ — *make your wantonness your ignorance :*] You mistake by wanton affectation, and pretend to mistake by ignorance.

JOHNSON.

⁴ — *all but one shall live ;*] By the one who shall not live, he means his step-father. MALONE.

The expectancy and rose of the fair state,
 The glass of fashion,⁶ and the mould of form,⁷
 The observ'd of all observers! quite, quite down!
 And I, of ladies most deject⁸ and wretched,
 That suck'd the honey of his musick vows,
 Now see that noble and most sovereign reason,
 Like sweet bells jangled, out of tune⁹ and harsh;
 That unmatch'd form and feature¹ of blown youth,
 Blasted with ecstasy:² O, woe is me!
 To have seen what I have seen, see what I see!

⁵ *The courtier's, soldier's, scholar's, eye, tongue, sword:*] The poet certainly meant to have placed his words thus:

The courtier's, scholar's, soldier's, eye, tongue, sword;
 otherwise the excellence of *tongue* is appropriated to the *soldier*,
 and the *scholar* wears the *sword*. WARNER.

This regulation is needless. So, in *Tarquin and Lucrece*:

“ Princes are the *glass*, the *school*, the *book*,
 “ Where subjects eyes do *learn*, do *read*, do *look*.”

And in *Quintilian*: “ *Multum agit sexus, ætas conditio; ut in fœminis, senibus, pupillis, liberos, parentes, conjuges alligantibus.*” FARMER.

⁶ *The glass of fashion,*] “ *Speculum consuetudinis.*” Cicero.
 STEEVENS.

⁷ — *The mould of form,*] The model by whom all endeavoured to form themselves. JOHNSON.

⁸ — *most deject*—] So, in Heywood's *Silver Age*, 1613:

“ — What knight is that
 “ So passionately *deject*?” STEEVENS.

⁹ — *out of tune*—] Thus the folio. The quarto—out of *time*. STEEVENS.

These two words in the hand-writing of Shakspeare's age are almost indistinguishable, and hence are frequently confounded in the old copies. See Vol. V. p. 300, n. 3. MALONE.

¹ — *and feature* —] Thus the folio. The quartos read—*figure*. STEEVENS.

² — *with ecstasy*:] The word *ecstasy* was anciently used to signify some degree of alienation of mind.

So, Gawin Douglas translating—*stetit acri fixa dolore*:

“ In *ecstasy* she stood, and mad almost.”

Re-enter King and POLONIUS.

KING. Love! his affections do not that way tend;
Nor what he spake, though it lack'd form a little,
Was not like madneis. There's something in his
foul,
O'er which his melancholy fits on brood;
And, I do doubt, the hatch, and the disclose,³
Will be some danger: Which for to prevent,
I have, in quick determination,
Thus set it down; He shall with speed to England,
For the demand of our neglected tribute:
Haply, the seas, and countries different,
With variable objects, shall expel
This something-settled matter in his heart;
Whereon his brains still beating, puts him thus
From fashion of himself. What think you on't?

POL. It shall do well: But yet I do believe,
The origin and commencement of his grief
Sprung from neglected love.—How now, Ophelia?
You need not tell us what lord Hamlet said;
We heard it all.—My lord, do as you please;
But, if you hold it fit, after the play,

See Vol. IV. p. 122, n. 4; and Vol. X. p. 162, n. 2.

STEEVENS.

³ — *the disclose,*] This was the technical term. So, in *The Maid of Honour*, by Massinger:

“ One aerie with proportion ne'er *discloses*
“ The eagle and the wren.” MALONE.

Disclose, (says Randle Holme, in his *Academy of Armory and Blazon*, Book II. ch. ii. p. 238,) is when the young juft peeps through the shell. It is also taken for laying, *hatching*, or bringing forth young: as she *disclosed* three birds.”

Again, in the fifth Act of the play now before us:

“ Ere that her golden couplets are *disclos'd*.”

See my note on this passage. STEEVENS.

Let his queen mother all alone entreat him
 To show his grief; let her be round with him;⁴
 And I'll be plac'd, so please you, in the ear
 Of all their conference: If she find him not,
 To England send him; or confine him, where
 Your wisdom best shall think.

KING. It shall be so:
 Madness in great ones must not unwatch'd go.
 [Exeunt.]

SCENE II.

A Hall in the same.

Enter HAMLET, and certain Players.

HAM. Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of our players do, I had as lief the town-crier spoke my lines. Nor do not faw the air too much with your hand, thus; but use all gently: for in the very torrent, tempest, and (as I may say) whirlwind of your passion, you must acquire and beget a temperance, that may give it smoothness. O, it offends me to the soul, to hear a robustious periwig-pated⁵ fellow tear a passion

⁴ ——— *be round with him;*] To be *round* with a person, is to reprimand him with freedom. So, in *A Mad World, my Masters*, by Middleton, 1608: "She's *round* with her i'faith."

MALONE.

See *Comedy of Errors*, Vol. XX. Act II. sc. i. STEEVENS.

⁵ ——— *periwig-pated* —] This is a ridicule on the quantity of false hair worn in Shakspeare's time, for wigs were not in common use till the reign of Charles II. In *The Two Gentlemen of Verona*, Julia says—"I'll get me such a colour'd *periwig*."

to tatters, to very rags, to split the ears of the groundlings;⁶ who, for the most part, are capable

Goff, who wrote several plays in the reign of James I. and was no mean scholar, has the following lines in his Tragedy of *The Courageous Turk*, 1632 :

“ — How now, you heavens ;
 “ Grow you so proud you must needs put on curl'd locks,
 “ And clothe yourselves in *perriwigs* of fire ?”

Players, however, seem to have worn them most generally. So, in *Every Woman in her Humour*, 1609 : “ — as none wear hoods but monks and ladies ; and feathers but fore-horses, &c. — none *perriwigs* but *players* and pictures.” STEEVENS.

⁶ — *the groundlings* ;] The meaner people then seem to have sat below, as they now sit in the upper gallery, who, not well understanding poetical language, were sometimes gratified by a mimical and mute representation of the drama, previous to the dialogue. JOHNSON.

Before each act of the tragedy of *Jocasta*, translated from Euripides, by George Gascoigne and Francis Kinwelmersh, the order of these dumb shows is very minutely described. This play was presented at Gray's-Inn by them, in 1566. The mute exhibitions included in it are chiefly emblematical, nor do they display a picture of one single scene which is afterwards performed on the stage. In some other pieces I have observed, that they serve to introduce such circumstances as the limits of a play would not admit to be represented.

Thus, in *Herod and Antipater*, 1622 :

“ ———— Let me now
 “ Intreat your worthy patience to contain
 “ Much in imagination ; and, what words
 “ Cannot have time to utter, let your eyes
 “ Out of this DUMB SHOW tell your memories.”

In short, dumb shows sometimes supplied deficiencies, and, at others, filled up the space of time which was necessary to pass while business was supposed to be transacted in foreign parts. With this method of preserving one of the unities, our ancestors appear to have been satisfied.

Ben Jonson mentions the *groundlings* with equal contempt : “ The understanding gentlemen of the *ground* here.”

Again, in *The Case is Alter'd*, 1609 : “ — a rude barbarous crew that have no brains, and yet *grounded* judgements ; they will hiss any thing that mounts above their *grounded* capacities.”

of nothing but inexplicable dumb shows, and noise :⁷ I would have such a fellow whipped for o'er-doing Termagant ;⁸ it out-herods Herod :⁹ Pray you, avoid it.

Again, in *Lady Alimony*, 1659 : “ Be your stage-curtains artificially drawn, and so covertly shrowded that the squint-eyed *groundling* may not peep in ?”

In our early play-houses the pit had neither floor nor benches. Hence the term of *groundlings* for those who frequented it.

The *groundling*, in its primitive signification, means a fish which always keeps at the bottom of the water. STEEVENS.

⁷ — *who, for the most part, are capable of nothing but inexplicable dumb shows, and noise :*] i. e. have a *capacity* for nothing but dumb shows ; *understand* nothing else. So, in Heywood's *History of Women*, 1624 : “ I have therein imitated our *historical* and comical poets, that write to the stage ; who, lest the auditory should be dulled with serious discourses, in every act present some zany, with his mimick gesture, to breed in the less *capable* mirth and laughter.” See Vol. XIV. p. 380, n. 4.

MALONE.

— *inexplicable dumb shows,*] I believe the meaning is, *shows, without words to explain them.* JOHNSON.

Rather, I believe, shows which are too confusedly conducted to explain themselves.

I meet with one of these in Heywood's play of *The Four Prentices of London*, 1615, where the *Presenter* says :

“ I must entreat your patience to forbear

“ While we do feast your eye and starve your ear.

“ For in *dumb shews*, which, were they writ at large,

“ Would ask a long and tedious circumstance,

“ Their infant fortunes I will soon express :” &c.

Then follow the *dumb shows*, which well deserve the character Hamlet has already given of this species of entertainment, as may be seen from the following passage : “ Enter Tancred, with Bella Franca richly attired, *she somewhat affecting him*, though *she makes no show of it.*” Surely this may be called an *inexplicable dumb show*. STEEVENS.

⁸ — *Termagant ;*] *Termagaunt* (says Dr. Percy) is the name given in the old romances to the god of the *Sarazens* ; in which he is constantly linked with *Mahound*, or *Mohammed*. Thus, in the legend of SYR GUY, the Soudan swears :

1 *PLAY.* I warrant your honour.

HAM. Be not too tame neither, but let your own

“ So helpe me *Mahowne* of might,
“ And *Termagaunt* my God so bright.”

So also, in Hall's first Satire :

“ Nor fright the reader with the Pagan vaunt
“ Of mightie *Mahound*, and greate *Termagaunt*.”

Again, in Marston's 7th Satire :

“ — let whirlwinds and confusion teare
“ The center of our state ; let giants reare
“ Hill upon hill ; let westerne *Termagant*
“ Shake heaven's vault” &c.

Termagant is also mentioned by Spenser in his *Fairy Queen*, and by Chaucer in *The Tale of Sir Topas* ; and by Beaumont and Fletcher, in *King or no King*, as follows : “ This would make a saint swear like a soldier, and a soldier like *Termagant*.”

Again, in *The Picture*. by Massinger :

“ ——— a hundred thousand Turks
“ Affail'd him, every one a *Termagaunt*.” STEEVENS.

Again, in Bale's *Acts of English Votaries* :

“ Grennyng upon her, lyke *Termagauntes* in a play.”
RITSON.

9 ——— *out-herods* Herod :] The character of *Herod* in the ancient mysteries, was always a violent one.

See the *Coventriæ Ludus* among the Cotton MSS. Vespasian D. VIII :

“ Now I regne lyk a kyng arrayd ful rych,
“ Rollyd in rynggs and robys of array,
“ Dukys with dentys I drive into the dych ;
“ My dedys be full dowty demyd be day.”

Again, in *The Chester Whitsun Plays*, MS. Harl. 1013 :

“ I kyng of kynges, non foe keene,
“ I sovraigne sir, as well is seene,
“ I tyrant that maye bouth take and teene
“ Cattell, tower, and towne ;

“ I welde this worlde withouten wene,
“ I beate all those unbuxome beene ;
“ I drive the devills alby dene
“ Deepe in hell adowne.

“ For I am kinge of all mankinde,
“ I byd, I beate, I lose, I bynde,
“ I master the moone ; take this in mynde
“ That I am most of mighte.

discretion be your tutor: suit the action to the word, the word to the action; with this special observance, that you o'er-step not the modesty of nature: for any thing so overdone is from the purpose of playing, whose end, both at the first, and now, was, and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time,¹ his form and pressure.² Now this, over-

“ I am the greatest above degree,
 “ That is, that was, or ever shall be;
 “ The sonne it dare not shine on me,
 “ And I byd him goe downe.
 “ No raine to fall thail now be free,
 “ Nor no lorde have that liberty
 “ That dare abyde and I byd fleey,
 “ But I shall crake his crowne.”

See *The Vintner's Play*, p. 67.

Chaucer, describing a parish clerk, in his *Miller's Tale*, says:

“ He plaieth *Herode* on a skaffold high.”

The parish clerks and other subordinate ecclesiasticks appear to have been our first actors, and to have represented their characters on distinct pulpits or *scaffolds*. Thus, in one of the stage-directions to the 27th pageant in the Coventry collection already mentioned: “ What tyme that processyon is entered into y^t place, and the Herowdys taken his *schaffalde*, and Annas and Cayphas their *schaffaldys*,” &c. STEEVENS.

To the instances given by Mr. Steevens of Herod's lofty language, may be added these lines from the Coventry plays among the Cotton MSS. p. 92:

“ Of bewte and of boldnes I ber evermore the belle,
 “ Of mayn and of myght I master every man;
 “ I dyngge with my downtine's the devyl down to helle,
 “ For bothe of hevyn and of earth I am kynge certayn.”

MALONE.

Again, in *The Unluckie Firmentie*, by G. Kyttes, 4to. bl. 1:

“ But he was in such a rage
 “ As one that shulde on a stage
 “ The part of *Herode* playe.” RITSON.

¹ ——— age and body of the time,] The age of the time can hardly pass. May we not read, the *face* and *body*, or did the

done, or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of which one,³ must, in your allowance,⁴ o'er-weigh a whole theatre of others. O, there be

author write, the *page*? The *page* suits well with *form* and *pressure*, but ill with *body*. JOHNSON.

To exhibit the *form and pressure* of the *age* of the *time*, is, to represent the manners of the time suitable to the period that is treated of, according as it may be ancient, or modern.

STEEVENS.

I can neither think this passage right as it stands, or approve of either of the amendments suggested by Johnson.—There is one more simple than either, that will remove every difficulty. Instead of “*the very age and body of the time,*” (from which it is hard to extract any meaning,) I read—“*every age and body of the time;*” and then the sense will be this: —“Show virtue her own likenefs, and every stage of life, every profession or body of men, its form and resemblance.” By *every age*, is meant, the *different stages of life*;—by *every body*, the *various fraternities, forts, and ranks of mankind*. M. MASON.

Perhaps Shakspeare did not mean to connect these words. It is the end of playing, says Hamlet, to show the age in which we live, and the body of the time, its form and pressure: to delineate exactly the manners of the age, and the particular humour of the day. MALONE.

² ——— *pressure*.] Resemblance, as in a *print*. JOHNSON.

³ ——— *the censure of which one,*] Ben Jonson seems to have imitated this passage in his *Poetaster*, 1601:

“————— I will try
 “ If tragedy have a more kind aspect;
 “ Her favours in my next I will pursue;
 “ Where if I prove the *pleasure but of one,*
 “ *If he judicious be, he shall be alone*
 “ *A theatre unto me.*” MALONE.

——— *the censure of which one,*] The meaning is, “the censure of *one of which,*” and probably that should be the reading also. The present reading, though intelligible, is very licentious, especially in prose. M. MASON.

⁴ ——— *in your allowance,*] In your approbation. See Vol. XVII. *King Lear*, Act II, sc. iv. MALONE.

players,⁵ that I have seen play,—and heard others praise, and that highly,—not to speak it profanely,⁶ that, neither having the accent of christians, nor

⁵ *O, there be players, &c.*] I would read thus: “There be players, that I have seen play, and heard others praise, and that highly (not to speak profanely) that neither have the accent nor the gait of Christian, Pagan, nor *Muffelman*, have so strutted and bellowed, that I thought some of nature’s journeymen had made *the men*, and not made them well,” &c. FARMER.

I have no doubt that our author wrote,—“that I thought some of nature’s journeymen had made *them*, and not made them well,” &c. *Them* and *men* are frequently confounded in the old copies. See *The Comedy of Errors*, Act II. sc. ii. folio, 1623: “—because it is a blessing that he bestows on beasts, and what he hath scanted *them* [*r. men*] in hair, he hath given them in wit.”—In the present instance the compositor probably caught the word *men* from the last syllable of *journeymen*. Shakspeare could not mean to assert as a general truth, that nature’s journeymen had made *men*, i. e. all mankind; for, if that were the case, these strutting players would have been on a footing with the rest of the species. Nature herself, the poet means to say, made all mankind except these strutting players, and they were made by Nature’s *journeymen*.

A passage in *King Lear*, in which we meet with the same sentiment, in my opinion fully supports the emendation now proposed:

“*Kent.* Nature disclaims in *THEE*, a tailor made *THEE*.”

“*Corn.* Thou art a strange fellow: A tailor make a man!”

“*Kent.* Ay, a tailor, fir; a stone-cutter or a painter [*Nature’s journeymen*] could not have made *him* so ill, though he had been but two hours at the trade.”

This notion of Nature keeping a shop, and employing journeymen to form mankind, was common in Shakspeare’s time. See Lyly’s *Woman in the Moon*, a comedy, 1597: “They draw the curtains from before *Nature’s shop*, where stands an image clad, and some unclad.” MALONE.

⁶ — not to speak it profanely,] *Profanely* seems to relate, not to the praise which he has mentioned, but to the censure which he is about to utter. Any gross or indelicate language was called *profane*. JOHNSON.

So, in *Othello*:—“he is a most *profane* and liberal counsellor.”

MALONE.

the gait of christian, pagan, nor man, have so fruttred, and bellowed, that I have thought some of nature's journeyemen had made men, and not made them well, they imitated humanity so abominably.

1 *PLAY*. I hope, we have reformed that indifferently with us.

HAM. O, reform it altogether. And let those, that play your clowns, speak no more than is set down for them:⁷ for there be of them, that will

⁷ ——— *speak no more than is set down for them :*] So, in *The Antipodes*, by Brome, 1638 :

“ ——— you, sir, are incorrigible, and
 “ Take licence to yourself to add unto
 “ Your parts, your own free fancy,” &c.
 “ ——— That is a way, my lord, has been allow'd
 “ On elder stages, to move mirth and laughter.”
 “ ——— Yes, in the days of *Tarlton*, and of *Kempe*,
 “ Before the stage was purg'd from barbarism,” &c.

Stowe informs us, (p. 697, edit. 1615,) that among the twelve players who were sworn the queen's servants in 1583, “ were two rare men, viz. Thomas Wilson, for a quick delicate refined *extemporall witt*; and Richard Tarleton, for a wondrous plentiful, pleasant *extemporall witt*,” &c.

Again, in *Tarleton's Newes from Purgatory*: “ — I absented myself from all plaies, as wanting that merrye Roscius of plaiers that famosied all comedies so with his pleasant and *extemporall invention*.”

This cause for complaint, however, against low comedians, is still more ancient; for in *The Contention betwyxte Churchyard and Camell*, &c. 1560, I find the following passage:

“ But Vices in stage plaies,
 “ When theyr matter is gon,
 “ They laugh out the reste
 “ To the lookers on.
 “ And so wantinge matter,
 “ You brynge in my coate,” &c. STEEVENS.

The clown very often addressed the audience, in the middle of the play, and entered into a contest of raillery and sarcasm with such of the audience as chose to engage with him. It is to this absurd practice that Shakspeare alludes. See the *Historical Account of our Old English Theatres*, Vol. III. MALONE.

themselves laugh, to set on some quantity of barren spectators to laugh too; though, in the mean time, some necessary question of the play be then to be considered: that's villainous; and shows a most pitiful ambition in the fool that uses it. Go, make you ready.—
 [Exeunt Players.]

Enter POLONIUS, ROSENCRANTZ, and GUILDENSTERN.

How now, my lord? will the king hear this piece of work?

POL. And the queen too, and that presently.

HAM. Bid the players make haste.—

[Exit POLONIUS.]

Will you two help to hasten them?

BOTH. Ay, my lord.

[Exeunt ROSENCRANTZ and GUILDENSTERN.]

HAM. What, ho; Horatio!

Enter HORATIO.

HOR. Here, sweet lord, at your service.

HAM. Horatio, thou art e'en as just a man
 As e'er my conversation cop'd withal.

HOR. O, my dear lord,—

HAM. Nay, do not think I flatter:
 For what advancement may I hope from thee,
 That no revenue hast, but thy good spirits,
 To feed, and clothe thee? Why should the poor
 be flatter'd?

No, let the candied tongue lick absurd pomp;

And crook the pregnant hinges of the knee,³
 Where thrift may follow fawning. Dost thou hear?
 Since my dear soul² was mistress of her choice,
 And could of men distinguish her election,
 She hath seal'd thee for herself :¹ for thou hast been
 As one, in suffering all, that suffers nothing ;
 A man, that fortune's buffets and rewards
 Hast ta'en with equal thanks : and blest'd are those,
 Whose blood and judgment² are so well co-min-
 gled,³

That they are not a pipe for fortune's finger
 To sound what stop she please : Give me that man
 That is not passion's slave, and I will wear him
 In my heart's core,⁴ ay, in my heart of heart,

³ — *the pregnant hinges of the knee,*] I believe the sense of *pregnant* in this place, is, *quick, ready, prompt.* JOHNSON.

See Vol. VI. p. 191, n. 5. STEEVENS.

² — *my dear soul*—] Perhaps—*my clear soul.*

JOHNSON.

Dear soul is an expression equivalent to the φίλα γέναια, φίλον ἦτορ, of Homer. STEEVENS.

¹ *And could of men distinguish her election,*

She hath seal'd thee for herself :] Thus the quarto. The folio thus :

And could of men distinguish, her election

Hath seal'd thee &c. STEEVENS.

Mr. Ritson prefers the reading of the quarto, and observes, that to *distinguish her election*, is no more than to *make her election.* *Distinguish of men*, he adds, is exceeding harsh, to say the best of it. REED.

² *Whose blood and judgment*—] According to the doctrine of the four humours, *desire* and *confidence* were seated in the blood, and *judgment* in the phlegm, and the due mixture of the humours made a perfect character. JOHNSON.

³ — *co-mingled,*] Thus the folio. The quarto reads—*comedled* ; which had formerly the same meaning. MALONE.

⁴ — *my heart's core,*] This expression occurs also in Chapman's translation of the sixth *Iliad* :

As I do thee.—Something too much of this.—
 There is a play to-night before the king ;
 One scene of it comes near the circumstance,
 Which I have told thee of my father's death.
 I pr'ythee, when thou seest that act a-foot,
 Even with the very comment of thy foul
 Observe my uncle : if his occulted guilt
 Do not itself unkennel in one speech,
 It is a damned ghost that we have seen ;
 And my imaginations are as foul
 As Vulcan's stithy.⁵ Give him heedful note :
 For I mine eyes will rivet to his face ;
 And, after, we will both our judgments join
 In censure of his seeming.

HOR. Well, my lord :
 If he steal aught, the whilst this play is playing,
 And scape detecting, I will pay the theft.

HAM. They are coming to the play ; I must be
 idle :
 Get you a place.

“ — he wandred evermore

“ Alone through his Aleian field ; and fed upon the core

“ Of his sad bosome.” STEEVENS.

⁵ — *Vulcan's stithy.*] *Stithy* is a smith's anvil. JOHNSON.

So, in *Troilus and Cressida* :

“ Now by the *forge* that *stithied* Mars's helm.”

Again, in Greene's *Card of Fancy*, 1608 : “ determined to
 strike on the *stith* while the iron was hot.”

Again, in Chaucer's celebrated description of the *Temple of
 Mars*, Mr. Tyrwhitt's edit. ver. 2028 :

“ ————— the smith

“ That forgeth sharp swerdes on his *stith*.” STEEVENS.

The *stith* is the *anvil*, the *stithy*, the *smith's shop*. These
 words are familiar to me, being in constant use at Halifax, my
 native place. J. EDWARDS.

Danish March. A Flourish. Enter King, Queen, POLONIUS, OPHELIA, ROSENCRANTZ, GUILDENSTERN, and Others.

KING. How fares our cousin Hamlet ?

HAM. Excellent, i'faith ; of the camelion's dish : I eat the air, promise-crammed : You cannot feed capons fo.

KING. I have nothing with this answer, Hamlet ; these words are not mine.

HAM. No, nor mine now.⁶ My lord,—you played once in the university, you say ?⁷
[*To POLONIUS.*

⁶ — *nor mine now.*] A man's words, says the proverb, are his own no longer than he keeps them unspoken.

JOHNSON.

⁷ — *you played once in the university, you say ?*] It should seem from the following passage in Vice Chancellor Hatcher's Letters to Lord Burghley, on June 21, 1580, that the common players were likewise occasionally admitted to perform there : "Whereas it has pleased your honour to recommend my lorde of Oxenford his players, that they might show their cunning in several plays already practised by 'em before the Queen's majesty" — (denied on account of the pestilence and commencement :) "of late we denied the like to the Right Honourable the Lord of Leicester his servants." FARMER.

The practice of acting Latin plays in the universities of Oxford and Cambridge, is very ancient, and continued to near the middle of the last century. They were performed occasionally for the entertainment of princes and other great personages ; and regularly at Christmas, at which time a *Lord of misrule* was appointed at Oxford, to regulate the exhibitions, and a similar officer with the title of *Imperator* at Cambridge. The most celebrated actors at Cambridge were the students of St. John's and King's colleges : at Oxford those of Christ-Church. In the hall of that college a Latin comedy called *Marcus Geminus*, and the Latin tragedy of *Progne*, were performed before Queen Elizabeth in the year 1566 ; and in 1564, the Latin tragedy of *Dido* was

POL. That did I, my lord; and was accounted a good actor.

HAM. And what did you enact?

POL. I did enact Julius Cæsar:⁸ I was killed i'the Capitol;⁹ Brutus killed me.

played before her majesty, when she visited the university of Cambridge. The exhibition was in the body or nave of the chapel of King's college, which was lighted by the royal guards, each of whom bore a staff-torch in his hand. See Peck's *Desider. Cur.* p. 36, n. x. The actors of this piece were all of that college. The author of the tragedy, who in the Latin account of this royal visit, in the Museum, [MSS. Baker, 7037, p. 203,] is said to have been *Regalis Collegii olim socius*, was, I believe, John Rightwile, who was elected a fellow of King's college, in 1507, and according to Anthony Wood, "made the tragedy of *Dido* out of Virgil, and acted the same with the scholars of his school [St. Paul's, of which he was appointed master in 1522,] before Cardinal Wolsey with great applause." In 1583, the same play was performed at Oxford, in Christ-Church hall, before Albertus de Alasco, a Polish prince Palatine, as was William Gager's Latin comedy, entitled *Rivales*. On Elizabeth's second visit to Oxford, in 1592, a few years before the writing of the present play, she was entertained on the 24th and 26th of September, with the representation of the last-mentioned play, and another Latin comedy, called *Bellum Grammaticale*.

MALONE.

⁸ *I did enact Julius Cæsar:*] A Latin play on the subject of Cæsar's death was performed at Christ-Church in Oxford, in 1582; and several years before, a Latin play on the same subject, written by Jacques Grevin, was acted in the college of Beauvais, at Paris. I suspect that there was likewise an English play on the story of Cæsar before the time of Shakspeare. See Vol. XVI. p. 252, and the *Essay on the Order of Shakspeare's Plays*, Vol. II.

MALONE.

⁹ — *I was killed i'the Capitol;*] This, it is well known, was not the case; for Cæsar, we are expressly told by Plutarch, was killed in *Pompey's portico*. But our poet followed the received opinion, and probably the representation of his own time, in a play on the subject of Cæsar's death, previous to that which he wrote. The notion that Julius Cæsar was killed in the Capitol is as old as the time of Chaucer:

HAM. It was a brute part of him,¹ to kill so capital a calf there.—Be the players ready?

ROS. Ay, my lord; they stay upon your patience.²

QUEEN. Come hither, my dear Hamlet, sit by me.

HAM. No, good mother, here's metal more attractive.

POL. O ho! do you mark that? [*To the King.*]

HAM. Lady, shall I lie in your lap?

[*Lying down at OPHELIA'S Feet.*]³

OPH. No, my lord.

“ This Julius to the *capitolie* wente

“ Upon a day as he was wont to gon,

“ And in the *capitolie* anon him hente

“ This false Brutus, and his other soon,

“ And sticket him with bodekins anon

“ With many a wound,” &c. *The Monkes Tale.*

Tyrwhitt's edit. Vol. II. p. 31. MALONE.

¹ *It was a brute part of him,*] Sir John Harrington in his *Metamorphosis of Ajax*, 1596, has the same quibble: “ O brave-minded *Brutus!* but this I must truly say, they were two *brutish parts* both of him and you; one to kill his sons for treason, the other to kill his father in treason ” STEEVENS.

² ——— *they stay upon your patience.*] May it not be read more intelligibly,—*they stay upon your pleasure?* In *Macbeth* it is:

“ Noble Macbeth, we stay upon your *leisure.*”

JOHNSON.

³ ——— *at Ophelia's feet.*] To lie at the feet of a mistress during any dramatick representation, seems to have been a common act of gallantry. So, in *The Queen of Corinth*, by Beaumont and Fletcher:

“ Ushers her to her couch, *lies at her feet*

“ *At solemn masques*, applauding what she laughs at.”

Again, in Gascoigne's *Greene Knight's Farewell to Fancie*:

“ To lie along in ladies lappes.” STEEVENS.

HAM. I mean, my head upon your lap ?⁴

OPH. Ay, my lord.

HAM. Do you think, I meant country matters ?⁵

OPH. I think nothing, my lord.

HAM. That's a fair thought to lie between maids' legs.

OPH. What is, my lord ?

HAM. Nothing.

OPH. You are merry, my lord.

HAM. Who, I ?

OPH. Ay, my lord.

HAM. O ! your only jig-maker.⁶ What should a

⁴ ——— *I mean, &c.*] This speech and *Ophelia's* reply to it are omitted in the quartos. STEEVENS.

⁵ *Do you think I meant country matters ?*] Dr. Johnson, from a casual inadvertence, proposed to read—country *manners*. The old reading is certainly right. What Shakspeare meant to allude to, must be too obvious to every reader, to require any explanation. MALONE.

⁶ ——— *your only jig-maker.*] There may have been some humour in this passage, the force of which is now diminished :

“ ——— many gentlemen

“ Are not, as in the days of understanding,

“ Now satisfied without a *jig*, which since

“ They cannot with their honour, call for after

“ The play, they look to be serv'd up in the middle.”

Changes, or Love in a Maze, by Shirley, 1632.

In *The Hog hath lost his Pearl*, 1614, one of the players comes to solicit a gentleman to *write a jig* for him. A *jig* was not in Shakspeare's time only a dance, but a ludicrous dialogue in metre, and of the lowest kind, like Hamlet's conversation with Ophelia. Many of these jigs are entered in the books of the Stationers' Company:—“ Philips his *Jigg* of the flyppers, 1595. Kempe's *Jigg* of the Kitchin-stuff woman, 1595.” STEEVENS.

The following lines in the prologue to Fletcher's *Love's Pilgrimage*, confirms Mr. Steevens's remark:

man do, but be merry? for, look you, how cheerfully my mother looks, and my father died within these two hours.

OPH. Nay, 'tis twice two months, my lord.

HAM. So long? Nay, then let the devil wear black, for I'll have a suit of fables.⁷ O heavens!

“ ——— for approbation,

“ A *jig* shall be clapp'd at, and every *rhyme*

“ Prais'd and applauded by a clamorous chime.”

A *jig* was not always in the form of a dialogue. Many historical ballads were formerly called *jigs*. See also, p. 153, n. 4, and *The Historical Account of the English Theatres*, Vol. II.

MALONE.

A *jig*, though it signified a ludicrous dialogue in metre, yet it also was used for a dance. In the extract from Stephen Gosson in the next page but one, we have—

“ — tumbling, dancing of *giggies*.” RITSON.

⁷ — *Nay, then let the devil wear black, for I'll have a suit of fables.*] The conceit of these words is not taken. They are an ironical apology for his mother's cheerful looks: two months was long enough in conscience to make any dead husband forgotten. But the editors, in their nonsensical blunder, have made Hamlet say just the contrary. That the devil and he would both go into mourning, though his mother did not. The true reading is—*Nay, then let the devil wear black, 'fore I'll have a suit of sable.* 'Fore, i. e. before. As much as to say,—Let the devil wear black for me, I'll have none. The Oxford editor despises an emendation so easy, and reads it thus,—*Nay, then let the devil wear black, for I'll have a suit of ermine.* And you could expect no less, when such a critick had the dressing of him. But the blunder was a pleasant one. The senseless editors had wrote *sables*, the fur so called, for *sable*, black. And the critick only changed this fur for that; by a like figure, the common people say,—*You rejoice the cockles of my heart, for the muscles of my heart*; an unlucky mistake of one shell-fish for another.

WARBURTON.

I know not why our editors should with such implacable anger persecute their predecessors. Οἱ νεκροὶ μὴ δύνανται, the dead, it is true, can make no resistance, they may be attacked with great security; but since they can neither feel nor mend, the safety of mauling them seems greater than the pleasure; nor

die two months ago, and not forgotten yet? Then there's hope, a great man's memory may outlive

perhaps would it much misbecome us to remember, amidst our triumphs over the *nonsensical* and *senseless*, that we likewise are men; that *debemur morti*, and as Swift observed to Burnet, shall soon be among the dead ourselves.

I cannot find how the common reading is nonsense, nor why Hamlet, when he laid aside his dress of mourning, in a country where it was *bitter cold*, and the air *nipping and eager*, should not have a *suit of fables*. I suppose it is well enough known, that the fur of fables is not black. JOHNSON.

A *suit of fables* was the richest dress that could be worn in Denmark. STEEVENS.

Here again is an equivoque. In Massinger's *Old Law*, we have,—

“ —— A cunning grief,
 “ That's only faced with *fables* for a show,
 “ But gawdy-hearted.” FARMER.

—— *Nay, then let the devil wear black, for I'll have a suit of fables.*] Nay then, says Hamlet, if my father be so long dead as you say, let the devil wear black; as for me, so far from wearing a mourning dress, I'll wear the most costly and magnificent suit that can be procured: *a suit trimmed with fables*.

Our poet furnished Hamlet with a suit of fables on the present occasion, not, as I conceive, because such a dress was suited to “a country where it was bitter cold, and the air was nipping and eager,” (as Dr. Johnson supposed,) nor because “a suit of fables was the richest dress that could be worn in *Denmark*,” (as Mr. Steevens has suggested,) of which probably he had no knowledge, but because a suit trimmed with fables was in Shakspeare's time the richest dress worn by men in *England*. We have had again and again occasion to observe, that, wherever his scene might happen to be, the customs of his own country were still in his thoughts.

By the statute of apparel, 24 Henry VIII. c. 13, (article *furres*;) it is ordained, that none under the degree of an *earl* may use *fables*.

Bishop says in his *Blossoms*, 1577, speaking of the extravagance of those times, that a *thousand ducates* were sometimes given for “a face of *fables*.”

That a *suit of fables* was the magnificent dress of our author's time, appears from a passage in Ben Jonson's *Discoveries*:

his life half a year: But, by'r-lady, he must build churches then:⁸ or else shall he suffer not thinking on, with the hobby-horse;⁹ whose epitaph is, *For, O, for, O, the hobby-horse is forgot.*¹

“Would you not laugh to meet a *great counsellor of state*, in a flat cap, with his trunk-hose, and a hobby-horse cloak, [See fig. 5, in the plate annexed to *King Henry IV.* P. I. Vol. XI.] and yond haberdasher in a velvet gown trimm'd with *sables*?”

Florio, in his *Italian Dictionary*, 1598, thus explains *sibilini*: “The *rich furre* called *sables*.”—*Sables* is the skin of the fable Martin. See Cotgrave's *French Dict.* 1611: “*Sebilline Martre Sebel.* The fable Martin; the beast whose skinne we call *sables*.”

MALONE.

⁸ ——— *but he must build churches then*:] Such benefactors to society were sure to be recorded by means of the feast day on which the patron saints and founders of churches were commemorated in every parish. This custom having been long disused, the names of the builders of sacred edifices are no longer known to the vulgar, and are preserved only in antiquarian memoirs. STEEVENS.

⁹ ——— *suffer not thinking on, with the hobby-horse*;] Amongst the country May-games there was an hobby-horse, which, when the puritanical humour of those times opposed and discredited these games, was brought by the poets and ballad-makers as an instance of the ridiculous zeal of the sectaries: from these ballads Hamlet quotes a line or two. WARBURTON.

¹ ——— *O, the hobby-horse is forgot.*] In *Love's Labour's Lost*, this line is also introduced. In a small black letter book entitled, *Plays Confuted*, by Stephen Gosson, I find the *hobby-horse* enumerated in the list of dances: “For the devil (says this author) beehide the beautie of the houses, and the stages, sendeth in gearish apparell, matkes, vaulting, tumbling, dauncing of gigges, galiardes, morisces, *hobby-horses*,” &c. and in Green's *Tu Quoque*, 1614, the same expression occurs: “The other *hobby-horse* I perceive is not forgotten.”

In *TEXNOPAMIA*, or *The Marriage of the Arts*, 1618, is the following stage-direction:

“Enter a *hobby-horse*, dancing the morrice,” &c.

Again, in Beaumont and Fletcher's *Women Pleas'd*:

“*Soto.* Shall the *hobby-horse* be forgot then,

“The hopeful *hobby-horse*, shall he lie founder'd?”

Trumpets found. The dumb Show follows.²

Enter a King and a Queen, very lovingly; the Queen embracing him, and he her. She kneels, and makes show of protestation unto him. He takes her up, and declines his head upon her neck: lays him down upon a bank of flowers; she, seeing him asleep, leaves him. Anon comes in a fellow, takes off his crown, kisses it, and pours poison in the King's ears, and exit. The Queen returns; finds the King dead, and makes passionate action. The poisoner, with some two or three Mutes, comes in again, seeming to lament with her. The dead

The scene in which this passage is, will very amply confirm all that Dr. Warburton has said concerning the *hobby-horse*.

Again, in Ben Jonson's *Entertainment for the Queen and Prince at Althorpe*:

“ But see the *hobby-horse* is forgot,
 “ Fool, it must be your lot,
 “ To supply his want with faces
 “ And some other buffoon graces.”

See figure 5, in the plate at the end of *The First Part of King Henry IV.* with Mr. Tollet's observations on it. STEEVENS.

² — [*The dumb show follows.*] and appears to contain every circumstance of the murder of Hamlet's father. Now there is no apparent reason why the Usurper should not be as much affected by this mute representation of his crimes, as he is afterwards when the same action is accompanied by words.

I once conceived this might have been a kind of direction to the players, which was from mistake inserted in the editions; but the subsequent conversation between Hamlet and Ophelia, entirely destroys such a notion. PΥE.

I cannot reconcile myself to the exhibition in dumb show, preceding the interlude which is injudiciously introduced by the author, and should always be omitted on the stage; as we cannot well conceive why the mute representation of his crime should not affect as much the conscience of the King, as the scene that follows it. M. MASON.

body is carried away. The poisoner woos the Queen with gifts; she seems loath and unwilling awhile, but, in the end, accepts his love.

[Exeunt.]

OPH. What means this, my lord?

HAM. Marry, this is miching mallecho; it means mischief.³

³ *Marry, this is miching mallecho; it means mischief.*] To *mich* signified, originally, to keep hid and out of sight; and, as such men generally did it for the purposes of *lying in wait*, it then signified to rob. And in this sense Shakspeare uses the noun, a *micher*, when speaking of Prince Henry amongst a gang of robbers. *Shall the blessed sun of heaven prove a micher? Shall the son of England prove a thief?* And in this sense it is used by Chaucer, in his translation of *Le Roman de la Rose*, where he turns the word *lierre*, (which is *larron, voleur*,) by *micher*. WARBURTON.

Dr. Warburton is right in his explanation of the word *miching*. So, in *The Raging Turk*, 1631:

“ — wilt thou, envious dotard,

“ Strangle my greatness in a *miching* hole?”

Again, in Stanyhurst's *Virgil*, 1582:

“ — wherefore thus vainly in land Lybye *mitche* you?”

The quarto reads—*munching Mallico*. STEEVENS.

The word *miching* is daily used in the West of England for *playing truant*, or sculking about in private for *some sinister purpose*; and *malicho*, inaccurately written for *malheco*, signifies *mischief!* so that *miching malicho* is *mischief* on the watch for opportunity. When Ophelia asks Hamlet—“ What means this?” she applies to him for an explanation of what she had not seen in the show: and not, as Dr. Warburton would have it, the purpose for which the show was contrived. Besides, *malhechor* no more signifies a *poisoner*, than a perpetrator of any other crime. HENLEY.

— *miching mallecho*;] A secret and wicked contrivance; a concealed wickedness. To *mich* is a provincial word, and was probably once general; signifying to lie hid, or play the truant. In Norfolk *michers* signify *pilferers*. The signification of *miching* in the present passage may be ascertained by a passage in Decker's *Wonderful Yeare*, 4to. 1603: “ Those that could shift for a

OPH. Belike, this show imports the argument of the play.

time,—went most bitterly *miching* and muffled, up and downe, with rue and wormwood stufte into their ears and nostrills."

See also, Florio's *Italian Dictionary*, 1598, in *v. Acciapinare*: "To *miche*, to shrug or *sneak in some corner*, and with powting and lips to shew some anger." In a subsequent passage we find that the murderer before he poisons the king makes *damnable faces*.

Where our poet met with the word *mallecho*, which in Minshew's *Spanish Dictionary*, 1617, is defined *malefactum*, I am unable to ascertain. In the folio, the word is spelt *malicho*. *Mallico* [in the quarto] is printed in a distinct character, as a proper name. MALONE.

If, as Capell declares, (I know not on what authority) *Malicho* be the *Vice* of the Spanish Moralities, he should at least be distinguished by a capital. FARMER.

It is not, however, easy to be supposed that our readers discover pleasantry or even sense in "this is *miching* [or *munching*] mallico," no meaning as yet affixed to these words has entitled them to escape a further investigation. Omit them, and the text unites without their assistance:

"Oph. What means this, my lord?

"Ham. Marry, it means mischief."

Among the Shakspearian memoranda of the late Dr. Farmer, I met with the following—"At the beginning of *Grim the Collier of Croydon*, the ghost of *Malbecco* is introduced as a prolocutor." Query, therefore, if the obscure words already quoted, were not originally:—"This is *mimicking Malbecco*;" a private gloss by some friend on the margin of the MS. Hamlet, and thence ignorantly received into the text of Shakspeare."

It remains to be observed, that the *mimickry* imagined by Dr. Farmer, must lie in our author's stage-directions, &c. which, like *Malbecco's* legend, convey a pointed censure on the infidelity of married women. Or, to repeat the same idea in different words—the drift of the present dumb show and succeeding dialogue, was considered by the glosser as too congenial with the well-known invective in Spenser's *Fairy Queen*, Book III. or the contracted copy from it in the Induction to *Grim the Collier* &c. a comedy which was acted many years before it was printed. See Mr. Reed's *Old Plays*, Vol. XI. p. 189.

STEEVENS.

Enter Prologue.

HAM. We shall know by this fellow : the players cannot keep counsel ; they'll tell all.

OPH. Will he tell us what this show meant ?

HAM. Ay, or any show that you'll show him : Be not you ashamed to show,⁴ he'll not shame to tell you what it means.

OPH. You are naught, you are naught ; I'll mark the play.

PRO. *For us, and for our tragedy,
Here stooping to your clemency,
We beg your hearing patiently.*

HAM. Is this a prologue, or the posy of a ring ?

OPH. 'Tis brief, my lord.

HAM. As woman's love.

Enter a King and a Queen.

P. KING. Full thirty times hath Phœbus' cart⁵
gone round
Neptune's salt wash,⁶ and Tellus' orb'd ground ;⁷

⁴ — *Be not you ashamed to show, &c.*] The conversation of Hamlet with Ophelia, which cannot fail to disgust every modern reader, is probably such as was peculiar to the young and fashionable of the age of Shakspere, which was, by no means, an age of delicacy. The poet is, however, blameable ; for extravagance of thought, not indecency of expression, is the characteristick of madness, at least of such madness as should be represented on the scene. STEEVENS.

⁵ — *cart*—] A chariot was anciently so called. Thus, Chaucer, in *The Knight's Tale*, Mr. Tyrwhitt's edit. v. 2024 :
“ The carter overridden with his cart.” STEEVENS.

⁶ *Full thirty times hath Phœbus' cart gone round Neptune's salt wash, &c.*] This speech of the Player King

And thirty dozen moons, with borrow'd sheen,⁸
 About the world have times twelve thirties been ;
 Since love our hearts, and Hymen did our hands,
 Unite commutual in most sacred bands.

P. QUEEN. So many journeys may the sun and
 moon

Make us again count o'er, ere love be done !
 But, woe is me, you are so sick of late,
 So far from cheer, and from your former state,
 That I distrust you. Yet, though I distrust,
 Discomfort you, my lord, it nothing must :
 For women fear too much, even as they love ;⁹

appears to me as a burlesque of the following passage in *The Comickall Historie of Alphonsus*, by R. G. 1599 :

“ Thrife ten times Phoebus with his golden beames
 Hath compassed the circle of the skie,
 “ Thrife ten times Ceres hath her workemen hir'd,
 “ And fild her barnes with frutefull crops of corne,
 “ Since first in priefthood I did lead my life.” TODD.

⁷ — orbed-ground ;] So also, in our author's *Lover's Complaint* :

“ Sometimes diverted, their poqr balls are tied
 “ To the orbed earth.” STEEVENS.

⁸ — sheen,] Splendor, lustre. JOHNSON.

⁹ — even as they love ;] Here seems to have been a line lost, which should have rhymed to *love*. JOHNSON.

This line is omitted in the folio. Perhaps a triplet was designed, and then instead of *love*, we should read *lust*. The folio gives the next line thus :

“ For women's fear and love holds quantity.”

STEEVENS.

There is, I believe, no instance of a triplet being used in our author's time. Some trace of the lost line is found in the quartos, which read :

Either none in neither aught, &c.

Perhaps the words omitted might have been of this import :

“ Either none *they feel*, or an *excess approve* ;

“ In neither aught, or in extremity.”

In two preceding passages in the quarto, half a line was in-

And women's fear and love hold quantity ;
 In neither aught, or in extremity.
 Now, what my love is, proof hath made you know ;
 And as my love is fiz'd, my fear is so.¹
 Where love is great,² the littlest doubts are fear ;
 Where little fears grow great, great love grows
 there.

P. KING. 'Faith, I must leave thee, love, and
 shortly too ;
 My operant powers³ their functions leave to do :

advertently omitted by the compositor. See p. 151, "*then senseless Ilium, seeming,*" &c. and p. 174, "thus conscience does make cowards of us all:"—the words in Italick characters are not found in the quarto. MALONE.

Every critick, before he controverts the assertions of his predecessor, ought to adopt the resolution of Othello :

" I'll see, before I doubt, what I doubt, prove."

In Phaer and Twine's Virgil, 1584, the triplets are so frequent, that in two opposite pages of the tenth Book, not less than *seven* are to be met with. They are likewise as unsparingly employed in Golding's Ovid, 1587. Mr. Malone, in a note on *The Tempest*, Vol. IV. p. 150, has quoted a passage from this very work, containing one instance of them. In Chapman's Homer they are also used, &c. &c. &c. In *The Tempest*, A& IV. sc. i. Many other examples of them occur in *Love's Labour's Lost*, A& III. sc. i. as well as in *The Comedy of Errors*, A& II. and III. &c. &c.—and, yet more unluckily for my opponent, the Prologue to the Mock Tragedy, now under consideration, consists of a triplet, which in our last edition stood at the top of the same page in which he supposed "no instance of a triplet being used in our author's time." STEEVENS.

¹ *And as my love is fiz'd, my fear is so.*] Cleopatra expresses herself much in the same manner, with regard to her grief for the loss of Antony :

" ——— our *size* of sorrow,

" *Proportion'd* to our *cause*, must be as great

" As that which makes it." THEOBALD.

² *Where love* &c.] These two lines are omitted in the folio.

STEEVENS.

³ ——— operant powers —] *Operant* is active. Shakspeare

And thou shalt live in this fair world behind,
Honour'd, belov'd; and, haply, one as kind
For husband shalt thou——

P. QUEEN. O, confound the rest!
Such love must needs be treason in my breast:
In second husband let me be accurst!
None wed the second, but who kill'd the first.

HAM. That's wormwood.

P. QUEEN. The instances,⁴ that second marriage
move,
Are base respects of thrift, but none of love;
A second time I kill my husband dead,
When second husband kisses me in bed.

P. KING. I do believe, you think what now you
speak;
But, what we do determine, oft we break.
Purpose is but the slave to memory;⁵
Of violent birth, but poor validity:
Which now, like fruit unripe, sticks on the tree;
But fall, unshaken, when they mellow be.
Most necessary 'tis, that we forget
To pay ourselves what to ourselves is debt:⁶

gives it in *Timon of Athens* as an epithet to *poison*. Heywood has likewise used it in his *Royal King and Loyal Subject*, 1637:

“—— may my operant parts

“ Each one forget their office!”

The word is now obsolete. STEEVENS.

⁴ *The instances,*] *The motives.* JOHNSON.

⁵ *Purpose is but the slave to memory;*] So, in *King Henry II.* Part I:

“ But *thought's the slave of life.*” STEEVENS.

⁶ —— *what to ourselves is debt:*] The performance of a resolution, in which only the *resolver* is interested, is a debt only to himself, which he may therefore remit at pleasure.

JOHNSON.

To desperation¹ turn my trust and hope !
 An anchor's cheer in prison be my scope !²
 Each opposite, that blanks the face of joy,
 Meet what I would have well, and it destroy !
 Both here, and hence, pursue me lasting strife,
 If, once a widow, ever I be wife !

HAM. If she should break it now,——

[To OPHELIA.

P. KING. 'Tis deeply sworn. Sweet, leave me
 here a while ;

My spirits grow dull, and fain I would beguile

⁹ *Nor earth to me give food,*] Thus the quarto, 1604. The folio and the late editors read :

Nor earth to give me food,——.

An imperative or optative verb was evidently intended here, as in the following line :

“ Sport and repose *lock* from me,” &c. MALONE.

A very similar imprecation,—

“ Day, yield me not thy light ; nor night, thy rest !” &c. occurs in *King Richard III.* See Vol. XIV. p. 473.

STEEVENS.

¹ *To desperation* &c.] This and the following line are omitted in the folio. STEEVENS.

² *An anchor's cheer in prison be my scope !*] May my whole liberty and enjoyment be to live on hermit's fare in a prison. *Anchor is for anchoret.* JOHNSON.

This abbreviation of the word *anchoret* is very ancient. I find it in the Romance of *Robert the Devil*, printed by Wynken de Worde : “ We haue robbed and killed nonnes, holy *aunkers*, preestes, clerkes,” &c. Again : “ the foxe will be an *aunker*, for he begynneth to preche.”

Again, in *The Vision of Pierce Plowman* :

“ As *ankers* and hermits that hold them in her seiles.”

This and the foregoing line are not in the folio. I believe we should read—*anchor's chair*. So, in the second Satire of Hall's fourth Book, edit. 1602, p. 18 :

“ Sit seven yeres pining in an *anchores cheyre*,

“ To win some parched shreds of minivere.”

STEEVENS.

The old copies read—*And anchor's cheer*. The correction was made by Mr. Theobald. MALONE.

The tedious day with sleep.

[*Sleeps.*

P. QUEEN. Sleep rock thy brain ;
And never come mischance between us twain !

[*Exit.*

HAM. Madam, how like you this play ?

QUEEN. The lady doth protest too much, methinks.

HAM. O, but she'll keep her word.

KING. Have you heard the argument ? Is there no offence in't ?

HAM. No, no, they do but jest, poison in jest ; no offence in the world.

KING. What do you call the play ?

HAM. The mouse-trap.³ Marry, how ? Tropically. This play is the image of a murder done in Vienna : Gonzago is the duke's name ;⁴ his wife, Baptista :⁵ you shall see anon ; 'tis a knavish piece

³ *The mouse-trap.*] He calls it the *mouse-trap*, because it is—
“ ————— the thing

“ In which he'll *catch* the conscience of the king.”

STEEVENS.

⁴ ——— *Gonzago is the duke's name* ;] Thus all the old copies : yet in the stage-direction for the dumb show, and the subsequent entrance, we have “ *Enter a king and queen,*” &c. and in the latter part of this speech both the quarto and folio read :

“ ——— *Lucianus, nephew to the king.*”

This seeming inconsistency, however, may be reconciled. Though the interlude is the *image* of the murder of a *duke* of Vienna, or in other words founded upon that story, the poet might make the principal person of *his fable* a *king*.

MALONE.

⁵ ——— *Baptista* :] *Baptista* is, I think, in Italian, the name always of a man. JOHNSON.

I believe *Battista* is never used singly by the Italians, being uniformly compounded with *Giam* (for *Giovanni*), and meaning

of work : But what of that ? your majesty, and we that have free souls, it touches us not : Let the galled jade wince,⁶ our withers are unwrung.—

Enter LUCIANUS.

This is one Lucianus, nephew to the king.⁷

OPH. You are as good as a chorus, my lord.⁸

HAM. I could interpret between you and your love, if I could see the puppets dallying.⁹

OPH. You are keen, my lord, you are keen.

of course, *John the Baptist*. Nothing more was therefore necessary to detect the forgery of Shebbeare's *Letters on the English Nation*, than his ascribing them to *Battista Angeloni*.

RITSON.

⁶ *Let the galled jade wince,*] This is a proverbial saying. So, in *Damon and Pythias*, 1582 :

“ I know the gall'd horse will sooneft wince.”

STEEVENS.

⁷ — *nephew to the king.*] i. e. to the king in the play then represented. The modern editors, following Mr. Theobald, read — *nephew to the duke*,—though they have not followed that editor in substituting *duke and dutchefs*, for *king and queen*, in the dumb show and subsequent entrance. There is no need of departing from the old copies. See n. 4. MALONE.

⁸ *You are as good as a chorus, &c.*] The use to which Shakespeare converted the *chorus*, may be seen in *King Henry V*.

HENLEY.

⁹ *Ham. I could interpret &c.*] This refers to the interpreter, who formerly sat on the stage at all *motions* or *puppet-shows*, and interpreted to the audience.

So, in *The Two Gentlemen of Verona* :

“ O excellent *motion* ! O exceeding *puppet* !

“ Now will he *interpret* for her.”

Again, in Greene's *Goatsworth of Wit*, 1621 : “ —It was I that penned the moral of Man's wit, the dialogue of Dives, and for seven years' space was absolute *interpreter of the puppets*.”

STEEVENS.

HAM. It would cost you a groaning, to take off my edge.

OPH. Still better, and worse.¹

HAM. So you mistake your husbands.²—Begin, murderer;—leave thy damnable faces, and begin. Come;—

¹ *Still better, and worse.*] i. e. better in regard to the wit of your *double entendre*, but worse in respect to the grossness of your meaning. STEEVENS.

² *So you mistake your husbands.*] Read—*So you must take your husbands; that is, for better, for worse.* JOHNSON.

Mr. Theobald proposed the same reading in his *Shakspeare Restored*, however he lost it afterwards. STEEVENS.

So you mistake your husbands.] I believe this to be right: the word is sometimes used in this ludicrous manner: “Your true trick, rascal, (says Ursula, in *Bartholomew Fair*,) must be to be ever busie, and *mistake* away the bottles and cans, before they be half drunk off.” FARMER.

Again, in Ben Jonson’s *Masque of Augurs*: “—To *mistake* six torches from the chandry, and give them one.”

Again, in *The Elder Brother* of Fletcher:

“I fear he will persuade me to *mistake* him.”

Again, in *Chrestoleros; Seven Bookes of Epigrams written by T. B.* [Thomas Bastard] 1598, Lib. VII. Epig. xviii:

“Caius hath brought from forraine landes

“A footie wench, with many handes,

“Which doe in goolden letters say

“She is his *wife*, not stolne away.

“He mought have sav’d, with small discretion,

“Paper, inke, and all confession:

“For none that see’th her face and making,

“Will judge her stolne, but by *mistaking*.”

Again, in *Questions of Profitable and Pleasant Concernings*, &c. 1594: “Better I were now and then to suffer his remisse mother to *mistake* a quarter or two of corne, to buy the knave a coat with,” &c. STEEVENS.

I believe the meaning is—you do amifs for yourselves to take husbands for the worse. You should take them only for the better. TOLLET.

—The croaking raven
Doth bellow for revenge.

LUC. Thoughts black, hands apt, drugs fit, and
time agreeing;
Confederate season, else no creature seeing;
Thou mixture rank, of midnight weeds³ collected,
With Hecat's ban thrice blasted, thrice infected,
Thy natural magick and dire property,
On wholesome life usurp immediately.

[*Pours the Poison into the Sleeper's Ears.*

HAM. He poisons him i'the garden for his estate.
His name's Gonzago: the story is extant, and writ-
ten in very choice Italian: You shall see anon, how
the murderer gets the love of Gonzago's wife.

OPH. The king rises.

HAM. What! frightened with false fire!⁴

QUEEN. How fares my lord?

POL. Give o'er the play.

KING. Give me some light:—away!

POL. Lights, lights, lights!⁵

[*Exeunt all but HAMLET and HORATIO.*

—midnight weeds—] The force of the epithet—*mid-
night*, will be best displayed by a corresponding passage in *Mac-
beth*:

“Root of hemlock, digg'd i'the dark.” STEEVENS.

⁴ *What! frightened with false fire!*] This speech is omitted
in the quartos. STEEVENS.

⁵ *Lights, lights, lights!*] The quartos give this speech to
Polonius. STEEVENS.

In the folio *All* is prefixed to this speech. MALONE.

HAM. Why, let the strucken deer go weep,⁶
 The hart ungalled play :
 For some must watch, while some must sleep ;
 Thus runs the world away.—

Would not this, fir, and a forest of feathers,⁷ (if
 the rest of my fortunes turn Turk with me,⁸) with
 two Provencial roses on my razed shoes,⁹ get me a
 fellowship in a cry of players,¹ fir ?

⁶ — [*strucken deer go weep,*] See Vol. VIII. p. 43, n. 8.

STEEVENS.

⁷ *Would not this, fir, and a forest of feathers, &c.*] It appears from Decker's *Gul's Hornbooke*, that feathers were much worn on the stage in Shakspeare's time. MALONE.

I believe, since the English stage began, feathers were worn by every company of players that could afford to purchase them.

STEEVENS.

⁸ — [*turn Turk with me,*] This expression has occurred already in *Much Ado about Nothing*, and I have met with it in several old comedies. So, in Greene's *Tu Quoque*, 1614 : " This it is to *turn Turk*, from an absolute and most compleat gentleman, to a most absurd, ridiculous, and fond lover." It means, I believe, no more than to change condition fantastically. Again, in Decker's *Honest Whore*, 1635 :

" — 'tis damnation,
 " If you *turn Turk* again."

Perhaps the phrase had its rise from some popular story like that of *Ward and Danfiker*, the two famous pirates ; an account of whose overthrow was published by A. Barker, 1609 : and, in 1612, a play was written on the same subject called *A Christian turn'd Turk*. STEEVENS.

⁹ — [*Provencial roses on my razed shoes,*] [Old copies—*provincial.*] Why *provincial roses* ? Undoubtedly we should read — *Provencial*, or (with the French *ç*) *Provençal*. He means roses of *Provence*, a beautiful species of rose, and formerly much cultivated. T. WARTON.

They are still more cultivated than any other flower of the same tribe. STEEVENS.

When shoe-fringes were worn, they were covered, where they met in the middle, by a ribband, gathered in the form of a rose. So, in an old Song :

" Gil-de-Roy was a bonny boy,
 " Had roses tull his shoon." JOHNSON.

HOR. Half a share.

These *roses* are often mentioned by our ancient dramattick writers.

So, in *The Devil's Law-case*, 1623 :

“ With overblown *roses* to hide your gouty ancles.”

Again, in *The Roaring Girl*, 1611 : “ — many handsome legs in silk stockings have villainous splay-feet, for all their great *roses*.”

The reading of the quartos is *raz'd shoes* ; that of the folio *rac'd shoes*. *Razed shoes* may mean *flashed shoes*, i. e. with cuts or openings in them. The poet might have written *raised shoes*, i. e. shoes with *high heels* ; such as by adding to the stature, are supposed to increase the dignity of a player. In Stubbs's *Anatomie of Abuses*, 1595, there is a chapter on the *corked shoes* in England, “ which (he says) beare them up two inches or more from the ground, &c. some of red, blacke, &c. *razed*, carved, cut, and fitched,” &c.

Again, in Warner's *Albion's England*, 1602, B. IX. ch. xlvii :

“ Then wore they shoes of ease, now of an inch-broad,
corked high.”

Mr. Pope reads—*rayed shoes*, i. e. (as interpreted by Dr. Johnson) “ shoes *braided in lines*.” Stowe's *Chronicle*, anno 1353, mentions women's hoods *reyed* or striped. *Raie* is the French word for a stripe. Johnson's *Collection of Ecclesiastical Laws* informs us, under the years 1222 and 1353, that in disobedience of the canon, the clergy's shoes were *checquered* with red and green, exceeding long, and variously pinked.

The reading of the quartos may likewise receive additional support. Bulwer, in his *Artificial Changeling*, speaks of gallants who pink and *raze* their fatten, damask, and Duretto skins. To *raze* and to *race*, alike signify *to streak*. See Minshew's *Dict.* in v. To *rase*. The word, though differently spelt, is used in nearly the same signification in Markham's *Country Farm*, p. 585 : “ — baking all (i. e. wafer cakes) together between two irons, having within them many *raced* and checkered draughts after the manner of small squares.” STEEVENS.

¹ — a cry of players,] Allusion to a pack of hounds.

WARBURTON.

A pack of hounds was once called a *cry* of hounds. So, in *The Two Noble Kinsmen*, by Shakspeare and Fletcher :

“ ———— and well have halloo'd

“ To a deep cry of hounds.”

Again, in *A Midsummer Night's Dream* :

HAM. A whole one, I.²

For thou dost know, O Damon dear,³

This realm dismantled was

Of Jove himself; and now reigns here

A very, very—peacock.⁴

“ ——— a cry more tuneable

“ Was never halloo'd to, or cheer'd with horn.”

Milton, likewise, has—“ A cry of hell-hounds.”

STEEVENS.

—— a cry of players,] A troop or company of players. So, in *Coriolanus* :

“ ——— You have made good work,

“ You and your cry.”

Again, in a *strange Horse-race*, by Thomas Decker, 1613 :
“ The last race they ran, (for you must know they ran many,) was from a cry of serjeants.” MALONE.

² Hor. *Half a share*.

Ham. *A whole one, I.*] It should be, I think,—

A whole one;—ay,—

For &c.

The actors in our author's time had not annual salaries as at present. The whole receipts of each theatre were divided into shares, of which the proprietors of the theatre, or *house-keepers*, as they were called, had some; and each actor had one or more shares, or part of a share, according to his merit. See *The Account of the Ancient Theatres*, Vol. III. MALONE.

A whole one, I, in familiar language, means no more than—I think myself entitled to a whole one. STEEVENS.

³ ——— *O Damon dear*,] Hamlet calls Horatio by this name, in allusion to the celebrated friendship between *Damon* and *Pythias*. A play on this subject was written by Richard Edwards, and published in 1582. STEEVENS.

The friendship of *Damion* and *Pythias* is also enlarged upon in a book that was probably very popular in Shakspeare's youth, Sir Thomas Eliot's *Governour*, 1553. MALONE.

⁴ *A very, very—peacock*.] This alludes to a fable of the birds choosing a king; instead of the eagle, a peacock. POPE.

The old copies have it *paiock*, *paicocke*, and *pajocke*. I substitute *paddock*, as nearest to the traces of the corrupted reading. I have, as Mr. Pope says, been willing to substitute any thing in the place of his *peacock*. He thinks a fable alluded to,

HOR. You might have rhymed.

HAM. O good Horatio, I'll take the ghost's word for a thousand pound. Didst perceive?

HOR. Very well, my lord.

HAM. Upon the talk of the poisoning,——

HOR. I did very well note him.

of the birds choosing a king; instead of the *eagle*, a *peacock*. I suppose, he must mean the fable of Barlandus, in which it is said, the birds, being weary of their state of anarchy, moved for the setting up of a king; and the *peacock* was elected on account of his gay feathers. But, with submission, in this passage of our Shakspeare, there is not the least mention made of the *eagle* in antithesis to the *peacock*; and it must be by a very uncommon figure, that Jove himself stands in the place of his *bird*. I think, Hamlet is setting his father's and uncle's characters in contrast to each other: and means to say, that by his father's death the state was stripped of a godlike monarch, and that now in his stead reigned the most despicable poisonous animal that could be; a mere *paddock* or *toad*. *PAD, bufo, rubeta major*; a toad. This word I take to be of Hamlet's own substituting. The verses, repeated, seem to be from some old ballad; in which, rhyme being necessary, I doubt not but the last verse ran thus:

A very, very——afs. THEOBALD.

A *peacock* seems proverbial for a fool. Thus, Gascoigne, in his *Weeds*:

“A theefe, a cowarde, and a *peacocks* foole.”

FARMER.

In the last scene of this Act, Hamlet, speaking of the King, uses the expression which Theobald would introducé:

“Would from a *paddock*, from a bat, a gib,

“Such dear concernments hide?”

The reading, *peacock*, which I believe to be the true one, was first introduced by Mr. Pope.

Mr. Theobald is unfaithful in his account of the old copies. No copy of authority reads—*paicocke*. The quarto, 1604, has *paiock*; the folio, 1623, *paiocke*.

Shakspeare, I suppose, means, that the King struts about with a false pomp, to which he has no right. See Florio's Italian Dictionary, 1568: “*Pavonnegiare*. To jet up and down, fondly gazing upon himself, as a peacock doth.” MALONE.

HAM. Ah, ha!—Come, some musick; come, the recorders.—

For if the king like not the comedy,
Why then, belike,⁵—he likes it not, perdy.⁶—

Enter ROSENCRANTZ and GUILDENSTERN:

Come, some musick.

GUIL. Good my lord, vouchsafe me a word with you.

HAM. Sir, a whole history.

GUIL. The king, fir,——

HAM. Ay, fir, what of him?

GUIL. Is, in his retirement, marvellous distempered.

HAM. With drink, fir?⁷

GUIL. No, my lord, with choler.

HAM. Your wisdom should show itself more richer, to signify this to the doctor; for, for me to put him to his purgation, would, perhaps, plunge him into more choler.

GUIL. Good my lord, put your discourse into some frame, and start not so wildly from my affair.

HAM. I am tame, fir:—pronounce.

⁵ *Why then, belike,*] Hamlet was going on to draw the consequence, when the courtiers entered. JOHNSON.

⁶ — *he likes it not, perdy.*] *Perdy* is the corruption of *par Dieu*, and is not uncommon in the old plays. So, in *The Play of the Four P's*, 1569:

“ In that, you Palmer, as deputie,

“ May clearly discharge him, *pardie*.” STEEVENS.

⁷ *With drink, fir?*] Hamlet takes particular care that his uncle's love of drink shall not be forgotten. JOHNSON.

GUIL. The queen, your mother, in most great affliction of spirit, hath sent me to you.

HAM. You are welcome.

GUIL. Nay, good my lord, this courtesy is not of the right breed. If it shall please you to make me a wholesome answer, I will do your mother's commandment: if not, your pardon, and my return, shall be the end of my business.

HAM. Sir, I cannot.

GUIL. What, my lord?

HAM. Make you a wholesome answer; my wit's diseased: But, sir, such answer as I can make, you shall command; or, rather, as you say, my mother: therefore no more, but to the matter: My mother, you say,—

Ros. Then thus she says; Your behaviour hath struck her into amazement and admiration.

HAM. O wonderful son, that can so astonish a mother!—But is there no sequel at the heels of this mother's admiration? impart.

Ros. She desires to speak with you in her closet, ere you go to bed.

HAM. We shall obey, were she ten times our mother. Have you any further trade⁸ with us?

Ros. My lord, you once did love me.

HAM. And do still, by these pickers and stealers.⁹

⁸ — *further trade*—] Further business; further dealing.

JOHNSON.

⁹ — *by these pickers &c.*] By these hands. JOHNSON.

By these hands, says Dr. Johnson, and rightly. But the phrase is taken from our church catechism, where the catechumen, in his duty to his neighbour, is taught to keep his hands from *picking and stealing*. WHALLEY.

Ros. Good my lord, what is your cause of discontenter? you do, surely, but bar the door upon your own liberty, if you deny your griefs to your friend.

HAM. Sir, I lack advancement.

Ros. How can that be, when you have the voice of the king himself for your succession in Denmark? ¹

HAM. Ay, fir, but, *While the grafs grows*,—the proverb is something musty. ²

Enter the Players, with Recorders. ³

O, the recorders:—let me see one.—To withdraw with you: ⁴—Why do you go about to recover the

¹ — *when you have the voice of the king himself for your succession in Denmark?*] See p. 35, n. 8. MALONE.

² *Ay, fir, but, While the grafs grows,—the proverb is something musty.*] The remainder of this old proverb is preserved in Whetstone's *Promos and Cassandra*, 1578:

“Whyllt grafs doth growe, oft starves the feely steede.”

Again, in *The Paradise of daintie Devises*, 1578:

“To whom of old this proverbe well it serves,

“*While grafs doth growe, the silly horse he starves.*”

Hamlet means to intimate, that whilst he is waiting for the succession to the throne of Denmark, he may himself be taken off by death. MALONE.

³ — *Recorders.*] i. e. a kind of large flute. See Vol. IV. p. 472, n. 4.

To record anciently signified to sing or modulate. STEEVENS.

⁴ *To withdraw with you:*] These last words have no meaning, as they stand; yet none of the editors have attempted to amend them. They were probably spoken to the Players, whom Hamlet wished to get rid of:—I therefore should suppose that we ought to read, “so, withdraw you;” or, “so withdraw, will you?”

M. MASON.

Here Mr. Malone adds the following stage direction:—[*Taking Guildenstern aside.*] But the foregoing obscure words may refer to some gesture which Guildenstern had used, and which, at first, was interpreted by Hamlet into a signal for him to attend the speaker into another room. “To withdraw with you?” (says

wind of me,⁵ as if you would drive me into a toil?

GUIL. O, my lord, if my duty be too bold, my love is too unmannerly.⁶

HAM. I do not well understand that. Will you play upon this pipe?

GUIL. My lord, I cannot.

HAM. I pray you.

GUIL. Believe me, I cannot.

HAM. I do beseech you.

GUIL. I know no touch of it, my lord.

he) Is that your meaning? But finding his friends continue to move mysteriously about him, he adds, with some resentment, a question more easily intelligible. STEEVENS.

⁵ ——— recover the wind of me,] So, in an ancient MS. play entitled *The Second Maiden's Tragedy* :

“ ——— Is that next?

“ Why, then I have your ladyship *in the wind.*”

STEEVENS.

Again, in Churchyard's *Worthiness of Wales* :

“ Their cunning can with craft so cloke a troeth,

“ That hardly we shall *have them in the winde,*

“ To smell them forth or yet their fineness finde.”

HENDERSON.

⁶ O, my lord, if my duty be too bold, my love is too unmannerly.] i. e. if my duty to the king makes me press you a little, my love to you makes me still more importunate. If that makes me bold, this makes me even unmannerly. WARBURTON.

I believe we should read—*my love is not unmannerly.* My conception of this passage is, that, in consequence of Hamlet's moving to take the recorder, Guildenstern also shifts his ground, in order to place himself *beneath* the prince in his new position. This, Hamlet ludicrously calls “*going about to recover the wind,*” &c. and Guildenstern may answer properly enough, I think, and like a courtier: “*if my duty to the king makes me too bold in pressing you upon a disagreeable subject, my love to you will make me not unmannerly, in showing you all possible marks of respect and attention.*” TYRWHITT.

HAM. 'Tis as easy as lying: govern these ventages⁷ with your fingers and thumb,⁸ give it breath with your mouth, and it will discourie most eloquent musick. Look you, these are the stops.⁹

GUIL. But these cannot I command to any utterance of harmony; I have not the skill.

⁷ — *ventages* —] The holes of a flute. JOHNSON.

⁸ — *and thumb*,] The first quarto reads—*with your fingers and the umber*. This may probably be the ancient name for that piece of moveable brass at the end of a flute which is either raised or depressed by the finger. The word *umber* is used by Stowe the chronicler, who, describing a single combat between two knights, says—“he brast up his *umber* three times.” Here, the *umber* means the visor of the helmet. So, in Spenser's *Fairy Queene*, B. III. c. i. ft. 42 :

“ But the brave maid would not disarmed be,

“ But only vented up her *umbriere*,

“ And so did let her goodly visage to appere.”

Again, Book IV. c. iv :

“ And therewith smote him on his *umbriere*.”

Again, in the Second Book of Lidgate on the Trojan War, 1513 :

“ Thorough the *umber* into Troylus' face.” STEEVENS.

If a recorder had a brass key like the *German Flute*, we are to follow the reading of the quarto; for then the thumb is not concerned in the government of the ventages or stops. If a recorder was like a *tabourer's pipe*, which has no brass key; but has a stop for the thumb, we are to read—*Govern these ventages with your finger and thumb*. In Cotgrave's Dictionary, *ombre*, *ombraire*, *ombriere*, and *ombrelle*, are all from the Latin *umbra*, and signify a shadow, an umbrella, or any thing that shades or hides the face from the sun; and hence they may have been applied to any thing that hides or covers another; as for example, they may have been applied to the brass key that covers the hole in the German flute. So, Spenser used *umbriere* for the visor of the helmet, as Rous's *History of the Kings of England* uses *umbrella* in the same sense. TOLLET.

⁹ — *the stops*.] The sounds formed by occasionally stopping the holes, while the instrument is played upon. So, in the Prologue to *King Henry V*:

“ Rumour is a pipe—

“ And of so easy and so plain a *stop*,” &c. MALONE.

HAM. Why, look you now, how unworthy a thing you make of me? You would play upon me; you would seem to know my stops; you would pluck out the heart of my mystery; you would sound me from my lowest note to the top of my compass: and there is much musick, excellent voice, in this little organ; yet cannot you make it speak. 'Sblood, do you think, I am easier to be played on than a pipe? Call me what instrument you will, though you can fret me, you cannot play upon me.

Enter POLONIUS.

God blefs you, fir!

POL. My lord, the queen would fpeak with you, and prefently.

HAM. Do you fee yonder cloud, that's almoft in fhape of a camel?

POL. By the mafs, and 'tis like a camel, indeed.

HAM. Methinks, it is like a weafel.¹

¹ *Methinks, &c.*] This paffage has been printed in modern editions thus:

Ham. Methinks, it is like an ouzle, &c.

Pol. It is black like an ouzle.

The firft folio reads,—*It is like a weazel.*

Pol. It is back'd like a weazel—: and what occafion for alteration there was, I cannot difcover. The *weafel* is remarkable for the length of its *back*; but though I believe a *black weafel* is not eafy to be found, yet it is as likely that the cloud fhould refemble a *weafel* in fhape, as an *ouzle* (i. e. black-bird) in colour.

Mr. Tollet obferves, that we might read—“it is *beck'd* like a weafel,” i. e. weafel-fnouted. So, in Holinshed's *Description of England*, p. 172: “if he be *wefell-becked*.” Quarles ufes this term of reproach in his *Virgin Widow*: “Go you *weazel-fnouted*, addle-pated,” &c. Mr. Tollet adds, that Milton in his

POL. It is backed like a weasel.

HAM. Or, like a whale?

POL. Very like a whale.

HAM. Then will I come to my mother by and by.—They fool me to the top of my bent.²—I will come by and by.

POL. I will say so. [Exit POLONIUS.]

HAM. By and by is easily said.—Leave me, friends. [Exeunt ROS. GUIL. HOR. &c.]

'Tis now the very witching time of night;
When churchyards yawn, and hell itself breathes out
Contagion to this world: Now could I drink hot
blood,
And do such business as the bitter day³

Lycidas, calls a promontory *beaked*, i. e. prominent like the *beak* of a bird, or a ship. STEEVENS.

Ham. *Methinks it is like a weazel.*

Pol. *It is backed like a weazel.*] Thus the quarto, 1604, and the folio. In a more modern quarto, that of 1611, *backed*, the original reading, was corrupted into *black*.

Perhaps in the original edition the words *camel* and *weazel* were shuffled out of their places. The poet might have intended the dialogue to proceed thus:

“*Ham.* Do you see yonder cloud, that's almost in the
shape of a *weazel*?”

“*Pol.* By the mass, and 'tis like a weazel, indeed.”

“*Ham.* Methinks, it is like a *camel*.”

“*Pol.* It is backed like a *camel*.”

The protuberant back of a camel seems more to resemble a cloud, than the back of a weazel does. MALONE.

² *They fool me to the top of my bent.*] They compel me to play the fool, till I can endure it no longer. JOHNSON.

Perhaps a term in archery; i. e. as far as the bow will admit of being bent without breaking. DOUCE.

³ *And do such business as the bitter day*—] Thus the quarto. The folio reads:

And do such bitter business as the day &c. MALONE.

Would quake to look on. Soft ; now to my mother.—

O, heart, lose not thy nature ; let not ever

The soul of Nero enter this firm bosom :

Let me be cruel, not unnatural :

I will speak daggers to her,⁴ but use none ;

My tongue and soul in this be hypocrites :

How in my words soever she be shent,⁵

To give them seals⁶ never, my soul, consent !

[Exit.

The expression *bitter business* is still in use, and though at present a vulgar phrase, might not have been such in the age of Shakspeare. The *bitter* day is the day rendered hateful or *bitter* by the commission of some act of mischief.

Watts, in his *Logick*, says, “ *Bitter* is an equivocal word ; there is *bitter* wormwood, there are *bitter* words, there are *bitter* enemies, and a *bitter* cold morning.” It is, in short, any thing unpleasing or hurtful. STEEVENS.

⁴ *I will speak daggers to her,*] A similar expression occurs in *The Return from Parnassus*, 1606 : “ They are pestilent fellows, they speak nothing but *bodkins*.” It has been already observed, that a *bodkin* anciently signified a *short dagger*.

It may, however, be observed, that in the *Aulularia* of Plautus, Act II. sc. i. a phrase not less singular occurs :

“ ME. Quia mitri misero cerebrum excutiunt

“ Tua dicta, soror : lapides loqueris.” STEEVENS.

⁵ — *be shent,*] To *shent*, is to reprove harshly, to treat with rough language. So, in *The Coxcomb* of Beaumont and Fletcher :

“ — We shall be *shent* soundly.” STEEVENS.

See Vol. XVI. p. 224, n. 2. MALONE.

Shent seems to mean something more than reproof, by the following passage from *The Mirror for Magistrates* : Thomas Mowbray, Duke of Norfolk, is the speaker, and he relates his having betrayed the Duke of Gloucester and his confederates to the King, “ for which (says he) they were all tane and *shent*.”

Hamlet surely means, “ however my mother may be *hurt*, wounded, or *punish'd*, by my words, let me never consent” &c.

HENDERSON.

⁶ *To give them seals* —] i. e. put them in execution.

WARBURTON.

SCENE III.

A Room in the same.

Enter King, ROSENCRANTZ, and GUILDENSTERN.

KING. I like him not ; nor stands it safe with us,
To let his madness range. Therefore, prepare you ;
I your commission will forthwith despatch,
And he to England shall along with you :⁷
The terms of our estate may not endure
Hazard so near us, as doth hourly grow
Out of his lunes.⁸

⁷ *I like him not ; nor stands it safe with us,
To let his madness range. Therefore, prepare you ;
I your commission will forthwith despatch,*

And he to England shall along with you :] In *The History of Hamblett*, bl. 1. the King does not adopt this scheme of sending Hamlet to England till after the death of Polonius ; and though he is described as doubtful whether Polonius was slain by Hamlet, his apprehension lest he might himself meet the same fate as the old courtier, is assigned as the motive for his wishing the Prince out of the kingdom. This at first inclined me to think that this short scene, either from the negligence of the copyist or the printer, might have been misplaced ; but it is certainly printed as the author intended, for in the next scene Hamlet says to his mother, “ I must to England ; you know that,” before the King could have heard of the death of Polonius. MALONE.

⁸ *Out of his lunes.]* [The folio reads—*Out of his lunacies.]*
The old quartos :

Out of his brows.

This was from the ignorance of the first editors ; as is this unnecessary Alexandrine, which we owe to the players. The poet, I am persuaded, wrote :

— as doth hourly grow

Out of his lunes.

i. e. his *madness, frenzy.* THEOBALD.

GUIL. We will ourselves provide :
Most holy and religious fear it is,

I take *brows* to be, properly read, *frows*, which, I think, is a provincial word for *perverse humours*; which being, I suppose, not understood, was changed to *lunacies*. But of this I am not confident. JOHNSON.

I would receive Theobald's emendation, because Shakspeare uses the word *lunes* in the same sense in *The Merry Wives of Windsor*, and *The Winter's Tale*.

I have met, however, with an instance in support of Dr. Johnson's conjecture :

“ — were you but as favourable as you are *frowish*—.”

Tully's Love, by Greene, 1616.

Froes is also used by Chapman, in his version of the sixth *Iliad*, for *furious* women :

“ ————— ungodly fears

“ He put the *froes* in, seiz'd their god—.”

Perhaps, however, Shakspeare designed a metaphor from horned cattle, whose powers of being dangerous increase with the growth of *their brows*. STEEVENS.

The two readings of *brows* and *lunes*—when taken in connection with the passages referred to by Mr. Steevens, in *The Winter's Tale*, and *The Merry Wives of Windsor*, plainly figure forth the image under which the King apprehended danger from Hamlet:—viz. that of a bull, which, in his frenzy, might not only gore, but push him from his throne.—“ The hazard that hourly grows out of his BROWS” (according to the quartos) corresponds to “ *the shoots from the ROUGH PASH,*” [that is the TUFTED PROTUBERANCE on the head of a bull, from whence his horns spring,] alluded to in *The Winter's Tale*; whilst the imputation of impending danger to “ *his LUNES*” (according to the other reading) answers as obviously to the jealous fury of the husband that thinks he has detected the infidelity of his wife. Thus, in *The Merry Wives of Windsor*: “ Why, woman, your husband is in his old *lunes*—he so takes on yonder with my husband; so rails against all married mankind; so curses all Eve's daughters, and so buffets himself on the *forehead*, crying peer out! peer out! that any *madness*, I ever yet beheld, seem'd but *tameness*, civility, and patience, to this *diltemper* he is now in.”

HENLEY.

Shakspeare probably had here the following passage in *The History of Hamlet*, bl. l. in his thoughts: “ *Fengon* could not

To keep those many many bodies safe,
That live, and feed, upon your majesty.

Ros. The single and peculiar life is bound,
With all the strength and armour of the mind,
To keep itself from 'noyance; but much more
That spirit, upon whose weal⁹ depend and rest
The lives of many. The cease of majesty
Dies not alone; but, like a gulf, doth draw
What's near it, with it: it is a massy wheel,¹
Fix'd on the summit of the highest mount,
To whose huge spokes ten thousand lesser things
Are mortis'd and adjoin'd; which, when it falls,
Each small annexment, petty consequence,
Attends the boist'rous ruin. Never alone
Did the king sigh, but with a general groan.

KING. Arm you, I pray you, to this speedy voy-
age;
For we will fetters put upon this fear,
Which now goes too free-footed.

Ros. GUIL. We will haste us.
[*Exeunt ROSENCRANTZ & GUILDENSTERN.*]

Enter POLONIUS.

POL. My lord, he's going to his mother's closet:

content himselfe, but still his minde gave him that the *foole* [*Hamlet*] would play him *some trick of legerdemaine*. And in that conceit seeking to be rid of him, determined to find the meanes to do it, by the aid of a stranger; making the king of England minister of his massacrous resolution, to whom he purposed to send him." MALONE.

⁹ *That spirit, upon whose weal*—] So the quarto. The folio gives—

That spirit, upon whose spirit——. STEEVENS.

¹ — *it is a massy wheel,*] Thus the folio. The quarto reads—*Or it is* &c. MALONE.

Behind the arras I'll convey myself;²
To hear the process; I'll warrant, she'll tax him
home:

And, 'as you said, and wisely was it said,
'Tis meet, that some more audience, than a mo-
ther,

Since nature makes them partial,³ should o'erhear
The speech, of vantage.⁴ Fare you well, my liege:
I'll call upon you ere you go to bed,
And tell you what I know.

KING.

Thanks, dear my lord.

[Exit POLONIUS.]

O, my offence is rank, it smells to heaven;
It hath the primal eldest curse upon't,
A brother's murder!—Pray can I not,
Though inclination be as sharp as will;⁵

² *Behind the arras I'll convey myself,*] See Vol. XI. p. 311,
n. 9. STEEVENS.

The arras-hangings in Shakspeare's time, were hung at such a distance from the walls, that a person might easily stand behind them unperceived. MALONE.

³ *Since nature makes them partial, &c.*]

“ ————— Matres omnes filiis

“ In peccato adjutrices, auxilii in paterna injuria

“ Solent esse——.” *Ter. Heaut. Act V. sc. ii.*

STEEVENS.

⁴ ——— of vantage.] By some opportunity of secret observation.

WARBURTON.

⁵ *Though inclination be as sharp as will;*] Dr. Warburton would read:

Though inclination be as sharp as th' ill.

The old reading is—as sharp as will. STEEVENS.

I have followed the easier emendation of Mr. Theobald, received by Sir T. Hanmer: i. e. as *'twill*. JOHNSON.

Will is command, direction. Thus, *Ecclesiasticus*, xliii. 16:
“ —and at his *will* the south wind bloweth.” The King says,

My stronger guilt defeats my strong intent ;
 And, like a man to double business bound,
 I stand in pause where I shall first begin,
 And both neglect. What if this cursed hand
 Were thicker than itself with brother's blood ?
 Is there not rain enough in the sweet heavens,
 To wash it white as snow ? Whereto serves mercy,
 But to confront the visage of offence ?
 And what's in prayer, but this two-fold force,—
 To be forestalled, ere we come to fall,
 Or pardon'd, being down ? Then I'll look up ;
 My fault is past. But, O, what form of prayer
 Can serve my turn ? Forgive me my foul murder !—
 That cannot be ; since I am still possess'd
 Of those effects for which I did the murder,
 My crown, mine own ambition, and my queen.
 May one be pardon'd, and retain the offence ?⁶

his mind is in too great confusion to pray, even though his *inclination* were as strong as the *command* which requires that duty.

STEEVENS.

What the King means to say, is, “ That though he was not only *willing* to pray, but strongly *inclined* to it, yet his intention was defeated by his guilt.

The distinction I have stated between *inclination* and *will*, is supported by the following passage in the *Laws of Candy*, where Philander says to Erato :

“ I have a *will*, I'm sure, howe'er my heart
 “ May play the coward.” M. MASON.

⁶ *May one be pardon'd, and retain the offence ?*] He that does not amend what can be amended, *retains* his *offence*. The King kept the crown from the right heir. JOHNSON.

A similar passage occurs in *Philaster*, where the King, who had usurped the crown of Sicily, and is praying to heaven for forgiveness, says :

“ ——— But how can I
 “ Look to be heard of gods, that must be just,
 “ Praying upon the ground I hold by wrong ?”

M. MASON.

In the corrupted currents of this world,
 Offence's gilded hand may shove by justice ;
 And oft 'tis seen, the wicked prize itself
 Buys out the law : But 'tis not so above :
 There is no shuffling, there the action lies
 In his true nature ; and we ourselves compell'd,
 Even to the teeth and forehead of our faults,
 To give in evidence. What then ? what rests ?
 Try what repentance can : What can it not ?
 Yet what can it, when one can not repent ?⁷
 O wretched state ! O bosom, black as death !
 O limed soul ;⁸ that struggling to be free,
 Art more engag'd ! Help, angels, make assay !
 Bow, stubborn knees ! an , heart, with strings of
 steel,
 Be soft as sinews of the new-born babe ;
 All may be well ! [Retires, and kneels.]

Enter HAMLET.

HAM. Now might I do it, pat, now he is pray-
 ing ;⁹
 And now I'll do't ;—and so he goes to heaven :
 And so am I reveng'd ? That would be scann'd :¹

⁷ Yet what can it, when one can not repent ?] What can repentance do for a man that cannot be penitent, for a man who has only part of penitence, distress of conscience, without the other part, resolution of amendment ? JOHNSON.

⁸ O limed soul ;] This alludes to *bird-lime*. Shakspeare uses the same word again, in *King Henry VI.* P. II :

“ Madam, myself have *lim'd* a bush for her.”

STEEVENS.

⁹ — pat, now he is praying ;] Thus the folio. The quartos read—but now, &c. STEEVENS.

¹ — That would be scann'd :] i. e. that should be considered, estimated. STEEVENS.

A villain kills my father; and, for that,
I, his sole son, do this same villain send²
To heaven.

Why, this is hire and salary,³ not revenge.
He took my father grossly, full of bread;
With all his crimes broad blown,⁴ as flush as May;
And, how his audit stands, who knows, save hea-
ven?⁵

But, in our circumstance and course of thought,
'Tis heavy with him: And am I then reveng'd,
To take him in the purging of his soul,
When he is fit and season'd for his passage?

No.

Up, sword; and know thou a more horrid hent:⁶
When he is drunk, asleep, or in his rage;

² *I, his sole son, do this same villain send*—] The folio reads—*foule son*, a reading apparently corrupted from the quarto. The meaning is plain. *I, his only son*, who am bound to punish his murderer. JOHNSON.

³ — hire and salary,] Thus the folio. The quartos read—*base and silly*. STEEVENS.

⁴ *He took my father grossly, full of bread; With all his crimes broad blown,*] The uncommon expression, *full of bread*, our poet borrowed from the sacred writings: "Behold, this was the iniquity of thy sister Sodom; pride, *fullness of bread*, and abundance of idleness was in her and in her daughters, neither did she strengthen the hand of the poor and needy." *Ezekiel*, xvi. 49. MALONE.

⁵ *And, how his audit stands, who knows, save heaven?*] As it appears from the Ghost's own relation that he was in *purgatory*, Hamlet's doubt could only be how long he had to continue there. RITSON.

⁶ *Up, sword; and know thou a more horrid hent:*] *To hent* is used by Shakspeare for to *seize*, to *catch*, to *lay hold on*. *Hent* is, therefore, *hold*, or *seizure*. *Lay hold on him, sword*, at a more horrid time. JOHNSON.

Or in the incestuous pleasures of his bed ;⁷
 At gaming, swearing ;⁸ or about some act
 That has no relish of salvation in't :
 Then trip him, that his heels may kick at heaven :⁹
 And that his soul may be as damn'd, and black,
 As hell, whereto it goes.¹ My mother stays :
 This physick but prolongs thy sickly days. [*Exit.*]

⁷ *When he is drunk, asleep, or in his rage ;
 Or in the incestuous pleasures of his bed ;*] So, in Marston's
Insatiate Countess, 1613 :

“ Didst thou not kill him drunk ?

“ Thou should'st, or in th' embraces of his lust.”

STEEVENS.

⁸ *At gaming, swearing ;*] Thus the folio. The quarto, 1604,
 reads—*At game, a swearing ; &c.* MALONE.

⁹ ——— *that his heels may kick at heaven ;*] So, in Heywood's
Silver Age, 1613 :

“ Whose heels tript up, kick'd gainst the firmament.”

STEEVENS.

¹ *As hell, whereto it goes.*] This speech, in which Hamlet,
 represented as a virtuous character, is not content with taking
 blood for blood, but contrives damnation for the man that he
 would punish, is too horrible to be read or to be uttered.

JOHNSON.

This speech of Hamlet's, as Johnson observes, is horrible in-
 deed ; yet some moral may be extracted from it, as all his sub-
 sequent calamities were owing to this savage refinement of
 revenge. M. MASON.

That a sentiment so infernal should have met with imitators,
 may excite surprize ; and yet the same fiend-like disposition is
 shown by Lodowick, in Webster's *White Devil, or Vittoria Co-*
rombona, 1612 :

“ ——— to have poison'd

“ The handle of his racket. O, that, that !—

“ That while he had been bandying at tennis,

“ He might have sworn himself to hell, and struck

“ His soul into the hazard !”

Again, in *The Honest Lawyer*, by S. S. 1616 :

“ I then should strike his body with his soul,

“ And sink them both together.”

The King rises, and advances.

KING. My words fly up, my thoughts remain below :

Words, without thoughts, never to heaven go.

[*Exit.*

Again, in the third of Beaumont and Fletcher's *Four Plays in One* :

“ No ; take him dead drunk now, *without repentance.*”

STEEVENS.

The same horrid thought has been adopted by Lewis Machin, in *The Dumb Knight*, 1633 :

“ Nay, but be patient, smooth your brow a little,

“ And you shall take them as they clip each other ;

“ Even in the height of sin ; then damn them both,

“ And let them sink before they ask God pardon,

“ That *your revenge may stretch unto their souls.*”

MALONE.

I think it not improbable, that when Shakspeare put this horrid sentiment into the mouth of Hamlet, he might have recollected the following story : “ One of these monsters meeting his enemy unarmed, threatned to kill him, if he denied not God, his power, and essential properties, viz. his mercy, suffrance, &c. the which, when the other, desiring life, pronounced with great horror, kneeling upon his knees ; the bravo cried out, *nowe will I kill thy body and soule*, and at that instant thrust him through with his rapier.” *Brief Discourse of the Spanish State, with a Dialogue annexed intituled Philobastis*, 4to. 1590, p. 24.

REED.

A similar story is told in the *The Turkish Spy*, Vol. III. p. 243. MALONE.

SCENE IV.

Another Room in the same.

Enter Queen and POLONIUS.

POL. He will come straight. Look, you lay
home to him :
Tell him, his pranks have been too broad to bear
with ;
And that your grace hath screen'd and stood be-
tween
Much heat and him. I'll silence me e'en here.²
Pray you, be round with him.³

QUEEN. I'll warrant you ;
Fear me not :—withdraw, I hear him coming.
[POLONIUS *hides himself*.⁴

² — *I'll silence me e'en here.*] *I'll silence me even here, is, I'll use no more words.* JOHNSON.

³ — *be round with him.*] Here the folio interposes, improperly, I think, the following speech :

“ Ham. [*Within.*] Mother, mother, mother.”

STEEVENS.

⁴ Polonius *hides himself*.] The concealment of Polonius in the Queen's chamber, during the conversation between Hamlet and his mother, and the manner of his death, were suggested by the following passage in *The History of Hamlet*, bl. l. fig. D 1 : “ The counsellour entered secretly into the queene's chamber, and there *hid himselfe behinde the arras*, and long before the queene and Hamlet came thither ; who being craftie and polittique, as soone as hee was within the chamber, doubting some treason, and fearing if he should speake severely and wisely to his mother, touching his secreet practises, hee should be understood, and by that means intercepted, used his ordinary manner of dissimulation, and began to come [*r. crow*] like a cocke, beating with his arms (in such manner as cockes use to strike

Enter HAMLET.

HAM. Now, mother ; what's the matter ?

QUEEN. Hamlet, thou hast thy father much offended.

HAM. Mother, you have my father much offended.

QUEEN. Come, come, you answer with an idle tongue.

HAM. Go, go, you question with a wicked tongue.

QUEEN. Why, how now, Hamlet ?

HAM. What's the matter now ?

QUEEN. Have you forgot me ?

HAM. No, by the rood, not so :
You are the queen, your husband's brother's wife ;
And,—'would it were not so!⁵—you are my mother.

QUEEN. Nay, then I'll fet those to you that can speak.

HAM. Come, come, and sit you down ; you shall not budge ;
You go not, till I fet you up a glafs
Where you may see the inmost part of you.

with their wings) upon the hangings of the chamber ; whereby feeling something stirring under them, he cried, *a rat, a rat*, and presently drawing his sworde, thrust it into the hangings ; which done ; pulled the counsellour (half-deade) out by the heeles, made an ende of killing him ; and, being flaine, cut his body in pieces, which he caufed to be boyled, and then cast it into an open vault or privie." MALONE.

⁵ *And—'would it were not so !]* The folio reads—
But would you were not so. HENDERSON.

QUEEN. What wilt thou do ? thou wilt not murder me ?

Help, help, ho !

POL. [*Behind.*] What, ho ! help !

HAM. How now ! a rat ?⁶
[*Draws.*]

Dead, for a ducat, dead.

[HAMLET makes a pass through the Arras.

POL. [*Behind.*] O, I am slain.
[*Falls, and dies.*]

QUEEN, O me, what hast thou done ?

HAM. Nay, I know not :

Is it the king ?

[*Lifts up the Arras, and draws forth* POLO-
NIUS.

QUEEN. O, what a rash and bloody deed is this !

HAM. A bloody deed ;—almost as bad, good mother,

As kill a king, and marry with his brother.

QUEEN. As kill a king !⁷

⁶ *How now ! a rat ?*] This (as Dr. Farmer has observed,) is an expression borrowed from *The History of Hamlet*, a translation from the French of Belleforest. STEEVENS.

⁷ Queen. *As kill a king !*] This exclamation may be considered as some hint that the Queen had no hand in the murder of Hamlet's father. STEEVENS.

It has been doubted whether Shakspeare intended to represent the Queen as accessory to the murder of her husband. The surprize she here expresses at the charge seems to tend to her exculpation. Where the variation is not particularly marked, we may presume, I think, that the poet intended to tell his story as it had been told before. The following extract, therefore, from *The History of Hamlet*, bl. 1. relative to this point; will probably not be unacceptable to the reader: "Fengon [the king in the present play] boldened and encouraged by such impunitie, durst venture to couple himself in marriage with her, whom he

HAM. Ay, lady, 'twas my word.—
Thou wretched, rash, intruding fool, farewell!

[*To POLONIUS.*

used as his concubine during good Horvendille's life; in that fort spotting his name with a double vice, incetuous adulterie, and paracide murder.—This adulterer and infamous murderer flaudered his dead brother, that he would have slaine his wife, and that hee by chance finding him on the point ready to do it, in defence of the lady, had slaine him.—The unfortunate and wicked woman that had received the honour to be the wife of one of the valiantest and wisest princes in the North, imbased herselfe in such vile fort as to falsifie her faith unto him, and, which is worse, to marrie him that had bin the tyrannous murderer of her lawiul husband; *which made diverse men think that she had been the causer of the murther*, thereby to live in her adulterie without controle." *Hyst. of Hamb. fig. C 1. 2.*

In the conference, however, with her son, on which the present scene is founded, she strongly asserts her innocence with respect to this fact:

"I know well, my sonne, that I have done thee great wrong in marrying with Fengon, the cruel tyrant and murderer of thy father, and my loyal spouse; but when thou shalt consider the small means of resistance, and the treason of the palace, with the little cause of confidence we are to expect, or hope for, of the courtiers, all wrought to his will; as also the power he made ready if I should have refused to like him; thou wouldst rather excuse, than accuse me of lasciviousness or inconstancy, much less offer me that wrong *to suspect that ever thy mother Gertrude once consented to the death and murder of her husband*: swearing unto thee by the majestie of the gods, that if it had layne in me to have resisted the tyrant, although it had beene with the losse of my blood, yea and of my life, I would surely have saved the life of my lord and husband." *Ibid. fig. D 4.*

It is observable, that in the drama neither the king or queen make so good a defence. Shakspeare wished to render them as odious as he could, and therefore has not in any part of the play furnished them with even the semblance of an excuse for their conduct.

Though the inference already mentioned may be drawn from the surprize which our poet has here made the Queen express at being charged with the murder of her husband, it is observable that when the Player-Queen in the preceding scene says:

"In second husband let me be accurst!

"None wed the second, *but who kill'd the first.*"

I took thee for thy better ; take thy fortune :
Thou find'st, to be too busy, is some danger.—

he has made Hamlet exclaim—" *that's wormwood.*" The Prince, therefore, both from the expression and the words addressed to his mother in the present scene, must be supposed to think her guilty.—Perhaps after all this investigation, the truth is, that Shakspeare himself meant to leave the matter in doubt.

MALONE.

I know not in what part of this tragedy the King and Queen could have been expected to enter into a vindication of their mutual conduct. The former indeed is rendered contemptible as well as guilty ; but for the latter our poet seems to have felt all that tenderness which the Ghost recommends to the imitation of her son. STEEVENS.

Had Shakspeare thought fit to have introduced the topics I have suggested, can there be a doubt concerning his ability to introduce them ? The king's justification, if to justify had been the poet's object, (which it certainly was not,) might have been made in a soliloquy ; the queen's, in the present interview with her son. MALONE.

It might not unappositely be observed, that every new commentator, like Sir T. Hanmer's Othello, must often " *make the meat he feeds on.*" Some slight objection to every opinion already offered, may be found ; and, if in doubtful cases we are to presume that " the poet tells his stories as they have been told before," we must put new constructions on many of his scenes, as well as new comments on their verbal obscurities.

For instance—touching the manner in which Hamlet disposed of Polonius's body. The black-letter history tells us he " cut it in pieces, which he caused to be boiled, and then cast it into an open vault or privie." Are we to conclude therefore that he did so in the play before us, because our author has left the matter doubtful ? Hamlet is only made to tell us, that this dead counsellor was " *safely stowed.*" He afterwards adds, " — you shall *nose* him" &c.; all which might have been the case, had the direction of the aforesaid history been exactly followed. In this transaction then (which I call a doubtful one, because the remains of Polonius might have been rescued from the *forica*, and afterwards have received their " hugger-mugger" funeral) am I at liberty to suppose he had had the fate of Helio-gabalus, *in cloacam missus* ?

That the Queen (who may still be regarded as innocent of murder) might have offered some apology for her " over-hasty

Leave wringing of your hands : Peace ; fit you
down,

And let me wring your heart : for so I shall,
If it be made of penetrable stuff ;
If damned custom have not braz'd it so,
That it be proof and bulwark against sense.

QUEEN. What have I done, that thou dar'st wag
thy tongue
In noise so rude against me ?

HAM. Such an act,
That blurs the grace and blush of modesty ;
Calls virtue, hypocrite ; takes off the rose⁸

marriage," can easily be supposed ; but Mr. Malone has not suggested what defence could have been set up by the royal fratricide. My acute predecessor, as well as the novellist, must have been aware that though female weakness, and an offence against the forms of the world, will admit of extenuation, such guilt as that of the usurper, could not have been palliated by the dramattick art of Shakspeare ; even if the father of Hamlet had been represented as a wicked instead of a virtuous character.

STEEVENS.

⁸ — takes off the rose &c.] Alluding to the custom of wearing roses on the side of the face. See a note on a passage in *King John*, Act I. WARBURTON.

I believe Dr. Warburton is mistaken ; for it must be allowed that there is a material difference between an ornament worn on the *forehead*, and one exhibited on *the side of the face*. Some have understood these words to be only a metaphorical enlargement of the sentiment contained in the preceding line :

“ — blurs the grace and *blush* of modesty : ”

but as the *forehead* is no proper situation for a *blush* to be displayed in, we may have recourse to another explanation.

It was once the custom for those who were betrothed, to wear some flower as an external and conspicuous mark of their mutual engagement. So, in Spenser's *Shepherd's Calendar for April* :

“ Bring coronations and *sops* in wine,

“ Worn of paramours.”

Lyte, in his *Herbal*, 1578, enumerates *sops in wine* among the smaller kind of single gilliflowers or pinks.

Figure 4, in the *Morrice-dance* (a plate of which is annexed

From the fair forehead of an innocent love,

to *The First Part of King Henry IV.*) has a flower fixed on his forehead, and seems to be meant for the *paramour* of the female character. The flower might be designed for a *rose*, as the colour of it is red in the painted glass, though its form is expressed with as little adherence to nature as that of the *mary-gold* in the hand of the lady. It may, however, conduct us to affix a new meaning to the lines in question. This flower, as I have since discovered, is exactly shaped like the *sops in wine*, now called the *Deptford Pink*.

An Address "To all Judiciall censurers," prefixed to *The Whipper of the Satyre his Pennance in a white Sheete, or the Beadle's Confutation*, 1601, begins likewise thus :

" Brave sprited gentles, on whose comely front
" 'The *rose* of favour fits majesticall,—"

Sets a *blister* there, has the same meaning as in *Measure for Measure*:

" Who falling in the flaws of her own youth,
" Hath *blister'd* her report."

See Vol. VI. p. 262, n. 2. STEEVENS.

I believe, by the *rose* was only meant the *roseate hue*. The forehead certainly appears to us an odd place for the hue of innocence to dwell on, but Shakspeare might place it there with as much propriety as a *smile*. In *Troilus and Cressida* we find these lines :

" So rich advantage of a promis'd glory,
" As *smiles* upon the forehead of this action."

That part of the forehead which is situated between the eyebrows, seems to have been considered by our poet as the seat of innocence and modesty. So, in a subsequent scene :

" ——— brands the harlot,
" Even here, between the *chaste* and unsmirch'd brow
" Of my true mother." MALONE.

In the foregoing quotation from *Troilus and Cressida*, I understand that the *forehead* is *smiled upon by advantage*, and not that the *forehead* is *itself the smiler*. Thus, says Laertes in the play before us :

" Occasion *smiles upon* a second leave."

But it is not the *leave* that *smiles*, but *occasion* that *smiles upon it*.

In the subsequent passage, our author had no choice ; for having alluded to that part of the face which was anciently branded with a mark of shame, he was compelled to place his token of innocence in a corresponding situation. STEEVENS.

And sets a blister there ; makes marriage vows
 As false as dicers' oaths : O, such a deed
 As from the body of contraction⁹ plucks
 The very soul ; and sweet religion makes
 A rhapsody of words : Heaven's face doth glow ;
 Yea, this solidity and compound mass,
 With tristful visage, as against the doom,
 Is thought-sick at the act.¹

⁹ — *from the body of contraction* —] *Contraction for marriage contract* WARBURTON.

¹ — *Heaven's face doth glow ;
 Yea, the solidity and compound mass,
 With tristful visage, as against the doom,
 Is thought-sick at the act.*] If any sense can be found here, it is this. The sun glows [and does it not always?] and the very solid mass of earth has a tristful visage, and is thought-sick. All this is sad stuff. The old quarto reads much nearer to the poet's sense :

*Heaven's face does glow,
 O'er this solidity and compound mass,
 With heated visage, as against the doom,
 Is thought-sick at the act.*

From whence it appears, that Shakspeare wrote,
*Heaven's face doth glow,
 O'er this solidity and compound mass,
 With tristful visage; and, as 'gainst the doom,
 Is thought-sick at the act.*

This makes a fine sense, and to this effect. The sun looks upon our globe, the scene of this murder, with an angry and mournful countenance, half hid in eclipse, as at the day of doom.

WARBURTON.

The word *heated*, though it agrees well enough with *glow*, is, I think, not so striking as *tristful*, which was, I suppose, chosen at the revival. I believe the whole passage now stands as the author gave it. Dr. Warburton's reading restores two improprieties, which Shakspeare, by his alteration, had removed. In the first, and in the new reading, *Heaven's face glows with tristful visage*; and, *Heaven's face is thought-sick*. To the common reading there is no just objection. JOHNSON.

I am strongly inclined to think that the reading of the quarto, 1604, is the true one. In Shakspeare's licentious diction, the

QUEEN. Ah me, what act,
That roars so loud,² and thunders in the index?³

HAM. Look here, upon this picture, and on this;⁴

meaning may be,—The face of heaven doth glow with heated visage over the earth: *and heaven* as against the day of judgment, is thought-sick at the act.

Had not our poet St. Luke's description of the last day in his thoughts?—"And there shall be signs in the sun and in the moon, and in the stars; and upon the earth distress of nations, with perplexity, the sea and the waves roaring: men's hearts failing them for fear, and for looking on those things which are coming on the earth; for the powers of heaven shall be shaken," &c. MALONE.

² *That roars so loud,*] The meaning is,—*What is this act, of which the discovery, or mention, cannot be made, but with this violence of clamour?* JOHNSON.

³ — *and thunders in the index?*] Mr. Edwards observes, that the *indexes* of many old books were at that time inserted at the beginning, instead of the end, as is now the custom. This observation I have often seen confirmed.

So, in *Othello*, Act II. sc. vii: "—an *index* and obscure prologue to the history of lust and foul thoughts." STEEVENS.

Bullockar in his *Expositor*, 8vo. 1616, defines an *Index* by "A table in a booke." The table was almost always *prefixed* to the books of our poet's age. *Indexes*, in the sense in which we now understand the word, were very uncommon. MALONE.

⁴ *Look here, upon this picture, and on this;*] It is evident from the following words,

"*A station, like the herald Mercury,*" &c.

that these pictures which are introduced as miniatures on the stage, were meant for whole lengths, being part of the furniture of the Queen's closet:

"— like Maia's son he stood,

"And shook his plumes." *Paradise Lost*, Book V.

Hamlet, who, in a former scene, has censured those who gave "forty, fifty, a hundred ducats apiece" for his uncle's "picture in little," would hardly have condescended to carry such a thing in his pocket. STEEVENS.

The introduction of miniatures in this place appears to be a modern innovation. A print prefixed to Rowe's edition of *Hamlet*, published in 1709, proves this. There, the two royal

The counterfeit presentment of two brothers.
 See, what a grace was seated on this brow :
 Hyperion's curls;⁵ the front of Jove himself ;
 An eye like Mars, to threaten and command ;
 A station like the herald Mercury,⁶

portraits are exhibited as half-lengths, hanging in the Queen's closet; and either thus, or as whole-lengths, they probably were exhibited from the time of the original performance of this tragedy to the death of Betterton. To half-lengths, however, the same objection lies, as to miniatures. MALONE.

We may also learn, that from this print the trick of kicking the chair down on the appearance of the Ghost, was adopted by modern Hamlets from the practice of their predecessors.

STEEVENS.

⁵ Hyperion's curls ;] It is observable, that *Hyperion* is used by Spenser with the same error in quantity. FARMER.

I have never met with an earlier edition of Marston's *Insatiate Countess* than that in 1613. In this the following lines occur, which bear a close resemblance to Hamlet's description of his father :

“ A donative he bath of every god ;

“ *Apollo* gave him locks, *Jove* his high front.”

“ — dignos et *Apolline crines.*”

Ovid's *Metam.* B. III. thus translated by Golding, 1587 :

“ And haire that one might worthily *Apollo's* haire it
 deeme.” STEEVENS.

⁶ A station like the herald Mercury, &c.] *Station*, in this instance, does not mean the spot where any one is placed, but the act of standing. So, in *Antony and Cleopatra*, Act III. sc. iii :

“ Her motion and her *station* are as one.”

On turning to Mr. Theobald's first edition, I find that he had made the same remark, and supported it by the same instance. The observation is necessary, for otherwise the compliment designed to the attitude of the King, would be bestowed on the place where Mercury is represented as standing. STEEVENS.

In the first scene of *Timon of Athens*, the poet, admiring a picture, introduces the same image :

“ — How this *grace*

“ Speaks his own *standing* !” MALONE.

I think it not improbable that Shakspeare caught this image

New-lighted on a heaven-kissing hill ;⁷
 A combination, and a form, indeed,
 Where every god did seem to set his seal,
 To give the world assurance of a man :
 This was your husband.—Look you now, what fol-
 lows :

Here is your husband ; like a mildew'd ear,
 Blasting his wholesome brother.⁸ Have you eyes ?
 Could you on this fair mountain leave to feed,
 And batten⁹ on this moor ? Ha ! have you eyes ?

from Phæer's translation of Virgil, (Fourth *Æneid*.) a book that without doubt he had read :

“ And now approaching neere, the top he seeth and
 mighty lims

“ Of *Atlas*, mountain tough, that heaven on boyf'rous
 shoulders leares ;—

“ There *first* on ground with wings of might doth *Mer-*
cury arrive,

“ Then down from thence right over seas himfelfe doth
 headlong drive.”

In the margin are these words : “ The description of *Mercury's*
 journey from *heaven*, along the *mountain Atlas* in *Afrike*, *highest*
 on earth.” MALONE.

⁷ — heaven-kissing hill ;] So, in *Troilus and Cressida* :

“ Yon towers whose wanton tops do *buss* the clouds.”

Again, in Chapman's version of the fourteenth *Iliad* :

“ A fir it was that shot past air, and *kiss'd* the burning *sky*.”

STEEVENS.

⁸ — like a mildew'd ear,

Blasting his wholesome brother.] This alludes to *Pharaoh's*
Dream, in the 41st chapter of *Genesis*. STEEVENS.

⁹ — batten —] i. e. to grow fat. So, in *Claudius Tiberius*
Nero, 1607 :

“ ——— and for milk

“ I batten'd was with blood.”

Again, in Marlowe's *Jew of Malta*, 1633 :

“ ——— make her round and plump,

“ And batten more than you are aware.”

Bat is an ancient word for *increase*. Hence the adjective
batful, so often used by Drayton in his *Polyolbion*. STEEVENS.

You cannot call it, love: for, at your age,
 The hey-day in the blood¹ is tame, it's humble,
 And waits upon the judgment; And what judgment
 Would step from this to this? Sense, sure, you
 have,
 Else, could you not have motion:² But, sure, that
 sense

¹ *The hey-day in the blood* —] This expression occurs in Ford's
'Tis Pity She's a Whore, 1633:

“ ————— must
 “ The *hey-day* of your luxury be fed
 “ Up to a forfeit?” STEEVENS.

² — *Sense, sure, you have,*

Else, could you not have motion:] But from what philosophy our editors learnt this, I cannot tell. Since *motion* depends so little upon *sense*, that the greatest part of *motion* in the universe, is amongst bodies devoid of *sense*. We should read:

Else, could you not have notion.

i. e. intellect, reason, &c. This alludes to the famous peripatetic principle of *Nil fit in intellectu, quod non fuerit in sensu*. And how fond our author was of applying, and alluding to, the principles of this philosophy, we have given several instances. The principle in particular has been since taken for the foundation of one of the noblest works that these latter ages have produced. WARBURTON.

The whole passage is wanting in the folio; and which soever of the readings be the true one, the poet was not indebted to this boasted philosophy for his choice. STEEVENS.

Sense is sometimes used by Shakspeare for sensation or *sensual appetite*; as *motion* is the effect produced by the impulse of nature. Such, I think, is the signification of these words here. So, in *Measure for Measure*:

“ — the speaks, and 'tis
 “ Such sense, that my *sense* breeds with it.”

Again, more appositely in the same play, where both the words occur:

“ ————— One who never feels
 “ The wanton stings and *motions* of the *sense*.”

So, in Braithwaite's *Survey of Histories*, 1614: “ These *continent* relations will reduce the straggling *motions* to a more settled and retired harbour.”

Is apoplex'd : for madnes would not err ;
 Nor sense to ecstasy was ne'er so thrall'd,
 But it reserv'd some quantity of choice,
 To serve in such a difference. What devil was't,
 That thus hath cozen'd you at hoodman-blind ?³
 Eyes without feeling,⁴ feeling without sight,
 Ears without hands or eyes, smelling fans all,
 Or but a sickly part of one true sense
 Could not so mope.⁵
 O shame ! where is thy blush ? Rebellious hell,
 If thou canst mutine in a matron's bones,⁶

Sense has already been used in this scene, for *sensation* :

“ That it be proof and bulwark against *sense*.”

MALONE.

³ — at hoodman-blind ?] This is, I suppose, the same as *blindman's-buff*. So, in *The Wise Woman of Hogsden*, 1638 :

“ Why should I play at hood-man blind ?”

Again, in *Two Lamentable Tragedies in One, the One a Murder of Master Beech*, &c. 1601 :

“ Pick out men's eyes, and tell them that's the sport

“ Of hood-man blind.” STEEVENS.

⁴ *Eyes without feeling*, &c.] This and the three following lines are omitted in the folio. STEEVENS.

⁵ *Could not so mope*.] i. e. could not exhibit such marks of stupidity. The same word is used in *The Tempest*, sc. ult :

“ And were brought *moping* hither.” STEEVENS.

⁶ — Rebellious hell,

If thou canst mutine in a matron's bones, &c.] Thus the old copies. Shakspeare calls *mutineers*,—*mutines*, in a subsequent scene. STEEVENS.

So, in *Othello* :

“ — this hand of yours requires

“ A sequester from liberty, fasting and prayer,

“ Much castigation, exercise devout ;

“ For here's a young and sweating *devil* here,

“ That commonly *rebels*.”

To *mutine*, for which the modern editors have substituted *mutiny*, was the ancient term, signifying to rise in *mutiny*. So, in Knolles's *History of the Turks*, 1603 : “ The Janisaries—be-

To flaming youth let virtue be as wax,
 And melt in her own fire: proclaim no shame,
 When the compulsive ardour gives the charge;
 Since frost itself as actively doth burn,
 And reason panders will.⁷

QUEEN. O Hamlet, speak no more:
 Thou turn'st mine eyes into my very soul;
 And there I see such black and grained⁸ spots,
 As will not leave their tinct.⁹

HAM. Nay, but to live
 In the rank sweat of an enseamed bed;¹

came wonderfully discontented, and began to *mutine* in diverse places of the citie." MALONE.

⁷ ——— *reason panders will.*] So the folio, I think, rightly; but the reading of the quarto is defensible:

————— *reason pardons will.* JOHNSON.

Panders was certainly Shakspeare's word. So, in *Venus and Adonis*:

"When *reason* is the *bawd* to *lust's* abuse." MALONE.

⁸ ——— *grained* —] Died in grain. JOHNSON.

I am not quite certain that the epithet—*grained*, is justly interpreted. Our author employs the same adjective in *The Comedy of Errors*:

"Though now this *grained* face of mine be hid," &c. and in this instance the allusion is most certainly to the furrows in the *grain* of wood.

Shakspeare might therefore design the Queen to say, that her spots of guilt were not merely superficial, but indented.—A passage, however, in *Twelfth-Night*, will sufficiently authorize Dr. Johnson's explanation: "'Tis in *grain*, sir, 'twill endure wind and weather." STEEVENS.

⁹ *As will not leave their tinct.*] To *leave* is to part with, give up, resign. So, in *The Two Gentlemen of Verona*:

"It seems, you lov'd her not, to *leave* her token."

The quartos read:

As will leave there their tinct. STEEVENS.

¹ ——— *enseamed bed*;] Thus the folio: i. e. *greasy* bed.

JOHNSON.

Stew'd in corruption ; honeying, and making love
Over the nasty fyve ;——

QUEEN. O, speak to me no more ;
These words, like daggers enter in mine ears ;
No more, sweet Hamlet.

HAM. A murderer, and a villain :
A slave, that is not twentieth part the tythe
Of your precedent lord :—a vice of kings :²
A cutpurse of the empire and the rule ;
That from a shelf the precious diadem stole,³
And put it in his pocket !

Thus also the quarto, 1604. Beaumont and Fletcher use the word *inseamed* in the same sense, in the third of their *Four Plays in One* :

“ His leachery *inseam'd* upon him.”

In *The Book of Hawkyng, &c.* bl. l. no date, we are told that
“ *Ensayme* of a hauke is the grece.”

In Randle Holme's *Academy of Armory and Blazon*, B. II. ch. ii. p. 238, we are told that “ *Enseame* is the purging of a hawk from her glut and grease.” From the next page in the same work, we learn that the *glut* is “ a slimy substance in the belly of the hawk.”

In some places it means hogs' lard, in others, the grease or oil with which clothiers besmear their wool to make it draw out in spinning.

Incestuous is the reading of the quarto, 1611. STEEVENS.

In the West of England, the *inside fat* of a goose, when dissolved by heat, is called its *seam* ; and Shakspeare has used the word in the same sense in his *Troilus and Cressida* :

“ —— shall the proud lord,

“ That bastes his arrogance with his own *seam*.”

HENLEY.

² —— *vice of kings* :] A low mimick of kings. The vice is the fool of a farce ; from whence the modern *punch* is descended.

JOHNSON.

³ *That from a shelf &c.*] This is said not unmeaningly, but to show, that the usurper came not to the crown by any glorious villainy that carried danger with it, but by the low cowardly theft of a common pilferer. WARBURTON.

QUEEN.

No more.

Enter Ghost.

HAM.

A king

Of shreds and patches :⁴—
 Save me, and hover o'er me with your wings,
 You heavenly guards !—What would your gracious
 figure ?

QUEEN. Alas, he's mad.

HAM. Do you not come your tardy son to chide,
 That, laps'd in time and passion,⁵ lets go by
 The important acting of your dread command ?
 O, say !

GHOST. Do not forget : This visitation
 Is but to whet thy almost blunted purpose.
 But, look ! amazement on thy mother fits :
 O, step between her and her fighting soul ;
 Conceit in weakest bodies strongest works ;⁶
 Speak to her, Hamlet.

HAM.

How is it with you, lady ?

QUEEN. Alas, how is't with you ?
 That you do bend your eye on vacancy,
 And with the incorporal air do hold discourse ?

⁴ *A king*

Of shreds and patches :] This is said, pursuing the idea of the *vice of kings*. The *vice* was dressed as a fool, in a coat of party-coloured patches. JOHNSON.

⁵ — *laps'd in time and passion,*] That, having suffered *time* to slip, and *passion* to cool, lets go &c. JOHNSON.

⁶ *Conceit in weakest bodies strongest works ;*] *Conceit* for *imagination*.

So, in *The Rape of Lucrece* :

“ And the conceited painter was so nice.” MALONE.

See *Romeo and Juliet*, Act II. sc. vi. STEEVENS.

Förth at your eyes your spirits wildly peep ;
 And, as the sleeping soldiers in the alarm,
 Your bedded hair, like life in excrements,⁷
 Starts up, and stands on end. O gentle son,
 Upon the heat and flame of thy distemper
 Sprinkle cool patience.⁸ Whereon do you look ?

HAM. On him ! on him !—Look you, how pale
 he glares !

His form and cause conjoin'd, preaching to stones,⁹
 Would make them capable.¹—Do not look upon
 me ;

⁷ — [*like life in excrements,*] The hairs are excrementitious, that is, without life or sensation ; yet those very hairs, as if they had life, start up, &c. POPE.

So, in *Macbeth* :

“ The time has been——

“ ————— my fell of *hair,*

“ Would at a dismal treatise *rouse and stir,*

“ *As life were in't.*” MALONE.

Not only the hair of animals having neither life nor sensation was called an *excrement*, but the feathers of birds had the same appellation. Thus, in Izaak Walton's *Complete Angler*, P. I. c. i. p. 9, edit. 1766: “ I will not undertake to mention the several kinds of fowl by which this is done, and his curious palate pleased by day ; and which, with their very *excrements*, afford him a soft lodging at night.” WHALLEY.

⁸ *Upon the heat and flame of thy distemper*

Sprinkle cool patience.] This metaphor seems to have been suggested by an old black letter novel, (already quoted in a note on *The Merchant of Venice*, A& III. sc. ii.) Green's *History of the fair Bellora*: “ Therefore flake the burning *heate* of thy *flaming* affections, with some drops of *cooling* moderation.”

STEEVENS.

⁹ — [*preaching to stones*—] Thus, in Sidney's *Arcadia*, Lib. V: “ Their passions then so swelling in them, they would have made *auditors of stones*, rather than” &c. STEEVENS.

¹ *His form and cause conjoin'd, preaching to stones,*
Would make them capable.] *Capable* here signifies *intelligent* ; endued with understanding. So, in *King Richard III* :

Left, with this piteous action, you convert
My stern effects:² then what I have to do
Will want true colour; tears, perchance, for blood.

QUEEN. To whom do you speak this?

HAM. Do you see nothing there?

QUEEN. Nothing at all; yet all, that is, I see.

HAM. Nor did you nothing hear?

QUEEN. No, nothing, but ourselves.

HAM. Why, look you there! look, how it steals
away!

My father, in his habit as he liv'd!³

Look, where he goes, even now, out at the portal!

[Exit Ghost.]

QUEEN. This is the very coinage of your brain:

“ ——— O, 'tis a parlous boy,

“ Bold, quick, ingenious, forward, *capable*.”

We yet use *capacity* in this sense. See also Vol. XV. p. 187,
&c. n. 2. MALONE.

² *My stern effects*:] *Effects* for actions; deeds effected.

MALONE.

³ *My father, in his habit as he liv'd!*] If the poet means by this expression, that his father appeared in his own *familiar habit*, he has either forgot that he had originally introduced him in *armour*, or must have meant to vary his dress at this his last appearance. Shakspeare's difficulty might perhaps be a little obviated by pointing the line thus:

My father—in his habit—as he liv'd! STEEVENS.

A man's armour, who is used to wear it, may be called his *habit*, as well as any other kind of clothing. *As he lived*, probably means—“ as if he were alive—as if he lived.”

M. MASON.

As if is frequently so used in these plays; but this interpretation does not entirely remove the difficulty which has been stated.

MALONE.

This bodiless creation ecstasy
Is very cunning in.⁴

HAM. Ecstasy!

My pulse, as yours, doth temperately keep time,
And makes as healthful musick: It is not madness,
That I have utter'd: bring me to the test,
And I the matter will re-word; which madness
Would gambol from. Mother, for love of grace,
Lay not that flattering unction to your soul,
That not your trespass, but my madness speaks:
It will but skin and film the ulcerous place;⁵
Whiles rank corruption, mining all within,
Infects unseen. Confess yourself to heaven;
Repent what's past; avoid what is to come;
And do not spread the compost on the weeds,⁶
To make them ranker. Forgive me this my virtue:
For in the fatness of these purpy times,
Virtue itself of vice must pardon beg:
Yea, curb⁷ and woo, for leave to do him good.

⁴ *This is the very coinage of your brain:*

This bodiless creation ecstasy

Is very cunning in.] So, in The Rape of Lucrece:

“Such shadows are the weak brain's forgeries.”

MALONE.

Ecstasy in this place, and many others, means a temporary alienation of mind, a fit. So, in *Eliosio Libidinoso*, a novel, by John Hinde, 1606: “—that bursting out of an *ecstasy* wherein she had long stood, like one beholding Medusa's head, lamenting” &c. STEEVENS.

See Vol. X. p. 162, n. 2. MALONE.

⁵ — skin and film the ulcerous place;] The same indelicate allusion occurs in *Measure for Measure*:

“That skins the vice o'the top.” STEEVENS.

⁶ — do not spread the compost &c.] Do not, by any new indulgence, heighten your former offences. JOHNSON.

⁷ — curb —] That is, bend and truckle, Fr. *courber*. So, in *Pierce Plowman*:

“Then I *courbid* on my knees,” &c. STEEVENS.

QUEEN. O Hamlet ! thou hast cleft my heart in twain.

HAM. O, throw away the worfer part of it,
 And live the purer with the other half.
 Good night : but go not to my uncle's bed ;
 Assume a virtue, if you have it not.
 That monster, custom, who all sense doth eat
 Of habit's devil, is angel yet in this ;⁸
 That to the use of actions fair and good
 He likewise gives a frock, or livery,
 That aptly is put on : Refrain to-night ;
 And that shall lend a kind of easiness
 To the next abstinence : the next more easy :⁹
 For use almost can change the stamp of nature,
 And either curb the devil,¹ or throw him out

⁸ *That monster, custom, who all sense doth eat*

Of *habit's devil, is angel yet in this.*] This passage is left out in the two elder folios : it is certainly corrupt, and the players did the discreet part to stifle what they did not understand. *Habit's devil* certainly arose from some conceited tamperer with the text, who thought it was necessary, in contrast to *angel*. The emendation in my text I owe to the sagacity of Dr. Thirlby :

*That monster, custom, who all sense doth eat
 Of habits evil, is angel &c.* THEOBALD.

I think Thirlby's conjecture wrong, though the succeeding editors have followed it ; *angel* and *devil* are evidently opposed.

JOHNSON.

I incline to think with Dr. Thirlby ; though I have left the text undisturbed. From *That monster to put on*, is not in the folio.

MALONE.

I would read—*Or habit's devil*. The poet first styles *custom* a *monster*, and may aggravate and amplify his description by adding, that it is the “*dæmon* who presides over habit.”—That monster custom, or habit's devil, is yet an angel in this particular.

STEEVENS.

⁹ — *the next more easy :*] This passage, as far as *potency*, is omitted in the folio. STEEVENS.

¹ *And either curb the devil, &c.*] In the quarto, where alone

But one word more, good lady.⁴

QUEEN.

What shall I do ?

HAM. Not this, by no means, that I bid you do :
Let the bloat king⁵ tempt you again to bed ;
Pinch wanton on your cheek ; call you, his mouse ;⁶
And let him, for a pair of reechy kisses,⁷

⁴ But *one word more*, &c.] This passage I have restored from the quartos. For the sake of metre, however, I have supplied the conjunction—*But*. STEEVENS.

⁵ *Let the bloat king*—] i. e. the swollen king. *Bloat* is the reading of the quarto, 1604. MALONE.

This again hints at his intemperance. He had already drank himself into a dropsy. BLACKSTONE.

The folio reads—*blunt king*. HENDERSON.

⁶ — *his mouse* ;] *Mouse* was once a term of endearment. So, in Warner's *Albion's England*, 1602, B. II. ch. xvi :

“ God bless thee *mouse*, the bridegroom said,” &c.

Again, in the *Menæchmi*, 1595 : “ Shall I tell thee, sweet *mouse* ? I never look upon thee, but I am quite out of love with my wife.”

Again, in Churchyard's *Spider and Gout*, 1575 :

“ She wan the love of all the house,

“ And pranckt it like a pretty *mouse*.”

Again, in Burton's *Anatomy of Melancholy*, edit. 1632, p. 527 : “ —pleasant names may be invented, bird, *mouse*, lamb, pus, pigeon,” &c. STEEVENS.

This term of endearment is very ancient, being found in *A new and merry enterlude, called the Trial of Treasure*, 1567 :

“ *My mouse*, my nobs, my cony sweete ;

“ *My hope and joye*, my whole delight.” MALONE.

⁷ — *reechy kisses*,] *Reechy* is smoky. The author meant to convey a coarse idea, and was not very scrupulous in his choice of an epithet. The same, however, is applied with greater propriety to the neck of a cook-maid in *Coriolanus*. Again, in *Hans Beer Pot's Invisible Comedy*, 1618 :

“ ————— bade him go

“ And wash his face, he look'd so *reechily*,

“ Like bacon hanging on the chimney's roof.”

STEEVENS.

Or padding in your neck with his damn'd fingers,
 Make you to ravel all this matter out,
 That I essentially am not in madnes;
 But mad in craft.⁸ 'Twere good, you let him know :

Reechy properly means *steaming with exudation*, and seems to have been selected, to convey, in this place, its grossest import.

HENLEY.

Reechy includes, I believe, *heat* as well as *smoke*. The verb to *reech*, which was once common, was certainly a corruption of —to *reek*. In a former passage Hamlet has remonstrated with his mother, on her living—

“ In the rank sweat of an enseamed bed.” MALONE.

Recky most certainly was not designed by our author to convey the idea of *heat*, being employed by him in *Romeo and Juliet*, to signify the *chill damp* of human bones in a sepulchre :

“ —*reeky* shanks, and yellow chapless skulls.”

STEEVENS.

⁸ *That I essentially am not in madnes,*

But mad in craft.] The reader will be pleased to see Dr. Farmer's extract from the old quarto *Historie of Hamlet*, of which he had a fragment only in his possession:—“ It was not without cause, and just occasion, that my gestures, countenances, and words, seeme to proceed from a madman, and that I desire to haue all men esteeme mee wholly deprived of sense and reasonable understanding, bycause I am well assured, that he that hath made no conscience to kill his owne brother, (accustomed to murders, and allured with desire of gouernement without controll in his treasons) will not spare to saue himselfe with the like crueltie, in the blood and flesh of the loyns of his brother, by him massacred; and therefore it is better for me to fayne madnesse, then to use my right senses as nature hath bestowed them upon me. The bright shining clearnes thereof I am forced to hide vnder this shadow of dissimulation, as the sun doth hir beams under some great cloud, when the wether in summer-time ouercasteth: the face of a madman serueth to couer my gallant countenance, and the gestures of a fool are fit for me, to the end that, guiding myself wisely therein, I may preferue my life for the Danes and the memory of my late deceased father; for that the desire of reuenging his death is so ingraven in my heart, that if I dye not shortly, I hope to take such and so great vengeance, that these countryes shall for euer speake thereof. Neuerthelesse I must stay the time, meanes, and occasion, left by making ouer-great hast, I be now the cause of mine own sodaine ruine and

For who, that's but a queen, fair, sober, wife,
 Would from a paddock, from a bat, a gib,⁹
 Such dear concernings hide? who would do so?
 No, in despite of sense, and secrecy,
 Unpeg the basket on the house's top,
 Let the birds fly; ¹ and, like the famous ape,
 To try conclusions,² in the basket creep,
 And break your own neck down.

QUEEN. Be thou assur'd, if words be made of
 breath,
 And breath of life, I have no life to breathe
 What thou hast said to me.

HAM. I must to England; ³ you know that?

ouerthrow, and by that meanes end, before I beginne to effect
 my hearts desire: hee that hath to doe with a wicked, disloyall,
 cruell, and discourteous man, must vse craft, and politike inuen-
 tions, such as a fine witte can best imagine, not to discover his
 interprise; for seeing that by force I cannot effect my desire,
 reason alloweth me by dissimulation, subtiltie, and secret practises
 to proceed therein." STEEVENS.

⁹ — a gib,] So, in Drayton's *Episile from Elinor Cobham
 to Duke Humphrey*:

"And call me beldam, gib, witch, night-mare, trot."

Gib was a common name for a cat. So, in Chaucer's *Romaunt
 of the Rose*, ver. 6204:

"——— gibbe our cat,

"That waiteth mice and rats to killen." STEEVENS.

See Vol. XI. p. 200, n. 7. MALONE.

¹ *Unpeg the basket on the house's top,*

Let the birds fly;] Sir John Suckling, in one of his letters,
 may possibly allude to the same story: "It is the story of the
jackanapes and the partridges; thou starest after a beauty till it
 be lost to thee, and then let'st out another, and starest after that
 till it is gone too." WARNER.

² *To try conclusions,*] i. e. experiments. See Vol. VII. p. 266,
 n. 3. STEEVENS.

³ *I must to England;*] Shakspeare does not inform us how
 Hamlet came to know that he was to be sent to England. Rosen-

QUEEN.

Alack,

I had forgot ; 'tis so concluded on.

HAM. There's letters seal'd :⁴ and my two school-fellows,—

Whom I will trust, as I will adders fang'd,⁵—
They bear the mandate ; they must sweep my way,⁶
And marshal me to knavery : Let it work ;
For 'tis the sport, to have the engineer
Hoist⁷ with his own petar : and it shall go hard,
But I will delve one yard below their mines,
And blow them at the moon : O, 'tis most sweet,
When in one line two crafts directly meet.⁸—

crantz and Guildenstern were made acquainted with the King's intentions for the first time in the very last scene ; and they do not appear to have had any communication with the Prince since that time. Add to this, that in a subsequent scene, when the King, after the death of Polonius, informs Hamlet he was to go to England, he expresses great surprize, as if he had not heard any thing of it before.—This last, however, may, perhaps, be accounted for, as contributing to his design of passing for a madman. MALONE.

⁴ *There's letters seal'd : &c.*] The nine following verses are added out of the old edition. POPE.

⁵ — *adders fang'd,*] That is, adders with their *fangs* or *poisonous teeth*, undrawn. It has been the practice of mountebanks to boast the efficacy of their antidotes by playing with vipers, but they first disabled their fangs. JOHNSON.

⁶ — *they must sweep my way, &c.*] This phrase occurs again in *Antony and Cleopatra* :

“ — some friends, that will

“ *Sweep your way* for you.” STEEVENS.

⁷ *Hoist &c.*] *Hoist*, for *hoised* ; as *past*, for *passed*.

STEEVENS.

⁸ *When in one line two crafts directly meet.*] Still alluding to a countermine. MALONE.

The same expression has already occurred in *K. John*, Act IV. speech ult :

“ Now powers from home, and discontents at home,

“ *Meet in one line.*” STEEVENS.

This man shall fet me packing.
 I'll lug the guts into the neighbour room :²—
 Mother, good night.—Indeed, this counsellor
 Is now most still, most secret, and most grave,
 Who was in life a foolish prating knave.
 Come, fir, to draw toward an end with you :¹—
 Good night, mother.

[*Exeunt severally*; HAMLET dragging in
 POLONIUS.

² *I'll lug the guts into the neighbour room :*] A line somewhat similar occurs in *King Henry VI.* P. III :

“ I'll throw thy body in another room, —.”

The word *guts* was not anciently so offensive to delicacy as it is at present ; but was used by Lyly (who made the *first* attempt to polish our language) in his serious compositions. So, in his *Mydas*, 1592 : “ Could not the treasure of Phrygia, nor the tributes of Greece, nor mountains in the East, whose *guts* are gold, satisfy thy mind ?” In short, *guts* was used where we now use *entrails*. Stanyhurst often has it in his translation of Virgil, 1582 :

Pectoribus inhians spirantia consulit exta.

“ She weenes her fortune by *guts* hoate smoakye to confer.”

Again, in Chapman's version of the sixth *Iliad* :

“ — in whose *guts* the king of men imprest

“ His ashen lance ;—.” STEEVENS.

¹ *Come, fir, to draw toward an end with you :*] Shakspeare has been unfortunate in his management of the story of this play, the most striking circumstances of which arise so early in its formation, as not to leave him room for a conclusion suitable to the importance of its beginning. After this last interview with the Ghost, the character of Hamlet has lost all its consequence. STEEVENS.

ACT IV.² SCENE I.*The same.**Enter King, Queen, ROSENCRANTZ, and GUILDENSTERN.*

KING. There's matter in these sighs ; these profound heaves ;
You must translate : 'tis fit we understand them :
Where is your son ?

QUEEN. Bestow this place on us a little while.³—
[*To ROSENCRANTZ and GUILDENSTERN, who go out.*

Ah, my good lord,⁴ what have I seen to-night !

KING. What, Gertrude ? How does Hamlet ?

QUEEN. Mad as the sea, and wind, when both contend⁵

Which is the mightier : In his lawless fit,

² *Act IV.*] This play is printed in the old editions without any separation of the Acts. The division is modern and arbitrary ; and is here not very happy, for the pause is made at a time when there is more continuity of action than in almost any other of the scenes. JOHNSON.

³ *Bestow this place on us a little while.*] This line is wanting in the folio. STEEVENS.

⁴ — my good lord,] The quartos read—*mine own lord.*
STEEVENS.

⁵ *Mad as the sea, and wind, when both contend &c.*] We have precisely the same image in *King Lear*, expressed with more brevity :

“ — he was met even now,

“ *As mad as the VEX'D sea.*” MALONE.

Behind the arras hearing something stir,
Whips out his rapier, cries, *A rat! a rat!*
And, in this brainish apprehension, kills
The unseen good old man.

KING. O heavy deed!
It had been so with us, had we been there:
His liberty is full of threats to all;
To you yourself, to us, to every one.
Alas! how shall this bloody deed be answer'd?
It will be laid to us, whose providence
Should have kept short, restrain'd, and out of
haunt,⁶
This mad young man: but, so much was our love,
We would not understand what was most fit;
But, like the owner of a foul disease,
To keep it from divulging, let it feed
Even on the pith of life. Where is he gone?

QUEEN. To draw apart the body he hath kill'd:
O'er whom his very madness, like some ore,⁷

⁶ — *out of haunt,*] I would rather read—*out of harm.*

JOHNSON.

Out of haunt, means, out of company. So, in *Antony and Cleopatra*:

“Dido and her Sichæus shall want troops,

“And all the *haunt* be ours.”

Again, in Warner's *Albion's England*, 1602, B. V. ch. xxvi:

“And from the smith of heaven's wife allure the amorous
haunt.”

The place where men assemble; is often poetically called the *haunt of men*. So, in *Romeo and Juliet*:

“We talk here in the publick *haunt* of men.”

STEEVENS.

⁷ — *like some ore,*] Shakspeare seems to think *ore* to be *or*, that is, gold. Base metals have *ore* no less than precious.

JOHNSON.

Shakspeare uses the general word *ore* to express *gold*, because it was the most excellent of ores.—I suppose we should read “of *metal base*” instead of *metals*, which much improves the construction of the passage. M. MASON.

Among a mineral of metals base,
Shows itself pure; he weeps for what is done.

KING. O, Gertrude, come away!
The sun no sooner shall the mountains touch,
But we will ship him hence: and this vile deed
We must, with all our majesty and skill,
Both countenance and excuse.—Ho! Guildenstern!

Enter ROSENCRANTZ and GUILDENSTERN.

Friends both, go join you with some further aid:
Hamlet in madness hath Polonius slain,
And from his mother's closet hath he dragg'd him:
Go, seek him out; speak fair, and bring the body
Into the chapel. I pray you, haste in this.

[*Exeunt ROS. and GUIL.*

Come, Gertrude, we'll call up our wisest friends;
And let them know, both what we mean to do,
And what's untimely done: so, haply, slander,⁸—

He has perhaps used *ore* in the same sense in his *Rape of Lucrece*:

“When beauty boasted blushes, in despite

“Virtue would stain that *ore* with silver white.”

A *mineral* Minshew defines in his *Dictionary*, 1617: “Any thing that grows in mines, and contains metals.” Shakspeare seems to have used the word in this sense,—for a *rude mass of metals*. In Bullokar's *English Expofitor*, 8vo. 1616, *Mineral* is defined, “*mettall, or any thing digged out of the earth.*”

MALONE.

Minerals are mines. So, in *The Golden Remains of Hales of Eton*, 1693, p. 34: “Controversies of the times, like spirits in the *minerals*, with all their labour, nothing is done.”

Again, in Hall's *Virgidemiarum*, Lib. VI:

“Shall it not be a wild fig in a wall,

“Or fired brimstone in a *minerall*?” STEEVENS.

⁸ — *so, haply, slander, &c.*] Neither these words, nor the following three lines and an half, are in the folio. In the quarto, 1604, and all the subsequent quartos, the passage stands thus:

Whose whisper o'er the world's diameter,
 As level as the cannon to his blank,⁹
 Transports his poison'd shot,—may miss our name,
 And hit the woundless air.¹—O come away!
 My soul is full of discord, and dismay. [Exeunt.

“ ——— And what's untimely done.

“ Whose whisper o'er the world's diameter,” &c.

the compositor having omitted the latter part of the first line, as in a former scene, (see p. 202, n. 9.) a circumstance which gives additional strength to an observation made in Vol. XVII. p. 257, n. 5. Mr. Theobald supplied the *lacuna* by reading,—*For haply slander*, &c. So appears to me to suit the context better; for these lines are rather in apposition with those immediately preceding, than an illation from them. Mr. M. Mason, I find, has made the same observation.

Shakspeare, as Theobald has observed, again expatiates on the diffusive power of slander, in *Cymbeline* :

“ ——— No, 'tis *slander* ;

“ Whose edge is sharper than the sword, whose tongue

“ Out-venoms all the worms of Nile, whose breath

“ Rides on the posting winds, and doth bely

“ All corners of the world.” MALONE.

Mr. Malone reads—*So viperous slander*. STEEVENS.

⁹ ——— *cannon to his blank*,] The *blank* was the white mark at which shot or arrows were directed. So, in *King Lear* :

“ ——— let me still remain

“ The true *blank* of thine eye.” STEEVENS.

¹ ——— *the woundless air*.] So, in a former scene :

“ It is as *the air invulnerable*.” MALONE.

SCENE II.

Another Room in the same.

Enter HAMLET.

HAM.—Safely stowed,—[*Ros. &c. within.* Hamlet! lord Hamlet!] But soft,²—what noise? who calls on Hamlet? O, here they come.

Enter ROSENCRANTZ and GUILDENSTERN.

Ros. What have you done, my lord, with the dead body?

HAM. Compounded it with dust,³ whereto 'tis kin.

² — *But soft.*] I have added these two words from the quarto, 1604. STEEVENS.

The folio reads :

“ *Ham.* Safely stowed.

“ *Ros. &c. within.* Hamlet! lord Hamlet.

“ *Ham.* What noise,” &c.

In the quarto, 1604, the speech stands thus :

“ *Ham.* Safely stowed ; but soft, what noise? who calls on Hamlet?” &c.

I have therefore printed Hamlet's speech unbroken, and inserted that of Rosencrantz, &c. from the folio, before the words, *but soft*, &c. In the modern editions Hamlet is made to take notice of the noise made by the courtiers, before he has heard it.

MALONE.

³ *Compounded it with dust,*] So, in *King Henry IV.* P. II :

“ Only compound me with forgotten dust.”

Again, in our poet's 71st Sonnet :

“ When I perhaps compounded am with clay.”

MALONE.

Ros. Tell us where 'tis; that we may take it
thence,
And bear it to the chapel.

HAM. Do not believe it.

Ros. Believe what?

HAM. That I can keep your counsel, and not
mine own. Besides, to be demanded of a sponge!
—what replication should be made by the son of
a king?

Ros. Take you me for a sponge, my lord?

HAM. Ay, sir; that soaks up the king's counte-
nance, his rewards, his authorities. But such offi-
cers do the king best service in the end: He keeps
them, like an ape,⁴ in the corner of his jaw; first

⁴ ——— *like an ape.*] The quarto has *apple*, which is generally followed. The folio has *ape*, which Sir T. Hanmer has received, and illustrated with the following note:

“It is the way of monkeys in eating, to throw that part of their food, which they take up first, into a pouch they are provided with on each side of their jaw, and there they keep it, till they have done with the rest.” JOHNSON.

Surely this should be “like an *ape*, an *apple*.” FARMER.

The reading of the folio, *like an ape*, I believe to be the true one, because Shakspeare has the same phraseology in many other places. The word *ape* refers to the King, not to his courtiers. *He keeps them like an ape, in the corner of his jaw*, &c. means, he keeps them, as an ape keeps food, in the corner of his jaw, &c. So, in *King Henry IV.* P. I: “—your chamber-lie breeds fleas *like a loach* ;” i. e. as fast as a loach breeds loaches. Again, in *King Lear*: “They flattered me *like a dog* ;” i. e. as a dog fawns upon and flatters his master.

That the particular food in Shakspeare's contemplation was an *apple*, may be inferred from the following passage in *The Captain*, by Beaumont and Fletcher:

“And lie, and kiss my hand unto my mistress,

“As often as an *ape* does for an *apple*.”

I cannot approve of Dr. Farmer's reading. Had our poet

mouthed, to be last swallowed: When he needs what you have gleaned, it is but squeezing you, and, sponge, you shall be dry again.⁵

Ros. I understand you not, my lord.

HAM. I am glad of it: A knavish speech sleeps in a foolish ear.⁶

Ros. My lord, you must tell us where the body is, and go with us to the king.

HAM. The body is with the king,⁷ but the king is not with the body. The king is a thing——

meant to introduce both the ape and the apple, he would, I think, have written not *like*, but “*as an ape an apple.*”

The two instances above quoted show that any emendation is unnecessary. The reading of the quarto is, however, defensible.

MALONE.

Apple in the quarto is a mere typographical error. So, in Peele's *Araynement of Paris*, 1584:

“ —— you wot it very well

“ All that be Dian's maides are vowed to halter *apples* in hell.”

The meaning, however, is clearly “*as an ape does an apple.*”

RITSON.

⁵ —— *and, sponge, you shall be dry again.*] So, in the 7th Satire of Marston, 1598:

“ He's but a *spunge*, and shortly needs must leese

“ His wrong-got juice, when greatnes' fist shall *squeese*

“ *His liquor out.*” STEEVENS.

⁶ —— *A knavish speech sleeps in a foolish ear.*] This, if I mistake not, is a proverbial sentence. MALONE.

Since the appearance of our author's play, these words have become proverbial; but no earlier instance of the idea conveyed by them, has occurred within the compass of my reading.

STEEVENS.

⁷ *The body is with the king,*] This answer I do not comprehend. Perhaps it should be,—*The body is not with the king, for the king is not with the body.* JOHNSON.

Perhaps it may mean this,—The body is in the king's house, (i. e. the present king's,) yet the king (i. e. he who should have been king,) is not with the body. Intimating that the usurper

GUIL. A thing, my lord ?

HAM. Of nothing :⁸ bring me to him. Hide fox, and all after.⁹ [Exeunt.

is here, the true king in a better place. Or it may mean—the *guilt of the murder lies with the king*, but the king is *not where the body lies*. The affected obscurity of Hamlet must excuse so many attempts to procure something like a meaning.

STEEVENS.

⁸ Of *nothing* :] Should it not be read—Or nothing ? When the courtiers remark that Hamlet has contemptuously called the king a *thing*, Hamlet defends himself by observing, that the king must be a *thing*, or *nothing*. JOHNSON.

The text is right. So, in *The Spanish Tragedy* :

“ In troth, my lord, it is a *thing of nothing*.”

And, in one of Harvey's Letters, “ a filly bug-bear, a forry puffed of winde, a *thing of nothing*.” FARMER.

So, in Decker's *Match me in London*, 1631 :

“ At what dost thou laugh ?

“ At a *thing of nothing*, at thee.”

Again, in *Look about you*, 1600 :

“ A very little thing, a *thing of nothing*.” STEEVENS.

Mr. Steevens has given [i. e. edit. 1778] many parallelisms : but the origin of all is to be looked for, I believe, in the 144th *Psalms*, ver. 5 : “ Man is like a *thing of nought*.” Mr. Steevens must have observed, that the Book of Common Prayer, and the translation of the Bible into English, furnished our old writers with many forms of expression, some of which are still in use. WHALLEY.

⁹ — *Hide fox, &c.*] There is a play among children called, *Hide fox, and all after*. HANMER.

The same sport is alluded to in Decker's *Satiromastix* : “ — our unhandsome-faced poet does play at bo-peep with your grace, and cries—*All hid, as boys do*.”

This passage is not in the quarto. STEEVENS.

SCENE III.

Another Room in the same.

Enter King, attended.

KING. I have sent to seek him, and to find the
body.

How dangerous is it, that this man goes loose?
Yet must not we put the strong law on him:
He's lov'd of the distracted multitude,
Who like not in their judgment, but their eyes;
And, where 'tis so, the offender's scourge is weigh'd,
But never the offence. To bear all smooth and
even,

This sudden sending him away must seem
Deliberate pause: Diseases, desperate grown,
By desperate appliance are reliev'd,

Enter ROSENCRANTZ.

Or not at all.—How now? what hath befallen?

Ros. Where the dead body is bestow'd, my lord,
We cannot get from him.

KING. But where is he?

Ros. Without, my lord; guarded, to know your
pleasure.

KING. Bring him before us.

Ros. Ho, Guildenstern! bring in my lord.

Enter HAMLET and GUILDENSTERN.

KING. Now, Hamlet, where's Polonius?

HAM. At supper.

KING. At supper? Where?

HAM. Not where he eats, but where he is eaten: a certain convocation of politick worms are e'en at him. Your worm is your only emperor for diet: we fat all creatures else, to fat us; and we fat ourselves for maggots: Your fat king, and your lean beggar, is but variable service; two dishes, but to one table; that's the end.

KING. Alas, alas!¹

HAM. A man may fish with the worm that hath eat of a king; and eat of the fish that hath fed of that worm.

KING. What dost thou mean by this?

HAM. Nothing, but to show you how a king may go a progress² through the guts of a beggar.

KING. Where is Polonius?

HAM. In heaven; send thither to see: if your messenger find him not there, seek him i'the other place yourself. But, indeed, if you find him not within this month, you shall nose him as you go up the stairs into the lobby.

KING. Go seek him there. [*To some Attendants.*

¹ *Alas, alas!*] This speech, and the following, are omitted in the folio. STEEVENS.

² — go a progress —] Alluding to the royal journeys of state, always styled *progresses*; a familiar idea to those who, like our author, lived during the reigns of Queen Elizabeth and King James I. STEEVENS.

HAM. He will stay till you come.

[*Exeunt Attendants.*]

KING. Hamlet, this deed, for thine especial safety,—

Which we do tender, as we dearly grieve
For that which thou hast done,—, must send thee
hence

With fiery quickness :³ Therefore, prepare thyself ;
The bark is ready, and the wind at help,⁴
The associates tend, and every thing is bent
For England.

HAM. For England ?

KING. Ay, Hamlet.

HAM. Good.

KING. So is it, if thou knew'st our purposes.

HAM. I see a cherub, that sees them.—But, come ;
for England !—Farewell, dear mother.

KING. Thy loving father, Hamlet.

HAM. My mother : Father and mother is man
and wife ; man and wife is one flesh ; and so, my
mother. Come, for England. [*Exit.*]

KING. Follow him at foot ; tempt him with speed
aboard ;
Delay it not, I'll have him hence to-night :

³ *With fiery quickness :*] These words are not in the quartos.
We meet with *fiery expedition* in *King Richard III.*

STEEVENS.

⁴ ——— *the wind at help,*] I suppose it should be read—

The bark is ready, and the wind at helm. JOHNSON.

——— *at help,*] i. e. at hand, ready,—ready to help or assist
you. RITSON.

Similar phraseology occurs in *Pericles, Prince of Tyre :*

“ —— I'll leave it

“ *At careful nursing.*” STEEVENS.

Away ; for every thing is seal'd and done
That else leans on the affair : Pray you, make haste.
[*Exeunt Ros. and GUIL.*

And, England, if my love thou hold'st at aught,
(As my great power thereof may give thee sense ;
Since yet thy cicatrice looks raw and red
After the Danish sword, and thy free awe
Pays homage to us,) thou may'st not coldly set
Our sovereign process ;⁵ which imports at full,
By letters conjuring⁶ to that effect,

⁵ — thou may'st not coldly set

Our sovereign process ;] I adhere to the reading of the quarto and folio. Mr. M. Mason observes, that " one of the common acceptations of the verb *set*, is to value or estimate ; as we say to *set* at nought ; and in that sense it is used here." STEEVENS.

Our poet has here, I think, as in many other places, used an elliptical expression : " thou may'st not coldly set *by* our sovereign process ;" thou may'st not *set little by it*, or estimate it lightly. " To *set by*," Cole renders in his Dict. 1679, by *estimo*. " To *set little by*," he interprets *parvi-facio*. See many other instances of similar ellipses, in *Cymbeline*, Act V. sc. v. MALONE.

⁶ *By letters conjuring* —] Thus the folio. The quarto reads :
By letters congruing—. STEEVENS.

The reading of the folio may derive some support from the following passage in *The History of Hamlet*, bl. 1 : " — making the king of England minister of his massacring resolution ; to whom he purposed to send him, [Hamlet,] and by letters desire him to put him to death." So also, by a subsequent line :

" *Ham.* Wilt thou know the effect of what I wrote ?

" *Hor.* Ay, good my lord.

" *Ham.* An earnest conjuration from the king," &c.

The circumstances mentioned as inducing the king to send the prince to England, rather than elsewhere, are likewise found in *The History of Hamlet*.

Effect was formerly used for *act* or *deed*, simply, and is so used in the line before us. So, in Leo's *Historie of Africa*, translated by Pory, folio, 1600, p. 253 : " Three daies after this effect, there came to us a Zuum, that is, a captaine," &c. See also *supra*, p. 250, n. 2.

The present death of Hamlet. Do it, England ;
 For like the hec'tick in my blood he rages,⁷
 And thou must cure me : Till I know 'tis done,
 Howe'er my haps, my joys will ne'er begin.⁸

[Exit.

The verb to *conjure* (in the sense of to *supplicate*,) was formerly accented on the first syllable. So, in *Macbeth* :

“ I conjure you, by that which you profess,
 “ Howe'er you come to know it, answer me.”

Again, in *King John* :

“ I conjure thee but slowly ; run more fast.”

Again, in *Romeo and Juliet* :

“ I conjure thee, by Rosaline's bright eyes,—”

Again, in *Measure for Measure* :

“ O prince, I conjure thee, as thou believ'ft,” &c.

MALONE.

⁷ — like the hec'tick in my blood he rages,] So, in *Love's Labour's Lost* :

“ I would forget her, but a fever, she
 “ Reigns in my blood.” MALONE.

Scaliger has a parallel sentiment :—*Febris hec'tica uxor, & non nisi morte avellenda.* STEEVENS.

⁸ *Howe'er my haps, my joys will ne'er begin.*] This being the termination of a scene, should, according to our author's custom, be rhymed. Perhaps he wrote :

Howe'er my hopes, my joys are not begun.

If *haps* be retained, the meaning will be, 'till I know 'tis done, I shall be miserable, whatever befall me. JOHNSON:

The folio reads, in support of Dr. Johnson's remark :

Howe'er my haps, my joys were ne'er begun.

Mr. Heath would read :

Howe'er 't may hap, my joys will ne'er begin.

STEEVENS.

By his *haps*, he means his *successes*. His fortune was begun, but his joys were not. M. MASON.

Howe'er my haps, my joys will ne'er begin.] This is the reading of the quarto. The folio, for the sake of rhyme reads :

Howe'er my haps, my joys were ne'er begun.

But this, I think, the poet could not have written. The King is speaking of the future time. To say, till I shall be informed that a certain act has been done, whatever may befall me, my joys never had a beginning, is surely nonsense. MALONE.

SCENE IV.

A Plain in Denmark.

Enter FORTINBRAS, and Forces, marching.

FOR. Go, captain, from me greet the Danish
king;
Tell him, that, by his licence, Fortinbras
Craves⁹ the conveyance of a promis'd march
Over his kingdom. You know the rendezvous.
If that his majesty would aught with us,
We shall express our duty in his eye,¹
And let him know so.

CAP. I will do't, my lord.

FOR. Go softly on.

[*Exeunt FORTINBRAS and Forces.*]

⁹ — *Craves* —] Thus the quartos. The folio—*Claims.*

STEEVENS.

¹ *We shall express our duty in his eye,*] So, in *Antony and Cleopatra* :

“ ——— tended her i'the eyes.”

In his eye, means, in his presence. The phrase appears to have been formulary. See *The Establishment of the Household of Prince Henry*, A. D. 1610: “Also the gentleman-usher shall be careful to see and informe all such as doe service *in the Prince's eye*, that they perform their duties” &c. Again, in *The Regulations for the Government of the Queen's Household*, 1627: “ ——— all such as doe service *in the Queen's eye.*” STEEVENS.

Enter HAMLET, ROSENCRANTZ, GUILDEN-
STERN, &c.

HAM. Good fir, whose powers are these?²

CAP. They are of Norway, fir.

HAM. How purpos'd, fir,
I pray you?

CAP. Against some part of Poland.

HAM. Who
Commands them, fir?

CAP. The nephew to old Norway, Fortinbras.

HAM. Goes it against the main of Poland, fir,
Or for some frontier?

CAP. Truly to speak, fir, and with no addition,
We go to gain a little patch of ground,
That hath in it no profit but the name.
To pay five ducats, five, I would not farm it;
Nor will it yield to Norway, or the Pole,
A ranker rate, should it be sold in fee.

HAM. Why, then the Polack never will defend it.

CAP. Yes, 'tis already garrison'd.

HAM. Two thousand souls, and twenty thousand
ducats,

Will not debate the question of this straw:
This is the imposthume of much wealth and peace;
That inward breaks, and shows no cause without
Why the man dies.—I humbly thank you, fir.

CAP. God be wi'you, fir. [*Exit* Captain.]

Ros. Will't please you go, my lord?

² *Good fir, &c.*] The remaining part of this scene is omitted
in the folio. STEEVENS.

HAM. I will be with you straight. Go a little before. [Exeunt ROS. and GUIL.]

How all occasions do inform against me,
 And spur my dull revenge! What is a man,
 If his chief good, and market of his time,³
 Be but to sleep, and feed? a beast, no more.
 Sure, he, that made us with such large discourse,⁴
 Looking before, and after, gave us not
 That capability and godlike reason
 To fust in us unus'd. Now, whether it be
 Bestial oblivion, or some craven scruple⁵
 Of thinking too precisely on the event,—
 A thought, which, quarter'd, hath but one part wis-
 dom,
 And, ever, three parts coward,—I do not know
 Why yet I live to say, *This thing's to do*;
 Sith I have cause, and will, and strength, and means,
 To do't. Examples, gross as earth, exhort me:
 Witnesses, this army of such mass, and charge,
 Led by a delicate and tender prince;
 Whose spirit, with divine ambition puff'd,
 Makes mouths at the invisible event;
 Exposing what is mortal, and unsure,
 To all that fortune, death, and danger, dare,
 Even for an egg-shell. Rightly to be great,

³ — chief good, and market of his time, &c.] If his highest good, and that for which he sells his time, be to sleep and feed.
 JOHNSON.

Market, I think, here means *profit*. MALONE.

⁴ — large discourse,] Such latitude of comprehension, such power of reviewing the past, and anticipating the future.
 JOHNSON.

⁵ — some craven scruple —] Some cowardly scruple. See Vol. IX. p. 85, n. 4. MALONE.

So, in *King Henry VI.* Part I:

“ Or durst not, for his craven heart, say this.”

STEEVENS.

Is, not to stir without great argument ;⁶
 But greatly to find quarrel in a straw,
 When honour's at the stake. How stand I then,
 That have a father kill'd, a mother stain'd,
 Excitements of my reason, and my blood,⁷
 And let all sleep ? while, to my shame, I see
 The imminent death of twenty thousand men,
 That, for a fantasy, and trick of fame,
 Go to their graves like beds ; fight for a plot⁸
 Whereon the numbers cannot try the cause,
 Which is not tomb enough, and continent,⁹

⁶ — *Rightly to be great,*

Is, not to stir without &c.] This passage I have printed according to the copy. Mr. Theobald had regulated it thus :

— 'Tis not to be great,

Never to stir without great argument ;

But greatly &c.

The sentiment of Shakspeare is partly just, and partly romantick.

— *Rightly to be great,*

Is, not to stir without great argument ;

is exactly philosophical.

But greatly to find quarrel in a straw,

When honour's at the stake.

is the idea of a modern hero. *But then,* says he, *honour is an argument, or subject of debate, sufficiently great, and when honour is at stake, we must find cause of quarrel in a straw.*

JOHNSON.

⁷ *Excitements of my reason, and my blood,]* Provocations which excite both my reason and my passions to vengeance.

JOHNSON.

⁸ — *a plot.]* A piece, or portion. See Vol. XVI. p. 152, n. 9.

REED.

So, in *The Mirror for Magistrates* :

“ Of grounde to win a *plot*, a while to dwell,

“ We venture lives, and send our souls to hell.”

HENDERSON.

⁹ — *continent,]* *Continent*, in our author, means that which comprehends or encloses. So, in *King Lear* :

“ Rive your concealing *continents*.”

Again, in Chapman's version of the third *Iliad* :

To hide the slain?—O, from this time forth,
My thoughts be bloody, or be nothing worth!

[*Exit.*

SCENE V.

Elfinore. *A Room in the Castle.*

Enter QUEEN and HORATIO.

QUEEN. —I will not speak with her.

HOR. She is importunate; indeed, distract;
Her mood will needs be pitied.

QUEEN. What would she have?

HOR. She speaks much of her father; says, she
hears,
There's tricks i'the world; and hems, and beats her
heart;
Spurns enviously at straws;¹ speaks things in doubt,

“ ——— did take

“ Thy fair form for a *continent* of parts as fair, —”

See *King Lear*, Act III. sc. ii. STEEVENS.

Again, Lord Bacon, *On the Advancement of Learning*, 4to. 1633, p. 7: “ ——— if there be no fulness, then is the *continent* greater than the content.” REED.

¹ *Spurns enviously at straws;*] *Envy* is much oftener put by our poet (and those of his time) for direct *aversion*, than for *malignity conceived at the sight of another's excellence or happiness*.

So, in *King Henry VIII*:

“ You turn the good we offer into *envy*.”

Again, in *God's Revenge against Murder*, 1621, *Hist.* VI.—
“ She loves the memory of Syponthus, and *envies* and detests that of her two husbands.” STEEVENS.

See Vol. XIII. p. 123, n. 1; and Vol. XV. p. 64, n. 2.

MALONE.

That carry but half sense : her speech is nothing,
 Yet the unshaped use of it doth move
 The hearers to collection ;² they aim at it,³
 And botch the words up fit to their own thoughts ;
 Which, as her winks, and nods, and gestures yield
 them,
 Indeed would make one think, there might be
 thought,
 Though nothing sure, yet much unhappily.⁴

QUEEN. 'Twere good, she were spoken with ;⁵ for
 she may strew

² ——— to collection ;] i. e. to deduce consequences from such premises ; or, as Mr. M. Mason observes, “ endeavour to collect some meaning from them.” So, in *Cymbeline*, scene the last :

“ ——— whose containing

“ Is so from sense to hardness, that I can

“ Make no *collection* of it.”

See the note on this passage. STEEVENS.

³ ——— *they aim at it,*] The quartos read—*they yawn at it* To aim is to guess. So, in *Romeo and Juliet* :

“ I aim'd so near, when I suppos'd you lov'd.”

STEEVENS.

⁴ *Though nothing sure, yet much unhappily.*] i. e. though her meaning cannot be certainly collected, yet there is enough to put a mischievous interpretation to it. WARBURTON.

That *unhappy* once signified *mischievous*, may be known from P. Holland's translation of Pliny's *Natural History*, Book XIX. ch. vii : “ ——— the shrewd and *unhappie* fowles which lie upon the lands, and eat up the seed new sowne.” We still use *unlucky* in the same sense. STEEVENS.

See Vol. VI. p. 55, n. 2 ; and Vol. VIII. p. 376, n. 6 ; and Vol. XV. p. 57, n. 6. MALONE.

⁵ *'Twere good she were spoken with ;*] These lines are given to the Queen in the folio, and to Horatio in the quarto. JOHNSON.

I think the two first lines of Horatio's speech [*'Twere good, &c.*] belong to him ; the rest to the Queen. BLACKSTONE.

In the quarto, the Queen, Horatio, and a *Gentleman*, enter at the beginning of this scene. The two speeches, “ She is impor-

Dangerous conjectures in ill-breeding minds :

Let her come in. [Exit HORATIO.

To my sick soul, as sin's true nature is,
Each toy seems prologue to some great amiss :⁶
So full of artless jealousy is guilt,
It spills itself in fearing to be spilt.

Re-enter HORATIO, with OPHELIA.

OPH. Where is the beauteous majesty of Denmark ?

QUEEN, How now, Ophelia ?

OPH. *How should I your true love know ?*

From another one ?

By his cockle hat and staff,

And his sandal shoon.⁸

[Singing.

tunate," &c. and "She speaks much of her father," &c. are there given to the *Gentleman*, and the line now before us, as well as the two following, to *Horatio*: the remainder of this speech to the Queen. I think it probable that the regulation proposed by Sir W. Blackstone was that intended by Shakspeare. MALONE.

⁶ — *to some great amiss* :] Shakspeare is not singular in his use of this word as a substantive. So, in *The Arraignment of Paris*, 1584 :

"Gracious forbearers of this world's *amiss*."

Again, in Lyly's *Woman in the Moon*, 1597 :

"Pale be my looks, to witness my *amiss*."

Again, in Greene's *Disputation between a He Coney-catcher*, &c 1592 : "revive in them the memory of my *great amiss*." STEEVENS.

Each toy is, each trifle. MALONE.

⁷ *How should I your true love* &c.] There is no part of this play in its representation on the stage, more pathetick than this scene; which, I suppose, proceeds from the utter insensibility Ophelia has to her own misfortunes.

A great sensibility, or none at all, seems to produce the same

QUEEN. Alas, sweet lady, what imports this song ?

OPH. Say you ? nay, pray you, mark.

He is dead and gone, lady, [Sings.
He is dead and gone ;
At his head a grass-green turf,
At his heels a stone.

O, ho !

QUEEN. Nay, but Ophelia,——

OPH. Pray you, mark.

White his shroud as the mountain snow,
 [Sings.

Enter King.

QUEEN. Alas, look here, my lord.

effect. In the latter the audience supply what she wants, and with the former they sympathize. SIR J. REYNOLDS.

^s *By his cockle hat and staff,*

And his sandal shoon.] This is the description of a pilgrim. While this kind of devotion was in favour, love-intrigues were carried on under that mask. Hence the old ballads and novels made pilgrimages the subjects of their plots. The cockle-shell hat was one of the essential badges of this vocation: for the chief places of devotion being beyond sea, or on the coasts, the pilgrims were accustomed to put cockle-shells upon their hats, to denote the intention or performance of their devotion.

WARBURTON.

So, in Green's *Never too late*, 1616 :

“ A hat of straw like to a swain,

“ Shelter for the sun and rain,

“ With a *scallop-shell* before,” &c.

Again, in *The Old Wives Tale*, by George Peele, 1595 : “ I will give thee a palmer's *staff* of yvorie, and a *scallop-shell* of beaten gold.” STEEVENS.

OPH. *Larded all with sweet flowers ;⁹
Which bewept to the grave did go,¹
With true-love showers.*

KING. How do you, pretty lady ?

OPH. Well, God'ield you !² They say, the owl was a baker's daughter.³ Lord, we know what we

⁹ *Larded all with sweet flowers ;]* The expression is taken from cookery. JOHNSON.

¹ ——— *did go,*] The old editions read—*did not go.* Corrected by Mr. Pope. STEEVENS.

² *Well, God'ield you !]* i. e. Heaven reward you ! So, in *Antony and Cleopatra* :

“ Tend me to-night two hours, I ask no more,
“ And the Gods *yield you* for't !”

So, Sir John Grey, in a letter in Ashmole's Appendix to his Account of the Garter, Numb. 46 : “ The king of his gracious lordshipe, *God yield him*, have chosen me to be owne of his brethren of the knyghts of the garter.” THEOBALD.

See Vol. X. p. 74, &c. n. 9. STEEVENS.

³ ——— *the owl was a baker's daughter.]* This was a metamorphosis of the common people, arising from the mealy appearance of the owl's feathers, and her guarding the *bread* from mice.

WARBURTON.

To *guard the bread from mice*, is rather the office of a *cat* than an *owl*. In *barns* and *granaries*, indeed, the services of the *owl* are still acknowledged. This was, however, no *metamorphosis of the common people*, but a legendary story, which both Dr. Johnson and myself have read, yet in what book at least I cannot recollect.—Our Saviour being refused bread by the *daughter of a baker*, is described as punishing her by turning her into an *owl*. STEEVENS.

This is a common story among the vulgar in Gloucestershire, and is thus related : “ Our Saviour went into a baker's shop where they were baking, and asked for some bread to eat. The mistress of the shop immediately put a piece of dough into the oven to bake for him ; but was reprimanded by her daughter, who insisting that the piece of dough was too large, reduced it to a very small size. The dough, however, immediately afterwards began to swell, and presently became of a most enormous

are, but know not what we may be. God be at your table !

KING. Conceit upon her father.

OPH. Pray, let us have no words of this ; but when they ask you, what it means, say you this :

*Good morrow, 'tis Saint Valentine's day,⁴
All in the morning betime,
And I a maid at your window,
To be your Valentine :*

*Then up he rose, and don'd his clothes,⁵
And dupp'd the chamber door ;⁷
Let in the maid, that out a maid
Never departed more.*

fize. Whereupon, the baker's daughter cried out ' Heugh, heugh, heugh,' which owl-like noise probably induced our Saviour for her wickedness to transform her into that bird." This story is often related to children, in order to deter them from such illiberal behaviour to poor people. DOUCE.

⁴ *Good morrow, 'tis Saint Valentine's day,*] Old copies :
To-morrow is &c.

The correction is Dr. Farmer's. STEEVENS.

There is a rural tradition that about this time of year birds choose their mates. Bourne, in his *Antiquities of the Common People*, observes, that " it is a ceremony never omitted among the vulgar, to draw lots, which they term *Valentines*, on the eve before Valentine-day. The names of a select number of one sex are by an equal number of the other put into some vessel ; and after that every one draws a name, which for the present is called their *Valentine*, and is also look'd upon as a good omen of their being man and wife afterwards." Mr. Brand adds, that he has " searched the legend of St. Valentine, but thinks there is no occurrence in his life, that could give rise to this ceremony."

MALONE.

⁵ — don'd *his clothes,*] To *don*, is to *do on*, to put on, as *doff* is to *do off*, put off. STEEVENS.

⁶ *And dupp'd the chamber door ;*] To *dup*, is to *do up* ; to lift the latch. It were easy to write—And *op'd*. JOHNSON.

KING. Pretty Ophelia !

OPH. Indeed, without an oath, I'll make an end
on't :

*By Gis,⁷ and by Saint Charity,⁸
Alack, and fye for shame !
Young men will do't, if they come to't ;
By cock,⁹ they are to blame.*

To *dup*, was a common contraction of to *do up*. So, in *Damon and Pythias*, 1582 : “ — the porters are drunk ; will they not *dup* the gate to-day ? ”

Lord Surrey, in his translation of the second *Æneid*, renders
Panduntur portæ, &c.

“ The gates *cast up*, we issued out to play.”

The phrase seems to have been adopted either from *doing up* the *latch*, or drawing up the *portcullis*. So, in the ancient-MS. romance of *The Sowdon of Babyloyne*, p. 40 :

“ To the prison she hyed hir fwyth,

“ The prison dore up she doth.”

Again, in *The Cooke's Play*, in the Chester collection of mysteries, MS. Harl. 1013, p. 140 :

“ Open up hell-gates anon.”

It appears from *Martin Mark-all's Apologie to the Bel-man of London*, 1610, that in the cant of gypsies, &c. *Dup the gigger*, signified to *open the doore*. STEEVENS.

⁷ *By Gis*,] I rather imagine it should be read :

By Cis,—————

That is, by St. Cecily. JOHNSON.

See the second paragraph of the next note. STEEVENS.

⁸ ——— *by Saint Charity*,] *Saint Charity* is a known saint among the Roman Catholics. Spenser mentions her, *Eclog. V.* 255 :

“ Ah dear lord, and sweet *Saint Charity* ! ”

Again, in *The Downfall of Robert Earl of Huntington*, 1601 :

“ Therefore, sweet master, for *Saint Charity*.”

Again, in *A lytell Geste of Robyn Hode* :

“ Lete me go, then sayd the theryf,

“ For *saint Charytè*,—.”

Again, *ibid* :

“ Gyve us some of your spendynge,

“ For *saynt Charytè*.”

Quoth she, before you tumbled me,
You promis'd me to wed:

[He answers.¹]

So would I ha' done, by yonder sun,
An thou hadst not come to my bed.

I find, by *Giffè*, used as an adjuration, both by Gascoigne in his *Poems*, by Preston in his *Cambyses*, and in the comedy of *See me and see me not*, 1618 :

“ By *Giffè* I swear, were I so fairly wed,” &c.

Again, in *King Edward III.* 1599 :

“ By *Gis*, fair lords, ere many daies be past,” &c.

Again, in Heywood's 23d Epigram, Fourth Hundred :

“ Nay, by *Gis*, he looketh on you maister, quoth he.”

STEEVENS.

Mr. Steevens's first assertion, though disputed by a catholic friend, can be supported by infallible authority. “ We read,” says Dr. Douglas, “ in the martyrology on the first of August—*Romæ passio sanctarum virginum, Fidei, Spei, et CHARITATIS, quæ sub Hadriano principe martyrice coronam adeptæ sunt.*”

Criterion, p. 68. RITSON.

In the scene between the Bastard Faulconbridge and the friars and nunne, in the First Part of *The troublesome Raigne of King John*, (edit. 1779, p. 256, &c.) “ the nunne swears *by Gis*, and the friars pray to *Saint Withold* (another obsolete faint mentioned in *King Lear*, Vol. XVII.) and adjure him by *Saint Charitie* to hear them.” BLACKSTONE.

By Gis,] There is not the least mention of any faint whose name corresponds with this, either in the *Roman Calendar*, the service in *Usum Sarum*, or in the *Benedictionary* of Bishop Athelwold. I believe the word to be only a corrupted abbreviation of *Jesus*, the letters J. H. S. being anciently all that was set down to denote that sacred name, on altars, the covers of books, &c. RIDLEY.

Though *Gis* may be, and I believe is, only a contraction of *Jesus*, there is certainly a *Saint Gisten*, with whose name it corresponds. RITSON.

⁹ *By cock*,] This is likewise a corruption of the sacred name. Many instances of it are given in a note at the beginning of the fifth Act of *The Second Part of King Henry IV.* STEEVENS.

¹ *He answers*.] These words I have added from the quartos.

STEEVENS.

KING. How long hath she been thus ?

OPH. I hope, all will be well. We must be patient : but I cannot choose but weep, to think, they should lay him i'the cold ground : My brother shall know of it, and so I thank you for your good counsel. Come, my coach ! Good night, ladies ;³ good night, sweet ladies : good night, good night.

[*Exit.*

KING. Follow her close ; give her good watch, I pray you. [*Exit HORATIO.*

O ! this is the poison of deep grief ; it springs
All from her father's death : And now behold,
O Gertrude, Gertrude,
When sorrows come,³ they come not single spies,
But in battalions ! First, her father slain ;
Next, your son gone ; and he most violent author
Of his own just remove : The people muddied,
Thick and unwholesome in their thoughts and whif-
pers,
For good Polonius' death ; and we have done but
greenly,⁴
In hugger-mugger to inter him :⁵ Poor Ophelia

² Come, my coach ! *Good night, ladies ; &c.*] In Marlowe's *Tamburlaine*, 1590, Zabina in her frenzy uses the same expression : " Hell, make ready my coach, my chair, my jewels, I come, I come." MALONE.

³ *When sorrows come, &c.*] In Ray's *Proverbs* we find, " Misfortunes seldom come alone," as a proverbial phrase.

REED.

⁴ — but greenly,] But *unskilfully* ; with *greenness* ; that is, without *maturity* of judgment. JOHNSON.

⁵ *In hugger-mugger to inter him :*] All the modern editions that I have consulted, give it :

In private to inter him ;—

That the words now replaced are better, I do not undertake to prove ; it is sufficient that they are Shakspeare's : if phraseology is to be changed as words grow uncouth by disuse, or gross by

Divided from herself, and her fair judgment ;
 Without the which we are pictures, or mere beasts.
 Last, and as much containing as all these,
 Her brother is in secret come from France :
 Feeds on his wonder,⁶ keeps himself in clouds,
 And wants not buzzers to infect his ear
 With pestilent speeches of his father's death ;
 Wherein necessity, of matter beggar'd,⁷

vulgarity, the history of every language will be lost ; we shall no longer have the words of any author ; and, as these alterations will be often unskillfully made, we shall in time have very little of his meaning. JOHNSON.

On this just observation I ground the restoration of a gross and unpleasing word in a preceding passage, for which Mr. Pope substituted *groan*. See p. 172, n. 9. The alteration in the present instance was made by the same editor. MALONE.

This expression is used in *The Revenger's Tragedy*, 1609 :

“ — he died like a politician,
 “ In *hugger-mugger*.”

Again, in Harrington's *Ariosto* :

“ So that it might be done in *hugger-mugger*.”

Shakspeare probably took the expression from the following passage in Sir Thomas North's translation of Plutarch :—“ Antוניus thinking that his body should be honourably buried, and not in *hugger-mugger*.”

It appears from Greene's *Groundwork of Coneycatching*, 1592, that to *hugger* was to lurk about. STEEVENS.

The meaning of the expression is ascertained by Florio's Italian Dictionary, 1598 : “ *Dinascosco*, Secretly, hiddenly, in *hugger-mugger*.” MALONE.

⁶ Feeds on his wonder,] The folio reads—
 Keeps on his wonder,——.

The quarto—

Feeds on this wonder,——.

Thus the true reading is picked out from between them. Sir T. Hanmer reads unnecessarily—

Feeds on his anger,——. JOHNSON.

⁷ Wherein necessity, &c.] Sir T. Hanmer reads :

Whence animosity of matter beggar'd.

He seems not to have understood the connection. *Wherein*,

Will nothing stick our person to arraign
 In ear and ear. O my dear Gertrude, this,
 Like to a murdering piece,⁸ in many places
 Gives me superfluous death! [*A Noise within.*]

that is, in which pestilent speeches, necessity, or the obligation of an accuser to support his charge, will nothing stick, &c.

JOHNSON.

⁸ Like to a murdering piece,] Such a piece as assassins use, with many barrels. It is necessary to apprehend this, to see the justness of the similitude. WARBURTON.

The same term occurs in a passage in *The Double Marriage of Beaumont and Fletcher* :

“ And, like a *murdering piece*, aims not at one,

“ But all that stand within the dangerous level.”

Again, in *All's Lost by Lust*, a tragedy by Rowley, 1633 :

“ If thou fail'st too, the king comes with a *murdering piece*,

“ In the rear.”

Again, in *A Fair Quarrel*, by Middleton and Rowley, 1622 :

“ There is not such another *murdering piece*

“ In all the stock of calumny.”

It appears from a passage in Smith's *Sea Grammer*, 1627, that it was a piece of ordnance used in ships of war : “ A case-shot is any kinde of small bullets, nailes, old iron, or the like, to put into the case, to shoot out of the ordnances or *murderers* ; these will doe much mischief,” &c. STEEVENS.

A *murdering-piece* was the specifick term in Shakspeare's time for a piece of ordnance, or small cannon. The word is found in Cole's *Latin Dictionary*, 1679, and rendered, “ *tormentum murale*.”

The small cannon, which are, or were used in the fore-castle, half-deck, or steerage of a ship of war, were within this century, called *murdering-pieces*. MALONE.

Perhaps what is now, from the manner of it, called a *swivel*. It is mentioned in Sir T. Roes *Voiage to the E. Indies*, at the end of Della Valle's *Travels*, 1665 : “ —the East India company had a very little pinnace...mann'd she was with ten men, and had only one small *murdering-piece* within her.” Probably it was never charged with a single ball, but always with shot, pieces of old iron, &c. RITSON.

QUEEN.

Alack ! what noise is this ?⁹*Enter a Gentleman.*

KING. Attend.

Where are my Switzers ?¹ Let them guard the door :
What is the matter ?

GENT.

Save yourself, my lord ;
The ocean, overpeering of his list,²
Eats not the flats with more impetuous haste,
Than young Laertes, in a riotous head,
O'erbears your officers ! The rabble call him, lord ;
And, as the world were now but to begin,
Antiquity forgot, custom not known,

⁹ *Alack ! &c.*] This speech of the Queen is omitted in the quartos. STEEVENS.

¹ ——— *my Switzers ?*] I have observed in many of our old plays, that the guards attendant on Kings are called *Switzers*, and that without any regard to the country where the scene lies. Thus, in Beaumont and Fletcher's *Noble Gentleman*, Act III. sc. i :

“ ——— was it not

“ Some place of gain, as clerk to the great band

“ Of marrow-bones, that the people call the *Switzers* ?

“ Men made of beef and farcenet ?” REED.

The reason is, because the Swifs in the time of our poet, as at present, were hired to fight the battles of other nations. So, in Nashe's *Christ's Teares over Jerusalem*, 4to. 1594 : “ Law, logicke, and the *Switzers*, may be hired to fight for any body.”

MALONE.

² *The ocean, overpeering of his list,*] The lists are the barriers which the spectators of a tournament must not pass. JOHNSON.

See note on *Othello*, Act IV. sc. i. STEEVENS.

List, in this place, only signifies *boundary*, i. e. the shore. So, in *King Henry IV.* P. II :

“ The very *list*, the very utmost bound

“ Of all our fortunes.”

The *selvage* of cloth was in both places, I believe, in our author's thoughts. MALONE.

The ratifiers and props of every word,³
 They cry, *Choose we; Laertes shall be king!*
 Caps, hands, and tongues, applaud it to the clouds,
Laertes shall be king, Laertes king!

QUEEN. How cheerfully on the false trail they
 cry!
 O, this is counter, you false Danish dogs.⁴

³ *The ratifiers and props of every word,*] By *word* is here meant a *declaration*, or proposal. It is determined to this sense, by the inference it hath to what had just preceded:

“The rabble call him lord,” &c.

This acclamation, which is the *word* here spoken of, was made without regard to antiquity, or received custom, whose concurrence, however, is necessarily required to confer validity and stability in every proposal of this kind. HEATH.

Sir T. Hanmer would transpose this line and the next. Dr. Warburton proposes to read, *ward*; and Dr. Johnson, *weal*, instead of *word*. I should be rather for reading, *work*.

TYRWHITT.

In the first folio there is only a comma at the end of the above line; and will not the passage bear this construction?—The rabble call him lord, and as if the world were now but to begin, and as if the ancient custom of hereditary succession were unknown, they, the ratifiers and props of *every word he utters*, cry,—Let us make choice, that Laertes shall be king. TOLLET.

This *construction* might certainly be admitted, and *the ratifiers and props of every word* might be understood to be applied to the *rabble* mentioned in a preceding line, without Sir T. Hanmer's transposition of this and the following line; but there is no authority for what Mr. Tollet adds, “of every word *he* [Laertes] *utters*,” for the poet has not described Laertes as having uttered a word. If, therefore, the rabble are called *the ratifiers and props of every word*, we must understand, “of every word *uttered by themselves* :” which is so tame, that it would be unjust to our poet to suppose that to have been his meaning. *Ratifiers*, &c. refer not to the people, but to *custom* and *antiquity*, which the speaker says are the true ratifiers and props of every word. The last word however of the line may well be suspected to be corrupt; and Mr. Tyrwhitt has probably suggested the true reading.

MALONE.

⁴ *O, this is counter, you false Danish dogs.*] Hounds run *counter* when they trace the trail backwards. JOHNSON.

KING. The doors are broke. [Noise within.

Enter LAERTES, armed; Danes following.

LAER. Where is this king?—Sirs, stand you all without.

DAN. No, let's come in.

LAER. I pray you, give me leave.

DAN. We will, we will.

[They retire without the Door.

LAER. I thank you:—keep the door.—O thou vile king,
Give me my father.

QUEEN. Calmly, good Laertes.

LAER. That drop of blood, that's calm, proclaims me bastard;
Cries, cuckold, to my father; brands the harlot
Even here, between the chaste unsmirched brow⁵
Of my true mother.

KING. What is the cause, Laertes,
That thy rebellion looks so giant-like?—
Let him go, Gertrude; do not fear our person;
There's such divinity doth hedge a king,
That treason can but peep to what it would,
Acts little of his will.—Tell me, Laertes,

⁵ — unsmirched brow,] i. e. clean, not defiled. To *le-smirch*, our author uses; Act I. sc. v. and again in *King Henry V.* Act IV. sc. iii.

This seems to be an allusion to a proverb often introduced in the old comedies. Thus, in *The London Prodigal*, 1605: “—as true as the skin between any man's brows.”

The same phrase is also found in *Much Ado about Nothing*, Act III. sc. v. STEEVENS.

Why thou art thus incens'd ;—Let him go, Gertrude ;—

Speak, man.

LAER. Where is my father ?

KING. Dead.

QUEEN. But not by him.

KING. Let him demand his fill.

LAER. How came he dead ? I'll not be juggled with :

To hell, allegiance ! vows, to the blackest devil !
Conscience, and grace, to the profoundest pit !
I dare damnation : To this point I stand,—
That both the worlds I give to negligence,⁶
Let come what comes ; only I'll be reveng'd
Most throughly for my father.

KING. Who shall slay you ?

LAER. My will, not all the world's :
And, for my means, I'll husband them so well,
They shall go far with little.

KING. Good Laertes,
If you desire to know the certainty
Of your dear father's death, is't writ in your re-
venge,
That, sweepstake, you will draw both friend and
foe,
Winner and loser ?

LAER. None but his enemies.

KING. Will you know them then ?

LAER. To his good friends thus wide I'll ope my
arms ;

⁶ *That both the worlds I give to negligence,*] So, in *Macbeth* :
“ But let the frame of things disjoint, *both the worlds*
suffer.” STEEVENS.

And, like the kind life-rend'ring pelican,⁷
Repast them with my blood.

KING. Why, now you speak
Like a good child, and a true gentleman.
That I am guiltless of your father's death,
And am most sensibly⁸ in grief for it,
It shall as level to your judgment 'pear,⁹
As day does to your eye.

DANES. [*Within.*] Let her come in.

LAER. How now! what noise is that?

⁷ — [*life-rend'ring pelican,*] So, in the ancient *Interlude of Nature*, bl. 1. no date:

“ Who taught the cok hys watche-howres to observe,
“ And syng of corage wyth shryll throte on hye?
“ Who taught the *pellycan* her tender hart to carve?—
“ For she nolde suffer her byrdys to dye?”

Again, in the old play of *King Leir*, 1605:

“ I am as kind as is the *pelican*,
“ That kills itselfe, to save her young ones lives.”

It is almost needless to add that this account of the bird is entirely fabulous. STEEVENS.

⁸ — [*most sensibly* —] Thus the quarto, 1604. The folio, following the error of a later quarto, reads—*most sensible*.

MALONE.

⁹ — [*to your judgment 'pear,*] So the quarto. The folio, and all the later editions, read:

— [*to your judgment pierce,*
less intelligibly. JOHNSON.

This elision of the verb to *appear*, is common to Beaumont and Fletcher. So, in *The Maid in the Mill*:

“ They 'pear so handsomely, I will go forward.”

Again:

“ And where they 'pear so excellent in little,
“ They will but flame in great.” STEEVENS.

Enter OPHELIA, *fantastically dressed with Straws and Flowers.*

O heat, dry up my brains! tears seven times salt,
 Burn out the sense and virtue of mine eye!—
 By heaven, thy madness shall be paid with weight,
 Till our scale turn the beam. O rose of May!
 Dear maid, kind sister, sweet Ophelia!—
 O heavens! is't possible, a young maid's wits
 Should be as mortal as an old man's life?
 Nature is fine in love: and, where 'tis fine,
 It sends some precious instance of itself
 After the thing it loves.¹

OPH. *They bore him barefac'd on the bier;*²
*Hey no nonny, nonny hey nonny:*³
And in his grave rain'd many a tear;—
 Fare you well, my dove!

¹ *Nature is fine in love: and, where 'tis fine,
 It sends some precious instance of itself*

After the thing it loves.] These lines are not in the quarto, and might have been omitted in the folio without great loss, for they are obscure and affected; but, I think, they require no emendation. *Love* (says Laertes) is the passion by which *nature is most exalted and refined*; and as substances, *refined* and *subtilised*, easily obey any impulse, or follow any attraction, some part of nature, so purified and *refined*, flies off after the attracting object, after the thing it loves:

“As into air the purer spirits flow,

“And separate from their kindred dregs below,

“So flew her soul.” JOHNSON.

The meaning of the passage may be—That her wits, like the spirit of fine essences, flew off or evaporated. *Fine*, however, sometimes signifies *artful*. So, in *All's well that ends well*: “Thou art too *fine* in thy evidence.” STEEVENS.

² *They bore him barefac'd on the bier; &c.*] So, in Chaucer's *Knight's Tale*, Mr. Tyrwhitt's edit. ver. 2879:

“He laid him bare the visage on the bere,

“Therwith he wept that pitec was to here.”

STEEVENS.

LAER. Hadst thou thy wits, and didst persuade
revenge,
It could not move thus.

OPH. You must sing, *Down a-down*,⁴ an you call
him *a-down-a*. O, how the wheel becomes it !⁵ It

³ *Hey no nonny*, &c.] These words, which were the burthen of a song, are found only in the folio. See Vol. XVII. *King Lear*, Act III. sc. iii. MALONE.

These words are also found in old John Heywood's *Play of The Wether* :

“ Gyve boys wether, quoth a *nonny nonny*.”

I am informed, that among the common people in Norfolk, to *nonny* signifies to *trifle* or *play with*. STEEVENS.

⁴ ——— *sing*, *Down a-down*,] Perhaps Shakspeare alludes to *Phæbe's Sonnet*, by Thomas Lodge, which the reader may find in *England's Helicon*, 1600:

“ *Downe a-downe*,

“ Thus Phillis sung,

“ By fancie once distressed : &c.

“ And so sing I, with *downe a-downe*,” &c.

Down a-down is likewise the burthen of a song in *The Three Ladies of London*, 1584, and perhaps common to many others.

STEEVENS.

See Florio's Italian Dictionary, 1598 : “ *Filibustacchina*, The burden of a countrie song ; as we say, *Hay doune a doune, douna*. MALONE.

⁵ *O, how the wheel becomes it!* &c.] The story alluded to I do not know ; but perhaps the lady stolen by the steward was reduced to *spin*. JOHNSON.

The *wheel* may mean no more than *the burthen of the song*, which she had just repeated, and as such was formerly used. I met with the following observation in an old quarto black-letter book, published before the time of Shakspeare.

“ The song was accounted a good one, thogh it was not moche graced by the *wheele* which in no wise accorded with the subject matter thereof.”

I quote this from memory, and from a book, of which I cannot recollect the exact title or date ; but the passage was in a preface to some songs or sonnets. I well remember, to have met with the word in the same sense in other old books.

Rota, indeed, as I am informed, is the ancient musical term

is the false steward, that stole his master's daughter.

LAER. This nothing's more than matter.

OPH. There's rosemary, that's for remembrance ;

in Latin, for the burden of a song. Dr. Farmer, however, has just favoured me with a quotation from Nicholas Breton's *Toyes of an idle Head*, 1577, which at once explains the word *wheel* in the sense for which I have contended :

“ That I may sing, full merrily,

“ Not heigh ho *wele*, but care away !”

i. e. not with a melancholy, but a cheerful burthen.

I formerly supposed that the ballad alluded to by Ophelia, was that entered on the books of the Stationers' Company : “ October 1580. Four ballades of the Lord of Lorn and the *False Steward*,” &c. but Mr. Ritson assures me there is no corresponding *thefi* in it. STEEVENS.

I am inclined to think that *wheel* is here used in its ordinary sense, and that these words allude to the occupation of the girl who is supposed to sing the song alluded to by Ophelia.—The following lines in Hall's *Virgidemiarum*, 1597, appear to me to add some support to this interpretation :

“ Some drunken rimer thinks his time well spent,

“ If he can live to see his name in print ;

“ Who when he is once fleshed to the presse,

“ And sees his handselle have such fair successe,

“ *Sung to the wheele*, and sung unto the payle,

“ He sends forth thraves of *ballads* to the sale.”

So, in Sir Thomas Overbury's *Characters*, 1614 : She makes her hands hard with labour, and her head soft with pittie ; and when winter evenings fall early, sitting at her merry *wheele*, she sings a defiance to the giddy wheele of fortune.”

Our author likewise furnishes an authority to the same purpose. *Twelfth Night*, Act. II. sc. iv :

“ — Come, the *song* we had last night :

“ The *spinfiers* and knitters in the sun,

“ Do use to *chaunt* it.”

A musical antiquary may perhaps contend, that the controverted words of the text alludes to an ancient instrument mentioned by Chaucer, and called by him a *rote*, by others a *vielle* ; which was played upon by the friction of a *wheel*. MALONE.

pray you, love, remember : and there is pansies,
that's for thoughts.⁶

⁶ *There's rosemary, that's for remembrance;—and there is pansies, that's for thoughts.*] There is probably some mythology in the choice of these herbs, but I cannot explain it. *Pansies* is for *thoughts*, because of its name, *Penfées*; but why *rosemary* indicates *remembrance*, except that it is an ever-green, and carried at funerals, I have not discovered. JOHNSON.

So, in *All Fools*, a comedy, by Chapman, 1605 :

“ What flowers are these ?

“ The *pansie* this.

“ O, that's for lovers' *thoughts* !”

Rosemary was anciently supposed to strengthen the memory, and was not only carried at funerals, but worn at weddings, as appears from a passage in Beaumont and Fletcher's *Elder Brother*, Act III. sc. iii.

And from another in *Ram Alley, or Merry Tricks*, 1611 :

“ — will I be *wed* this morning,

“ Thou shalt not be there, nor once be graced with

“ A piece of *rosemary*.”

Again, in *The Noble Spanish Soldier*, 1634 : “ I meet few but are *fluck* with *rosemary* : every one asked me who was to be *married*.”

Again, in Greene's *Never too late*, 1616 : “ — she hath given thee a *nosegay* of flowers, wherein, as a top-gallant for all the rest, is set in *rosemary* for *remembrance*.”

Again, in *A Dialogue between Nature and the Phoenix*, by R. Chester, 1601 :

“ There's *rosemarie* ; the Arabians justifye

“ (Phyitions of exceeding perfect skill)

“ It comforteth the braine and *memorie*,” &c.

STEEVENS.

Rosemary being supposed to strengthen the memory, was the emblem of fidelity in lovers. So, in *A Handfull of pleasant Delites, containing sundrie new Sonets*, 16mo. 1584 :

“ *Rosemary* is for *remembrance*

“ Betweene us daie and night ;

“ Wishing that I might alwaies have

“ You present in my sight.”

The poem in which these lines are found, is entitled *A Nosegaye alwaies sweet for Lovers to send for Tokens of Love*, &c.

MALONE.

LAER. A document in madnes; thoughts and remembrance fitted.

OPH. There's fennel for you, and columbines :⁷

⁷ *There's fennel for you, and columbines :*] Greene, in his *Quip for an Upstart Courtier*, 1620, calls *fennel*, *women's weeds* : " fit generally for that sex, sith while they are maidens, they wish wantonly."

Among Turberville's *Epitaphes*, &c. p. 42, b. I likewise find the following mention of *fennel* :

" Your *fenell* did declare

" (As simple men can showe)

" That flattrie in my breast I bare,

" Where friendship ought to grow."

I know not of what *columbines* were supposed to be emblematical. They are again mentioned in *All Fools*, by Chapman, 1605 :

" What's that ?—a *columbine* ?

" No : that *thankless* flower grows not in my garden."

Gerard, however, and other herbalists, impute few, if any, virtues to them ; and they may therefore be styled *thankless*, because they appear to make no grateful return for their creation.

Again, in the 15th Song of Drayton's *Polyolbion* :

" The *columbine* amongst, they sparingly do set."

From the *Caltha Poetarum*, 1599, it should seem as if this flower was the emblem of cuckoldom :

" — the blue *cornuted* columbine,

" Like to the crooked horns of Acheloy." STEEVENS.

Columbine was an emblem of cuckoldom on account of the horns of its nectaria, which are remarkable in this plant. See *Aquilegia*, in Linnæus's *Genera*, 684. S. W.

The columbine was emblematical of forsaken lovers :

" The *columbine* in tawny often taken,

" *Is then ascribed to such as are forsaken.*"

Browne's *Britannia's Pastorals*, B. I. Song ii. 1613.

HOLT WHITE.

Ophelia gives her fennel and columbines to the *king*. In the collection of Sonnets quoted above, the former is thus mentioned :

" *Fennel* is for flatterers,

" An evil thing 'tis sure ;

" But I have alwaies meant truly,

" With constant heart most pure."

See also, Florio's *Italian Dictionary*, 1598 : "*Dare finocchio*, to give *fennel*,—to flatter, to dissemble." MALONE.

—there's rue for you ; and here's some for me :—
we may call it, herb of grace o'Sundays :⁸—you

⁸ — *there's rue for you ; and here's some for me :—we may call it.* herb of grace o'Sundays : &c.] I believe there is a quibble meant in this passage ; *rue* anciently signifying the same as *ruth*, i. e. sorrow. Ophelia gives the Queen some, and keeps a proportion of it for herself. There is the same kind of play with the same word in *King Richard II.*

Herb of grace is one of the titles which *Tucca* gives to *William Rufus*, in Decker's *Satiromastix*. I suppose the first syllable of the surname *Rufus* introduced the quibble.

In *Doctor Do-good's Directions*, an ancient ballad, is the same allusion :

- “ If a man have light fingers that he cannot charme,
- “ Which will pick men's pockets, and do such like harme,
- “ He must be let blood, in a scarfe weare his arme,
- “ And drink the *herb grace* in a posset luke-warme.”

STEEVENS.

The following passage from Greene's *Quip for an Upstart Courtier*, will furnish the best reason for calling *rue* herb of grace o'Sundays : “ — some of them smil'd and said, *Rue* was called *Herbegrace*, which though they scorned in their youth, they might wear in their age, and that it was never too late to say *miserere*.” HENLEY.

Herb of grace was not the *Sunday name*, but the *every day name* of *rue*. In the common Dictionaries of Shakspeare's time it is called *herb of grace*. See Florio's *Italian Dictionary*, 1598, in v. *ruta*, and Cotgrave's *French Dictionary*, 1611, in v. *rue*. There is no ground, therefore, for supposing with Dr. Warburton, that *rue* was called herb of grace, from its being used in exorcisms performed in churches on Sundays.

Ophelia only means, I think, that the Queen may with peculiar propriety on *Sundays*, when she solicits pardon for that crime which she has so much occasion to *rue* and repent of, call her *rue*, *herb of grace*. So, in *King Richard II.*

- “ Here did she drop a tear ; here in this place
- “ I'll set a bank of *rue*, sour *herb of grace*.
- “ *Rue*, even for *ruth*, here shortly shall be seen,
- “ In the remembrance of a weeping queen.”

Ophelia, after having given the Queen *rue* to remind her of the *sorrow* and *contrition* she ought to feel for her incestuous marriage, tells her, she may wear it with a *difference*, to distinguish it from that worn by Ophelia herself ; because her tears

may wear your rue with a difference.⁹—There's a daisy :¹—I would give you some violets ; but they withered all, when my father died :²—They say, he made a good end,——

*For bonny sweet Robin is all my joy,*³—

[Sings.

flowed from the loss of a father, those of the Queen ought to flow for her guilt. MALONE.

⁹ — you may wear your rue with a difference.] This seems to refer to the rules of heraldry, where the younger brothers of a family bear the same arms *with a difference*, or mark of distinction. So, in Holinshed's *Reign of King Richard II.* p. 443 : “ —because he was the youngest of the Spencers, he bare a border gules for a *difference*.”

There may, however, be somewhat more implied here than is expressed. You, madam, (says Ophelia to the Queen,) may call your RUE by its Sunday name, HERB OF GRACE, and so wear it with a difference to distinguish it from mine, which can never be any thing but merely RUE, i. e. sorrow. STEEVENS.

¹ There's a daisy :] Greene, in his *Quip for an Upstart Courtier*, has explained the significance of this flower : “ —Next them grew the DISSEMBLING DAISIE, to warne such light-of-love wenches not to trust every faire promise that such amorous bachelors make them.” HENLEY.

² I would give you some violets ; but they wither'd all, when my father died :] So, in Bion's beautiful elegy on the death of Adonis :

“ ————— πάντα σὺν αὐτῷ

“ Ὡς τῆνος τέθνηκε, καὶ ἄνθεα πάντ' ἐμαρπάνθη.” TODD.

The violet is thus characterized in the old collection of Sonnets above quoted, printed in 1584 :

“ Violet is for faithfulnessè,

“ Which in me shall abide ;

“ Hoping likewise that from your heart

“ You will not let it slide.” MALONE.

³ For bonny sweet Robin is all my joy,] This is part of an old song, mentioned likewise by Beaumont and Fletcher, in *The Two Noble Kinsmen*, Act IV. sc. i :

“ ——— I can sing the broom,

“ And Bonny Robin.”

LAER. Thought and affliction,⁴ passion, hell it-
self,
She turns to favour, and to prettiness.

OPH. *And will he not come again?* [Sings.
And will he not come again?
No, no, he is dead,
Go to thy death-bed,
He never will come again.

His beard was as white as snow,⁵
All flaxen was his poll:
He is gone, he is gone,
And we cast away moan;
God 'a mercy on his soul!

And of all christian souls!⁶ I pray God. . God be
wi' you! [Exit OPHELIA.

In the books of the Stationers' Company, 26 April, 1594, is entered "A ballad, intituled, A doleful adewe to the last Erle of Darbie, to the tune of *Bonny sweet Robin*." STEEVENS.

The "Courtly new ballad of the princely wooing of the faire maid of London, by King Edward," is also "to the tune of *Bonny sweet Robin*." RITSON.

⁴ Thought and affliction,] *Thought* here, as in many other places, signifies melancholy. See Vol. XVII. p. 179, n. 1.

MALONE.

⁵ *His beard was as white as snow, &c.*] This, and several circumstances in the character of Ophelia, seem to have been ridiculed in *Eastward Hoe*, a comedy, written by Ben Jonson, Chapman, and Marston, printed in 1605, Act III:

"His head as white as milk,
"All flaxen was his hair;
"But now he's dead,
"And laid in his bed,
"And never will come again,
"God be at your labour!" STEEVENS.

⁶ *God 'a mercy on his soul!*
And of all christian souls!] This is the common conclusion

LAER. Do you see this, O God ?

KING. Laertes, I must commune with your grief,⁷
Or you deny me right. Go but apart,
Make choice of whom your wisest friends you will,
And they shall hear and judge 'twixt you and me :
If by direct or by collateral hand
They find us touch'd, we will our kingdom give,
Our crown, our life, and all that we call ours,
To you in satisfaction ; but, if not,
Be you content to lend your patience to us,
And we shall jointly labour with your soul
To give it due content.

LAER. Let this be so ;
His means of death, his obscure funeral,—
No trophy, sword, nor hatchment, o'er his bones,⁸

to many of the ancient monumental inscriptions. See Weever's *Funeral Monuments*, p. 657, 658. Berthelette, the publisher of Gower's *Confessio Amantis*, 1554, speaking first of the funeral of Chaucer, and then of Gower, says : " — he lieth buried in the monasterie of Seynt Peter's at Westminster, &c. *On whose soules and all christen, Jesu have mercie.*" STEEVENS.

⁷ — commune *with your grief,*] The folio reads—*common*. To *common* is to *commune*. This word, pronounced as anciently spelt, is still in frequent provincial use. So, in *The Last Voyage of Captaine Frotisher*, by Dionyse Settle, 12mo. bl. l. 1577 : " Our Generall repayred with the ship boat to *common* or sign with them." Again, in Holinshed's account of Jack Cade's insurrection : " —to whome were sent from the king the archbishop &c. to *common* with him of his griefs and requests."

STEEVENS.

⁸ *No trophy, sword, nor hatchment, o'er his bones,*] It was the custom, in the times of our author, to hang a sword over the grave of a knight. JOHNSON.

This practice is uniformly kept up to this day. Not only the sword, but the helmet, gauntlet, spurs, and tabard (i. e. a coat whereon the armorial ensigns were anciently depicted, from whence the term *coat of armour*,) are hung over the grave of every knight. SIR J. HAWKINS.

No noble rite, nor formal ostentation.—
Cry to be heard, as 'twere from heaven to earth,
That I must call't in question.

KING. So you shall;
And, where the offence is, let the great axe fall.
I pray you, go with me. [*Exeunt.*]

SCENE VI.

Another Room in the same.

Enter HORATIO, and a Servant.

HOR. What are they, that would speak with me?

SERV. Sailors, fir;
They say, they have letters for you.

HOR. Let them come in.—
[*Exit Servant.*]

I do not know from what part of the world
I should be greeted, if not from lord Hamlet.

Enter Sailors.

1 *SAIL.* God blefs you, fir.

HOR. Let him blefs thee too.

1 *SAIL.* He shall, fir, an't please him. There's
a letter for you, fir; it comes from the ambassâdor
that was bound for England; if your name be Ho-
ratio, as I am let to know it is.

HOR. [*Reads.*] Horatio, when thou shalt have
overlooked this, give these fellows some means to the
king; they have letters for him. Ere we were two

days old at sea, a pirate of very warlike appointment gave us chase: Finding ourselves too slow of sail, we put on a compelled valour; and in the grapple I boarded them: on the instant, they got clear of our ship; so I alone became their prisoner. They have dealt with me, like thieves of mercy; but they knew what they did; I am to do a good turn for them. Let the king have the letters I have sent; and repair thou to me with as much haste as thou would'st fly death. I have words to speak in thine ear, will make thee dumb; yet are they much too light for the bore of the matter.⁹ These good fellows will bring thee where I am. Rosencrantz and Guildenstern hold their course for England: of them I have much to tell thee. Farewell.

He that thou knowest thine, Hamlet.

Come, I will give you way for these your letters;
And do't the speedier, that you may direct me
To him from whom you brought them.

[*Exeunt.*]

⁹ — *for the bore of the matter.*] The *bore* is the caliber of a gun, or the capacity of the barrel. The *matter* (says Hamlet) would carry heavier words. JOHNSON.

SCENE VII.

Another Room in the same.

Enter King and LAERTES.

KING. Now must your conscience my acquittance
 feal,
 And you must put me in your heart for friend ;
 Sith you have heard, and with a knowing ear,
 That he, which hath your noble father slain,
 Pursu'd my life.

LAER. It well appears :—But tell me,
 Why you proceeded not against these feats,
 So crimeful and so capital in nature,
 As by your safety, greatness, wisdom, all things else,
 You mainly were stirr'd up.

KING. O, for two special reasons ;
 Which may to you, perhaps, seem much unfinew'd,
 But yet to me they are strong. The queen his mo-
 ther,
 Lives almost by his looks ; and for my self,
 (My virtue, or my plague, be it either which,)
 She is so conjunctive to my life and soul,
 That, as the star moves not but in his sphere,
 I could not but by her. The other motive,
 Why to a publick count I might not go,
 Is, the great love the general gender¹ bear him :
 Who, dipping all his faults in their affection,

¹ ——— *the general gender* —] The *common race* of the people.
 JOHNSON.

Work like the spring² that turneth wood to stone,
 Convert his gyves to graces; so that my arrows,
 Too slightly timber'd for so loud a wind,³
 Would have reverted to my bow again,
 And not where I had aim'd them.

LAER. And so have I a noble father lost;
 A sister driven into desperate terms;
 Whose worth, if praises may go back again,⁴

² Work like the spring &c.] This simile is neither very feasonable in the deep interest of this conversation, nor very accurately applied. If the *spring* had changed base metals to gold, the thought had been more proper. JOHNSON.

The folio, instead of—*work*, reads—*would*.

The same comparison occurs in Churchyard's *Choise*:

“ So there is *wood* that water turns to *stones*.”

In Thomas Lupton's *Third Book of Notable Things*, 4to. bl. l. there is also mention of “ a well, that whatsoever is throwne into the same, is *turned into a stone*.”

This, however, we learn from Ovid, is no modern supposition:

“ Flumen habent Cicones, quod potum saxea reddit

“ Viscera, quod tactis inducit marmora rebus.”

See also, Hackluyt, Vol. I. p. 565. STEEVENS.

The allusion here is to the qualities still ascribed to the dropping well at Knaresborough in Yorkshire. Camden (edit. 1590, p. 564,) thus mentions it: “ Sub quo fons est in quem ex impendentibus rupibus aquæ guttatim distillant, unde DROPPING WELL vocant, in quem *quicquid ligni immittitur, lapideo cortice brevi obduci & lapidescere observatum est*.” REED.

³ — *for so loud a wind,*] Thus the folio. The quarto, 1604, reads—*for so loued arm'd*. If these words have any meaning, it should seem to be—The instruments of offence I employ, would have proved too weak to injure one who is so *loved and arm'd* by the affection of the people. Their love, like *armour*, would revert the arrow to the bow.

The reading in the text, however, is supported in Ascham's *Toxophilus*, edit. 1589, p. 57: “ Weake bowes and *lighte shaftes* cannot stand in a *rough winde*.” STEEVENS.

Loued arm'd is as extraordinary a corruption as any that is found in these plays. MALONE.

⁴ — *if praises may go back again,*] If I may praise what has been, but is now to be found no more. JOHNSON.

Stood challenger on mount of all the age
For her perfections :—But my revenge will come.

KING. Break not your sleeps for that : you must
not think,
That we are made of stuff so flat and dull,
That we can let our beard be shook with danger,⁵
And think it passime. You shortly shall hear more :
I loved your father, and we love ourself ;
And that, I hope, will teach you to imagine,—
How now ? what news ?⁶

Enter a Messenger.

MESS. Letters, my lord, from Hamlet :⁷
This to your majesty ; this to the queen.

KING. From Hamlet ! who brought them ?

MESS. Sailors, my lord, they say : I saw them not ;
They were given me by Claudio, he receiv'd them
Of him that brought them.⁸

KING. Laertes, you shall hear them :—
Leave us. [*Exit Messenger.*]

[*Reads.*] *High and mighty, you shall know, I
am set naked on your kingdom. To-morrow shall I
beg leave to see your kingly eyes : when I shall, first
asking your pardon thereunto, recount the occasion of
my sudden and more strange return.* Hamlet.

⁵ *That we can let our beard be shook with danger,*] It is wonderful that none of the advocates for the learning of Shakspeare have told us that this line is imitated from Persius, Sat. ii :

“ Idcirco stolidam præbet tibi vellere barbam

“ Jupiter ?” STEEVENS.

⁶ *How now ? &c.*] Omitted in the quartos. THEOBALD.

⁷ *Letters, &c.*] Omitted in the quartos. STEEVENS.

⁸ *Of him that brought them.*] I have restored this hemistich from the quartos. STEEVENS.

What should this mean ! Are all the rest come back ?
Or is it some abuse, and no such thing ?

LAER. Know you the hand ?

KING. 'Tis Hamlet's character. *Naked*,—
And, in a postscript here, he says, *alone* :
Can you advise me ?

LAER. I am lost in it, my lord. But let him
come ;
It warms the very sickness in my heart,
That I shall live and tell him to his teeth,
Thus diddest thou.

KING. If it be so, Laertes,
As how should it be so ? how otherwise ?—
Will you be rul'd by me ?

LAER. Ay, my lord ;
So you will not o'er-rule me to a peace.

KING. To thine own peace. If he be now re-
turn'd,—
As checking at his voyage,⁹ and that he means
No more to undertake it,—I will work him
To an exploit, now ripe in my device,
Under the which he shall not choose but fall :
And for his death no wind of blame shall breathe ;

⁹ *As checking at his voyage,*] The phrase is from falconry ;
and may be justified from the following passage in Hinde's *Eliosto
Libidinoso*, 1606 : “ — For who knows not, quoth she, that
this hawk, which comes now so fair to the fist, may to-morrow
check at the lure ? ”

Again, in G. Whetstone's *Casile of Delight*, 1576 :

“ But as the hawke, to gad which knowes the way,
“ Will hardly leave to *checke* at carren crows,” &c.

STEEVENS.

As checking at his voyage,] Thus the folio. The quarto,
1604, exhibits a corruption similar to that mentioned in n. 3,
p. 304. It reads :—*As the king at his voyage.* MALONE.

But even his mother shall uncharge the practice,
And call it, accident.

*LAER.*¹ My lord, I will be rul'd ;
The rather, if you could devise it so,
That I might be the organ.

KING. It falls right.
You have been talk'd of since your travel much,
And that in Hamlet's hearing, for a quality
Wherein, they say, you shine : your sum of parts
Did not together pluck such envy from him,
As did that one ; and that, in my regard,
Of the unworthiest siege.²

LAER. What part is that, my lord ?

KING. A very ribband in the cap of youth,
Yet needful too ; for youth no less becomes
The light and careless livery that it wears,
Than settled age his fables, and his weeds,
Importing health and graveness.³—Two months
since,

¹ *Laer.* &c.] The next sixteen lines are omitted in the folio.
STEEVENS.

² *Of the unworthiest siege.*] Of the lowest rank. *Siege*, for
seat, place. JOHNSON.

So, in *Othello* :

“ ————— I fetch my birth
“ From men of royal *siege*.” STEEVENS.

³ *Importing health and graveness.*] *Importing* here may be,
not *inferring* by logical consequence, but *producing* by physical
effect. A young man regards show in his dress, an old man,
health. JOHNSON.

Importing health, I apprehend, means, *denoting an attention
to health.* MALONE.

Importing may only signify—*implying, denoting.* So, in *King
Henry VI.* P. I :

“ Comets, *importing* change of times and states.”

Mr. Malone's explanation, however, may be the true one.

STEEVENS.

Here was a gentleman of Normandy,—
 I have seen myself, and serv'd against, the French,
 And they can well on horseback : but this gallant
 Had witchcraft in't ; he grew unto his feat ;
 And to such wond'rous doing brought his horse,
 As he had been incorps'd and demi-natur'd
 With the brave beast :⁴ so far he topp'd my thought,
 That I, in forgery of shapes and tricks,⁵
 Come short of what he did.

LAER. A Norman, was't ?

KING. A Norman.

LAER. Upon my life, Lamord.⁶

KING. The very same.

LAER. I know him well : he is the brooch, in-
 deed,
 And gem of all the nation.

KING. He made confession of you ;
 And gave you such a masterly report,
 For art and exercise in your defence,⁷
 And for your rapier most especial,
 That he cried out, 'twould be a fight indeed,
 If one could match you : the scrimers⁸ of their na-
 tion,

⁴ *As he had been incorps'd and demi-natur'd*

With the brave beast :] This is from Sidney's *Arcadia*, B. II: "As if, Centaur-like, he had been one pcece with the horse." STEEVENS.

⁵ — *in forgery of shapes and tricks,*] I could not contrive for many proofs of dexterity as he could perform. JOHNSON.

⁶ *Lamord.*] Thus the quarto, 1604. Shakspeare, I suspect, wrote *Lamode*. See the next speech but one. The folio has—*Lamound*. MALONE.

⁷ — *in your defence,*] That is, in the *science* of defence. JOHNSON.

⁸ — *the scrimers*—] The *fencers*. JOHNSON.

He swore, had neither motion, guard, nor eye,
 If you oppos'd them : Sir, this report of his
 Did Hamlet so envenom with his envy,
 That he could nothing do, but wish and beg
 Your sudden coming o'er, to play with you.
 Now, out of this,——

LAER. What out of this, my lord ?

KING. Laertes, was your father dear to you ?
 Or are you like the painting of a sorrow,
 A face without a heart ?

LAER. Why ask you this ?

KING. Not that I think, you did not love your
 father ;

But that I know, love is begun by time ;⁹
 And that I see, in passages of proof,¹
 Time qualifies the spark and fire of it.
 There lives² within the very flame of love
 A kind of wick, or snuff, that will abate it ;
 And nothing is at a like goodness still ;

From *escrimeur*, Fr. a fencer. MALONE.

This unfavourable description of the French swordsmen is not
 in the folio. STEEVENS.

⁹ — *love is begun by time ;*] This is obscure. The meaning
 may be, *love is not innate in us, and co-essential to our nature,*
 but begins at a certain time from some external cause, and being
 always subject to the operations of time, suffers change and di-
 minution. JOHNSON.

The King reasons thus :—“ I do not suspect that you did not
 love your father ; but I know that time abates the force of affec-
 tion.” I therefore suspect that we ought to read :

— *love is begone by time ;*

I suppose that Shakspeare places the syllable *be* before *gone*, as
 we say *be-paint, be-spatter, be-think, &c.* M. MASON.

¹ — *passages of proof,*] In transactions of daily experience.
 JOHNSON.

² *There lives &c.*] The next ten lines are not in the folio.

STEEVENS.

For goodnes, growing to a plurify,³
Dies in his own too-much : That we would do,
We should do when we would ; for this *would*
changes,

³ For goodnes, growing to a plurify,] I would believe, for the honour of Shakspeare, that he wrote *plethory*. But I observe the dramattick writers of that time frequently call a fullness of blood a *plurify*, as if it came, not from $\pi\lambda\epsilon\nu\rho\acute{\alpha}$, but from *plus, pluris*. WARBURTON.

I think the word should be spelt—*plurify*. This passage is fully explained by one in Mascall's *Treatise on Cattle*, 1662, p. 187 : “ Against the blood, or *plurifie* of blood. The disease of blood is, some young horses will feed, and being fat will *increase* blood, and so *grow to a plurifie*, and *die* thereof if he have not soon help.” TOLLET.

We should certainly read *plurify*, as Tollet observes. Thus, in Massinger's *Unnatural Combat*, Malefort says—

“ ————— in a word,
“ Thy *plurify* of goodnes is thy ill.”

And again, in *The Picture*, Sophia says :

“ A *plurify* of blood you may let out,” &c.

The word also occurs in *The Two Noble Kinsmen*. Arcite, in his invocation to Mars, says :

“ ————— that heal't with blood
“ The earth, when it is sick, and cur't the world
“ Of the *plurify* of people !” M. MASON.

Dr. Warburton is right. The word is spelt *plurify* in the quarto, 1604, and is used in the same sense as here, in *'Tis Pity She's a Whore*, by Ford, 1633 :

“ Must your hot itch and *plurifie* of lust,
“ The hey-day of your luxury, be fed
“ Up to a surfeit ?” MALONE.

Mr. Pope introduced this simile in the *Essay on Criticism*, v. 303 :

“ For works may have more wit than does them good,
“ *As bodies perish through excess of blood.*”

Ascham has a thought very similar to Pope's : “ Twenty to one, offend more, in writing to much, then to litle : *euen as twenty, fall into sicknesse, rather by ouer much fulnes, then by any lacke, or emptinesse.*” *The Schole-Master*, 4to. bl. l. fol. 43,

HOLT WHITE.

And hath abatements and delays as many,
 As there are tongues, are hands, are accidents ;
 And then this *should* is like a spendthrift sigh,
 That hurts by easing.⁴ But, to the quick o' the
 ulcer :

⁴ *And then this should is like a spendthrift sigh,*

That hurts by easing.] A *spendthrift sigh* is a *sigh* that makes an unnecessary waste of the vital flame. It is a notion very prevalent, that *sighs* impair the strength, and wear out the animal powers. JOHNSON.

So, in the *Governall of Helthe* &c. printed by Wynkyn de Worde : " And for why whan a man casteth out that noble humour too moche, he is hugely dyscolored, and his body moche febled, more then he lete four *sythes*, soo moche blode oute of his body." STEEVENS.

Hence they are called, in *King Henry VI.*—blood-consuming *sighs*. Again, in *Pericles*, 1609 :

" Do not consume your blood with sorrowing."

The idea is enlarged upon in Fenton's *Fragical Discourses*, 1579 : " Why stave you not in tyme the source of your scorching *sighes*, that have already drayned your body of his wholesome humoures, appoynted by nature to gyve sucke to the entrals and inward parts of you ?"

The original quarto, as well as the folio, reads—a spendthrift's sigh ; but I have no doubt that it was a corruption, arising from the first letter of the following word *sigh*, being an *s*. I have, therefore, with the other modern editors, printed *spendthrift sigh*, following a late quarto, (which however is of no authority,) printed in 1611. That a sigh, if it consumes the blood, *hurts us by easing*, or is prejudicial to us on the whole, though it affords a temporary relief, is sufficiently clear : but the former part of the line, *and then this should*, may require a little explanation. I suppose the King means to say, that if we do not promptly execute what we are convinced we *should* or ought to do, we shall afterwards in vain repent our not having seized the fortunate moment for action : and this opportunity which we have let go by us, and the reflection that we *should* have done that, which, from supervening accidents, it is no longer in our power to do, is as prejudicial and painful to us as a blood-consuming sigh, that at once hurts and eases us.

I apprehend the poet meant to compare such a conduct, and the consequent reflection, *only* to the *pernicious* quality which he

Hamlet comes back ; What would you undertake,
To show yourself in deed your father's son
More than in words ?

LAER. To cut his throat i'the church.

KING. No place, indeed, should murder sanctua-
rize ;
Revenge should have no bounds. But, good La-
ertes,
Will you do this, keep close within your chamber :
Hamlet, return'd, shall know you are come home :
We'll put on those shall praise your excellence,
And set a double varnish on the fame
The Frenchman gave you ; bring you, in fine, to-
gether,
And wager o'er your heads : he, being remiss,⁵
Most generous, and free from all contriving,
Will not peruse the foils ; so that, with ease,
Or with a little shuffling, you may choose
A sword unbated,⁶ and, in a pass of practice,⁷

supposed to be annexed to fighting, and not to the temporary ease which it affords. His similes, as I have frequently had occasion to observe, seldom run on four feet. MALONE.

⁵ — *he, being remiss,*] He being not vigilant or cautious. JOHNSON.

⁶ *A sword unbated,*] i. e. not blunted as foils are. Or, as one edition has it, *embaited or envenomed.* POPE.

There is no such reading as *embaited* in any edition. In Sir Thomas North's translation of Plutarch, it is said of one of the *Metelli*, that " he shewed the people the cruel fight of fencers, at *unbated* swords." STEEVENS.

Not blunted, as foils are by a button fixed to the end. So, in *Love's Labour's Lost* :

" That honour, which shall *bate* his scythe's keen edge." MALONE.

⁷ — *a pass of practice,*] *Practice* is often by Shakspeare, and other writers, taken for an *insidious stratagem*, or *privy treason*, a sense not incongruous to this passage, where yet

Requite him for your father.

LAER.

I will do't :

And, for the purpose, I'll anoint my sword.
I bought an unction of a mountebank,
So mortal, that but dip a knife in it,
Where it draws blood no cataplasm so rare,
Collected from all simples that have virtue
Under the moon, can save the thing from death,
That is but scratch'd withal : I'll touch my point
With this contagion ; that, if I gall him slightly,
It may be death.⁸

KING.

Let's further think of this ;

Weigh, what convenience, both of time and means,

rather believe, that nothing more is meant than a *thrust for exercise*. JOHNSON.

So, in *Look about you*, 1600 :

“ I pray God there be no *practice* in this change.”

Again :

“ ———— the man is like to die :

“ *Practice*, by th' mafs, *practice* by the &c.—

“ *Practice*, by the Lord, *practice*, I see it clear.”

Again, more appositely, in our author's *Twelfth-Night*, Act V.
sc. ult :

“ This *practice* hath most shrewdly *pass'd* upon thee.”

STEEVENS.

A *pass of practice* is a favourite *pass*, one that Laertes was well practised in.—In *Much Ado about Nothing*, Hero's father says :

“ I'll prove it on his body, if he dare,

“ Despite his nice fence, and his active *practice*.”

The treachery on this occasion, was his using a sword *unbated* and *envenomed*. M. MASON.

⁸ *It may be death.*] It is a matter of surprise, that no one of Shakspeare's numerous and able commentators has remarked, with proper warmth and detestation, the villainous assassin-like treachery of Laertes in this horrid plot. There is the more occasion that he should be here pointed out an object of abhorrence, as he is a character we are, in some preceding parts of the play, led to respect and admire. RITSON.

May fit us to our shape:⁹ if this should fail,
And that our drift look through our bad perform-
ance,

'Twere better not assay'd; therefore this project
Should have a back, or second, that might hold,
If this should blast in proof.¹ Soft;—let me see:—
We'll make a solemn wager on your cunnings,—
I ha't :

When in your motion you are hot and dry,
(As make your bouts more violent to that end,)
And that he calls for drink, I'll have preferr'd him²
A chalice for the nonce; whereon but sipping,
If he by chance escape your venom'd stuck,³

⁹ *May fit us to our shape:*] May enable us to assume proper characters, and to act our part. JOHNSON.

¹ ——— *blast in proof.*] This, I believe, is a metaphor taken from a mine, which, in the proof or execution, sometimes breaks out with an ineffectual *blast*. JOHNSON.

The word *proof* shows the metaphor to be taken from the trying or proving fire-arms or cannon, which often *blast* or *burst* in the *proof*. STEEVENS.

² ——— *I'll have preferr'd him—*] i. e. presented to him. Thus the quarto, 1604. The word indeed is misspelt, *prefard*. The folio reads—I'll have *prepar'd* him. MALONE.

To *prefer* (as Mr. Malone observes,) certainly means—to present, offer, or bring forward. So, in *Timon of Athens*:

“Why then *preferr'd* you not your fums and bills?”

STEEVENS.

³ *If he by chance escape your venom'd stuck,*] For *stuck*, read *tuck*, a common name for a rapier. BLACKSTONE.

Your venom'd *stuck* is, your venom'd thrust. *Stuck* was a term of the fencing-school. So, in *Twelfth-Night*: “—and he gives me the *stuck* with such a mortal motion,—.” Again, in *The Return from Parnassus*, 1606: “Here is a fellow, Judicio, that carried the deadly *stocke* in his pen.”—See Florio's *Italian Dict.* 1598: “*Stoccata*, a foyné, a thrust, a *stoccado* given in fence.” MALONE.

See Vol. V. p. 371, n. 9. STEEVENS.

Our purpose may hold there. But stay, what noise?⁴

Enter Queen.

How now, sweet queen?⁵

QUEEN. One woe doth tread upon another's heel,⁶
So fast they follow:—Your sifter's drown'd, Laertes.

LAER. Drown'd! O, where?

QUEEN. There is a willow grows ascaunt the
brook,⁷

That shows his hoar leaves in the glassy stream;
Therewith fantastick garlands did she make
Of crow-flowers, nettles, daiesies, and long purples,⁸

⁴ ——— *But stay, what noise?*] I have recovered this from the quartos. STEEVENS.

⁵ *How now, sweet queen?*] These words are not in the quarto. The word *now*, which appears to have been omitted by the carelessness of the transcriber or compositor, was supplied by the editor of the second folio. MALONE.

⁶ *One woe doth tread upon another's heel,*] A similar thought occurs in *Pericles, Prince of Tyre*, 1609:

“ One sorrow never comes, but brings an heir,

“ That may succeed as his inheritor.” STEEVENS.

Again, in Drayton's *Mortimeriados*, 4to. 1596:

“ ——— miseries, which seldom come alone,

“ Thick on the neck one of another fell.”

Again, in Shakspeare's 131st Sonnet:

“ A thousand groans, but thinking on thy fall,

“ One on another's neck, ———.” MALONE.

Again, in *Lochrine*, 1595:

“ *One mischief follows on another's neck.*”

And this also is the first line of a queen's speech on a lady's drowning herself. RITSON.

⁷ ——— *ascaunt the brook,*] Thus the quartos. The folio reads *astant*. *Ascaunce* is interpreted in a note of Mr. Tyrwhitt's on Chaucer—*askew, aside, sideways*. STEEVENS.

⁸ ——— *and long purples,*] By *long purples* is meant a plant,

As one incapable of her own distress,²
 Or like a creature native and indu'd
 Unto that element :³ but long it could not be,
 Till that her garments, heavy with their drink,
 Pull'd the poor wretch from her melodious lay
 To muddy death.⁴

LAER. Alas then, she is drown'd ?

QUEEN. Drown'd, drown'd.

The quartos read—snatches of old *lauds*, i. e. *hymns*.

STEEVENS.

² *As one incapable of her own distress,*] As one having no understanding or knowledge of her danger. See p. 249, n. 1.

MALONE.

That is, insensible. So, in *King Richard III*:

“*Incapable* and shallow innocents.” RITSON.

³ *Or like a creature native and indu'd*

Unto that element :] I do not think the word *indued* is sense in this place; and believe we should read *inured*.

Shakspeare seems to have forgot himself in this scene, as there is not a single circumstance in the relation of Ophelia's death, that induces us to think she had drowned herself intentionally.

M. MASON.

As we are indued with certain original dispositions and propensities at our birth, Shakspeare here uses *indued* with great licentiousness, for formed by nature; clothed, endowed, or furnished, with properties suited to the element of water.

Our old writers used *indued* and *endowed* indiscriminately. “*To indue*,” says Minshew in his Dictionary, “*sepiissime referuntur ad dotes animo infusas, quibus nimirum ingenium alicujus imbutum et initiatum est, unde et G. instruire est. L. imbuerere. Imbuere proprie est inchoare et initiari.*”

In Cotgrave's French Dictionary, 1611, *instruire* is interpreted, “*to fashion, to furnish with.*” MALONE.

⁴ *To muddy death.*] In the first scene of the next Act we find Ophelia buried with such rites as betoken she *foredid her own life*. It should be remembered, that the account here given, is that of a friend; and that the Queen could not possibly know what passed in the mind of Ophelia, when she placed herself in so perilous a situation. After the facts had been weighed and considered, the priest in the next Act pronounces, that *her death was doubtful*. MALONE.

LAER. Too much of water hast thou; poor
 Ophelia,
 And therefore I forbid my tears: But yet
 It is our trick; nature her custom holds,
 Let shame say what it will: when these are gone,
 The woman will be out.⁵—Adieu, my lord!
 I have a speech of fire, that fain would blaze,
 But that this folly drowns it.⁶ [*Exit.*

KING. Let's follow, Gertrude:
 How much I had to do to calm his rage!
 Now fear I, this will give it start again;
 Therefore, let's follow. [*Exeunt.*

ACT V. SCENE I.

A Church Yard.

Enter Two Clowns, with Spades, &c.

1 *CLO.* Is she to be buried in christian burial, that
 wilfully seeks her own salvation?

2 *CLO.* I tell thee, she is; therefore make her
 grave straight:⁷ the crowner hath set on her, and
 finds it christian burial.

⁵ *The woman will be out.*] i. e. tears will flow. So, in
K. Henry V:

“And all the woman came into my eyes.” MALONE.

See Vol. XII. p. 476, n. 1. STEEVENS.

⁶ *But that this folly drowns it.*] Thus the quarto, 1604. The
 folio reads—But that this folly doubts it; i. e. doubts, or extin-
 guishes it. See p. 68, n. 4. MALONE.

⁷ — make her grave straight:] Make her grave from east

1 *CLO.* How can that be, unless she drowned herself in her own defence ?

2 *CLO.* Why, 'tis found so.

1 *CLO.* It must be *se offendendo* ; it cannot be else. For here lies the point : If I drown myself wittingly, it argues an act : and an act hath three branches ; it is, to act, to do, and to perform :⁸ Argal, she drowned herself wittingly.

2 *CLO.* Nay, but hear you, goodman delver.

1 *CLO.* Give me leave. Here lies the water ; good : here stands the man ; good : If the man go to this water, and drown himself, it is, will he, nill he, he goes ; mark you that : but if the water come to him, and drown him, he drowns not himself :

to west in a direct line parallel to the church ; not from north to south, athwart the regular line. This, I think, is meant,

JOHNSON.

I cannot think that this means any more than make *her grave immediately*. She is to be buried in *christian burial*, and consequently the grave is to be made as usual. My interpretation may be justified from the following passage in *King Henry V.* and the play before us : “ — We cannot lodge and board a dozen or fourteen gentlewomen who live by the prick of their needles, but it will be thought we keep a bawdy-house *straight*.”

Again, in *Hamlet*, Act. III. sc. iv :

“ *Pol.* He will come *straight*.”

Again, in *The Lover's Progress*, by Beaumont and Fletcher :

“ *Lif.* Do you fight *straight* ?

“ *Clar.* Yes presently.”

Again, in *The Merry Wives of Windsor* :

“ — we'll come and dress you *straight*.”

Again, in *Othello* :

“ Farewell, my Desdemona, I will come to thee *straight*.”

STEEVENS.

Again, in *Troilus and Cressida* :

“ Let us make ready *straight*.” MALONE.

⁸ — an act hath three branches ; it is, to act, to do, and to perform :] Ridicule on scholastick divisions without distinction ; and of distinctions without difference. WARBURTON.

Argal, he, that is not guilty of his own death, shortens not his own life.

2 *CLO.* But is this law?

1 *CLO.* Ay, marry is't; crowner's-quest law.⁹

2 *CLO.* Will you ha' the truth on't? If this had not been a gentlewoman, she should have been buried out of christian burial.

1 *CLO.* Why, there thou say'st: And the more pity; that great folks shall have countenance in this world to drown or hang themselves, more than their even christian.¹ Come, my spade. There

⁹ — *crowner's quest-law.*] I strongly suspect that this is a ridicule on the case of Dame Hales, reported by Plowden in his Commentaries, as determined in 3 Eliz.

It seems, her husband Sir James Hales had drowned himself in a river; and the question was, whether by this act a forfeiture of a lease from the Dean and Chapter of Canterbury, which he was possessed of, did not accrue to the crown: an inquisition was found before the coroner, which found him *felo de se*. The legal and logical subtilties, arising from the course of the argument of this case, gave a very fair opportunity for a sneer at *crowner's quest-law*. The expression, a little before, that *an act hath three branches*, &c. is so pointed an allusion to the case I mention, that I cannot doubt but that Shakspeare was acquainted with, and meant to laugh at it.

It may be added, that on this occasion a great deal of subtilty was used, to ascertain whether Sir James was the *agent* or the *patient*; or, in other words, whether *he went to the water, or the water came to him*. The cause of Sir James's madness was the circumstance of his having been the judge who condemned *Lady Jane Grey*. SIR J. HAWKINS.

If Shakspeare meant to allude to the case of Dame Hales, (which indeed seems not improbable,) he must have heard of that case in conversation; for it was determined before he was born, and Plowden's Commentaries, in which it is reported, were not translated into English till a few years ago. Our author's study was probably not much encumbered with old French Reports. MALONE.

¹ — *their even christian.*] So, all the old books, and rightly. An old English expression for fellow-christian.

THIRLBY.

is no ancient gentlemen but gardeners, ditchers, and grave-makers; they hold up Adam's profession.

2 *CLO.* Was he a gentleman?

1 *CLO.* He was the first that ever bore arms.

2 *CLO.*² Why, he had none.

1 *CLO.* What, art a heathen? How dost thou understand the scripture? The scripture says, Adam digged; Could he dig without arms? I'll put another question to thee: if thou answerest me not to the purpose, confess thyself——³

2 *CLO.* Go to.

1 *CLO.* What is he, that builds stronger than either the mason, the shipwright, or the carpenter?

So, in Chaucer's *Jack Upland*: "If freres cannot or mow not excuse 'hem of these questions asked of 'hem, it seemeth that they be horrible giltie against God, and *ther even christian*;" &c.

Again, in Gower, *de Confessione Amantis*, Lib. V. fol. 102:

"Of beautie sighe he never hir *even*."

Again, Chaucer's *Perfones Tale*: "—— of his neighbour, that is to sayn, of his *even cristen*," &c. This phrase also occurs frequently in the *Paston Letters*. See Vol. III. p. 421, &c. &c. "That is to say, in relieving and sustenance of your *even christen*," &c.—Again: "—— to dispose and help your *even christen*." STEEVENS.

So King Henry Eighth, in his answer to parliament in 1546: "—— you might say that I, beyng put in so speciall a trust as I am in this case, were no trustie frende to you, nor charitable man to mine *even christian*,—." Hall's *Chronicle*, fol. 261.

MALONE.

² 2. *Clo.*] This speech, and the next as far as—*without arms*, is not in the quartos. STEEVENS.

³ —— *confess thyself* —] *and be hanged*, the Clown, I suppose, would have said, if he had not been interrupted. This was a common proverbial sentence. See *Othello*, Act IV. sc. i.—He might, however, have intended to say, *confess thyself an afs*.

MALONE.

2 *CLO.* The gallows-maker ; for that frame out-lives a thousand tenants.

1 *CLO.* I like thy wit well, in good faith ; the gallows does well : But how does it well ? it does well to those that do ill : now thou dost ill, to say, the gallows is built stronger than the church ; argal, the gallows may do well to thee. To't again ; come.

2 *CLO.* Who builds⁴ stronger than a mason, a shipwright, or a carpenter ?

1 *CLO.* Ay, tell me that, and unyoke.⁵

2 *CLO.* Marry, now I can tell.

1 *CLO.* To't.

2 *CLO.* Mafs, I cannot tell.

⁴ *Who builds &c.*] The inquisitive reader may meet with an assemblage of such queries (which perhaps composed the chief festivity of our ancestors by an evening fire) in a volume of very scarce tracts, preserved in the University Library, at Cambridge, D. 5. 2. The innocence of these *Demaundes Joyous* may deserve a praise which is not always due to their delicacy.

STEEVENS.

⁵ *Ay, tell me that, and unyoke.*] If it be not sufficient to say, with Dr. Warburton, that this phrase might be taken from husbandry, without much depth of reading, we may produce it from a dittie of the workmen of Dover, preserved in the additions to Holinshed, p. 1546 :

“ My bow is broke, I would *unyoke*,

“ My foot is sore, I can worke no more.” FARMER.

Again, in Drayton's *Polyolbion*, at the end of Song I :

“ Here I'll *unyoke* a while and turne my feeds to meat.”

Again, in P. Holland's translation of Pliny's *Natural History*, p. 593 : “ — in the evening, and when thou dost *unyoke*.”

STEEVENS.

Enter HAMLET and HORATIO, at a distance.

1 *CLO.* Cudgel thy brains no more about it;⁶ for your dull aſs will not mend his pace with beating : and, when you are asked this queſtion next, ſay, a grave-maker ; the houſes that he makes, laſt till doomsday. Go, get thee to Yaughan, and fetch me a ſtoup of liquor. [*Exit* 2 Clown.]

1 Clown digs, and ſings.

*In youth, when I did love, did love,⁷
Methought, it was very ſweet,
To contract, O, the time, for, ah, my behove
O, methought, there was nothing meet.⁸*

⁶ *Cudgel thy brains no more about it :*] So, in *The Maydes Metamorphoſis*, by Lyly, 1600 :

“ In vain I fear, *I beat my brains about*

“ Proving by ſearch to find my miſtreſſe out.” MALONE.

⁷ *In youth, when I did love, &c.*] The three ſanzas, ſung here by the Grave-Digger, are extracted, with a ſlight variation, from a little poem, called *The aged Lover renounceth Love*, written by Henry Howard, Earl of Surrey, who flouriſhed in the reign of King Henry VIII. and who was beheaded 1547, on a ſtrained accuſation of treaſon. THEOBALD.

⁸ *To contract, O, the time, for, ah, my behove*

O, methought, there was nothing meet.] This paſſage, as it ſtands, is abſolute nonſenſe ; but if we read “ for *aye*,” inſtead of “ for *ah*” it will have ſome kind of ſenſe, as it may mean, “ that it was not meet, though he was in love, to contract himſelf *for ever*.” M. MASON.

Dr. Percy is of opinion that the different corruptions in theſe ſanzas, might have been “ deſigned by the poet himſelf, the better to paint the character of an illiterate clown.”

Behove is intereſt, convenience. So, in the 4th Book of Phaer's verſion of the *Æneid* :

“ — wilt for thyne own *behove*.” STEEVENS.

HAM. Has this fellow no feeling of his business? he sings at grave-making.

'*HOR.* Custom hath made it in him a property of easiness.

HAM. 'Tis e'en so: the hand of little employment hath the daintier sense.

1 *CLO.* *But age, with his stealing steps,
Hath claw'd me in his clutch,
And hath shipped me into the land,
As if I had never been such?*

| Throws up a scull.

— *nothing meet.*] Thus the folio. The quarto, 1604, reads:
O me thought there a was nothing a meet. MALONE.

The original poem from which this stanza is taken, like the other succeeding ones, is preserved among Lord Surrey's poems; though, as Dr. Percy has observed, it is attributed to Lord Vaux by George Gascoigne. See an epistle prefixed to one of his poems, printed with the rest of his works, 1575. By others it is supposed to have been written by Sir Thomas Wyatt:

" I lothe that I did love;
" In youth that I thought swete:
" As time requires for my behove,
" Methinks they are not mete."

All these difficulties, however, (says the Rev. Thomas Warton, *History of English Poetry*, Vol. III. p. 45,) are at once adjusted by MS. Harl. 1703, 25, in the British Museum, in which we have a copy of Vaux's poem, beginning, *I lothe that I did love*, with the title, "A dyttie or sonet made by the lord Vaus, in the time of the noble quene Marye, representing the image of death."

The entire Song is published by Dr. Percy, in the first volume of his *Reliques of Ancient English Poetry*. STEEVENS.

° *As if I had never been such.*] Thus, in the original:

" For age with stealing steps
" Hath claude me with his crowch;
" And lusty youthe away he leapes,
" As there had bene none such." STEEVENS.



Harding Del.

L. Schiavonetti Sculp

LORD VAUX.

Author of the Grave diggers song in Hamlet.

1-1 E Scene 1.

*From a drawing by Vertue in the Possession of the Hon. Horace Walpole. from the
Original by Holbein.*

Pub. Sept 11. 1797 by S. Harding Fleet Street.

HAM. That scull had a tongue in it, and could sing once: How the knave jowls it to the ground, as if it were Cain's jaw-bone, that did the first murder! This might be the pate of a politician, which this ass now o'er-reaches;¹ one that would circumvent God, might it not?

HOR. It might, my lord.

HAM. Or of a courtier; which could say, *Good-morrow, sweet lord! How dost thou, good lord?* This might be my lord such-a-one, that praised my lord such-a-one's horse, when he meant to beg it;² might it not?

HOR. Ay, my lord.

HAM. Why, e'en so: and now my lady Worm's;³ chaplains, and knocked about the mazzard with a sexton's spade: Here's fine revolution, an we had the trick to see't. Did these bones cost no more

¹ — *which this ass now o'er-reaches;*] The folio reads—*o'er-offices.* STEEVENS.

In the quarto, [1604] for *over-offices* is *over-reaches*, which agrees better with the sentence: it is a strong exaggeration to remark, that an *ass* can *over-reach* him who would once have tried to *circumvent*—. I believe, both these words were Shakespeare's. An author in revising his work, when his original ideas have faded from his mind, and new observations have produced new sentiments, easily introduces images which have been more newly impressed upon him, without observing their want of congruity to the general texture of his original design.

JOHNSON.

² *This might be my lord such-a-one, that praised my lord such-a-one's horse, when he meant to beg it;*] So, in *Timon of Athens*, Act I:

“ — my lord, you gave

“ Good words the other day of a bay courser

“ I rode on; it is yours, because you lik'd it.”

STEEVENS.

³ — *and now my lady Worm's;*] The scull that was *my lord Such-a-one's*, is now *my lady Worm's.* JOHNSON.

the breeding, but to play at loggats with them?⁴
mine ache to think on't.

1 CLO. *A pick-axe, and a spade, a spade,* [Sings.
For—and a shrouding sheet :
O, a pit of clay for to be made
*For such a gueſt is meet.*⁵

[Throws up a ſcull.

⁴ — to play at loggats with them?] This is a game played in ſeveral parts of England even at this time. A ſtake is fixed into the ground; thoſe who play, throw *loggats* at it, and he that is neareſt the ſtake, wins: I have ſeen it played in different counties at their ſheep-ſhearing feaſts, where the winner was entitled to a black fleece, which he afterwards preſented to the farmer's maid to ſpin for the purpoſe of making a petticoat, and on condition that ſhe knelt down on the fleece to be kiſſed by all the ruſticks preſent.

So, Ben Jonſon, *Tale of a Tub*, Act IV. ſc. vi:

“ Now are they toſſing of his legs and arms,

“ Like *loggats* at a pear-tree.”

Again, in an old collection of Epigrams, Satires, &c.

“ To play at *loggats*, nine holes, or ten pinnes.”

Again, in Decker's *If this be not a good Play, the Devil is in it*, 1612:

“ — two hundred crowns!

“ I've loſt as much at *loggats*.”

It is one of the unlawful games enumerated in the ſtatute of 33 of Henry VIII. STEEVENS.

Loggeting in the fields is mentioned for the firſt time among other “ new and crafty games and plays,” in the ſtatute of 33 Henry VIII. c. 9. Not being mentioned in former acts againſt unlawful games, it was probably not practiſed long before the ſtatute of Henry the Eighth was made. MALONE.

A *loggat-ground*, like a ſkittle-ground, is ſtrewed with aſhes, but is more extenſive. A bowl much larger than the jack of the game of bowls is thrown firſt. The pins, which I believe are called *loggats*, are much thinner, and lighter at one extremity than the other. The bowl being firſt thrown, the players take the pins up by the thinner and lighter end, and ſling them towards the bowl, and in ſuch a manner that the pins may once turn round in the air, and ſlide with the thinner extremity foremoſt towards the bowl. The pins are about one or two-and twenty inches long. BLOUNT.

HAM. There's another: Why may not that be the scull of a lawyer? Where be his quiddits⁶ now, his quillets,⁷ his cases, his tenures, and his tricks? why does he suffer this rude knave now to knock him about the sconce⁸ with a dirty shovel, and will not tell him of his action of battery? Humph! This fellow might be in's time a great buyer of land, with his statutes,⁹ his recognizances, his fines,

⁵ For such a guest is meet.] Thus in the original:

*A pick-axe and a spade,
And eke a shrowding sheet;
A house of clay for to be made,
For such a guest most meet.* STEEVENS.

⁶ — quiddits &c.] i. e. subtilities. So, in *Soliman and Perseda*:

“ I am wife, but quiddits will not answer death.”

STEEVENS.

Again, in Drayton's *Owle*, 4to. 1604:

“ By some strange quiddit, or some wrested clause,
To find him guiltie of the breach of lawes.”

MALONE.

⁷ — his quillets,] So, in *Ram-Alley, or Merry Tricks*, 1611:

“ Nay, good Sir Throat, forbear your quillets now.”

STEEVENS.

Quillets are nice and frivolous distinctions. The word is rendered by Cole, in his *Latin Dictionary*, 1679, *res frivola*.

MALONE.

⁸ — the sconce —] i. e. the head. So, in Lyly's *Mother Bombe*, 1594:

“ Laudo ingenium; I like thy sconce.”

Again, in *Ram-Alley, or Merry Tricks*, 1611:

“ ————— I say no more;

“ But 'tis within this sconce to go beyond them.”

STEEVENS.

See *Comedy of Errors*, A&C I. sc. iv. Vol. XX. MALONE.

⁹ — his statutes,] By a statute is here meant, not an act of parliament, but a species of security for money, affecting real property; whereby the lands of the debtor are conveyed to the creditor, till out of the rents and profits of them his debt may be satisfied. MALONE.

his double vouchers,¹ his recoveries : Is this the fine of his fines, and the recovery of his recoveries,² to have his fine pate full of fine dirt ? will his vouchers vouch him no more of his purchases, and double ones too, than the length and breadth of a pair of indentures ? The very conveyances of his lands will hardly lie in this box ; and must the inheritor himself have no more ? ha ?

HOR. Not a jot more, my lord.

HAM. Is not parchment made of sheep-skins ?

HOR. Ay, my lord, and of calves-skins too.

HAM. They are sheep, and calves, which seek out assurance in that.³ I will speak to this fellow :— Whose grave's this, firrah ?

1 *CLD.* Mine, fir.—

O, a pit of clay for to be made [Sings.
For such a guest is meet.

¹ — his double vouchers, &c.] A recovery with double voucher is the one usually suffered, and is so denominated from two persons (the latter of whom is always the common cryer, or some such inferior person,) being successively voucher, or called upon, to warrant the tenant's title. Both *fines* and *recoveries* are fictions of law, used to convert an estate tail into a fee simple. *Statutes* are (not acts of parliament, but) *statutes-merchant* and *staple*, particular modes of *recognizance* or acknowledgment for securing *debts*, which thereby become a charge upon the party's land. *Statutes* and *recognizances* are constantly mentioned together in the covenants of a purchase deed.

RITSON.

² *Is this the fine of his fines, and the recovery of his recoveries,*] Omitted in the quartos. STEEVENS.

³ — assurance in that.] A quibble is intended. Deeds, which are usually written on parchment, are called the common *assurances* of the kingdom. MALONE.

HAM. I think it be thine, indeed; for thou liest in't.

1 *CLO.* You lie out on't, fir, and therefore it is not yours: for my part, I do not lie in't, yet it is mine.

HAM. Thou dost lie in't, to be in't, and say it is thine: 'tis for the dead, not for the quick; therefore thou liest.

1 *CLO.* 'Tis a quick lie, fir; 'twill away again, from me to you.

HAM. What man dost thou dig it for?

1 *CLO.* For no man, fir.

HAM. What woman then?

1 *CLO.* For none neither.

HAM. Who is to be buried in't?

1 *CLO.* One, that was a woman, fir; but, rest her foul, she's dead.

HAM. How absolute the knave is! we must speak by the card,⁴ or equivocation will undo us. By

⁴ — *by the card,*] The *card* is the paper on which the different points of the compass were described. *To do any thing by the card,* is, *to do it with nice observation.* JOHNSON.

The *card* is a *sea-chart*, still so termed by mariners: and the word is afterwards used by Osric in the same sense. Hamlet's meaning will therefore be, we must speak *directly forward in a straight line*, plainly to the point. RITSON.

So, in *Macbeth*:

“ And the very ports they blow, &c.

“ In the shipman's *card*.” STEEVENS.

— *by the card,*] i. e. we must speak with the same precision and accuracy as is observed in marking the true distances of coasts, the heights, courses, &c. in a *sea-chart*, which in our poet's time was called a *card*. So, in *The Commonwealth and Government of Venice*, 4to. 1599, p. 177: “ Sebastian Munster in his *carde* of Venice—.” Again, in Bacon's *Essays*, p. 326,

the lord, Horatio, these three years I have taken note of it; the age is grown so picked,⁵ that the toe of the peasant comes so near the heel of the courtier, he galls his kibe.—How long hast thou been a grave-maker?

edit. 1740: "Let him carry with him also some card, or book, describing the country where he travelleth." In 1589 was published in 4to. *A briefe Discourse of Mappes and Cardes, and of their Uses*.—The "shipman's card" in *Macbeth*, is the paper on which the different points of the compass are described.

MALONE.

In every ancient sea-chart that I have seen, the compass, &c. was likewise introduced. STEEVENS.

⁵ — *the age is grown so picked,*] So *smart, so sharp*, says Sir T. Hanmer, very properly; but there was, I think, about that time, a *picked shoe*, that is, a *shoe with a long pointed toe*, in fashion, to which the allusion seems likewise to be made. *Every man now is smart; and every man now is a man of fashion.* JOHNSON.

This fashion of wearing shoes with long pointed toes was carried to such excess in England, that it was restrained at last by proclamation so long ago as the fifth year of Edward IV. when it was ordered, "that the beaks or pykes of shoes and boots should not pass two inches, upon pain of cursing by the clergy, and forfeiting twenty shillings, to be paid, one noble to the king, another to the cordwainers of London, and the third to the chamber of London:—and for other countries and towns the like order was taken.—Before this time, and since the year 1482, the pykes of shoes and boots were of such length, that they were fain to be tied up to the knee with chains of silver, and gilt, or at least silken laces." STEEVENS.

— *the age is grown so picked,*] i. e. so spruce, so quaint, so affected. See Vol. VII. p. 133, n. 1; and Vol. X. p. 360, n. 8.

There is, I think, no allusion to *picked* or pointed shoes, as has been supposed. *Picked* was a common word of Shakspeare's age, in the sense above given, and is found in Mintheu's Dictionary, 1617, with its original signification: "*Trim'd* or dress'd sprucely." It is here used metaphorically. MALONE.

I should have concurred with Mr. Malone in giving a general sense to the epithet—*picked*, but for Hamlet's mention of the *toe* of the peasant, &c. STEEVENS.

1 *CLO.* Of all the days i'the year, I came to't that day that our last king Hamlet overcame Fortinbras.

HAM. How long's that since ?

1 *CLO.* Cannot you tell that ? every fool can tell that : It was that very day that young Hamlet was born :⁶ he that is mad, and sent into England.

HAM. Ay, marry, why was he sent into England ?

1 *CLO.* Why, because he was mad : he shall recover his wits there ; or, if he do not, 'tis no great matter there.

HAM. Why ?

1 *CLO.* 'Twill not be seen in him there ; there the men are as mad as he.⁷

HAM. How came he mad ?

1 *CLO.* Very strangely, they say.

HAM. How strangely ?

1 *CLO.* 'Faith, e'en with losing his wits.

HAM. Upon what ground ?

1 *CLO.* Why, here in Denmark ; I have been sexton here, man, and boy, thirty years.

⁶ — *that young Hamlet was born :*] By this scene it appears that Hamlet was then thirty years old, and knew Yorick well, who had been dead twenty-two years. And yet in the beginning of the play he is spoken of as a *very young* man, one that designed to go back to school, i. e. to the University of Wittenberg. The poet in the fifth Act had forgot what he wrote in the first. BLACKSTONE.

⁷ 'Twill not be seen in him there ; there the men are as mad as he.]

“ Nimirum insanus paucis videatur ; eo quod

“ Maxima pars hominum morbo jactatur eodem.”

Horace, Sat. L. II. iii. 120. STEEVENS.

HAM. How long will a man lie i'the earth ere he rot?

1 *CLO.* 'Faith, if he be not rotten before he die, (as we have many pocky corfés now-a-days,⁸ that will scarce hold the laying in,) he will last you some eight year, or nine year : a tanner will last you nine year.

HAM. Why he more than another ?

1 *CLO.* Why, fir, his hide is so tanned with his trade, that he will keep out water a great while ; and your water is a fore decayer of your whorson dead body. Here's a scull now hath lain you i'the earth three-and-twenty years.

HAM. Whose was it ?

1 *CLO.* A whorson mad fellow's it was ; Whose do you think it was ?

HAM. Nay, I know not.

1 *CLO.* A pestilence on him for a mad rogue ! he poured a flagon of Rhenish on my head once. This same scull, fir, was Yorick's scull,⁹ the king's jester.

HAM. This ?

[*Takes the Scull.*

1 *CLO.* E'en that.

HAM. Alas, poor Yorick !—I knew him, Horatio ; a fellow of infinite jest, of most excellent fancy : he hath borne me on his back a thousand times ; and now, how abhorred in my imagination it is ! my gorge rises at it. Here hung those lips, that I have kissed I know not how oft. Where be

⁸ ——— *now a-days,*] Omitted in the quarto. MALONE.

⁹ ——— *Yorick's scull,*] Thus the folio. The quarto reads—*Sir Yorick's scull.* MALONE.

your gibes now ? your gambols ? your songs ? your flashes of merriment, that were wont to set the table on a roar ? Not one now, to mock your own grinning ?¹ quite chap-fallen ? Now get you to my lady's chamber,² and tell her, let her paint an inch thick, to this favour³ she must come ; make her laugh at that.—Pr'ythee, Horatio, tell me one thing.

HOR. What's that, my lord ?

HAM. Dost thou think, Alexander looked o'this fashion i'the earth ?

HOR. E'en so.

HAM. And smelt so ? pah !

[*Throws down the Scull.*]

HOR. E'en so, my lord.

HAM. To what base uses we may return, Horatio ! Why may not imagination trace the noble dust of Alexander, till he find it stopping a bung-hole ?

HOR. 'Twere to consider too curiously, to consider so.

HAM. No, faith, not a jot ; but to follow him thither with modesty enough, and likelihood to lead it : As thus ; Alexander died, Alexander was buried, Alexander returneth to dust ; the dust is earth ;

¹ ——— *your own grinning ?*] Thus the quarto, 1604. The folio reads—*your own jeering ?* In that copy, after this word, and *chap-fallen*, there is a note of interrogation, which all the editors have adopted. I doubt concerning its propriety.

MALONE.

² ——— *my lady's chamber,*] Thus the folio. The quartos read—*my lady's table*, meaning, I suppose, her *dressiug-table*.

STEEVENS.

³ ——— *to this favour—*] i. e. to this countenance or complexion. See Vol. IV. p. 329, n. 4 ; and Vol. XVI. p. 284, n. 5.

MALONE.

of earth we make loam: And why of that loam,
whereto he was converted, might they not stop a
beer-barrel?

Imperious Cæsar,⁴ dead, and turn'd to clay,
Might stop a hole to keep the wind away:
O, that the earth, which kept the world in awe,
Should patch a wall to expel the winter's flaw!⁵
But soft! but soft! aside;—Here comes the king;

*Enter Priests, &c. in Procession; the Corpse of
OPHELIA, LAERTES and Mourners following;
King, Queen, their Trains, &c.*

The queen, the courtiers: Who is this they follow?
And with such maimed rites!⁶ This doth betoken,
The corse, they follow, did with desperate hand
Fordo its own life.⁷ 'Twas of some estate:⁸

⁴ Imperious Cæsar,] Thus the quarto, 1604. The editor of the folio substituted *imperial*, not knowing that imperious was used in the same sense. See Vol. XV. p. 416, n. 8; and *Cymbeline*, Act IV. sc. ii. There are other instances in the folio of a familiar term being substituted in the room of a more ancient word. See p. 335, n. 3. MALONE.

⁵ ——— winter's flaw!] Winter's blast. JOHNSON.

So, in *Marius and Sylla*, 1594:

“ ——— no doubt, this stormy *flaw*,

“ That Neptune sent to cast us on this shore.”

The quartos read—to expel the *water's* flaw. STEEVENS.

See Vol. XIII. p. 275, n. 9. A *flaw* meant a sudden gust of wind. So, in Florio's *Italian Dictionary*, 1598: “Gropo, a *flaw*, or berrie of wind.” See also, Cotgrave's *Dictionary*, 1611: “*Lis de vent*, a *gust* or *flaw* of wind.” MALONE.

⁶ ——— maimed rites!] Imperfect obsequies. JOHNSON.

⁷ Fordo *its own life*.] To *fordo* is to undo, to destroy. So, in *Othello*:

“ ——— this is the night

“ That either makes me, or *fordo*es me quite.”

PRINCE OF DENMARK.

Couch we a while, and mark.

[Retiring with HORATIO.]

LAER. What ceremony else?

HAM.

That is Laertes,

A very noble youth: Mark.

LAER. What ceremony else?

1 PRIEST.⁹ Her obsequies have been as far enlarg'd

As we have warranty:¹ Her death was doubtful;
And, but that great command o'erflows the order,
She should in ground un sanctified have lodg'd
Till the last trumpet; for charitable prayers,
Shards,² flints, and pebbles, should be thrown on
her,

Yet here she is allow'd her virgin crants,³

Again, in *Acolasius*, a comedy, 1529: " — wolde to God it might be lesful for me to *furdoo* myself, or to make an ende of me." STEEVENS.

⁸ — *some estate*:] Some person of high rank. JOHNSON.

See Vol. XV. p. 319, n. 6. MALONE.

⁹ 1. *Priest*.] This *Priest* in the old quarto is called *Doctor*.

STEEVENS.

¹ *Her obsequies have been as far enlarg'd*

As we have warranty:] Is there any allusion here to the coroner's warrant, directed to the minister and church-wardens of a parish, and permitting the body of a person, who comes to an untimely end, to receive christian burial? WHALLEY.

² *Shards*,] i. e. broken pots or tiles, called *pot-sherds*, *tile-sherds*. So, in *Job*, ii. 8: "And he took him a *potsherd*, (i. e. a piece of a broken pot,) to scrape himself withal." RITSON.

³ — *allow'd her virgin crants*,] Evidently corrupted from *chants*, which is the true word. A *specific* rather than a *generic* term being here required to answer to *maiden streuments*.

WARBURTON.

— *allow'd her virgin crants*,] Thus the quarto, 1604. For this unusual word the editor of the first folio substituted *rites*. By a more attentive examination and comparison of the quarto

Her maiden strewments, and the bringing home
Of bell and burial.⁴

LAER. Must there no more be done ?

1 PRIEST. No more be done !
We should profane the service of the dead,
To sing a *requiem*,⁵ and such rest to her
As to peace-parted souls.

LAER. Lay her i'the earth ;—
And from her fair and unpolluted flesh,
May violets spring !⁶—I tell thee, churlish priest,

copies and the folio, Dr. Johnson, I have no doubt, would have been convinced that this and many other changes in the folio were not made by Shakspeare, as is suggested in the following note. MALONE.

I have been informed by an anonymous correspondent, that *crants* is the German word for *garlands*, and I suppose it was retained by us from the Saxons. To carry *garlands* before the bier of a maiden, and to hang them over her grave, is still the practice in rural parishes.

Crants therefore was the original word, which the author, discovering to be provincial, and perhaps not understood, changed to a term more intelligible, but less proper. *Maiden rites* give no certain or definitive image. He might have put *maiden wreaths*, or *maiden garlands*, but he perhaps bestowed no thought upon it ; and neither genius nor practice will always supply a hasty writer with the most proper diction. JOHNSON.

In Minshew's Dictionary, see *Beades*, where *roosen krants* means *sertum rosarium* ; and such is the name of a character in this play. TOLLET.

The names—*Rosenkrantz* and *Gyldenstiern* occur frequently in Rostgaard's *Deliciae Poetarum Danorum*. STEEVENS.

⁴ — bell and burial.] *Burial*, here signifies interment in consecrated ground. WARBURTON.

⁵ To sing a requiem,] A *requiem*, is a mass performed in Popish churches for the rest of the soul of a person deceased. The folio reads—sing *sage* requiem. STEEVENS.

⁶ — from her fair and unpolluted flesh
May violets spring !] Thus, *Persius*, Sat. I :
“ — e tumulo, fortunataque favilla,
“ Nascentur violæ ?” STEEVENS.

A minist'ring angel shall my sister be,
When thou liest howling.

HAM. What, the fair Ophelia!

QUEEN. Sweets to the sweet: Farewell!

[*Scattering Flowers.*

I hop'd, thou should'st have been my Hamlet's wife;
I thought, thy bride-bed to have deck'd, sweet
maid,

And not have strew'd thy grave.

LAER.

O, treble woe

Fall ten times treble on that cursed head,
Whose wicked deed thy most ingenious sense
Depriv'd thee of!—Hold off the earth a while,
Till I have caught her once more in mine arms:

[*Leaps into the Grave.*

Now pile your dust upon the quick and dead;
Till of this flat a mountain you have made,
To o'er-top old Pelion, or the skyish head
Of blue Olympus.

HAM. [*Advancing.*] What is he, whose grief
Bears such an emphasis? whose phrase of sorrow
Conjures the wand'ring stars, and makes them stand
Like wonder-wounded hearers? this is I,
Hamlet the Dane.

[*Leaps into the Grave.*

LAER.

The devil take thy soul!

[*Grappling with him.*

HAM. Thou pray'st not well.

I pr'ythee, take thy fingers from my throat;
For, though I am not spleenetic and rash,
Yet have I in me something dangerous,
Which let thy wisdom fear: Hold off thy hand.

KING. Pluck them asunder.

QUEEN.

Hamlet, Hamlet!

ALL.⁷ Gentlemen;—

HOR. Good my lord, be quiet.
 [The Attendants part them, and they come out
 of the Grave.

HAM. Why, I will fight with him upon this
 theme,
 Until my eyelids will no longer wag.

QUEEN. O my son! what theme?

HAM. I lov'd Ophelia; forty thousand brothers
 Could not, with all their quantity of love
 Make up my sum.—What wilt thou do for her?

KING. O, he is mad, Laertes.

QUEEN. For love of God, forbear him.

HAM. 'Zounds, show me what thou'lt do:
 Woul't weep? woul't fight? woul't fast? woul't
 tear thyself?
 Woul't drink up Efil? eat a crocodile?⁸

⁷ *All. &c.*] This is restored from the quartos. STEEVENS.

⁸ *Woul't drink up Efil? eat a crocodile?*] This word has through all the editions been distinguished by Italick characters, as if it were the proper name of some river; and so, I dare say, all the editors have from time to time understood it to be. But then this must be some river in Denmark; and there is none there so called; nor is there any near it in name, that I know of but *Yffel*, from which the province of Overysfel derives its title in the German Flanders. Besides, Hamlet is not proposing any impossibilities to Laertes, as the drinking up a river would be: but he rather seems to mean,—Wilt thou resolve to do things the most shocking and distasteful to human nature; and, behold, I am as resolute. I am persuaded the poet wrote:

“ *Wilt drink up Eifel? eat a crocodile?* ”

i. e. Wilt thou swallow down large draughts of *vinegar*? The proposition, indeed, is not very grand: but the doing it might be as distasteful and unfavoury as eating the flesh of a *crocodile*. And now there is neither an impossibility, nor an anticlimax: and the lowness of the idea is in some measure removed by the uncommon term. THEOBALD.

I'll do't.—Dost thou come here to whine ?

Sir T. Hanmer has,

Wilt drink up Nile ? or eat a crocodile ?

Hamlet certainly meant (for he says he will rant) to dare Laertes to attempt any thing, however difficult or unnatural ; and might safely promise to follow the example his antagonist was to set, in draining the channel of a river, or trying his teeth on an animal whose scales are supposed to be impenetrable. Had Shakspeare meant to make Hamlet say—*Wilt thou drink vinegar ?* he probably would not have used the term *drink up* ; which means, *totally to exhaust* ; neither is that challenge very magnificent, which only provokes an adversary to hazard a fit of the heart-burn or the colick.

The commentator's *Yffell* would serve Hamlet's turn or mine. This river is twice mentioned by Stowe, p. 735 : “ It standeth a good distance from the river *Iffell*, but hath a sponce on *Iffell* of incredible strength.”

Again, by Drayton, in the 24th Song of his *Polyolbion* :

“ The one o'er *Iffell's* banks the ancient Saxons taught ;

“ At *Over-Iffell* rests, the other did apply :—.”

And in *King Richard II.* a thought, in part the same, occurs, Act II. sc. ii :

“ — the task he undertakes

“ Is numb'ring sands, and *drinking oceans dry.*”

But in an old Latin account of Denmark and the neighbouring provinces, I find the names of several rivers little differing from *Efil*, or *Eifell*, in spelling or pronunciation. Such are the *Essa*, the *Oefil*, and some others. The word, like many more, may indeed be irrecoverably corrupted ; but, I must add, that few authors later than Chaucer or Skelton made use of *eysel* for *vinegar* : nor has Shakspeare employed it in any other of his plays. The poet might have written the *Weifel*, a considerable river which falls into the Baltick ocean, and could not be unknown to any prince of Denmark. STEEVENS.

Woul't is a contraction of *wouldest*, [wouldest thou] and perhaps ought rather to be written *woul'st*. The quarto, 1604, has *efil*. In the folio the word is spelt *efile*. *Eifil* or *eifel* is vinegar. The word is used by Chaucer, and Skelton, and Sir Thomas More, *Works*, p. 21, edit. 1557 :

“ — with sowre pocion

“ If thou paine thy tast, remember therewithal

“ How Christ for thee tasted *eifil* and gall.”

To outface me with leaping in her grave?

The word is also found in Minsheu's *Dictionary*, 1617, and in Cole's *Latin Dictionary*, 1679.

Our poet, as Dr. Farmer has observed, has again employed the same word in his 111th Sonnet:

“ ——— like a willing patient I will drink
 “ Potions of *eysell* 'gainst my strong infection;
 “ No *bitterness* that I will bitter think,
 “ Nor double penance, to correct correction.”

Mr. Stevens supposes, that a river was meant, either the *Yffel*, or *Oesil*, or *Weisel*, a considerable river which falls into the Baltick ocean. The words, *drink up*, he considers as favourable to his notion. “ Had Shakspeare (he observes,) meant to make Hamlet say, *Wilt thou drink vinegar?* he probably would not have used the term *drink up*, which means, *totally to exhaust*. In *King Richard II.* Act II. sc. ii. (he adds) a thought in part the same occurs:

“ ——— the task he undertakes,
 “ Is numb'ring sands, and *drinking oceans dry*.”

But I must remark, in that passage evidently *impossibilities* are pointed out. Hamlet is only talking of difficult or painful exertions. Every man can weep, fight, fast, tear himself, drink a potion of vinegar, and eat a *piece* of a dissected crocodile, however disagreeable; for I have no doubt that the poet uses the words *eat a crocodile*, for *eat of a crocodile*. We yet use the same phraseology in familiar language.

On the phrase *drink up* no stress can be laid, for our poet has employed the same expression in his 114th Sonnet, without any idea of *entirely exhausting*, and merely as synonymous to *drink*:

“ Or whether doth my mind, being crown'd with you,
 “ *Drink up* the monarch's plague, this flattery?”

Again, in the same Sonnet:

“ ——— 'tis flattery in my seeing,
 “ And my great mind most kingly *drinks it up*.”

Again, in *Timon of Athens*:

“ And how his silence *drinks up* his applause.”

In Shakspeare's time, as at present, to *drink up*, often meant no more than simply to drink. So, in Florio's *Italian Dictionary*, 1598: “ *Sorbire*, to sip or *sup up* any drink.” In like manner we sometimes say, “ when you have *swallowed down* this potion;” though we mean no more than—when you have swallowed this potion. MALONE.

Mr. Malone's strictures are undoubtedly acute, and though

Be buried quick with her, and so will I :
 And, if thou prate of mountains, let them throw
 Millions of acres on us ; till our ground,
 Singeing his pate against the burning zone,
 Make Offa like a wart ! Nay, an thou'lt mouth,
 I'll rant as well as thou.

QUEEN. This is mere madness :⁹
 And thus a while the fit will work on him ;
 Anon, as patient as the female dove,
 When that her golden couplets are disclos'd,¹

not, in my own opinion, decisive, may still be just. Yet, as I cannot reconcile myself to the idea of a prince's challenging a nobleman to drink what Mrs. Quickly has called "a met's of vinegar," I have neither changed our former text, nor withdrawn my original remarks on it, notwithstanding they are almost recapitulated in those of my opponent.—On the score of such redundancy, however, I both need and solicit the indulgence of the reader. STEEVENS.

⁹ *This is mere madness :*] This speech in the first folio is given to the King. MALONE.

¹ *When that her golden couplets are disclos'd,*] To *disclose* was anciently used for to *hatch*. So, in *The Booke of Huntynge, Hawkyng, Fyshing, &c.* bl. l. no date : "First they ben eyes ; and after they ben *disclosed*, haukes ; and commonly goshaukes ben *disclosed* as sone as the choughes." To *exclude* is the technical term at present. During three days after the pigeon has *hatched* her *couplets*, (for she lays no more than *two* eggs,) she never quits her nest, except for a few moments in quest of a little food for herself ; as all her young require in that early state, is to be kept warm, an office which she never entrusts to the male. STEEVENS.

The young nestlings of the pigeon, when first disclosed, are callow, only covered with a yellow down : and for that reason stand in need of being cherished by the warmth of the hen, to protect them from the chillness of the ambient air, for a considerable time after they are hatched. HEATH.

The word *disclose* has already occurred in a sense nearly allied to *hatch*, in this play :

" And I do doubt, the hatch and the *disclose*

" Will be some danger." MALONE.

His silence will fit drooping.

HAM. Hear you, fir ;
What is the reason that you use me thus ?
I lov'd you ever :² But it is no matter ;
Let Hercules himself do what he may,
The cat will mew, and dog will have his day.

[*Exit.*

KING. I pray thee, good Horatio, wait upon
him.—

[*Exit HORATIO.*

Strengthen your patience in our last night's speech ;

[*To LAERTES.*

We'll put the matter to the present push.—

Good Gertrude, set some watch over your son.—

This grave shall have a living monument :

An hour of quiet shortly³ shall we see ;

Till then, in patience our proceeding be.

[*Exeunt.*

² *What is the reason that you use me thus ?*

I lov'd you ever :] So, in *A Midsummer-Night's Dream*,
Helena says to her rival—

“ — do not be so bitter with me,

“ *I evermore did love you, Hermia.*” STEEVENS.

³ — *shortly* —] The first quarto erroneously reads—*thirty*.
The second and third—*thereby*. The folio—*shortly*.

STEEVENS.

SCENE II.

*A Hall in the Castle.**Enter HAMLET and HORATIO.*

HAM. So much for this, fir: now shall you see
the other;—

You do remember all the circumstance?

HOR. Remember it, my lord!

HAM. Sir, in my heart there was a kind of fighting,
That would not let me sleep :⁴ methought, I lay

⁴ *Sir, in my heart there was a kind of fighting,
That would not let me sleep; &c.]* So, in *Troilus and
Cressida* :

“ Within my soul there doth commence a fight,

“ Of this strange nature,” &c.

The Historie of Hamlet, bl. 1. furnished our author with the scheme of sending the Prince to England, and with most of the circumstances described in this scene :

[After the death of Polonius] “ Fengon [the King in the present play] could not content himselfe, but still his mind gave him that the foole [Hamlet] would play him some trick of legerdemaine. And in that conceit, seeking to bee rid of him, determined to find the meanes to doe it by the aid of a stranger, making the king of England minister of his massacrous resolution; to whom he purposed to send him, and by letters desire him to put him to death.

“ Now to beare him company, were assigned two of Fengon’s faithful ministers, bearing letters ingraven in wood, that contained Hamlet’s death, in such sort as he had advertised the king of England. But the subtil Danish prince, (being at sea,) whilst his companions slept, having read the letters, and knowing his uncle’s great treason, with the wicked and villainous mindes of the two courtiers that led him to the slaughter, raced out the letters that concerned his death, and instead thereof graved

Worse than the mutines in the bilboes.⁵ Rashly,

others, with commission to the king of England to hang his two companions; and not content to turn the death they had devised against him, upon their own neckes, wrote further, that king Fenson willed him to give his daughter to Hamlet in marriage." *Hyst. of Hamblet*, signat. G 2.

From this narrative it appears that the faithful ministers of Fenson were not unacquainted with the import of the letters they bore. Shakspeare, who has followed the story pretty closely, probably meant to describe their representatives, Rosencrantz and Guildenstern, as equally guilty; as confederating with the King to deprive Hamlet of his life. So that his procuring their execution, though certainly not absolutely necessary to his own safety, does not appear to have been a wanton and unprovoked cruelty, as Mr. Steevens has supposed in his very ingenious observations on the general character and conduct of the prince throughout this piece.

In the conclusion of his drama the poet has entirely deviated from the fabulous history, which in other places he has frequently followed.

After Hamlet's arrival in England, (for no sea-fight is mentioned,) "the king, (says *The History of Hamblet*,) admiring the young prince,—gave him his daughter in marriage, according to the counterfeit letters by him devised; and the next day caused the two servants of Fenson to be executed, to satisfy, as he thought, the king's desire." *Hyst. of Hamb. Ibid.*

Hamlet, however, returned to Denmark, without marrying the king of England's daughter, who, it should seem, had only been betrothed to him. When he arrived in his native country, he made the courtiers drunk, and having burnt them to death, by setting fire to the banqueting-room wherein they sat, he went into Fenson's chamber, and killed him, "giving him (says the relater) such a violent blowe upon the chine of the neck, that he cut his head clean from the shoulders." *Ibid.* signat. F 3.

He is afterwards said to have been crowned king of Denmark.

MALONE.

I apprehend that a critick and a juryman are bound to form their opinions on what they see and hear in the cause before them, and not to be influenced by extraneous particulars unsupported by legal evidence in open court. I persist in observing, that from Shakspeare's drama no proofs of the guilt of Rosencrantz and Guildenstern can be collected. They may be convicted by the black letter history; but if the tragedy forbears to criminate, it has no right to sentence them. This is sufficient for the commen-

And prais'd be rashness for it,—Let us know,

tator's purpose. It is not his office to interpret the plays of Shakspeare according to the novels on which they are founded, novels which the poet sometimes followed, but as often materially deserted. Perhaps he never confined himself strictly to the plan of any one of his originals. His negligence of poetick justice is notorious; nor can we expect that he who was content to sacrifice the pious Ophelia, should have been more scrupulous about the worthless lives of Rosencrantz and Guildenstern. Therefore, I still assert that, in the tragedy before us, their deaths appear both wanton and unprovoked; and the critick, like Bayes, must have recourse to somewhat *long before the beginning of this play*, to justify the conduct of its hero. STEEVENS.

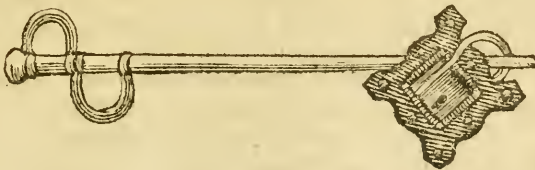
⁵ ——— mutines in the bilboes.] *Mutines*, the French word for seditious or disobedient fellows in the army or fleet. *Bilboes*, the ship's prison. JOHNSON.

To *mutine* was formerly used for to *mutiny*. See p. 245, n. 6. So *mutine*, for *mutiner*, or *mutineer*: “un homme *mutin*,” Fr. a mutinous or seditious person. In *The Misfortunes of Arthur*, a tragedy, 1587, the adjective is used:

“Suppresseth *mutin* force, and practicke fraud.”

MALONE.

The *bilboes* is a bar of iron with fetters annexed to it, by which mutinous or disorderly sailors were anciently linked together. The word is derived from *Bilboa*, a place in Spain where instruments of steel were fabricated in the utmost perfection. To understand Shakspeare's allusion completely, it should be known, that as these fetters connect the legs of the offenders very close together, their attempts to rest must be as fruitless as those of Hamlet, in whose mind *there was a kind of fighting that would not let him sleep*. Every motion of one must disturb his partner in confinement. The *bilboes* are still shown in the Tower of London, among the other spoils of the Spanish Armada. The following is the figure of them:



STEEVENS.

Our indiscretion sometimes serves us well,
 When⁶ our deep plots do pall:⁷ and that should
 teach us,
 There's a divinity that shapes our ends,
 Rough-hew them how we will.⁸

⁶ ——— *rashly*,
And prais'd be rashness for it,—Let us know,
Our indiscretion sometimes serves us well,

When &c.] Hamlet delivering an account of his escape, begins with saying—That he *rashly*—and then is carried into a reflection upon the weakness of human wisdom. I *rashly*—praised be rashness for it—*Let us* not think these events casual, but *let us know*, that is, *take notice and remember*, that we sometimes succeed by *indiscretion* when we fail by *deep plots*, and infer the perpetual superintendance and *agency* of the *Divinity*. The observation is just, and will be allowed by every human being, who shall reflect on the course of his own life. JOHNSON.

This passage, I think, should be thus distributed :

————— *Rashly*
(And prais'd be rashness, for it lets us know,
Our indiscretion sometimes serves us well,
When our deep plots do fail; and that should teach us,
There's a divinity that shapes our ends,
Rough-hew them how we will;—

Hor. *That is most certain.)*

Ham. *Up from my cabin, &c.*

So that *rashly* may be joined in construction with—in the dark grop'd I to find out them. TYRWHITT.

⁷ *When our deep plots do pall :]* Thus the first quarto, 1604. The editor of the next quarto, for *pall*, substituted *fall*. The folio reads,—

When our dear plots do paule.

Mr. Pope and the subsequent editors read,—

When our deep plots do fail :—

but *pall* and *fall* are by no means likely to have been confounded. I have therefore adhered to the old copies. In *Antony and Cleopatra* our poet has used the participle :

“ I'll never follow thy *pall'd* fortunes more.” MALONE.

Again, in one of Barnaby Googe's *Sonnets*, 1563 :

“ Torment my *paule'd* spryght.” STEEVENS.

⁸ *There's a divinity that shapes our ends,*

Rough-hew them how we will.] Dr. Farmer informs me,

HOR.

That is most certain.

HAM. Up from my cabin,
 My sea-gown scarf'd about me, in the dark
 Grop'd I to find out them: had my desire;
 Finger'd their packet; and, in fine, withdrew
 To mine own room again: making so bold,
 My fears forgetting manners, to unseal
 Their grand commission; where I found, Horatio,
 A royal knavery; an exact command,—
 Larded with many several sorts of reasons,⁹
 Importing Denmark's health, and England's too,
 With, ho! such bugs and goblins in my life,¹—

that these words are merely technical. A wool-man, butcher, and dealer in *skewers*, lately observed to him, that his nephew, (an idle lad) could only *assist* him in making them; “— he could *rough-hew* them, but I was obliged to *shape their ends*.” To shape the ends of *wool-skewers*, i. e. to *point* them, requires a degree of skill; any one can *rough-hew* them. Whoever collects the profession of Shakspeare's father, will admit that his son might be no stranger to such terms. I have frequently seen packages of wool pinn'd up with *skewers*. STEEVENS.

⁹ Larded *with many several sorts of reasons*,] I am afraid here is a very poor conceit, founded on an equivocal between *reasons* and *raisins*, which in Shakspeare's time were undoubtedly pronounced alike. *Sorts of raisins*, sugars, &c. is a common phraseology of shops.—We have the same quibble in another play. MALONE.

I suspect no quibble or conceit in these words of Hamlet. In one of Ophelia's songs a similar phrase has already occurred: “*Larded all with sweet flowers*.” To *lard* any thing with *raisins*, however, was a practice unknown to ancient cookery.

STEEVENS.

¹ *With, ho! such bugs and goblins in my life*,] *With such causes of terror*, rising from my character and designs.

JOHNSON.

A *bug* was no less a terrific being than a goblin. So, in Spenser's *Fairy Queen*, Book II. c. iii:

“As ghastly *bug* their haire an end does reare,”

We call it at present a *bugbear*. STEEVENS.

See Vol. XIV. p. 180, n. 3. MALONE.

That, on the supervise, no leisure bated,²
 No, not to stay the grinding of the axe,
 My head should be struck off.³

HOR. Is't possible?

HAM. Here's the commission; read it at more
 leisure.

But wilt thou hear now how I did proceed?

HOR. Ay, beseech you.

HAM. Being thus benetted round with villainies,
 Or I could make⁴ a prologue to my brains,

² ——— no leisure bated,] *Bated* for *allowed*. To *abate*, signifies to *deduct*; this deduction, when applied to the person in whose favour it is made, is called an *allowance*. Hence he takes the liberty of using *bated* for *allowed*. *WARBURTON*.

No leisure bated—means, without any *abatement* or intermission of time. *MALONE*.

³ *That, on the supervise, no leisure bated,—*

My head should be struck off.] From what original our author derived this incident of detecting the letter, and exchanging it for another, I am unqualified to determine. A similar stratagem, however, occurs in *Andrew of Wyntown's Cronykil*, B. VI. ch. xiii.

“ The Prest that purs opnyd swne,
 “ And fand in it that letter dwne.
 “ That he opnyd, and red the payne,
 “ The berere of it for to be slayne.
 “ That Letter away than pwte he qwyte,
 “ And sone ane-othir than couth he wryte—
 “ He cloyfed thys Lettyr curywfly,
 “ And in the purs all prewely
 “ He pwt it quhare the tothir was.” v. 188, & seq.

The words of the first letter are,—

Visa litera, lator illius moriatur.

Thus also Hamlet:

“ ——— That, on the supervise,—
 “ He should the bearers put to sudden death.”

The story, however varied, perhaps originated from the *Belierophontis literæ*. *STEEVENS*.

⁴ Or *I could make*—] Or in old English signified *before*. See Vol. X. p. 487, n. 7. *MALONE*.

They had begun the play ;⁵—I sat me down ;
 Devis'd a new commission ; wrote it fair :
 I once did hold it, as our statists do,⁶
 A baseness to write fair,⁷ and labour'd much
 How to forget that learning ; but, sir, now
 It did me yeoman's service :⁸ Wilt thou know
 The effect of what I wrote ?

⁵ *Being thus benetted round with villanies,
 Or I could make a prologue to my brains,*

They had begun the play ;] Hamlet is telling how luckily every thing fell out ; he groped out their commission in the dark, without waking them ; he found himself doomed to immediate destruction. Something was to be done for his preservation. An expedient occurred, not produced by the comparison of one method with another, or by a regular deduction of consequences ; but before he *could make a prologue to his brains, they had begun the play*. Before he could summon his faculties, and propose to himself what should be done, a complete scheme of action presented itself to him. His mind operated before he had excited it. This appears to me to be the meaning. JOHNSON.

⁶ — *as our statists do,*] A *statist* is a *statesman*. So, in Shirley's *Humorous Courtier*, 1640 :

“ — that he is wise, a *statist*.”

Again, in Ben Jonson's *Magnetick Lady* :

“ Will screw you out a secret from a *statist*.”

STEEVENS.

Most of the great men of Shakspeare's times, whose autographs have been preserved, wrote very bad hands ; their secretaries very neat ones. BLACKSTONE.

⁷ *I once did hold it, as our statists do,*

A baseness to write fair,] “ I have in my time, (says Montaigne) seen some, who by writing did earnestly get both their titles and living, to disavow their apprenticeship, marre their pen, and affect the ignorance of *so vulgar a qualitie*.” Florio's translation, 1603, p. 125. RITSON.

⁸ — *yeoman's service :*] The meaning, I believe, is, *This yeomanly qualification was a most useful servant, or yeoman, to me ; i. e. did me eminent service*. The ancient *yeomen* were famous for their military valour. “ These were the good archers in times past, (says Sir Thomas Smith,) and the stable troop of footmen that affraide all France.” STEEVENS.

HOR.

Ay, good my lord.

HAM. An earnest conjuration from the king,—
 As England was his faithful tributary ;
 As love between them like the palm might flourish ;⁹
 As peace should still her wheatgarland wear,
 And stand a comma 'tween their amities ;¹
 And many such like as's of great charge,²—

⁹ — *like the palm might flourish* ;] This comparison is scriptural : “ The righteous shall flourish like a palm-tree.”

Psaln xcii. 11. STEEVENS.

¹ *As peace should still her wheaten garland wear,*

And stand a comma 'tween their amities ;] The expression of our author is, like many of his phrases, sufficiently constrained and affected, but it is not incapable of explanation. The *comma* is the note of *connection* and continuity of sentences ; the *period* is the note of *abruption* and disjunction. Shakspeare had it perhaps in his mind to write,—That unless England complied with the mandate, *war should put a period to their amity* ; he altered his mode of diction, and thought that, in an opposite sense, he might put, that *peace should stand a comma between their amities*. This is not an easy style ; but is it not the style of Shakspeare ? JOHNSON.

² — *as's of great charge,*] *Afses* heavily loaded. A quibble is intended between *as* the conditional particle, and *afs* the beast of burthen. That *charg'd* anciently signified *loaded*, may be proved from the following passage in *The Widow's Tears*, by Chapman, 1612 :

“ Thou must be the *afs charg'd with crowns*, to make way.” JOHNSON.

Shakspeare has so many quibbles of his own to answer for, that there are those who think it hard he should be charged with others which perhaps he never thought of. STEEVENS.

Though the first and obvious meaning of these words certainly is, “ *many similar adjurations, or monitory injunctions, of great weight and importance,*” yet Dr. Johnson's notion of a quibble being also in the poet's thoughts, is supported by two other passages of Shakspeare, in which *afsès* are introduced as usually employed in the carriage of gold, a *charge* of no small weight :

That, on the view and knowing of these contents,
Without debatement further, more, or less,
He should the bearers put to sudden death,
Not shriving-time allow'd.³

HOR.

How was this seal'd?

HAM. Why, even in that was heaven ordinant;
I had my father's signet in my purse,
Which was the model of that Danish seal:⁴
Folded the writ up in form of the other;
Subscrib'd it; gave't the impress; plac'd it safely,
The changeling never known:⁵ Now, the next day
Was our sea-fight; and what to this was sequent
Thou know'st already.

HOR. So Guildenstern and Rosencrantz go to't.

“ He shall but bear them, as the *ass* bears gold,
“ To groan and sweat under the business.”

Julius Cæsar.

Again, in *Measure for Measure*:

“ — like an *ass*, whose back with *ingots* bows,
“ Thou bear'st thy heavy riches but a journey,
“ And death unloads thee.”

In further support of his observation, it should be remembered, that the letter *s* in the particle *as* in the midland counties usually pronounced hard, as in the pronoun *us*. Dr. Johnson himself always pronounced the particle *as* hard, and so I have no doubt did Shakspeare. It is so pronounced in Warwickshire at this day. The first folio accordingly has—*assis*. MALONE.

³ *Not shriving-time allow'd.*] i. e. without time for confession of their sins: another proof of Hamlet's christian-like disposition. See *Romeo and Juliet*, Act IV. sc. ii. STEEVENS.

⁴ — the model of that Danish seal:] The *model* is in old language the *copy*. The signet was formed in imitation of the Danish seal. See Vol. XI. p. 97, n. 8. MALONE.

⁵ *The changeling never known:]* A *changeling* is a *child* which the fairies are supposed to leave in the room of that which they steal. JOHNSON.

HAM. Why, man,⁶ they did make love to this employment ;
They are not near my conscience ; their defeat
Does by their own insinuation grow :⁷
'Tis dangerous, when the baser nature comes
Between the pass and fell incensed points
Of mighty opposites.

HOR. Why, what a king is this !

HAM. Does it not, think thee,⁸ stand me now upon ?
He that hath kill'd my king, and whor'd my mother ;
Popp'd in between the election and my hopes ;
Thrown out his angle⁹ for my proper life,
And with such cozenage ; is't not perfect conscience,
To quit him¹ with this arm ? and is't not to be damn'd,
To let this canker of our nature come
In further evil ?

HOR. It must be shortly known to him from England,

⁶ *Why, man, &c.*] This line is omitted in the quartos.

STEEVENS.

⁷ — *by their own insinuation* —] *Insinuation*, for corruptly obtruding themselves into his service. WARBURTON.

By their having insinuated or thrust themselves into the employment. MALONE.

⁸ — think *thee*,] i. e. betink thee. MALONE.

⁹ *Thrown out his angle* —] An *angle* in Shakspeare's time signified a fishing-rod. So, in Lyly's *Sapho and Phao*, 1591 :

“ *Phao*. But he may blefs fishing, that caught such a one in the sea.

“ *Venus*. It was not with an *angle*, my boy, but with a net.”

MALONE.

¹ *To quit him* —] To requite him ; to pay him his due.

JOHNSON.

This passage, as well as the three following speeches, is not in the quartos. STEEVENS.

What is the issue of the business there.

HAM. It will be short: the interim is mine;
And a man's life no more than to say, one.
But I am very sorry, good Horatio,
That to Laertes I forgot myself;
For by the image of my cause, I see
The portraiture of his: I'll count his favours:²
But, sure, the bravery of his grief did put me
Into a towering passion.

HOR. Peace; who comes here?

Enter OSRIC.

OSR. Your lordship is right welcome back to Denmark.

HAM. I humbly thank you, sir.—Dost know this water-fly?³

² — *I'll count his favours:]* Thus the folio. Mr. Rowe first made the alteration, which is perhaps unnecessary. *I'll count his favours*, may mean—*I will make account of them*, i. e. *reckon upon them, value them.* STEEVENS.

What favours has Hamlet received from Laertes, that he was to make account of?—I have no doubt but we should read:

— *I'll court his favour.* M. MASON.

Mr. Rowe for *count* very plausibly reads *court.* MALONE.

Hamlet may refer to former civilities of Laertes, and weigh them against his late intemperance of behaviour; or may *count* on such kindness as he expected to receive in consequence of a meditated reconciliation.

It should be observed, however, that in ancient language to *count* and *recount* were synonymous. So, in the *Troy Book*, (Caxton's edit.) “I am comen hether unto yow for refuge, and to telle & *count* my sorowes.” STEEVENS.

³ — *Dost know this water-fly?] A water-fly* skips up and down upon the surface of the water, without any apparent purpose or reason, and is thence the proper emblem of a busy trifler.

JOHNSON.

HOR. No, my good lord.

HAM. Thy state is the more gracious; for 'tis a vice to know him: He hath much land, and fertile: let a beast be lord of beasts, and his crib shall stand at the king's mess: 'Tis a chough;⁴ but, as I say, spacious in the possession of dirt.

OSR. Sweet lord, if your lordship were at leisure, I should impart a thing to you from his majesty.

HAM. I will receive it, sir, with all diligence of spirit: Your bonnet to his right use; 'tis for the head.

OSR. I thank your lordship, 'tis very hot.

HAM. No, believe me, 'tis very cold; the wind is northerly:

OSR. It is indifferent cold, my lord, indeed.

HAM. But yet, methinks it is very fultry and hot;⁵ or my complexion⁶——

OSR. Exceedingly, my lord; it is very fultry,⁷——

Water-fly is in *Troilus and Cressida* used as a term of reproach, for *contemptible from smallness of size*: "How (says Therfites) the poor world is pestered with such *water-flies*; *diminutives of nature*." *Water-flies* are gnats. This insect in Chaucer denotes a thing of no value. *Canterbury Tales*, v. 17,203, Mr. Tyrwhitt's edition:

"Not worth to thee as in comparifon

"*The mountance [value] of a gnat.*" HOLT WHITE.

⁴ —— '*Tis a chough*;] A kind of jackdaw. JOHNSON.

See Vol. XI. p. 257, n. 3. STEEVENS.

⁵ *But yet, methinks, it is very fultry &c.*] Hamlet is here playing over the same farce with Ofric, which he had formerly done with Polonius. STEEVENS.

⁶ —— or *my complexion*——] The folios read—*for my complexion*. STEEVENS.

⁷ *Exceedingly, my lord; it is very fultry,*]

"—— *igniculum brumæ si tempore poscas,*

"*Accipit endromidem; si dixeris æstuo, sudat.*" *Juv.*

MALONE.

as 'twere,—I cannot tell how.—My lord, his majesty bade me signify to you, that he has laid a great wager on your head: Sir, this is the matter,—

HAM. I beseech you, remember⁸——

[HAMLET moves him to put on his Hat.

OSR. Nay, good my lord; for my ease, in good faith.⁹ Sir,¹ here is newly come to court, Laertes: believe me, an absolute gentleman, full of most excellent differences,² of very soft society, and great

⁸ *I beseech you, remember—*] “Remember not your courtesy,” I believe, Hamlet would have said, if he had not been interrupted. “Remember thy courtesy,” he could not possibly have said, and therefore this abrupt sentence may serve to confirm an emendation which I proposed in *Love’s Labour’s Lost*, Vol. VII. p. 139, n. 7, where Armado says,—“I do beseech thee, remember thy courtesy;—I beseech thee, apparel thy head.” I have no doubt that Spakspere there wrote, “——remember *not* thy courtesy,”—and that the negative was omitted by the negligence of the compositor. MALONE.

⁹ *Nay, good my lord; for my ease, in good faith.*] This seems to have been the affected phrase of the time. Thus, in Marston’s *Malcontent*, 1604: “I beseech you, fir, be covered.—No, in good faith *for my ease.*” And in other places.

FARMER.

It appears to have been the common language of ceremony in our author’s time. “Why do you stand *bareheaded*? (says one of the speakers in Florio’s *SECOND FRUTES*, 1591,) you do yourself wrong. Pardon me, good fir, (replies his friend;) I do it *for my ease.*”

Again, in *A New Way to pay old Debts*, by Massinger, 1633:

“——Is’t *for your ease*

“You keep your hat off?” MALONE.

¹ *Sir, &c.*] The folio omits this and the following fourteen speeches; and in their place substitutes only, “Sir, you are not ignorant of what excellence Laertes is at his weapon.”

STEEVENS.

² —— *full of most excellent differences,*] Full of *distinguishing* excellencies. JOHNSON.

showing: Indeed, to speak feelingly² of him, he is the card or calendar of gentry,³ for you shall find in him the continent of what part a gentleman would see.⁴

HAM. Sir, his definement suffers no perdition in you ;⁵—though, I know, to divide him inventorially, would dizzy the arithmetick of memory; and yet but raw neither,⁶ in respect of his quick fail. But, in the verity of extolment, I take him to be a soul

² — *—speak feelingly—*] The first quarto reads—*feelingly*. So, in another of our author's plays:

“ To things of sale a *feller's* praise belongs.”

STEEVENS.

³ — *the card or calendar of gentry,*] The general preceptor of elegance; the *card* by which a gentleman is to direct his course; the *calendar* by which he is to choose his time, that what he does may be both excellent and seasonable. JOHNSON.

⁴ — *for you shall find in him the continent of what part a gentleman would see.*] *You shall find him containing* and comprising every *quality* which a gentleman would desire to contemplate for imitation. I know not but it should be read, *You shall find him the continent*. JOHNSON.

⁵ *Sir, his definement &c.*] This is designed as a specimen, and ridicule of the court-jargon amongst the *precieux* of that time. The sense in English is, “ Sir, he suffers nothing in your account of him, though to enumerate his good qualities particularly would be endless; yet when we had done our best, it would still come short of him. However, in strictness of truth, he is a great genius, and of a character so rarely to be met with, that to find any thing like him we must look into his mirror, and his imitators will appear no more than his shadows.”

WARBURTON.

⁶ — *and yet but raw neither.*] We should read—*slow*.

WARBURTON.

I believe *raw* to be the right word; it is a word of great latitude; *raw* signifies *unripe*, *immature*, thence *unformed*, *imperfect*, *unskilful*. The best account of him would be *imperfect*, in respect of his quick fail. The phrase *quick fail* was, I suppose, a proverbial term for *activity of mind*. JOHNSON.

of great article;⁷ and his infusion of such dearth⁸ and rareness, as, to make true diction of him, his semblable is his mirrour; and, who else would trace him, his umbrage, nothing more.

OSR. Your lordship speaks most infallibly of him.

HAM. The concernancy, fir? why do we wrap the gentleman in our more rawer breath?

OSR. Sir?

HOR. Is't not possible to understand in another tongue? You will do't, fir, really.⁹

⁷ ——— *a soul of great article*;] This is obscure. I once thought it might have been, *a soul of great altitude*; but, I suppose, *a soul of great article*, means *a soul of large comprehension*, of many contents; the particulars of an inventory are called *articles*. JOHNSON.

⁸ ——— *of such dearth* —] *Dearth* is *deariness*, value, price. And his internal qualities of such value and rarity. JOHNSON.

⁹ *Is't not possible to understand in another tongue? You will do't, fir, really.*] Of this interrogatory remark the sense is very obscure. The question may mean, *Might not all this be understood in plainer language*. But then, *you will do it, fir, really*, seems to have no use, for who could doubt but plain language would be intelligible? I would therefore read, *Is't possible not to be understood in a mother tongue? You will do it, fir, really.*

JOHNSON.

Suppose we were to point the passage thus: "Is't not possible to understand? In another tongue you will do it, fir, really."

The speech seems to be addressed to *Ofric*, who is puzzled by Hamlet's imitation of his own affected language. STEEVENS.

Theobald has silently substituted *rarely* for *really*. I think Horatio's speech is addressed to Hamlet. *Another tongue* does not mean, as I conceive, *plainer language*, (as Dr. Johnson supposed,) but "language so fantastical and affected as to have the appearance of a *foreign tongue*:" and in the following words Horatio, I think, means to praise Hamlet for imitating this kind of babble so happily. I suspect, however, that the poet wrote — *Is't possible not to understand in a mother tongue?*

HAM. What imports the nomination of this gentleman?

OSR. Of Laertes?

HOR. His purse is empty already; all his golden words are spent.

HAM. Of him, fir.

OSR. I know, you are not ignorant——

HAM. I would, you did, fir; yet, in faith, if you did, it would not much approve me;¹—Well, fir.

OSR. You are not ignorant of what excellence Laertes is——

HAM. I dare not confess that, lest I should compare with him in excellence;² but, to know a man well, were to know himself.

OSR. I mean, fir, for his weapon; but in the imputation laid on him by them, in his meed³ he's unfellowed.

HAM. What's his weapon?

Since this note was written, I have found the very same error in Bacon's *Advancement of Learning*, 4to. 1605, B. II. p. 60: "—the art of grammar, whereof the use in *another* tongue is small, in a foreine tongue more." The author in his table of Errata says, it should have been printed—in *mother* tongue.

MALONE.

¹ — *if you did, it would not much approve me;*] If you knew I was not ignorant, your esteem would not much advance my reputation. To *approve*, is to *recommend to approbation*.

JOHNSON.

I dare not confess that, lest I should compare with him &c.] I dare not pretend to know him, lest I should pretend to an equality: no man can completely know another, but by knowing himself, which is the utmost extent of human wisdom.

JOHNSON.

³ — *in his meed—]* In his excellence. JOHNSON.

See Vol. XIV, p. 169, n. 8. MALONE.

OSR. Rapier and dagger.

HAM. That's two of his weapons : but, well.

OSR. The king, fir, hath waghered with him fix Barbary horfes : againft the which he has impawned,⁴ as I take it, fix French rapiers and poniards, with their affigns, as girdle, hangers,⁵ and fo :⁶ Three of

⁴ ——— *impawned,*] Thus the quarto, 1604. The folio reads — *impon'd.* *Pignare* in Italian fignifies both to *pawn*, and to lay a wager. MALONE.

Perhaps it fhould be, *deponed.* So, Hudibras :

“ I would upon this caufe *depone,*

“ As much as any I have known.”

But perhaps *imponed* is pledged, *impawned*, fo fpelt to ridicule the affectation of uttering Englifh words with French pronunciation. JOHNSON.

To *imponere* is certainly right, and means to put down, to ftake, from the verb *impono.* RITSON.

⁵ ——— *hangers,*] Under this term were comprehended four graduated straps, &c. that hung down in a belt on each fide of its receptacle for the fword. I write this, with a moft gorgeous belt, at leaft as ancient as the time of James I. before me. It is of crimfon velvet embroidered with gold, and had belonged to the Somerfet family.

In Maffinger's *Fatal Dowry*, Liladam (who, when arrested as a gentleman, avows himfelf to have been a tailor,) fays :

“ ——— This rich fword

“ Grew fuddenly out of a tailor's bodkin ;

“ Thefe *hangers* from my vails and fees in hell :” &c.

i. e. the tailor's *hell* ; the place into which fhreds and remnants are thrown.

Again, in *The Birth of Merlin*, 1662 :

“ He has a fair fword, but his *hangers* are fallen.”

Again, in *Rhodon and Iris*, 1631 :

“ ——— a rapier

“ Hatch'd with gold, with hilt and *hangers* of the new
fashion.”

The fame word occurs in the eleventh *Iliad*, as translated by Chapman :

“ The feaberd was of filver plate, with golden *hangers*
graet.”

the carriages, in faith, are very dear to fancy, very responsive to the hilts, most delicate carriages, and of very liberal conceit.

HAM. What call you the carriages?

HOR. I knew, you must be edified by the margent,⁶ ere you had done.

OSR. The carriages, sir, are the hangers.

HAM. The phrase would be more german⁷ to the

Mr. Pope mistook the meaning of this term, conceiving it to signify—*short pendulous broad swords.* STEEVENS.

The word *hangers* has been misunderstood. That part of the girdle or belt by which the sword was suspended, was in our poet's time called *the hangers*. See Minshew's *Dictionary*, 1617: "The *hangers* of a sword. G. Pendants d'espée, l. Subcingulum," &c. So, in an Inventory found among the papers of Hamlet Clarke, an attorney of a court of record in London, in the year 1611, and printed in *The Gentleman's Magazine*, Vol. LVIII. p. 111:

"Item, One payre of girdle and *hangers*, of silver purple, and cullored filke.

"Item, One payre of girdler and *hangers* upon white fattene."

The *hangers* ran into an oblique direction from the middle of the forepart of the girdle across the left thigh, and were attached to the girdle behind. MALONE.

⁶ — you must be edified by the margent,] Dr. Warburton very properly observes, that in the old books the gloss or comment was usually printed on the margent of the leaf. So, in Decker's *Honest Whore*, Part II. 1630:

" ——— I read

" Strange comments in those *margins* of your looks."

Again, in *The Contention betwyxte Churchyard and Camell*, &c. 1560:

" A solempne processe at a bluffshe

" He quoted here and there,

" With matter in the *margent* set" &c.

This speech is omitted in the folio. STEEVENS.

⁷ — more german —] More *a-kin*. JOHNSON.

So, in *The Winter's Tale*: "Those that are *german* to him, though removed fifty times, shall come under the hangman."

STEEVENS.

matter, if we could carry a cannon by our sides; I would, it might be hangers till then. But, on: Six Barbary horses against six French swords, their affigns, and three liberal-conceited carriages; that's the French bet against the Danish: Why is this impawned, as you call it?

OSR. The king, fir, hath laid,⁸ that in a dozen paffes between yourself and him, he shall not exceed you three hits; he hath laid, on twelve for nine; and it would come to immediate trial, if your lordship would vouchsafe the answer.

HAM. How, if I answer, no?

OSR. I mean, my lord the opposition of your person in trial.

HAM. Sir, I will walk here in the hall: If it please his majesty, it is the breathing time of day with me: let the foils be brought, the gentleman willing, and the king hold his purpose, I will win for him, if I can; if not, I will gain nothing but my shame, and the odd hits.

OSR. Shall I deliver you so?

⁸ *The king, fir, hath laid,]* This wager I do not understand. In a dozen paffes one must exceed the other more or less than three hits. Nor can I comprehend, how, in a dozen, there can be twelve to nine. The passage is of no importance; it is sufficient that there was a wager. The quarto has the passage as it stands. The folio—*He hath one twelve for mine.* JOHNSON.

As three or four complete pages would scarcely hold the remarks already printed, together with those which have lately been communicated to me in MS. on this very unimportant passage, I shall avoid both partiality and tediousness, by the omission of them all. I therefore leave the conditions of this wager to be adjusted by the members of Brookes's, or the Jockey-Club at Newmarket, who on such subjects may prove the most enlightened commentators, and most successfully bestir themselves in the cold unpoetick dabble of calculation. STEEVENS.

HAM. To this effect, fir ; after what flourish your nature will.

OSR. I commend my duty to your lordship.

[*Exit.*

HAM. Yours, yours.—He does well, to commend it himself ; there are no tongues else for's turn.

HOR. This lapwing runs away with the shell on his head.⁹

⁹ *This lapwing runs away with the shell on his head.*] I see no particular propriety in the image of the lapwing. Ofric did not run till he had done his business. We may read—*This lapwing ran away.*—That is, *this fellow was full of unimportant bustle from his birth.* JOHNSON.

The same image occurs in Ben Jonson's *Staple of News* :

“ ————— and coachmen

“ To mount their boxes reverently, and drive

“ Like lapwings with a shell upon their heads,

“ Thorough the streets.”

And I have since met with it in several other plays. The meaning, I believe is—This is a forward fellow. So, in *The White Devil, or Vittoria Corombona*, 1612 :

“ Forward lapwing,

“ He flies with the shell on's head.”

Again, in Greene's *Never too Late*, 1616 : “ Are you no sooner hatched, with the lapwing, but you will run away with the shell on your head ?”

Again, in *Revenge for Honour*, by Chapman :

“ Boldness enforces youth to hard achievements

“ Before their time ; makes them run forth like lapwings

“ From their warm nest, part of the shell yet sticking

“ Unto their downy heads.” STEEVENS.

I believe, Hamlet means to say that Ofric is bustling and impetuous, and yet “ but raw in respect of his quick sail.” So, in *The Character of an Oxford Incendiary*, 1643 : “ This lapwing incendiary ran away half-hatched from Oxford, to raise a combustion in Scotland.”

In Meres's *Wit's Treasury*, 1598, we have the same image expressed exactly in our poet's words : “ As the lapwing runneth away with the shell on her head, as soon as she is hatched,” &c.

MALONE.

HAM. He did comply with his dug, before he sucked it.¹ Thus has he (and many more of the same breed,² that, I know, the droffy age dotes on,) only got the tune of the time, and outward habit of encounter;³ a kind of yesty collection, which carries them through and through the most fond and winnowed opinions;⁴ and do but blow them to their trial, the bubbles are out.⁵

¹ *He did comply with his dug, &c.*] Thus the folio. The quarto, 1604, reads—*A* [i. e. *he*] did, fir, with his dug, &c. For *comply* Dr. Warburton and the subsequent editors, read—*compliment*. The verb *to compliment* was not used, as I think, in the time of Shakspeare. MALONE.

I doubt whether any alteration be necessary. Shakspeare seems to have used *comply* in the sense in which we use the verb *compliment*. See before, Act II. sc. ii: “—let me *comply* with you in this garb.” TYRWHITT.

Comply is right. So, in Fuller's *Historie of the Holy Warre*, p. 80: “Some weeks were spent in *complying*, entertainments, and visiting holy places;—” To *compliment* was, however, by no means, an unusual term in Shakspeare's time. REED.

Again, *ibid.* p. 219: “But sure, so cunning a companion had long conversed with—and Princes, as appeareth by his *complying* carriage” &c. STEEVENS.

² —and many more of the same breed,] The first folio has —and mine more of the same beavy. The second folio—and nine more &c. Perhaps the last is the true reading. STEEVENS.

There may be a propriety in *bevy*, as he has just called him a *lapwing*. TOLLET.

“Many more of the same breed,” is the reading of the quarto, 1604. MALONE.

³ —outward habit of encounter;] Thus the folio. The quartos read—*out of an habit of encounter*. STEEVENS.

Outward habit of encounter, is exterior politeness of address; in allusion to Ofric's last speech. HENLEY.

We should, I think, read—*an outward habit, &c.* MALONE.

⁴ —a kind of yesty collection, which carries them through and through the most fond and winnowed opinions;] This passage in the quarto stands thus:—“They have got out of the habit of encounter, a kind of misty collection, which carries

Enter a Lord.

LORD. My lord,⁶ his majesty commended him to you by young Osric, who brings back to him, that

them through and through the most profane and trennowned opinions." If this printer preserved any traces of the original, our author wrote "the most *sane* and *renowned* opinions;" which is better than *fanned* and *winnowed*.

The meaning is, "these men have got the cant of the day, a superficial readiness of slight and cursory conversation, a kind of frothy collection of fashionable prattle, which yet carries them through the most select and approving judgments. This airy facility of talk sometimes imposes upon wise men."

Who has not seen this observation verified? JOHNSON.

The quarto, 1604, reads, "—dotes on; *only* got the tune of the time, and out of *an* habit," &c. and—not *misty*, but *hifty*; the folio, rightly, *yesty*: the same quarto has not *trennowned*, but *trennowed* (a corruption of *winnowed*), for which (according to the usual process,) the next quarto gave *trennowned*. *Fond* and *winnowed* is the reading of the folio. MALONE.

Fond is evidently opposed to *winnowed*. *Fond*, in the language of Shakspeare's age, signified *foolish*. So, in *The Merchant of Venice*:

"Thou naughty jailer, why art thou so *fond*," &c.

Winnowed is *sifted*, *examined*. The sense is then, that their conversation was yet successful enough to make them passable not only with the weak, but with those of sounder judgment. The same opposition in terms is visible in the reading which the quartos offer. *Profane* and *vulgar* is opposed to *trennowned*, or *thrice renowned*. STEEVENS.

Fanned and *winnowed* seems right to me. Both words, *winnowed*, *fand** and *drest*, occur together in Markham's *English Husbandman*, p. 117. So do *fan'd* and *winnow'd*, *fanned*, and *winnowed*; in his *Husbandry*, p. 18, 76, and 77. So, Shakspeare mentions together the *fan* and *wind*, in *Troilus and Cressida*, Act V. sc. iii. TOLLET.

On considering this passage, it always appeared to me that we ought to read, "the most *found* and *winnowed* opinions:" and

* So written without the apostrophe, and easily might in MS. be mistaken for *fond*.

you attend him in the hall : He sends to know, if your pleasure hold to play with Laertes, or that you will take longer time.

HAM. I am constant to my purposes, they follow the king's pleasure : if his fitness speaks, mine is ready ; now, or whensoever, provided I be so able as now.

LORD. The king, and queen, and all are coming down.

HAM. In happy time.

LORD. The queen desires you, to use some gentle entertainment⁷ to Laertes, before you fall to play.

HAM. She well instructs me. [Exit Lord.

HOR. You will lose this wager, my lord.

HAM. I do not think so ; since he went into France, I have been in continual practice ; I shall win at the odds.⁸ But thou would'st not think, how ill all's here about my heart : but it is no matter.

I have been confirmed in that conjecture by a passage I lately met with in Howel's *Letters*, where speaking of a man merely contemplative, he says : " Besides he may want judgement in the choice of his authors, and knows not how to turn his hand either in weighing or *winnowing the soundest opinions.*" Book III. Letter viii. M. MASON.

⁵ — *do but blow them &c.*] These men of show, without solidity, are like bubbles raised from soap and water, which dance, and glitter, and please the eye, but if you extend them, by blowing hard, separate into a mist ; so if you oblige these specious talkers to extend their compass of conversation, they at once discover the tenuity of their intellects. JOHNSON.

⁶ *My lord, &c.*] All that passes between *Hamlet* and this *Lord* is omitted in the folio. STEEVENS.

⁷ — *gentle entertainment*—] Mild and temperate conversation. JOHNSON.

⁸ — *I shall win at the odds.*] I shall succeed with the advantage that I am allowed. MALONE.

HOR. Nay, good my lord,—

HAM. It is but foolery ; but it is such a kind of gain-giving,⁹ as would, perhaps, trouble a woman.

HOR. If your mind dislike any thing, obey it :¹ I will forestal their repair hither, and say, you are not fit.

HAM. Not a whit, we defy augury ; there is a special providence in the fall of a sparrow. If it be now, 'tis not to come ; if it be not to come, it will be now ; if it be not now, yet it will come : the readines is all : Since no man, of aught he leaves, knows, what is't to leave betimes ?² Let be.

⁹ — a kind of gain-giving,] *Gain-giving* is the same as *misgiving*. STEEVENS.

¹ *If your mind dislike any thing, obey it :*]

————— *Urgent præfagia mille*

Funeris, et nigræ præcedunt nubila mortis.

With these prefaces of future evils arising in the mind, the poet has fore-run many events which are to happen at the conclusions of his plays ; and sometimes so particularly, that even the circumstances of calamity are minutely hinted at, as in the instance of Juliet, who tells her lover from the window, that he appears *like one dead in the bottom of a tomb*. The supposition that the genius of the mind gave an alarm before approaching dissolution, is a very ancient one, and perhaps can never be totally driven out : yet it must be allowed the merit of adding beauty to poetry, however injurious it may sometimes prove to the weak and superstitious. STEEVENS.

² *Since no man, of aught he leaves, knows, what is't to leave betimes ?*] The old quarto reads—*Since no man, of aught he leaves, knows, what is't to leave betimes ? Let be.* This is the true reading. Here the premises conclude right, and the argument drawn out at length is to this effect : “ It is true, that, by death, we lose all the goods of life ; yet seeing this loss is no otherwise an evil than as we are sensible of it, and since death removes all sense of it, what matters it how soon we lose them ? Therefore come what will, I am prepared.” WARBURTON.

The reading of the quarto was right, but in some other copy the harshness of the transposition was softened, and the passage

Enter King, Queen, LAERTES, Lords, OSRIC, and Attendants with Foils, &c.

KING. Come, Hamlet, come, and take this hand from me.

[*The King puts the Hand of LAERTES into that of HAMLET.*]

HAM. Give me your pardon, fir :³ I have done you wrong ;

But pardon it, as you are a gentleman.

This presence knows, and you must needs have heard,

How I am punish'd with a fore distraction.

What I have done,

That might your nature, honour, and exception,

stood thus :—*Since no man knows aught of what he leaves.* For *knows* was printed in the later copies *has*, by a slight blunder in such typographers.

I do not think Dr. Warburton's interpretation of the passage the best that it will admit. The meaning may be this,—*Since no man knows aught of the state of which he leaves*, since he cannot judge what other years may produce, why should he be afraid of *leaving* life betimes? Why should he dread an early death, of which he cannot tell whether it is an exclusion of happiness, or an interception of calamity. I despise the superstition of augury and omens, which has no ground in reason or piety; my comfort is, that I cannot fall but by the direction of Providence.

Sir T. Hanmer has—*Since no man owes aught*, a conjecture not very reprehensible. *Since no man can call any possession certain*, what is it to leave? JOHNSON.

Dr. Warburton has truly stated the reading of the first quarto, 1604. The folio reads,—*Since no man has ought of what he leaves, what is't to leave betimes?*

In the late editions neither copy has been followed. MALONE.

³ *Give me your pardon, fir :*] I wish Hamlet had made some other defence; it is unsuitable to the character of a good or a brave man, to shelter himself in falsehood. JOHNSON.

Roughly awake, I here proclaim was madness.
 Was't Hamlet wrong'd Laertes? Never; Hamlet:
 If Hamlet from himself be ta'en away,
 And, when he's not himself, does wrong Laertes,
 Then Hamlet does it not, Hamlet denies it.
 Who does it then? His madness: If't be so,
 Hamlet is of the faction that is wrong'd;
 His madness is poor Hamlet's enemy.
 Sir,⁴ in this audience,
 Let my disclaiming from a purpos'd evil
 Free me so far in your most generous thoughts,
 That I have shot my arrow o'er the house,
 And hurt my brother.

LAER. I am satisfied in nature,⁵
 Whose motive, in this case, should stir me most
 To my revenge: but in my terms of honour,
 I stand aloof; and will no reconciliation,
 Till by some elder masters, of known honour,⁶

⁴ *Sir, &c.*] This passage I have restored from the folio.

STEEVENS.

⁵ *I am satisfied in nature, &c.*] This was a piece of satire on fantastical honour. Though *nature* is satisfied, yet he will ask advice of older men of the sword, whether *artificial honour* ought to be contented with Hamlet's submission.

There is a passage somewhat similar in *The Maid's Tragedy*:

“*Eved.* Will you forgive me then?

“*Mel.* Stay, I must *ask mine honour first.*” STEEVENS.

⁶ *Till by some elder masters, of known honour,*] This is said in allusion to an English custom. I learn from an ancient MS. of which the reader will find a more particular account in a note to *The Merry Wives of Windsor*, Vol. V. p. 32, n. 8; that in Queen Elizabeth's time there were “four *ancient masters* of defence,” in the city of London. They appear to have been the referees in many affairs of honour, and exacted tribute from all inferior practitioners of the art of fencing, &c. STEEVENS.

Our poet frequently alludes to English customs, and may have done so here, but I do not believe that gentlemen ever submitted

I have a voice and precedent of peace,
To keep my name ungor'd : But till that time,
I do receive your offer'd love like love,
And will not wrong it.

HAM. I embrace it freely ;
And will this brother's wager frankly play.—
Give us the foils ; come on.

LAER. Come, one for me.

HAM. I'll be your foil, Laertes ; in mine igno-
rance,
Your skill shall, like a star i'the darkeſt night,
Stick fiery off indeed.⁷

LAER. You mock me, fir.

HAM. No, by this hand.

KING. Give them the foils, young Ofric.—
Cousin Hamlet,
You know the wager ?

HAM. Very well, my lord ;
Your grace hath laid the odds o'the weaker ſide.⁸

points of honour to perſons who exhibited themſelves for money as prize-fighters on the publick ſtage ; though they might appeal in certain caſes to Raleigh, Effex, or Southampton, who from their high rank, their courſe of life, and eſtabliſhed reputation, might with ſtrict propriety be ſtyled, “ elder maſters, of known honour.” MALONE.

⁷ — like a ſtar i'the darkeſt night,
Stick fiery off indeed.] So, in Chapman's verſion of the twenty-second *Iliad* :

“ — a world of ſtars &c.—

“ — the midnight that renders them moſt ſhowne,

“ Then being their foil ;—.” STEEVENS.

⁸ *Your grace hath laid the odds o'the weaker ſide.*] When the odds were on the ſide of Laertes, who was to hit Hamlet twelve times to nine, it was perhaps the author's ſlip. Sir T. Hanmer reads—

Your grace hath laid upon the weaker ſide. JOHNSON.

KING. I do not fear it : I have seen you both :—
But since he's better'd, we have therefore odds.⁹

LAER. This is too heavy, let me see another.

HAM. This likes me well : These foils have all a
length ? [They prepare to play.]

OSR. Ay, my good lord.

KING. Set me the stoups of wine ¹ upon that ta-
ble :—

If Hamlet give the first or second hit,
Or quit in answer of the third exchange,
Let all the battlements their ordnance fire ;

I see no reason for altering this passage. Hamlet considers the things *imposed* by the King, as of more value than those imposed by Laertes ; and therefore says, “ that he had laid the odds on the weaker side.” M. MASON.

Hamlet either means, that what the King had laid was more valuable than what Laertes staked ; or that *the king hath made his bet, an advantage being given to the weaker party*. I believe the first is the true interpretation. In the next line but one the word *odds* certainly means *an advantage given to the party*, but here it may have a different sense. This is not an uncommon practice with our poet. MALONE.

The King had wagered, on Hamlet, *six Barbary horses*, against a few rapiers, poniards, &c. that is, about *twenty to one*. These are the *odds* here meant. RITSON.

⁹ *But since he's better'd, we have therefore odds.*] These odds were *twelve to nine* in favour of Hamlet, by Laertes giving him *three*. RITSON.

¹ — the stoups of wine —] A *stoup* is a kind of *flagon*. See Vol. V. p. 287, n. 2. STEEVENS.

Containing somewhat more than two quarts. MALONE.

Stoup is a common word in Scotland at this day, and denotes a pewter vessel, resembling our wine measure ; but of no determinate quantity, *that* being ascertained by an adjunct, as *gallon-stoup*, *pint-stoup*, *mutchkin-stoup*, &c. The vessel in which they fetch or keep water is also called the *water-stoup*. A *stoup of wine* is therefore equivalent to a pitcher of wine. RITSON.

The king shall drink to Hamlet's better breath ;
 And in the cup an union shall he throw,²
 Richer than that which four successive kings
 In Denmark's crown have worn ; Give me the cups ;

² *And in the cup an union shall he throw,]* In some editions :
And in the cup an onyx shall he throw.

This is a various reading in several of the old copies ; but *union* seems to me to be the true word. If I am not mistaken, neither the *onyx*, nor *sardonyx*, are jewels which ever found place in an imperial crown. An *union* is the finest sort of pearl, and has its place in all crowns, and coronets. Besides, let us consider what the King says on Hamlet's giving Laertes the first hit :

“ Stay, give me drink. Hamlet, this *pearl* is thine ;

“ Here's to thy health.”

Therefore, if an *union* be a *pearl*, and an *onyx* a gem, or stone, quite differing in its nature from *pearls* ; the King saying, that Hamlet has earned the *pearl*, I think, amounts to a demonstration that it was an *union* pearl, which he meant to throw into the cup. THEOBALD.

And in the cup an union shall he throw,] Thus the folio rightly. In the first quarto, by the carelessness of the printer, for *union* we have *unice*, which in the subsequent quarto copies was made *onyx*. An *union* is a very precious pearl. See Bullokar's *English Expofitor*, 1616, and Florio's *Italian Dictionary*, 1598, in v. MALONE.

So, in *Soliman and Perseda* :

“ Ay, were it Cleopatra's *union*.”

The *union* is thus mentioned in P. Holland's translation of Pliny's *Natural History* : “ And hereupon it is that our dainties and delicates here at Rome, &c. call them *unions*, as a man would say singular and by themselves alone.”

To swallow a *pearl* in a draught seems to have been equally common to royal and mercantile prodigality. So, in the Second Part of *If you know not Me, you know Nobody*, 1606, Sir Thomas Gresham says :

“ Here 16,000 pound at one clap goes.

“ Instead of fugar, Gresham drinks this *pearle*

“ Unto his queen and mistress.”

It may be observed, however, that *pearls* were supposed to possess an exhilarating quality. Thus, *Rondelet*, Lib. I. de Testac. c. xv : “ *Uniones quæ à conchis &c. valde cordiales sunt.*”

STEEVENS.

And let the kettle to the trumpet speak,
 The trumpet to the cannoneer without,
 The cannons to the heavens, the heaven to earth,
Now the king drinks to Hamlet.—Come, begin ;—
 And you, the judges, bear a wary eye.

HAM. Come on, fir.

LAER. Come, my lord. [*They play.*]

HAM. One.

LAER. No.

HAM. Judgment.

OSR. A hit, a very palpable hit.

LAER. Well,—again.

KING. Stay, give me drink : Hamlet, this pearl
 is thine ;³

Here's to thy health.—Give him the cup.

[*Trumpets sound ; and Cannon shot off within.*]

HAM. I'll play this bout first, set it by awhile.

Come.—Another hit ; What say you ? [*They play.*]

LAER. A touch, a touch, I do confess.

KING. Our son shall win.

QUEEN. He's fat, and scant of breath.⁴—

³ — *this pearl is thine ;*] Under pretence of throwing a *pearl* into the cup, the King may be supposed to drop some poisonous drug into the wine. Hamlet seems to suspect this, when he afterwards discovers the effects of the poison, and tauntingly asks him,—“ Is the union here ?” STEEVENS.

⁴ Queen. *He's fat, and scant of breath.*] It seems that *John Lowin*, who was the original *Falsiaff*, was no less celebrated for his performance of *Henry VIII.* and *Hamlet.* See the *Historia Histrionica*, &c. If he was adapted, by the corpulence of his figure, to appear with propriety in the two former of these characters, Shakspeare might have put this observation into the mouth of her majesty, to apologize for the want of such elegance of person as an audience might expect to meet with in the

Here, Hamlet, take my napkin, rub thy brows :
The queen carouses to thy fortune, Hamlet.⁵

HAM. Good madam,——

KING. Gertrude, do not drink.

QUEEN. I will, my lord ;—I pray you, pardon me.

KING. It is the poison'd cup ; it is too late.

[*Afide.*

HAM. I dare not drink yet, madam ; by and by.

QUEEN. Come, let me wipe thy face.⁶

LAER. My lord, I'll hit him now.

representative of the youthful prince of Denmark, whom Ophelia speaks of as “ the glass of fashion and the mould of form.” This, however, is mere conjecture, as *Joseph Taylor* likewise acted *Hamlet* during the life of Shakespeare.

In *Ratfie's Ghost*, (Gamaliel) no date, about 1605, bl. l. 4^o. the second part of his madde pranks &c.—He robs a company of players. “ SIRRÁ, saies he to the chiefest of them, thou hast a good presence on a stage—get thee to London, for if one man were dead, [Lowin, perhaps,] there would be none fitter than thyself to play his parts—I durst venture all the money in my purse on thy head to play *Hamlet* with him for a wager.” He knights him afterwards, and bids him—“ Rise up, Sir Simon two shares & a halfe.” I owe this quotation to one of Dr. Farmer's memoranda. STEEVENS.

The author of *Historia Histrionica*, and Downes the prompter, concur in saying, that Taylor was the performer of Hamlet. Roberts the player alone has asserted, (apparently without any authority,) that this part was performed by Lowin. MALONE.

⁵ *The queen carouses to thy fortune, Hamlet,*] i. e. (in humbler language) drinks good luck to you. A similar phrase occurs in *David and Bethsabe*, 1599 :

“ With full carouses to his fortune past.” STEEVENS.

⁶ *Come, let me wipe thy face.*] These very words (the present repetition of which might have been spared) are addressed by Doll Tearsheet to Falstaff, when he was heated by his pursuit of Pistol. See Vol. XII. p. 98. STEEVENS.

KING. I do not think it.

LAER. And yet it is almost against my conscience.
[*Afide.*]

HAM. Come, for the third, Laertes: You do but dally;

I pray you, pass with your best violence;
I am afraid, you make a wanton of me.⁷

LAER. Say you so? come on. [They play.

OSR. Nothing neither way.

LAER. Have at you now.

[LAERTES wounds HAMLET; then, in scuffling, they change Rapiers, and HAMLET wounds LAERTES.

KING. Part them, they are incens'd.

HAM. Nay, come again. [The Queen falls.

⁷ ——— you make a wanton of me.] A wanton was a man feeble and effeminate. In *Cymbeline*, Imogen says, I am not—

“ ——— so citizen a wanton, as

“ To seem to die, ere sick.” JOHNSON.

Rather, you trifle with me as if you were playing with a child. So, in *Romeo and Juliet*:

“ ——— I would have thee gone,

“ And yet no further than a wanton's bird,

“ That lets it hop a little from her hand,

“ And with a silk thread pulls it back again.” RITSON.

A passage in *King John* shows that *wanton* here means a man feeble and effeminate, as Dr. Johnson has explained it:

“ ——— Shall a beardless boy,

“ A cocker'd filken wanton, brave our fields,

“ And flesh his spirit in a warlike foil,” &c. MALONE.

The following passage in the first scene of Lee's *Alexander the Great*, may furnish a sufficient comment on the words of Hamlet:

“ He dallied with my point, and when I thrust,

“ He frown'd and smil'd, and foil'd me like a fencer.”

STEEVENS.

OSR. Look to the queen there, ho!

HOR. They bleed on both sides:—How is it, my lord?

OSR. How is't, Laertes?

LAER. Why, as a woodcock to my own springe,
Ofric;

I am justly kill'd with mine own treachery.

HAM. How does the queen?

KING. She swoons to see them bleed.

QUEEN. No, no, the drink, the drink,—O my dear Hamlet!—

The drink, the drink;—I am poison'd! [*Dies.*]

HAM. O villainy!—Ho! let the door be lock'd:
Treachery! seek it out. [*LAERTES falls.*]

LAER. It is here, Hamlet: Hamlet, thou art
slain;

No medicine in the world can do thee good,
In thee there is not half an hour's life;
The treacherous instrument is in thy hand,
Unbated, and envenom'd: the foul practice
Hath turn'd itself on me; lo, here I lie,
Never to rise again: Thy mother's poison'd;
I can no more; the king, the king's to blame.

HAM. The point
Envenom'd too!—Then, venom, to thy work.
[*Stabs the King.*]

OSR. & LORDS. Treason! treason!

KING. O, yet defend me, friends, I am but hurt.

HAM. Here, thou incestuous, murd'rous, damned
Dane,

Drink off this potion :—Is the union here ?⁸
Follow my mother. [King *dies*.

LAER. He is justly serv'd ;
It is a poison temper'd by himself.—
Exchange forgiveness with me, noble Hamlet :
Mine and my father's death come not upon thee ;
Nor thine on me ! [Dies.

HAM. Heaven make thee free of it ! I follow thee.
I am dead, Horatio :—Wretched queen, adieu !—
You that look pale and tremble at this chance,
That are but mutes or audience to this act,⁹
Had I but time, (as this fell sergeant, death,
Is strict in his arrest,)¹ O, I could tell you,—
But let it be :—Horatio, I am dead ;
Thou liv'st ; report me and my cause aright
To the unsatisfied.

HOR. Never believe it ;
I am more an antique Roman than a Dane,
Here's yet some liquor left.

HAM. As thou'rt a man,—

⁸ — *Is the union here ?*] In this place likewise the quarto reads, an *onyx*. STEEVENS.

— *Is the union here ?*] Thus the folio. In a former passage in the quarto, 1604, for *union* we had *unice* ; here it has *onyx*.

It should seem from this line, and Laertes's next speech, that Hamlet here forces the expiring King to drink some of the poisoned cup, and that he dies while it is at his lips. MALONE.

⁹ *That are but mutes and audience to this act,*] That are either *auditors* of this *catastrophe*, or at most only *mute performers*, that fill the stage without any part in the action.

JOHNSON.

¹ — *(as this fell sergeant, death, Is strict in his arrest,)*] So, in our poet's 74th Sonnet :
“ ——— when that *fell arrest,*
“ *Without all bail, shall carry me away,—* MALONE.
A serjeant is a bailiff, or sheriff's officer. RITSON.

Give me the cup ; let go ; by heaven I'll have it.—
 O God !—Horatio,² what a wounded name,
 Things standing thus unknown, shall live behind
 me ?³

If thou didst ever hold me in thy heart,
 Absent thee from felicity awhile,
 And in this harsh world draw thy breath in pain,
 To tell my story.—

[*March afar off, and Shot within.*
 What warlike noise is this ?

OSR. Young Fortinbras, with conquest come from
 Poland,
 To the ambassadors of England gives
 This warlike volley.

HAM. O, I die, Horatio ;
 The potent poison quite o'er-crows my spirit ;⁴

² O God !—*Horatio, &c.*] Thus the quarto, 1604. Folio :
 O good Horatio. MALONE.

³ —shall live behind me ?] Thus the folio. The quartos
 read—shall I leave behind me. STEEVENS.

⁴ *The potent poison quite o'er-crows my spirit ;*] Thus the first
 quarto, and the first folio. Alluding, I suppose, to a victorious
 cock exulting over his conquered antagonist. The same word
 occurs in *Lingua, &c.* 1607 :

“ Shall I ? th' embassadrefs of gods and men,

“ That pull'd proud Phœbe from her brightsome sphere,

“ And dark'd Apollo's countenance with a word,

“ Be *over-crow'd*, and breathe without revenge ?”

Again, in Hall's *Satires*, Lib. V. Sat. ii :

“ Like the vain bubble of Iberian pride,

“ That *over-croweth* all the world beside.”

This phrase often occurs in the controversial pieces of Gabriel
 Harvey, 1593, &c. It is also found in Chapman's translation
 of the twenty-first Book of Homer's *Odyssèy* :

“ ——— and told his foe

“ It was not fair, nor equal, t' *overcrow*

“ The poorest guest—.” STEEVENS.

This word, [*o'er-crows*] for which Mr. Pope and succeeding

I cannot live to hear the news from England :
 But I do prophecy the election lights
 On Fortinbras ; he has my dying voice ;
 So tell him, with the occurrents,⁵ more or less,
 Which have solicited,⁶—The rest is silence. [*Dies.*

HOR. Now cracks a noble heart ;—Good night,
 sweet prince ;

editors have substituted *over-grows*, is used by Holinshed in his *History of Ireland* : “ These noblemen laboured with tooth and nayle to *over-crow*, and consequently to overthrow, one another.”

Again, in the epistle prefixed to Nashe's *Apologie of Pierce Penniless*, 1593 : “ About two yeeres since a certayne demi-divine took upon him to set his foote to mine, and *over-crowe* me with comparative terms.”

I find the reading which Mr. Pope and the subsequent editors adopted, (*o'ergrows*), was taken from a late quarto of no authority, printed in 1637. MALONE.

The accepted reading is the more quaint, the rejected one the more elegant of the two ; at least Mr. Rowe has given the latter to his dying Amestris in *The Ambitious Stepmother* :

“ The gloom *grows o'er* me.” STEEVENS.

⁵ ——— *the occurrents*,] i. e. incidents. The word is now disused. So, in *The Hog hath lost his Pearl*, 1614 :

“ Such strange *occurrents* of my fore-past life.”

Again, in *The Barons' Wars*, by Drayton, Canto I :

“ With each *occurrent*, right in his degree.”

Again, in Chapman's version of the twenty-fourth *Iliad* :

“ Of good *occurrents* and none ill am I ambassadresse.”

STEEVENS.

⁶ *Which have solicited*.] *Solicited* for brought on the event.

WARBURTON.

Warburton says, that *solicited* means *brought on the event* ; but that is a meaning the word cannot import. That have *solicited*, means that have *excited* ; but the sentence is left imperfect. M. MASON.

What Hamlet would have said, the poet has not given us any ground for conjecturing. The words seem to mean no more than —*which have incited me to—*. MALONE.

And flights of angels sing thee to thy rest !⁷

⁷ *Now cracks a noble heart :—Good night, sweet prince ;
And flights of angels sing thee to thy rest !*] So, in *Pericles,
Prince of Tyre*, 1609 :

“ If thou liv’st, Pericles, thou hast a *heart*,
“ That even *cracks* for woe.”

The concluding words of the unfortunate Lord Essex’s prayer on the scaffold were these : “ —and when my life and body shall part, send *thy blessed angels, which may receive my soule, and convey it to the joys of heaven.*”

Hamlet had certainly been exhibited before the execution of that amiable nobleman ; but the words here given to Horatio might have been one of the many additions made to this play. As no copy of an earlier date than 1604 has yet been discovered, whether Lord Essex’s last words were in our author’s thoughts, cannot be now ascertained. MALONE.

And flights of angels sing thee to thy rest !] Rather from Marston’s *Insatiate Countess*, 1603 :

“ An host of angels be thy convey hence !” STEEVENS.

Let us review for a moment the behaviour of Hamlet, on the strength of which Horatio founds this eulogy, and recommends him to the patronage of angels.

Hamlet, at the command of his father’s ghost, undertakes with seeming alacrity to revenge the murder ; and declares he will banish all other thoughts from his mind. He makes, however, but one effort to keep his word, and that is, when he mistakes Polonius for the King. On another occasion, he defers his purpose till he can find an opportunity of taking his uncle when he is least prepared for death, that he may insure damnation to his soul. Though he assassinated Polonius by accident, yet he deliberately procures the execution of his school-fellows, Rosenkrantz and Guildenstern, who appear not, from any circumstances in this play, to have been acquainted with the treacherous purposes of the mandate they were employed to carry. To embitter their fate, and hazard their punishment beyond the grave, he denies them even the few moments necessary for a brief confession of their sins. Their end (as he declares in a subsequent conversation with Horatio) gives him no concern, for they obtruded themselves into the service, and he thought he had a right to destroy them. From his brutal conduct toward Ophelia, he is not less accountable for her distraction and death. He interrupts the funeral designed in honour of this lady, at which both the King and Queen were present ; and, by such an outrage to decency,

Why does the drum come hither? [*March within.*]

renders it still more necessary for the usurper to lay a second stragem for his life, though the first had proved abortive. He insults the brother of the dead, and boasts of an affection for his sister, which, before, he had denied to her face; and yet at this very time must be considered as desirous of supporting the character of a madman, so that the openness of his confession is not to be imputed to him as a virtue. He apologizes to Horatio afterwards for the absurdity of this behaviour, to which, he says, he was provoked by that nobleness of fraternal grief, which, indeed, he ought rather to have applauded than condemned. Dr. Johnson has observed, that to bring about a reconciliation with Laertes, he has availed himself of a dishonest fallacy; and to conclude, it is obvious to the most careless spectator or reader, that he kills the King at last to revenge himself, and not his father.

Hamlet cannot be said to have pursued his ends by very warrantable means; and if the poet, when he sacrificed him at last, meant to have enforced such a moral, it is not the worst that can be deduced from the play; for, as *Maximus*, in Beaumont and Fletcher's *Valentinian*, says—

“ Although his justice were as white as truth,

“ His way was crooked to it; that condemns him.”

The late Dr. Akenfide once observed to me, that the conduct of Hamlet was every way unnatural and indefensible, unless he were to be regarded as a young man whose intellects were in some degree impaired by his own misfortunes; by the death of his father, the loss of expected sovereignty, and a sense of shame resulting from the hasty and incestuous marriage of his mother.

I have dwelt the longer on this subject, because Hamlet seems to have been hitherto regarded as a hero not undeserving the pity of the audience; and because no writer on Shakspeare has taken the pains to point out the immoral tendency of his character.

STEEVENS.

Mr. Ritson controverts the justice of Mr. Steevens's strictures on the character of Hamlet, which he undertakes to defend. The arguments he makes use of for this purpose are too long to be here inserted, and therefore I shall content myself with referring to them. See REMARKS, p. 217 to 224. REED.

Some of the charges here brought against Hamlet appear to me questionable at least, if not unfounded. I have already observed that in the novel on which this play is constructed, the ministers who by the king's order accompanied the young prince to England, and carried with them a packet in which his death

Enter FORTINBRAS, the English Ambassadors, and Others.

FORT. Where is this fight?

HOR. What is it, you would see?

was concerted, were apprized of its contents; and therefore we may *presume* that Shakspeare meant to describe their representatives, Rosencrantz and Guildenstern, as equally criminal; as combining with the King to deprive Hamlet of his life. His procuring their execution therefore does not with certainty appear to have been unprovoked cruelty, and *might* have been considered by him as necessary to his *future safety*; knowing, as he must have known, that they had devoted themselves to the service of the King in whatever he should command. The principle on which he acted, is ascertained by the following lines, from which also it may be inferred that the poet meant to represent Hamlet's school-fellows as privy to the plot against his life:

“ There's letters seal'd : and my two school-fellows—
 “ Whom I will trust as I will adders fang'd,
 “ They bear the mandate ; they must sweep my way,
 “ And marshall me to knavery : Let it work,
 “ For 'tis the sport, to have the engineer
 “ Hoist with his own petar ; and it shall go hard,
 “ But I will delve one yard below *their* mines,
 “ *And blow them to the moon.*”

Another charge is, that “ *he comes* to disturb the funeral of Ophelia :*” but the fact is otherwise represented in the first scene of the fifth Act : for when the funeral procession appears, (which he does not seek, but finds,) he exclaims—

“ The queen, the courtiers : *who is this they follow,*
 “ And with such maimed rites ?”

nor does he know it to be the funeral of Ophelia, till Laertes mentions that the dead body was that of his sister.

I do not perceive that he is accountable for the madness of Ophelia. He did not mean to kill her father when concealed behind the arras, but the King; and still less did he intend to deprive her of her reason and her life : her subsequent distraction therefore can no otherwise be laid to his charge, than as an un-

* — *he comes*—] The words stood thus in edit. 1778, &c. STEEVENS:

If aught of woe, or wonder, cease your search.

FORT. This quarry cries on havock!⁸—O proud death!

What feast is toward in thine eternal cell,⁹

foreseen consequence from his too ardently pursuing the object recommended to him by his father.

He appears to have been induced to leap into Ophelia's grave, not with a design to insult Laertes, but from his love to her, (which then he had no reason to conceal,) and from the *bravery of her brother's grief*, which excited him (not to condemn that brother, as has been stated, but) to *vie* with him in the expression of affection and sorrow:

“ Why, I will fight with him upon this theme,
 “ Until my eyelids will no longer wag.—
 “ I lov'd Ophelia; forty thousand brothers
 “ Could not with all their quantity of love
 “ Make up my sum.”

When Hamlet says, “ the bravery of his grief did put me into a *towering passion*,” I think, he means, into a lofty expression (not of *resentment*, but) of *sorrow*. So, in *King John*, Vol. X. p. 406, n. 4.

“ She is *sad and passionate* at your highness' tent.”

Again, more appositely in the play before us:

“ The instant burst of clamour that she made,
 “ (Unless things mortal move them not at all),
 “ Would have made milch the burning eyes of heaven,
 “ And *passion* in the gods.”

I may also add, that he neither assaulted, nor insulted Laertes, till that nobleman had cursed him, and seized him by the throat.

MALONE.

⁸ *This quarry cries on havock!*] Sir T. Hanmer reads:

——— *cries out, havock!*

To *cry on*, was to *exclaim against*. I suppose, when unfair sportsmen destroyed more *quarry* or *game* than was reasonable, the censure was to *cry, Havock*. JOHNSON.

We have the same phraseology in *Othello*, Act V. sc. i:

“ —— Whose noise is this, that *cries on murder*?”

See the note there. MALONE.

⁹ *What feast is toward in thine eternal cell,*] Shakspeare has already employed this allusion to the *Chœus*, or *feasts of the dead*, which were anciently celebrated at Athens, and are mentioned by Plutarçh in *The Life of Antonius*. Our author like-

That thou so many princes, at a shot,
So bloodily hast struck ?

1 *AMB.* The fight is dismal ;
And our affairs from England come too late :
The ears are senseless, that should give us hearing,
To tell him, his commandment is fulfill'd,
That Rosencrantz and Guildenstern are dead :
Where should we have our thanks ?

HOR. Not from his mouth,¹
Had it the ability of life to thank you ;
He never gave commandment for their death.
But since, so jump upon this bloody question,
You from the Polack wars, and you from England,
Are here arriv'd ; give order, that these bodies
High on a stage be placed to the view ;²
And let me speak, to the yet unknowing world,
How these things come about : So shall you hear
Of carnal, bloody, and unnatural acts ;³

wife makes *Talbot* say to his son in *The First Part of King Henry VI* :

“ Now art thou come unto a *feast of death.*”

STEEVENS.

1 — his mouth,] i. e. the king's. STEEVENS.

2 — give order, that these bodies

High on a stage be placed to the view ;] This idea was apparently taken from Arthur Brooke's *Tragicall History of Romeo and Juliet*, 1562 :

“ The prince did straight ordaine, the *corfes* that wer founde,

“ Should be set forth upon a *stage hye* rayed from the gronde,” &c. STEEVENS.

3 *Of carnal, bloody, and unnatural acts ;*] *Carnal* is a word used by Shakspeare as an adjective to *carnage*. RITSON.

Of sanguinary and unnatural acts, to which the perpetrator was instigated by concupiscence, or, to use our poet's own words, by “ *carnal stings.*” The speaker alludes to the murder of old Hamlet by his brother, previous to his incestuous union with Gertrude. A *Remarker* asks, “ was the relationship between

Of accidental judgments, casual slaughters ;
 Of deaths put on⁴ by cunning, and forc'd cause ;⁵
 And, in this upshot, purposes mistook
 Fall'n on the inventors' heads : all this can I
 Truly deliver.

FORT. Let us haste to hear it,
 And call the noblest to the audience.
 For me, with sorrow I embrace my fortune ;
 I have some rights of memory in this kingdom,⁶
 Which now to claim my vantage doth invite me.

HOR. Of that I shall have also cause to speak,
 And from his mouth whose voice will draw on more :⁷

the usurper and the deceased king a secret confined to Horatio ?”
 —No, but the *murder* of Hamlet by Claudius was a secret which
 the young prince had imparted to Horatio, and had imparted to
 him alone ; and to this it is he principally, though covertly,
 alludes.—*Carnal* is the reading of the only authentick copies,
 the quarto 1604, and the folio 1623. The modern editors, fol-
 lowing a quarto of no authority, for *carnal*, read *cruel*.

MALONE.

The edition immediately preceding that of Mr. Malone, reads
 —*carnal*, and not *cruel*, as here asserted. REED.

⁴ *Of deaths put on* —] i. e. instigated, produced. See Vol.
 XVI. p. 115, n. 1. MALONE.

⁵ — *and forc'd cause* ;] Thus the folio. The quartos read
 —and *for no cause*. STEEVENS.

⁶ — *some rights of memory in this kingdom*,] Some rights,
 which are remembered in this kingdom. MALONE.

⁷ *And from his mouth whose voice will draw on more* :] *No*
 is the reading of the old quartos, but certainly a mistaken one.
 We say, *a man will no more draw breath* ; but that a man's
voice will draw no more, is, I believe, an expression without
 any authority. I choose to espouse the reading of the elder
 folio :

And from his mouth whose voice will draw on more.
 And this is the poet's reading. Hamlet, just before his death,
 had said :

“ But I do prophecy, the election lights
 “ On Fortinbras : he has my dying voice ;
 “ .So tell him,” &c.

But let this same be presently perform'd,
 Even while men's minds are wild; lest more mis-
 chance,
 On plots, and errors, happen.

FORT. Let four captains
 Bear Hamlet, like a soldier, to the stage;
 For he was likely, had he been put on,
 To have prov'd most royally: and, for his passage,
 The soldiers' musick, and the rites of war,
 Speak loudly for him.—
 Take up the bodies:—Such a fight as this
 Becomes the field, but here shows much amiss.
 Go, bid the soldiers shoot. [*A dead March.*

[*Exeunt, bearing off the dead Bodies; after
 which, a Peal of Ordnance is shot off.*]⁹

Accordingly, Horatio here delivers that message; and very justly infers, that Hamlet's *voice* will be seconded by others, and procure them in favour of Fortinbras's succession. *THEOBALD.*

⁹ If the dramas of Shakspeare were to be characterised, each by the particular excellence which distinguishes it from the rest, we must allow to the tragedy of Hamlet the praise of variety. The incidents are so numerous, that the argument of the play would make a long tale. The scenes are interchangeably diversified with merriment and solemnity: with merriment that includes judicious and instructive observations; and solemnity not strained by poetical violence above the natural sentiments of man. New characters appear from time to time in continual succession, exhibiting various forms of life and particular modes of conversation. The pretended madness of Hamlet causes much mirth, the mournful distraction of Ophelia fills the heart with tenderness, and every personage produces the effect intended, from the apparition that in the first Act chills the blood with horror, to the sop in the last, that exposes affectation to just contempt.

The conduct is perhaps not wholly secure against objections. The action is indeed for the most part in continual progression, but there are some scenes which neither forward nor retard it. Of the feigned madness of Hamlet there appears no adequate cause, for he does nothing which he might not have done with

the reputation of sanity. He plays the madman most, when he treats Ophelia with so much rudeness, which seems to be useless and wanton cruelty.

Hamlet is, through the whole piece, rather an instrument than an agent. After he has, by the stratagem of the play, convicted the King, he makes no attempt to punish him; and his death is at last effected by an incident which Hamlet had no part in producing.

The catastrophe is not very happily produced; the exchange of weapons is rather an expedient of necessity, than a stroke of art. A scheme might easily be formed to kill Hamlet with the dagger, and Laertes with the bowl.

The poet is accused of having shown little regard to poetical justice, and may be charged with equal neglect of poetical probability. The apparition left the regions of the dead to little purpose; the revenge which he demands is not obtained, but by the death of him that was required to take it; and the gratification, which would arise from the destruction of an usurper and a murderer, is abated by the untimely death of Ophelia, the young, the beautiful, the harmless, and the pious.

JOHNSON.

The levity of behaviour which Hamlet assumes immediately after the disappearance of the Ghost in the first Act, [sc. v.] has been objected to; but the writer of some sensible Remarks on this tragedy, published in 1736, justly observes, that the poet's object there was, that Marcellus "might not imagine that the Ghost had revealed to Hamlet some matter of great consequence to him, and that he might not therefore be suspected of any deep design."

"I have heard (adds the same writer) many persons wonder, why the poet should bring in this Ghost in complete armour.—I think these reasons may be given for it. We are to consider, that he could introduce him in these dresses only; in his regal dress, in a habit of interment, in a common habit, or in some fantastick one of his own invention. Now let us examine, which was most likely to affect the spectators with passions proper on the occasion.

"The regal habit has nothing uncommon in it, nor surprising, nor could it give rise to any fine images. The habit of interment was something too horrible; for terror, not horror, is to be raised in the spectators. The common habit (or *habit de ville*, as the French call it,) was by no means proper for the occasion. It remains then that the poet should choose some habit from his own brain: but this certainly could not be proper, because invention in such a case would be so much in danger of falling into the grotesque, that it was not to be hazarded.

“ Now as to the armour, it was very suitable to a king who is described as a great warrior, and is very particular; and consequently affects the spectators without being fantastick.—

“ The King spurs on his son to revenge his foul and unnatural murder, from these two considerations chiefly; that he was sent into the other world without having had time to repent of his sins, and without the necessary sacraments, according to the church of Rome, and that consequently his soul was to suffer, if not eternal damnation, at least a long course of penance in purgatory; which aggravates the circumstances of his brother's barbarity; and secondly, that Denmark might not be the scene of usurpation and incest, and the throne thus polluted and profaned. For these reasons he prompts the young prince to revenge; else it would have been more becoming the character of such a prince as Hamlet's father is represented to have been, and more suitable to his present condition, to have left his brother to the divine punishment, and to a possibility of repentance for his base crime, which, by cutting him off, he must be deprived of.

“ To conform to the ground-work of his plot, Shakspeare makes the young prince feign himself mad. I cannot but think this to be injudicious; for so far from securing himself from any violence which he feared from the usurper, it seems to have been the most likely way of getting himself confined, and consequently debarred from an opportunity of revenging his father's death, which now seemed to be his only aim; and accordingly it was the occasion of his being sent away to England; which design, had it taken effect upon his life, he never could have revenged his father's murder. To speak truth, our poet by keeping too close to the ground-work of his plot, has fallen into an absurdity; for there appears no reason at all in nature, why the young prince did not put the usurper to death as soon as possible, especially as Hamlet is represented as a youth so brave, and so careless of his own life.

“ The case indeed is this. Had Hamlet gone naturally to work, as we could suppose such a prince to do in parallel circumstances, there would have been an end of our play. The poet, therefore, was obliged to delay his hero's revenge: but then he should have contrived some good reason for it.

“ His beginning his scenes of Hamlet's madness by his behaviour to Ophelia, was judicious, because by this means he might be thought to be mad for her, not that his brain was disturbed about state affairs, which would have been dangerous.

“ It does not appear whether Ophelia's madness was chiefly for her father's death, or for the loss of Hamlet. It is not often that young women run mad for the loss of their fathers. It is more natural to suppose that, like *Chimene*, in the *Cid*, her

great sorrow proceeded from her father's being killed by the man she loved, and thereby making it indecent for her ever to marry him.

“Laertes's character is a very odd one; it is not easy to say whether it is good or bad: but his consenting to the villainous contrivance of the usurper's to murder Hamlet, makes him much more a bad man than a good one.—It is a very nice conduct in the poet to make the usurper build his scheme upon the generous unsuspecting temper of the person he intends to murder, and thus to raise the prince's character by the confession of his enemy; to make the villain ten times more odious from his own mouth. The contrivance of the foil unbated, (i. e. without a button,) is methinks too gross a deceit to go down even with a man of the most unsuspecting nature.

“Laertes's death and the Queen's are truly poetical justice, and very naturally brought about, although I do not conceive it so easy to change rapiers in a scuffle without knowing it at the time. The death of the Queen is particularly according to the strictest rules of poetical justice; for she loses her life by the villainy of the very person, who had been the cause of all her crimes.

“Since the poet deferred so long the usurper's death, we must own that he has very naturally effected it, and still added fresh crimes to those the murderer had already committed.

“Upon Laertes's repentance for contriving the death of Hamlet, one cannot but feel some sentiments of pity for him; but who can see or read the death of the young prince without melting into tears and compassion? Horatio's earnest desire to die with the prince, thus not to survive his friend, gives a stronger idea of his friendship for Hamlet in the few lines on that occasion, than many actions or expressions could possibly have done. And Hamlet's begging him *to draw his breath in this harsh world* a little longer, to clear his reputation, and manifest his innocence, is very suitable to his virtuous character, and the honest regard that all men should have not to be misrepresented to posterity; that they may not set a bad example, when in reality they have set a good one: which is the only motive that can, in reason, recommend the love of fame and glory.

“Horatio's desire of having the bodies carried to a stage, &c. is very well imagined, and was the best way of satisfying the request of his deceased friend: and he acts in this, and in all points, suitably to the manly honest character, under which he is drawn throughout the piece. Besides, it gives a sort of content to the audience, that though their favourite (which must be Hamlet) did not escape with life, yet the greatest amends will

be made him, which can be in this world, viz. justice done to his memory.

“ Fortinbras comes in very naturally at the close of the play, and lays a very just claim to the throne of Denmark, as he had the dying voice of the prince. He in a few words gives a noble character of Hamlet, and serves to carry off the deceased hero from the stage with the honours due to his birth and merit.”

MALONE.

ACT II. SCENE II. P. 150.

The rugged Pyrrhus, he, &c.] The two greatest poets of this and the last age, Mr. Dryden, in the preface to *Troilus and Cressida*, and Mr. Pope, in his note on this place, have concurred in thinking, that Shakspeare produced this long passage with design to ridicule and expose the bombast of the play from whence it was taken; and that Hamlet's commendation of it is purely ironical. This is become the general opinion. I think just otherwise; and that it was given with commendation to upbraid the false taste of the audience of that time, which would not suffer them to do justice to the simplicity and sublime of this production. And I reason, first, from the character Hamlet gives of the play, from whence the passage is taken. Secondly, from the passage itself. And thirdly, from the effect it had on the audience.

Let us consider the character Hamlet gives of it. *The play I remember, pleased not the million; 'twas caviare to the general: but it was (as I received it, and others, whose judgment in such matters cried in the top of mine) an excellent play, well digested in the scenes, set down with as much modesty as cunning. I remember one said, there was no salt in the lines to make the matter savoury; nor no matter in the phrase that might indite the author of affection; but called it an honest method.* They who suppose the passage given to be ridiculed, must needs suppose this character to be purely ironical. But if so, it is the strangest irony that ever was written. *It pleased not the multitude.* This we must conclude to be true, however ironical the rest be. Now the reason given of the designed ridicule is the supposed bombast. But those were the very plays, which at that

time we know took with the multitude. And Fletcher wrote a kind of *Rehearsal* purposely to expose them. But say it is bombast, and that therefore it took not with the multitude. Hamlet presently tells us what it was that displeased them. *There was no salt in the lines to make the matter savoury; nor no matter in the phrase that might indite the author of affection; but called it an honest method.* Now whether a person speaks ironically or no, when he quotes others, yet common sense requires he should quote what they say. Now it could not be, if this play displeased because of the bombast, that those whom it displeased should give this reason for their dislike. The same inconsistencies and absurdities abound in every other part of Hamlet's speech, supposing it to be ironical; but take him as speaking his sentiments, the whole is of a piece; and to this purpose. The play, I remember, pleased not the multitude, and the reason was, its being wrote on the rules of the ancient drama; to which they were entire strangers. But, in my opinion, and in the opinion of those for whose judgment I have the highest esteem, it was an excellent play, *well digested in the scenes*, i. e. where the three unities were well preserved. *Set down with as much modesty as cunning*, i. e. where not only the art of composition, but the simplicity of nature, was carefully attended to. The characters were a faithful picture of life and manners, in which nothing was overcharged into farce. But these qualities, which gained my esteem, lost the publick's. For *I remember, one said, There was no salt in the lines to make the matter savoury*, i. e. there was not, according to the mode of that time, a fool or clown, to joke, quibble, and talk freely. *Nor no matter in the phrase that might indite the author of affection*, i. e. nor none of those passionate, pathetick love scenes, so essential to modern tragedy. *But he called it an honest method*, i. e. he owned, however *tasteless* this method of writing, on the ancient plan, was to our times, yet it was chaste and pure; the distinguishing character of the Greek drama. I need only make one observation on all this; that, thus interpreted, it is the justest picture of a good tragedy, wrote on the ancient rules. And that I have rightly interpreted it, appears farther from what we find in the old quarto,—*An honest method, as wholesome as sweet, and by very much more HANDSOME than FINE*, i. e. it had a natural beauty, but none of the fucus of false art.

2. A second proof that this speech was given to be admired, is from the intrinick merit of the speech itself; which contains the description of a circumstance very happily imagined, namely, Ilium and Priam's falling together, with the effect it had on the destroyer.

“ — The hellish Pyrrhus, &c.

To,—

“ Repugnant to command.

“ The unnerved father falls, &c.

To,—

“ — So after Pyrrhus' pause.”

Now this circumstance, illustrated with the fine similitude of the storm, is so highly worked up, as to have well deserved a place in Virgil's second book of the *Æneid*, even though the work had been carried on to that perfection which the Roman poet had conceived.

3. The third proof is, from the effects which followed on the recital. Hamlet, his best character, approves it; the player is deeply affected in repeating it; and only the foolish Polonius tired with it. We have said enough before of Hamlet's sentiments. As for the player, he changes colour, and the tears start from his eyes. But our author was too good a judge of nature to make bombast and unnatural sentiment produce such an effect. Nature and Horace both instructed him:

“ Si vis me flere, dolendum est

“ Primum ipsi tibi, tunc tua me infortunia lædent,

“ Telephe, vel Peleu. MALE SI MANDATA LOQUERIS,

“ Aut dormitabo aut ridebo.”

And it may be worth observing, that Horace gives this precept particularly to show, that bombast and unnatural sentiments are incapable of moving the tender passions, which he is directing the poet how to raise. For, in the lines just before, he gives this rule:

“ Telephus & Peleus, cùm pauper & exul uterque,

“ Projicit ampullas, & sesquipedalia verba.”

Not that I would deny, that very bad lines in bad tragedies have had this effect. But then it always proceeds from one or other of these causes:

1. Either when the subject is domestick, and the scene lies at home; the spectators, in this case, become interested in the fortunes of the distressed; and their thoughts are so much taken up with the subject, that they are not at liberty to attend to the poet; who otherwise, by his faulty sentiments and diction, would have stifled the emotions springing up from a sense of the distress. But this is nothing to the case in hand. For, as Hamlet says:

“ What's Hecuba to him, or he to Hecuba?”

2. When bad lines raise this affection, they are bad in the other extreme; low, abject, and groveling, instead of being highly figurative and swelling; yet, when attended with a natural simplicity, they have force enough to strike illiterate and simple

minds. The tragedies of Banks will justify both these observations.

But if any one will still say, that Shakspeare intended to represent a player unnaturally and fantasticaly affected, we must appeal to Hamlet, that is, to Shakspeare himself in this matter; who, on the reflection he makes upon the player's emotion, in order to excite his own revenge, gives not the least hint that the player was unnaturally or injudiciously moved. On the contrary, his fine description of the actor's emotion shows, he thought just otherwise:

- “ ———— this player here,
 “ But in a fiction, in a dream of passion,
 “ Could force his soul so to his own conceit,
 “ That from her working all his visage wand' :
 “ Tears in his eyes, distraction in his aspect,
 “ A broken voice,” &c.

And indeed had Hamlet esteemed this emotion any thing unnatural, it had been a very improper circumstance to spur him to his purpose.

As Shakspeare has here shown the effects which a fine description of nature, heightened with all the ornaments of art, had upon an intelligent player, whose business habituates him to enter intimately and deeply into the characters of men and manners, and to give nature its free workings on all occasions; so he has artfully shown what effects the very same scene would have upon a quite different man, Polonius; *by nature*, very weak and very artificial [two qualities, though commonly enough joined in life, yet generally so much disguised as not to be seen by common eyes to be together; and which an ordinary poet durst not have brought so near one another]; *by discipline*, practised in a species of wit and eloquence, which was stiff, forced, and pedantick; and *by trade* a politician, and, therefore, of consequence, without any of the affecting notices of humanity. Such is the man whom Shakspeare has judiciously chosen to represent the false taste of that audience which has condemned the play here reciting. When the actor comes to the finest and most pathetick part of the speech, Polonius cries out *This is too long*; on which Hamlet, in contempt of his ill judgment, replies, *It shall to the barber's with thy beard*; [intimating that, by this judgment, it appeared that all his wisdom lay in his length of beard]. *Pr'ythee, say on. He's for a jig or a tale of bawdry*, [the common entertainment of that time, as well as this, of the people] *or he sleeps; say on.* And yet this man of modern taste, who stood all this time perfectly unmoved with the forcible imagery of the relator, no sooner hears, amongst many good things, one quaint and fantastical word, put in, I suppose, purposely for this

and, than he professes his approbation of the propriety and dignity of it. *That's good. Mobled queen is good.* On the whole then, I think, it plainly appears, that the long quotation is not given to be ridiculed and laughed at, but to be admired. The character given of the play, by Hamlet, cannot be ironical. The passage itself is extremely beautiful. It has the effect that all pathetical relations, naturally written, should have; and it is condemned, or regarded with indifference, by one of a wrong, unnatural taste. From hence (to observe it by the way) the actors, in their representation of this play, may learn how this speech ought to be spoken, and what appearance Hamlet ought to assume during the recital.

That which supports the common opinion, concerning this passage, is the turgid expression in some parts of it; which, they think, could never be given by the poet to be commended. We shall, therefore, in the next place, examine the lines most obnoxious to censure, and see how much, allowing the charge, this will make for the induction of their conclusion:

“ Pyrrhus at Priam drives, in rage strikes wide,
 “ But with the whiff and wind of his fell sword
 “ The unnerved father falls.”

And again,—

“ Out, out, thou strumpet fortune! All you gods,
 “ In general synod, take away her power:
 “ Break all the spokes and fellies from her wheel,
 “ And bowl the round nave down the hill of heaven,
 “ As low as to the fiends.”

Now whether these be bombast or not, is not the question, but whether Shakspeare esteemed them so. That he did not so esteem them appears from his having used the very same thoughts in the same expressions, in his best plays, and given them to his principal characters, where he aims at the sublime. As in the following passages:

Troilus, in *Troilus and Cressida*, far outstrains the execution of Pyrrhus's sword in the character he gives of Hector's:

“ When many times the *captive* Grecians fall
 “ Even in the fan and wind of your fair sword,
 “ You bid them rise and live.”

Cleopatra, in *Antony and Cleopatra*, rails at fortune in the same manner:

“ No, let me speak, and let me rail so high,
 “ That the false huswife Fortune break her wheel,
 “ Provok'd at my offence.”

But another use may be made of these quotations; a discovery of this recited play: which, letting us into a circumstance of our author's life (as a writer) hitherto unknown, was the reason

I have been so large upon this question. I think then it appears, from what has been said, that the play in dispute was Shakspeare's own; and that this was the occasion of writing it. He was desirous, as soon as he had found his strength, of restoring the chasteness and regularity of the ancient stage: and therefore composed this tragedy on the model of the Greek drama, as may be seen by throwing so much *action* into *relation*. But his attempt proved fruitless; and the raw, unnatural taste, then prevalent, forced him back again into his old Gothick manner. For which he took this revenge upon his audience. WARBURTON.

I formerly thought that the lines which have given rise to the foregoing observations, were extracted from some old play, of which it appeared to me probable that Christopher Marlowe was the author; but whatever Shakspeare's view in producing them may have been, I am now decidedly of opinion they were written by himself, not in any former unsuccessful piece, but expressly for the play of *Hamlet*. It is observable, that what Dr. Warburton calls "the fine similitude of the storm," is likewise found in our poet's *Venus and Adonis*. MALONE.

The praise which Hamlet bestows on this piece is certainly dissembled, and agrees very well with the character of madness, which, before witnesses, he thought it necessary to support. The speeches before us have so little merit, that nothing but an affectation of singularity, could have influenced Dr. Warburton to undertake their defence. The poet, perhaps, meant to exhibit a just resemblance of some of the plays of his own age, in which the faults were too general and too glaring to permit a few splendid passages to atone for them. The player knew his trade, and spoke the lines in an affecting manner, because Hamlet had declared them to be pathetick, or might be in reality a little moved by them; for, "There are less degrees of nature (says Dryden) by which some faint emotions of pity and terror are raised in us, as a less engine will raise a less proportion of weight, though not so much as one of Archimedes' making." The mind of the prince, it must be confessed, was fitted for the reception of gloomy ideas, and his tears were ready at a slight solicitation. It is by no means proved, that Shakspeare has employed the same thoughts clothed in the same expressions, in his best plays. If he bids the false huswife Fortune break her wheel; he does not desire her to break all its spokes; nay, even its periphery, and make use of the nave afterwards for such an immeasurable cast. Though if what Dr. Warburton has said should be found in any instance to be exactly true, what can we infer from thence, but that Shakspeare was sometimes wrong in spite of conviction, and in the hurry of writing committed those

very faults which his judgment could detect in others? Dr. Warburton is inconsistent in his assertions concerning the literature of Shakspeare. In a note on *Troilus and Cressida*, he affirms, that his want of learning kept him from being acquainted with the writings of Homer; and, in this instance, would suppose him capable of producing a complete tragedy *written on the ancient rules*; and that the speech before us had sufficient merit to entitle it to a place *in the second book of Virgil's Æneid, even though the work had been carried to that perfection which the Roman poet had conceived.**

Had Shakspeare made one unsuccessful attempt in the manner of the ancients (that he had any knowledge of their rules, remains to be proved,) it would certainly have been recorded by contemporary writers, among whom Ben Jonson would have been the first. Had his darling ancients been unskilfully imitated by a rival poet, he would at least have preserved the memory of the fact, to show how unsafe it was for any one, who was not as thorough a scholar as himself, to have meddled with their sacred remains.

“ Within that circle none durst walk but he.” He has represented Inigo Jones as being ignorant of the very names of those classical authors, whose architecture he undertook to correct; in his *Poetaster* he has in several places hinted at our poet's injudicious use of words, and seems to have pointed his ridicule more than once at some of his descriptions and characters. It is true, that he has praised him, but it was not while that praise could have been of any service to him; and posthumous applause is always to be had on easy conditions. Happy it was for Shakspeare, that he took nature for his guide, and, engaged in the warm pursuit of her beauties, left to Jonson the repositories of learning: so has he escaped a contest which might have rendered his life uneasy, and bequeathed to our possession the more valuable copies from nature herself: for Shakspeare was (says Dr. Hurd, in his notes on Horace's *Art of Poetry*,) “ the first that broke through the bondage of classical superstition. And he owed this felicity, as he did some others, to his want of what

* It appears to me not only that Shakspeare had the favourable opinion of these lines which he makes Hamlet express, but that they were extracted from some play which he, at a more early period, had either produced or projected upon the story of *Dido and Æneas*. The verses recited are far superior to those of any coeval writer: the parallel passage in Marlowe and Nashe's *Dido* will not bear the comparison. Possibly, indeed, it might have been his first attempt, before the divinity that lodged within him had instructed him to despise the tunid and unnatural style so much and so unjustly admired in his predecessors or contemporaries, and which he afterward so happily ridiculed in “ the swaggering vaine of Ancient Pittol.” RITSON.

is called the advantage of a learned education. Thus uninfluenced by the weight of early prepossession, he struck at once into the road of nature and common sense : and without designing, without knowing it, hath left us in his historical plays, with all their anomalies, an exacter resemblance of the Athenian stage than is any where to be found in its most professed admirers and copyists." Again, *ibid*: "It is possible, there are, who think *a want of reading*, as well as vast superiority of genius, hath contributed to lift this astonishing man, to the glory of being esteemed the most original THINKER and SPEAKER, since the times of Homer."

To this extract I may add the sentiments of Dr. Edward Young on the same occasion. "Who knows whether Shakspeare might not have thought less, if he had read more? Who knows if he might not have laboured under the load of Jonson's learning, as Enceladus under *Ætna*! His mighty genius, indeed, through the most mountainous oppression, would have breathed out some of his inextinguishable fire; yet possibly, he might not have risen up into that giant, that much more than common man, at which we now gaze with amazement and delight. Perhaps he was as learned as his dramattick province required; for whatever other learning he wanted, he was master of two books, which the last conflagration alone can destroy; the book of nature, and that of man. These he had by heart, and has transcribed many admirable pages of them into his immortal works. These are the fountain-head, whence the Castalian streams of *original* composition flow; and these are often mudded by other waters, though waters in their distinct channel, most wholesome and pure; as two chemical liquors; separately clear as crystal, grow foul by mixture, and offend the sight. So that he had not only as much learning as his dramattick province required, but, perhaps as it could safely bear. If Milton had spared some of his learning, his muse would have gained more glory than he would have lost by it."

Conjectures on Original Composition.

The first remark of Voltaire on this tragedy, is that the former king had been poisoned by his brother and *his queen*. The guilt of the latter, however, is far from being ascertained. The Ghost forbears to accuse her as an accessory, and very forcibly recommends her to the mercy of her son. I may add, that her conscience appears undisturbed during the exhibition of the mock tragedy, which produces so visible a disorder in her husband who was really criminal. The last observation of the same author has no greater degree of veracity to boast of; for now, says he, all the actors in the piece are swept away, and one Monsieur Fortenbras is introduced to conclude it. Can this be true, when

Horatio, Ofric, Voltimand, and Cornelius survive? These, together with the whole court of Denmark, are supposed to be present at the catastrophe, so that we are not indebted to the Norwegian chief for having kept the stage from vacancy.

Monsieur de Voltaire has since transmitted, in an epistle to the Academy of Belles Lettres, some remarks on the late French translation of Shakspeare; but, alas! no traces of genius or vigour are discoverable in this *crambe repetita*, which is notorious only for its insipidity, fallacy, and malice. It serves indeed to show an apparent decline of talents and spirit in its writer, who no longer relies on his own ability to depreciate a rival, but appeals in a plaintive strain to the queen and princesses of France for their assistance to stop the further circulation of Shakspeare's renown.

Impartiality, nevertheless, must acknowledge that his private correspondence displays a superior degree of animation. Perhaps an ague shook him when he appealed to the publick on this subject; but the effects of a fever seem to predominate in his subsequent letter to Monsieur D'Argenteuil on the same occasion; for such a letter it is as our John Dennis (while his phrenzy lasted) might be supposed to have written. "C'est moi qui autrefois parlai le premier de ce Shakspeare: c'est moi qui le premier montrai aux François quelques perles quels j'avois trouvé dans son enorme *fumier*." Mrs. Montague, the justly celebrated authoress of the *Essay on the Genius and Writings* of our author, was in Paris, and in the circle where these ravings of the Frenchman were first publickly recited. On hearing the illiberal expression already quoted, with no less elegance than readiness she replied—"C'est un *fumier* qui a fertilizé une terre bien ingrate."—In short, the author of *Zayre*, *Mahomet*, and *Semiramis*, possesses all the mischievous qualities of a midnight felon, who, in the hope to conceal his guilt, sets the house he has robbed on fire.

As for Messieurs D'Alembert and Marmontel, they might safely be passed over with that neglect which their impotence of criticism deserves. Voltaire, in spite of his natural disposition to vilify an English poet, by adopting sentiments, characters, and situations from Shakspeare, has bestowed on him involuntary praise. Happily, he has not been disgraced by the worthless encomiums or disfigured by the awkward imitations of the other pair, who "follow in the chace not like hounds that hunt, but like those who fill up the cry." When D'Alembert declares that more sterling sense is to be met with in ten French verses than in thirty English ones, contempt is all that he provokes—such contempt as can only be exceeded by that which every scholar

will express, who may chance to look into the prose translation of Lucan by Marmontel, with the vain expectation of discovering either the sense, the spirit, or the whole of the original.

STEEVENS.

CYMBELINE.*

* CYMBELINE.] Mr. Pope supposed the story of this play to have been borrowed from a novel of Boccace; but he was mistaken, as an imitation of it is found in an old story-book entitled *Westward for Smelts*. This imitation differs in as many particulars from the Italian novelist, as from Shakspeare, though they concur in some material parts of the fable. It was published in a quarto pamphlet 1603. This is the only copy of it which I have hitherto seen.

There is a late entry of it in the books of the Stationers' Company, Jan. 1619, where it is said to have been written by *Kitt of Kingston*. STEEVENS.

The tale in *Westward for Smelts*, which I published some years ago, I shall subjoin to this play. The only part of the fable, however, which can be pronounced with certainty to be drawn from thence, is, Imogen's wandering about after Pisanio has left her in the forest; her being almost famished; and being taken at a subsequent period, into the service of the Roman General as a page. The general scheme of *Cymbeline* is, in my opinion, formed on Boccace's novel (Day 2, Nov. 9.) and Shakspeare has taken a circumstance from it, that is not mentioned in the other tale. See Act II. sc. ii. It appears from the preface to the old translation of the *Decamerone*, printed in 1620, that many of the novels had before received an English dress, and had been printed separately: "I know, most worthy lord, (says the printer in his Epistle Dedicatory,) that many of them [the novels of Boccace] have long since been published before, as stolen from the original author, and yet not beautified with his sweet stile and elocution of phrase, neither favouring of his singular morall applications."

Cymbeline, I imagine, was written in the year 1605. See *An Attempt to ascertain the Order of Shakspeare's Plays*, Vol. II. The king from whom the play takes its title began his reign, according to Holinshed, in the 19th year of the reign of Augustus Cæsar; and the play commences in or about the twenty-fourth year of Cymbeline's reign, which was the forty-second year of the reign of Augustus, and the 16th of the Christian æra: notwithstanding which, Shakspeare has peopled Rome with modern Italians; *Philario*, *Iachimo*, &c. *Cymbeline* is said to have reigned thirty-five years, leaving at his death two sons, Guiderius and Arviragus. MALONE.

An ancient translation, or rather a deformed and interpolated imitation, of the ninth novel of the second day of the *Dacameron* of Boccacio, has recently occurred. The title and colophon of this rare piece, are as follows :

“ This mater treateth of a merchautes wyfe that afterwarde went lyke a mā and became a great lorde and was called Frederyke of Jennen afterwarde.”

“ Thus endeth this lytell story of lorde Frederyke. Impr̄yted ī Anwarpe by me John Dusborowhge, dwellynge besyde y^e Camer porte in the yere of our lorde god a. M.CCCCC. and xvij.”

This novel exhibits the material features of its original ; though the names of the characters are changed, their sentiments debased, and their conduct rendered still more improbable than in the scenes before us. John of Florence is the Ambrogiulo, Ambrosius of Jennens the Bernabo of the story. Of the translator's elegance of imagination, and felicity of expression, the two following instances may be sufficient. He has converted the picturesque mole under the left breast of the lady, into a black wart on her left arm ; and when at last, in a male habit, she discovers her sex, instead of displaying her bosom only, he obliges her to appear before the King and his whole court completely “ naked, save that she had a karcher of sylke before hyr members.”—The whole work is illustrated with wooden cuts representing every scene throughout the narrative.

I know not that any advantage is gained by the discovery of this antiquated piece, unless it serves to strengthen our belief that some more faithful translation had furnished Shakspeare with incidents which, in their original Italian, to him at least were inaccessible. STEEVENS.

PERSONS REPRESENTED.

Cymbeline, *King of Britain.*

Cloten, *Son to the Queen by a former Husband.*

Leonatus Posthumus, *a Gentleman, Husband to Imogen.*

Belarius, *a banished Lord, disguised under the Name of Morgan.*

Guiderius, { *Sons to Cymbeline, disguised under*
Arviragus, { *the Names of Polydore and Cad-*
 { *wal, supposed Sons to Belarius.*

Philario, *Friend to Posthumus,* } *Italians.*
Iachimo, *Friend to Philario,* }

A French Gentleman, Friend to Philario.

Caius Lucius, *General of the Roman Forces.*

A Roman Captain. Two British Captains.

Pisanio, *Servant to Posthumus.*

Cornelius, *a Physician.*

Two Gentlemen.

Two Gaolers.

Queen, *Wife to Cymbeline.*

Imogen, *Daughter to Cymbeline by a former Queen.*

Helen, *Woman to Imogen.*

Lords, Ladies, Roman Senators, Tribunes, Apparitions, a Soothsayer, a Dutch Gentleman, a Spanish Gentleman, Musicians, Officers, Captains, Soldiers, Messengers, and other Attendants.

SCENE, sometimes in Britain; sometimes in Italy.

CYMBELINE.

ACT I. SCENE I.

Britain. *The Garden behind Cymbeline's Palace.*

Enter Two Gentlemen.

1 GENT. You do not meet a man, but frowns :
our bloods

No more obey the heavens, than our courtiers ;
Still seem, as does the king's.¹

¹ *You do not meet a man, but frowns : our bloods*

No more obey the heavens, than our courtiers ;

Still seem, as does the king's.] The thought is this ; we are not now (as we were wont) influenced by the weather, but by the king's looks. *We no more obey the heavens [the sky] than our courtiers obey the heavens [God].* By which it appears that the reading—*our bloods*, is wrong. For though the *blood* may be affected with the weather, yet that affection is discovered not by change of *colour*, but by change of *countenance*. And it is the *outward* not the *inward* change that is here talked of, as appears from the word *seem*. We should read therefore :

————— *our brows*

No more obey the heavens, &c.

which is evident from the precedent words :

You do not meet a man but frowns.

And from the following :

“ ————— But not a courtier,

“ Although they wear their *faces* to the *bent*

“ Of the king's *look*, but hath a heart that is

“ Glad at the thing they *scowl* at.”

The Oxford editor improves upon this emendation, and reads :

2 GENT.

But what's the matter ?

————— our looks

No more obey the heart, ev'n than our courtiers.

But by venturing too far, at a second emendation, he has stript it of all thought and sentiment. WARBURTON.

This passage is so difficult, that commentators may differ concerning it without animosity or shame. Of the two emendations proposed, Sir Thomas Hanmer's is the more licentious ; but he makes the sense clear, and leaves the reader an easy passage. Dr. Warburton has corrected with more caution, but less improvement : his reasoning upon his own reading is so obscure and perplexed, that I suspect some injury of the press.—I am now to tell my opinion, which is, that the lines stand as they were originally written, and that a paraphrase, such as the licentious and abrupt expressions of our author too frequently require, will make emendation unnecessary. *We do not meet a man but frowns ; our bloods*—our countenances, which, in popular speech, are said to be regulated by the temper of the blood,—*no more obey the laws of heaven*,—which direct us to appear what we really are,—*than our courtiers* :—that is, than the *bloods of our courtiers* ; but our bloods, like theirs,—*still seem, as doth the king's*.

JOHNSON.

In *The Yorkshire Tragedy*, 1608, which has been attributed to Shakspeare, *blood* appears to be used for *inclination* :

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

Again, in *King Lear*, Act IV. sc. ii :

“ ——— Were it my fitness

“ To let these hands obey my *blood*.”

In *King Henry VIII.* Act III. sc. iv. is the same thought :

“ ——— subject to your countenance, glad, or forry,

“ As I saw it inclin'd.”

Again, in Greene's *Never too late*, 4to. 1590 : “ if the King smiled, every one in the court was in his jollitie ; if he frowned, their plumes fell like peacock's feathers, so that their outward presence depended on his inward passions.” STEEVENS.

I would propose to make this passage clear by a very slight alteration, only leaving out the last letter :

You do not meet a man but frowns : our bloods

No more obey the heavens, than our courtiers

Still seem, as does the king.

That is, *Still look as the king does* ; or, as he expresses it a little differently afterwards :

“ ——— wear their faces to the bent

“ Of the king's look.” TYRWHITT.

1 GENT. His daughter, and the heir of his kingdom, whom
 He purpos'd to his wife's sole son, (a widow,
 That late he married,) hath referr'd herself
 Unto a poor but worthy gentleman : She's wedded ;
 Her husband banish'd ; she imprison'd : all
 Is outward forrow ;² though, I think, the king

The only error that I can find in this passage is, the mark of the genitive case annexed to the word *courtiers*, which appears to be a modern innovation, and ought to be corrected. The meaning of it is this :—“ Our dispositions no more obey the heavens than our courtiers do ; they still seem as the king's does.” The obscurity arises from the omission of the pronoun *they*, by a common poetical licence. M. MASON.

Blood is so frequently used by Shakspeare for *natural disposition*, that there can be no doubt concerning the meaning here. So, in *All's well that ends well* :

“ Now his important *blood* will nought deny
 “ That she'll demand.”

See also *Timon of Athens*, Act IV. sc. ii. Vol. XIX.

I have followed the regulation of the old copy, in separating the word *courtiers* from what follows, by placing a semicolon after it. “ Still seem”—for “ *they* still seem,” or “ our bloods still seem,” is common in Shakspeare. The mark of the genitive case, which has been affixed in the late editions to the word *courtiers*, does not appear to me necessary, as the poet might intend to say—“ than our courtiers obey the heavens :” though, it must be owned, the modern regulation derives some support from what follows :

“ ——— but not a *courtier*,
 “ Although they wear *their faces to the bent*
 “ *Of the king's looks,—*”

We have again, in *Antony and Cleopatra*, a sentiment similar to that before us :

“ ——— for he would shine on those
 “ *That made their looks by his.*” MALONE.

² ——— *She's wedded ;
 Her husband banish'd ; she imprison'd : all
 Is outward forrow ; &c.]* I would reform the metre as follows :

Be touch'd at very heart.

2 GENT. None but the king?

1 GENT. He, that hath lost her, too: so is the
queen,
That most desir'd the match: But not a courtier,
Although they wear their faces to the bent
Of the king's looks, hath a heart that is not
Glad at the thing they scowl at.

2 GENT. And why so?

1 GENT. He that hath mis'd the princess, is a
thing
Too bad for bad report: and he that hath her,
(I mean, that married her,—alack, good man!—
And therefore banish'd) is a creature such
As, to seek through the regions of the earth
For one his like, there would be something failing
In him that should compare. I do not think,
So fair an outward, and such stuff within,
Endows a man but he.

2 GENT. You speak him far.³

1 GENT. I do extend him, sir, within himself;⁴

*She's wed; her husband banish'd, she imprison'd:
All's outward sorrow; &c.*

Wed is used for *wedded*, in *The Comedy of Errors*:

“ In Syracuse was I born, and *wed*,——.” STEEVENS.

³ *You speak him far.*] i. e. you praise him extensively.

STEEVENS.

You are lavish in your encomiums on him: your eulogium has
a wide compass. MALONE.

⁴ *I do extend him, sir, within himself;*] I extend him within
himself: my praise, however, *extensive*, is *within* his merit.

JOHNSON.

My eulogium, however extended it may seem, is short of his
real excellence: it is rather abbreviated than expanded.—We
have again the same expression in a subsequent scene: “ The ap-
pobati on of those that weep this lamentable divorce, are won-

Crush him⁵ together, rather than unfold
His measure duly.

2 GENT. What's his name, and birth?

1 GENT. I cannot delve him to the root: His
father

Was call'd Sicilius, who did join his honour,
Against the Romans, with Cassibelan;⁶
But had his titles by Tenantius,⁷ whom

derfully to *extend* him." Again, in *The Winter's Tale*: "The
report of her is *extended* more than can be thought."

MALONE.

Perhaps this passage may be somewhat illustrated by the fol-
lowing lines in *Troilus and Cressida*, Act III. sc. iii:

" — no man is the lord of any thing,
" Till he communicate his parts to others:
" Nor doth he of himself know them for aught,
" Till he behold them form'd in the applause
" Where they are *extended*," &c. STEEVENS.

⁵ Crush him —] So, in *King Henry IV.* P. II:

" Croud us and *crush* us in this monstrous form."

STEEVENS.

⁶ — *who did join his honour*

Against the Romans, with Cassibelan;] I do not understand
what can be meant by "joining his *honour* against &c. with &c."
Perhaps our author wrote:

— *did join his banner*
Against the Romans &c.

In *King John*, says the Bastard, let us—

" Part our *mingled colours* once again."

and in the last speech of the play before us, Cymbeline proposes
that "a Roman and a British ensign should wave together."

STEEVENS.

⁷ — *Tenantius*,] was the father of Cymbeline, and nephew
of Cassibelan, being the younger son of his elder brother Lud,
king of the southern part of Britain; on whose death Cassibelan
was admitted king. Cassibelan repulsed the Romans on their
first attack, but being vanquished by Julius Cæsar on his second
invasion of Britain, he agreed to pay an annual tribute to Rome.
After his death, Tenantius, Lud's younger son (his elder brother
Androgeus having fled to Rome) was established on the
throne, of which they had been unjustly deprived by their uncle.

A child that guided dotards : to his mistress,²
 For whom he now is banish'd,—her own price
 Proclaims how she esteem'd him and his virtue ;
 By her election may be truly read,
 What kind of man he is.

2 GENT.

I honour him

model, by the contemplation and inspection of which they formed their manners. JOHNSON.

This passage may be well explained by another in *The First Part of King Henry IV.*

“ — He was indeed the glass

“ Wherein the noble youths did *dress* themselves.”

Again, Ophelia describes Hamlet, as—

“ The *glass of fashion*, and the mould of form.”

To *dress* themselves, therefore, may be to form themselves.

Dresser, in French, is to form. To *dress* a spaniel is to break him in.

Feat is nice, exact. So, in *The Tempest* :

“ — look, how well my garments fit upon me,

“ Much *feater* than before.”

To *feat*, therefore, may be a verb meaning—to *render nice, exact*. By the *dress* of Posthumus, even the more mature courtiers condescended to regulate their external appearance.

STEEVENS.

Feat Minshew interprets, fine, neat, brave. See also Barrett's *Alvearie*, 1580 : “ *Feat* and pleasant, *concinnae et venustae sententiae*.”

The poet does not, I think, mean to say merely, that the more mature regulated their *dress* by that of Posthumus. A glass that feated them, is a model, by viewing which their form became more elegant, and their manners more polished.

We have nearly the same image in *The Winter's Tale* :

“ ————— I should blush

“ To see you so attir'd ; sworn, I think,

“ To show my self a *glass*.”

Again, more appositely, in *Hamlet* :

“ He was the mark and *glass*, copy and book,

“ That *fashion'd* others.” MALONE.

² — to his mistress,] means—as to his mistress.

M. MASON.

Even out of your report. But, 'pray you, tell me,
Is she sole child to the king?

1 GENT. His only child.

He had two sons, (if this be worth your hearing,
Mark it,) the eldest of them at three years old,
I' the swathing clothes the other, from their nursery
Were stolen; and to this hour, no guests in know-
ledge

Which way they went.

2 GENT. How long is this ago?

1 GENT. Some twenty years.

2 GENT. That a king's children should be so con-
vey'd!

So slackly guarded! And the search so slow,
That could not trace them!

1 GENT. Howsoe'er 'tis strange,
Or that the negligence may well be laugh'd at,
Yet is it true, sir.

2 GENT. I do well believe you.

1 GENT. We must forbear: Here comes the
queen, and princess. [Exeunt.

SCENE II.

*The same.**Enter the Queen, POSTHUMUS, and IMOGEN.*³

QUEEN. No, be assur'd, you shall not find me,
daughter,

After the slander of most step-mothers,
Evil-ey'd unto you: you are my prisoner, but
Your gaoler shall deliver you the keys
That lock up your restraint. For you, Posthúmus,
So soon as I can win the offended king,
I will be known your advocate: marry, yet
The fire of rage is in him; and 'twere good,
You lean'd unto his sentence, with what patience
Your wisdom may inform you.

POST. Please your highness,
I will from hence to-day.

QUEEN. You know the peril:—
I'll fetch a turn about the garden, pitying
The pangs of barr'd affections; though the king
Hath charg'd you should not speak together.

[Exit Queen.

IMO.

O

Dissembling courtesy! How fine this tyrant
Can tickle where she wounds!—My dearest husband,

³ — *Imogen.*] Holinshed's *Chronicle* furnished Shakspeare with this name, which in the old black letter is scarcely distinguishable from *Innogen*, the wife of *Brute*, King of Britain. There too he found the name of *Cloten*, who, when the line of Brute was at an end, was one of the five kings that governed Britain. Cloten, or Cloton, was King of Cornwall. MALONE.

I something fear my father's wrath ; but nothing,
 (Always reserv'd my holy duty,)+ what
 His rage can do on me : You must be gone ;
 And I shall here abide the hourly shot
 Of angry eyes ; not comforted to live,
 But that there is this jewel in the world,
 That I may see again.

Post. My queen ! my mistress !
 O, lady, weep no more ; lest I give cause
 To be suspected of more tenderness
 Than doth become a man ! I will remain
 The loyal'st husband that did e'er plight troth.
 My residence in Rome at one Philario's ;
 Who to my father was a friend, to me
 Known but by letter : thither write, my queen,
 And with mine eyes I'll drink the words you send,
 Though ink be made of gall.⁵

Re-enter Queen.

QUEEN. Be brief, I pray you :
 If the king come, I shall incur I know not
 How much of his displeasure :—Yet I'll move him
 [Aside.
 To walk this way : I never do him wrong,
 But he does buy my injuries, to be friends ;

⁴ (*Always reserv'd my holy duty,*) I say I do not fear my father, so far as I may say it without breach of duty. JOHNSON.

⁵ *Though ink be made of gall.*] Shakspeare, even in this poor conceit, has confounded the vegetable *galls* used in ink, with the animal *gall*, supposed to be bitter. JOHNSON.

The poet might mean either the *vegetable* or the *animal galls* with equal propriety, as the *vegetable gall* is bitter ; and I have seen an ancient receipt for making ink, beginning, "Take of the black juice of the gall of oxen two ounces," &c.

Pays dear for my offences. [Exit.

POST. Should we be taking leave
As long a term as yet we have to live,
The loathness to depart would grow: Adieu!

IMO. Nay, stay a little:
Were you but riding forth to air yourself,
Such parting were too petty. Look here, love;
This diamond was my mother's: take it, heart;
But keep it till you woo another wife,
When Imogen is dead.

POST. How! how! another?—
You gentle gods, give me but this I have,
And fear up my embracements from a next
With bonds of death!⁶—Remain thou here
[Putting on the Ring.
While sense can keep it on?⁷ And sweetest, fairest,

⁶ *And fear up my embracements from a next
With bonds of death!*] Shakspeare may poetically call the
cere-cloths in which the dead are wrapped, *the bonds of death*.
If so, we should read *cere* instead of *fear*:

“Why thy canoniz'd bones hear'd in death,

“Have burst their *cerements*?”

To *fear up*, is properly to *close up by burning*; but in this
passage the poet may have dropped that idea, and used the word
simply for to *close up*. STEEVENS.

May not *fear up*, here mean *folder up*, and the reference be
to a lead coffin? Perhaps *cerements* in Hamlet's address to the
Ghost, was used for *fearments* in the same sense. HENLEY.

I believe nothing more than *close up* was intended. In the
spelling of the last age, however, no distinction was made be-
tween *cere-cloth* and *fear-cloth*. Cole, in his *Latin Dictionary*,
1679, explains the word *cerot* by *fear-cloth*. Shakspeare there-
fore certainly might have had that practice in his thoughts.

MALONE.

⁷ *While sense can keep it on!*] This expression, I suppose,
means, *while sense can maintain its operations; while sense con-
tinues to have its usual power*. That to *keep on* signifies to con-
tinue in a state of action, is evident from the following passage in
Othello:

As I my poor self did exchange for you,
 To your so infinite loss; so, in our trifles
 I still win of you: For my sake, wear this;
 It is a manacle⁸ of love; I'll place it
 Upon this fairest prisoner.

[Putting a Bracelet on her Arm:

IMO. O, the gods!
 When shall we see again?

“ ————— keeps due on

“ To the Propontick” &c.

The general sense of Posthumus's declaration, is equivalent to the Roman phrase,—*dum spiritus hos regit artus*. STEEVENS.

The poet [if it refers to the ring] ought to have written—can keep *thee* on, as Mr. Pope and the three subsequent editors read. But Shakspeare has many similar inaccuracies. So, in *Julius Cæsar*:

“ Cæsa, you are the first that rears *your* hand.”

instead of—*his* hand. Again, in *The Rape of Lucrece*:

“ *Time's* office is to calm contending kings,

“ To unmask falsehood, and bring truth to light,—

“ To ruinate proud buildings with *thy* hours,—”

instead of—*his* hours. Again, in the third Act of the play before us:

“ ————— Euriphile,

“ Thou wast their nurse; they took *thee* for their mother,

“ And every day do honour to *her* grave.” MALONE.

As none of our author's productions were revised by himself as they passed from the theatre through the press; and as *Julius Cæsar* and *Cymbeline* are among the plays which originally appeared in the blundering first folio; it is hardly fair to charge irregularities on the poet, of which his publishers alone might have been guilty. I must therefore take leave to set down the present, and many similar offences against the established rules of language, under the article of Hemingisms and Condelisms; and, as such, in my opinion, they ought, without ceremony, to be corrected.

The instance brought from *The Rape of Lucrece* might only have been a compositorial inaccuracy, like those which have occasionally happened in the course of our present republication.

STEEVENS.

⁸ ——— a manacle—] A *manacle* properly means what we now call a *hand-cuff*. STEEVENS.

Enter CYMBELINE and Lords.

Post. Alack, the king!

Cym. Thou basest thing, avoid! hence, from my fight!

If, after this command, thou fraught the court
With thy unworthiness, thou diest: Away!
Thou art poison to my blood.

Post. The gods protect you!
And bless the good remainders of the court!
I am gone. [*Exit.*

Imo. There cannot be a pinch in death
More sharp than this is.⁹

Cym. O disloyal thing,
That should'st repair my youth;¹ thou heapest
A year's age on me!²

⁹ *There cannot be a pinch in death, More sharp than this is.]* So, in *King Henry VIII*:

“ ——— it is a sufferance, panging

“ As foul and body's parting.” MALONE.

¹ *That should'st repair my youth;]* i. e. renovate my youth; make me young again. So, in *Pericles, Prince of Tyre*, 1609: “ — as for him, he brought his disease hither: here he doth but repair it.” Again, in *All's well that ends well*:

“ ——— it much repairs me,

“ To talk of your good father.” MALONE.

Again, in *Pericles*:

“ Thou giv'st me somewhat to repair myself.”

STEEVENS.

² ——— thou heapest

A year's age on me!] The obvious sense of this passage, on which several experiments have been made, is in some degree countenanced by what follows in another scene:

“ And every day that comes, comes to decay

“ *A day's work in him.*”

Dr. Warburton would read “ *A yare* (i. e. a speedy) age;” Sir T. Hanmer would restore the metre by a supplemental epithet:

Imo. I beseech you, fir,
Harm not yourself with your vexation; I
Am senseless of your wrath; a touch more rare
Subdues all pangs, all fears.³

————— *thou heapest many*

A year's age &c.

and Dr. Johnson would give us:

Years, ages, *on me!*

I prefer the additional word introduced by Sir Thomas Hanmer, to all the other attempts at emendation. "*Many a year's age,*" is an idea of some weight: but if *Cymbeline* meant to say that his daughter's conduct made him precisely *one year* older, his conceit is unworthy both of himself and Shakspeare.—I would read with Sir Thomas Hanmer. STEEVENS.

³ ——— *a touch more rare*

Subdues all pangs, all fears.] A touch more rare, may mean a nobler passion. JOHNSON.

A touch more rare is undoubtedly *a more exquisite feeling; a superior sensation.* So, in *Antony and Cleopatra*, A& I. sc. ii:

"The death of Fulvia, with more urgent touches,

"Do strongly speak to us."

Again, in *The Tempest*:

"Hast thou, which art but air, a touch, a feeling

"Of their afflictions?" &c.

A touch is not unfrequently used, by other ancient writers, in this sense. So, in Daniel's *Hymen's Triumph*, a masque, 1623:

"You must not, Philis, be so sensible

"Of these small touches which your passion makes."

"—— Small touches, Lydia! do you count them small?"

Again:

"When pleasure leaves a touch at last

"To shew that it was ill."

Again, in Daniel's *Cleopatra*, 1599:

"So deep we feel impressed in our blood

"That touch which nature with our breath did give."

Lastly, as Dr. Farmer observes to me, in Fraunce's *Ivychurch*. He is speaking of Mars and Venus: "When sweet tickling joyes of *tutching* came to the highest poynt, when two were one," &c. STEEVENS.

A passage in *King Lear* will fully illustrate Imogen's meaning:

"—— where the greater malady is fix'd,

"The lesser is scarce felt." MALONE.

CYM. Past grace? obedience?

IMO. Past hope, and in despair; that way, past grace.

CYM. That might'st have had the sole son of my queen!

IMO. O bless'd, that I might not! I chose an eagle,
And did avoid a puttock.⁴

CYM. Thou took'st a beggar; would'st have made
my throne
A feat for baseness.

IMO. No; I rather added
A lustre to it.

CYM. O thou vile one!

IMO. Sir,
It is your fault that I have lov'd Posthumus:
You bred him as my play-fellow; and he is
A man, worth any woman; overbuys me
Almost the sum he pays.⁵

CYM. What!—art thou mad!

IMO. Almost, sir: Heaven restore me!—'Would
I were
A neat-herd's daughter! and my Leonatus
Our neighbour shepherd's son!

⁴ — a puttock.] A kite. JOHNSON.

A puttock is a mean degenerate species of hawk, too worthless to deserve training. STEEVENS.

⁵ ——— overbuys me

Almost the sum he pays.] So small is my value, and so great is his, that in the purchase he has made (for which he paid himself,) for much the greater part, and nearly the whole, of what he has given, he has nothing in return. The most minute portion of his worth would be too high a price for the wife he has acquired.

MALONE.

Re-enter Queen.

CYM. Thou foolish thing!—
They were again together: you have done
[*To the Queen.*
Not after our command. Away with her,
And pen her up.

QUEEN. 'Befeech your patience:—Peace,
Dear lady daughter, peace;—Sweet sovereign,
Leave us to ourselves; and make yourself some
comfort
Out of your best advice.⁶

CYM. Nay, let her languish
A drop of blood a day;⁷ and, being aged,
Die of this folly! [*Exit.*

Enter PISANIO.

QUEEN. Fye!—you must give way:
Here is your servant.—How now, sir? What news?

PIS. My lord your son drew on my master.

QUEEN. Ha!
No harm, I trust, is done?

PIS. There might have been,
But that my master rather play'd than fought,

⁶ ——— *your best advice.*] i. e. consideration, reflection. So, in *Measure for Measure*:

“ But did repent me after more *advice.*” STEEVENS.

⁷ ——— *let her languish*
A drop of blood a day ;] We meet with a congenial form
of malediction in *Othello*:

“ ——— may his pernicious soul

“ Rot half a grain a day !” STEEVENS.

And had no help of anger : they were parted
By gentlemen at hand.

QUEEN. I am very glad on't.

IMO. Your son's my father's friend ; he takes his
part.—

To draw upon an exile !—O brave fir !—
I would they were in Africk both together ;
Myself by with a needle, that I might prick
The goer back.—Why came you from your master ?

PIS. On his command : He would not suffer me
To bring him to the haven : left these notes
Of what commands I should be subject to,
When it pleas'd you to employ me.

QUEEN. This hath been
Your faithful servant : I dare lay mine honour,
He will remain so.

PIS. I humbly thank your highness.

QUEEN. Pray, walk a while.

IMO. About some half hour hence,
I pray you, speak with me : you shall, at least,
Go see my lord aboard : for this time, leave me.

[*Exeunt.*]

SCENE III.

A publick Place.

Enter CLOTEN, and Two Lords.

1 *LORD.* Sir, I would advise you to shift a shirt ;
the violence of action hath made you reek as a sa-
crifice : Where air comes out, air comes in : there's
none abroad so wholesome as that you vent.

CLO. If my shirt were bloody, then to shift it—
Have I hurt him?

2 LORD. No, faith; not so much as his patience.
[*Afide.*]

1 LORD. Hurt him? his body's a passable carcass, if he be not hurt: it is a thoroughfare for steel, if it be not hurt.

2 LORD. His steel was in debt; it went o'the backside the town.
[*Afide.*]

CLO. The villain would riot stand me.

2 LORD. No; but he fled forward still, toward your face.⁸
[*Afide.*]

1 LORD. Stand you! You have land enough of your own: but he added to your having; gave you some ground.

2 LORD. As many inches as you have oceans: Puppies!
[*Afide.*]

CLO. I would, they had not come between us.

2 LORD. So would I, till you had measured how long a fool you were upon the ground.
[*Afide.*]

CLO. And that she should love this fellow, and refuse me!

2 LORD. If it be a sin to make a true election, she is damned.
[*Afide.*]

1 LORD. Sir, as I told you always, her beauty and her brain go not together:⁹ She's a good sign, but I have seen small reflection of her wit.¹

⁸ — he fled forward still, toward your face.] So, in *Troilus and Cressida*:

“ — thou shalt hunt a lion, that will fly

“ With his face backward.” STEEVENS.

⁹ — her beauty and her brain go not together:] I believe the lord means to speak a sentence, “ Sir, as I told you always, beauty and brain go not together.” JOHNSON.

2 LORD. She shines not upon fools, lest the reflection should hurt her. [Aside.]

CLO. Come, I'll to my chamber: 'Would there had been some hurt done!

2 LORD. I wish not so; unless it had been the fall of an afs, which is no great hurt. [Aside.]

CLO. You'll go with us?

1 LORD. I'll attend your lordship.

CLO. Nay, come, let's go together.

2 LORD. Well, my lord. [Exeunt.]

That is, are not equal, "ne vont pas de pair." A similar expression occurs in *The Laws of Candy*, where Gonzalo, speaking of Erota, says:

"————— and walks

"Her tongue the same gait with her wit?" M. MASON.

¹ *She's a good sign, but I have seen small reflection of her wit.*] She has a fair outside, a specious appearance, but no wit. *O quanta species, cerebrum non habet!* Phædrus. EDWARDS.

I believe the poet meant nothing by *sign*, but *fair outward show*. JOHNSON.

The same allusion is common to other writers. So, in Beaumont and Fletcher's *Fair Maid of the Inn*:

"————— a common trull,

"A tempting *sign*, and curiously set forth,

"To draw in riotous guests."

Again, in *The Elder Brother*, by the same authors:

"Stand still, thou *sign* of man."

To understand the whole force of Shakspeare's idea, it should be remembered, that anciently almost every *sign* had a motto, or some attempt at a witticism, underneath it. STEEVENS.

In a subsequent scene, Iachimo speaking of Imogen, says:

"All of her, that is *out of door*, most rich!

"If she be so furnish'd with a *mind* so rare,

"She is alone the Arabian bird." MALONE.

SCENE IV.

A Room in Cymbeline's Palace.

Enter IMOGEN and PISANIO.

IMO. I would thou grew'st unto the shores o'the
haven,
And question'dst every sail : if he should write,
And I not have it, 'twere a paper lost
As offer'd mercy is.² What was the last
That he spake to thee ?

PIS. 'Twas, *His queen, his queen !*

IMO. Then way'd his handkerchief ?

PIS. And kiss'd it, madam.

IMO. Senseless linen ! happier therein than I !—
And that was all ?

PIS. No, madam ; for so long
As he could make me with this eye or ear³

² ——— 'twere a paper lost,

As offer'd mercy is.] I believe the poet's meaning is, that the loss of that paper would prove as fatal to her, as the loss of a pardon to a condemned criminal.

A thought resembling this, occurs in *All's well that ends well* :
" Like a remorseful pardon slowly carried." STEEVENS.

³ ——— *with this eye or ear*—] [Old copy—*his eye, &c.*] But how could Posthumus make himself distinguished by his *ear* to Pisanio ? By his tongue he might to the other's ear, and this was certainly Shakspeare's intention. We must therefore read :

As he could make me with this eye, or ear,

Distinguish him from others,—

The expression is *δεικτικῶς*, as the Greeks term it : the party speaking points to the part spoken of. WARBURTON.

Distinguish him from others, he did keep
 The deck, with glove, or hat, or handkerchief,
 Still waving, as the fits and starts of his mind
 Could best express how slow his soul sail'd on,
 How swift his ship.

IMO. Thou should'st have made him
 As little as a crow, or less,⁴ ere left
 To after-eye him.

PIS. Madam, so I did.

Sir T. Hanmer alters it thus :

————— for so long
 As he could mark me his eye, or I
 Distinguish ———

The reason of Sir T. Hanmer's reading was, that Pisanio describes no address made to the ear. JOHNSON.

This description, and what follows it, seems imitated from the eleventh Book of Ovid's *Metamorphosis*. See Golding's translation, p. 146, b. & c :

“ She lifting up hir watrie eies beheld her husband }
 stand
 “ Upon the hatchles making signes by becking with }
 his hand:
 “ And she made signes to him againe. And after that }
 the land
 “ Was farre removed from the ship, and that the sight
 began
 “ To be unable to discern the face of any man,
 “ As long as ere she could she lookt upon the rowing
 keele.
 “ And when she could no longer time for distance ken it
 weele,
 “ She looked fill upon the sailes that flaked with the
 wind
 “ Upon the mast. And when she could the sailes no
 longer find,
 “ She gate hir to hir emtie bed with sad and sorie
 hart,” &c. STEEVENS.

⁴ *As little as a crow, or less,*] This comparison may be illustrated by the following in *King Lear*:

“ ——— the crows that wing the midway air,
 “ Show scarce so gross as beetles.” STEEVENS.

Imo. I would have broke mine eye-strings ;
 crack'd them, but
 To look upon him ; till the diminution
 Of space had pointed him sharp as my needle :⁵
 Nay, follow'd him, till he had melted from
 The smallness of a gnat to air ; and then
 Have turn'd mine eye, and wept.—But, good Pi-
 fanio,
 When shall we hear from him ?

Pis. Be assur'd, madam,
 With his next vantage.⁶

Imo. I did not take my leave of him, but had
 Most pretty things to say : ere I could tell him,
 How I would think on him, at certain hours,
 Such thoughts, and such ; or I could make him swear
 The shes of Italy should not betray
 Mine interest, and his honour ; or have charg'd him,
 At the sixth hour of morn, at noon, at midnight,
 To encounter me with orisons,⁷ for then
 I am in heaven for him ;⁸ or ere I could
 Give him that parting kiss, which I had set

⁵ ——— till the diminution

Of space had pointed him sharp as my needle :] The *diminution of space*, is the *diminution* of which *space* is the cause. Trees are killed by a blast of lightning, that is, by *blasting*, not *blasted* lightning. JOHNSON.

⁶ — next vantage.] Next opportunity. JOHNSON.

So, in *The Merry Wives of Windsor* :

“ And when the doctor spies his *vantage* ripe,” &c.

STEEVENS.

⁷ — encounter me with orisons,] i. e. meet me with reciprocal prayer. So, in *Macbeth* :

“ See, they *encounter* thee with their hearts' thanks.”

STEEVENS.

⁸ *I am in heaven for him* ;] My solicitations ascend to heaven on his behalf. STEEVENS.

Betwixt two charming words,⁹ comes in my father,
And, like the tyrannous breathing of the north,
Shakes all our buds from growing.¹

⁹ ——— or ere I could

Give him that parting kifs, which I had fet

Betwixt two charming words,] Dr. Warburton pronounces as absolutely as if he had been present at their parting, that these two charming words were—*adieu Posthumus*; but as Mr. Edwards has observed, “she must have understood the language of love very little, if she could find no tenderer expression of it, than the name by which every one called her husband.”

STEEVENS.

¹ ——— like the tyrannous breathing of the north,

Shakes all our buds from growing.] i. e. our buds of *love*, as our author has elsewhere expressed it. Dr. Warburton, because the buds of flowers are here alluded to, very idly reads—Shakes all our buds from *blowing*.

The buds of *flowers* undoubtedly are meant, and Shakspeare himself has told us in *Romeo and Juliet* that they *grow*:

“ This *bud of love*, by summer’s ripening breath

“ May prove a beauteous *flower*, when next we meet.”

MALONE.

A *bud* without any distinct idea, whether of flower or fruit, is a natural representation of any thing incipient or immature; and the buds of flowers, if flowers are meant, *grow* to flowers, as the buds of fruits *grow* to fruits. JOHNSON.

Dr. Warburton’s emendation may in some measure be confirmed by those beautiful lines in *The Two Noble Kinsmen*, which I have no doubt were written by Shakspeare. Emilia is speaking of a *rose*:

“ It is the very emblem of a maid.

“ For when the *west* wind courts her gently,

“ How modestly she blows and paints the sun

“ With her chaste blushes?—when the *north* comes near
her

“ Rude and impatient, then like chastity,

“ She locks her beauties in the *bud* again,

“ And leaves him to base briars.” FARMER.

I think the old reading may be sufficiently supported by the following passage in the 18th Sonnet of our author:

“ Rough winds do *shake* the darling *buds* of May.”

Again, in *The Taming of the Shrew*:

“ Confounds thy fame, as whirlwinds *shake* fair *buds*.”

Enter a Lady.

LADY. The queen, madam,
Desires your highness' company.

IMO. Those things I bid you do, get them despatch'd.—
I will attend the queen.

PIS. Madam, I shall. [*Exeunt.*

SCENE V.

Rome. *An Apartment in Philario's House.*

Enter PHILARIO, IACHIMO,² a Frenchman, a Dutchman, and a Spaniard.³

IACH. Believe it, sir: I have seen him in Britain: he was then of a crescent note; expected to prove so worthy, as since he hath been allowed the name

Lyly, in his *Euphues*, 1581, as Mr. Holt White observes, has a similar expression: "The winde shaketh off the blossom, as well as the fruit." STEEVENS.

² — [*Iachimo,*] The name of *Giacomo* occurs in *The Two Gentlemen of Venice*, a novel, which immediately follows that of *Romeo and Julietta* in the second tome of *Painter's Palace of Pleasure*. MALONE.

³ — [*a Dutchman, and a Spaniard.*] Thus the old copy; — but *Mynheer*, and the *Don*, are mute characters.

Shakspeare, however, derived this circumstance from whatever translation of the original novel he made use of. Thus, in the ancient one described in our *Prolegomena* to this drama: "Howe iiii merchauntes met all togyther in on way, whyche were of iiii dyverse landes," &c. STEEVENS.

of: but I could then have looked on him without the help of admiration; though the catalogue of his endowments had been tabled by his side, and I to peruse him by items.

PHI. You speak of him when he was less furnished, than now he is, with that which makes him ⁴ both without and within.

FRENCH. I have seen him in France: we had very many there, could behold the sun with as firm eyes as he.

IACH. This matter of marrying his king's daughter, (wherein he must be weighed rather by her value, than his own,) words him, I doubt not, a great deal from the matter.⁵

FRENCH. And then his banishment:—

IACH. Ay, and the approbation of those, that weep this lamentable divorce, under her colours,⁶ are wonderfully to extend him;⁷ be it but to for-

⁴ — makes him —] In the sense in which we say, This will *make* or *mar* you. JOHNSON.

So, in *Othello*:

“ ————— This is the night
“ That either *makes* me, or *for*does me quite.”

STEEVENS.

Makes him, in the text, means *forms* him. M. MASON.

⁵ — words him, — a great deal from the matter,] Makes the description of him very distant from the truth. JOHNSON.

⁶ — under her colours,] Under her banner; by her influence. JOHNSON.

⁷ — and the approbation of those, — are wonderfully to extend him;] This grammatical inaccuracy is common in Shakespeare's plays. So, in *Julius Cæsar*:

“ The *posture* of your blows *are* yet unknown.”

[See Vol. XVI. p. 397, n. 4.] The modern editors, however, read—*approbations*.

Extend has here the same meaning as in a former scene. See p. 406, n. 4.

tify her judgment, which else an easy battery might lay flat, for taking a beggar without more quality.⁸ But how comes it, he is to sojourn with you? How creeps acquaintance?

PHI. His father and I were soldiers together; to

I perceive no inaccuracy on the present occasion. "This matter of his marrying his king's daughter,"—"and then his banishment;"—"and the approbation of those," &c. "*are* (i. e. all these circumstances united) wonderfully to extend him."

STEEVENS.

⁸ ——— *without more quality.*] The folio reads *less* quality. Mr. Rowe first made the alteration. STEEVENS.

Whenever *less* or *more* is to be joined with a verb denoting want, or a preposition of a similar import, Shakspeare never fails to be entangled in a grammatical inaccuracy, or rather, to use words that express the very contrary of what he means. In a note on *Antony and Cleopatra*, I have proved this incontestably, by comparing a passage similar to that in the text with the words of Plutarch on which it is formed. The passage is:

"—— I—condemn myself to *lack*
" The courage of a woman, *less* noble mind
" Than she—."

Again, in *The Winter's Tale*:

"—— I ne'er heard yet
" That any of these bolder vices *wanted*
" *Less* impudence, to gainsay what they did,
" Than to perform it first."

Again, in *King Lear*:

"—— I have hope
" You *less* know how to value her deserts
" Than she to *scant* her duty."

See note on *Antony and Cleopatra*, Act IV. sc. xii. Mr. Rowe and all the subsequent editors read—without *more* quality, and so undoubtedly Shakspeare *ought* to have written. On the stage, an actor may rectify such petty errors; but it is the duty of an editor to exhibit what his author wrote. MALONE.

As on this occasion, and several others, we can only tell what Hemings and Condell printed, instead of knowing, with any degree of certainty, what Shakspeare wrote, I have not disturbed Mr. Rowe's emendation, which leaves a clear passage to the reader, if he happens to prefer an obvious sense to no sense at all.

STEEVENS.

whom I have been often bound for no less than my life:—

Enter POSTHUMUS.

Here comes the Briton: Let him be so entertained amongst you, as suits, with gentlemen of your knowing, to a stranger of his quality.—I beseech you all, be better known to this gentleman; whom I commend to you, as a noble friend of mine: How worthy he is, I will leave to appear hereafter, rather than story him in his own hearing.

FRENCH. Sir, we have known together in Orleans.

POST. Since when I have been debtor to you for courtesies, which I will be ever to pay, and yet pay still.⁹

FRENCH. Sir, you o'er-rate my poor kindness: I was glad I did atone my countryman and you;¹ it had been pity, you should have been put together with so mortal a purpose, as then each bore, upon importance of so slight and trivial a nature.²

⁹ — *which I will be ever to pay, and yet pay still.*] So, in *All's well that ends well*:

“ Which I will ever pay, and pay again,

“ When I have found it.”

Again, in our author's 30th Sonnet:

“ Which I new pay, as if not pay'd before.”

MALONE.

¹ — *I did atone &c.*] To *atone* signifies in this place to *reconcile*. So, Ben Jonson, in *The Silent Woman*:

“ There had been some hope to *atone* you.”

Again, in Heywood's *English Traveller*, 1633:

“ The constable is call'd to *atone* the broil.”

See Vol. XVI. p. 199, n. 8. STEEVENS.

² — *upon importance of so slight and trivial a nature.*]

Post. By your pardon, fir, I was then a young traveller: rather shunned to go even with what I heard, than in my every action to be guided by others' experiences:³ but, upon my mended judgment, (if I offend not to say it is mended,) my quarrel was not altogether flight.

FRENCH. 'Faith, yes, to be put to the arbitrement of swords; and by such two, that would, by all likelihood, have confounded one the other,⁴ or or have fallen both.

IACH. Can we, with manners, ask what was the difference?

FRENCH. Safely, I think: 'twas a contention in publick, which may, without contradiction,⁵ suffer the report. It was much like an argument that fell out last night, where each of us fell in prise

Importance is here, as elsewhere in Shakspeare, importunity, instigation. See Vol. V. p. 416, n. 2. MALONE.

So, in *Twelfth-Night*: "Maria wrote the letter at Sir Tobys great importance." Again, in *King John*:

"At our importance hither is he come." STEEVENS.

³ — rather shunned to go even with what I heard, &c! This is expressed with a kind of fantastical perplexity. He means, I was then willing to take for my direction the experience of others, more than such intelligence as I had gathered myself.

JOHNSON.

This passage cannot bear the meaning that Johnson contends for. Posthumus is describing a presumptuous young man, as he acknowledges himself to have been at that time; and means to say, that he rather studied to avoid conducting himself by the opinions of other people, than to be guided by their experience. — To take for direction the experience of others, would be a proof of wisdom, not of presumption. M. MASON.

⁴ — confounded one the other,] To confound, in our author's time, signified—to destroy. See Vol. XII. p. 368, n. 2

MALONE

⁵ — which may, without contradiction,] Which, undoubtedly, may be publickly told. JOHNSON.

of our country mistresses : This gentleman at that time vouching, (and upon warrant of bloody affirmation,) his to be more fair, virtuous, wise, chaste, constant-qualified, and less attemptible, than any the rarest of our ladies in France.

IACH. That lady is not now living ; or this gentleman's opinion, by this, worn out.

POST. She holds her virtue still, and I my mind.

IACH. You must not so far prefer her 'fore ours of Italy.

POST. Being so far provoked as I was in France, I would abate her nothing ; though I profess myself her adorer, not her friend.⁶

⁶ ——— *though I profess &c.*] Though I have not the common obligations of a lover to his mistress, and regard her not with the fondness of a friend, but the reverence of an adorer.

JOHNSON.

The sense seems to require a transposition of these words, and that we should read :

Though I profess myself her friend, not her adorer.

meaning thereby the praises he bestowed on her arose from his knowledge of her virtues, not from a superstitious reverence only. If Posthumus wished to be believed, as he surely did, the declaring that his praises proceeded from adoration, would lessen the credit of them, and counteract his purpose. In confirmation of this conjecture, we find that in the next page he acknowledges her to be his wife.—Iachimo afterwards says in the same sense :

“ You are a *friend*, and therein the wiser.”

Which would also serve to confirm my amendment, if it were the right reading ; but I do not think it is. M. MASON.

I am not certain that the foregoing passages have been completely understood by either commentator, for want of acquaintance with the peculiar sense in which the word *friend* may have been employed.

A *friend* in ancient colloquial language, is occasionally synonymous to a *paramour* or *inamorato* of either sex, in both the favourable and unfavourable sense of that word. “ Save you *friend* Cassio !” says Bianca in *Othello* ; and Lucio, in *Measure for*

IACH. As fair, and as good, (a kind of hand-in-hand comparison,) had been something too fair, and too good, for any lady in Britany. If she went before others I have seen, as that diamond of yours out-lustres many I have beheld, I could not but believe she excelled many: but I have not seen the most precious diamond that is, nor you the lady.⁷

Measure, informs Isabella that her brother Claudio "hath got his friend [Julietta] with child." *Friend*, in short, is one of those "fond adoptious christendoms that blinking Cupid gossips," many of which are catalogued by Helen in *All's well that ends well*, and *friend* is one of the number:

"A mother, and a mistress, and a friend,

"A phœnix, captain, and an enemy."

This word, though with some degradation, is still current among the harlotry of London, who, (like Macheath's doxies,) as often as they have occasion to talk about their absent *keepers*, invariably call them their *friends*. In this sense the word is also used by Iago, in *Othello*, Act IV. sc. i:

"Or to be naked with her *friend* abed."

Posthumus means to bestow the most exalted praise on Imogen, a praise the more valuable as it was the result of reason, not of amorous dotage. I make my avowal, says he, in the character of her adorer, not of her possessor.—I speak of her as a being I reverence, not as a beauty whom I enjoy.—I rather profess to describe her with the devotion of a worshipper, than the raptures of a lover. This sense of the word also appears to be confirmed by a subsequent remark of Iachimo:

"You are a *friend*, and therein the wiser."

i. e. you are a *lover*, and therefore show your wisdom in opposing all experiments that may bring your lady's chastity into question. STEEVENS.

⁷ *If she went before others I have seen, as that diamond of yours out-lustres many I have beheld, I could not but believe she excelled many; but I have not seen the most precious diamond that is, nor you the lady.*] The old copy reads—I could not believe she excell'd many; but it is on all hands allowed that the reasoning of Iachimo, as it stands there, is inconclusive.

On this account, Dr. Warburton reads, omitting the word—not, "I could believe she excelled many."

Mr. Heath proposes to read. "I could but believe" &c.

POST. I praised her as I rated her : so do I my stone.

IACH. What do you esteem it at ?

POST. More than the world enjoys.

IACH. Either your unparagoned mistress is dead, or she's outprized by a trifle.

POST. You are mistaken : the one may be sold, or given ; if there were⁸ wealth enough for the purchase, or merit for the gift : the other is not a thing for sale, and only the gift of the gods.

IACH. Which the gods have given you ?

POST. Which, by their graces, I will keep.

IACH. You may wear her in title yours : but, you know, strange fowl light upon neighbouring ponds. Your ring may be stolen too : so, of your brace of unprizeable estimations, the one is but frail, and the other casual ; a cunning thief, or a that-way-accomplished courtier, would hazard the winning both of first and last.

POST. Your Italy contains none so accomplished a courtier, to convince the honour of my mistress ;⁹

Mr. Malone, whom I have followed, exhibits the passage as it appears in the present text.

The reader who wishes to know more on this subject, may consult a note in Mr. Malone's edit. Vol. VIII. p. 327, 328, and 329. STEEVENS.

⁸ — *if there were* —] Old copy—or *if—for the purchases*, &c. the compositor having inadvertently repeated the word—*or*, which has just occurred. The correction was made by Mr. Rowe.
MALONE.

⁹ — *to convince the honour of my mistress ;*] *Convince for overcome.* WARBURTON.

So, in *Macbeth* :

“ — their malady *convinces*

“ The great essay of art.” JOHNSON.

if, in the holding or loss of that, you term her frail. I do nothing doubt, you have store of thieves; notwithstanding I fear not my ring.

PHI. Let us leave here, gentlemen.

POST. Sir, with all my heart. This worthy signior, I thank him, makes no stranger of me; we are familiar at first.

IACH. With five times so much conversation, I should get ground of your fair mistress: make her go back, even to the yielding; had I admittance, and opportunity to friend.

POST. No, no.

IACH. I dare, thereon, pawn the moiety of my estate to your ring; which, in my opinion, o'er-values it something: But I make my wager rather against your confidence, than her reputation: and, to bar your offence herein too, I durst attempt it against any lady in the world.

POST. You are a great deal abused¹ in too bold a persuasion; and I doubt not you sustain what you're worthy of, by your attempt.

IACH. What's that?

POST. A repulse: Though your attempt, as you call it, deserve more; a punishment too.

PHI. Gentlemen enough of this: it came in too suddenly; let it die as it was born, and, I pray you, be better acquainted.

IACH. 'Would I had put my estate, and my

¹ ——— *abused* —] *Deceived.* JOHNSON.

So, in *Othello*:

“The Moor's *abus'd* by some most villainous knave.”

STEEVENS.

neighbour's, on the approbation² of what I have spoke.

Post. What lady would you choofe to affail?

Iach. Yours; whom in constancy, you think, stands so safe. I will lay you ten thousand ducats to your ring, that, commend me to the court where your lady is, with no more advantage than the opportunity of a second conference, and I will bring from thence that honour of hers, which you imagine so reserved.

Post. I will wage against your gold, gold to it: my ring I hold dear as my finger; 'tis part of it.

Iach. You are a friend, and therein the wiser.³

² ——— *approbation* —] Proof. JOHNSON.

So, in *King Henry V*:

“ ——— how many, now in health,
“ Shall drop their blood in *approbation*
“ Of what your reverence shall incite us to.”

STEEVENS.

³ *You are a friend, and therein the wiser.*] I correct it:

You are afraid, and therein the wiser.

What *Iachimo* says, in the close of his speech, determines this to have been our poet's reading:

“ ——— But, I see, you have some religion in you, that you *fear*.” WARBURTON.

You are a friend to the lady, and therein the wiser, as you will not expose her to hazard; and that you *fear* is a proof of your religious fidelity. JOHNSON.

Though Dr. Warburton affixed his name to the preceding note, it is *verbatim* taken from one written by Mr. Theobald on this passage.

[But let it be remembered, that Dr. Warburton communicated many notes to Theobald before he published his own edition, and complains that he was not fairly dealt with concerning them.

REED.]

A *friend* in our author's time often signified a *lover*. *Iachimo* therefore might mean that *Posthumus* was wise in being only the *lover* of *Imogen*, and not having bound himself to her by the

If you buy ladies' flesh at a million a dram, you cannot preserve it from tainting: But, I see, you have some religion in you, that you fear.

POST. This is but a custom in your tongue; you bear a graver purpose, I hope.

IACH. I am the master of my speeches;⁴ and would undergo what's spoken, I swear.

POST. Will you?—I shall but lend my diamond till your return:—Let there be covenants drawn between us: My mistress exceeds in goodness the hugeness of your unworthy thinking: I dare you to this match: here's my ring.

PHI. I will have it no lay.

IACH. By the gods it is one:—If I bring you no sufficient testimony that I have enjoyed the dearest

indissoluble ties of marriage. But unluckily Posthumus has already said he is *not* her friend, but her adorer: this therefore could hardly have been Iachimo's meaning.

I cannot say that I am entirely satisfied with Dr. Johnson's interpretation; yet I have nothing better to propose. "You are a friend to the lady, and therefore will not expose her to hazard." This surely is not warranted by what Posthumus has just said. He is ready enough to expose her to hazard. He has actually exposed her to hazard by accepting the wager. He will not indeed risk his *diamond*, but has offered to lay a sum of money, that Iachimo, "with all appliances and means to boot," will not be able to corrupt her. I do not therefore see the force of Iachimo's observation. It would have been more "german to the matter" to have said, in allusion to the former words of Posthumus—You are *not* a friend, i. e. a lover, and therein the wiser: for all women are corruptible. MALONE.

See p. 431, and 432, n. 6. Though the reply of Iachimo may not have been warranted by the preceding words of Posthumus, it was certainly meant by the speaker as a provoking circumstance, a circumstance of incitation to the wager.

STEEVENS.

⁴ *I am the master of my speeches;*] i. e. I know what I have said; I said no more than I meant. STEEVENS.

bodily part of your mistress, my ten thousand ducats are yours; so is your diamond too. If I come off, and leave her in such honour as you have trust in, the your jewel, this your jewel, and my gold are yours:—provided, I have your commendation, for my more free entertainment.

Post. I embrace these conditions;⁵ let us have articles betwixt us:—only, thus far you shall answer. If you make your voyage upon her, and give me directly to understand you have prevailed, I am no further your enemy, she is not worth our debate: if she remain unseduced, (you not making it appear otherwise,) for your ill opinion, and the

⁵ Iach. — *If I bring you no sufficient testimony that I have enjoyed the dearest bodily part of your mistress, my ten thousand ducats are yours; so is your diamond too. If I come off, and leave her in such honour as you have trust in, she your jewel, this your jewel, and my gold are yours, &c.*

Post. *I embrace these conditions; &c.*] This was a wager between the two speakers. Iachimo declares the conditions of it; and Posthumus embraces them, as well he might; for Iachimo mentions only *that* of the two conditions which was favourable to Posthumus: namely, that if his wife preserved her honour he should win: concerning the other, in case she preserved it not, Iachimo; the accurate expounder of the wager, is silent. To make him talk more in character, for we find him sharp enough in the prosecution of his bet; we should strike out the negative, and read the rest thus: *If I bring you sufficient testimony that I have enjoyed, &c. my ten thousand ducats are mine; so is your diamond too. If I come off, and leave her in such honour, &c. she your jewel, &c. and my gold are yours.* WARBURTON.

I once thought this emendation right, but am now of opinion, that Shakspeare intended that Iachimo having gained his purpose, should designedly drop the invidious and offensive part of the wager, and to flatter Posthumus, dwell long upon the more pleasing part of the representation. One condition of a wager implies the other, and there is no need to mention both.

JOHNSON.

assault you have made to her chastity, you shall answer me with your sword.

IACH. Your hand; a covenant: We will have these things set down by lawful counsel, and straight away for Britain; lest the bargain should catch cold, and starve: I will fetch my gold, and have our two wagers recorded.

POST. Agreed.

[*Exeunt* *POSTHUMUS* and *IACHIMO*.]

FRENCH. Will this hold, think you?

PHI. Signior Iachimo will not from it. Pray, let us follow 'em. [*Exeunt*.]

SCENE VI.

Britain. *A Room in Cymbeline's Palace.*

Enter *Queen*, *Ladies*, and *CORNELIUS*.

QUEEN. Whiles yet the dew's on ground, gather those flowers;
Make haste: Who has the note of them?

1 *LADY.*

I, madam.

QUEEN. Despatch.— [*Exeunt* *Ladies*.]
Now, master doctor; have you brought those drugs?

COR. Pleaseth your highness, ay: here they are,
madam: [*Presenting a small Box*.]
But I beseech your grace, (without offence;
My conscience bids me ask;) wherefore you have
Commanded of me these most poisonous compounds,
Which are the movers of a languishing death;
But, though slow, deadly?

QUEEN.

I do wonder, doctor,⁶
 Thou ask'st me such a question: Have I not been
 Thy pupil long? Hast thou not learn'd me how
 To make perfumes? distil? preserve? yea, so,
 That our great king himself doth woo me oft
 For my confections? Having thus far proceeded,
 (Unless thou think'st me devilish,) is't not meet
 That I did amplify my judgment in
 Other conclusions?⁷ I will try the forces
 Of these thy compounds on such creatures as
 We count not worth the hanging, (but none human,)
 To try the vigour of them, and apply
 Allayments to their act; and by them gather
 Their several virtues, and effects.

COR.

Your highness
 Shall from this practice but make hard your heart:⁸

⁶ *I do wonder, doctor,*] I have supplied the verb *do* for the sake of measure, and in compliance with our author's practice when he designs any of his characters to speak emphatically: Thus, in *Much Ado about Nothing*: "I do much wonder, that one man, seeing how much another man is a fool" &c.

STEEVENS.

⁷ *Other conclusions?*] *Other experiments.* I commend, says Walton, *an angler that trieth conclusions, and improves his art.*

JOHNSON.

So, in *Antony and Cleopatra*:

"She hath pursued *conclusions* infinite

"Of easy ways to die." MALONE.

⁸ *Your highness*

Shall from this practice but make hard your heart:] There is in this passage nothing that much requires a note, yet I cannot forbear to push it forward into observation. The thought would probably have been more amplified, had our author lived to be shocked with such experiments as have been published in later times, by a race of men who have practised tortures without pity, and related them without shame, and are yet suffered to erect their heads among human beings.

"Cape saxa manu, cape robora, pastor." JOHNSON.

Besides, the seeing these effects will be
Both noisome and infectious.

QUEEN.

O, content thee.—

Enter PISANIO.

Here comes a flattering rascal ; upon him [*Aside*,
Will I first work :^o he's for his master,
And enemy to my son.—How now, Pisanio ?—
Doctor, your service for this time is ended ;
Take your own way.

COR. I do suspect you, madam ;
But you shall do no harm. [*Aside*.

QUEEN. Hark thee, a word.—
[*To* PISANIO.

COR. [*Aside*.] I do not like her.¹ She doth think,
she has
Strange lingering poisons : I do know her spirit,
And will not trust one of her malice with
A drug of such damn'd nature : Those, she has,
Will stupify and dull the sense awhile :
Which first, perchance, she'll prove on cats, and
dogs ;

^o *Will I first work :*] She means, I believe, that on him first she will try the efficacy of her poison. MALONE.

What else can she mean ? REED.

¹ *I do not like her.*] This soliloquy is very inartificial. The speaker is under no strong pressure of thought ; he is neither resolving, repenting, suspecting, nor deliberating, and yet makes a long speech to tell himself what himself knows. JOHNSON.

This soliloquy, however inartificial in respect of the speaker, is yet necessary to prevent that uneasiness which would naturally arise in the mind of an audience on recollection that the Queen had mischievous ingredients in her possession, unless they were undeceived as to the quality of them ; and it is no less useful to prepare us for the return of Imogen to life. STEEVENS.

Then afterward up higher ; but there is
 No danger in what show of death it makes,
 More than the locking up the spirits a time,²
 To be more fresh, reviving. She is fool'd
 With a most false effect ; and I the truer,
 So to be false with her.³

QUEEN. No further service, doctor,
 Until I send for thee.

COR. I humbly take my leave. [Exit.

QUEEN. Weeps she still, say'st thou ? Dost thou
 think, in time

She will not quench ;⁴ and let instructions enter
 Where folly now possesses ? Do thou work ;
 When thou shalt bring me word, she loves my son,
 I'll tell thee, on the instant, thou art then
 As great as is thy master : greater ; for
 His fortunes all lie speechless, and his name
 Is at last gasp : Return he cannot, nor
 Continue where he is : to shift his being,⁵
 Is to exchange one misery with another ;
 And every day, that comes, comes to decay
 A day's work in him : What shalt thou expect,
 To be depender on a thing that leans ?⁶

² — *a time,*] So the old copy. All the modern editions—
for a time. MALONE.

³ *So to be false with her.*] The two last words may be fairly
 considered as an interpolation, for they hurt the metre, without
 enforcement of the sense.

For thee, in the next line but one, might on the same account
 be omitted. STEEVENS.

⁴ — *quench ;*] i. e. grow cool. STEEVENS.

⁵ — *to shift his being,*] To change his abode. JOHNSON.

⁶ — *that leans ?*] That *inclines* towards its fall. JOHNSON.

Who cannot be new built ; nor has no friends,
 [The Queen drops a Box: PISANIO takes it up.
 So much as but to prop him?—Thou tak'st up
 Thou know'st not what ; but take it for thy labour :
 It is a thing I made, which hath the king
 Five times redeem'd from death : I do not know
 What is more cordial :—Nay, I pr'ythee, take it ;
 It is an earnest of a further good
 That I mean to thee. Tell thy mistress how
 The case stands with her ; do't, as from thyself.
 Think what a chance thou changest on ;⁷ but think
 Thou hast thy mistress still ; to boot, my son,
 Who shall take notice of thee : I'll move the king
 To any shape of thy preferment, such
 As thou'lt desire ; and then myself, I chiefly,
 That set thee on to this desert, am bound
 To load thy merit richly. Call my women :
 Think on my words. [Exit PISA.]—A sly and con-
 stant knave ;
 Not to be shak'd : the agent for his master ;
 And the remembrancer of her, to hold
 The hand fast to her lord.—I have given him that,
 Which, if he take, shall quite unpeople her

⁷ *Think what a chance thou changest on ;*] Such is the reading of the old copy, which by succeeding editors has been altered into—

Think what a chance thou chancest on ;—

And—

Think what a change thou chancest on ;—

but unnecessarily. The meaning is : “ Think with what a fair prospect of mending your fortunes you now change your present service.” STEEVENS.

A line in our author's *Rape of Lucrece* adds some support to the reading—*thou chancest on*, which is much in Shakspere's manner :

“ Let there bechance him pitiful mis-chances.”

MALONE.

Of liegers for her sweet ;⁸ and which she, after,
Except she bend her humour, shall be assur'd

Re-enter PISANIO, and Ladies.

To taste of too.—So, so ;—well done, well done :
The violets, cowslips, and the primroses,
Bear to my closet :—Fare thee well, Pisanio ;
Think on my words. [*Exeunt Queen and Ladies.*

Pis. And shall do :⁹
But when to my good lord I prove untrue,
I'll choke myself : there's all I'll do for you. [*Exit.*

SCENE VII.

Another Room in the same.

Enter IMOGEN.

Imo. A father cruel, and a step-dame false ;
A foolish suitor to a wedded lady,
That hath her husband banish'd ;—O, that husband !

⁸ *Of liegers for her sweet ;*] A *lieger* ambassador is one that resides in a foreign court to promote his master's interest.

JOHNSON.

So, in *Measure for Measure* :

“ Lord Angelo, having affairs to heaven,

“ Intends you for his swift ambassador,

“ Where you shall be an everlasting *lieger*.” STEEVENS.

⁹ *And shall do :*] Some words, which rendered this sentence less abrupt, and perfected the metre of it, appear to have been omitted in the old copies. STEEVENS.

My supreme crown of grief!¹ and those repeated
Vexations of it! Had I been thief-stolen,
As my two brothers, happy! but most miserable
Is the desire that's glorious:² Blessed be those,
How mean foe'er, that have their honest wills,
Which seasons comfort.³—Who may this be? Fye!

¹ — O, that husband?

My supreme crown of grief!] Imogen means to say, that her separation from her husband is the completion of her distress. So, in *King Lear*:

“ This would have seem'd a period

“ To such as love not sorrow; but another,

“ To amplify too much, would make much more,

“ And *top extremity*.”

Again, in *Coriolanus*:

“ — the spire and *top* of praise.”

Again, more appositely, in *Troilus and Cressida*:

“ Make Cressid's name the very *crown* of falsehood.”

Again, in *The Winter's Tale*:

“ The *crown* and comfort of my life, your favour,

“ I do give lost.” MALONE.

² — but most miserable

Is the desire that's glorious:] Her husband, she says, proves her supreme grief. She had been happy had she been stolen as her brothers were, but now she is miserable, as all those are who have a sense of worth and honour superior to the vulgar, which occasions them infinite vexations from the envious and worthless part of mankind. Had she not so refined a taste as to be content only with the superior merit of Posthumus, but could have taken up with Cloten, she might have escaped these persecutions. This elegance of taste, which always discovers an excellence and chooses it, she calls with great sublimity of expression, *The desire that's glorious*; which the Oxford editor not understanding, alters to—*The degree that's glorious*. WARBURTON.

³ ———— *Blessed be those,*

How mean foe'er, that have their honest wills,

Which seasons comfort.] The last words are equivocal; but the meaning is this: Who are beholden only to the seasons for their support and nourishment; so that, if those be kindly, such have no more to care for, or desire. WARBURTON.

I am willing to comply with any meaning that can be extorted

Enter PISANIO *and* IACHIMO.

Pis. Madam, a noble gentleman of Rome ;
Comes from my lord with letters.

from the present text, rather than change it, yet will propose, but with great diffidence, a slight alteration :

————— *Bless'd be those,*
How mean soe'er, that have their honest wills,
With reason's comfort.————

Who gratify their innocent wishes with reasonable enjoyments.

JOHNSON.

I shall venture at another explanation, which, as the last words are admitted to be equivocal, may be proposed. "To be able to refine on calamity (says she) is the miserable privilege of those who are educated with aspiring thoughts and elegant desires. Blessed are they, however mean their condition, who have the power of gratifying their honest inclination, which circumstance bestows an additional relish on comfort itself."

"You lack the *season* of all natures, sleep." *Macbeth.*

Again, in *Albumazar*, 1615 :

"—— the memory of misfortunes past
" *Seasons* the welcome." STEEVENS.

I agree with Steevens that the word *seasons*, in this place, is used as a verb, but not in his interpretation of the former part of this passage. Imogen's reflection is merely this : "That those are happy who have their honest wills, which gives a relish to comfort ; but that those are miserable who set their affections on objects of superior excellence, which are of course, difficult to obtain." The word *honest* means *plain* or *humble*, and is opposed to *glorious*. M. MASON.

In my apprehension, Imogen's sentiment is simply this : *Had I been stolen by thieves in my infancy, (or, as she says in another place, born a neat-herd's daughter,) I had been happy. But instead of that, I am in a high, and, what is called, a glorious station ; and most miserable in such a situation ! Pregnant with calamity are those desires, which aspire to glory ; to splendid titles, or elevation of rank ! Happier far are those, how low soever their rank in life, who have it in their power to gratify their virtuous inclinations : a circumstance that gives an additional zest to comfort itself, and renders it something more ;*

IACH. Change you, madam?
The worthy Leonatus is in safety,
And greets your highness dearly.

[Presents a Letter.

IMO. Thanks, good sir:
You are kindly welcome.

IACH. All of her, that is out of door, most rich!

[Aside.

If she be furnish'd with a mind so rare,
She is alone the Arabian bird; and I
Have lost the wager. Boldness be my friend!
Arm me, audacity, from head to foot!
Or, like the Parthian, I shall flying fight;
Rather, directly fly.

or, (to borrow our author's words in another place) *which keeps comfort always fresh and lasting.*

A line in *Timon of Athens* may perhaps prove the best comment on the former part of this passage:

“ O the fierce *wretchedness* that *glory* brings!”

In *King Henry VIII.* also, Anna Bullen utters a sentiment that bears a strong resemblance to that before us:

“ — I swear, 'tis better

“ To dwell with humble livers in content,

“ Than to be perk'd up in a *glift'ring* grief,

“ And wear a *golden sorrow.*”

Of the verb *to season*, (of which the true explanation was originally given by Mr. Steevens,) so many instances occur as fully to justify this interpretation. It is used in the same metaphorical sense in Daniel's *Cleopatra*, a tragedy, 1594:

“ This that did *season* all my four of life,—”

Again, in our author's *Romeo and Juliet*:

“ How much salt water thrown away in haste,

“ To *season* love, that of it doth not taste!”

Again, in *Twelfth-Night*:

“ — All this to *season*

“ A brother's dead love, which she would keep *fresh*

“ And *lasting* in her sad remembrance.” MALONE.

IMO. [Reads.]—*He is one of the noblest note, to whose kindnesses I am most infinitely tied. Reflect upon him accordingly, as you value your truest*

LEONATUS.⁴

So far I read aloud :
But even the very middle of my heart

⁴ *Reflect upon him accordingly, as you value your truest*

LEONATUS.]

[Old copy—*your trust*. LEONATUS.] Were Leonatus writing to his Steward, this style might be proper; but it is so strange a conclusion of a letter to a princess, and a beloved wife, that it cannot be right. I have no doubt therefore that we ought to read:

— *as you value your truest*.

LEONATUS.

M. MASON.

This emendation is at once so neat and elegant, that I cannot refuse it a place in the text; and especially as it returns an echo to the words of Posthumus when he parted from Imogen, and dwelt so much on his own conjugal fidelity:

“ ————— I will remain

“ *The loyal'st husband that did e'er plight troth.*”

STEEVENS.

Mr. M. Mason's conjecture would have more weight, if it were certain that these were intended as the concluding words of the letter. It is more probable that what *warmed the very middle of the heart of Imogen*, formed the *conclusion* of Posthumus's letter; and the words—*so far*, and *by the rest*, support that supposition. Though Imogen reads the name of her husband, she might suppress somewhat that intervened. Nor, indeed, is the adjuration of light import, or unsuitable to a fond husband, supposing it to be the conclusion of the letter. Respect my friend, says Leonatus, as you value the confidence reposed in you by him to whom you have plighted your troth. MALONE.

It is certain, I think, from the break—“ *He is one*” &c. that the omitted part of the letter was at the beginning of it; and that what follows (all indeed that was necessary for the audience to hear,) was its regular and decided termination.—Was it not natural, that a young and affectionate husband, writing to a wife whom he adored, should express the feelings of his love, before he proceeded to the detail of his colder business? STEEVENS.

Is warm'd by the rest, and takes it thankfully.—
 You are as welcome, worthy fir, as I
 Have words to bid you ; and shall find it so,
 In all that I can do.

IACH. Thanks, fairest lady.—
 What ! are men mad ? Hath nature given them eyes
 To see this vaulted arch, and the rich crop
 Of sea and land,⁵ which can distinguish 'twixt
 The fiery orbs above, and the twinn'd stones
 Upon the number'd beach ?⁶ and can we not

⁵ ——— and the rich crop
 Of sea and land,] He is here speaking of the covering of
 sea and land. Shakspere therefore wrote :
 ——— and the rich cope—. WARBURTON.

Surely no emendation is necessary. The *vaulted arch* is alike
 the *cope* or covering of *sea and land*. When the poet had spo-
 ken of it once, could he have thought this second introduction
 of it necessary ? The *crop of sea and land* means only the pro-
 ductions of either element. STEEVENS.

⁶ ——— and the twinn'd stones
 Upon the number'd beach ?] I have no idea in what sense
 the beach, or shore, should be called *number'd*. I have ventured,
 against all the copies, to substitute—

Upon th' unnumber'd beach ?——

i. e. the infinite extensive beach, if we are to understand the
 epithet as coupled to the word. But, I rather think, the poet
 intended an *hypallage*, like that in the beginning of Ovid's
Metamorphosis :

“ (In nova fert animus mutatas dicere formas

“ Corpora.)”——

And then we are to understand the passage thus : *and the infinite
 number of twinn'd stones upon the beach.* THEOBALD.

Sense and the antithesis oblige us to read this nonsense thus :

Upon the humbled beach :——

i. e. because daily insulted from the flow of the tide.

WARBURTON.

I know not well how to regulate this passage. *Number'd* is
 perhaps *numerous*. *Twinn'd stones* I do not understand.—
Twinn'd shells, or *pairs of shells*, are very common. For

Partition make with spectacles so precious
 'Twixt fair and foul ?

IMO. What makes your admiration ?

IACH. It cannot be i'the eye ; for apes and
 monkeys,
 'Twixt two such fles, would chatter this way, and
 Contemn with mows the other : Nor i'the judg-
 ment ;
 For idiots, in this case of favour, would

twin'd we might read *twin'd* ; that is, *twisted, convolved* : but this sense is more applicable to shells than to stones. JOHNSON.

The pebbles on the sea shore are so much of the same size and shape, that *twin'd* may mean as like as *twins*. So, in *The Maid of the Mill*, by Beaumont and Fletcher :

“ — But is it possible that two faces

“ Should be so *twin'd* in form, complexion,” &c.

Again, in our author's *Coriolanus*, Act IV. sc. iv :

“ Are still together, who *twin* as 'twere in love.”

Mr. Heath conjectures the poet might have written—*spurn'd* stones. He might possibly have written that or any other word.—In *Coriolanus*, a different epithet is bestowed on the beach :

“ Then let the pebbles on the *hungry* beach

“ Fillop the stars——.”

Dr. Warburton's conjecture may be countenanced by the following passage in Spenser's *Fairy Queen*, B. VI. c. vii :

“ But as he lay upon the *humbled* grass.” STEEVENS.

I think we may read the *umbered*, the *shaded* beach. This word is met with in other places. FARMER.

Farmer's amendment is ill-imagined. There is no place so little likely to be *shaded* as the beach of the sea ; and therefore *umber'd* cannot be right. M. MASON.

Mr. Theobald's conjecture may derive some support from a passage in *King Lear* :

“ — the murm'ring furge

“ That on *th' unnumber'd* idle pebbles chafes——.”

Th' unnumber'd, and *the number'd*, if hastily pronounced, might easily have been confounded by the ear. If *number'd* be right, it surely means, as Dr. Johnson has explained it, *abounding in numbers* of stones ; *numerous*. MALONE.

Be wisely definite : Nor i'the appetite ;
 Sluttery, to such neat excellence oppos'd,
 Should make desire vomit emptiness,
 Not so allur'd to feed.⁷

⁷ *Should make desire vomit emptiness,*

Not so allur'd to feed.] i. e. that appetite, which is not allured to feed on such excellence, can have no stomach at all ; but, though empty, must nauseate every thing. WARBURTON.

I explain this passage in a sense almost contrary. Iachimo, in this counterfeited rapture, has shown how the *eyes* and the *judgment* would determine in favour of Imogen, comparing her with the present mistress of Posthumus, and proceeds to say, that appetite too would give the same suffrage. *Desire*, says he, when it approached *sluttery*, and considered it in comparison with *such neat excellence*, would not only be *not so allured to feed*, but, seized with a fit of loathing, *would vomit emptiness*, would feel the convulsions of disgust, though, being un-fed, it had no object. JOHNSON.

Dr. Warburton and Dr. Johnson have both taken the pains to give their different senses of this passage ; but I am still unable to comprehend how desire, or any other thing, can be made to vomit emptiness. I rather believe the passage should be read thus :

Sluttery to such neat excellence oppos'd,

Should make desire vomit, emptiness

Not so allure to feed.

That is, Should *not so*, [in such circumstances], *allure* [even] *emptiness to feed*. TYRWHITT.

This is not ill conceived ; but I think my own explanation right. *To vomit emptiness* is, in the language of poetry, to feel the convulsions of eructation without plenitude. JOHNSON.

No one who has been ever sick at sea, can be at a loss to understand what is meant by *vomiting emptiness*. Dr. Johnson's interpretation would perhaps be more exact, if after the word *Desire* he had added, *however hungry, or sharp set*.

A late editor, Mr. Capell, was so little acquainted with his author, as not to know that Shakspeare here, and in some other places, uses *desire* as a trisyllable ; in consequence of which, he reads—*vomit to emptiness*. MALONE.

The indelicacy of this passage may be kept in countenance by the following lines and stage-directions in the tragedy of *All for Money*, by T. Lupton, 1578 :

IMO. What is the matter, trow?

IACH.

The cloyed will,⁸

(That fatiate yet unsatisfied desire,
That tub both fill'd and running,) ravening first
The lamb, longs after for the garbage.

IMO.

What, dear fir,

Thus raps you? Are you well?

IACH. Thanks, madam; well:—'Beseech, you, fir,
desire

[To PISANIO.

My man's abode where I did leave him: he
Is strange and peevish.⁹

"Now will I essay to vomit if I can;

"Let him hold your head, and I will hold your stomach," &c.

"Here Money shall make as though he would vomit."

Again:

"Here Pleasure shall make as though he would vomit."

STEEVENS.

⁸ *The cloyed will, &c.*] The present irregularity of metre has almost persuaded me that this passage originally stood thus:

The cloyed will,

*(That's fatiate, yet unsatisfied, that tub
Both fill'd and running,) ravening first the lamb,
Longs after for the garbage.*

What, dear fir, &c.

The want, in the original MS. of the letter I have supplied, perhaps occasioned the interpolation of the word—*desire*.

STEEVENS.

⁹ ————— he

Is strange and peevish.] He is a foreigner and easily fretted.

JOHNSON.

Strange, I believe, signifies *shy* or *backward*. So, Holinshed: p. 735: "—brake to him his mind in this mischievous matter, in which he found him nothing *strange*."

Peevish anciently meant weak, silly. So, in Lyly's *Endymion*. 1591: "Never was any so *peevish* to imagine the moon either capable of affection, or shape of a mistress." Again, in his *Galatea*, [1592,] when a man has given a conceited answer to a plain question, Diana says, "let him alone, he is but *peevish*." Again, in his *Love's Metamorphosis*, 1601: "In the heavens I

Pis. I was going, fir,
To give him welcome. [Exit PISANIO.]

IMO. Continues well my lord? His health, 'be-
seech you?

IACH. Well, madam.

IMO. Is he dispos'd to mirth? I hope, he is.

IACH. Exceeding pleasant; none a stranger there
So merry and so gamesome: he is call'd
The Briton reveller.¹

IMO. When he was here,
He did incline to sadness; and oft-times
Not knowing why.

saw an orderly course, in the earth nothing but disorderly love and *peevishness*." Again, in Goffon's *School of Abuse*, 1579: "We have infinite poets and pipers, and such *peevish* cattel among us in Englande." Again, in *The Comedy of Errors*:

"How now! a madman! why thou *peevish* sheep,
No ship of Epidamnnum stays for me." STEEVENS.

Minshew, in his *Dictionary*, 1617, explains *peevish* by *foolish*. So again, in our author's *King Richard III*:

"When Richmond was a little *peevish* boy."

See also *Comedy of Errors*, Act IV. sc. iv; and Vol. XIV. p. 201, n. 7.

Strange is again used by our author in his *Venus and Adonis*, in the sense in which Mr. Steevens supposes it to be used here:

"Measure my *strangeness* by my unripe years."

Again, in *Romeo and Juliet*:

"I'll prove more true

"Than those that have more cunning to be *strange*."

But I doubt whether the word was intended to bear that sense here. MALONE.

Johnson's explanation of *strange* [he is a foreigner] is certainly right. Iachimo uses it again in the latter end of this scene:

"And I am something curious, being *strange*,

"To have them in safe stowage."

Here also *strange* evidently means, being a *stranger*.¹

M. MASON.

¹ — he is call'd

[The Briton reveller.] So, in Chaucer's *Coke's Tale*, Mr. Tyrwhitt's edit. v. 4369:

"That he was cleped Perkin *revelour*." STEEVENS.

IACH. I never saw him sad.
 There is a Frenchman his companion, one
 An eminent monsieur, that, it seems, much loves
 A Gallian girl at home : he furnaces
 The thick sighs from him ;² whiles the jolly Briton
 (Your lord, I mean,) laughs from's free lungs,
 cries, O!

*Can my sides hold,³ to think, that man,—who knows
 By history, report, or his own proof,
 What woman is, yea, what she cannot choose
 But must be,—will his free hours languish for
 Assured bondage ?*

IMO. Will my lord say so ?

IACH. Ay, madam ; with his eyes in flood with
 laughter.

It is a recreation to be by,
 And hear him mock the Frenchman : But, heavens
 know,
 Some men are much to blame.

IMO. Not he, I hope.

IACH. Not he : But yet heaven's bounty towards
 him might

² — he furnaces

The thick sighs from him ;] So, in Chapin's preface to his translation of the *Shield of Homer*, 1598 : " — furnaceth the univerrfall sighes and complaints of this transposed world."

STEEVENS.

So, in *As you like it* :

" — And then the lover,

" *Sighing like furnace, with a woeful ballad.*" MALONE.

³ — laughs—cries, O!

Can my sides hold, &c.] Hence, perhaps, Milton's—

" — *Laughter holding both his sides.*" STEEVENS.

So, in *Troilus and Cressida*, Vol. XV. p. 275 :

" — O!—enough, *Patroclus* ;

" Or give me ribs of steel ! I shall split all

" In pleasure of my spleen."— HARRIS.

Be us'd more thankfully. In himself, 'tis much⁴
 In you,—which I count⁵ his, beyond all talents,—
 Whilst I am bound to wonder, I am bound
 To pity too.

IMO. What do you pity, fir?

IACH. Two creatures, heartily.

IMO. Am I one, fir?
 You look on me; What wreck discern you in me,
 Deserves your pity?

IACH. Lamentable! What!
 To hide me from the radiant sun, and solace
 I'the dungeon by a snuff?

IMO. I pray you, fir,
 Deliver with more openness your answers
 To my demands. Why do you pity me?

IACH. That others do,
 I was about to say, enjoy your——But
 It is an office of the gods to venge it,
 Not mine to speak on't.

IMO. You do seem to know
 Something of me, or what concerns me; 'Pray you,
 (Since doubting things go ill, often hurts more
 Than to be sure they do: For certainties
 Either are past remedies; or, timely knowing,⁶
 The remedy then born,⁷) discover to me

⁴ ——— *In himself, 'tis much* ;] If he merely regarded his own character, without any consideration of his wife, his conduct would be unpardonable. MALONE.

⁵ ——— *count* —] Old copy—*account*. STEEVENS.

⁶ ——— *timely knowing*,] Rather—*timely known*. JOHNSON.

I believe Shakspeare wrote—*known*, and that the transcriber's ear deceived him here as in many other places. MALONE.

⁷ *The remedy then born*,] We should read, I think;

The remedy's then born—. MALONE.

What both you spur and stop.⁸

IACH. Had I this cheek
To bathe my lips upon; this hand, whose touch,
Whose every touch, would force the feeler's soul
To the oath of loyalty;⁹ this object, which
Takes prisoner the wild motion of mine eye,
Fixing it only here:¹ should I (damp'd then,)
Slaver with lips as common as the stairs
That mount the Capitol;² join gripes with hands
Made hard with hourly falsehood (falsehood, as

⁸ *What both you spur and stop.*] What it is that at once incites you to speak, and restrains you from it. JOHNSON.

This kind of ellipsis is common in these plays. What both you spur and stop at, the poet means. See a note on Act II. sc. iii.

MALONE.

The meaning is, what you seem anxious to utter, and yet withhold. M. MASON.

The allusion is to horsemanship. So, in Sidney's *Arcadia*, Book I: "She was like a horse desirous to runne, and miserably spurred, but so short-reined, as he cannot stirre forward."

Again, in Ben Jonson's *Epigram* to the Earl of Newcastle:

"Provoke his mettle, and command his force."

STEEVENS.

⁹ — *this hand, whose touch,*
— *would force the feeler's soul*

To the oath of loyalty?] There is, I think, here a reference to the manner in which the tenant performed homage to his lord. "The lord fate, while the vassal kneeling on both knees before him, held his hands jointly together between the hands of his lord, and swore to be faithful and loyal." See *Coke upon Littleton*, sect. 85. Unless this allusion be allowed, how has touching the hand the slightest connection with taking the oath of loyalty? HOLT WHITE.

¹ *Fixing it only here:*] The old copy has—*Fiering*. The correction was made in the second folio. MALONE.

² — *as common as the stairs*

That mount the Capitol;] Shakspeare has bestowed some ornament on the proverbial phrase "as common as the highway."

STEEVENS.

With labour ;) then lie peeping in an eye,³
 Base and unlustrous⁴ as the smoky light
 That's fed with stinking tallow ; it were fit,
 That all the plagues of hell should at one time
 Encounter such revolt.

IMO. My lord, I fear,
 Has forgot Britain.

IACH. And himself. Not I,
 Inclined to this intelligence, pronounce
 The beggary of his change ; but 'tis your graces
 That, from my mutest conscience, to my tongue,
 Charms this report out.

IMO. Let me hear no more.

IACH. O dearest soul ! your cause doth strike my
 heart
 With pity, that doth make me sick. A lady
 So fair, and fasten'd to an empery,⁵

³ — join gripes with hands &c.] The old edition reads :
 — join gripes with hands
 Made hard with hourly falsehood (falsehood as
 With labour) then by peeping in an eye, &c.

I read :

— then lie peeping—.

Hard with falsehood, is, hard by being often griped with frequent change of hands. JOHNSON.

⁴ *Base and unlustrous*—] Old copy—*illustrious*. Corrected by Mr. Rowe. That *illustrious* was not used by our author in the sense of *inlustrous* or *unlustrous*, is proved by a passage in the old comedy of *Patient Grisfell*, 1603 : “ — the buttons were *illustrious* and resplendent diamonds.” MALONE.

A “ *lack-lustre eye* ” has been already mentioned in *As you like it*. STEEVENS.

⁵ — to an empery,] *Empery* is a word signifying sovereign command ; now obsolete. Shakspeare uses it in *King Richard III* :

“ Your right of birth, your *empery*, your own.”

STEEVENS.

Would make the great'st king double! to be part-
ner'd
With tomboys,⁶ hir'd with that self-exhibition⁷
Which your own coffers yield! with diseas'd ven-
tures,

⁶ *With tomboys,*] We still call a masculine, a forward girl,
tomboy. So, in Middleton's *Game at Chesse* :

“ Made threescore year a *tomboy*, a mere wanton.”

Again, in W. Warren's *Nurserie of Names*, 1581 :

“ She comes not unto Bacchus' feastes,

“ Or Flora's routes by night,

“ Like *tomboyes* such as lives in Rome

“ For every knaues delight.”

Again, in Lyly's *Midas*, 1592 : “ If thou should'st rigg up
and down in our jackets, thou would'st be thought a very *tom-*
boy.”

Again, in *Lady Alimony* :

“ What humorous *tomboys* be these?—

“ The only gallant *Messalinas* of our age.”

It appears from several of the old plays and ballads, that the
ladies of pleasure, in the time of Shakspeare, often wore the
habits of young men. So, in an ancient bl. l. ballad, entitled
The Stout Cripple of Cornwall :

“ And therefore kept them secretlie

“ To feede his fowle desire,

“ Apparell'd all like gallant youthes,

“ In pages' trim attyre.

“ He gave them for their cognizance

“ A purple bleeding heart,

“ In which two silver arrows seem'd

“ The same in twaine to part.

“ Thus secret were his wanton sports,

“ Thus private was his pleasure ;

“ Thus *harlots in the shape of men*

“ Did waft away his treasure.”

Verstegan, however, gives the following etymology of the
word *tomboy* : “ *Tumbe*. To dance. *Tumbod*, danced ; hereof
we yet call a wench that skippeth or leapeth lyke a boy, a *tom-*
boy : our name also of *tumbling* cometh from hence.”

STEEVENS.

⁷ — *hir'd with that self-exhibition &c.*] *Gross strumpets*,
hired with the *very pension* which you allow your husband.

JOHNSON.

That play with all infirmities for gold
Which rottenness can lend nature ! such boil'd stuff,⁸
As well might poison poison ! Be reveng'd ;
Or she, that bore you, was no queen, and you
Recoil from your great stock.

IMO.

Reveng'd !

How should I be reveng'd ? If this be true,
(As I have such a heart, that both mine ears
Must not in haste abuse,) if it be true,
How should I be reveng'd ?

IACH.

Should he make me

Live like Diana's priest, betwixt cold sheets ;⁹
Whiles he is vaulting variable ramps,
In your despite, upon your purse ? Revenge it.
I dedicate myself to your sweet pleasure ;

⁸ ——— [*such boil'd stuff* ;] The allusion is to the ancient process of sweating in venereal cases. See Vol. XIX. *Timon of Athens*, Act IV. sc. iii. So, in *The Old Law*, by Massinger :

“ ——— look *parboil'd*,

“ As if they came from Cupid's scalding-house.”

Again, in *Troilus and Cressida* : “ Sudden business ! there's a *stewed* phrase indeed.” Again, in *Timon of Athens* : “ She's e'en setting on water to *scald* such chickens as you are.” All this stuff about *boiling*, *scalding*, &c. is a mere play on *stew*, a word which is afterwards used for a brothel by Imogen.

STEEVENS.

The words may mean,—*such corrupted stuff* ; from the substantive *boil*. So, in *Coriolanus* :

“ ——— *boils* and plagues

“ Plaster you o'er !”

But, I believe, Mr. Steevens's interpretation is the true one.

MALONE.

⁹ *Live like Diana's priest, betwixt cold sheets* ;] Sir Thomas Hanmer, supposing this to be an inaccurate expression, reads :

Live like Diana's priestess 'twixt cold sheets ;

but the text is as the author wrote it. So, in *Pericles, Prince of Tyre*, DIANA says :

“ My temple stands at Ephesus ; hie thee thither ;

“ There, when my maiden *priests* are met together,” &c.

MALONE.

More noble than that runagate to your bed ;
And will continue fast to your affection,
Still close, as fure.

IMO. What ho, Pifanio !

IACH. Let me my service tender on your lips.¹

IMO. Away!—I do condemn mine ears, that
have

So long attended thee.—If thou wert honourable,
Thou would'st have told this tale for virtue, not
For such an end thou seek'st ; as base, as strange.
Thou wrong'st a gentleman, who is as far
From thy report, as thou from honour ; and
Solicit'st here a lady, that disdains
Thee and the devil alike.—What ho, Pifanio !—
The king my father shall be made acquainted
Of thy assault : if he shall think it fit,
A faucy stranger, in his court, to mart
As in a Romish stew,² and to expound
His beastly mind to us ; he hath a court

¹ *Let me my service tender on your lips.*] Perhaps this is an allusion to the ancient custom of swearing servants into noble families. So, in *Caltha Poetarum*, &c. 1599 :

“ — she swears him to his good abearing,

“ Whilst her faire sweet lips were the books of swearing.”

STEEVENS.

² *As in a Romish stew.*] *Romish* was, in the time of Shakespeare, used instead of *Roman*. There were stews at Rome in the time of Augustus. The same phrase occurs in *Claudius Tiberius Nero*, 1607 :

“ — my mother deem'd me chang'd,

“ Poor woman ! in the loathsome *Romish* stews :”

and the author of this piece seems to have been a scholar.

Again, in *Wit in a Constable*, by Glapthorne, 1640 :

“ A *Romish* cirque, or Grecian hippodrome.”

Again, Thomas Drant's translation of the first epistle of the second Book of Horace, 1567 :

“ The *Romish*e people wise in this, in this point only just.”

STEEVENS.

He little cares for, and a daughter whom⁵
He not respects at all.—What ho, Pisanio!—

IACH. O happy Leonatus! I may say;
The credit, that thy lady hath of thee,
Deserves thy trust; and thy most perfect goodness
Her assur'd credit!—Bless'd live you long!
A lady to the worthiest fir, that ever
Country call'd his! and you his mistress, only
For the most worthiest fit! Give me your pardon.
I have spoke this, to know if your affiance
Were deeply rooted; and shall make your lord,
That which he is, new o'er: And he is one
The truest manner'd; such a holy witch,
That he enchants societies unto him:⁴
Half all men's hearts are his.

IMO. You make amends.

IACH. He fits 'mongst men, like a descended
god:⁵
He hath a kind of honour sets him off,

⁵ — and a daughter whom —] Old copy—*who*. Corrected in the second folio. MALONE.

⁴ ————— such a holy witch,
That he enchants societies unto him:] So, in our author's *Lover's Complaint*:

“ — he did in the general bosom reign

“ Of young and old, and sexes both *enchanted*—

“ Consents *bewitch'd*, ere he desire, have granted.”

MALONE.

⁵ — like a descended god:] So, in *Hamlet*:

“ — a station like the herald *Mercury*,

“ *New lighted* on a heaven kissing-hill.”

The old copy has—*defended*. The correction was made by the editor of the second folio. *Defend* is again printed for *descend*, in the last scene of *Timon of Athens*. MALONE.

So, in Chapman's version of the twenty-third Book of Homer's *Odysssey*:

“ ————— as he were

“ A god descended from the starry sphere.” STEEVENS.

More than a mortal seeming. Be not angry,
 Most mighty princeſs, that I have adventur'd
 To try your taking of a⁶ falſe report ; which hath
 Honour'd with confirmation your great judgment
 In the election of a fir ſo rare,
 Which you know, cannot err : The love I bear him
 Made me to fan you thus ; but the gods made you,
 Unlike all others, chaffleſs. Pray, your pardon.

IMO. All's well, fir : Take my power i'the court
 for yours.

LACH. My humble thanks. I had almoſt forgot
 To entreat your grace but in a ſinall requeſt,
 And yet of moment too, for it concerns
 Your lord ; myſelf, and other noble friends,
 Are partners in the buſineſs.

IMO. Pray, what is't ?

LACH. Some dozen Romans of us, and your lord,
 (The beſt feather of our wing)⁷ have mingled fums,
 To buy a preſent for the emperor ;
 Which I, the factor for the reſt, have done
 In France : 'Tis plate, of rare device ; and jewels,
 Of rich and exquisite form ; their values great ;
 And I am ſomething curious, being ſtrange,⁸
 To have them in ſafe ſtowage ; May it pleaſe you
 To take them in protection ?

IMO. Willingly ;
 And pawn mine honour for their ſafety : ſince

⁶ — *taking of a*—] Old copy, vulgarly and unmetrically,
 — *taking of a*—. STEEVENS.

⁷ — *beſt feather of our wing*—] So, in Churchyard's
Warning to Wanderers Abroad, 1593 :

“ You are ſo great you would faine march in field,
 “ That world ſhould judge you *feathers of one wing*.”

STEEVENS.

⁸ — *being ſtrange*,] i. e. being a ſtranger. STEEVENS.

My lord hath interest in them, I will keep them
In my bed-chamber.

IACH. They are in a trunk,
Attended by my men : I will make bold
To send them to you, only for this night ;
I must aboard to-morrow.

IMO. O, no, no.

IACH. Yes, I beseech ; or I shall shorn my word,
By length'ning my return. From Gallia
I cross'd the seas on purpose, and on promise
To see your grace.

IMO. I thank you for your pains ;
But not away to-morrow ?

IACH. O, I must, madam :
Therefore, I shall beseech you, if you please
To greet your lord with writing, do't to-night :
I have outstaid my time ; which is material
To the tender of our present.

IMO. I will write.
Send your trunk to me ; it shall safe be kept,
And truly yielded you : You are very welcome.

[*Exeunt.*]

ACT II. SCENE I.

Court before Cymbeline's Palace.

Enter CLOTEN, and Two Lords.

CLO. Was there ever man had such luck ! when I kissed the jack upon an up-cast,⁹ to be hit away ! I had a hundred pound on't : And then a whoreson jackanapes must take me up for swearing ; as if I borrowed mine oaths of him, and might not spend them at my pleasure.

1 LORD. What got he by that ? You have broke his pate with your bowl.

2 LORD. If his wit had been like him that broke it, it would have ran all out. [*Aside.*]

CLO. When a gentleman is disposed to swear, it is not for any standers-by to curtail his oaths : Ha ?

2 LORD. No, my lord ; nor [*Aside.*] crop the ears of them.¹

CLO. Whoreson dog !—I give him satisfaction ?² 'Would, he had been one of my rank !

⁹ — [*kissed the jack upon an up-cast,*] He is describing his fate at bowls. The *jack* is the small bowl at which the others are aimed. He who is nearest to it wins. *To kiss the jack* is a state of great advantage. JOHNSON.

This expression frequently occurs in the old comedies. So, in *A Woman never vex'd*, by Rowley, 1632 : " This city *bowler* has *kissed* the mistress at the first *cast*." STEEVENS.

¹ *No, my lord ; &c.*] This, I believe, should stand thus :

1 Lord. *No, my lord.*

2 Lord. *Nor crop the ears of them.* [*Aside.* JOHNSON.

² *I give him satisfaction ?*] Old copy—*gave.* Corrected by the editor of the second folio. MALONE.

2 *LORD*. To have smelt³ like a fool. [*Aside*.

CLO. I am not more vexed at any thing in the earth,—A pox on't! I had rather not be so noble as I am; they dare not fight with me, because of the queen my mother: every jack-slave hath his belly full of fighting, and I must go up and down like a cock that no body can match.

2 *LORD*. You are a cock and capon too; and you crow, cock, with your comb on.⁴ [*Aside*.

CLO. Sayest thou?

1 *LORD*. It is not fit, your lordship should undertake every companion⁵ that you give offence to.

CLO. No, I know that: but it is fit, I should commit offence to my inferiors.

2 *LORD*. Ay, it is fit for your lordship only.

CLO. Why, so I say.

1 *LORD*. Did you hear of a stranger, that's come to court to-night?

CLO. A stranger! and I not know on't!

2 *LORD*. He's a strange fellow himself, and knows it not. [*Aside*.

³ *To have smelt*—] A poor quibble on the word *rank* in the preceding speech. MALONE.

The same quibble has already occurred in *As you like it*, Act I. sc. ii:

“*Touch*. Nay, if I keep not my *rank*—

“*Ref*. Thou lovest thy old *smell*.” STEEVENS.

⁴ — *with your comb on*.] The allusion is to a fool's cap, which hath a *comb* like a cock's. JOHNSON.

The intention of the speaker, is to call Cloten a *coxcomb*.

M. MASON.

⁵ — *every companion*—] The use of *companion* was the same as of *fellow* now. It was a word of contempt. JOHNSON.

See Vol. XVI. p. 180, n. 9; and p. 384, n. 7. MALONE.

1 *LORD*. There's an Italian come; and, 'tis thought, one of Leonatus' friends.

CLO. Leonatus! a banished rascal; and he's another, whatsoever he be. Who told you of this stranger?

1 *LORD*. One of your lordship's pages.

CLO. Is it fit, I went to look upon him? Is there no derogation in't?

1 *LORD*. You cannot derogate, my lord.

CLO. Not easily, I think.

2 *LORD*. You are a fool granted; therefore your issues being foolish, do not derogate. [*Aside*.

CLO. Come, I'll go see this Italian: What I have lost to-day at bowls, I'll win to-night of him. Come, go.

2 *LORD*. I'll attend your lordship.

[*Exeunt CLOTEN and first Lord*.

That such a crafty devil as is his mother
Should yield the world this ass! a woman, that
Bears all down with her brain; and this her son
Cannot take two from twenty for his heart,
And leave eighteen. Alas, poor princess,
Thou divine Imogen, what thou endur'st!
Betwixt a father by thy step-dame govern'd;
A mother hourly coining plots; a wooer,
More hateful than the foul expulsion is
Of thy dear husband, than that horrid act
Of the divorce he'd make! The heavens hold firm
The walls of thy dear honour; keep unshak'd
That temple, thy fair mind; that thou may'st stand,
To enjoy thy banish'd lord, and this great land!

[*Exit*.

SCENE II.

A Bed-chamber; in one Part of it a Trunk.

IMOGEN *reading in her Bed; a Lady attending.*

IMO. Who's there? my woman Helen?

LADY. Please you, madam.

IMO. What hour is it?

LADY. Almost midnight, madam.

IMO. I have read three hours then : mine eyes are
weak :—

Fold down the leaf where I have left : To bed :

Take not away the taper, leave it burning ;

And if thou canst awake by four o'the clock,

I pr'ythee, call me. Sleep hath seiz'd me wholly.

[*Exit Lady.*

To your protection I commend me, gods !

From fairies, and the tempters of the night,⁶

Guard me, beseech ye !

[*Sleeps. IACHIMO, from the Trunk.*

IACH. The crickets sing, and man's o'er-labour'd
sense

Repairs itself by rest : Our Tarquin⁷ thus

Did softly press the rushes,⁸ ere he waken'd

⁶ *From fairies, and the tempters of the night,*] Banquo, in *Macbeth*, has already deprecated the same nocturnal evils :

“ Restrain in me the curst thoughts, that nature

“ Gives way to in repose !” STEEVENS.

⁷ ——— our *Tarquin*—] The speaker is an Italian. JOHNSON.

⁸ ——— *Tarquin thus*

Did softly press the rushes,] This shows that Shakspeare's idea was, that the *ravishing strides* of Tarquin were *softly* ones,

The chastity he wounded.—Cytherea,
 How bravely thou becom'st thy bed! fresh lily!⁹
 And whiter than the sheets! That I might touch!
 But kifs; one kifs!—Rubies unparagon'd,
 How dearly they do't!—'Tis her breathing that

and may serve as a comment on that passage in *Macbeth*. See Vol. X. p. 102, n. 9. BLACKSTONE.

— *the rushes.*] It was the custom in the time of our author to strew chambers with rushes, as we now cover them with carpets: the practice is mentioned in *Caius de Ephemera Britannica*. JOHNSON.

So, in Thomas Newton's *Herball to the Bible*, 8vo. 1587: "Sedge and *rushes*,—with the which many in this country do use in sommer time to strawe their parlors and churches, as well for coolenes as for pleasant smell."

Again, in *Arden of Feversham*, 1592:

" — his blood remains.

" Why strew *rushes*."

Again, in *Buffy d'Ambois*, 1607:

" Were not the king here, he should strew the chamber like a *rush*."

Shakspeare has the same circumstance in his *Rape of Lucrece*:

" — by the light he spies

" Lucretia's glove wherein her needle sticks;

" He takes it from the *rushes* where it lies," &c.

The ancient English stage also, as appears from more than one passage in Decker's *Gul's Hornbook*, 1609, was strewn with *rushes*: "Salute all your gentle acquaintance that are spred either on the *rushes* or on stools about you, and drawe what troope you can from the *stage* after you." STEEVENS.

⁹ ————— *Cytherea*,

How bravely thou becom'st thy bed! fresh lily!

And whiter than the sheets!] So, in our author's *Venus and*

Adonis:

" Who sees his true love in her naked bed,

" *Teaching the sheets a whiter hue than white.*"

Again, in *The Rape of Lucrece*:

" Who o'er the *white sheets* peers her *whiter chin.*"

MALONE.

Thus, also, Jaffier, in *Venice Preserved*:

" — in virgin sheets,

" *White as her bosom.*" STEEVENS.

Perfumes the chamber thus :¹ The flame o'the taper
 Bows toward her ; and would under-peep her lids,
 To see the enclosed lights, now canopied²
 Under these windows :³ White and azure, lac'd
 With blue of heaven's own tinct.⁴—But my de-
 sign ?

¹ ——— 'Tis her breathing that

Perfumes the chamber thus :] The same hyperbole is found
 in *The Metamorphosis of Pygmalion's Image*, by J. Marston,
 1598 :

“ ——— no lips did seem so fair

“ In his conceit ; *through which he thinks doth flie*

“ *So sweet a breath that doth perfume the air.*”

MALONE.

² ——— *now canopied* —] Shakspeare has the same expression
 in *Tarquin and Lucrece* :

“ Her eyes, like marigolds, had sheath'd their light,

“ And, *canopied* in darkness, sweetly lay,

“ Till they might open to adorn the day.” MALONE.

³ *Under these windows :*] i. e. her *eyelids*. So, in *Romeo and Juliet* :

“ Thy eyes' *windows* fall,

“ Like death, when he shuts up the day of life.”

Again, in his *Venus and Adonis* :

“ The night of sorrow now is turn'd to day ;

“ Her two blue *windows* faintly she up-heaveth.”

MALONE.

⁴ ——— *White and azure, lac'd*

With *blue of heaven's own tinct.*] We should read :

——— *White with azure lac'd,*

The blue of heaven's own tinct.

i. e. the white skin laced with blue veins. WARBURTON.

So, in *Macbeth* :

“ His silver *skin lac'd* with his golden blood.”

The passage before us, without Dr. Warburton's emendation, is,
 to me at least, unintelligible. STEEVENS.

So, in *Romeo and Juliet* :

“ What envious streaks do *lace* the severing clouds.”

These words, I apprehend, refer not to Imogen's *eye-lids*, (of
 which the poet would scarcely have given so particular a descrip-
 tion,) but to the *inclosed lights*, i. e. her eyes : which though

To note the chamber :—I will write all down :—
 Such, and such, pictures :—There the window :—
 Such
 The adornment of her bed ;—The arras, figures,
 Why, such, and such :^s—And the contents o' the
 story,—

now shut, Iachimo had seen before, and which are here said in poetical language to be *blue*, and that blue celestial.

Dr. Warburton is of opinion that the eye-lid was meant, and according to his notion, the poet intended to praise its white skin, and blue veins.

Drayton, who has often imitated Shakspeare, seems to have viewed this passage in the same light :

“ And these sweet *veins* by nature rightly plac'd,
 “ Wherewith she seems the white *skin* to have lac'd,
 “ She soon doth alter.” *The Mooncalf*, 1627.

MALONE.

We learn from a quotation in n. 3, that by *blue windows* were meant *blue eye-lids* ; and indeed our author has dwelt on corresponding imagery in *The Winter's Tale* :

“ ————— *violets*, dim,
 “ But sweeter than the *lids* of Juno's eyes.”

A particular description, therefore, of the same objects, might, in the present instance, have been designed.

Thus, in Chapman's translation of the twenty-third Book of Homer's *Odyssèy*, Minerva is the person described :

“ — the Dame
 “ That bears the *blue sky* intermix'd with flame
 “ In her fair eyes,” &c. STEEVENS.

^s ——— *The arras, figures,*

Why, such, and such :] We should print, says Mr. M. Mason, thus : “ —the arras-figures ; that is, the figures of the arras.” But, I think, he is mistaken. It appears from what Iachimo says afterwards, that he had noted, not only the figures of the arras, but the stuff of which the arras was composed :

“ — It was hang'd
 “ With *tapestry* of *silk* and *silver* ; the story
 “ Proud Cleopatra,” &c.

Again, in Act V :

“ — averring notes
 “ Of chamber-hanging, *pictures*,” &c. MALONE.

Ah, but some natural notes about her body,
 Above ten thousand meaner moveables
 Would testify, to enrich mine inventory :
 O sleep, thou ape of death, lie dull upon her !
 And be her sense but as a monument,
 Thus in a chapel lying !⁶—Come off, come off ;—

[*Taking off her Bracelet.*

As slippery, as the Gordian knot was hard !—
 'Tis mine ; and this will witness outwardly,
 As strongly as the conscience does within,
 To the madding of her lord. On her left breast
 A mole cinque-spotted,⁷ like the crimson drops

⁶ ———— *but as a monument,*

Thus in a chapel lying !] Shakspeare was here thinking of the recumbent whole-length figures, which in his time were usually placed on the tombs of considerable persons. The head was always reposed upon a pillow. He has again the same allusion in his *Rape of Lucrece*. [See Mr. Malone's edition Vol. X. p. 109, n. 4.] See also Vol. VIII. p. 340, n. 6.

MALONE.

⁷ ———— *On her left breast*

A mole cinque-spotted,] Our author certainly took this circumstance from some translation of Boccaccio's novel ; for it does not occur in the imitation printed in *Westward for Smelts*, which the reader will find at the end of this play. In the DECAMERONE, *Ambrogioulo*, (the Iachimo of our author,) who is concealed in a chest in the chamber of Madonna Gineura, (whereas in *Westward for Smelts* the contemner of female chastity hides himself under the lady's bed,) wishing to discover some particular mark about her person, which might help him to deceive her husband, " at last espied a large mole under her left breast, with several hairs round it, of the colour of gold."

Though this mole is said in the present passage to be on Imogen's breast, in the account that Iachimo afterwards gives to Posthumus, our author has adhered closely to his original :

" ———— under her breast

" (Worthy the pressing) lies a mole, right proud

" Of that most delicate lodging." MALONE.

I'the bottom of a cowslip :⁸ Here's a voucher,
Stronger than ever law could make : this secret
Will force him think I have pick'd the lock, and
ta'en

The treasure of her honour. No more.—To what
end ?

Why should I write this down, that's rivetted,
Screw'd to my memory ? She hath been reading late
The tale of Tereus ;⁹ here the leaf's turn'd down,
Where Philomel gave up ;—I have enough :
To the trunk again, and shut the spring of it.
Swift, swift, you dragons of the night !—that
dawning

⁸ — like the crimson drops

[*I'the bottom of a cowslip :*] This simile contains the smallest out of a thousand proofs that Shakspeare was an observer of nature, though, in this instance, no very accurate describer of it, for the drops alluded to are of a deep yellow. STEEVENS.

⁹ — She hath been reading late

The tale of Tereus :] [See *Rape of Lucrece*, Mr. Malone's edit. Vol. X. p. 149, n. 1.] *Tereus and Progne* is the second tale in *A Petite Palace of Pettie his Pleasure*, printed in quarto, in 1576. The same tale is related in Gower's poem *De Confessione Amantis*, B. V. fol. 113, b. and in Ovid's *Metamorphoses*, L. VI.
MALONE.

¹ — you dragons of the night !] The task of drawing the chariot of night was assigned to dragons, on account of their supposed watchfulness. Milton mentions *the dragon yoke of night* in *Il Penferoso* ; and in his *Masque at Ludlow Castle* :

“ — the dragon womb

“ Of Stygian darkneſs.”

Again, in *Obitum Præfulis Eliensis* :

“ — sub pedibus deam

“ Vidi triformem, dum coërcebat suos

“ Frænis dracones aureis.”

It may be remarked, that the whole tribe of serpents sleep with their eyes open, and therefore appear to exert a constant vigilance. See Vol. XIII. p. 309, n. 9. STEEVENS.

May bare the raven's eye :² I lodge in fear ;
Though this a heavenly angel, hell is here.

[*Clock strikes.*

One, two, three,³—Time, time!

[*Goes into the Trunk. The Scene closes.*

² ———— *that dawning*

May bare the raven's eye :] The old copy has—*beare*. The correction was proposed by Mr. Theobald : and I think properly adopted by Sir T. Hanmer and Dr. Johnson. MALONE.

The poet means no more than that the light might wake the raven ; or, as it is poetically expressed, *bare his eye*. STEEVENS.

It is well known that the raven is a very early bird, perhaps earlier than the lark. Our poet says of the crow, (a bird whose properties resemble very much those of the raven,) in his *Troilus and Cressida* :

“ O Cressida, but that the busy day

“ Wak'd by the lark, has rous'd the ribbald crows—.”

HEATH.

³ *One, two, three,*] Our author is hardly ever exact in his computation of time. Just before Imogen went to sleep, she asked her attendant what hour it was, and was informed by her, it was *almost midnight*. Iachimo, immediately after she has fallen asleep, comes from the trunk, and the present soliloquy cannot have consumed more than a few minutes :—yet we are now told that it is *three o'clock*. MALONE.

SCENE III.

An Ante-Chamber adjoining Imogen's Apartment.

Enter CLOTEN and Lords.

1 *LORD.* Your lordship is the most patient man in loss, the most coldest that ever turned up ace.

CLO. It would make any man cold to lose.

1 *LORD.* But not every man patient, after the noble temper of your lordship; You are most hot, and furious, when you win.

CLO. Winning would put any man into courage: If I could get this foolish Imogen, I should have gold enough: It's almost morning, is't not?

1 *LORD.* Day, my lord.

CLO. I would this musick would come: I am advised to give her musick o' mornings; they say, it will penetrate.

Enter Musicians.

Come on; tune: If you can penetrate her with your fingering, so; we'll try with tongue too: if none will do, let her remain; but i'll never give o'er. First, a very excellent good-conceited thing; after, a wonderful sweet air, with admirable rich words to it,—and then let her consider.

SONG.

*Hark! hark! the lark at heaven's gate sings,⁴
 And Phœbus 'gins arise,
 His steeds to water at those springs
 On chalic'd flowers that lies;⁵*

* *Hark! hark! the lark at heaven's gate sings,]* The same hyperbole occurs in Milton's *Paradise Lost*, Book V:

" ————— ye birds

" That singing up to *heaven's gate* ascend."

Again, in Shakspeare's 29th Sonnet:

" Like to the lark at break of day arising

" From fullen earth, *sings* hymns at *heaven's gate*."

STEEVENS.

Perhaps Shakspeare had Lyly's *Alexander and Campaspe* in his mind, when he wrote this song:

" — who is't now we hear;

" None but the lark so shril and clear;

" Now at *heaven's gates* she claps her wings,

" The morn not waking till she sings.

" *Hark, hark*——." REED.

In this Song, Shakspeare might have imitated some of the following passages:

" The besy larke, the messager of day,

" Saleweth in hire song the morwe gray;

" And firy Phebus riseth up so bright," &c.

Chaucer's *Knigh't's Tale*, v. 1493, Tyrwhitt's edit.

" Lyke as the larke upon the somers daye

" Whan Titan radiant burnisheth his bemes bright,

" Mounteth on hye, with her melodious laye

" Of the sone shyne engladed with the lyght."

Skelton's *Crowne of Laurel*.

" Wake now my love, awake; for it is time,

" The rosy morne long since left Tithon's bed,

" Allready to her silver coach to clime;

" And Phœbus 'gins to shew his glorious head.

" Harke, how the cheerful birds do chaunt their layes,

" And carol of love's praise.

" The merry larke her mattins sings aloft,—

*And winking Mary-buds begin
To ope their golden eyes;⁶
With every thing that pretty bin:⁷
My lady sweet, arise;
Arise, arise.*

“ Ah my deere love, why doe ye sleepe thus long
“ When meeter were they ye should now awake.”

Spenser's *Epithalamium*.

Again, in our author's *Venus and Adonis* :

“ Lo here the gentle lark, weary of rest,
“ From his moist cabinet mounts up on high,
“ And wakes the morning, from whose silver breast
“ The sun ariseth in his majesty.”

I am unable to decide whether the following lines in Du Bartas were written before Shakspeare's song, or not :

“ La gentille alouëtte avec son tire-lire,
“ Tire-lire, à lirè, & tire-lirant tire,
“ *Vers la voute du ciel*, puis son vol vers ce lieu
“ Vire, & desire dire adieu Dieu, adieu Dieu.”

DOUCE.

These lines of Du Bartas were certainly written before Shakspeare's song. They are quoted in Elyot's *Orthoëpia Gallica*, 4to. 1593, p. 146, with the following translation :

“ The pretie lärke mans angrie mood doth charme with
melodie
“ Her Tee-ree-lee-ree, Tee ree lee ree chirpring in the
skie
“ *Up to the court of Jove*, sweet bird mounting with
flickering wings
“ And downe againe, my Jove adieu, sweet love adieu
she sings.” REED.

⁵ *His fleeds to water at those springs*

On chalic'd flowers that lies;] i. e. the morning sun dries up the dew which lies in the cups of flowers. WARBURTON.

It may be noted that the cup of a flower is called *calix*, whence *chalice*. JOHNSON.

————— *those springs*

On chalic'd flowers that lies;] It may be observed, with regard to this apparent false concord, that in very old English, the the third person plural of the present tense endeth in *eth*, as well as the singular; and often familiarly in *es*, as might be ex-

So, get you gone: If this penetrate, I will consider

emplified from Chaucer, &c. Nor was this antiquated idiom worn out in our author's time, as appears from the following passage in *Romeo and Juliet*:

“ And bakes the elf-locks in foul sluttish hairs,
“ Which once untangled, much misfortune bodes.”

as well as from many others in the *Reliques of ancient English Poetry*. PERCY.

Dr. Percy might have added, that the third person plural of the *Anglo-Saxon* present tense ended in *eth*, and of the *Dano-Saxon* in *es*, which seems to be the original of such very ancient English idioms. TOLLET.

Shakspeare frequently offends in this manner against the rules of grammar. So, in *Venus and Adonis*:

“ She lifts the coffer-lids that close his eyes,
“ Where lo, *two lamps*, burnt out, in darkness lies.”

STEEVENS.

See also Vol. IV. p. 78, n. 9; and Vol. VII. p. 344, n. 7. There is scarcely a page of our author's works in which similar false concords may not be found: nor is this inaccuracy peculiar to his works, being found in many other books of his time and of the preceding age. Following the example of all the former editors, I have silently corrected the error, in all places except where either the metre, or rhymes, rendered correction impossible. Whether it is to be attributed to the poet or his printer, it is such a gross offence against grammar, as no modern eye or ear could have endured, if from a wish to exhibit our author's writings with strict fidelity it had been preserved. The reformation therefore, it is hoped, will be pardoned, and considered in the same light as the substitution of modern for ancient orthography.

MALONE.

“ And winking Mary-buds begin
To ope their golden eyes;] The *marigold* is supposed to shut itself up at sun-set. So, in one of Browne's Pastorals:

“ — the day is waxen olde,
“ And 'gins to shut up *with the marigold*.”

A similar idea is expressed more at large in a very scarce book entitled, *A Courtlie Controversie of Cupid's Cautels: conteyning five Tragical Histories &c. Translated from the French, by H. W. [Henry Wotton] 4to. 1578, p. 7: “ — floures which unfolding their tender leaues, at the breake of the gray morning; seemed to open their smiling eies, which were oppressed wyth the drowynesse of the passed night” &c. STEEVENS.*

your musick the better :⁸ if it do not, it is a vice in her ears, which horse-hairs, and cats-guts,⁹ nor the voice of unpaved eunuch to boot, can never amend. [Exeunt Musicians.]

Enter CYMBELINE and Queen.

2 LORD. Here comes the king.

CLO. I am glad, I was up so late; for that's the reason I was up so early: He cannot choose but take this service I have done, fatherly.—Good morrow to your majesty, and to my gracious mother.

CYM. Attend you here the door of our stern daughter?
Will she not forth?

⁷ ——— *pretty bin* :] is very properly restored by Sir Thomas Hanmer, for *pretty is*; but he too grammatically reads:
With all the things that pretty bin. JOHNSON.

So, in Spenser's *Fairy Queen*, B. I. c. i:

“That which of them to take, in diverse doubt they *been*.”

Again, in *The Arraignment of Paris*, 1584:

“Sir, you may boast your flockes and herdes, that *bin* both fresh and fair.”

Again:

“As fresh as *bin* the flowers in May.”

Again:

“Oenone, while we *bin* disposed to walk.”

Kirkman ascribes this piece to Shakspeare. The real author was George Peele. STEEVENS.

⁸ ——— *I will consider your musick the better* :] i. e. I will pay you more amply for it. So, in *The Winter's Tale*, Act IV:
“—being something gently *considered*, I'll bring you” &c.

STEEVENS.

⁹ ——— *cats-guts*,] The old copy reads—*calves-guts*.

STEEVENS.

The correction was made by Mr. Rowe. In the preceding line *voice*, which was printed instead of *vice*, was corrected by the same editor. MALONE.

CLO. I have assailed her with musick, but she vouchsafes no notice.

CYM. The exile of her minion is too-new ;
She hath not yet forgot him : some more time
Must wear the print of his remembrance out,
And then she's yours.

QUEEN. You are most bound to the king ;
Who lets go by, no vantages, that may
Prefer you to his daughter : Frame yourself
To orderly folicits ;¹ and be friended²
With aptness of the season : make denials
Increase your services : so seem, as if
You were inspir'd to do those duties which
You tender to her ; that you in all obey her,
Save when command to your dismissal tends,
And therein you are senseless.

CLO.

Senseless? not so.

Enter a Messenger.

MESS. So like you, sir, ambassadors from Rome ;
The one is Caius Lucius.

CYM. A worthy fellow,
Albeit he comes on angry purpose now ;

¹ *To orderly folicits ;*] i. e. regular courtship, courtship after the established fashion. STEEVENS.

The oldest copy reads—*felicity*. The correction was made by the editor of the second folio. MALONE.

² — *and be friended &c.*] We should read :

— *and befriended*

With aptness of the season.

That is, "with solicitations not only proper but well timed." So Terence says : "In tempore ad eam veni, quod omnium rerum est primum." M. MASON.

But that's no fault of his : We must receive him
According to the honour of his sender ;
And towards himself his goodness forespent on us
We must extend our notice.³—Our dear son,
When you have given good morning to your
mistress,
Attend the queen, and us ; we shall have need
To employ you towards this Roman.—Come, our
queen.

[*Exeunt* CYM. Queen, Lords, and Mess.

CLD. If she be up, I'll speak with her ; if not,
Let her lie still, and dream.—By your leave ho !—

[*Knocks.*

I know her women are about her ; What
If I do line one of their hands ? 'Tis gold
Which buys admittance ; oft it doth ; yea, and
makes

Diana's rangers false themselves,⁴ yield up
Their deer to the stand of the stealer ; and 'tis gold
Which makes the true man kill'd, and saves the
thief ;

Nay, sometime, hangs both thief and true man :
What

³ *And towards himself his goodness forespent on us*

We must extend our notice.] i. e. The good offices done by
him to us heretofore. WARBURTON.

That is, we must extend towards himself our notice of his
goodness heretofore shown to us. Our author has many similar
ellipses. So, in *Julius Cæsar* :

“ Thine honourable metal may be wrought

“ From what it is dispos'd [*to*].”

See Vol. XIV. p. 417, n. 2 ; and Vol. XV. p. 196, n. 4.

MALONE.

⁴ — *false themselves,*] Perhaps, in this instance *false* is not
an adjective, but a verb ; and as such is used in *The Comedy of*
Errors : “ Nay, not sure, in a thing *falsing*.” Act II. sc. ii.
Spenser often has it :

“ Thou *falsed* hast thy faith with perjury.” STEEVENS

Can it not do, and undo? I will make
 One of her women lawyer to me; for
 I yet not understand the case myself.
 By your leave.

[*Knocks.*

Enter a Lady.

LADY. Who's there, that knocks?

CLO. A gentleman.

LADY. No more?

CLO. Yes, and a gentlewoman's son.

LADY. That's more
 Than some, whose tailors are as dear as yours,
 Can justly boast of: What's your lordship's pleasure?

CLO. Your lady's person: Is she ready?

LADY. Ay,
 To keep her chamber.

CLO. There's gold for you; sell me your good
 report.

LADY. How! my good name? or to report of
 you
 What I shall think is good?—The princess——

Enter IMOGEN.

CLO. Good-morrow, fairest sifter: Your sweet
 hand.

IMO. Good-morrow, sir: You lay out too much
 pains
 For purchasing but trouble: the thanks I give,
 Is telling you that I am poor of thanks,
 And scarce can spare them.

CLO. Still, I swear, I love you.

Obedience, which you owe your father. For
 The contract⁸ you pretend with that base wretch,
 (One, bred of alms, and foster'd with cold dishes,
 With scraps o'the court,) it is no contract, none:
 And though it be allow'd in meaner parties,
 (Yet who, than he, more mean?) to knit their souls
 (On whom there is no more dependency
 But brats and beggary) in self-figur'd knot;⁹
 Yet you are curb'd from that enlargement by
 The consequence o'the crown; and must not foil¹
 The precious note of it with a base slave,
 A hilding for a livery,² a squire's cloth,
 A pantler, not so eminent.

Imo.

Profane fellow!

Wert thou the son of Jupiter, and no more,
 But what thou art, besides, thou wert too base
 To be his groom: thou wert dignified enough,
 Even to the point of envy, if 'twere made

⁸ *The contract* &c.] Here Shakspeare has not preserved, with his common nicety, the uniformity of character. The speech of Cloten is rough and harsh, but certainly not the talk of one—

“Who can't take two from twenty, for his heart,

“And leave eighteen——.”

His argument is just and well enforced, and its prevalence is allowed throughout all civil nations: as for rudeness, he seems not to be much undermatched. JOHNSON.

⁹ — *in self-figur'd knot* ;] This is nonsense. We should read—*self-finger'd knot*, i. e. A knot solely of their own tying, without any regard to parents, or other more publick considerations. WARBURTON.

But why nonsense? A *self-figured knot* is a knot formed by yourself. JOHNSON.

¹ — *foil* —] Old copy—*foil*. See Vol. XVII. p. 45, n. 8.
 STEEVENS.

² *A hilding for a livery*,] A low fellow, only fit to wear a livery, and serve as a lacquey. See Vol. IX. p. 72, n. 9; and Vol. XII. p. 13, n. 7; and p. 446, n. 4. MALONE.

Comparative for your virtues,³ to be styl'd
The under-hangman of his kingdom; and hated
For being preferr'd so well.

CLO. The south-fog rot him!

IMO. He never can meet more mischance, than
come

To be but nam'd of thee. His meanest garment,
That ever hath but clipp'd his body, is dearer,
In my respect, than all the hairs above thee,
Were they all made such men.—How now, Pisanio? ⁴

Enter PISANIO.

CLO. His garment? Now, the devil—

IMO. To Dorothy my woman hie thee presently:—

CLO. His garment?

IMO. I am sprighted with a fool;⁵
Frighted, and anger'd worse:—Go, bid my woman
Search for a jewel, that too casually
Hath left mine arm;⁶ it was thy master's: 'threw me;

³ ——— if 'twere made

Comparative for your virtues,] If it were considered as a
compensation adequate to your virtues, to be styl'd, &c.

MALONE.

⁴ Were they all made such men.—How now, Pisanio?] Sir
T. Hanmer regulates this line thus:

—— all such men.

Clot. How now?

Imo. Pisanio! JOHNSON.

⁵ I am sprighted with a fool;] i. e., I am haunted by a fool, as
by a *spright*. *Over-sprighted* is a word that occurs in *Law
Tricks*, &c. 1608. Again, in our author's *Antony and Cleopatra*:

“ ——— Julius Cæsar,

“ Who at Philippi the good Brutus ghosted.” STEEVENS.

⁶ — a jewel, that too casually

Hath left mine arm;] That hath *accidentally* fallen from
my arm by my too great negligence. MALONE.

If I would lose it for a revenue
Of any king's in Europe. I do think,
I saw't this morning : confident I am,
Last night 'twas on mine arm ; I kiss'd it :⁷
I hope, it be not gone, to tell my lord
That I kiss aught but he.

Pis. 'Twill not be lost.

Imo. I hope so : go, and search. [*Exit. Pis.*]

Clo. You have abus'd me :—
His meanest garment ?

Imo. Ay ; I said so, sir.
If you will make't an action, call witnesses to't.⁸

Clo. I will inform your father.

Imo. Your mother too :
She's my good lady ;⁹ and will conceive, I hope,
But the worst of me. So I leave you, sir,
To the worst of discontent. [*Exit.*]

Clo. I'll be reveng'd :—
His meanest garment ?—Well. [*Exit.*]

⁷ *Last night 'twas on my arm ; I kiss'd it :*] *Arm* is here used by Shakspeare as a dissyllable. MALONE.

I must on this occasion repeat my protest against the whole tribe of such unauthorized and unpronounceable dissyllabifications. I would read the now imperfect line before us, as I suppose it came from our author :

Last night it was upon mine arm ; I kiss'd it.

⁸ ——— [*call witnesses to't.*] I cannot help regarding the redundant—*to't*, as an interpolation. The sense is obvious and the metre perfect without it. STEEVENS.

⁹ *She's my good lady ;*] This is said ironically. *My good lady* is equivalent to—my good friend. So, in *King Henry IV.* P II : “ ——— and when you come to court, stand *my good lord*, pray, in your good report.” MALONE.

SCENE IV.

Rome. *An Apartment in Philario's House.*

Enter POSTHUMUS and PHILARIO.

POST. Fear it not, fir: I would, I were so sure
To win the king, as I am bold, her honour
Will remain hers.

PHI. What means do you make to him?

POST. Not any; but abide the change of time;
Quake in the present winter's state, and wish
That warmer days would come:¹ In these fear'd
hopes,

I barely gratify your love; they failing,
I must die much your debtor.

PHI. Your very goodness, and your company,
O'erpays all I can do. By this, your king
Hath heard of great Augustus: Caius Lucius
Will do his commission throughly: And, I think,
He'll grant the tribute,² send the arrearages,
Or look³ upon our Romans, whose remembrance

¹ *Quake in the present winter's state, and wish
That warmer days would come:]* I believe we should read
winter-state, not *winter's state*. M. MASON.

² *He'll grant the tribute,]* See p. 407, n. 7. MALONE.

³ *Or look—]* This the modern editors had changed into *E'er*
look. *Or* is used for *e'er*. So, Gawin Douglas, in his translation
of *Virgil*:

“—— sufferit he also,

“*Or* he his goddess brocht in Latio.”

See also Vol. IV. p. 11, n. 8; and Vol. X. p. 487, n. 7.

STEEVENS,

Enter IACHIMO.

PHI. See ! Iachimo ?

POST. The swiftest harts have posted you by land :
And winds of all the corners kiss'd your sails,
To make your vessel nimble.⁸

PHI. Welcome, sir.

POST. I hope, the briefness of your answer made
The speediness of your return.

IACH. Your lady
Is one the fairest that I have look'd upon.⁹

POST. And, therewithal, the best ; or let her beauty
Look through a casement to allure false hearts,¹
And be false with them.

IACH. Here are letters for you.

POST. Their tenour good, I trust.

IACH. 'Tis very like.

⁸ *The swiftest harts have posted you by land,
And winds of all the corners kiss'd your sails,
To make your vessel nimble.]* From this remark our author
appears to have been conscious of his glaring offence against one
of the unities, in the precipitate return of Iachimo from the
court of Cymbeline. STEEVENS.

⁹ *Is one the fairest &c.]* So, p. 460 :

“ ——— And he is one

“ *The truest manner'd —.*”

The interpolated old copy, however, reads, to the injury of the
metre :

Is one of the fairest, &c. STEEVENS.

¹ ——— or let her beauty

Look through a casement to allure false hearts,] So, in
Timon of Athens :

“ Let not those milk paps,

“ That through the window bars bore at men's eyes,

“ Make soft thy trenchant sword.” MALONE.

PHI. Was Caius Lucius² in the Britain court,
When you were there?

IACH. He was expected then,
But not approach'd.³

POST. All is well yet.—
Sparkles this stone as it was wont? or is't not
Too dull for your good wearing?

IACH. If I have lost it,
I should have lost the worth of it in gold.
I'll make a journey twice as far, to enjoy
A second night of such sweet shortness, which
Was mine in Britain; for the ring is won.

POST. The stone's too hard to come by.

IACH. Not a whit,
Your lady being so easy.

POST. Make not, fir,
Your loss your sport: I hope, you know that we
Must not continue friends.

IACH. Good fir, we must,
If you keep covenant: Had I not brought
The knowledge⁴ of your mistress home, I grant
We were to question further: but I now
Profess myself the winner of her honour,
Together with your ring; and not the wronger

² *Phi. Was Caius Lucius &c.]* This speech in the old copy is given to Posthumus. I have transferred it to Philario, to whom it certainly belongs, on the suggestion of Mr. Steevens, who justly observes that "Posthumus was employed in reading his letters." MALONE.

³ *But not approach'd.]* Sir Thomas Hanmer supplies the apparent defect in this line by reading:

But was not yet approach'd. STEEVENS.

⁴ — *knowledge* —] This word is here used in its scriptural acceptance; "And Adam *knew* Eve his wife:—." STEEVENS.

Of her, or you, having proceeded but
By both your wills.

Post. If you can make't apparent
That you have tasted her in bed, my hand,
And ring, is yours : If not, the foul opinion
You had of her pure honour, gains, or loses,
Your sword, or mine ; or masterless leaves both
To who shall find them.

IACH. Sir, my circumstances,
Being so near the truth, as I will make them,
Must first induce you to believe : whose strength
I will confirm with oath ; which, I doubt not,
You'll give me leave to spare, when you shall find
You need it not.

Post. Proceed.

IACH. First, her bed-chamber,
(Where, I confess, I slept not ; but, profess,
Had that was well worth watching,⁵) It was hang'd
With tapestry of silk and silver ; the story
Proud Cleopatra, when she met her Roman,
And Cydnus swell'd above the banks, or for
The press of boats, or pride :⁶ A piece of work
So bravely done, so rich, that it did strive
In workmanship, and value ; which, I wonder'd,
Could be so rarely and exactly wrought,

⁵ *Had that was well worth watching,*] i. e. that which was well worth watching, or lying awake for. See p. 479, n. 3.

MALONE.

⁶ *And Cydnus swell'd above the banks, or for The press of boats, or pride:]* Iachimo's language is such as a skilful villain would naturally use, a mixture of airy triumph and serious deposition. His gaiety shows his seriousness to be without anxiety, and his seriousness proves his gaiety to be without art. JOHNSON.

Since the true life on't was——⁷

POST. This is true;⁸
And this you might have heard of here, by me,
Or by some other.

IACH. More particulars
Must justify my knowledge.

POST. So they must,
Or do your honour injury.

IACH. The chimney
Is south the chamber; and the chimney-piece,
Chaste Dian, bathing: never saw I figures
So likely to report themselves:⁹ the cutter
Was as another nature, dumb;¹ outwent her,
Motion and breath left out.

POST. This is a thing,
Which you might from relation likewise reap;
Being, as it is, much spoke of.

⁷ —— which, I wonder'd,
Could be so rarely and exactly wrought,
Since the true life on't was—] This passage is nonsense as it stands, and therefore the editors have supposed to be an imperfect sentence. But I believe we should amend it by reading—
Such the true life on't was,
instead of *since*. We frequently say the life of a picture, or of a statue; and without alteration the sentence is not complete.

M. MASON.

⁸ *This is true*;) The present deficiency in the metre, shows that some word has been accidentally omitted in this or in the preceding hemistich. Sir Thomas Hanmer reads:

Why *this is true*. STEEVENS.

⁹ *So likely to report themselves*;) So near to speech. The Italians call a portrait, when the likeness is remarkable, a *speaking picture*. JOHNSON.

¹ *Was as another nature, dumb*;) The meaning is this: The sculptor was as nature, but as nature dumb; he gave every thing that nature gives, but *breath* and *motion*. In *breath* is included *speech*. JOHNSON.

IACH. The roof o'the chamber
With golden cherubins is fretted :² Her andirons
(I had forgot them,) were two winking Cupids
Of filver, each on one foot standing, nicely
Depending on their brands.³

² *With golden cherubins is fretted :*] The same tawdry image occurs again in *King Henry VIII* :

“ ——— their dwarfish pages were
“ As *cherubins, all gilt.*”

The sole recommendation of this Gothick idea, which is tritically repeated by modern artists, seems to be, that it occupies but little room on canvas or marble ; for chubby unmeaning faces, with ducks' wings tucked under them, are all the circumstances that enter into the composition of such infantine and absurd representatives of the choirs of heaven. STEEVENS.

——— *fretted :*] So again, in *Hamlet* : “ —this majestic roof, *fretted* with golden fire—.” So, Spenser's *Fairy Queen*, B. II. ch. ix :

“ In a long purple pall, whose skirt with gold
“ Was *fretted* all about, she was array'd.” MALONE.

³ ———— *nicely*

Depending on their brands.] I am not sure that I understand this passage. Perhaps Shakspeare meant that the figures of the Cupids were *nicely poised on their inverted torches*, one of the legs of each being taken off the ground, which might render such a support necessary. STEEVENS.

I have equal difficulty with Mr. Steevens in explaining this passage. Here seems to be a kind of tautology. I take *brands* to be a part of the *andirons*, on which the wood for the fire was supported, as the upper part, in which was a kind of rack to carry a spit, is more properly termed the andiron. These irons, on which the wood lies across, generally called *dogs*, are here termed *brands*. WHALLEY.

It should seem from a passage in *The Black Book*, a pamphlet published in 1604, that andirons in our author's time were sometimes formed in the shape of human figures : “ —ever and anon turning about to the chimney, where he sawe a paire of corpulent gigantick *andirons*, that stood like *two burgomasters* at both corners.” Instead of these corpulent *burgomasters*, Imogen had *Cupids*.

Post. This is her honour!—
 Let it be granted,⁴ you have seen all this,⁵ (and
 praise
 Be given to your remembrance,) the description
 Of what is in her chamber, nothing saves
 The wager you have laid.

IACH. Then, if you can,
 [*Pulling out the Bracelet.*
 Be pale;⁶ I beg but leave to air this jewel: See!—
 And now 'tis up again: It must be married
 To that your diamond; I'll keep them.

Post. Jove!—
 Once more let me behold it: Is it that
 Which I left with her?

IACH. Sir, (I thank her,) that:
 She stripp'd it from her arm; I see her yet;
 Her pretty action did outsell her gift,
 And yet enrich'd it too:⁷ She gave it me, and said,
 She priz'd it once.

The author of the pamphlet might, however, only have meant that the andirons he describes were uncommonly large.

MALONE.
⁴ *Let it be granted, &c.*] Surely, for the sake of metre, we should read, with some former editor:

Be it granted. STEEVENS.

⁵ *This is her honour!*—

Let it be granted, you have seen all this, &c.] The expression is ironical. Iachimo relates many particulars, to which Posthumus answers with impatience:

“This is her honour!”—

That is, And the attainment of this knowledge is to pass for the corruption of her honour. JOHNSON.

⁶ ——— *if you can,*

Be pale;] If you can forbear to flush your cheek with rage.
 JOHNSON.

⁷ *And yet enrich'd it too:*] The adverb—*too*, which hurts the metre, might safely be omitted, the expression being sufficiently forcible without it. STEEVENS.

Post. May be, she pluck'd it off,
To send it me.

Iach. She writes so to you? doth she?

Post. O, no, no, no; 'tis true. Here, take this
too; [Gives the Ring.

It is a basilisk unto mine eye,
Kills me to look on't:—Let there be no honour,
Where there is beauty; truth, where semblance;
love,
Where there's another man: The vows of women⁸
Of no more bondage be, to where they are made,
Than they are to their virtues; which is nothing:—
O, above measure false!

Phi. Have patience, fir,
And take your ring again; 'tis not yet won:
It may be probable, she lost it; or,
Who knows if one of her women,⁹ being corrupted,
Hath stolen it from her.¹

Post. Very true;
And so, I hope, he came by't:—Back my ring;—
Render to me some corporal sign about her,
More evident than this; for this was stolen.

Iach. By Jupiter, I had it 'from her arm.

Post. Hark you, he swears; by Jupiter he swears.
'Tis true;—nay, keep the ring—'tis true: I am sure,

⁸ — *The vows of women* —] The love vowed by women no more abides with him to whom it is vowed, than women adhere to their virtue. JOHNSON.

⁹ — *if one of her women,*] *Of* was supplied by the editor of the second folio. MALONE.

¹ *Hath stolen it from her.*] Sir Thomas Hanmer (for some words are here deficient) has perfected the metre by reading:
Might not have stolen it from her. STEEVENS.

She would not lose it : her attendants are
All sworn, and honourable :²—They induc'd to
steal it !

And by a stranger ?—No, he hath enjoy'd her :
The cognizance³ of her incontinency
Is this,—she hath bought the name of whore thus
dearly.—

There, take thy hire ; and all the fiends of hell
Divide themselves between you !

PHI. Sir, be patient :
This is not strong enough to be believ'd
Of one persuaded well of——

POST. Never talk on't ;
She hath been colted by him.

IACH. If you seek
For further satisfiing, under her breast

² — her attendants are

All sworn, and honourable :] It was anciently the custom for the attendants on our nobility and other great personages (as it is now for the servants of the king) to take an oath of fidelity, on their entrance into office. In the household book of the 5th Earl of Northumberland (compiled A. D. 1512) it is expressly ordered [p. 49] that “ what person soever he be that commyth to my Lordes service, that incontynent after he be intred in the chequyrroull [check-roll] that he be *sworn* in the countynge-hous by a gentillman-usher or yeman-usher in the presence of the hede officers ; and on their absence before the clerke of the kechyngge either by such an oath as is in the *Book of Othes*, yf any such [oath] be, or ells by such an oth as thei shall feyme beste by their discretion.”

Even now every *servant* of the king's, at his first appointment is sworn in, before a gentleman usher, at the lord chamberlain's office. PERCY.

³ *The cognizance* —] The badge ; the token ; the visible proof.
JOHNSON.

So, in *King Henry VI.* P. I :

“ As cognizance of my blood-drinking hate.”

STEVENS.

(Worthy the pressing,)⁴ lies a mole, right proud
Of that most delicate lodging: By my life,
I kifs'd it; and it gave me present hunger
To feed again, though full. You do remember
This stain upon her?

POST. Ay, and it doth confirm
Another stain, as big as hell can hold,
Were there no more but it.

IACH. Will you hear more?

POST. Spare your arithmetick: never count the
turns;
Once, and a million!

IACH. I'll be sworn,——

POST. No swearing.
If you will swear you have not done't, you lie;
And I will kill thee, if thou dost deny
Thou hast made me cuckold.

IACH. I will deny nothing.

POST. O, that I had her here, to tear her limb-
meal!

I will go there, and do't; i'the court; before
Her father:—I'll do something—— [*Exit.*

PHI. Quite besides
The government of patience!—You have won:
Let's follow him, and pervert the present wrath⁵

⁴ (*Worthy the pressing,*) Thus the modern editions. The old folio reads:

(*Worthy her pressing,*)——. JOHNSON.

The correction was made by Mr. Rowe. The compositor was probably thinking of the word *her* in the preceding line, which he had just composed. MALONE.

⁵ —— pervert *the present wrath* —] i. e. *turn* his wrath to another course. MALONE.

To *pervert*, I believe, only signifies to *avert* his wrath from

He hath against himself.

IACH.

With all my heart.

[*Exeunt.*]

SCENE V.

The same. Another Room in the same.

Enter POSTHUMUS.

Post. Is there no way for men to be, but women
Must be half-workers?⁶ We are bastards all;⁷
And that most venerable man, which I
Did call my father, was I know not where
When I was stamp'd; some coiner with his tools

himself, without any idea of turning it against another person. To what *other course* it could have been diverted by the advice of Philario and Iachimo, Mr. Malone has not informed us.

STEEVENS.

⁶ *Is there no way &c.*] Milton was very probably indebted to this speech for one of the sentiments which he has imparted to Adam, *Paradise Lost*, Book X:

“ ——— O, why did God,
“ Creator wise, that peopled highest heaven
“ With spirits masculine, create at last
“ This novelty on earth, this fair defect
“ Of nature, and not fill the world at once
“ With men, as angels, without feminine,
“ Or find some other way to generate
“ Mankind?”

See also, *Rhodomont's* invective against women, in the *Orlando Furioso*; and above all, a speech which Euripides has put into the mouth of Hippolytus, in the tragedy that bears his name.

STEEVENS.

⁷ ——— *We are bastards all;*] Old copies—*We are all bastards.* The necessary transposition of the word—*all*, was Mr. Pope's.

STEEVENS.

Made me a counterfeit :⁸ Yet my mother seem'd
 The Dian of that time : so doth my wife
 The nonpareil of this.—O vengeance, vengeance !
 Me of my lawful pleasure she restrain'd,
 And pray'd me, oft, forbearance : did it with
 A pudency so rosy, the sweet view on't
 Might well have warm'd old Saturn ;⁹ that I thought
 her

⁸ ——— was I know not where
 When I was stamp'd ; some coiner with his tools
 Made me a counterfeit :] We have again the same image in
Measure for Measure :

“ ——— It were as good
 “ To pardon him, that hath from nature stolen
 “ A man already made, as to remit
 “ Their saucy sweetness, *that do coin heaven's image*
 “ *In stamps that are forbid.*” MALONE.

This image is by no means uncommon. It particularly occurs in Burton's *Anatomy of Melancholy*, Part III. sect. 3 : “ Severus the Emperor in his time made lawes for the restraint of this vice ; and as Dion Cassius relates in his life, *tria millia moechorum*, three-thousand cuckold-makers, or *naturæ monetam adulterantes*, as Philo calls them, *false coiners* and clippers of nature's mony, were summoned into the court at once.”

STEEVENS.

⁹ *Me of my lawful pleasure she restrain'd,*
And pray'd me, oft, forbearance : did it with
A pudency so rosy, the sweet view on't
Might well have warm'd old Saturn ;] It certainly carries with it a very elegant sense, to suppose the lady's denial was so modest and delicate as even to inflame his desires : But may we not read it thus ?

And pray'd me oft forbearance : Did it &c.

i. e. complied with his desires in the sweetest reserve ; taking *did* in the acceptation in which it is used by Jonson and Shakspeare in many other places. WHALLEY.

See Vol. VI. p. 203, n. 5.—The more obvious interpretation is in my opinion the true one.

Admitting Mr. Whalley's notion to be just, the latter part of this passage may be compared with one in Juvenal, Sat. IV. though the *pudency* will be found wanting :

As chaste as unsmn'd snow :—O, all the devils !—
 This yellow Iachimo, in an hour,—was't not ?—
 Or less,—at first : Perchance he spoke not ; but,
 Like a full-acorn'd boar, a German one,¹
 Cry'd, *oh!* and mounted :² found no opposition
 But what he look'd for should oppose, and she
 Should from encounter guard.³ Could I find out

“ ————— omnia fient
 “ Ad verum, quibus incendi jam frigidus ævo
 “ Laomedontiades, et Nestoris hernia possit.”

MALONE.

¹ — a German one,] Here, as in many other places, we have—*on* in the old copy, instead of—*one*. See Vol. X. p. 443, n. 6.

In *King Henry IV.* P. II. Falstaff assures Mrs. Quickly, that —“ the *German hunting* in water-work is worth a thousand of these bed-hangings.” In other places, where our author has spoken of the *hunting* of the *boar*, a *German one* must have been in his thoughts, for the boar was never, I apprehend, hunted in England.

Mr. Pope and Dr. Warburton read—a *churning on* ; and, what is still more extraordinary, this strange sophistication has found its way into Dr. Johnson's most valuable Dictionary.

MALONE.

² — and mounted :] Let Homer, on this occasion, keep our author in countenance :

“ Ἄρνεϊόν, ταῦρόν τε, συῶν τ' ἐπιβήτορα κάρρον.”

Odyss. XXIII. 278.

Thus translated by Chapman :

“ A lambe, a bull, and *low-ascending* bore.”

STEEVENS.

³ — found no opposition

But *what he look'd for should oppose, and she Should from encounter guard.*] Sir T. Hanmer and Dr. Warburton read :

— found no opposition

From *what he look'd for should oppose, &c.*

This alteration probably escaped the observation of the late Mr. Edwards, or it would have afforded occasion for some pleasant commentary. T. C.

Thomas Harvey in his Epistle to Sir T. H. and Thomas Potter, his Epigram on Dr. W. sufficiently demonstrate how little these

The woman's part in me ! For there's no motion
 That tends to vice in man, but I affirm
 It is the woman's part : Be it lying, note it,
 The woman's ; flattering, hers ; deceiving, hers ;
 Ambitions, covetings, change of prides, disdain,
 Nice longings, flanders, mutability,
 All faults that may be nam'd,⁴ nay, that hell knows,
 Why, hers, in part, or all ; but, rather, all :
 For ev'n to vice
 They are not constant, but are changing still
 One vice, but of a minute old, for one
 Not half so old as that. I'll write against them,
 Detest them, curse them :—Yet 'tis greater skill
 In a true hate, to pray they have their will :
 The very devils cannot plague them better.⁵ [*Exit.*

criticks were at home, when they presumed on any circumstance touching the premises which our author hath, in this place, somewhat obscurely figured. AMNER.

⁴ — *that* may be nam'd,] Thus the second folio. The first, with its usual disposition to blundering :

All faults that name.

I have met with no instance in the English language, even tending to prove that the verb—to name, ever signified—to have a name. STEEVENS.

⁵ — *to pray they have their will :*

The very devils cannot plague them better.] So, in Sir Thomas More's *Comfort against Tribulation* : “ God could not lightly do a man more vengeance, than in this world to grant him his own foolish wishes.” STEEVENS.

ACT III. SCENE I.

Britain. *A Room of State in Cymbeline's Palace.*

Enter CYMBELINE, QUEEN, CLOTEN, and Lords, at one Door; and at another, CAIUS LUCIUS, and Attendants.

CYM. Now say, what would Augustus Cæsar with us?⁶

LUC. When Julius Cæsar (whose remembrance yet
Lives in men's eyes; and will to ears, and tongues,
Be theme, and hearing ever,) was in this Britain,
And conquer'd it, Cassibelan, thine uncle,⁷
(Famous in Cæsar's praises, no whit less
Than in his feats deserving it,) for him,
And his succession, granted Rome a tribute,
Yearly three thousand pounds; which by thee lately
Is left untender'd.

QUEEN. And, to kill the marvel,
Shall be so ever.

CLO. There be many Cæsars,
Ere such another Julius. Britain is
A world by itself; and we will nothing pay,
For wearing our own noses.

⁶ *Now say, what would Augustus Cæsar with us?]* So, in *King John*:

“ Now say, Chatillon, what would France with us?”

STEEVENS.

⁷ — *thine uncle,*] Cassibelan was great uncle to Cymbeline, who was son to Tenantius, the nephew of Cassibelan. See p. 407, n. 7. MALONE.

Made Lud's town with rejoicing fires bright,
And Britons strut with courage.

CLO. Come there's no more tribute to be paid :
Our kingdom is stronger than it was at that time ;
and, as I said, there is no more such Cæsars : other
of them may have crooked noses ; but, to owe such
straight arms, none.

CRM. Son, let your mother end.

CLO. We have yet many among us can gripe as
hard as Cassibelan : I do not say, I am one ; but I
have a hand.—Why tribute ? why should we pay
tribute ? If Cæsar can hide the sun from us with a
blanket, or put the moon in his pocket, we will
pay him tribute for light ; else, sir, no more tribute,
pray you now.

CRM. You must know,
Till the injurious Romans did extort
This tribute from us,³ we were free : Cæsar's am-
bition,
(Which swell'd so much, that it did almost stretch
The sides o'the world,) against all colour,⁴ here

mention of *Nennius*, brother to Cassibellane, who in fight hap-
pened to get Cæsar's sword fastened in his shield by a blow which
Cæsar stroke at him.—But Nennius died within 15 dayes after
the battel, of the hurt received at Cæsar's hand, although after
he was hurt he slew Labienus one of the Roman tribunes." Book III. ch. xiii. Nennius, we are told by Geoffrey of Mon-
mouth, was buried with great funeral pomp, and Cæsar's sword
placed in his tomb. MALONE.

³ *This tribute from us,*] The unnecessary words—*from us*,
only derange the metre, and are certainly an interpolation.

STEEVENS.

⁴ ——— *against all colour,*] Without any pretence of right.

JOHNSON.

So, in *King Henry IV.* P. I :

" For, of no right, nor colour like to right,—"

STEEVENS.

Did put the yoke upon us ; which to shake off,
 Becomes a warlike people, whom we reckon
 Ourselves to be. We do say then to Cæsar,
 Our ancestor was that Mulmutius, which
 Ordain'd our laws ; (whose use the sword of Cæsar
 Hath too much mangled ; whose repair, and fran-
 chise,

Shall, by the power we hold, be our good deed,
 Though Rome be therefore angry ;) Mulmutius,⁵
 Who was the first of Britain, which did put
 His brows within a golden crown, and call'd
 Himself a king.⁶

⁵ *Mulmutius,*] Here the old copy (in contempt of metre, and regardless of the preceding words—

“ ————— *Mulmutius, which*

“ Ordain'd our laws ;”)

most absurdly adds :

————— *made our laws,*——.

I have not scrupled to drop these words ; nor can suppose our readers will discover that the omission of them has created the smallest chasm in our author's sense or measure. The length of the parenthetical words (which were not then considered as such, or enclosed, as at present, in a parenthesis,) was the source of this interpolation. Read the passage without them, and the whole is clear : *Mulmutius, which ordained our laws ; Mulmutius, who was the first of Britain, &c.* STEEVENS.

⁶ ————— *Mulmutius,*

Who was the first of Britain, which did put

His brows within a golden crown, and call'd

Himself a king.] The title of the first chapter of Holinshed's

third book of the History of England is—“ Of Mulmucius, the first king of Britaine who was crowned with a golden crown, his lawes, his foundations, &c.

“ Mulmucius,—the sonne of Cloten, got the upper hand of the other dukes or rulers ; and after his father's decease began his reigne over the whole monarchie of Britaine in the yeare of the world—3529.—He made manie good lawes, which were long after used, called *Mulmucius lawes*, turned out of the British speech into Latin by Gildas Prifcus, and long time after translated out of Latin into English, by Alfred king of England,

LUC. I am sorry, Cymbeline,
That I am to pronounce Augustus Cæsar
(Cæsar, that hath more kings his servants, than
Thyself domestick officers,) thine enemy:
Receive it from me, then:—War, and confusion,
In Cæsar's name pronounce I 'gainst thee: look
For fury not to be resisted:—Thus defied,
I thank thee for myself.

CYM. Thou art welcome, Caius.
Thy Cæsar knighted me; my youth I spent
Much under him; of him I gather'd honour;
Which he, to seek of me again, perforce,

and mingled in his statutes. After he had established his land,—he ordeined him, by the advice of his lords, a crowne of golde, and caused himself with great solemnity to be crowned;—and because he was the first that bare a crowne here in Britaine, after the opinion of some writers, he is named the first king of Britaine, and all the other before-rehearsed are named rulers, dukes, or governours.

“Among other of his ordinances, he appointed weights and measures, with the which men should buy and sell. And further he caused sore and streight orders for the punishment of theft.”
Holinshed, ubi supra. MALONE.

⁷ *Thou art welcome, Caius.*

Thy Cæsar knighted me; my youth I spent

Much under him;] Some few hints for this part of the play are taken from *Holinshed*:

“Kymbeline, says he, (as some write,) was brought up at Rome, and there was made knight by Augustus Cæsar, under whom he served in the wars, and was in such favour with him, that he was at liberty to pay his tribute or not.”

“—Yet we find in the Roman writers, that after Julius Cæsar's death, when Augustus had taken upon him the rule of the empire, the Britons refused to pay that tribute.”

“—But whether the controversy, which appeared to fall forth betwixt the Britons and Augustus, was occasioned by Kymbeline, I have not a vouch.”

“—Kymbeline reigned thirty-five years, leaving behind him two sons, Guiderius and Arviragus.” STEEVENS.

Behoves me keep at utterance ;⁸ I am perfect,⁹
That the Pannonians and Dalmatians, for
Their liberties, are now in arms :¹ a precedent
Which, not to read, would shew the Britons cold :
So Cæsar shall not find them.

Luc.

Let proof speak.

Clo. His majesty bids you welcome. Make
pastime with us a day, or two, longer : If you
seek us afterwards in other terms, you shall find us
in our salt-water girdle : if you beat us out of it,
it is yours ; if you fall in the adventure, our crows
shall fare the better for you ; and there's an end.

⁸ — keep at utterance ;] means to keep at the extremity of defiance. *Combat à outrance* is a desperate fight, that must conclude with the life of one of the combatants. So, in *The History of Helyas Knight of the Swanne*, bl. l. no date : “ — Here is my gage to sustaine it to the utteraunce, and besight it to the death.” STEEVENS.

So, in *Macbeth* :

“ Rather than so, come, fate, into the list,

“ And champion me to the utterance.”

Again, in *Troilus and Cressida* :

“ — will you, the knights

“ Shall to the edge of all the extremity

“ Pursue each other,” &c.

Again, *ibidem* :

“ So be it, either to the uttermost,

“ Or else a breath.”

See Vol. X. p. 151, n. 8. MALONE.

⁹ — *I am perfect,*] I am well informed. So, in *Macbeth* :

“ — in your state of honour *I am perfect.*”

JOHNSON.

See Vol. X. p. 226, n. 6. STEEVENS.

¹ — *the Pannonians and Dalmatians, for*

Their liberties, are now in arms :] The insurrection of the Pannonians and Dalmatians for the purpose of throwing off the Roman yoke, happened not in the reign of Cymbeline, but in that of his father, Tenantius. MALONE.

LUC. So, fir.

CYM. I know your master's pleasure, and he mine :
All the remain is, welcome. [*Exeunt.*

SCENE II.

Another Room in the same.

Enter PISANIO.

PIS. How! of adultery? Wherefore write you
not
What monster's her accuser?¹—Leonatus!
O, master! what a strange infection
Is fallen into thy ear? What false Italian
(As poisonous tongue'd, as handed,²) hath prevail'd
On thy too ready hearing?—Disloyal? No:
She's punish'd for her truth; and undergoes,
More goddess-like than wife-like, such assaults
As would take in some virtue.³—O, my master!

¹ *What monster's her accuser?*] The old copy has—*What monsters her accuse?* The correction was suggested by Mr. Steevens. The order of the words, as well as the single person named by Pisanio, fully support the emendation. *What monsters her accuse*, for *What monsters accuse her?* could never have been written by Shakspeare in a soliloquy like the present. Mr. Pope and the three subsequent editors read—*What monsters have accus'd her?* MALONE.

² — *What false Italian*
(*As poisonous tongue'd, as handed,*)] About Shakspeare's time the practice of poisoning was very common in Italy, and the suspicion of Italian poisons yet more common. JOHNSON.

³ — *take in some virtue.*] *To take in a town*, is to conquer it. JOHNSON.

Thy mind to her is now as low,⁴ as were
 Thy fortunes.—How ! that I should murder her ?
 Upon the love, and truth, and vows, which I
 Have made to thy command ?—I, her ?—her blood ?
 If it be so to do good service, never
 Let me be counted serviceable. How look I,
 That I should seem to lack humanity,
 So much as this fact comes too ? *Do't : The letter*
 [Reading.
That I have sent her, by her own command
*Shall give thee opportunity :*⁵—O damn'd paper !
 Black as the ink that's on thee ! Senseless bauble,
 Art thou a feodary for this act,⁶ and look'st

So, in *Antony and Cleopatra* :

“ — cut the Ionian seas,

“ And take in Toryne—.”

See also, Vol. XVI. p. 27, n. 9. STEEVENS.

⁴ *Thy mind to her is now as low.*] That is, thy mind compared to hers is now as low, as thy condition was, compared to hers. Our author should rather have written—thy mind to *hers* ; but the text, I believe, is as he gave it. MALONE.

⁵ — *Do't :—The letter*

That I have sent her, by her own command,

Shall give thee opportunity :] Here we have another proof of what I have observed in The Dissertation at the end of *King Henry VI.* that our poet from negligence sometimes make words change their form under the eye of the speaker ; who in different parts of the same play recites them differently, though he has a paper or letter in his hand, and actually reads from it. A former instance of this kind has occurred in *All's well that ends well.* See Vol. V. p. 327, n. 6.

The *words* here read by Pisanio from his master's letter, (which is afterwards given at length, and in *prose*,) are not found there, though the *substance* of them is contained in it. This is one of many proofs that Shakspere had no view to the publication of his pieces. There was little danger that such an inaccuracy should be detected by the ear of the spectator, though it could hardly escape an attentive reader. MALONE.

⁶ *Art thou a feodary for this act,*] A *feodary* is one who

So virgin-like without? Lo, here she comes.

Enter IMOGEN.

I am ignorant in what I am commanded.⁷

IMO. How now, Pifanio?

holds his estate under the tenure of suit and service to a superior lord. HANMER.

How a letter could be considered as a *feudal vassal*, according to Hanmer's interpretation, I am at a loss to know. *Feodary* means, here, a *confederate*, or *accomplice*. So, Leontes says of Hermione, in *The Winter's Tale*:

“ More, she's a traitor, and Camillo is

“ A *feodary* with her.”

I also think that the word *feodary* has the same signification in *Measure for Measure*, though the other commentators do not, and have there assigned my reasons for being of that opinion.

M. MASON.

Art thou a feodary for this act,] Art thou too *combined*, art thou a *confederate*, in this act?—A *feodary* did not signify a feudal vassal, as Sir Thomas Hanmer and the subsequent editors have supposed, (though if the word had borne that signification, it certainly could not bear it here,) but was an officer appointed by the Court of Wards, by virtue of the Statute 32 Henry VIII. c. 46, to be *present with*, and *assistant* to the Escheators in every county at the finding of offices, and to give in evidence for the king. His duty was to survey the lands of the ward after office found, [i. e. after an inquisition had been made to the king's use,] and to return the true value thereof to the court, &c. “ In cognoscendis rimandisque feudis (says Spelman) ad regem pertinentibus, et ad tenuras pro rege manifestandas tuendasque, operam navat; Escaetori ideo *adjunctus*, omnibusque nervis regiam promovens utilitatem.” He was therefore, we see, the Escheator's *associate*, and hence Shakspeare, with his usual licence, uses the word for a confederate or associate in general. The feudal vassal was not called a *feodary*, but a *feodatory* and *feudatory*. In Latin, however, *feudatarius* signified both. MALONE.

⁷ *I am ignorant in what I am commanded.*] i. e. I am unpractised in the arts of murder. STEEVENS.

So, in *King Henry IV.* Part I:

“ O, I am ignorance itself in this.” MALONE.

Pis. Madam, here is a letter from my lord.

Imo. Who? thy lord? that is my lord? Leonatus?
 O, learn'd indeed were that astronomer,
 That knew the stars, as I his characters;
 He'd lay the future open.—You good gods,
 Let what is here contain'd relish of love,
 Of my lord's health, of his content,—yet not,
 That we two are afunder, let that grieve him,⁸—
 (Some griefs are med'cinable;) that is one of them,
 For it doth physick love;⁹—of his content,
 All but in that!—Good wax, thy leave:—Bless'd be,
 You bees, that make these locks of counsel! Lovers,
 And men in dangerous bonds, pray not alike;
 Though forfeiters you cast in prison, yet
 You clasp young Cupid's tables.¹—Good news, gods!
[*Reads.*

⁸ ——— let that grieve him,] I should wish to read:
*Of my lord's health, of his content,—yet no;
 That we two are afunder, let that grieve him!*

TYRWHITT.

Tyrwhitt wishes to amend this passage by reading *no*, instead of *not*, in the first line; but it is right as it stands, and there is nothing wanting to make it clear, but placing a stop longer than a comma, after the word *afunder*. The sense is this:—"Let the letter bring me tidings of my lord's health, and of his content; not of his content that we are afunder—let that circumstance grieve him; but of his content in every shape but that.

M. MASON.

The text is surely right. Let what is here contained relish of my husband's content, *in every thing except our being separate from each other*. Let that one circumstance afflict him! MALONE.

⁹ *For it doth physick love;*] That is, grief for absence keeps love in health and vigour. JOHNSON.

So, in *The Winter's Tale*: "It is a gallant child; one that, indeed, *physicks* the subject, makes old hearts fresh."

STEEVENS.

¹ ——— *Bless'd be,
 You bees, that make these locks of counsel! Lovers,
 And men in dangerous bonds, pray not alike;
 Though forfeiters you cast in prison, yet
 You clasp young Cupid's tables.]* The meaning of this,

*Justice, and your father's wrath, should he take me in his dominion, could not be so cruel to me, as you, O the dearest of creatures, would not even renew me with your eyes.*² *Take notice, that I am in Cambria, at Milford-Haven: What your own love will, out of this, advise you, follow. So, he wishes you all happiness, that remains loyal to his vow,*³ *and your, increasing in love,*⁴

LEONATUS POSTHUMUS.

which had been obscured by printing *forfeitures* for *forfeiters*, is no more than that the bees are not blessed by the man who forfeiting a bond is sent to prison, as they are by the lover for whom they perform the more pleasing office of sealing letters.

STEEVENS.

² *Justice, &c.*] Old copy—*Justice, and your father's wrath, &c. could not be so cruel to me as you, O, the dearest of creatures, would even renew me with your eyes.* This passage, which is probably erroneous, is nonsense, unless we suppose that the word *as* has the force of *but*. “Your father's wrath could not be so cruel to me, but you could renew me with your eyes.” M. MASON.

I know not what idea this passage presented to the late editors, who have passed it in silence. As it stands in the old copy, it appears to me unintelligible. The word *not* was, I think, omitted at the press, after *would*. By its insertion a clear sense is given: Justice and the anger of your father, should I be discovered here, could not be so cruel to me, *but that you*, O thou dearest of creatures, *would be able* to renovate my spirits by giving me the happiness of seeing you. Mr. Pope obtained the same sense by a less justifiable method; by substituting *but* instead of *as*; and the three subsequent editors adopted that reading.

MALONE.

Mr. Malone reads—“*would not*,” and I have followed him.

STEEVENS.

³ — *that remains loyal to his vow, &c.*] This subscription to the second letter of Posthumus, affords ample countenance to Mr. M. Mason's conjecture concerning the conclusion of a former one. See p. 447, n. 4. STEEVENS.

⁴ — *and your, increasing &c.*] We should, I think, read thus:—*and your, increasing in love*, Leonatus Posthumus,—to make it plain, that *your* is to be joined in construction with *Leo-*

O, for a horse with wings!—Hear'st thou, Pisanio? He is at Milford-Haven: Read, and tell me How far 'tis thither. If one of mean affairs May plod it in a week, why may not I Glide thither in a day?—Then, true Pisanio, (Who long'st, like me, to see thy lord; who long'st,— O, let me 'bate,—but not like me:—yet long'st,— But in a fainter kind:—O, not like me; For mine's beyond beyond,⁵) say, and speak thick,⁶ (Love's counsellor should fill the bores of hearing, To the smothering of the sense,) how far it is To this same blessed Milford: And, by the way, Tell me how Wales was made so happy, as To inherit such a haven: But, first of all, How we may steal from hence; and, for the gap That we shall make in time, from our hence-going, And our return,⁷ to excuse:—but first, how get hence:

natus, and not with *increasing*; and that the latter is a *participle present*, and not a *noun*. TYRWHITT.

⁵ For *mine's beyond beyond*,)] The comma, hitherto placed after the first *beyond*, is improper. The second is used as a substantive; and the plain sense is, that her longing is *further than beyond*; beyond any thing that desire can be said to be beyond.

RITSON.

So, in *King Lear*:

“ *Beyond* all manner of so much I love you.”

STEEVENS.

⁶ — *—speak thick,*] i. e. crowd one word on another, as fast as possible. So, in *King Henry IV.* Part II:

“ And *speaking thick*, which nature made his blemish,

“ Became the accents of the valiant.”

See Vol. XII. p. 73, n. 9. Again, in *Macbeth*:

“ ——— as *thick* as tale

“ Came post with post——.”

See Vol. X. p. 44, n. 3. STEEVENS.

⁷ — *—from our hence-going,*

And *our return,*] i. e. in consequence of our going hence

Why should excuse be born or e'er begot ?⁸
 We'll talk of that hereafter. Pr'ythee, speak,
 How many score of miles may we well ride
 'Twixt hour and hour ?

Pis. One score, 'twixt sun and sun,
 Madam, 's enough for you ; and too much too.

Imo. Why, one that rode to his execution, man,
 Could never go so slow : I have heard of riding
 wagers,⁹

Where horses have been nimbler than the sands
 That run i'the clock's behalf :¹—But this is
 foolery :—

Go, bid my woman feign a sickness ; say
 She'll home to her father : and provide me, pre-
 sently,

A riding suit ; no costlier than would fit
 A franklin's housewife.²

Pis. Madam, you're best consider.³

and returning back. All the modern editors, adopting an alteration made by Mr. Pope,—*Till* our return.

In support of the reading of the old copy, which has been here restored, see Vol. XVI. p. 80, n. 5. MALONE.

⁸ *Why should excuse be born or e'er begot ?*] Why should I contrive an excuse, before the act is done, for which excuse will be necessary ? MALONE.

⁹ — *of riding wagers,*] Of wagers to be determined by the speed of horses. MALONE.

¹ *That run i'the clock's behalf :*] This fantastical expression means no more than sand in an hour-glass, used to measure time.

WARBURTON.

² *A franklin's housewife.*] A *franklin* is literally a *freeholder*, with a small estate, neither *villain* nor *vassal*. JOHNSON.

See Vol. XI. p. 244, n. 6. STEEVENS.

³ *Madam, you're best consider.*] That is, “ *you'd best consider.*”

M. MASON.

So afterwards, in sc. vi : “ *I were best not call.*” MALONE.

IMO. I see before me, man, nor here, nor here;
 Nor what ensues; but have a fog in them,
 That I cannot look through.⁴ Away, I pr'ythee;
 Do as I bid thee: There's no more to say;
 Accessible is none but Milford way. [Exeunt.]

⁴ *I see before me, man, nor here, nor here,
 Nor what ensues; but have a fog in them,*

That I cannot look through.] The lady says: "I can see neither one way nor other, before me nor behind me, but all the ways are covered with an impenetrable fog." There are objections insuperable to all that I can propose, and since reason can give me no counsel, I will resolve at once to follow my inclination.

JOHNSON.

When Imogen speaks these words, she is supposed to have her face turned towards Milford; and when she pronounces the words, *nor here, nor here*, she points to the right and to the left. This being premised, the sense is evidently this:—"I see clearly the way before me; but that to the right, that to the left, and that behind me, are all covered with a fog that I cannot penetrate. There is no more therefore to be said, since there is no way accessible but that to Milford."—The passage, however, should be pointed thus:

"I see before me, man;—nor here, nor here,
 "Nor what ensues, but have a fog in them
 "That I cannot look through."

What ensues means *what follows*; and Shakspeare uses it here, somewhat licentiously, to express what is behind. M. MASON.

Dr. Johnson's paraphrase is not, I think, perfectly correct. I believe Imogen means to say, "I see neither *on this side*, nor *on that*, nor *behind* me; but find a fog in each of those quarters that my eye cannot pierce. The way to Milford is alone clear and open: Let us therefore instantly set forward:

"Accessible is none but Milford way."

By "*what ensues*," which Dr. Johnson explains perhaps rightly, by the words—*behind me*, Imogen means, what will be the *consequence* of the step I am going to take. MALONE.

SCENE III.

Wales. *A mountainous Country, with a Cave.*

Enter BELARIUS, GUIDERIUS, and ARVIRAGUS.

BEL. A goodly day not to keep house, with such
Whose roof's as low as ours! Stoop, boys:⁵ This
gate
Instructs you how to adore the heavens; and bows
you
To morning's holy office: The gates of monarchs
Are arch'd so high, that giants may jet⁶ through
And keep their impious turbands on,⁷ without
Good morrow to the sun.—Hail, thou fair heaven!
We house i'the rock, yet use thee not so hardly
As prouder livers do.

GVI. Hail, heaven!

ARV. Hail, heaven!

⁵ — Stoop boys:] The old copy reads—*Sleep*, boys:—
from whence Sir T. Hanmer conjectured that the poet wrote—
Stoop, boys—as that word affords an apposite introduction to
what follows. Mr. Rowe reads—*See*, boys,—which (as usual)
had been silently copied. STEEVENS.

Perhaps Shakspeare wrote—*Sweet boys*; which is more likely
to have been confounded by the ear with “*Sleep*, boys,” than
what Sir T. Hanmer has substituted. MALONE.

⁶ — may jet—] i. e. strut, walk proudly. So, in *Twelfth
Night*: “—how he jets under his advanced plumes.”

STEEVENS.

⁷ — Their impious turbands on,] The idea of a giant was,
among the readers of romances, who were almost all the readers
of those times, always confounded with that of a Saracen.

JOHNSON.

BEL. Now, for our mountain sport : Up to you
 hill,
 Your legs are young ; I'll tread these flats. Con-
 sider,
 When you above perceive me like a crow,
 That it is place, which lessens, and sets off.
 And you may then revolve what tales I have told
 you,
 Of courts, of princes, of the tricks in war :
 This service is not service, so being done,
 But being so allow'd :⁸ To apprehend thus,
 Draws us a profit from all things we see :
 And often, to our comfort, shall we find
 The sharded beetle⁹ in a safer hold

⁸ This *service is not service*, &c.] In war it is not sufficient to do duty well ; the advantage rises not from the act, but the acceptance of the act. JOHNSON.

As this seems to be intended by Belarius as a general maxim, not merely confined to services in war, I have no doubt but we should read :

That *service is not service*, &c. M. MASON.

This *service* means, any particular service. The observation relates to the court, as well as to war. MALONE.

⁹ The sharded beetle—] i. e. the beetle whose wings are enclosed within two dry *husks* or *shards*. So, in Gower, *De Confessione Amantis*, Lib. V. fol. 103, b :

“ That with his sword, and with his spere,

“ He might not the serpent dere :

“ He was so *sharded* all aboute,

“ It held all edge toole withoute.”

Gower is here speaking of the dragon subdued by Jason.

STEEVENS.

See Vol. X. p. 164, n. 8. Cole, in his Latin Dict. 1679, has—“ A *shard* or crust—*Cruſta* ;” which in the Latin part he interprets—“ a crust or shell, a rough casing ; shards.” “ The cases (says Goldsmith) which beetles have to their wings, the more necessary, as they often live *under the surface of the earth, in holes*, which they dig out by their own industry.” These are undoubtedly the *safe holds* to which Shakspeare alludes.

MALONE

Than is the full-wing'd eagle. O, this life
Is nobler, than attending for a check;¹
Richer, than doing nothing for a babe;²

The epithet *full-wing'd* applied to the eagle, sufficiently marks the contrast of the poet's imagery; for whilst the bird can soar towards the sun beyond the reach of the human eye, the insect can but just rise above the surface of the earth, and that at the close of day. HENLEY.

¹ — *attending for a check*;] *Check* may mean, in this place, a *reproof*; but I rather think it signifies *command, controul*. Thus, in *Troilus and Cressida*, the restrictions of Aristotle are called Aristotle's *checks*. STEEVENS.

² — *than doing nothing for a babe*;] [Dr. Warburton reads — *bauble*.] i. e. vain titles of honour gained by an idle attendance at court. But the Oxford editor reads—*for a bribe*.

WARBURTON.

The Oxford editor knew the reason of this alteration, though his censurer knew it not.

Of *babe* some corrector made *bauble*; and Sir Thomas Hammer thought himself equally authorized to make *brite*. I think *babe* can hardly be right. It should be remembered, however, that *bauble* was anciently spelt *bable*; so that Dr. Warburton in reality has added but one letter. A *bauble* was part of the insignia of a fool. So, in *All's well that ends well*, Act IV. sc. v. the Clown says:

“ I would give his wife my *bauble*, sir,”

It was a kind of truncheon (says Sir John Hawkins,) with a head carved on it. To this Belarius may allude, and mean that honourable poverty is more precious than a *sinécure* at court, of which the badge is a truncheon or a wand. So, in Middleton's *Game at Chesse*, 1623:

“ Art thou so cruel for an honour's *bable*?”

As, however, it was once the custom in England for favourites at court to beg the wardship of *infants* who were born to great riches, our author may allude to it on this occasion. Frequent complaints were made that *nothing was done* towards the education of these neglected orphans. STEEVENS.

I have always suspected that the right reading of this passage is what I had not in a former edition the confidence to propose:

Richer than loing nothing for a brabe; —.

Brabium is a badge of honour, or the ensign of an honour, or any thing worn as a mark of dignity. The word was strange to

Prouder, than rustling in unpaid-for silk :
Such gain the cap of him, that makes them fine,
Yet keeps his book uncross'd :³ no life to ours.⁴

GVI. Out of your proof you speak : we, poor
unfledg'd,
Have never wing'd from view o'the nest ; nor know
not

What air's from home. Haply, this life is best,
If quiet life be best ; sweeter to you,
That have a sharper known ; well corresponding
With your stiff age : but, unto us, it is
A cell of ignorance ; travelling abed ;
A prison for a debtor, that not dares
To stride a limit.⁵

the editors, as it will be to the reader ; they therefore changed it to *babe* ; and I am forced to propose it without the support of any authority. *Brabium* is a word found in Holyoak's Dictionary, who terms it a *reward*. Cooper, in his *Thesaurus*, defines it to be a *prize*, or *reward for any game*. JOHNSON.

A *babe* and *baby* are synonymous. A *baby* being a puppet or *play-thing* for children, perhaps, if there be no corruption, a *babe* here means a puppet :—but I think with Dr. Johnson that the text is corrupt. For *babe* Mr. Rowe substituted *bauble*.

Doing nothing in this passage means, I think, being *busy* in petty and unimportant employments : in the same sense as when we say, *melius est otiosum esse quam nihil agere*.

The following lines in Drayton's *Owle*, 4to. 1604, may add, however, some support to Rowe's emendation, *table* or *bauble* :

“ Which with much sorrow brought into my mind
“ Their wretched soules, so ignorantly blinde,
“ When even the greatest things, in the world unstable,
“ Clyme but to fall, and *damm'd for a table*.”

MALONE.

³ *Yet keeps his book uncross'd :*] So, in *Skialetheia*, a collection of Epigrams, &c. 1598 :

“ Yet stands he in the *debet book uncross'd*.” STEEVENS.

⁴ — *no life to ours.*] i. e. *compared with ours*. So, p. 507 :

“ Thy mind *to her* is now as low,” &c. STEEVENS.

⁵ *To stride a limit.*] *To overpass his bound*. JOHNSON.

ARV. What should we speak of,⁶
 When we are old as you? when we shall hear
 The rain and wind beat dark December, how,
 In this our pinching cave, shall we discourse
 The freezing hours away? We have seen nothing:
 We are beastly; subtle as the fox, for prey;
 Like warlike as the wolf, for what we eat:
 Our valour is, to chace what flies; our cage
 We make a quire, as doth the prison bird,
 And sing our bondage freely.

BEL. How you speak!⁷
 Did you but know the city's usuries,
 And felt them knowingly: the art o'the court,
 As hard to leave, as keep; whose top to climb
 Is certain falling, or so slippery, that
 The fear's as bad as falling: the toil of the war,
 A pain that only seems to seek out danger
 I'the name of fame, and honour; which dies i'the
 search;
 And hath as oft a slanderous epitaph,
 As record of fair act; nay, many times,
 Doth ill deserve by doing well; what's worse,
 Must court'sey at the censure:—O, boys, this story
 The world may read in me: My body's mark'd
 With Roman swords; and my report was once

In the preceding line the old copy reads—A prison, or a debtor, &c. The correction was made by Mr. Pope.

MALONE.

⁶ *What should we speak of,]* This dread of an old age, un-supplied with matter for discourse and meditation, is a sentiment natural and noble. No state can be more destitute than that of him, who, when the delights of sense forsake him, has no pleasures of the mind. JOHNSON.

⁷ *How you speak!]* Otway seems to have taken many hints for the conversation that passes between Acasto and his sons, from the scene before us. STEEVENS.

First with the best of note : Cymbeline lov'd me ;
 And when a soldier was the theme, my name
 Was not far off : Then was I as a tree,
 Whose boughs did bend with fruit : but, in one night,
 A storm, or robbery, call it what you will,
 Shook down my mellow hangings, nay, my leaves,
 And left me bare to weather.⁸

GUI.

Uncertain favour !

BEL. My fault being nothing (as I have told you
 oft,)

But that two villains, whose false oaths prevail'd
 Before my perfect honour, swore to Cymbeline,
 I was confederate with the Romans : so,
 Follow'd my banishment ; and, this twenty years,
 This rock, and these demesnes, have been my world :
 Where I have liv'd at honest freedom ; paid
 More pious debts to heaven, than in all
 The fore-end of my time.—But, up to the moun-
 tains ;

This is not hunters' language :—He, that strikes
 The venison first, shall be the lord o'the feast ;
 To him the other two shall minister ;
 And we will fear no poison, which attends
 In place of greater state.⁹ I'll meet you in the
 valleys. [Exeunt GUI. and ARV.]

⁸ *And left me bare to weather.*] So, in *Timon of Athens* :

“ That numberless upon me stuck, as leaves

“ Do on the oak, have with one winter's brush,

“ Fallen from their boughs, and *left me, open, bare,*

“ *For every storm that blows.*” STEEVENS.

⁹ *And we will fear no poison, which attends*

In place of greater state.] The comparative—*greater*, which violates the measure, is surely an absurd interpolation ; the *low-brow'd* cave in which the princes are *meanly* educated, being a place of *no state at all*. STEEVENS.

The heir of Cymbeline and Britain, whom
 The king his father call'd Guiderius,—Jove!
 When on my three-foot stool I sit, and tell
 The warlike feats I have done, his spirits fly out
 Into my story: say,—*Thus mine enemy fell;*
And thus I set my foot on his neck; even then
 The princely blood flows in his cheek, he sweats,
 Strains his young nerves, and puts himself in posture

That acts my words. The younger brother, Cadwal,³
 (Once, Arvirágus,) in as like a figure,
 Strikes life into my speech, and shows much more
 His own conceiving. Hark! the game is rous'd!—
 O Cymbeline! heaven, and my conscience, knows,
 Thou didst unjustly banish me: whereon,
 At three, and two years old, I stole these babes;⁴

[i. e. Polydore Virgil] is often quoted in the margin; and this probably suggested the name to Shakspeare. MALONE.

Otway (see p. 518, n. 7.) was evidently of the same opinion, as he has so denominated one of the sons of Acasto in *The Orphan*.

The translations, however, of both Homer and Virgil, would have afforded Shakspeare the name of *Polydore*. STEEVENS.

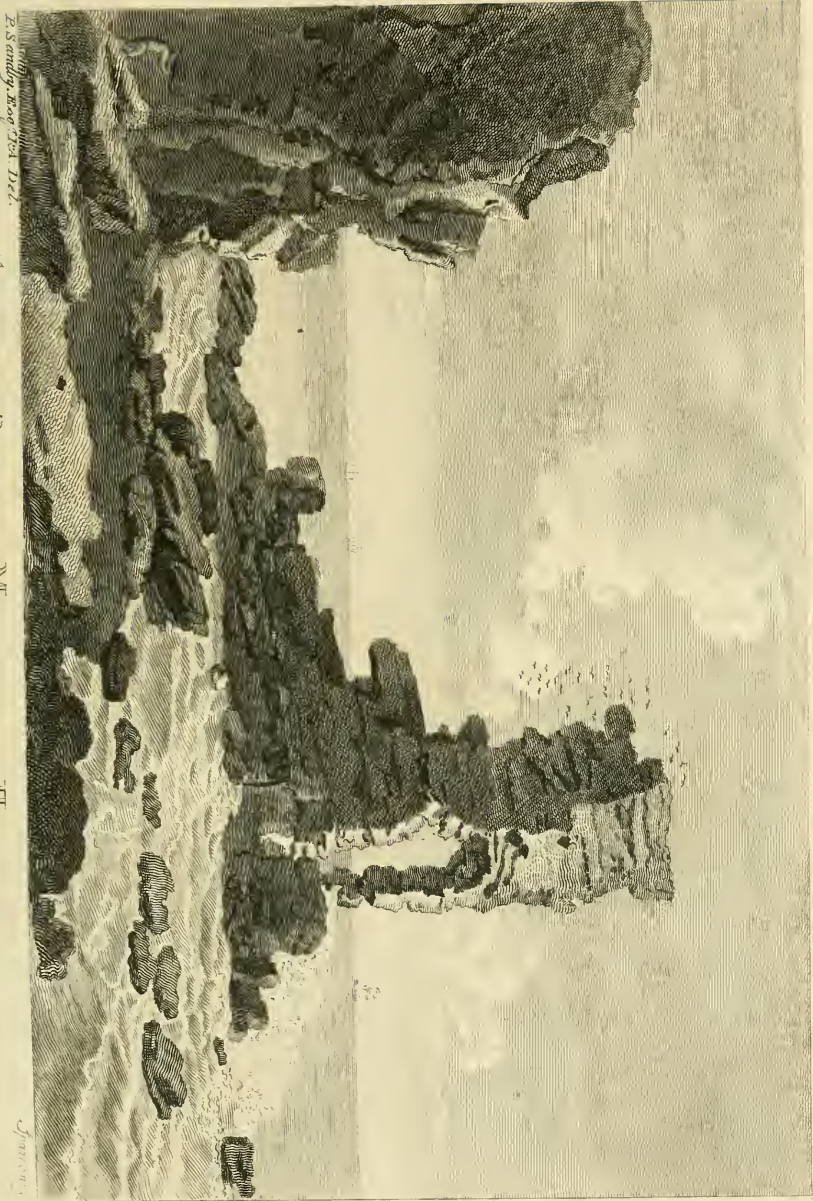
³ *The younger brother, Cadwal,*] This name is found in an ancient poem, entitled *King Arthur*, which is printed in the same collection with the *Meeting Dialogue-wife*, &c. quoted in the preceding note:

“ — Augifell, king of stout Albania,
 “ And Caduall, king of Vinedocia——.”

In this collection one of our author's own poems was originally printed. MALONE.

See Mr. Malone's edition of our author's works, Vol. X. p. 341, n. 9. STEEVENS.

⁴ — *I stole these babes;*] Shakspeare seems to intend Belarius for a good character, yet he makes him forget the injury which he has done to the young princes, whom he has robbed of a kingdom only to rob their father of heirs.—The latter part of this soliloquy is very inartificial, there being no particular reason



E. Sandby. Rog. Ten. Del.

S O P I K. R O T K. M I L L E R O R K T D. J H A N S E N S.

J. Smith.

London Pub. Co. 1790 by Harding. 132. K. Redwood.

Cymbeline Act III Scene IV

That makes thee stare thus? Wherefore breaks that
 figh
 From the inward of thee? One, but painted thus,
 Would be interpreted a thing perplex'd
 Beyond self-explication: Put thyself
 Into a haviour⁷ of less fear, ere wildness
 Vanquish my staid senses. What's the matter?
 Why tender'st thou that paper to me, with
 A look untender? If it be summer news,

“ The diadem that *Darius* erst had borne——

“ The famous *Euphrates* to be your border——.”

Again, in the 21st Song of Drayton's *Polyolbion* :

“ That gliding go in state like swelling *Euphrates*.”

Throughout Sir Arthur Gorges' translation of Lucan, *Euphrates* is likewise given instead of *Euphrates*. STEEVENS.

Shakspeare's ignorance of the quantity of *Posihumus* is the rather remarkable, as he gives it rightly both when the name first occurs, and in another place :

“ To his protection; calls him *Posihumus*. ——

“ Struck the main-top!—O, *Posihumus*! alas.”

RITSON.

In *A Meeting Dialogue-wise between Nature, the Phoenix, and the Turtle-dove*, by R. Chester, 1601, *Arviragus* is introduced with the same neglect of quantity as in this play :

“ Windsor, a castle of exceeding strength,

“ First built by Arviragus, Britaine's king.”

Again, by Heywood, in his *Britaynes Troy* :

“ Now Arviragus reigns, and takes to wife

“ The emperor Claudius's daughter.”

It seems to have been the general rule, adopted by scholars as well as others, to pronounce Latin names like English words: Shakspeare's neglect of quantity therefore proves nothing.

MALONE.

The propriety of the foregoing remark, is not altogether confirmed by the practice of our ancient translators from classic authors. STEEVENS.

⁷ —— *haviour*—] This word, as often as it occurs in Shakspeare, should not be printed as an abbreviation of *behaviour*. *Haviour* was a word commonly used in his time. See Spenser, *Æglogue*, IX :

“ Their ill *haviour* garres men missay.” STEEVENS.

Smile to't before :^s if winterly, thou need'ft
But keep that countenance fill.—My husband's
hand !

That drug-damn'd⁹ Italy hath out-craftied him,¹
And he's at some hard point.—Speak, man ; thy
tongue

May take off some extremity, which to read
Would be even mortal to me.

Pis. Please you, read ;
And you shall find me, wretched man, a thing
The most disdain'd of fortune.

Imo. [Reads.] *Thy mistress, Pifanio, hath played the strumpet in my bed ; the testimonies whereof lie bleeding in me. I speak not out of weak surmises ; from proof as strong as my grief, and as certain as I expect my revenge. That part, thou, Pifanio, must act for me, if thy faith be not tainted with the breach of hers. Let thine own hands take away her life : I shall give thee opportunities at Milford-Haven : she hath my letter for the purpose : Where, if thou fear to strike, and to make me certain it is done, thou art the pandar to her dishonour, and equally to me disloyal.*

^s ——— *If it be summer news,*
Smile to't before .] So, in our author's 98th Sonnet :
“ Yet not the lays of birds, nor the sweet smell
“ Of different flowers in odour and in hue,
“ Could make me any *summer's story* tell.” MALONE.

⁹ ——— *drug-damn'd* —] This is another allusion to Italian poisons. JOHNSON.

¹ ——— *out-craftied him,*] Thus the old copy, and so Shakspeare certainly wrote. So, in *Coriolanus* :

“ ——— chaste as the icicle,
“ That's *curdied* by the frost from purest snow.”

Mr. Pope and all the subsequent editors read—*out-crafted* here, and *curdled* in *Coriolanus*. MALONE.

Pis. What shall I need to draw my sword? the
paper

Hath cut her throat already.²—No, 'tis slander;
Whose edge is sharper than the sword; whose tongue
Outvenoms all the worms of Nile;³ whose breath
Rides on the posting winds,⁴ and doth belie
All corners of the world: kings, queens, and states,⁵
Maids, matrons, nay, the secrets of the grave
This viperous slander enters.—What cheer, madam?

Imo. False to his bed! What is it, to be false?
To lie in watch there, and to think on him?⁶
To weep 'twixt clock and clock? if sleep charge
nature,
To break it with a fearful dream of him,
And cry myself awake? that's false to his bed?
Is it?

² *What shall I need to draw my sword? the paper
Hath cut her throat already.*] So, in *Venus and Adonis*:
“Struck dead at first, what needs a second striking?”

MALONE.

³ *Outvenoms all the worms of Nile; &c.*] So, in Church-
yard's *Discourse of Rebellion* &c. 1570:

“Hit venom castes as far as Nilus flood, [brood]

“Hit poysoneth all it toucheth any wheare.”

Serpents and dragons by the old writers were called *worms*.
Of this, several instances are given in the last Act of *Antony and
Cleopatra*. STEEVENS.

⁴ *Rides on the posting winds,*] So, in *King Henry V*:

“——making the *wind* my *post-horse*.” MALONE.

⁵ —— *states,*] Persons of highest rank. JOHNSON.

See Vol. XV. p. 319, n. 6. MALONE.

So, in Chapman's version of the second *Iliad*:

“The other scepter-bearing *states* arose too and obey'd

“The people's rector.” STEEVENS.

⁶ —— *What is it, to be false?*

To lie in watch there, and to think on him?] This passage
should be pointed thus:

——— *What! is it to be false,*

To lie in watch there, and to think on him?

M. MASON.

PIs. Alas, good lady!

IMO. I false? Thy conscience witness:—Iachimo,
Thou didst accuse him of incontineney;
Thou then look'dst like a villain; now, methinks,
Thy favour's good enough.⁷—Some jay of Italy,⁸
Whose mother was her painting,⁹ hath betray'd him:
Poor I am stale, a garment out of fashion;¹
And, for I am richer than to hang by the walls,
I must be ripp'd:²—to pieces with me!—O,

⁷ *Thou then look'dst like a villain; now, methinks,
Thy favour's good enough.]* So, in *King Lear*:

“Those wicked creatures yet do look well favour'd,
“When others are more wicked.” MALONE.

⁸ — *Some jay of Italy,]* There is a prettiness in this expression; *putta*, in Italian, signifying both a *jay* and a *whore*: I suppose from the gay feathers of that bird. WARBURTON.

So, in *The Merry Wives of Windsor*: “Teach him to know turtles from jays.” STEEVENS.

⁹ *Whose mother was her painting,]* *Some jay of Italy*, made by art; the creature, not of nature, but of painting. In this sense *painting* may be not improperly termed her *mother*.

JOHNSON.

I met with a similar expression in one of the old comedies, but forgot to note the date or name of the piece: “—a parcel of conceited feather-caps, *whose fathers were their garments*.”

STEEVENS.

In *All's well that ends well*, we have—

“—— whose judgments are

“Mere fathers of their garments.” MALONE.

Whose mother was her painting,] i. e. her likeness. HARRIS.

¹ *Poor I am stale*, a garment out of fashion;] This image occurs in *Westward for Smelts*, 1620, immediately at the conclusion of the tale on which our play is founded: “But (said the Brainford fish-wife) I like her *as a garment out of fashion*.”

STEEVENS.

² *And, for I am richer than to hang by the walls,*

I must be ripp'd:] To *hang by the walls*, does not mean, to be converted into *hangings for a room*, but to be *hung up*, as useless, among the neglected contents of a *wardrobe*. So, in *Measure for Measure*:

“That have, like unscour'd armour, *hung by the wall*.”

Men's vows are women's traitors ! All good seeming,
 By thy revolt, O husband, shall be thought
 Put on for villainy ; not born, where't grows ;
 But worn, a bait for ladies.

Pis. Good madam, hear me.

Imo. True honest men being heard, like false
 Æneas,

Were, in his time, thought false : and Sinon's weeping
 Did scandal many a holy tear ; took pity
 From most true wretchedness : So, thou, Posthúmus,
 Wilt lay the leaven on all proper men ;³

When, a boy, at an ancient mansion-house in Suffolk, I saw one of these repositories, which (thanks to a succession of old maids !) had been preserved, with superstitious reverence, for almost a century and a half.

Clothes were not formerly, as at present, made of flight materials, were not kept in drawers, or given away as soon as lapse of time or change of fashion had impaired their value. On the contrary, they were hung up on wooden pegs in a room appropriated to the sole purpose of receiving them ; and though such cast-off things as were composed of *rich* substances, were occasionally *ripped* for domestick uses, (viz. mantles for infants, vests for children, and counterpanes for beds,) articles of inferior quality were suffered to *hang by the walls*, till age and moths had destroyed what pride would not permit to be worn by servants or poor relations.

“ Comitem horridulum tritâ donare lacerna,”

seems not to have been customary among our ancestors.—When Queen Elizabeth died, she was found to have left above three thousand dresses behind her ; and there is yet in the wardrobe of Covent-Garden Theatre, a rich suit of clothes that once belonged to King James I. When I saw it last, it was on the back of Justice Greedy, a character in Massinger's *New Way to pay old Debts*. STEEVENS.

³ *Wilt lay the leaven on all proper men ; &c.*] i. e. says Mr. Upton, “ wilt infect and corrupt their good name, (like sour dough that leaveneth the whole mass,) and wilt render them suspected.” In the line below he would read—*fall*, instead of *fail*. So, in *King Henry V* :

Goodly, and gallant, shall be false, and perjur'd,
From thy great fail.—Come, fellow, be thou honest:

Do thou thy master's bidding: When thou see'st
him,

A little witness my obedience: Look!
I draw the sword myself: take it; and hit
The innocent mansion of my love, my heart:
Fear not; 'tis empty of all things, but grief:
Thy master is not there; who was, indeed,
The riches of it: Do his bidding; strike.
Thou may'st be valiant in a better cause;
But now thou seem'st a coward.

Pis. Hence, vile instrument!
Thou shalt not damn my hand.

Imo. Why, I must die;
And if I do not by thy hand, thou art
No servant of thy master's: Against self-slaughter
There is a prohibition so divine,
That cravens my weak hand.⁵ Come, here's my
heart;

“ And thus thy *fall* hath left a kind of blot
“ To mark the full-fraught man, and best-indued,
“ With some suspicion.”

I think the text is right. MALONE.

So, in *The Winter's Tale*:

“ ——— for the *fail*
“ Of any point” &c. STEEVENS.

⁴ *Against self-slaughter* &c.] So again, in *Hamlet*:

“ ——— the Everlasting ——— fix'd
“ His canon 'gainst self-slaughter.” STEEVENS.

⁵ *That cravens my weak hand.*] i. e. makes me a coward.

POPE.

That makes me *afraid* to put an end to my own life. See
Vol. IX. p. 85, n. 4. MALONE.

Something's afore't :⁶—Soft, soft ; we'll no defence ;
 Obedient as the scabbard.—What is here ?
 The scriptures⁷ of the loyal Leonatus,
 All turn'd to heresy ? Away, away,
 Corrupters of my faith ! you shall no more
 Be stomachers to my heart ! Thus may poor fools
 Believe false teachers : Though those that are be-
 tray'd

Do feel the treason sharply, yet the traitor
 Stands in worse case of woe.

And thou, Posthúmus, thou that⁸ did'st set up
 My disobedience 'gainst the king my father,
 And make me put into contempt the suits
 Of princely fellows, shalt hereafter find
 It is no act of common passage, but
 A strain of rareness : and I grieve myself,
 To think, when thou shalt be disedg'd⁹ by her
 That now thou tir'st on,¹ how thy memory
 Will then be pang'd by me.—Pr'ythee, despatch :
 The lamb entreats the butcher : Where's thy knife ?

⁶ *Something's afore't :*] The old copy reads—*Something's a-foot.* JOHNSON.

The correction was made by Mr. Rowe. MALONE.

⁷ *The scriptures* —] So, Ben Jonson, in *The Sad Shepherd :*
 “ The lover's *scriptures*, Heliodore's, or Tatius'.”

Shakspeare, however, means in this place, an opposition between *scripture*, in its common signification, and *heresy*. STEEVENS.

⁸ — thou *that* —] The second *thou*, which is not in the old copies, has been added for the sake of recovering metre.

STEEVENS.

⁹ — *disedg'd,*] So, in *Hamlet :* “ It would cost you a groaning, to *take off mine edge.*” STEEVENS.

¹ *That now thou tir'st on,*] A hawk is said to *tire* upon that which she pecks ; from *tirer*, French. JOHNSON.

See Vol. IX. p. 276, n. 2. STEEVENS.

Thou art too flow to do thy master's bidding,
When I desire it too.

Pis. O gracious lady,
Since I receiv'd command to do this business,
I have not slept one wink.

Imo. Do't, and to bed then.

Pis. I'll wake mine eye-balls blind first.²

Imo. Wherefore then
Didst undertake it? Why hast thou abus'd
So many miles, with a pretence? this place?
Mine action, and thine own? our horses' labour?
The time inviting thee? the perturb'd court,
For my being absent; whereunto I never
Purpose return? Why hast thou gone so far,
To be unbent,³ when thou hast ta'en thy stand,

² *I'll wake mine eye-balls blind first.*] [In the old copies, the word—*blind* is wanting.] The modern editions for *wake* read *break*, and supply the deficient syllable by—*Ah* wherefore. I read—I'll wake mine eye-balls *out* first, or, *blind* first.

JOHNSON.

Sir Thomas Hanmer had made the same emendation.

MALONE.

Dr. Johnson's conjecture (which I have inserted in the text,) may receive support from the following passage in *The Bugbears*, a MS. comedy more ancient than the play before us:

“ ——— I doubt

“ Least for lacke of my slepe I shall *watche my eyes oute.*”

Again, in *The Revenger's Tragedy*, 1608:

“ ——— A piteous tragedy! able to *wake*

“ An old man's eyes blood-shot.”

Again, in *The Roaring Girl*, 1611: “ ——— I'll ride to Oxford, and *watch out mine eyes*, but I'll hear the brazen head speak.”

STEEVENS.

Again, as Mr. Steevens has observed in a note on *The Rape of Lucrece*:

“ Here she exclaims against *repose* and *rest*;

“ And bids her *eyes* hereafter still be *blind.*” MALONE.

³ *To be unbent.*] To have thy bow unbent, alluding to an hunter. JOHNSON.

The elected deer before thee?⁴

Pis. But to win time
To lose so bad employment: in the which
I have consider'd of a course; Good lady,
Hear me with patience.

Imo. Talk thy tongue weary; speak:
I have heard, I am a strumpet; and mine ear,
Therein false struck, can take no greater wound,
Nor tent to bottom that. But speak.

Pis. Then, madam,
I thought you would not back again.

Imo. Most like;
Bringing me here to kill me.

Pis. Not so, neither:
But if I were as wise as honest, then
My purpose would prove well. It cannot be,
But that my master is abus'd:
Some villain, ay, and singular in his art,
Hath done you both this curst injury.

Imo. Some Roman courtesan.

Pis. No, on my life.
I'll give but notice you are dead, and send him
Some bloody sign of it; for 'tis commanded
I should do so: You shall be mis'd at court,
And that will well confirm it.

Imo. Why, good fellow,
What shall I do the while? Where bide? How live?
Or in my life what comfort, when I am

⁴ ——— when thou hast ta'en thy stand,
The elected deer before thee?] So, in one of our author's
poems, *Passionate Pilgrim*, 1599:

“ When as thine eye hath chose the dame,
“ And shall'd the deer that thou should'st strike.”

MALONE.

Dead to my husband ?

Pis. If you'll back to the court,—

Imo. No court, no father ; nor no more ado
With that harsh, noble, simple, nothing :⁵
That Cloten, whose love-suit hath been to me
As fearful as a siege.

Pis. If not at court,
Then not in Britain must you bide.

Imo. Where then ?⁶
Hath Britain all the sun that shines ?⁷ Day, night,

⁵ *With that harsh, noble, &c.*] Some epithet of two syllables has here been omitted by the compositor ; for which, having but one copy, it is now vain to seek. MALONE.

Perhaps the poet wrote :

*With that harsh, noble, simple, nothing, Cloten ;
That Cloten, &c.* STEEVENS.

⁶ *Where then ?*] Hammer has added these two words to Pisanio's speech. MALONE.

⁷ *Where then ?*

Hath Britain all the sun that shines ?] The rest of Imogen's speech induces me to think that we ought to read "*What then ?*" instead of "*Where then ?*" The reason of the change is evident. M. MASON.

Perhaps Imogen silently answers her own question : "*any where. Hath Britain*" &c.

Shakspeare seems here to have had in his thoughts a passage in Lyly's *Euphues*, 1580, which he has imitated in *K. Richard II.* : "Nature hath given to man a country no more than she hath house, or lands, or living. Plato would never account him banished, that had the *sunne*, ayre, water, and earth, that he had before ; where he felt the winter's blast, and the summer's blaze ; where the same sunne and the same moone shined ; whereby he noted, that every place was a country to a wise man, and all parts a palace to a quiet mind. But thou art driven out of Naples : that is nothing. All the Athenians dwell not in Colliton, nor every Corinthian in Greece, nor all the Lacedemonians in Pitania. How can any part of the world be distant far from the other, when as the mathematicians set downe that the earth is but a point compared to the heavens ?" MALONE.

Are they not but in Britain? I'the world's volume
Our Britain seems as of it, but not in it;
In a great pool, a swan's nest; Pr'ythee, think
There's livers out of Britain.⁸

Pis. I am most glad
You think of other place. The embassador,
Lucius the Roman, comes to Milford-Haven
To-morrow: Now, if you could wear a mind
Dark as your fortune is;⁹ and but disguise
That, which, to appear itself, must not yet be,
But by self-danger; you should tread a course
Pretty, and full of view:¹ yea, haply, near
The residence of Posthumus: so nigh, at least,
That though his actions were not visible, yet
Report should render him hourly to your ear,
As truly as he moves.

Imo. O, for such means!
Though peril to my modesty,² not death on't,
I would adventure.

⁸ *There's livers out of Britain.*] So, in *Coriolanus*:
“There is a world elsewhere.” STEEVENS.

⁹ — Now, if you could wear a mind

Dark as your fortune is;] To wear a *dark mind*, is to carry a mind impenetrable to the search of others. *Darkness*, applied to the *mind*, is *secrecy*; applied to the *fortune*, is *obscurity*. The next lines are obscure. *You must*, says Pisanio, *disguise that greatness, which, to appear hereafter in its proper form, cannot yet appear without great danger to itself.* JOHNSON.

¹ — *full of view:*] With opportunities of examining your affairs with your own eyes. JOHNSON.

Full of view may mean—affording an *ample prospect*, a *complete* opportunity of discerning circumstances which it is your interest to know. Thus, in *Pericles*, “*Full of face*” appears to signify—*amply beautiful*; and Duncan assures Banquo that he will labour to make him “*full of growing*,” i. e. of *ample growth*. STEEVENS.

² Though *peril to my modesty,*] I read—*Through* peril. I

Pis. Well then, here's the point ;
 You must forget to be a woman ; change
 Command into obedience ; fear, and niceness,
 (The handmaids of all women, or, more truly,
 Woman its pretty self,) to³ a waggish courage ;
 Ready in gibes, quick-answer'd, saucy, and
 As quarrellous as the weasel :⁴ nay, you must
 Forget that rarest treasure of your cheek,
 Exposing it (but, O, the harder heart !
 Alack no remedy !⁵) to the greedy touch
 Of common-kissing Titan ;⁶ and forget

would for such means adventure through peril of modesty ; I would risque every thing but real dishonour. JOHNSON.

³ — to —] Old copies, unmetrically,—into. STEEVENS.

⁴ *As quarrellous as the weasel :*] So, in *King Henry IV.* P. I :
 “ A weasel hath not such a deal of spleen
 “ As you are tofs'd with.”

This character of the *weasel* is not warranted by naturalists. *Weasels*, however, were formerly kept in houses instead of cats, for the purpose of killing vermin. So, Phædrus, IV. i. 10 :

“ *Mustela*, quum annis et senecta debilis,
 “ *Mures* veloces non valeret adsequi.”

Again, Lib. IV. 5. 3.

“ Quum victi *mures mustelarum exercitu*—
 “ Fugerent,” &c.

Our poet, therefore, while a boy, might have had frequent opportunities to ascertain their disposition. In Congreve's *Love for Love*, (the scene of which is in London,) old *Forefight* talks of having “ met a *weasel*.” It would now be difficult to find one at liberty throughout the whole county of Middlesex. “ *Frivola hæc fortassis cuipiam et nimis levia esse videantur, sed enriofitas nihil recusat.*” *Vopiscus in Vita Aureliani*, c. x.

STEEVENS.

⁵ *Exposing it (but, O, the harder heart!*

Alack, no remedy!)] I think it very natural to reflect in this distress on the cruelty of Posthumus. Dr. Warburton proposes to read :

————— *the harder hap!* JOHNSON.

⁶ — common-kissing Titan ;] Thus, in *Othello* :
 “ The bawdy wind that *kisses* all it meets —.”

Your labourſome and dainty trims, wherein
You made great Juno angry.

Imo. Nay, be brief :
I ſee into thy end, and am almoſt
A man already.

Pis. Firſt, make yourſelf but like one.
Fore-thinking this, I have already fit,
(’Tis in my cloak-bag,) doublet, hat, hoſe, all
That answer to them : Would you, in their ſerving,
And with what imitation you can borrow
From youth of ſuch a ſeaſon, ’fore noble Lucius
Preſent yourſelf, deſire his ſervice, tell him
Wherein you are happy,⁷ (which you’ll make him
know,⁸
If that his head have ear in muſick,) doubtleſs,
With joy he will embrace you ; for he’s honourable,
And, doubling that, moſt holy. Your means abroad⁹

Again, in Sidney’s *Arcadia*, Lib. III : “ — and beautifull
might have been, if they had not ſuffered greedy *Phæbus*, over-
often and hard, to kiſſè them.” STEEVENS.

⁷ *Wherein you are happy,*] i. e. wherein you are ac-
complished. STEEVENS.

⁸ — *which you’ll make him know,*] This is Sir T. Han-
mer’s reading. The common books have it :

— *which will make him know,* —.

Mr. Theobald, in one of his long notes, endeavours to prove
that it ſhould be :

— *which will make him ſo,* —

He is followed by Dr. Warburton. JOHNSON.

The words were probably written at length in the manuſcript,
you will, and *you* omitted at the prefs : or *will* was printed for
we’ll. MALONE.

⁹ — *your means abroad &c.*] As for your ſubſiſtence
abroad, you may rely on me. So, in ſc. v : “ — thou ſhould’ſt
neither want my *means* for thy relief, nor my voice for thy pre-
ferment.” MALONE.

You have me, rich; and I will never fail
Beginning, nor supplyment.

IMO. Thou art all the comfort
The gods will diet me with.¹ Pr'ythee, away:
There's more to be consider'd; but we'll even
All that good time will give us:² This attempt
I'm soldier to,³ and will abide it with
A prince's courage. Away, I pr'ythee.

PIS. Well, madam, we must take a short fare-
well;
Left, being miss'd, I be suspected of
Your carriage from the court. My noble mistress,
Here is a box: I had it from the queen;⁴
What's in't is precious; if you are sick at sea,
Or stomach-qualm'd at land, a dram of this
Will drive away distemper.—To some shade,

¹ — diet me with.] Alluding to the spare regimen prescribed in some diseases. So, in *The Two Gentlemen of Verona*: “— to fast, like one that takes diet.” STEEVENS.

² ————— we'll even
All that good time will give us:] We'll make our work even with our time; we'll do what time will allow. JOHNSON.

³ ————— *This attempt*
I'm soldier to,] i. e. I have enlisted and bound myself to it.
WARBURTON.

Rather, I think, I am equal to this attempt; I have enough of *ardour* to undertake it. MALONE.

Mr. Malone's explanation is undoubtedly just. *I'm soldier to,* is equivalent to the modern cant phrase—*I am up to it,* i. e. I have ability for it. STEEVENS.

⁴ *Here is a box; I had it from the queen;*] Instead of this box, the modern editors have in a former scene made the Queen give Pisanio a *vial*, which is dropped on the stage, without being broken. See Act I. sc. vi.

In *Pericles*, Cerimon, in order to recover Thaisa, calls for all *the boxes* in his closet. MALONE.

And fit you to your manhood :—May the gods
Direct you to the best !

Imo.

Amen : I thank thee.

[*Exeunt.*

SCENE V.

A Room in Cymbeline's Palace.

Enter CYMBELINE, QUEEN, CLOTEN, LUCIUS,
and Lords.

CYM. Thus far ; and so farewell.

Luc.

Thanks, royal fir.

My emperor hath wrote ; I must from hence ;
And am right sorry, that I must report ye
My master's enemy.

CYM.

Our subjects, fir,

Will not endure his yoke ; and for ourself
To show less sovereignty than they, must needs
Appear unkinglike.

Luc.

So, fir, I desire of you⁵

A conduct over land, to Milford-Haven.—
Madam, all joy befall your grace, and you !⁶

⁵ *So, fir, I desire of you—*] The two last words are, in my opinion, very properly omitted by Sir Thomas Hanmer, as they only serve to derange the metre. STEEVENS.

⁶ ——— *all joy befall your grace, and you !*] I think we should read—*his* grace, and you. MALONE.

Perhaps our author wrote :

————— *your grace, and yours !*

i. e. your relatives. So, in *Macbeth* :

“ And beggar'd yours for ever.” STEEVENS.

CYM. My lords, you are appointed for that office;
The due of honour in no point omit:—
So, farewell, noble Lucius.

LUC. Your hand, my lord.

CLO. Receive it friendly: but from this time forth
I wear it as your enemy.

LUC. Sir, the event
Is yet to name the winner: Fare you well.

CYM. Leave not the worthy Lucius, good my lords,
Till he have cross'd the Severn.—Happiness!
[*Exeunt LUCIUS, and Lords.*]

QUEEN. He goes hence frowning: but it honours us,
That we have given him cause.

CLO. 'Tis all the better;
Your valiant Britons have their wishes in it.

CYM. Lucius hath wrote already to the emperor
How it goes here. It fits us therefore, ripely,
Our chariots and our horsemen be in readiness:
The powers that he already hath in Gallia
Will soon be drawn to head, from whence he
moves
His war for Britain.

QUEEN. 'Tis not sleepy business;
But must be look'd to speedily, and strongly.

CYM. Our expectation that it would be thus,
Hath made us forward. But, my gentle queen,
Where is our daughter? She hath not appear'd
Before the Roman, nor to us hath tender'd
The duty of the day: She looks us like
A thing more made of malice, than of duty;

We have noted it.—Call her before us ; for
We have been too flight in sufferance.

[*Exit an Attendant.*

QUEEN. Royal sir,
Since the exile of Posthumus, most retir'd
Hath her life been ; the cure whereof, my lord,
'Tis time must do. 'Beseech your majesty,
Forbear sharp speeches to her : She's a lady
So tender of rebukes, that words are strokes,
And strokes death to her.

Re-enter an Attendant.

CYM. Where is she, sir ? How
Can her contempt be answer'd ?

ATTEN. Please you, sir,
Her chambers are all lock'd ; and there's no answer
That will be given to the loud'st of noise we make.

QUEEN. My lord, when last I went to visit her,
She pray'd me to excuse her keeping close ;
Whereto constrain'd by her infirmity,
She should that duty leave unpaid to you,
Which daily she was bound to proffer : this
She wish'd me to make known ; but our great court
Made me to blame in memory.

CYM. Her doors lock'd ?
Not seen of late ? Grant, heavens, that, which I
fear,
Prove false ! [Exit.

QUEEN. Son, I say, follow the king.⁷

⁷ *Son, I say, follow the king.*] Some word necessary to the metre, is here omitted. We might read :

Go, son, I say ; follow the king STEEVENS.

CLO. That man of hers, Pisanio, her old servant,
I have not seen these two days.

QUEEN.

Go, look after.—

[*Exit CLOTEN.*]

Pisanio, thou that stand'st so for Posthúmus!—
He hath a drug of mine: I pray, his absence
Proceed by swallowing that; for he believes
It is a thing most precious. But for her,
Where is she gone? Haply, despair hath seiz'd her;
Or, wing'd with fervour of her love, she's flown
To her desir'd Posthúmus: Gone she is
To death, or to dishonour; and my end
Can make good use of either: She being down,
I have the placing of the British crown.

Re-enter CLOTEN.

How now, my son?

CLO. 'Tis certain, she is fled:
Go in, and cheer the king; he rages; none
Dare come about him.

QUEEN. All the better: May
This night forestall him of the coming day!⁸

[*Exit Queen.*]

CLO. I love, and hate her: for she's fair and
royal;
And that she hath all courtly parts more exquisite
Than lady, ladies, woman;⁹ from every one

* ————— *May*

This night forestall him of the coming day!] i. e. May his grief this night prevent him from ever seeing another day, by an anticipated and premature destruction! So, in Milton's *Masque*:

“ Perhaps *fore-falling night* prevented them.”

MALONE.

⁹ *And that she hath all courtly parts more exquisite
Than lady, ladies, woman;*] *She has all courtly parts, says*

The best she hath,¹ and she, of all compounded,
 Outfells them all: I love her therefore; But,
 Disdaining me, and throwing favours on
 The low Posthúmus, flanders so her judgment,
 That what's else rare, is chok'd; and, in that point,
 I will conclude to hate her, nay, indeed,
 To be reveng'd upon her. For, when fools

Enter PISANIO.

Shall—Who is here? What! are you packing,
 firrah?

Come hither: Ah, you precious pandar! Villain,
 Where is thy lady! In a word; or else
 Thou art straightway with the fiends.

Pis.

O, good my lord!

Clo. Where is thy lady? or, by Jupiter
 I will not ask again. Close villain,²
 I'll have this secret from thy heart, or rip
 Thy heart to find it. Is she with Posthúmus?
 From whose so many weights of baseness cannot
 A dram of worth be drawn.

Pis.

Alas, my lord,

he, *more exquisite than any lady, than all ladies, than all woman-kind.* JOHNSON.

There is a similar passage in *All's well that ends well*, Act II. sc. iii: "To any count; to all counts; to what is man."

TOLLET.

¹ ——— from every one

The best she hath,] So, in *The Tempest*:

" ——— but you, O you,

" So perfect and so peerless, are created

" Of every creature's best." MALONE.

² ——— *Close villain,*] A syllable being here wanting to complete the measure, perhaps we ought to read:

————— *Close villain, thou,*——. STEEVENS.

How can she be with him? When was she mis'd?
He is in Rome.

Clō. Where is she, fir? Come nearer;
No further halting: satisfy me home,
What is become of her?

Pis. O, my all-worthy lord!

Clō. All-worthy villain!
Discover where thy mistress is, at once,
At the next word,—No more of worthy lord,—
Speak, or thy silence on the instant is
Thy condemnation and thy death.

Pis. Then, fir,
This paper is the history of my knowledge
Touching her flight. [*Presenting a Letter.*]

Clō. Let's see't:—I will pursue her
Even to Augustus' throne.

Pis. Or this, or perish.³
She's far enough; and what he learns by
this, } *Afide.*
May prove his travel, not her danger.

³ *Or this, or perish.*] These words, I think, belong to Cloten,
who requiring the paper, says:

Let's see't:—I will pursue her

Even to Augustus' throne. Or this, or perish.

Then Pisanio giving the paper, says to himself:

She's far enough; &c. JOHNSON.

I own I am of a different opinion. *Or this, or perish*, properly belongs to Pisanio, who says to himself, as he gives the paper into the hands of Cloten, *I must either give it him freely, or perish in my attempt to keep it*; or else the words may be considered as a reply to Cloten's boast of following her to the throne of Augustus, and are added sily: *You will either do what you say, or perish, which is the more probable of the two.*—The subsequent remark, however, of Mr. Henley, has taught me diffidence in my attempt to justify the arrangement of the old copies. STEEVENS.

CLO.

Humph !

PIS. I'll write to my lord she's dead. O Imogen,
Safe may'st thou wander, safe return again !

[*Afide.*

CLO. Sirrah, is this letter true ?

PIS.

Sir, as I think.

CLO. It is Posthumus' hand ; I know't.—Sirrah, if thou would'st not be a villain, but do me true service ; undergo those employments, wherein I should have cause to use thee, with a serious industry,—that is, what villainy so'er I bid thee do, to perform it, directly and truly,—I would think thee an honest man : thou shouldest neither want my means for thy relief, nor my voice for thy preferment.

PIS. Well, my good lord.

CLO. Wilt thou serve me ? For since patiently

I cannot but think Dr. Johnson in the right, from the account of this transaction Pifanio afterwards gave :

“ ————— Lord Cloten,

“ Upon my lady's missing, came to me,

“ With his sword drawn ; foam'd at the mouth, and swore

“ If I discovered not which way she was gone,

“ *It was my instant death* : By accident,

“ I had a *feigned letter* of my master's

“ Then in my pocket, which directed him

“ To seek her on the mountains near to Milford.”

But if the words, *Or this, or perish*, belong to Pifanio, as the letter was *feigned*, they must have been spoken out, not aside.

HENLEY.

Cloten knew not, till it was tendered, that Pifanio had such a letter as he now presents ; there could therefore be no question concerning his giving it *freely* or *with-holding* it.

These words, in my opinion, relate to Pifanio's present conduct, and they mean, I think, “ I must either *practise this deceit* upon Cloten, or perish by his fury.” MALONE.

and constantly thou hast stuck to the bare fortune of that beggar Posthumus, thou canst not in the course of gratitude but be a diligent follower of mine. Wilt thou serve me?

Pis. Sir, I will.

Clo. Give me thy hand, here's my purse. Hast any of thy late master's garments in thy possession?

Pis. I have, my lord, at my lodging, the same suit he wore when he took leave of my lady and mistress.

Clo. The first service thou dost me, fetch that suit hither: let it be thy first service; go.

Pis. I shall, my lord. [*Exit.*

Clo. Meet thee at Milford-Haven:—I forgot to ask him one thing; I'll remember't anon:—Even there thou villain, Posthumus, will I kill thee.—I would, these garments were come. She said upon a time, (the bitterness of it I now belch from my heart,) that she held the very garment of Posthumus in more respect than my noble and natural person, together with the adornment of my qualities. With that suit upon my back, will I ravish her: First kill him, and in her eyes; there shall she see my valour, which will then be a torment to her contempt. He on the ground, my speech of insultment ended on his dead body,—and when my lust hath dined, (which, as I say, to vex her, I will execute in the clothes that she so praised,) to the court I'll knock her back, foot her home again. She hath despised me rejoicingly, and I'll be merry in my revenge.

Re-enter PISANIO, with the Clothes.

Be those the garments?

Pis. Ay, my noble lord.

Clo. How long is't since she went to Milford-Haven?

Pis. She can scarce be there yet.

Clo. Bring this apparel to my chamber; that is the second thing that I have commanded thee: the third is, that thou shalt be a voluntary mute to my design. Be but duteous, and true preferment shall tender itself to thee.—My revenge is now at Milford; 'Would I had wings to follow it!—Come, and be true. [*Exit.*

Pis. Thou bidd'st me to my loss: for, true to thee,

Were to prove false, which I will never be,
To him that is most true:⁴—To Milford go,
And find not her whom thou pursu'st. Flow, flow,
You heavenly blessings, on her! This fool's speed
Be cross'd with slowness; labour be his meed!
[*Exit.*

⁴ *To him that is most true.*] Pisanio, notwithstanding his master's letter, commanding the murder of Imogen, considers him as *true*, supposing, as he has already said to her, that Posthumus was abused by some villain, equally an enemy to them both. MALONE.

SCENE VI.

Before the Cave of Belarius.

Enter IMOGEN, in Boy's Clothes.

IMO. I see, a man's life is a tedious one :
 I have tir'd myself ; and for two nights together
 Have made the ground my bed. I should be sick,
 But that my resolution helps me.—Milford,
 When from the mountain-top Pisanio show'd thee,
 Thou wast within a ken : O Jove ! I think,
 Foundations fly the wretched :⁵ such, I mean,
 Where they should be reliev'd. Two beggars told
 me,
 I could not miss my way : Will poor folks lie,
 That have afflictions on them ; knowing 'tis
 A punishment, or trial ? Yes ; no wonder,
 When rich ones scarce tell true : To lapse in ful-
 nefs
 Is forer,⁶ than to lie for need ; and falsehood
 Is worse in kings, than beggars.—My dear lord !
 Thou art one o'the false ones : Now I think on
 thee,
 My hunger's gone ; but even before, I was
 At point to sink for food.—But what is this ?
 Here is a path to it : 'Tis some savage hold :
 I were best not call ;⁷ I dare not call : yet famine,

⁵ *Foundations fly the wretched :*] Thus, in the fifth *Æneid* :
 “ *Italiam sequimur fugientem.*” STEEVENS.

⁶ *Is forer,*] *Is a greater, or heavier crime.* JOHNSON.

⁷ *I were best not call ;*] Mr. Pope was so little acquainted with the language of Shakspeare's age, that instead of this the original reading, he substituted—*'Twere best not call.* MALONE.

Ere clean it o'erthrow nature, makes it valiant.
 Plenty, and peace, breeds cowards; hardnefs ever
 Of hardinefs is mother.—Ho! who's here?
 If any thing that's civil,⁸ fpeak; if favage,
 Take, or lend.⁹—Ho!—No anfwer? then I'll enter:

⁸ *If any thing that's civil,] Civil, for human creature.*

WARBURTON.

⁹ *If any thing that's civil, fpeak; if favage,*

Take, or lend.] I question whether, after the words, if favage, a line be not loft. I can offer nothing better than to read:

——— *Ho! who's here?*

If any thing that's civil, take or lend,

If favage, fpeak.

If you are *civilifed* and *peaceable*, take a price for what I want, or *lend* it for a future recompense; if you are *rough inhospitable* inhabitants of the mountain, *fpeak*, that I may know my fate.

JOHNSON.

It is by no means neceffary to fuppofe that *favage hold* fignifies the habitation of a *beaft*. It may as well be ufed for the cave of a *favage*, or *wild man*, who, in the romances of the time, were represented as refiding in the woods, like the famous *Orfon*, *Bremo* in the play of *Mucedorus*, or the *favage* in the tenth canto of the fourth Book of Spenser's *Fairy Queen*, and the fixth B. c. 4. STEEVENS.

Steevens is right in fuppofing that the word *favage* does not mean, in this place, a *wild beaft*, but a *brutifh man*, and in that fenfe it is oppofed to *civil*: in the former fenfe, the word *human* would have been oppofed to it, not *civil*. So, in the next Act, Imogen fays:

“ Our courtiers fay, all's *favage* but at court.”

And in *As you like it*, Orlando fays:

“ I thought that all things had been *favage* here.”

M. MASON.

The meaning, I think, is, If any one refides here that is accuftomed to the modes of civil life, anfwer me; but if this be the habitation of a wild and uncultivated man, or of one banifhed from fociety, that will enter into no converfe, let him at leaft *filently* furnifh me with enough to fupport me, accepting a price for it, or giving it to me without a price, in confideration of future recompense. Dr. Johnson's interpretation of the words *take*, or *lend*, is fupported by what Imogen fays afterwards:

Best draw my sword¹ and if mine enemy
But fear the sword like me, he'll scarcely look on't.
Such a foe, good heavens!

[*She goes into the Cave.*

Enter BELARIUS, GUIDERIUS, and ARVIRAGUS.

BEL. You, Polydore, have prov'd best woodman,²
and
Are master of the feast: Cadwal, and I,
Will play the cook and servant; 'tis our match:³
The sweat of industry would dry, and die,
But for the end it works to. Come; our stomachs
Will make what's homely, savoury: Weariness
Can snore upon the flint, when restive sloth⁴

“ Before I enter'd here, I call'd; and thought
“ To have *legg'd*, or *bought*, what I have took.”

but such licentious alterations as transferring words from one line to another, and transposing the words thus transferred, ought, in my apprehension, never to be admitted. MALONE.

¹ Best draw, *my sword*;] As elliptically, Milton, where the 2nd brother in *Comus* says:

“ *Best draw*, and stand upon our guard.” STEEVENS.

² — *woodman*,] A *woodman*, in its common acceptation (as in the present instance) signifies a *hunter*. For the particular and original meaning of the word, see Mr. Reed's note in *Measure for Measure*, Vol. VI. p. 372, n. 8. STEEVENS.

So, in *The Rape of Lucrece*:

“ He is no *woodman* that doth bend his bow

“ Against a poor unseasonable doe.” MALONE.

³ — 'tis our match:] i. e. our compact. See p. 519, l. 19.
STEEVENS.

⁴ — *when restive sloth*—] *Resty* signified, mouldy, rank. See Minshew, in v. The word is yet used in the North. Perhaps, however, it is here used in the same sense in which it is applied to a horse. MALONE.

Restive, in the present instance, I believe, means unquiet, shifting its posture, like a restive horse. STEEVENS.

Finds the down pillow hard.—Now, peace be here,
Poor house, that keep'st thyself!

GVI. I am throughly weary.

ARV. I am weak with toil, yet strong in appetite.

GVI. There is cold meat i'the cave; we'll browse
on that,

Whilst what we have kill'd be cook'd.

BEL. Stay; come not in:
[*Looking in.*

But that it eats our victuals, I should think
Here were a fairy.

GVI. What's the matter, fir?

BEL. By Jupiter, an angel! or, if not,
An earthly paragon!⁵—Behold divinenefs
No elder than a boy!

Enter IMOGEN.

IMO. Good masters, harm me not:
Before I enter'd here, I call'd; and thought
To have begg'd, or bought, what I have took:
Good troth,
I have stolen nought; nor would not, though I had
found
Gold strew'd o'the floor.⁶ Here's money for my
meat:
I would have left it on the board, so soon
As I had made my meal; and parted⁷

⁵ *An earthly paragon!*] The same phrase has already occurred
in *The Two Gentlemen of Verona*:

“No; but she is an *earthly paragon*.” STEEVENS.

⁶ — o'the *floor*.] Old copy—*i'the floor*. Corrected by Sir
T. Hanmer. MALONE.

⁷ — and parted—] A syllable being here wanting to the

With prayers for the provider.

GUI. Money, youth?

ARV. All gold and silver rather turn to dirt!
As 'tis no better reckon'd, but of those
Who worship dirty gods.

IMO. I see, you are angry:
Know, if you kill me for my fault, I should
Have died, had I not made it.

BEL. Whither bound?

IMO. To Milford-Haven, fir.⁸

BEL. What is your name?

IMO. Fidele, fir: I have a kinsman, who
Is bound for Italy; he embark'd at Milford;
To whom being going, almost spent with hunger,
I am fallen in this offence.⁹

BEL. Pr'ythee, fair youth,
Think us no churls; nor measure our good minds
By this rude place we live in. Well encounter'd!
'Tis almost night: you shall have better cheer
Ere you depart; and thanks, to stay and eat it.—
Boys, bid him welcome.

GUI. Were you a woman, youth,
I should woo hard, but be your groom.—In ho-
nefty,

measure, we might read, with Sir Thomas Hanmer—and parted
thence. STEEVENS.

⁸ ——— *fir.*] This word, which is deficient in the old copies,
has been supplied by some modern editor, for the sake of metre.
STEEVENS.

⁹ *I am fallen in this offence.*] *In*, according to the ancient
mode of writing, is here used instead of *into*. Thus, in *Othello*:

“ Fallen *in* the practice of a cursed slave.”

Again, in *King Richard III*:

“ But first, I'll turn you fellow *in* his grave.”

STEEVENS.

BEL. He wrings at some distress.³

GVI. 'Would, I could free't!

ARV. Or I; whate'er it be,
What pain it cost, what danger! Gods!

BEL. Hark, boys.
[*Whispering.*

IMO. Great men,
That had a court no bigger than this cave,
That did attend themselves, and had the virtue
Which their own conscience seal'd them, (laying by
That nothing gift of differing multitudes,)⁴

Between *price* and *prize* the distinction was not always observed in our author's time, nor is it at this day; for who has not heard persons above the vulgar confound them, and talk of high-*priz'd* and low-*priz'd* goods? MALONE.

The sense is, then had the prize thou hast mastered in me been less, and not have sunk thee, as I have done, by over-lading thee. HEATH.

³ He *wrings* at some distress.] i. e. writhes with anguish. So, in our author's *Much Ado about Nothing*:

“To those that *wring* under the load of sorrow.”

Again, in *Tom Tyler and his Wife*, bl. 1.

“I think I have made the cullion to *wring*.” STEEVENS.

⁴ *That nothing gift of differing multitudes,*] The poet must mean, that court, that obsequious adoration, which the shifting vulgar pay to the great, is a tribute of no price or value. I am persuaded therefore our poet coined this participle from the French verb, and wrote:

That nothing gift of defering multitudes:

i. e. obsequious, paying deference.—Deferer, *Ceder par respect à quelqu'un, obeir, condescendre, &c.*—Deferent, *civil, respectueux, &c.* RICHELET. THEOBALD.

He is followed by Sir Thomas Hanmer and Dr. Warburton; but I do not see why *differing* may not be a general epithet, and the expression equivalent to the *many-headed* rabble. JOHNSON.

It certainly may; but then nothing is predicated of the many-headed multitude, unless we supply words that the text does not exhibit, “That worthless boon of the *differing* or many-headed multitude, [*attending upon them, and paying their court to*

Could not out-peer these twain. Pardon me, gods!
I'd change my sex to be companion with them,
Since Leonatus false.⁵

BEL.

It shall be so:

Boys, we'll go dress our hunt.—Fair youth, come
in:

Discourse is heavy, fasting; when we have supped,

them;]" or suppose the whole line to be a periphrasis for *adulation* or *obeisance*.

There was no such word as *defering* or *deferring* in Shakespeare's time. "*Deferer a une compaignie*," Cotgrave, in his *Dictionary*, 1611, explains thus: "To yeeld, *referre*, or attribute much, unto a companie." MALONE.

That *nothing gift* which the multitude are supposed to bestow, is glory, reputation, which is a present of little value from their hands; as they are neither unanimous in giving it, nor constant in continuing it. HEATH.

I believe the old to be the right reading. *Differing multitudes* means *unsteady multitudes*, who are continually changing their opinions, and condemn to-day what they yesterday applauded.

M. MASON.

Mr. M. Mason's explanation is just. So, in the Induction to *The Second Part of King Henry IV*:

"The still discordant, wav'ring multitude."

STEEVENS.

⁵ *Since Leonatus false.*] Mr. M. Mason would read:

Since Leonatus is false.

but this conjecture is injurious to the metre. If we are to connect the words in question with the preceding line, and suppose that Imogen has completed all she meant to say, we might read:

Since Leonate is false.

Thus, for the convenience of versification, Shakespeare sometimes calls Prospero, Prosper, and Enobarbus, Enobarbe.

STEEVENS.

As Shakespeare has used "thy *mistress*' ear," and "*Menelaus*' tent," for thy *mistress*'s ear, and *Menelaus*'s tent, so, with still greater licence, he uses—*Since Leonatus false*, for—*Since Leonatus is false*. MALONE.

Of such a licence, I believe, there is no example either in the works of Shakespeare, or of any other author. STEEVENS.

We'll mannerly demand thee of thy story,
So far as thou wilt speak it.

GVI. Pray, draw near.

ARV. The night to the owl, and morn to the
lark, lefs welcome.

IMO. Thanks, fir.

ARV. I pray, draw near. [*Exeunt.*]

SCENE VII.

Rome.

Enter Two Senators and Tribunes.

1 *SEN.* This is the tenour of the emperor's writ ;
That fince the common men are now in action
'Gainft the Pannonians and Dalmatians ;
And that⁶ the legions now in Gallia are
Full weak to undertake our wars againft
The fallen-off Britons ; that we do incite
The gentry to this bufinefs : He creates
Lucius pro-conful : and to you the tribunes,
For this immediate levy, he commands
His absolute commiffion.⁷ Long live Cæfar !

⁶ *That fince the common men are now in action
'Gainft the Pannonians and Dalmatians ;
And that &c.]* Thefe facts are historical. STEEVENS.

See p. 505, n. 9. MALONE.

⁷ ——— and to you the tribunes,
For this immediate levy, he commands
His absolute commiffion.] He commands the commiffion to
be given to you. So we fay, I ordered the materials to the work-
men. JOHNSON.

TRI. Is Lucius general of the forces ?

2 SEN.

Ay.

TRI. Remaining now in Gallia ?

1 SEN.

With those legions

Which I have spoke of, whereunto your levy
Must be supplyant : The words of your commiffion
Will tie you to the numbers, and the time
Of their despatch.

TRI,

We will discharge our duty.

[*Exeunt.*

ACT IV. SCENE I.

The Forest, near the Cave.

Enter CLOTEN.

CLO. I am near to the place where they should meet, if Pisanio have mapped it truly. How fit his garments serve me ! Why should his mistress, who was made by him that made the tailor, not be fit too ? the rather (saying reverence of the word) for^s 'tis said, a woman's fitness comes by fits. Therein I must play the workman. I dare speak it to myself, (for it is not vain-glory, for a man and his glass to confer ; in his own chamber, I mean,) the lines of my body are as well drawn as his ; no less young, more strong, not beneath him

^s ——— for —] i. e. because. See p. 568, n. 4. STEEVENS.

in fortunes, beyond him in the advantage of the time, above him in birth, alike conversant in general services, and more remarkable in single oppositions :⁹ yet this imperseverant¹ thing loves him in my despite. What mortality is ! Posthumus, thy head, which now is growing upon thy shoulders, shall within this hour be off ; thy mistress enforced ; thy garments cut to pieces before thy face :² and all this done, spurn her home to her father :³ who may, haply, be a little angry for my so rough usage : but my mother, having power of his testiness, shall turn all into my commendations. My horse is tied

⁹ — *in single oppositions :*] In single combat. So, in *King Henry IV.* P. 1 :

“ In *single opposition*, hand to hand,

“ He did confound the best part of an hour,

“ In changing hardiment with great Glendower.”

An *opposite* was in Shakspeare the common phrase for an adversary, or antagonist. See Vol. XIV. p. 521, n. 4. MALONE.

¹ — *imperseverant* —] Thus the former editions. Sir T. Hanmer reads—*ill-perseverant*. JOHNSON.

Imperseverant may mean no more than *perseverant*, like *im-bosomed*, *impassioned*, *im-masked*. STEEVENS.

² — *before thy face :*] Posthumus was to have his head struck off, and then his garments cut to pieces before his face ! We should read—*her* face, i. e. Imogen's : done to despite her, who had said, she esteemed Posthumus's garment above the person of Cloten. WARBURTON.

Shakspeare, who in *The Winter's Tale*, makes a Clown say : “ If thou'lt see a thing to talk on after thou art dead,” would not scruple to give the expression in the text to so fantastick a character as Cloten. The garments of Posthumus might indeed be cut to pieces *before his face*, though his head were off ; no one, however, but Cloten, would consider this circumstance as any aggravation of the insult. MALONE.

³ — *spurn her home to her father ;*] Cloten seems to delight in rehearsing to himself his brutal intentions ; for all this he has already said in a former scene : “ —and when my lust hath dined,—to the court I'll knock her back, foot her home again.”

STEEVENS.

up safe: Out, sword, and to a fore purpose! Fortune, put them into my hand! This is the very description of their meeting-place; and the fellow dares not deceive me. [Exit.

SCENE II.

Before the Cave.

Enter, from the Cave, BELARIUS, GUIDERIUS, ARVIRAGUS, and IMOGEN.

BEL. You are not well: [*To IMOGEN.*] remain here in the cave;
We'll come to you after hunting.

ARV. Brother, stay here:
[*To IMOGEN.*

Are we not brothers?

IMO. So man and man should be;
But clay and clay differs in dignity,
Whose dust is both alike. I am very sick.

GUI. Go you to hunting, I'll abide with him.

IMO. So sick I am not;—yet I am not well:
But not so citizen a wanton, as
To seem to die, ere sick: So please you, leave me;
Stick to your journal course: the breach of custom
Is breach of all.⁴ I am ill; but your being by me
Cannot amend me: Society is no comfort

⁴ *Stick to your journal course: the breach of custom*

Is breach of all.] Keep your *daily* course uninterrupted; if the stated plan of life is once broken, nothing follows but confusion. JOHNSON.

To one not sociable: I'm not very sick,
 Since I can reason of it. Pray you, trust me here:
 I'll rob none but myself; and let me die,
 Stealing so poorly.

GVI. I love thee; I have spoke it:
 How much the quantity,⁵ the weight as much,
 As I do love my father.

BEL. What? how? how?

ARV. If it be sin to say so, sir, I yoke me
 In my good brother's fault: I know not why
 I love this youth; and I have heard you say,
 Love's reason's without reason; the bier at door,
 And a demand who is't shall die, I'd say,
My father, not this youth.

BEL. O noble strain! [*Aside.*
 O worthiness of nature! breed of greatness!
 Cowards father cowards, and base things fire base:
 Nature hath meal, and bran; contempt, and grace.
 I am not their father; yet who this should be,
 Doth miracle itself, lov'd before me.—
 'Tis the ninth hour o'the morn.

ARV. Brother, farewell.

IMO. I wish ye sport.

ARV. You health.—So please you, sir.⁶

IMO. [*Aside.*] These are kind creatures. Gods,
 what lies I have heard!

⁵ How much the quantity,] I read—As much the quantity.

JOHNSON.

Surely the present reading has exactly the same meaning. *How* much soever the mass of my affection to my father may be, so much precisely is my love for thee: and as much as my filial love weighs, so much also weighs my affection for thee. MALONE.

⁶ — So please you, sir.] I cannot relish this *courtly phrase* from the mouth of Arviragus. It should rather, I think, begin Imogen's speech. TYRWHITT.

Our courtiers say, all's savage, but at court :
 Experience, O, thou disprov'st report !
 The imperious seas⁷ breed monsters ; for the dish,
 Poor tributary rivers as sweet fish.
 I am sick still ; heart-sick :—Pisanio,
 I'll now taste of thy drug.

GVI. I could not stir him :⁸
 He said, he was gentle, but unfortunate ;⁹
 Dishonestly afflicted, but yet honest.

ARV. Thus did he answer me : yet said, hereafter
 I might know more.

BEL. To the field, to the field :—
 We'll leave you for this time ; go in, and rest.

ARV. We'll not be long away.

BEL. Pray, be not sick,
 For you must be our housewife.

IMO. Well, or ill,
 I am bound to you.

BEL. And so shalt be ever.¹

[*Exit* IMOGEN.

This youth, howe'er distress'd,² appears, he hath had
 Good ancestors.

⁷ *The imperious seas* —] *Imperious* was used by Shakspeare for *imperial*. See Vol. XV. p. 416, n. 8. MALONE.

⁸ *I could not stir him* :] Not *move* him to tell his story.

JOHNSON.

⁹ ——— gentle, *but unfortunate* ;] *Gentle*, is *well-born*, of birth above the vulgar. JOHNSON.

Rather, of rank above the vulgar. So, in *King Henry V* :

“ ——— be he ne'er so vile,

“ This day shall *gentle* his condition.” STEEVENS.

¹ *And so shall be ever.*] The adverb—*so*, was supplied by Sir Thomas Hamner for the sake of metre. STEEVENS.

² *Imo. Well, or ill,*

I am bound to you.

Bel. And so shalt be ever.—

This youth, howe'er distress'd, &c.] These speeches are

ARV. How angel-like he sings !

GUI. But his neat cookery !³ He cut our roots in
characters ;⁴
And fauc'd our broths, as Juno had been sick,
And he her dieter.

ARV. Nobly he yokes
A smiling with a sigh : as if the sigh
Was that it was, for not being such a smile ;
The smile mocking the sigh, that it would fly
From so divine a temple, to commix
With winds that sailors rail at.

GUI. I do note,
That grief and patience, rooted in him both,⁵
Mingle their spurs together.⁶

improperly distributed between Imogen and Belarius ; and I flatter myself that every reader of attention will approve of my amending the passage, and dividing them in the following manner :

Imo. *Well, or ill,*

I am bound to you ; and shall be ever.

Bel. *This youth, how'er distress'd, &c.* M. MASON.

And shalt be ever.] That is, you shall ever receive from me the same kindness that you do at present : you shall *thus* only be bound to me for ever. MALONE.

³ Gui. *But his neat cookery ! &c.*] Only the first four words of this speech are given in the old copy to Guiderius : The name of Arviragus is prefixed to the remainder, as well as to the next speech. The correction was made by Mr. Steevens. MALONE.

⁴ — *He cut our roots in characters ;*] So, in Fletcher's *Elder Brother*, Act IV :

“ And how to cut his meat *in characters.*” STEEVENS.

⁵ — *rooted in him both,*] Old copy—in *them.* Corrected by Mr. Pope. MALONE.

⁶ *Mingle their spurs together.*] *Spurs*, an old word for the fibres of a tree. POPE.

Spurs are the longest and largest leading roots of trees. Our poet has again used the same word in *The Tempest* :

ARV. Grow, patience!
And let the stinking elder, grief, untwine
His perishing root, with the increasing vine!⁷

BEL. It is great morning.⁸ Come; away.—Who's there?

Enter CLOTEN.

CLO. I cannot find those runagates; that villain
Hath mock'd me:—I am faint.

BEL. Those runagates!

“ ——— the strong bas'd promontory
“ Have I made shake, and by the *spurs*
“ Pluck'd up the pine and cedar.”

Hence probably the *spur* of a post; the short wooden buttress affixed to it, to keep it firm in the ground. MALONE.

⁷ *And let the stinking elder, grief, untwine*

His perishing root, with the increasing vine!] Shakspeare had only seen *English vines* which grow against walls, and therefore may be sometimes entangled with the *elder*. Perhaps we should read—*untwine—from the vine*. JOHNSON.

Surely this is the meaning of the words without any change. May patience increase, and may the stinking elder, grief, *no longer twine* his decaying [or destructive, if *perishing* is used actively,] root *with* the vine, patience, thus increasing!—As to *untwine* is here used for *to cease to twine*, so, in *King Henry VIII.* the word *uncontemned* having been used, the poet has constructed the remainder of the sentence as if he had written *not contemned*. See Vol. XV. p. 115, n. 6. MALONE.

Sir John Hawkins proposes to read—*entwine*. He says “ Let the stinking elder [*Grief*] *entwine* his root with the vine [*Patience*] and in the end *Patience* must outgrow *Grief*.”

STEEVENS.

There is no need of alteration. The elder is a plant whose roots are much shorter lived than the vine's, and as those of the vine swell and outgrow them, they must of necessity loosen their hold. HENLEY.

⁸ *It is great morning.*] A Gallicism. *Grand jour*. See Vol. XV. p. 391, n. 4. STEEVENS.

Means he not us? I partly know him; 'tis
Cloten, the son o'the queen. I fear some ambush.
I saw him not these many years, and yet
I know 'tis he:—We are held as outlaws:—Hence.

GVI. He is but one: You and my brother search
What companies are near: pray you, away;
Let me alone with him.

[*Exeunt BELARIUS and ARVIRAGUS.*]

CLO. Soft! What are you
That fly me thus? some villain mountaineers?
I have heard of such.—What slave art thou?

GVI. A thing
More slavish did I ne'er, than answering
*A slave without a knock.*⁹

CLO. Thou art a robber,
A law-breaker, a villain: Yield thee, thief.

GVI. To who? to thee? What art thou? Have
not I
An arm as big as thine? a heart as big?
Thy words, I grant, are bigger; for I wear not
My dagger in my mouth.¹ Say, what thou art;
Why I should yield to thee?

CLO. Thou villain base,
Know'st me not by my clothes?

⁹ ——— *than answering*
A slave without a knock.] Than answering that abusive word
slave. *Slave* should be printed in Italicks. M. MASON.

Mr. M. Mason's interpretation is supported by a passage in
Romeo and Juliet:

“ Now, Tybalt, take *the villain* back again.”

MALONE.

¹ ——— *for I wear not*
My dagger in my mouth,] So, in *Solyman and Perseda*,
1599:

“ *I fight not with my tongue: this is my oratrix.*”

MALONE.

GUI. No,² nor thy tailor, rascal,
Who is thy grandfather; he made those clothes,
Which, as it seems, make thee.³

CLO. Thou precious varlet,
My tailor made them not.

GUI. Hence then, and thank
The man that gave them thee. Thou art some fool;
I am loath to beat thee.

CLO. Thou injurious thief,
Hear but my name, and tremble.

GUI. What's thy name?

CLO. Cloten, thou villain.

GUI. Cloten, thou double villain, be thy name,
I cannot tremble at it; were't toad, or adder, spider,
'Twould move me sooner.

CLO. To thy further fear,
Nay, to thy mere confusion, thou shalt know
I'm son to the queen.

GUI. I'm sorry for't; not seeming
So worthy as thy birth.

CLO. Art not afraid?

GUI. Those that I reverence, those I fear; the
wife:
At fools I laugh, not fear them.

CLO. Die the death:⁴
When I have slain thee with my proper hand,

² *No,*] This negation is at once superfluous and injurious to the metre. STEEVENS.

³ *No, nor thy tailor, rascal, Who is thy grandfather; he made those clothes, Which, as it seems, make thee.*] See a note on a similar passage in a former scene, p. 526, n. 9. STEEVENS.

⁴ *Die the death :*] See Vol. VI. p. 286, n. 1. STEEVENS.

I'll follow those that even now fled hence,
 And on the gates of Lud's town set your heads:
 Yield, rustick mountaineer.⁵ [*Exeunt, fighting.*]

Enter BELARIUS and ARVIRAGUS.

BEL. No company's abroad.

ARR. None in the world: You did mistake him,
 sure.

BEL. I cannot tell: Long is it since I saw him,
 But time hath nothing blurr'd those lines of favour
 Which then he wore; the snatches in his voice,
 And burst of speaking,⁶ were as his: I am absolute,

⁵ *Yield, rustick mountaineer.*] I believe, upon examination, the character of Cloten will not prove a very consistent one. Act I. sc. iv. the Lords who are conversing with him on the subject of his rencontre with Posthumus, represent the latter as having neither put forth his strength or courage, but still advancing forwards to the prince, who retired before him; yet at this his last appearance, we see him fighting gallantly, and falling by the hand of Guiderius. The same persons afterwards speak of him as of a mere ass or idiot; and yet, Act III. sc. i. he returns one of the noblest and most reasonable answers to the Roman envoy: and the rest of his conversation on the same occasion, though *it may lack form a little*, by no means resembles the language of folly. He behaves with proper dignity and civility at parting with Lucius, and yet is ridiculous and brutal in his treatment of Imogen. Belarius describes him as not having sense enough to know what fear is (which he defines as being sometimes the effect of judgment); and yet he forms very artful schemes for gaining the affection of his mistress, by means of her attendants; to get her person into his power afterwards; and seems to be no less acquainted with the character of his father, and the ascendancy the Queen maintained over his uxorious weakness. We find Cloten, in short, represented at once as brave and dastardly, civil and brutish, sagacious and foolish, without that subtilty of distinction, and those shades of gradation between sense and folly, virtue and vice, which constitute the excellence of such mixed characters as Polonius in *Hamlet*, and the Nurse in *Romeo and Juliet*. STEEVENS.

⁶ — *the snatches in his voice,*
And burst of speaking,] This is one of our author's strokes

'Twas very Cloten.

ARV. In this place we left them :
I wish my brother make good time with him,
You say he is so fell.

BEL. Being scarce made up,
I mean, to man, he had not apprehension
Of roaring terrors ; for the effect of judgment
Is oft the cause of fear :⁷ But see, thy brother.

of observation. An abrupt and tumultuous utterance very frequently accompanies a confused and cloudy understanding.

JOHNSON.

⁷ ——— for the effect of judgment

Is oft the cause of fear :] [Old copy—*defect* of judgement—]
If I understand this passage, it is mock reasoning as it stands, and the text must have been slightly corrupted. Belarius is giving a description of what Cloten formerly was ; and in answer to what Arviragus says of *his being so fell*. “ Ay, (says Belarius) he was so fell ; and being scarce then at man’s estate, he had no apprehension of roaring terrors, i. e. of any thing that could check him with fears.” But then, how does the inference come in, built upon this ? *For defect of judgment is oft the cause of fear*. I think the poet meant to have said the mere contrary. Cloten was defective in judgment, and therefore did not fear. Apprehensions of fear grow from a judgment in weighing dangers. And a very easy change, from the traces of the letters, gives us this sense, and reconciles the reasoning of the whole passage :

——— for th’ effect of judgment

Is oft the cause of fear,——. THEOBALD.

Sir T. Hanmer reads with equal justness of sentiment :

——— for defect of judgment

Is oft the cure of fear,——.

But, I think, the play of *effect* and *cause* more resembling the manner of our author. JOHNSON.

If *fear*, as in other passages of Shakspeare, be understood in an active signification for what may cause fear, it means that Cloten’s defect of judgment caused him to commit actions to the terror of others, without due consideration of his own danger therein. Thus, in *King Henry IV. Part II* :

“ —— all these bold fears,

“ Thou see’st with peril I have answered.” TOLLET.

Re-enter GUIDERIUS, with CLOTEN'S Head.

GUI. This Cloten was a fool ; an empty purse,
There was no money in't : not Hercules
Could have knock'd out his brains, for he had none :⁸
Yet I not doing this, the fool had borne
My head, as I do his.

BEL. What hast thou done ?

GUI. I am perfect, what :⁹ cut off one Cloten's
head,

The objection to this interpretation is, that in this clause of the sentence it was evidently the poet's intention to assign a reason for Cloten's being *himself free from apprehension*, not to account for his *terrifying others*.

It is undoubtedly true, that defect of judgment, or not rightly estimating the degree of danger and the means of resistance, is often the cause of fear : the being possessed of judgment also may occasion fear, as he who maturely weighs all circumstances will know precisely his danger ; while the inconsiderate is rash and fool-hardy : but neither of these assertions, however true, can account for Cloten's having *no apprehension* of roaring terrors ; and therefore the passage must be corrupt. Mr. Theobald amends the text by reading :

— for the effect of judgment
Is oft the cause of fear.

but, though Shakspeare has in *King Richard III.* used *effect* and *cause* as synonymous, I do not think it probable he would say the *effect* was the *cause* ; nor do I think *the effect* and *the defect* likely to have been confounded : besides, the passage thus amended is liable to the objection already stated. I have therefore adopted Sir Thomas Hanmer's emendation. MALONE.

⁸ ——— not Hercules

Could have knock'd out his brains, for he had none :] This thought had occurred before in *Troilus and Cressida* :

“ —if he knock out either of your brains, a' were as good crack a fusty nut with no kernel.” STEEVENS.

⁹ *I am perfect, what :*] I am *well informed*, what. So, in this play :

“ I am perfect, the Pannonians are in arms.”

JOHNSON.

For we do fear the law ?⁴ What company
Discover you abroad ?

BEL. No single soul
Can we set eye on, but, in all safe reason,
He must have some attendants, Though his humour
Was nothing but mutation ;⁵ ay, and that

⁴ For we do fear the law ?] For is here used in the sense of *because*. So, in Marlowe's *Jew of Malta*, 1633 :

“ See the simplicity of these base slaves !

“ Who, *for* the villains have no faith themselves,

“ Think me to be a senseless lump of clay.”

Again, in *Othello* :

“ And, *for* I know thou art full of love,” &c.

MALONE.

⁵ ——— *Though his humour*

Was nothing but mutation ; &c.] [Old copy—his *honour*.]

What has his *honour* to do here, in his being changeable in this sort ? in his acting as a madman, or not ? I have ventured to substitute *humour*, against the authority of the printed copies : and the meaning seems plainly this : “ Though he was always fickle to the last degree, and governed by *humour*, not sound sense ; yet not madness itself could make him so hardy to attempt an enterprize of this nature alone, and unseconded.”

THEOBALD.

The text is right, and means, that the only notion he had of honour, was the fashion, which was perpetually changing.

WARBURTON.

This would be a strange description of honour ; and appears to me in its present form to be absolute nonsense. The sense indeed absolutely requires that we should adopt Theobald's amendment, and read *humour* instead of *honour*.

Belarius is speaking of the disposition of Cloten, not of his principles :—and this account of him agrees with what Imogen says in the latter end of the scene, where she calls him “ that *irregulous* devil Cloten.” M. MASON.

I am now convinced that the poet wrote—his *humour*, as Mr. Theobald suggested. The context strongly supports the emendation ; but what decisively entitles it to a place in the text is, that the editor of the folio has, in like manner printed *honour* instead of *humour* in *The Merry Wives of Windsor*, Act I. sc. iii :

“ Falstaff will learn the *honour* of the age.”

The quarto reads rightly—“ the *humour* of the age.”

From one bad thing to worse; not frenzy, not
 Absolute madness could so far have rav'd,
 To bring him here alone: Although, perhaps,
 It may be heard at court, that such as we
 Cave here, hunt here, are outlaws, and in time
 May make some stronger head: the which he hear-
 ing,
 (As it is like him,) might break out, and swear
 He'd fetch us in; yet is't not probable
 To come alone, either he so undertaking,
 Or they so suffering: then on good ground we fear,
 If we do fear this body hath a tail
 More perilous than the head.

ARV. Let ordinance
 Come as the gods foresay it: howsoe'er,
 My brother hath done well.

BEL. I had no mind
 To hunt this day: the boy Fidele's sickness
 Did make my way long forth.⁶

GVI. With his own sword,
 Which he did wave against my throat, I have ta'en
 His head from him: I'll throw't into the creek
 Behind our rock; and let it to the sea,
 And tell the fishes, he's the queen's son, Cloten:
 That's all I reckon. [Exit.

BEL. I fear, 'twill be reveng'd:
 'Would, Polydore, thou had'st not done't! though
 valour

On the other hand in the quarto, signat. A 3, we find, "—Sir, my honour is not for many words," instead of "—Sir, my honour," &c. MALONE.

⁶ *Did make my way long forth.*] Fidele's sickness made my walk forth from the cave tedious. JOHNSON.

So, in *King Richard III*:

"——our crosses on the way,

"Have made it tedious" &c. STEEVENS.

Becomes thee well enough.

ARV. 'Would I had done't,
So the revenge alone pursued me!—Polydore,
I love thee brotherly; but envy much,
Thou hast robb'd me of this deed: I would, re-
venges,
That possible strength might meet,⁷ would seek us
through,
And put us to our answer.

BEL. Well, 'tis done:—
We'll hunt no more to-day, nor seek for danger
Where there's no profit. I pry thee, to our rock;
You and Fidele play the cooks: I'll stay
Till hasty Polydore return, and bring him
To dinner presently.

ARV. Poor sick Fidele!
I'll willingly to him: To gain his colour,⁸
I'd let a parish of such Clotens blood,⁹
And praise myself for charity. [Exit.

⁷ ————— *revenges,*

That possible strength might meet,] Such pursuit of vengeance as fell within any possibility of opposition. JOHNSON.

⁸ ——— *To gain his colour,]* i. e. to restore him to the bloom of health, to recall the colour of it into his cheeks. STEEVENS.

⁹ *I'd let a parish of such Clotens blood,]* I would, says the young prince, to recover Fidele, kill as many Clotens as would fill a *parish*. JOHNSON.

“His visage, (says Fenner of a *catchpole*,) was almost eaten through with pock-holes, so that half a *parish* of children might have played at cherry-pit in his face.” FARMER.

Again, in *The Wits*, by Davenant, fol. 1673, p. 222 :

“Heaven give you joy sweet master Palatine

“And to you sir a whole *parish* of children.” REED.

The sense of the passage is, I would let blood (or bleed) a whole parish, or any number, of such fellows as Cloten; not, “I would let out a parish of blood.” EDWARDS.

Mr. Edwards is, I think, right. In the fifth Act we have :

BEL. O thou goddess,
 Thou divine Nature, how thyself thou blazon'st
 In these two princely boys! ¹ They are as gentle
 As zephyrs, blowing below the violet,
 Not wagging his sweet head: and yet as rough,
 Their royal blood enchas'd, as the rud'st wind, ²
 That by the top doth take the mountain pine,
 And make him stoop to the vale. 'Tis wonderful, ³
 That an invisible instinct should frame them ⁴

“ This man——hath
 “ More of thee merited, than a *band* of Clotens
 “ Had ever fear for.” MALONE.

¹ *O thou goddess,
 Thou divine Nature, how thyself thou blazon'st
 In these two princely boys!*] The first folio has:
Thou divine Nature; thou thyself thou blazon'st—
 The second folio omits the first *thou*. REED.

Read:

—— how *thyself thou blazon'st*——. M. MASON.

I have received this emendation, which is certainly judicious.
 STEEVENS.

² —— *They are as gentle
 As zephyrs, blowing below the violet,
 Not wagging his sweet head; and yet as rough,
 Their royal blood enchas'd, as the rud'st wind, &c.*] So, in
 our author's *Lover's Complaint*:

“ His qualities were beauteous as his form,
 “ For maiden tongu'd he was, and thereof free;
 “ Yet, if men mov'd him, was he such a storm
 “ As oft 'twixt May and April is to see,
 “ When winds breathe sweet, unruly though they be.”

MALONE.

³ —— *'Tis wonderful,*] Old copies—*wonder*. The correction
 is Mr. Pope's. So, in *The Merry Wives of Windsor*: “ Keep
 a good student from his book, and *it is wonderful*.”

STEEVENS.

⁴ *That an invisible instinct should frame them* —] The me-
 tre, says Mr. Heath, would be improved by reading:

That an instinct invisible should frame them—.

He probably did not perceive that in Shakespeare's time the accent

To royalty unlearn'd; honour untaught;
 Civility not seen from other; valour,
 That wildly grows in them, but yields a crop
 As if it had been sow'd! Yet still it's strange,
 What Cloten's being here to us portends;
 Or what his death will bring us.

Re-enter GUIDERIUS.

GUI. Where's my brother?
 I have sent Cloten's clotpoll down the stream,
 In embassy to his mother; his body's hostage
 For his return. [*Solemn Musick.*]

BEL. My ingenious instrument!
 Hark, Polydore, it sounds! But what occasion
 Hath Cadwal now to give it motion! Hark!

GUI. Is he at home?

BEL. He went hence even now.

GUI. What does he mean? since death of my
 dear'st mother
 It did not speak before. All solemn things
 Should answer solemn accidents. The matter?
 Triumphs for nothing, and lamenting toys,⁵
 Is jollity for apes, and grief for boys,
 Is Cadwal mad?

was laid on the second syllable of the word *instinct*. So, in one of our poet's Sonnets:

“As if by some *instinct* the wretch did find—.”

The old copy is certainly right. MALONE.

⁵ — *lamenting toys,*] Toys formerly signified freaks, or frolics. One of N. Breton's poetical pieces, printed in 1557, is called, “The *toy*es of an idle head.” See Vol. XIV. p. 275, n. 6; and Cole's *Dict.* 1679, in v. MALONE.

Toys are trifles. So, in *King Henry VI.* P. I:

“That for a *toy*, a thing of no regard.”

Re-enter ARVIRAGUS, bearing IMOGEN as dead, in his Arms.

BEL. Look, here he comes,
And brings the dire occasion in his arms,
Of what we blame him for!

ARR. The bird is dead,
That we have made so much on. I had rather
Have skipp'd from sixteen years of age to sixty,
To have turn'd my leaping time into a crutch,
Than have seen this.

GUI. O sweetest, fairest lily!
My brother wears thee not the one half so well,
As when thou grew'st thyself.

BEL. O, melancholy!
Who ever yet could found thy bottom?⁶ find
The ooze, to show what coast thy sluggish crare
Might easiliest harbour in?⁷—Thou blessed thing!

Again, in *Hamlet*:

“ Each toy seems prologue to some great amiss.”

STEEVENS.

⁶ O, melancholy!

Who ever yet could found thy bottom?] So, in *Alba, the
Monthes Mind of a Melancholy Lover*, by R. T. 1598:

“ This woeful tale, where sorrow is the ground,

“ Whose bottom's such as nere the depth is found.”

MALONE.

⁷ — what coast thy sluggish crare

Might easiliest harbour in?] The folio reads:

— thy sluggish care?

which Dr. Warburton allows to be a plausible reading, but substitutes *carrack* in its room; and with this, Dr. Johnson tacitly acquiesced, and inserted it in the text. Mr. Simpson, among his notes on Beaumont and Fletcher, has retrieved the true reading, which is—

— thy sluggish crare:

See *The Captain*, Act I. sc. ii:

Jove knows what man thou might'st have made;
 but I,⁸
 Thou diedst, a most rare boy, of melancholy!—
 How found you him?

“ ——— let him venture

“ In some decay'd *crare* of his own.”

A *crare*, says Mr. Heath, is a small trading vessel, called in the Latin of the middle ages *crayera*. The same word, though somewhat differently spelt, occurs in Harrington's translation of *Ariosto*, Book XXXIX. Stanza 28:

“ To ships, and barks, with gallies, bulks and *crayes*,” &c.

Again, in Heywood's *Golden Age*, 1611:

“ Behold a form to make your *cræers* and barks.”

Again, in Drayton's *Miseries of Queen Margaret*:

“ After a long chase took this little *cray*,

“ Which he suppos'd him safely should convey.”

Again, in the 22d Song of Drayton's *Polyolbion*:

“ ——— some shell, or little *crea*,

“ Hard labouring for the land on the high working sea.”

Again, in *Amintas for his Phillis*, published in *England's Helicon*, 1600:

“ Till thus my soule dooth passe in Charon's *crare*.”

Mr. Tollet observes that the word often occurs in Holinshed, as twice, p. 906, Vol. II. STEEVENS.

The word is used in the stat. 2 Jac. I. c. 32: “ ——— the owner of every ship, vessel, or *crayer*.” TYRWHITT.

Perhaps Shakspeare wrote—*thou, sluggish crare, might'st*, &c. The epithet *sluggish* is used with equal propriety, a *crayer* being a very slow-sailing unwieldy vessel. See Florio's *Italian Dict.* 1598, “ *Vurchio*. A hulke, a *crayer*; a lyter, a wherrie, or such vessel of burthen.” MALONE.

⁸ ——— *but I*,] This is the reading of the first folio, which later editors not understanding, have changed into *but ah!* The meaning of the passage I take to be this:—*Jove knows, what man thou might'st have made, but I know, thou died'st*, &c.

TYRWHITT.

I believe, “ *but ah!*” to be the true reading. *Ay* is through the first folio, and in all books of that time, printed instead of *ah!* Hence probably *I*, which was used for the affirmative participle 'ay, crept into the text here.

Heaven knows (says Belarius) *what a man thou would'st have been, had'st thou lived; but alas! thou died'st of melancholy, while yet only a most accomplished boy.* MALONE.

ARV. Stark,⁹ as you see :
Thus smiling, as some fly had tickled slumber,
Not as death's dart, being laugh'd at : his right
cheek .

Reposing on a cushion.

GUI. Where ?

ARV. O'the floor ;
His arms thus leagu'd : I thought, he slept ; and put
My clouted brogues¹ from off my feet, whose rude-
ness

Answer'd my steps too loud.

GUI. Why, he but sleeps :²
If he be gone, he'll make his grave a bed ;
With female fairies will his tomb be haunted,
And worms will not come to thee.³

⁹ *Stark*,] i. e. stiff. So, in *Measure for Measure* :

“ ————— guiltless labour

“ When it lies *starkly* in the traveller's bones.”

Again, in *King Henry IV.* Part I :

“ And many a nobleman lies *stark*—

“ Under the hoofs of vaunting enemies.” STEEVENS.

¹ — clouted *brogues* —] are shoes strengthened with *clout* or *hob-nails*. In some parts of England, thin plates of iron called *clouts*, are likewise fixed to the shoes of ploughmen and other rusticks. *Brog* is the Irish word for a kind of shoe peculiar to that kingdom. STEEVENS.

² *Why, he but sleeps* :] I cannot forbear to introduce a passage somewhat like this, from Webster's *White Devil, or Vittoria Corombona*, [1612] on account of its singular beauty :

“ Oh, thou soft natural death ! thou art joint twin

“ To sweetest slumber ! no rough-bearded comet

“ Stares on thy mild departure : the dull owl

“ Beats not against thy casement : the hoarse wolf

“ Scents not thy carrion :—pity winds thy corse,

“ While horror waits on princes !” STEEVENS.

³ *And worms will not come to thee.*] This change from the second person to the third, is so violent, that I cannot help im-

ARV. With fairest flowers,
 Whilst summer lasts,⁴ and I live here, Fidele,
 I'll sweeten thy sad grave: Thou shalt not lack
 The flower, that's like thy face, pale primrose; nor
 The azur'd hare-bell, like thy veins; no, nor
 The leaf of eglantine, whom not to slander,
 Out-sweeten'd not thy breath: the ruddock would,
 With charitable bill (O bill, fore-shaming
 Those rich-left heirs, that let their fathers lie
 Without a monument!) bring thee all this;
 Yea, and furr'd mosfs besides, when flowers are none,
 To winter-ground thy corse.⁵

puting it to the players, transcribers, or printers; and therefore wish to read:

And worms will not come to him. STEEVENS.

⁴ *With fairest flowers*

Whilst summer lasts, &c.] So, in *Pericles, Prince of Tyre*, (edit. 1609):

“ No, I will rob Tellus of her weede,

“ To strew thy greene with flowers, the yellowes, blues,

“ The purple violets and marygolds,

“ Shall as a carpet hang upon thy grave,

“ *While summer doyes doth last.*” STEEVENS.

⁵ — *the ruddock would,*

With charitable bill, — bring thee all this;

Yea, and furr'd mosfs besides, when flowers are none,

To winter-ground thy corse.] Here again, the metaphor is strangely mangled. What sense is there in *winter-grounding* a corse with *mosfs*? A corse might indeed be said to be *winter-grounded* in good thick clay. But the epithet *furr'd* to *mosfs* directs us plainly to another reading:

To winter-gown thy corse: —

i. e. thy summer habit shall be a light *gown* of *flowers*, thy winter habit a good warm *furr'd gown* of *mosfs*.

WARBURTON.

I have no doubt but that the rejected word was Shakspeare's, since the protection of the dead, and not their ornament, was what he meant to express. To *winter-ground* a plant, is to protect it from the inclemency of the winter-season, by straw, dung, &c. laid over it. This precaution is commonly taken in

GVI. Pr'ythee, have done;
And do not play in wench-like words with that

respect of tender trees or flowers, such as Arviragus, who loved Fidele, represents her to be.

The *ruddock* is the *red-breast*, and is so called by Chaucer and Spenser :

“ The tame *ruddock*, and the coward kite.”

The office of covering the dead is likewise ascribed to the *ruddock*, by Drayton in his poem called *The Owl* :

“ Cov'ring with moss the dead's unclosed eye,

“ The little *red-breast* teacheth charitie.”

See also, Lupton's *Thousand Notable Things*, B. I. p. 10.

STEEVENS.

— *the ruddock would*, &c.] Is this an allusion to the *Babes of the Wood*, or was the notion of the red-breast covering dead bodies, general before the writing that ballad? PERCY.

In *Cornucopia, or divers Secrets wherein is contained the rare Secrets in Man, Beasts, Foules, Fishes, Trees, Plantes, Stones, and such like most pleasant and profitable, and not before committed to bee printed in English. Newlie drawen out of divers Latine Authors into English*, by Thomas Johnson, 4to. 1596, signat. E. it is said : “ The robin redbrest if he find a man or woman dead, will cover all his face with mosse, and some thinke that if the body should remaine unburied that he would cover the whole body also.” REED.

This passage is imitated by Webster in his tragedy of *The White Devil*; and in such manner as confirms the old reading :

“ Call for the robin-red-breast and the wren,

“ Since o'er shady groves they hover,

“ And with leaves and flowers do cover

“ The friendless bodies of unburied men ;

“ Call unto his funeral dole

“ The ant, the field-mouse, and the mole,

“ To rear him *hillocks* that shall keep him warm,” &c.

FARMER.

Which of these two plays was first written, cannot now be determined. Webster's play was published in 1612, that of Shakspeare did not appear in print till 1623. In the preface to the edition of Webster's play, he thus speaks of Shakspeare : “ And lastly (without wrong last to be named) the right happy and copious industry of M. Shakspeare,” &c. STEEVENS.

We may fairly conclude that Webster imitated Shakspeare :

Which is so ferious. Let us bury him,
And not protract with admiration what
Is now due debt.—To the grave.

ARV. Say, where shall's lay him?

GUL. By good Euriphile, our mother.

ARV. Be't so :
And let us, Polydore, though now our voices
Have got the mannish crack, sing him to the ground,
As once our mother ;⁶ use like note, and words,
Save that Euriphile must be Fidele.

GUL. Cadwal,
I cannot sing : I'll weep, and word it with thee :
For notes of sorrow, out of tune, are worse
Than priests and fanes that lie.

for in the same page from which Dr. Farmer has cited the foregoing lines, is found a passage taken almost literally from *Hamlet*. It is spoken by a distracted lady :

“ — you're very welcome ;
“ Here's rosemary for you, and rue for you ;
“ Heart's ease for you ; I pray make much of it ;
“ I have left more for myself.”

Dr. Warburton asks, “ What sense is there in *winter-grounding* a corse with *mos*s ?” But perhaps *winter-ground* does not refer to *mos*s, but to the last antecedent, *flowers*. If this was the construction intended by Shakspeare, the passage should be printed thus :

*Yea, and furr'd mos*s besides,—when flowers are none
To winter-ground thy corse.

i. e. you shall have also a warm covering of moss, when there are no flowers to adorn thy grave with that ornament with which WINTER is usually decorated. So, in *Cupid's Revenge*, by Beaumont and Fletcher, 1625 : “ He looks like WINTER, stuck here and there with fresh *flowers*.”—I have not, however, much confidence in this observation. MALONE.

⁶ *As once our mother ;*] The old copy reads :

As once to our mother ;—

The compositor having probably caught the word—to from the preceding line. The correction was made by Mr. Pope.

MALONE.

ARV.

We'll speak it then.

BEL. Great griefs, I see, medicine the lefs:⁷ for
Cloten

Is quite forgot: He was a queen's son, boys:
And, though he came our enemy, remember,
He was paid for that:⁸ Though mean and mighty;
rotting

Together, have one dust; yet reverence,
(That angel of the world,⁹) doth make distinction
Of place 'tween high and low. Our foe was
princely;

And though you took his life, as being our foe,
Yet bury him as a prince.

GVI.

Pray you, fetch him hither.

Thersites' body is as good as Ajax;
When neither are alive.

⁷ *Great griefs, I see, medicine the lefs:]* So again, in this play:

“ — a touch more rare

“ Subdues all pangs, all fears.”

Again, in *King Lear*:

“ — Where the greater malady is fix'd,

“ The lesser is scarce felt.” MALONE.

⁸ *He was paid for that:]* Sir Thomas Hanmer reads:

He has paid for that:—

rather plausibly than rightly. *Paid* is for *punished*. So, Jonson:

“ Twenty things more, my friend, which you know due,

“ For which, or pay me quickly, or I'll pay you.”

JOHNSON.

So Falstaff, in *The Merry Wives of Windsor*, after having been beaten, when in the dress of an old woman, says, “ I pay'd nothing for it neither, but *was paid* for my learning.” See Vol. V. p. 185, n. 7; and Vol. XI. p. 286, n. 2. MALONE.

⁹ ————reverence,

(*That angel of the world,*)—] *Reverence*, or due regard to subordination, is the power that keeps peace and order in the world. JOHNSON.

ARV. If you'll go fetch him.
We'll say our song the whilst.—Brother, begin.
[Exit BELARIUS.]

GVI. Nay, Cadwal, we must lay his head to the
east ;
My father hath a reason for't.

ARV. 'Tis true.

GVI. Come on then, and remove him.

ARV. So,—Begin.

SONG.

GVI. *Fear no more the heat o'the sun,¹
Nor the furious winter's rages ;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages :
Golden lads and girls all must,
As chimney-sweepers, come to dust.*

ARV. *Fear no more the frown o'the great,
Thou art past the tyrant's stroke ;
Care no more to clothe, and eat ;
To thee the reed is as the oak :
The sceptre, learning, physick, must
All follow this, and come to dust.²*

¹ *Fear no more &c.*] This is the topick of consolation that nature dictates to all men on these occasions. The same farewell we have over the dead body in Lucian. Τέκνον "αθλιον" εκετι εψόησεις, εκετι πεινήσεις, &c. WARBURTON.

² *The sceptre, learning, &c.*] The poet's sentiment seems to have been this :—All human excellence is equally subject to the stroke of death :—neither the power of kings, nor the science of scholars, nor the art of those whose immediate study is the prolongation of life, can protect them from the final destiny of man. JOHNSON.

GUI. *Fear no more the lightning-flash,*
 ARV. *Nor the all-dreaded thunder-stone;*³
 GUI. *Fear not slander, censure rash;*⁴
 ARV. *Thou hast finish'd joy and moan:*
 BOTH. *All lovers young, all lovers must*
*Consign to thee,*⁵ *and come to dust.*

GUI. *No exorciser harm thee!*⁶
 ARV. *Nor no witchcraft charm thee!*
 GUI. *Ghost unlaid forbear thee!*
 ARV. *Nothing ill come near thee!*
 BOTH. *Quiet consummation have;*⁷
*And renowned be thy grave!*⁸

³ — the all-dreaded thunder-stone;] So, in Chapman's translation of the fifteenth *Iliad* :

“ — though I sinke beneath

“ The fate of being shot to hell by Jove's fell *thunder-stone*.” STEEVENS.

⁴ *Fear not slander, &c.*] Perhaps :

Fear not slander's censure rash. JOHNSON.

⁵ *Consign to thee,*] Perhaps :

Consign to this,—

And in the former stanza, for—*All follow this*, we might read—*All follow thee.* JOHNSON.

Consign to thee is right. So, in *Romeo and Juliet* :

“ ————— *seal*

“ A dateless bargain to engrossing death.”

To consign to thee, is to *seal the same contract* with thee, i. e. add their names to thine upon the register of death. STEEVENS.

⁶ *No exorciser harm thee!*] I have already remarked that Shakspeare invariably uses the word *exorciser* to express a person who can raise spirits, not one who lays them. M. MASON.

See Vol. VIII. p. 407, n. 3. MALONE.

⁷ *Quiet consummation have;*] *Consummation* is used in the same sense in *King Edward III.* 1596 :

“ My soul will yield this castle of my flesh,

“ This mangled tribute, with all willingness,

“ To darkness, *consummation*, dust and worms.”

Re-enter BELARIUS, with the Body of CLOTEN.

GVI. We have done our obsequies: Come lay him down.

BEL. Here's a few flowers; but about midnight, more:

The herbs, that have on them cold dew o'the night,
Are firewings fitt'ft for graves.—Upon their faces:⁹—

You were as flowers, now wither'd: even so
These herb'lets shall, which we upon you strow.—
Come on, away: apart upon our knees.

The ground, that gave them first, has them again:
Their pleasures here are past, so is their pain.

[*Exeunt BELARIUS, GUIDERIUS, and AR-
VIRAGUS.*]

IMO. [*Awaking.*] Yes, fir, to Milford-Haven;
Which is the way?—

I thank you.—By yon bush?—Pray, how far thither?

Milton, in his *Epitaph on the Marchioness of Winchester*, is indebted to the passage before us:

“Gentle lady, may thy grave

“Peace and quiet ever have!” STEEVENS.

So Hamlet says:

“——'tis a *consummation*

“Devoutly to be wish'd.” M. MASON.

’ — *thy grave!*] For the obsequies of Fidele, a song was written by my unhappy friend, Mr. William Collins of Chichester, a man of uncommon learning and abilities. I shall give it a place at the end, in honour of his memory. JOHNSON.

⁹ — *Upon their faces:*] Shakspeare did not recollect when he wrote these words, that there was but *one* face on which the flowers could be strowed. This passage might have taught Dr. Warburton not to have disturbed the text in a former scene. See p. 556, n. 2. MALONE.

'Ods pittikins !'—can it be fix miles yet ?—
 I have gone all night :—'Faith, I'll lie down and
 sleep.
 But, soft ! no bedfellow :—O, gods and goddeffes !
[*Seeing the Body.*]
 These flowers are like the pleasures of the world ;
 This bloody man, the care on't.—I hope, I dream ;
 For, so, I thought I was a cave-keeper,
 And cook to honest creatures : But 'tis not so ;
 'Twas but a bolt of nothing, shot at nothing,
 Which the brain makes of fumes :² Our very eyes
 Are sometimes like our judgments, blind. Good
 faith,
 I tremble still with fear : But if there be
 Yet left in heaven as finall a drop of pity
 As a wren's eye, fear'd gods, a part of it !
 The dream's here still : even when I wake, it is
 Without me, as within me ; not imagin'd, felt.
 A headless man !—The garments of Posthúmus !
 I know the shape of his leg : this is his hand ;
 His foot Mercurial ; his Martial thigh ;
 The brawns of Hercules : but his Jovial face³—

¹ 'Ods pittikins !] This diminutive adjuration is used by Decker and Webster in *Westward Hoe*, 1607 ; in *The Shoemaker's Holiday*, or *The Gentle Craft*, 1600. It is derived from *God's my pity*, which likewise occurs in *Cymbeline*.

STEEVENS.

² *Which the brain makes of fumes :*] So, in *Macbeth* :

“ That memory, the warder of the brain,

“ Shall be a fume.” STEEVENS.

³ — *his Jovial face* —] *Jovial* face signifies in this place, such a face as belongs to Jove. It is frequently used in the same sense by other old dramattick writers. So, Heywood, in *The Silver Age* :

“ — Alcides here will stand,

“ To plague you all with his high *Jovial hand*.”

Again, in Heywood's *Rape of Lucrece*, 1630 :

“ Thou *Jovial hand* hold up thy scepter high.”

Murder in heaven?—How?—'Tis gone.—Pisanio,
 All curses madd'd Hecuba gave the Greeks,
 And mine to boot, be darted on thee! Thou,
 Conspir'd with that irregulous devil,⁴ Cloten,
 Hast here cut off my lord.—To write, and read,
 Be henceforth treacherous!—Damn'd Pisanio
 Hath with his forged letters,—damn'd Pisanio—
 From this most bravest vessel of the world
 Struck the main-top!⁵—O, Posthumus! alas,
 Where is thy head? where's that? Ah me! where's
 that?

Pisanio might have kill'd thee at the heart,
 And left this head on.⁶—How should this be?
 Pisanio?

'Tis he, and Cloten: malice and lucre in them
 Have laid this woe here. O, 'tis pregnant, preg-
 nant!⁷

Again, in his *Golden Age*, 1611, speaking of Jupiter:

“————— all that stand,
 “ Sink in the weight of his high *Jovial* hand.”

STEEVENS.

⁴ *Conspir'd with that irregulous devil,*] I suppose it should be—
Conspir'd with th' irreligious devil,——. JOHNSON.

Irregulous (if there be such a word) must mean lawless, licen-
 tious, out of rule, *jura negans sibi nata*. In Reinolds's *God's*
Revenge against Adultery, edit. 1679, p. 121, I meet with “*ir-*
regulated lust.” STEEVENS.

⁵ ——— *the main-top!*] i. e. the top of the mainmast.

STEEVENS.

⁶ *Pisanio might have kill'd thee at the heart,*
And left this head on.—] I would willingly read:
And left thy head on. STEEVENS.

This head means the head of Posthumus; the head that *did*
 belong to *this* body. See p. 582, n. 9. MALONE.

⁷ ——— *'tis pregnant, pregnant!*] i. e. 'tis a ready, apposite
 conclusion. So, in *Hamlet*:

“ How *pregnant* sometimes his replies are?”

See Vol. VI. p. 191, n. 5. STEEVENS.

The drug he gave me, which, he said, was precious
 And cordial to me, have I not found it
 Murd'rous to the senses? That confirms it home:
 This is Pisanio's deed, and Cloten's: O!—
 Give colour to my pale cheek with thy blood,
 That we the horrider may seem to those
 Which chance to find us: O, my lord, my lord!

*Enter LUCIUS, a Captain, and other Officers, and a
 Soothsayer.*

CAP. To them the legions garrison'd in Gallia,
 After your will, have cross'd the sea; attending
 You here at Milford-Haven, with your ships:
 They are here in readiness.

LUC. But what from Rome?

CAP. The senate hath firr'd up the confines,
 And gentlemen of Italy; most willing spirits,
 That promise noble service: and they come
 Under the conduct of bold Iachimo,
 Sienna's brother.⁸

LUC. When expect you them?

CAP. With the next benefit o'the wind.

LUC. This forwardness
 Makes our hopes fair. Command, our present num-
 bers
 Be muster'd; bid the captains look to't.—Now, sir,
 What have you dream'd, of late, of this war's pur-
 pose?

⁸ *Sienna's brother.*] i. e. (as I suppose Shakspeare to have meant) brother to the Prince of Sienna: but, unluckily, *Sienna* was a republick. See W. Thomas's *Historye of Italye*, 4to. bl. l. 1561, p. 7, b. STEEVENS.

SOOTH. Last night the very gods show'd me a vision :⁹

(I fast, and pray'd,¹ for their intelligence,) Thus :—
I saw Jove's bird, the Roman eagle, wing'd
From the spongy south² to this part of the west,
There vanish'd in the sunbeams : which portends,
(Unless my sins abuse my divination,)
Success to the Roman host.

LUC. Dream often so,
And never false.—Soft, ho ! what trunk is here,
Without his top ? The ruin speaks, that sometime
It was a worthy building.—How ! a page !—
Or dead, or sleeping on him ? But dead, rather :
For nature doth abhor to make his bed
With the defunct, or sleep upon the dead.—
Let's see the boy's face.

CAP. He is alive, my lord.

LUC. He'll then instruct us of this body.—Young
one,
Inform us of thy fortunes ; for, it seems,
They crave to be demanded : Who is this,
Thou mak'st thy bloody pillow ? Or who was he,
That, otherwise than noble nature did,
Hath alter'd that good picture ?³ What's thy interest

⁹ *Last night the very gods show'd me a vision :*] It was no common dream, but sent from *the very gods*, or the gods themselves. JOHNSON.

¹ *I fast, and pray'd,*] *Fast* is here very licentiously used for *fasted*. So, in the novel subjoined to this play, we find—*lift* for *lifted*. MALONE.

² — *the spongy south*—] Milton has availed himself of this epithet, in his *Masque at Ludlow Castle* :

“ ————— Thus I hurl

“ My dazzling spells into the *spungy* air.” STEEVENS.

³ ————— *who was he,*

That, otherwise than noble nature did,

Hath alter'd that good picture ?] To *do* a picture, and a

In this sad wreck? How came it? Who is it?
What art thou?

Imo. I am nothing: or if not,
Nothing to be were better. This was my master,
A very valiant Briton, and a good,
That here by mountaineers lies slain:—Alas!
There are no more such masters: I may wander
From east to occident, cry out for service,
Try many, all good, serve truly, never⁴
Find such another master.

Luc. Lack, good youth!
Thou mov'st no less with thy complaining, than
Thy master in bleeding: Say his name, good friend.

Imo. Richard du Champ.⁵ If I do lie, and do

picture is well *done*, are standing phrases; the question therefore is,—Who has altered this picture, so as to make it otherwise than nature *did* it? JOHNSON.

Olivia, speaking of her own beauty as of a *picture*, asks Viola if it “is not well *done*?”

Again, in Chapman's version of the *Iliad*:

“—— The golden scourge most elegantly *done*

“ He tooke, and mounted to his seate——.”

Again, in the 14th Book:

“—— I'll grace thee with a throne

“ Incorruptible, all of gold, and elegantly *done*

“ By Mulciber.” STEEVENS.

Fecit was, till lately, the technical term universally annexed to pictures and engravings. HENLEY.

⁴ *Try many, all good, serve truly, never* —] We may be certain that this line was originally complete. I would, therefore, for the sake of metre, read:

Try many, and all good; serve truly, never &c.

It may be here observed, that the following is Chapman's version of a passage in the 14th *Odyssèy* of Homer:

“—— for I never shall

“ Finde so humane a royall mayster more,

“ Whatever sea I seeke, whatever shore.” STEEVENS.

⁵ *Richard du Champ,*] Shakspeare was indebted for his mo-

No harm by it, though the gods hear, I hope
 [Aside.
 They'll pardon it. Say you, fir?

LUC. Thy name?

IMO. Fidele.⁶

LUC. Thou dost approve thyself the very same :
 Thy name well fits thy faith ;⁷ thy faith, thy name.
 Wilt take thy chance with me ? I will not say,
 Thou shalt be so well master'd ; but, be sure,
 No less belov'd. The Roman emperor's letters,
 Sent by a consul to me, should not sooner
 Than thine own worth prefer thee : Go with me.

IMO. I'll follow, fir. But first, an't please the
 gods,

dern names (which sometimes are mixed with ancient ones) as well as his anachronisms, to the fashionable novels of his time. In a collection of stories, entitled *A Petite Palace of Pettie his Pleasure*, 1576, I find the following circumstances of ignorance and absurdity. In the story of the Horatii and the Curiatii, the *roaring of cannons* is mentioned. Cephalus and Procris are said to be of the court of Venice ; and “ *that her father wrought so with the duke, that this Cephalus was sent post in ambassage to the Turke.*—Eriphile, after the death of her husband Amphiarus, (*the Theban prophet*) calling to mind the affection wherein *Don Infortunio* was drowned towards her,” &c. *Cannon-shot* is found in Golding's version of Ovid's *Metamorphosis*, B. III.

STEEVENS.

This absurdity was not confined to novels. In Lodge's *Wounds of Civill War*, 1594, one of the directions is, “ *Enter Lucius Fauorinus, Pausanias, with Pedro a Frenchman,*” who speaks broken English ; the earliest dramattick specimen of this sort of jargon now extant. RITSON.

⁶ *Fidele.*] Old copy—*Fidele, fir* ; but for the sake of metre I have omitted this useless word of address, which has already occurred in the same line. STEEVENS.

⁷ *Thy name well fits thy faith ;*] A similar thought has been already met with in *King Henry V.* where Pistol having announced his name, the King replies : “ *It forts well with your fierceness.*” STEEVENS.

SCENE III.

*A Room in Cymbeline's Palace.*³

Enter CYMBELINE, Lords, and PISANIO.

Cym. Again; and bring me word, how 'tis with her.

A fever with the absence of her son;
A madness, of which her life's in danger:—Heavens,

How deeply you at once do touch me! Imogen,
The great part of my comfort, gone: my queen
Upon a desperate bed; and in a time
When fearful wars point at me; her son gone,
So needful for this present: It strikes me, past
The hope of comfort.—But for thee, fellow,
Who needs must know of her departure, and
Dost seem so ignorant, we'll enforce it from thee
By a sharp torture.

Pis. Sir, my life is yours,
I humbly set it at your will: But, for my mistress,
I nothing know where she remains, why gone,

³ — Cymbeline's *Palace*.] This scene is omitted against all authority by Sir T. Hanmer. It is indeed of no great use in the progress of the fable, yet it makes a regular preparation for the next Act. JOHNSON.

The fact is, that Sir Thomas Hanmer has inserted this supposed omission as the eighth scene of Act III. The scene which in Dr. Johnson's first edition is the eighth of Act III. is printed in a small letter under it in Sir T. Hanmer's, on a supposition that it was spurious. In this impression it is the third scene of Act IV. and that which in Dr. Johnson is the eighth scene of Act IV. is in this the seventh scene. STEEVENS.

Nor when she purposes return. 'Beseech your high-
ness,
Hold me your loyal servant.

1 *LORD.* Good, my liege,
The day that she was missing, he was here :
I dare be bound he's true, and shall perform
All parts of his subjection loyally.
For Cloten,—
There wants no diligence in seeking him,
And will,⁴ no doubt, be found.

CYM. The time's troublesome :
We'll slip you for a season ; but our jealousy
[*To PISANIO.*
Does yet depend.⁵

1' *LORD.* So please your majesty,

⁴ *And will,*] I think it should be read—*And he'll.*

STEEVENS.

There are several other instances of the personal pronoun being omitted in these plays, beside the present, particularly in *King Henry VIII.* nor is Shakspeare the only writer of that age that takes this liberty. So, in Stowe's *Chronicle*, p. 793, edit. 1631: "——after that he tooke boat at Queen Hith, and so came to his house ; where missing the afore named counsellors, fortified his house with full purpose to die in his own defence."

Again, in the Continuation of Hardyng's *Chronicle*, 1543 : "Then when they heard that Henry was safe returned into Britagne, rejoiced not a little."

Again, in Anthony Wood's *Diary*, ad ann. 1652 : "One of these, a most handsome virgin,—kneel'd down to Thomas Wood, with tears and prayers to save her life : and being stricken with a deep remorse, tooke her under his arme, went with her out of the church," &c.

See also *King Lear*, Act II. sc. iv. note on—"Having more man than wit about me, drew." MALONE.

⁵ —— our jealousy

Does yet depend.] My suspicion is yet undetermined ; if I do not condemn you, I likewise have not acquitted you. We now say, the cause is depending. JOHNSON.

The Roman legions, all from Gallia drawn,
Are landed on your coast; with a supply
Of Roman gentlemen, by the senate sent.

CYM. Now for the counsel of my son, and queen!—
I am amaz'd with matter.⁶

1 LORD. Good my liege,
Your preparation can affront no less
Than what you hear of:⁷ come more, for more
you're ready:
The want is, but to put those powers in motion,
That long to move.

CYM. I thank you: Let's withdraw:
And meet the time, as it seeks us. We fear not
What can from Italy annoy us; but
We grieve at chances here.—Away. [Exeunt.

PIS. I heard no letter⁸ from my master, since
I wrote him, Imogen was slain: 'Tis strange:
Nor hear I from my mistress, who did promise
To yield me often tidings; Neither know I
What is betid to Cloten; but remain
Perplex'd in all. The heavens still must work:

⁶ *I am amaz'd with matter.*] i. e. confounded by a variety of business. So, in *King John*:

“ I am amaz'd, methinks, and lose my way,
“ Among the thorns and dangers of this world.”

STEEVENS.

⁷ *Your preparation can affront &c.*] Your forces are able to face such an army as we hear the enemy will bring against us.

JOHNSON.

See p. 608, n. 6. MALONE.

⁸ *I heard no letter—*] I suppose we should read with Sir T. Hanmer:

I've had no letter——. STEEVENS.

Perhaps *letter* here means, not an epistle, but the elemental part of a syllable. This might have been a phrase in Shakspeare's time. We yet say—I have not *heard* a syllable from him.

MALONE.

Wherein I am false, I am honest; not true, to be true.⁹

These present wars shall find I love my country,
Even to the note o'the king,¹ or I'll fall in them.
All other doubts, by time let them be clear'd:
Fortune brings in some boats, that are not steer'd.

[*Exit.*]

SCENE IV.

Before the Cave.

Enter BELARIUS, GUIDERIUS, and ARVIRAGUS.

GVI. The noise is round about us.

BEL.

Let us from it.

ARV. What pleasure, sir, find we² in life, to
lock it

From action and adventure?

GVI.

Nay, what hope

Have we in hiding us? this way, the Romans
Must or for Britons slay us; or receive us
For barbarous and unnatural revolts³
During their use, and slay us after.

⁹ — *not true, to be true.*] The uncommon roughness of this line persuades me that the words—*to be*, are an interpolation, which, to prevent an ellipsis, has destroyed the measure.

STEEVENS.

¹ — *to the note o'the king,*] I will so distinguish myself, the king shall remark my valour. JOHNSON.

² — *find we*—] Old copy—*we find*. Corrected by the editor of the second folio. MALONE.

³ — *revolts*—] i. e. revolters. So, in *King John*:

“Lead me to the *revolts* of England here.” STEEVENS.

BEL. Sons,
 We'll higher to the mountains; there secure us.
 To the king's party there's no going: newness
 Of Cloten's death (we being not known, not must-
 ter'd
 Among the bands) may drive us to a render
 Where we have liv'd;⁴ and so extort from us
 That which we've done, whose answer⁵ would be
 death
 Drawn on with torture.

GUI. This is, sir, a doubt,
 In such a time, nothing becoming you,
 Nor satisfying us.

ARV. It is not likely,
 That when they hear the Roman horses⁶ neigh,
 Behold their quarter'd fires,⁷ have both their eyes
 And ears so cloy'd importantly as now,

⁴ ————— a render

Where we have liv'd;] An account of our place of abode. This dialogue is a just representation of the superfluous caution of an old man. JOHNSON.

Render is used in a similar sense in *Timon of Athens*, Act V:

“ And sends us forth to make their sorrow'd render.”

STEEVENS.

So, again, in this play:

“ My boon is, that this gentleman may *render*,

“ Of whom he had this ring.” MALONE.

⁵ ——— *whose answer* —] The *retaliation* of the death of Cloten would be *death*, &c. JOHNSON.

⁶ ——— the *Roman horses* —] Old copy—*their* Roman. This is one of the many corruptions into which the transcriber was led by his ear. The correction was made by Mr. Rowe.

MALONE.

⁷ ——— *their quarter'd fires*,] Their fires regularly disposed.

JOHNSON.

Quarter'd fires I believe, means no more than *fires in the respective quarters* of the Roman army. STEEVENS.

That they will waste their time upon our note,
To know from whence we are.

BEL. O, I am known
Of many in the army : many years,
Though Cloten then but young, you see, not wore
him

From my remembrance. And, besides, the king
Hath not deserv'd my service, nor your loves ;
Who find in my exile the want of breeding,
The certainty of this hard life ;⁸ aye hopeless
To have the courtesy your cradle promis'd,
But to be still hot summer's tanlings, and
The shrinking slaves of winter.

GVI. Than be so,
Better to cease to be. Pray, sir, to the army :
I and my brother are not known ; yourself,
So out of thought, and thereto so o'ergrown,⁹
Cannot be question'd.

ARV. By this sun that shines,
I'll thither : What thing is it, that I never
Did see man die ? scarce ever look'd on blood,
But that of coward hares, hot goats, and venison ?
Never bestrid a horse, save one, that had
A rider like myself, who ne'er wore rowel
Nor iron on his heel ? I am ashamed
To look upon the holy sun, to have
The benefit of his bless'd beams, remaining
So long a poor unknown.

GVI. By heavens, I'll go :

⁸ *The certainty of this hard life ;]* That is, the certain consequence of this hard life. MALONE.

⁹ ——— *o'ergrown,*] Thus, Spenser :

“ ——— *o'ergrown* with old decay,

“ And hid in darkness that none could behold

“ The hue thereof.” STEEVENS.

If each of you would take this course, how many
Must murder wives much better than themselves,
For wrying but a little ?⁴—O, Pisanio !
Every good servant does not all commands :
No bond, but to do just ones.—Gods ! if you
Should have ta'en vengeance on my faults, I never
Had liv'd to put on⁵ this : so had you saved

crime to Pisanio; he next sooths his mind to an artificial and momentary tranquillity, by trying to think that he has been only an instrument of the gods for the happiness of Imogen. He is now grown reasonable enough to determine, that having done so much evil, he will do no more; that he will not fight against the country which he has already injured; but as life is no longer supportable, he will die in a just cause, and die with the obscurity of a man who does not think himself worthy to be remembered. JOHNSON.

³ ——— *I wish'd*—] The old copy reads—*I am wish'd*.

STEEVENS.

The correction was made by Mr. Pope. MALONE.

⁴ *For wrying but a little?*] This uncommon verb is likewise used by Stanyhurst in the third book of the translation of Virgil, 1582:

“ ——— the maysters *wrye* their vessels.”

Again, in Sidney's *Arcadia*, Lib. I. edit. 1633, p. 67: “ — that from the right line of vertue are *wryed* to these crooked shifts.”

Again, in Daniel's *Cleopatra*, 1599:

“ ——— in her sinking down she *wryes*

“ The diadem ———.” STEEVENS.

The following passage in *Troilus and Cressida*, may help to explain the word—*encounter*. In Vol. XV. p. 407, Ulysses says:

“ O, these *encounterers* so glib of tongue

“ That give *accofing* welcome ere it come.”

Accofing is surely the true reading; and I am still inclined to read *frayed* instead of *stained*. So, in *Cymbeline*:

“ ——— how many

“ Must murder wives much better than themselves,

“ For *wrying* but a little.” M. MASON.

⁵ ——— *to put on* —] Is to *incite* to *instigate*. JOHNSON.

So, in *Macbeth*:

“ ——— the powers above

“ *Put on* their instruments.” STEEVENS.

The noble Imogen to repent ; and struck
 Me wretch, more worth your vengeance. But, alack,
 You snatch some hence for little faults ; that's love,
 To have them fall no more : you some permit
 To second ill with ill, each elder worse ;⁶
 And make them dread it to the doer's thrift.⁷

⁶ — *each elder worse* ;] For this reading all the later editors have contentedly taken,

— *each worse than other* ;

without enquiries whence they have received it. Yet they knew, or might know, that it has no authority. The original copy reads :

— *each elder worse* ;

The last deed is certainly not the oldest, but Shakspeare calls the deed of an elder man an elder deed. JOHNSON.

— *each elder worse* ;] i. e. where corruptions are, they grow with years, and the oldest finner is the greatest. You, Gods, permit some to proceed in iniquity, and the older such are, the more their crime. TOLLET.

I believe our author must answer for this inaccuracy, and that he inadvertently considered the latter evil deed as the elder ; having probably some general notion in his mind of a quantity of evil commencing with our first parents, and gradually accumulating in process of time by a repetition of crimes.

MALONE.

⁷ *And make them dread it to the doers' thrift.*] The divinity schools have not furnished juster observations on the conduct of Providence, than Posthumus gives us here in his private reflections. You gods, says he, act in a different manner with your different creatures :

“ You snatch some hence for little faults ; that's love,

“ To have them fall no more :—.”

Others, says our poet, you permit to live on, to multiply and increase in crimes :

“ And make them dread it, to the doers' thrift.”

Here is a relative without an antecedent substantive ; which is a breach of grammar. We must certainly read :

And make them dreaded, to the doer's thrift.

i. e. others you permit to aggravate one crime with more ; which enormities not only make them revered and dreaded, but turn in

But Imogen is your own : Do your best wills,

other kinds to their advantage. Dignity, respect, and profit, accrue to them from crimes committed with impunity.

THEOBALD.

This emendation is followed by Sir T. Hanmer. Dr. Warburton reads, I know not whether by the printer's negligence :

And make them dread to the doers' thrift.

There seems to be no very satisfactory sense yet offered. I read, but with hesitation,—

And make them deeded, to the doers' thrift.

The word *deeded* I know not indeed where to find ; but Shakespeare has, in another sense, *undeeded* in *Macbeth* :

“ ————— my sword

“ I sheath again *undeeded*.”

I will try again, and read thus :

— *others you permit*

To second ills with ills, each other worse,

And make them trade it, to the doers' thrift.

Trade and *thrift* correspond. Our author plays with *trade*, as it signifies a lucrative vocation, or a frequent practice. So Isabella says :

“ Thy sin's, not accidental, but a *trade*.” JOHNSON.

However ungrammatical, I believe the old reading is the true one. To make them *dread it* is to make them *persevere in the commission of dreadful actions*. Dr. Johnson has observed on a passage in *Hamlet*, that Pope and Rowe have not refused this mode of speaking :—“ *To sinner it, or saint it,*”—and “ *to coy it.*” STEEVENS.

Mr. Steevens's interpretation appears to me inadmissible.

MALONE.

There is a meaning to be extracted from these words as they now stand, and in my opinion not a bad one :—“ Some you snatch from hence for little faults ; others you suffer to heap ills on ills, and afterwards make them dread their having done so, to the eternal welfare of the doers.”

The whole speech is in a religious strain.—*Thrift* signifies a *state of prosperity*. It is not the commission of the crimes that is supposed to be for the doer's thrift, but his dreading them afterwards, and of course repenting, which ensures his salvation.—The same sentiment occurs in *The False One*, though not so

And make me blefs'd to obey!⁸—I am brought hi-
ther

Among the Italian gentry, and to fight
Against my lady's kingdom: 'Tis enough
That, Britain, I have kill'd thy mistress; peace!
I'll give no wound to thee. Therefore, good hea-
vens,

Hear patiently my purpose: I'll disrobe me
Of these Italian weeds, and suit myself
As does a Briton peasant: so I'll fight
Against the part I come with; so I'll die
For thee, O Imogen, even for whom my life
Is, every breath, a death: and thus, unknown,
Pitied nor hated, to the face of peril
Myself I'll dedicate. Let me make men know
More valour in me, than my habits show.
Gods, put the strength o'the Leonati in me!
To shame the guise o'the world, I will begin
The fashion, less without, and more within.

[*Exit.*

seriously introduced, where the Soldier, speaking of the contri-
tion of Septimius, who murdered Pompey, says, "he was happy
he was a rascal, to come to this." M. MASON.

⁸ — *Do your best wills,*

And make me blefs'd to obey!] So the copies. It was more
in the manner of our author to have written:

— *Do your blefs'd wills,*

And make me blefs'd t' obey! JOHNSON.

SCENE II.

The same.

Enter at one Side, LUCIUS, IACHIMO, and the Roman Army; at the other Side, the British Army; LEONATUS POSTHUMUS following it, like a poor Soldier. They march over, and go out. Alarums. Then enter again in skirmish, IACHIMO and POSTHUMUS: he vanquisheth and disarmeth IACHIMO, and then leaves him.

IACH. The heaviness and guilt within my bosom
Takes off my manhood: I have belied a lady,
The princess of this country, and the air on't
Revengingly enfeebles me; Or could this carl,⁹
A very drudge of nature's, have subdu'd me,
In my profession? Knighthoods and honours, borne
As I wear mine, are titles but of scorn.
If that thy gentry, Britain, go before
This lout, as he exceeds our lords, the odds
Is, that we scarce are men, and you are gods.

[*Exit.*

* — *this carl,*] *Carl* or *churl* (ceorl, Sax.) is a clown or husbandman. RITSON.

Verstegan says *ceorle*, now written *churle*, was anciently understood for a *sturdy fellow*. REED.

Carle is used by our old writers in opposition to a *gentleman*. See the poem of *John the Reeve*. PERCY.

Carlot is a word of the same signification, and occurs in our author's *As you like it*. Again, in an ancient *Interlude*, or *Morality*, printed by Raffell, without title or date:

“ A *carlys* sonne, brought up of nought.”

The Battle continues ; the Britons fly ; CYMBELINE is taken ; then enter, to his rescue, BELARIUS, GUIDERIUS, and ARVIRAGUS.

BEL. Stand, stand ! We have the advantage of
the ground ;
The lane is guarded : nothing routs us, but
The villainy of our fears.

GUI. ARV. Stand, stand, and fight !

Enter POSTHUMUS, and seconds the Britons : They rescue CYMBELINE, and exeunt. Then, enter LUCIUS, IACHIMO, and IMOGEN.

LUC. Away, boy, from the troops, and save thy-
self :
For friends kill friends, and the disorder's such
As war were hood-wink'd.

IACH. 'Tis their fresh supplies.

LUC. It is a day turn'd strangely : Or betimes
Let's re-enforce, or fly. [*Exeunt.*]

The thought seems to have been imitated in *Philaster* :
“ The gods take part against me ; could this boor
“ Have held me thus else ? ” STEEVENS.

SCENE III.

Another Part of the Field.

Enter POSTHUMUS and a British Lord.

LORD. Cam'st thou from where they made the stand ?

POST. I did :
Though you, it seems, come from the fliers.

LORD. I did.

POST. No blame be to you, fir ; for all was lost,
But that the heavens fought :¹ The king himself
Of his wings destitute,² the army broken,
And but the backs of Britons seen, all flying
Through a strait lane ; the enemy full-hearted,
Lolling the tongue with slaughtering, having work
More plentiful than tools to do't, struck down
Some mortally, some slightly touch'd, some falling
Merely through fear ; that the strait pass was damm'd
With dead men, hurt behind, and cowards living
To die with lengthen'd flame.

LORD. Where was this lane ?

¹ *But that the heavens fought :*] So, in *Judges*, v. 20 :
“ They fought from heaven : the stars in their courses fought
against Sifera.” STEEVENS.

² — *The king himself*
Of his wings destitute,] “ The Danes rushed forth with such
violence upon their adversaries, that first the right, and then after
the left wing of the Scots, was constrained to retire and flee
back.—HAIE beholding *the king*, with the most part of the
nobles, fighting with great valiancie in the middle ward, now
destitute of the wings,” &c. Holinshed. See the next note.

Post. Close by the battle, ditch'd, and wall'd
with turf;³

Which gave advantage to an ancient foldier,—
An honest one, I warrant; who deserv'd
So long a breeding, as his white beard came to,
In doing this for his country;—athwart the lane,
He, with two striplings, (lads more like to run
The country base,⁴ than to commit such slaughter;
With faces fit for masks, or rather fairer
Than those for preservation cas'd, or shame,)⁵
Made good the passage; cry'd to those that fled,

³ *Close by the battle, &c.*] The stopping of the Roman army by three persons, is an allusion to the story of the Hays, as related by Holinshed in his *History of Scotland*, p. 155: "There was neere to the place of the battel, a long lane fenced on the sides with ditches and walles made of turfe, through the which the Scots which fled were beaten downe by the enemies on heapes.

"Here Haic with his sonnes supposing they might best staie the flight, placed themselves overthwart the lane, beat them backe whom they meet fleeing, and spared neither friend nor fo; but downe they went all such as came within their reach, where-with divers hardie personages cried unto their fellowes to returne backe unto the battell," &c.

It appears from Peck's *New Memoirs*, &c. Article 88, that Milton intended to have written a play on this subject.

MUSGRAVE.

⁴ *The country base,*] i. e. a rustick game called *prison-bars*, vulgarly *prison-base*. So, in the tragedy of *Hoffman*, 1632:

"—— I'll run a little course
"At *base*, or barley-brake——."

Again, in *The Antipodes*, 1638:

"—— my men can run at *base*."

Again, in the 30th Song of Drayton's *Polyolbion*:

"At hood-wink, barley-brake, at tick, or *prison-base*."

Again, in Spenser's *Fairy Queen*, Book V. ch. viii:

"So ran they all as they had been at *base*." STEEVENS.

See Vol. IV. p. 192, n. 2. MALONE.

⁵ —— *for preservation cas'd, or shame.*] *Shame* for modesty.

WARBURTON.

Our Britain's harts die flying, not our men :
 To darkness fleet, souls that fly backwards ! Stand ;
 Or we are Romans, and will give you that
 Like beasts, which you shun beastly ; and may save,
 But to look back in frown : stand, stand.—These
 three,

Three thousand confident, in act as many,
 (For three performers are the file, when all
 The rest do nothing,) with this word, *stand, stand,*
 Accommodated by the place, more charming,
 With their own nobleness, (which could have turn'd
 A distaff to a lance,) gilded pale looks,
 Part, shame, part, spirit renew'd ; that some, turn'd
 coward

But by example (O, a sin in war,
 Damn'd in the first beginners !) 'gan to look
 The way that they did, and to grin like lions
 Upon the pikes o'the hunters. Then began
 A stop i'the chaser, a retire ; anon,
 A rout, confusion thick : Forthwith, they fly
 Chickens, the way which they stoop'd eagles ; slaves,
 The strides they victors made :⁶ And now our
 cowards

(Like fragments in hard voyages,) became
 The life o'the need ;⁷ having found the back-door
 open

⁶ — they *victors made* :] The old copy has—*the victors* &c.
 The emendation was made by Mr. Theobald. MALONE.

⁷ — became

The life o'the need ;] i. e. that *have become* the life, &c.
 Shakspeare should have written *become*, but there is, I believe,
 no corruption. In his 134th Sonnet, he perhaps again uses *came*
 as a participle :

“ The statute of thy beauty thou wilt take,
 “ Thou usurer, that put'st forth all to use,
 “ And sue a friend, *came* debtor for thy sake.”

Of the unguarded hearts, Heavens, how they wound !
Some, slain before ; some, dying ; some, their
friends

O'er-borne i'the former wave : ten, chac'd by one,
Are now each one the slaughter-man of twenty :
Those, that would die or ere resist, are grown
The mortal bugs⁸ o'the field.

LORD. This was strange chance :
A narrow lane ! an old man, and two boys !

POST. Nay, do not wonder at it :⁹ You are made
Rather to wonder at the things you hear,
Than to work any. Will you rhyme upon't,
And vent it for a mockery ? Here is one :
*Two boys, an old man twice a boy, a lane,
Preserv'd the Britons, was the Romans' bane.*

LORD. Nay, be not angry, fir.

POST. 'Lack, to what end ?
Who dares not stand his foe, I'll be his friend :
For if he'll do, as he is made to do,
I know, he'll quickly fly my friendship too.
You have put me into rhyme.

LORD. Farewell ; you are angry.
[*Exit.*

Became, however, in the text may be a verb. If this was intended, the parenthesis should be removed. MALONE.

⁸ — *bugs*—] Terrors. JOHNSON.

So, in *The First Part of Jeronimo*, 1605 :

“ Where nought but furies, *bugs*, and tortures dwell.”

Again, in *The Battle of Alcazar*, 1594 :

“ Is Amurath Bassa such a *bug*,

“ That he is mark'd to do this doughty deed ?”

STEEVENS.

See Vol. XIV. p. 180, n. 3. MALONE.

⁹ *Nay, do not wonder at it :*] Posthumus first bids him not wonder, then tells him in another mode of reproach, that wonder is all that he was made for. JOHNSON.

Post. Still going?—This is a lord!¹ O noble misery!

To be i'the field, and ask, what news, of me!
To-day, how many would have given their honours
To have fav'd their carcasses? took heel to do't,
And yet died too? I, in mine own woe charm'd,²
Could not find death, where I did hear him groan;
Nor feel him, where he struck: Being an ugly
monster,

'Tis strange, he hides him in fresh cups, soft beds,
Sweet words; or hath more ministers than we
That draw his knives i'the war.—Well, I will find
him:

For being now a favourer to the Roman,³

¹ — *This is a lord!*] Read:—*This a lord!* RITSON.

² — *I, in mine own woe charm'd,*] Alluding to the common superstition of *charms* being powerful enough to keep men unhurt in battle. It was derived from our Saxon ancestors, and so is common to us with the Germans, who are above all other people given to this superstition; which made Erasmus, where, in his *Moriæ Encomium*, he gives to each nation its proper characteristick, say, “*Germani corporum proceritate & magiæ cognitione sibi placent.*” And Prior, in his *Alma*:

“North Britons hence have *second fight*;

“And Germans free from *gun-shot fight.*”

WARBURTON.

See Vol. X. p. 289, n. 6. So, in Drayton's *Nymphidia*:

“Their seconds minister an oath

“Which was indifferent to them both,

“That, on their nightly faith and troth,

“No *magick* them supplied;

“And fought them that they had no *charms*

“Wherewith to work each other's harms,

“But come with simple open arms

“To have their causes tried.”

Again, in Chapman's version of the tenth Book of Homer's *Odyſſey*:

“Enter her roof; for thou'rt to all proof *charm'd*

“Against the ill day.” STEEVENS.

³ — *favourer to the Roman,*] The editions before Sir Tho-

No more a Briton, I have re-sum'd again
 The part I came in: Fight I will no more,
 But yield me to the veriest hind, that shall
 Once touch my shoulder. Great the slaughter is
 Here made by the Roman; great the answer be⁴
 Britons must take; For me, my ranfome's death;
 On either side I come to spend my breath;
 Which neither here I'll keep, nor bear again,
 But end it by some means for Imogen.

Enter Two British Captains, and Soldiers.

1 *CAP.* Great Jupiter be prais'd! Lucius is ta-
 ken:
 'Tis thought, the old man and his sons were angels.
 2 *CAP.* There was a fourth man, in a silly habit,⁵
 That gave the affront with them.⁶

mas Hanmer's, for *Roman* read *Briton*; and Dr. Warburton reads *Briton* still. JOHNSON.

⁴ ——— *great the answer be* —] *Answer*, as once in this play before, is *retaliation*. JOHNSON.

⁵ ——— *a silly habit*,] *Silly* is *simple* or *rustick*. So, in *King Lear*:

“ ——— twenty *silly* ducking observants——.”

STEEVENS.

So, in the novel of Boccace, on which this play is formed:
 “ The servant, who had no great good will to kill her, very easily grew pitifull, took off her upper garment, and gave her a poore ragged doublet, a *silly* chapperone,” &c. *The Decameron*, 1620. MALONE.

⁶ *That gave the affront with them.*] That is, that turned their faces to the enemy. JOHNSON.

So, in Ben Jonson's *Alchymist*:

“ To day thou shalt have ingots, and to-morrow

“ Give lords the *affront*.” STEEVENS.

To *affront*, Minshew explains thus in his *Dictionary*, 1617:
 “ To come face to face. v. *Encounter*.” *Affrontare*, Ital.

MALONE.

1 *CAP.* So 'tis reported :
But none of them can be found.—Stand!⁷ who is
there ?

POST. A Roman ;
Who had not now been drooping here, if seconds
Had answer'd him.

2 *CAP.* Lay hands on him ; a dog !
A leg of Rome shall not return to tell
What crows have peck'd them here : He brags his
service
As if he were of note : bring him to the king.

*Enter CYMBELINE,*⁸ *attended ; BELARIUS, GUI-*
DERIUS, ARVIRAGUS, PISANIO, and Roman
Captives. The Captains present POSTHUMUS to
CYMBELINE, who delivers him over to a Gaoler :
after which, all go out.

⁷ — Stand !] I would willingly, for the sake of metre,
omit this useless word, and read the whole passage thus :

But none of them can be found.—Who's there ?

Post.

A Roman ;—

STEEVENS.

⁸ *Enter Cymbeline, &c.]* This is the only instance in these
plays of the business of the scene being entirely performed in
dumb show. The direction must have proceeded from the play-
ers, as it is perfectly unnecessary, and our author has elsewhere
[in *Hamlet*] expressed his contempt of such mummery.

RITSON.

SCENE IV.

A Prison.

Enter POSTHUMUS, *and Two Gaolers.*

1 GAOL. You shall not now be stolen,⁹ you have
locks upon you ;
So, graze, as you find pasture.

2 GAOL. Ay, or a stomach.
[*Exeunt* Gaolers.]

POST. Most welcome, bondage ! for thou art a
way,
I think, to liberty : Yet am I better
Than one that's sick o'the gout : since he had ra-
ther
Groan so in perpetuity, than be cur'd
By the sure physician, death ; who is the key
To unbar these locks. My conscience ! thou art
fetter'd
More than my shanks, and wrists : You good gods,
give me
The penitent instrument, to pick that bolt,
Then, free for ever ! Is't enough, I am sorry ?
So children temporal fathers do appease ;
Gods are more full of mercy. Must I repent ?
I cannot do it better than in gyves,
Desir'd, more than constrain'd : to satisfy,
If of my freedom 'tis the main part, take

⁹ *You shall not now be stolen,*] The wit of the Gaolor alludes to the custom of putting a lock on a horse's leg, when he is turned to pasture. JOHNSON.

No stricter render of me, than my all.¹
 I know, you are more clement than vile men,
 Who of their broken debtors take a third,
 A fixth, a tenth, letting them thrive again
 On their abatement; that's not my desire:
 For Imogen's dear life, take mine; and though
 'Tis not so dear, yet 'tis a life; you coin'd it:
 'Tween man and man, they weigh not every stamp;
 Though light, take pieces for the figure's sake:
 You rather mine, being yours: And so, great powers,
 If you will take this audit, take this life,
 And cancel these cold bonds.² O Imogen!
 I'll speak to thee in silence. [He sleeps.

¹ ——— to *satisfy*,

If of my freedom 'tis the main part, take

No stricter render of me, than my all.] Posthumus questions whether contrition be sufficient atonement for guilt. Then, to satisfy the offended gods, he desires them to take no more than his present all, that is, his life, if it is the *main part*, the chief point, or principal condition of his freedom, i. e. of his freedom from future punishment. This interpretation appears to be warranted by the former part of the speech. Sir T. Hanmer reads:

I doff my freedom,——. STEEVENS.

I believe Posthumus means to say, "Since for my crimes I have been deprived of my freedom, and since life itself is more valuable than freedom, let the gods take my life, and by this let heaven be appeased, how small soever the atonement may be." I suspect, however, that a line has been lost, after the word *satisfy*. If the text be right, *to satisfy* means, *by way of satisfaction*. MALONE.

² ——— *cold bonds.*] This equivocal use of *bonds* is another instance of our author's infelicity in pathetick speeches.

JOHNSON.

An allusion to the same legal instrument has more than once debas'd the imagery of Shakspeare. So, in *Macbeth*:

"Cancel and tear to pieces that great bond

"That keeps me pale." STEEVENS.

*Solemn Musick.*³ Enter, as an Apparition, SICILIUS LEONATUS, Father to POSTHUMUS, an old Man, attired like a Warrior; leading in his Hand an ancient Matron, his Wife, and Mother to POSTHUMUS, with Musick before them. Then, after other Musick, follow the Two young Leonati, Brothers to POSTHUMUS, with Wounds, as they died in the Wars. They circle POSTHUMUS round, as he lies sleeping.

SIC. No more, thou thunder-master, show
 Thy spite on mortal flies:
 With Mars fall out, with Juno chide,
 That thy adulteries
 Rates and revenges.

³ *Solemn musick.* &c.] Here follow a *vision*, a *masque*, and a *prophecy*, which interrupt the fable without the least necessity, and unmeasurably lengthen this Act. I think it plainly foisted in afterwards for mere show, and apparently not of Shakspeare.

POPE.

Every reader must be of the same opinion. The subsequent narratives of Posthumus, which render this masque, &c. unnecessary, (or perhaps the scenical directions supplied by the poet himself) seem to have excited some manager of a theatre to disgrace the play by the present metrical interpolation. Shakspeare, who has conducted his fifth Act with such matchless skill, could never have designed the vision to be twice described by Posthumus, had this contemptible nonsense been previously delivered on the stage. The following passage from Dr. Farmer's *Essay* will show that it was no unusual thing for the players to indulge themselves in making additionsequaly unjustifiable:—"We have a sufficient instance of the liberties taken by the actors, in an old pamphlet by Nash, called *Lenten Stuffle, with the Praise of the Red Herring*, 4to. 1599, where he assures us, that in a play of his called *The Isle of Dogs, foure Acts*, without his consent, or the least guess of his drift or scope, were supplied by the players."

STEEVENS.

In a note on Vol. II. (Article—SHAKSPEARE, FORD, and JONSON,) may be found a strong confirmation of what has been here suggested. MALONE.

Hath my poor boy done aught but well,
 Whose face I never saw?
 I died, whilst in the womb he stay'd
 Attending Nature's law.
 Whose father then (as men report,
 Thou orphans' father art,)
 Thou should'st have been, and shielded him
 From this earth-vexing smart.

MOTH. Lucina lent not me her aid,
 But took me in my throes;
 That from me was *Posthumus* ript,⁴
 Came crying 'mongst his foes,
 A thing of pity!

SICI. Great nature, like his ancestry,
 Moulded the stuff so fair,
 That he deserv'd the praise o'the world,
 As great *Sicilius*' heir.

1 *BRO.* When once he was mature for man,
 In Britain where was he
 That could stand up his parallel;
 Or fruitful object be
 In eye of *Imogen*, that best
 Could deem his dignity?

One would think that, Shakspeare's style being too refined for his audiences, the managers had employed some playwright of the *old school* to regale them with a touch of "King *Cambyfes*' vein." The margin would be too honourable a place for so impertinent an interpolation. *RITSON.*

⁴ *That from me was Posthumus ript,*] Perhaps we should read:
That from my womb Posthumus ript,
Came crying 'mongst his foes. *JOHNSON.*

This circumstance is met with in *The Devil's Charter*, 1607.
 The play of *Cymbeline* did not appear in print till 1623:

"What would'st thou run again into my womb?"

"If thou wert there, thou should'st be *Posthumus*,

"And ript out of my sides," &c. *STEEVENS.*

MOTH. With marriage wherefore was he mock'd,⁵
 To be exil'd, and thrown
 From Leonati' feat, and cast
 From her his dearest one,
 Sweet Imogen?

SICI. Why did you suffer Iachimo,
 Slight thing of Italy,
 To taint his nobler heart and brain
 With needful jealousy;
 And to become the geck⁶ and scorn
 O' the other's villainy?

2 *BRO.* For this, from stiffer seats we came,
 Our parents, and us twain,
 That, striking in our country's cause,
 Fell bravely, and were slain;
 Our fealty, and Tenantius'⁷ right,
 With honour to maintain.

1 *BRO.* Like hardiment Posthumus hath
 To Cymbeline perform'd:
 'Then Jupiter, thou king of gods,
 Why hast thou thus adjourn'd
 The graces for his merits due;
 Being all to dolours turn'd?

SICI. Thy crystal window ope; look out;
 No longer exercise,
 Upon a valiant race, thy harsh
 And potent injuries:

⁵ *With marriage wherefore was he mock'd,*] The same phrase occurs in *Measure for Measure*:

“ I hope you will not mock me with a husband.”

STEEVENS.

⁶ *And to become the geck* —] And permit *Posthumus* to become the geck, &c. MALONE.

A *geck* is a fool. See Vol. V. p. 415, n. 7. STEEVENS.

⁷ — *Tenantius'* —] See p. 407, n. 7. STEEVENS.

MOTH. Since, Jupiter, our son is good,
Take off his miseries.

SICI. Peep through thy marble mansion; help!
Or we poor ghosts will cry
To the shining synod of the rest,
Against thy deity.

2 *BRO.* Help, Jupiter; or we appeal,
And from thy justice fly.

*JUPITER descends*⁸ *in Thunder and Lightning, sitting upon an Eagle: he throws a Thunder-bolt. The Ghosts fall on their Knees.*

JUP. No more, you petty spirits of region low,
Offend our hearing; hush!—How dare you ghosts,
Accuse the thunderer, whose bolt you know,
Sky-planted, batters all rebelling coasts?
Poor shadows of Elysium, hence; and rest
Upon your never-withering banks of flowers:
Be not with mortal accidents oppress;
No care of yours it is; you know, 'tis ours,
Whom best I love, I cross; to make my gift,
The more delay'd, delighted.⁹ Be content;
Your low-laid son our godhead will uplift:
His comforts thrive, his trials well are spent.

⁸ *Jupiter descends* —] It appears from *Acolastus*, a comedy by T. Palsgrave, chaplain to King Henry VIII. bl. l. 1540, that the descent of deities was common to our stage in its earliest state: "Of whyche the lyke thyng is used to be shewed now a days in stage-plaies, when some *God* or some *Saynt* is made to appere forth of a cloude, and succoureth the parties which seemed to be towards some great danger, through the *Soudan's* crueltie." The author, for fear this description should not be supposed to extend itself to our theatres, adds in a marginal note, "the lyke maner used nowe at our days in stage playes." STEEVENS.

⁹ *The more delay'd, delighted.*] That is, the more delightful

Our Jovial star reign'd at his birth, and in
 Our temple was he married.—Rise, and fade!—
 He shall be lord of lady Imogen,
 And happier much by his affliction made.
 This tablet lay upon his breast; wherein
 Our pleasure his full fortune doth confine;
 And so, away: no further with your din
 Express impatience, lest you stir up mine.—
 Mount, eagle, to my palace crySTALLINE.¹

[*Ascends.*

SICR. He came in thunder; his celestial breath
 Was sulphurous to smell:² the holy eagle

for being delayed.—It is scarcely necessary to observe, in the eighteenth volume, that Shakspeare uses indiscriminately the active and passive participles. M. MASON.

Delighted is here either used for *delighted in*, or for *delighting*. So, in *Othello*:

“If virtue no *delighted* beauty lack——.” MALONE.

Though it be hardly worth while to waste a conjecture on the wretched stuff before us, perhaps the author of it, instead of *delighted* wrote *dilated*, i. e. expanded, rendered more copious. This participle occurs in *King Henry V.* and the verb in *Othello*.

STEEVENS.

¹ ——— [*my palace crystalline.*] Milton has transplanted this idea into his verses *In Obitum Præfulis Eliensis*:

“Ventum est Olympi & regiam *chrystallinam.*”

STEEVENS.

² *He came in thunder; his celestial breath*

Was sulphurous to smell:] A passage like this one may suppose to have been ridiculed by Ben Jonson, when in *Every Man in his Humour* he puts the following strain of poetry into the mouth of Justice Clement:

“————— testify,

“How Saturn sitting in an ebon cloud,

“Disrob'd his podex white as ivory,

“And through the welkin thunder'd all aloud”

If, however, the dates of Jonson's play and Chapman's translation of the eleventh Book of Homer's *Iliad*, are at all reconcilable, one might be tempted to regard the passage last quoted as a ridicule on the following:

Stoop'd, as to foot us :³ his ascension is
 More sweet than our blest'd fields : his royal bird
 Prunes the immortal wing,⁴ and cloyes his beak,⁵
 As when his god is pleas'd.

ALL.

Thanks, Jupiter !

SICI. The marble pavement closes,⁶ he is enter'd

“ ——— on a fable cloud

“ (To bring them furious to the field) *sat thundring out aloud.*” Fol. edit. p. 143.

STEEVENS.

³ ——— to foot us :] i. e. to grasp us in his pounces. So, Herbert :

“ And till they *foot* and clutch their prey.” STEEVENS.

⁴ Prunes the immortal wing,] A bird is said to *prune* himself when he clears his feathers from superfluities. So, in Drayton's *Polyolbion*, Song I :

“ Some sitting on the beach, to *prune* their painted breasts.”

See Vol. VII. p. 115, n. 7 ; and Vol. XI. p. 189, n. 2.

STEEVENS.

⁵ ——— cloyes his beak,] Perhaps we should read :

——— claws his beak. TYRWHITT.

A *clay* is the same with a *claw* in old language. FARMER.

So in Gower, *De Confessione Amantis*, Lib. IV. fol. 69 :

“ And as a catte would ete fishes

“ Without wetyng of his *clees.*”

Again, in Ben Jonson's *Underwoods* :

“ ——— from the seize

“ Of vulture death and those relentless *cleys.*”

Barrett, in his *Alvearie*, 1580, speaks “ of a disease in cat-tell betwixt the *clees* of their feete.” And in *The Book of Hawking*, &c. bl. l. no date, under the article *Pounces*, it is said, “ The *cleis* within the fote ye shall call aright her pounces.” To *claw* their beaks, is an accustomed action with hawks and eagles.

STEEVENS.

⁶ The marble pavement closes,] So, in T. Heywood's *Troia Britannica*, Cant. xii. ft. 77, 1609 :

“ A general shout is given,

“ And strikes against the *marble floors of heaven.*”

HOLT WHITE.

His radiant roof:—Away! and, to be blest,
Let us with care perform his great behest.

[*Ghosts vanish.*

POST. [*Waking.*] Sleep, thou hast been a grand-
fire, and begot

A father to me: and thou hast created

A mother, and two brothers: But (O scorn!)

Gone! they went hence so soon as they were born.

And so I am awake.—Poor wretches that depend

On greatness' favour, dream as I have done;

Wake, and find nothing.—But, alas, I swerve:

Many dream not to find, neither deserve,

And yet are sleep'd in favours; so am I,

That have this golden chance, and know not why.

What fairies haunt this ground? A book? O, rare
one!

Be not, as is our fangled world, a garment

Nobler than that it covers: let thy effects

So follow, to be most unlike our courtiers,

As good as promise.

[*Reads.*] *When as a lion's whelp shall, to himself
known, without seeking find, and be embraced by
a piece of tender air; and when from a stately
cedar shall be lopped branches, which, being dead
many years, shall after revive, be jointed to the
old stock, and freshly grow; then shall Posthumus
end his miseries, Britain be fortunate, and flourish
in peace and plenty.*

'Tis still a dream; or else such stuff as madmen

Tongue, and brain not:⁷ either both, or nothing:

Or senseless speaking, or a speaking such

⁷ *Tongue, and brain not:]* To perfect the line we may read:

Do tongue, and brain not:— STEEVENS.

As sense cannot untie.⁸ Be what it is,
The action of my life is like it, which
I'll keep, if but for sympathy.

Re-enter Gaolers.

GAOL. Come, fir, are you ready for death?

POST. Over-roasted rather: ready long ago.

GAOL. Hanging is the word, fir; if you be ready for that, you are well cooked.

POST. So, if I prove a good repast to the spectators, the dish pays the shot.

GAOL. A heavy reckoning for you, fir: But the comfort is, you shall be called to no more payments, fear no more tavern bills; which are often the sadness of parting, as the procuring of mirth: you come in faint for want of meat, depart reeling with too much drink; sorry that you have paid too much, and sorry that you are paid too much;⁹ purse and

⁸ 'Tis still a dream; or else such stuff' as madmen
Tongue, and brain not: either both, or nothing:
Or senseless speaking, or a speaking such

As sense cannot untie.] The meaning, which is too thin to be easily caught, I take to be this: *This is a dream or madness, or both,—or nothing,—but whether it be a speech without consciousness, as in a dream, or a speech unintelligible, as in madness, be it as it is, it is like my course of life.* We might perhaps read:

Whether both, or nothing,—. JOHNSON.

⁹ ——— sorry that you have paid too much, and sorry that you are paid too much;] i. e. sorry that you *have paid* too much out of your pocket, and sorry that you *are paid*, or *subdued*, too much by the liquor. So, Falstaff: “—— seven of the eleven I paid.” Again, in the fifth scene of the fourth Act of *The Merry Wives of Windsor*. STEEVENS.

The word has already occurred in this sense, in a former scene:

brain both empty : the brain the heavier for being too light, the purse too light, being drawn of heavinefs :¹ O ! of this contradiction you fhall now be quit.²—O the charity of a penny cord ! it fums up thousands in a trice : you have no true debtor and creditor³ but it ; of what's paf, is, and to come, the difcharge :—Your neck, fir, is pen, book, and counters ; fo the acquittance follows.

Post. I am merrier to die, than thou art to live.

Gaol. Indeed, fir, he that fleeps feels not the tooth-ach : But a man that were to fleep your fleep, and a hangman to help him to bed, I think, he would change places with his officer : for, look you, fir, you know not which way you fhall go.

Post. Yes, indeed, do I, fellow.

Gaol. Your death has eyes in's head then ; I have not feen him fo pictured : you muft either be directed by fome that take upon them to know ; or take upon yourfelf that, which I am fure you do not know ; or jump the after-inquiry⁴ on your own

“ And though he came our enemy, remember

“ He was *paid* for that.”

See alfo Vol. XI. p. 286, n. 2. MALONE.

¹ — *being drawn of heavinefs :*] *Drawn* is embowelled, exenterated.—So in common language a fowl is faid to be *drawn*, when its intefines are taken out. STEEVENS.

² — *of this contradiction you fhall now be quit.*] Thus, in *Measure for Measure* :

“ ————— Death,

“ That makes thefe odds all even.” STEEVENS.

³ — *debtor and creditor* —] For an *accounting book*.

JOHNSON.

So, in *Othello* :

“ By *debtor and creditor*, this counter-cafter ;” —

STEEVENS.

⁴ — *jump the after-enquiry* —] That is, *venture* at it without thought. So, *Macbeth* :

“ We'd *jump* the life to come.” JOHNSON.

peril : and how you shall speed in your journey's end, I think you'll never return to tell one.

POST. I tell thee, fellow, there are none want eyes to direct them the way I am going, but such as wink, and will not use them.

GAOL. What an infinite mock is this, that a man should have the best use of eyes, to see the way of blindness ! I am sure, hanging's the way of winking.

Enter a Messenger.

MESS. Knock off his manacles ; bring your prisoner to the king.

POST. Thou bringest good news ;—I am called to be made free.

GAOL. I'll be hanged then.

POST. Thou shalt be then freer than a gaoler ; no bolts for the dead.

[*Exeunt POSTHUMUS and Messenger.*

GAOL. Unless a man would marry a gallows, and beget young gibbets, I never saw one so prone.⁵

To jump is to hazard. So, in the passage quoted from *Macbeth* by Dr. Johnson. Again, in *Coriolanus* :

“ *To jump* a body with a dangerous physick——.”

MALONE.

⁵ ——— *I never saw one so prone.*] i. e. forward. In this sense the word is used in Wilfride Holme's poem, entitled *The Fall and evil Success of Rebellion*, &c. 1537 :

“ Thus lay they in Doncaster, with curtol and serpentine,

“ With bombard and basilisk, with men *prone* and vigorous.”

Again, in Sir A. Gorges' translation of the sixth Book of Lucan :

“ ——— Thessalian fierce steeds

“ For use of war so *prone* and fit.” STEEVENS.

See Vol. VI. p. 211, n. 3. MALONE.

Yet, on my conscience, there are verier knaves desire to live, for all he be a Roman: and there be some of them too, that die against their wills; so should I, if I were one. I would we were all of one mind, and one mind good; O, there were desolation of gaolers, and gallowses! I speak against my present profit; but my wish hath a preferment in't. [*Exeunt.*

SCENE V.⁶

Cymbeline's Tent.

Enter CYMBELINE, BELARIUS, GUIDERIUS, ARVIRAGUS, PISANIO, Lords, Officers, and Attendants.

CYM. Stand by my side, you whom the gods have made

Prefervers of my throne. Woe is my heart,
That the poor soldier, that so richly fought,
Whose rags sham'd gilded arms, whose naked breast
Stepp'd before targe of proof, cannot be found:
He shall be happy that can find him, if

⁶ *Scene V.*] Let those who talk so confidently about the skill of Shakspeare's contemporary, Jonson, point out the conclusion of any one of his plays which is wrought with more artifice, and yet a less degree of dramattick violence than this. In the scene before us, all the surviving characters are assembled; and at the expence of whatever incongruity the former events may have been produced, perhaps little can be discovered on this occasion to offend the most scrupulous advocate for regularity: and, I think, as little is found wanting to satisfy the spectator by a catastrophe which is intricate without confusion, and not more rich in ornament than in nature. STEEVENS.

Our grace can make him so.

BEL. I never saw
Such noble fury in so poor a thing ;
Such precious deeds in one that promis'd nought
But beggary and poor looks.⁷

CYM. No tidings of him ?

PIS. He hath been search'd among the dead and
living,
But no trace of him.

CYM. To my grief, I am
The heir of his reward ; which I will add
To you, the liver, heart, and brain of Britain,
[*To BELARIUS, GUIDERIUS, and ARVIRAGUS.*
By whom, I grant, she lives : 'Tis now the time
To ask of whence you are :—report it.

BEL. Sir,
In Cambria are we born, and gentlemen :
Further to boast, were neither true nor modest,
Unless I add, we are honest.

CYM. Bow your knees :
Arise, my knights o'the battle ;⁸ I create you
Companions to our person, and will fit you
With dignities becoming your estates.

⁷ — one that promis'd nought
But beggary and poor looks.] To promise nothing but poor
looks, may be, to give no promise of courageous behaviour.

JOHNSON.

So, in *King Richard II* :

“ To look so poorly, and to speak so fair.” STEEVENS.

⁸ — knights o'the battle ;] Thus, in *Stowe's Chronicle*,
p. 164, edit. 1615 : “ Philip of France made Arthur Plantagenet
knight of the fiede.” STEEVENS.

Enter CORNELIUS and Ladies.

There's business in these faces:—Why so sadly
Greet you our victory? you look like Romans,
And not o'the court of Britain.

COR. Hail, great king!
To four your happiness, I must report
The queen is dead.

CYM. Whom worse than a physician?⁹
Would this report become? But I consider,
By medicine life may be prolong'd, yet death
Will seize the doctor too.¹—How ended she?

COR. With horror, madly dying, like her life;
Which, being cruel to the world, concluded
Most cruel to herself. What she confess'd,
I will report, so please you: These her women
Can trip me, if I err; who, with wet cheeks,
Were present when she finish'd.

CYM. Pr'ythee, say.

COR. First, she confess'd she never lov'd you; only
Affected greatness got by you, not you:
Married your royalty, was wise to your place;
Abhorr'd your person.

CYM. She alone knew this:
And, but she spoke it dying, I would not
Believe her lips in opening it. Proceed.

⁹ Whom worse than a physician—] Old copy—*Who*. Corrected in the second folio. MALONE.

¹ ——— yet death

Will seize the doctor too.] This observation has been already made at the end of the second stanza of the funeral Song, p. 580:

“ The sceptre, learning, *physick*, must

“ All follow this, and come to dust.” STEEVENS.

COR. Your daughter, whom she bore in hand to love²

With such integrity, she did confess
Was as a scorpion to her sight; whose life,
But that her flight prevented it, she had
Ta'en off by poison.

CYM. O most delicate fiend!
Who is't can read a woman?—Is there more?

COR. More, fir, and worse. She did confess, she had

For you a mortal mineral; which, being took,
Should by the minute feed on life, and, ling'ring,
By inches waste you: In which time she purpos'd,
By watching, weeping, tendance, kissing, to
O'ercome you with her show: yes, and in time,³
(When she had fitted you with her craft,) to work
Her son into the adoption of the crown.
But failing of her end by his strange absence,
Grew shameless-desperate; open'd, in despite
Of heaven and men, her purposes; repented
The evils she hatch'd were not effected; so,
Despairing, died.

CYM. Heard you all this, her women?

LADY. We did so, please your highness.

CYM. Mine eyes⁴
Were not in fault, for she was beautiful;

² — *bore in hand to love* —] i. e. insidiously taught to depend on her love. See Vol. VI. p. 224, n. 9. STEEVENS.

³ — *yes, and in time,*] Thus the second folio. The first, injuriously to the metre, omits—*yes*. STEEVENS.

⁴ *Mine eyes* —] Sir Thomas Hanmer, very adroitly, in my opinion, supplies the syllable here wanting to the metre, by reading:

Yet, *mine eyes* &c. STEEVENS.

With my request, which, I'll make bold, your high-
ness

Cannot deny; he hath done no Briton harm,
Though he have serv'd a Roman: save him, sir,
And spare no blood beside.

CYM. I have surely seen him:
His favour is familiar⁶ to me.—

Boy, thou hast look'd thyself into my grace,
And art mine own.—I know not why, nor where-
fore,

To say, live, boy:⁷ ne'er thank thy master; live:
And ask of Cymbeline what boon thou wilt,
Fitting my bounty, and thy state, I'll give it;
Yea, though thou do demand a prisoner,
The noblest ta'en.

IMO. I humbly thank your highness.

LUC. I do not bid thee beg my life, good lad;
And yet, I know, thou wilt.

IMO. No, no: alack,
There's other work in hand; I see a thing
Bitter to me as death: your life, good master,
Must shuffle for itself.

LUC. The boy disdains me,
He leaves me, scorns me: Briefly die their joys,
That place them on the truth of girls and boys.—
Why stands he so perplex'd?

CYM. What would'st thou, boy?
I love thee more and more; think more and more

⁶ *His favour is familiar* —] I am acquainted with his countenance. JOHNSON.

⁷ *I know not why, nor wherefore,*
To say, live, boy:] I know not what should induce me to say, live, boy. The word *nor* was inserted by Mr. Rowe. The late editions have—*I say, &c.* MALONE.

Since she is living, let the time run on,
To good, or bad.

[CYMBELINE and IMOGEN come forward.

CYM. Come, stand thou by our side;
Make thy demand aloud.—Sir, [To IACH.] step you
forth;

Give answer to this boy, and do it freely;
Or, by our greatness, and the grace of it,
Which is our honour, bitter torture shall
Winnow the truth from falsehood.—On, speak to
him.

IMO. My boon is, that this gentleman may render
Of whom he had this ring.

POST. What's that to him?
[Aside.

CYM. That diamond upon your finger, say,
How came it yours?

IACH. Thou'lt torture me to leave unspoken that
Which, to be spoke, would torture thee.

CYM. How! me?

IACH. I am glad to be constrain'd to utter that
which⁹

'Torments me to conceal. By villainy
I got this ring; 'twas Leonatus' jewel:
Whom thou didst banish; and (which more may
grieve thee,
As it doth me,) a nobler fir ne'er liv'd

⁹ ——— *which* —] Mr. Ritson (and I perfectly agree with him) is of opinion that this pronoun should be omitted, as in elliptical language, on similar occasions, is often known to have been the case. How injurious this syllable is to the present measure, I think no reader of judgment can fail to perceive. STEEVENS.

'Twixt sky and ground. Wilt thou hear more, my lord?¹

CYM. All that belongs to this.

IACH. That paragon, thy daughter,—
For whom my heart drops blood, and my false spi-
rits

Quail to remember,²—Give me leave; I faint.

CYM. My daughter! what of her? Renew thy
strength:

I had rather thou should'st live while nature will,
Than die ere I hear more: strive man, and speak.

IACH. Upon a time, (unhappy was the clock
That struck the hour!) it was in Rome, (accurs'd
The mansion where!) 'twas at a feast, (O 'would
Our viands had been poison'd! or, at least,
Those which I heav'd to head!) the good Posthú-
mus,

(What should I say? he was too good, to be
Where ill men were; and was the best of all
Among'st the rar'st of good ones,) sitting sadly,
Hearing us praise our loves of Italy
For beauty that made barren the swell'd boast

¹ — *Wilt thou hear more, my lord? &c.]* The metre will become perfectly regular if we read:

'*Twixt sky and ground. Wilt more, my lord?*

Cym.

All that

Belongs to this.

Iach.

That paragon, thy daughter,—

In elliptical language, such words as—*thou hear*, are frequently omitted; but the players, or transcribers, as in former instances, were unsatisfied till the metre was destroyed by the insertion of whatever had been purposely left out. STEEVENS.

² *Quail to remember,]* To *quail* is to sink into dejection. The word is common to many authors. So, in *The Three Ladies of London*, 1584: "She cannot *quail* me if she come in likeness of the great Devil." See Vol. VIII. p. 46, n. 8; and Vol. XI. p. 372, n. 2. STEEVENS.

Of him that best could speak : for feature, laming
 The shrine of Venus, or straight-pight Minerva,
 Postures beyond brief nature ;³ for condition,
 A shop of all the qualities that man
 Loves woman for ; besides, that hook of wiving,
 Fairness which strikes the eye :—

CYM. I stand on fire :
 Come to the matter.

IACH. All too soon I shall,

³ ——— for feature, laming
 The shrine of Venus, or straight-pight Minerva,
 Postures beyond brief nature ;] Feature for proportion of
 parts, which Mr. Theobald not understanding, would alter to
 stature :

——— for feature, laming
 The shrine of Venus, or straight-pight Minerva,
 Postures beyond brief nature ;—

i. e. the ancient statues of Venus and Minerva, which exceeded,
 in beauty of exact proportion, any living bodies, the work of
 brief nature ; i. e. of hasty, unelaborate nature. He gives the
 same character of the beauty of the antique in *Antony and Cleo-
 patra* :

“ O'er picturing that Venus where we see
 “ The fancy outwork nature.”

It appears, from a number of such passages as these, that our au-
 thor was not ignorant of the fine arts. WARBURTON.

I cannot help adding, that passages of this kind are but weak
 proofs that our poet was conversant with what we at present call
the fine arts. The pantheons of his own age (several of which
 I have seen) afford a most minute and particular account of the
 different degrees of beauty imputed to the different deities ; and
 as Shakspeare had at least an opportunity of reading Chapman's
 translation of Homer, the first part of which was published in
 1596, with additions in 1598, and entire in 1611, he might have
 taken these ideas from thence, without being at all indebted to
 his own particular observation, or acquaintance with statuary and
 painting. It is surely more for his honour to remark how well
 he has employed the little knowledge he appears to have had of
 sculpture or mythology, than from his frequent allusions to them
 to suppose he was intimately acquainted with either.

STEEVENS.

Unless thou would'st grieve quickly.—This Posthú-
 mus,
 (Most like a noble lord in love, and one
 That had a royal lover,) took his hint ;
 And, not dispraising whom we prais'd, (therein
 He was as calm as virtue) he began
 His mistress picture ; which by his tongue being
 made,
 And then a mind put in't, either our brags
 Were crack'd of kitchen trulls, or his description
 Prov'd us unspeaking fots.

CYM. Nay, nay, to the purpose.

IACH. Your daughter's chastity—there it begins.
 He spake of her as Dian⁴ had hot dreams,
 And she alone were cold : Whereat, I, wretch !
 Made scruple of his praise ; and wager'd with him
 Pieces of gold, 'gainst this which then he wore
 Upon his honour'd finger, to attain
 In suit the place of his bed, and win this ring
 By hers and mine adultery : he, true knight,
 No lesser of her honour confident
 Than I did truly find her, stakes this ring ;
 And would so, had it been a carbuncle
 Of Phœbus' wheel ;⁵ and might so safely, had it
 Been all the worth of his car. Away to Britain
 Post I in this design : Well may you, sir,
 Remember me at court, where I was taught
 Of your chaste daughter the wide difference
 'Twixt amorous and villainous. Being thus quench'd

⁴ — as Dian —] i. e. as if Dian. So, in *The Winter's Tale* : “ — he utters them as he had eaten ballads.” See also, Vol. XII. p. 196, n. 9. MALONE.

⁵ — a carbuncle &c.] So, in *Antony and Cleopatra* :
 “ He has deserv'd it, were it carbuncled
 “ Like Phœbus' car.” STEEVENS.

Of hope, not longing, mine Italian brain
 'Gan in your duller Britain operate
 Most vilely ; for my vantage, excellent ;
 And, to be brief, my practice so prevail'd,
 That I return'd with simular proof enough
 To make the noble Leonatus mad,
 By wounding his belief in her renown
 With tokens thus, and thus ; averring notes⁶
 Of chamber-hanging, pictures, this her bracelet,
 (O, cunning, how I got it !) nay, some marks
 Of secret on her person, that he could not
 But think her bond of chastity quite crack'd,
 I having ta'en the forfeit. Whereupon,—
 Methinks, I see him now,—

Post.

Ay, so thou dost,
 [*Coming forward.*]

Italian fiend !—Ah me, most credulous fool,
 Egregious murderer, thief, any thing
 That's due to all the villains past, in being,
 To come !—O, give me cord, or knife, or poison,
 Some upright justicer !⁷ Thou, king, send out
 For torturers ingenious : it is I

⁶ ——— *averring notes* —] Such marks of the chamber and pictures, as *averred* or confirmed my report. JOHNSON.

⁷ *Some upright justicer !*] I meet with this antiquated word in *The Tragedy of Darius*, 1603 :

“ ———— this day,

“ Th' eternal *justicer* fees through the stars.”

Again, in *Law Tricks*, &c. 1608 :

“ No : we must have an upright *justicer*.”

Again, in Warner's *Albion's England*, 1602, B. X. ch. liv :

“ Precelling his progenitors, a *justicer* upright.”

STEEVENS.

Justicer is used by Shakspeare thrice in *King Lear*.

HENLEY.

The most ancient law books have *justicers* of the peace, as frequently as *justices* of the peace. REED.

That all the abhorred things o'the earth amend,
 By being worfe than they. I am Posthúmus,
 That kill'd thy daughter :—villain-like, I lie ;
 That caus'd a lesser villain than myself,
 A sacrilegious thief, to do't :—the temple
 Of virtue was she ; yea, and she herself.⁸
 Spit, and throw stones, cast mire upon me, set
 The dogs o'the street to bay me : every villain
 Be call'd, Posthúmus Leonatus ; and
 Be villainy less than 'twas !—O Imogen !
 My queen, my life, my wife ! O Imogen,
 Imogen, Imogen !

Imo. Peace, my lord ; hear, hear—

Post. Shall's have a play of this ? Thou scornful
 page,
 There lie thy part. [*Striking her : she falls.*]

Pis. O, gentlemen, help, help
 Mine, and your mistress :—O, my lord Posthúmus !
 You ne'er kill'd Imogen till now :—Help, help !—
 Mine honour'd lady !

Cym. Does the world go round ?

Post. How come these staggers⁹ on me ?

Pis. Wake, my mistress !

Cym. If this be so, the gods do mean to strike me
 To death with mortal joy.

Pis. How fares my mistress ?

Imo. O, get thee from my sight ;
 Thou gav'it me poison : dangerous fellow, hence !
 Breathe not where princes are.

⁸ — and *she herself.*] That is,—She was not only *the temple of virtue*, but *virtue herself.* JOHNSON.

⁹ — *these staggers* —] This wild and delirious perturbation. *Staggers* is the horse's apoplexy. JOHNSON.

CYM. The tune of Imogen!

PIS. Lady,
The gods throw stones of sulphur on me, if
That box I gave you was not thought by me
A precious thing; I had it from the queen.

CYM. New matter still?

IMO. It poison'd me.

COR. O Gods!—
I left out one thing which the queen confess'd,
Which must approve thee honest: If Pisanio
Have, said she, given his mistress that confection
Which I gave him for a cordial, she is serv'd
As I would serve a rat.

CYM. What's this, Cornelius?

COR. The queen, sir, very oft importun'd me
To temper poisons for her; still pretending
The satisfaction of her knowledge, only
In killing creatures vile, as cats and dogs
Of no esteem: I, dreading that her purpose
Was of more danger, did compound for her
A certain stuff, which, being ta'en, would cease
The present power of life; but, in short time,
All offices of nature should again
Do their due functions.—Have you ta'en of it?

IMO. Most like I did, for I was dead.

BEL. My boys,
There was our error.

GUI. This is sure, Fidele.

IMO. Why did you throw your wedded lady from
you?¹
Think, that you are upon a rock;¹ and now

¹ *Think, that you are upon a rock;*] In this speech, or in the answer, there is little meaning. I suppose, she would say,—

Throw me again. [Embracing him,

POST. Hang there like fruit, my soul,
Till the tree die!

CYM. How now, my flesh, my child?
What, mak'ft thou me a dullard² in this act?
Wilt thou not speak to me?

IMO. Your blessing, fir.
[Kneeling.

BEL. Though you did love this youth, I blame
ye not;

Consider such another act as equally fatal to me with precipitation from a rock, and now let me see whether you will repeat it.

JOHNSON.

Perhaps only a stage direction is wanting to clear this passage from obscurity. Imogen first upbraids her husband for the violent treatment she had just experienced; then confident of the return of passion which she knew must succeed to the discovery of her innocence, the poet might have meant her to rush into his arms, and while she clung about him fast, to dare him to throw her off a second time, lest that precipitation should prove as fatal to them both, as if the place where they stood had been a rock. To which he replies, *hang there*, i. e. round my neck, till the frame that now supports you shall decay.

Though the speeches that follow are necessary to the complete evolution of our author's plot, the interest of the drama may be said to conclude with the re-union of Posthumus and Imogen:

“ ————— receptum

“ Fœdus, et intrepidus nox conscia jungit amantes.”

In defence of this remark, I may subjoin, that both Aristarchus, and Aristophanes the grammarian, were of opinion that the *Odyssey* should have concluded when Ulysses and Penelope—

“ Ἀσπάζοιτο λέντροιο παλαιῆ δεσμὸν ἴκοιτο.”

STEEVENS

² ——— a dullard —] In this place means a person stupidly unconcerned. So, in *Histrionastix, or the Player whipt*, 1610:

“ What dullard! would'ft thou doat in rusty art?”

Again, Stanyhurst in his version of the first Book of Virgil, 1582:

“ We Moores, lyke dullards, are not so wytyles abyding.”

STEEVENS.

You had a motive for't.

[To GUIDERIUS and ARVIRAGUS.]

CYM. My tears, that fall,
Prove holy water on thee! Imogen,
Thy mother's dead.

IMO. I am sorry for't, my lord.

CYM. O, she was naught; and 'long of her it was,
That we meet here so strangely: But her son
Is gone, we know not how, nor where.

PIS. My lord,
Now fear is from me, I'll speak troth. Lord Cloten,
Upon my lady's missing, came to me
With his sword drawn; foam'd at the mouth, and
swore,

If I discover'd not which way she was gone,
It was my instant death: By accident,
I had a feigned letter of my master's
Then in my pocket; which directed him³
To seek her on the mountains near to Milford;
Where, in a frenzy, in my master's garments,
Which he forc'd from me, away he posts
With unchaste purpose, and with oath to violate
My lady's honour: what became of him,
I further know not.

GUI. Let me end the story:
'I slew him there.

CYM. Marry, the gods forfend!
I would not thy good deeds should from my lips
Pluck a hard sentence: pr'ythee, valiant youth,
Deny't again.

GUI. I have spoke it, and I did it.

³ ——— which directed him —] Which led or induced him.

CYM. He was a prince.

GVI. A most uncivil one: The wrongs he did me
Were nothing prince-like; for he did provoke me
With language that would make me spurn the sea,
If it could so roar to me: I cut off's head;
And am right glad, he is not standing here
To tell this tale of mine.

CYM. I am sorry for thee:⁴
By thine own tongue thou art condemn'd, and must
Endure our law: Thou art dead.

IMO. That headless man
I thought had been my lord.

CYM. Bind the offender,
And take him from our presence.

BEL. Stay, fir king:
This man is better than the man he slew,
As well descended as thyself; and hath
More of thee merited, than a band of Clotens
Had ever scar for.—Let his arms alone;
[To the Guard.
They were not born for bondage.

CYM. Why, old soldier;
Wilt thou undo the worth thou art unpaid for,
By tasting of our wrath?⁵ How of descent
As good as we?

ARV. In that he spake too far.

CYM. And thou shalt die for't.

⁴ *I am sorry for thee:]* The old copy has—
I am sorrow for thee.

This obvious error of the press was corrected in the second folio.
MALONE.

⁵ *By tasting of our wrath?] The consequence is taken for the
whole action; by tasting is by forcing us to make thee to taste.*

BEL. We will die all three :
But I will prove, that two of us are as good
As I have given out him.—My sons, I must,
For mine own part, unfold a dangerous speech,
Though, haply, well for you.

ARV. Your danger is
Ours.

GVI. And our good his.

BEL. Have at it then.—
By leave ;—Thou hadst, great king, a subject, who
Was call'd Belarius.

CYM. What of him ? he is
A banish'd traitor.

BEL. He it is, that hath
Assum'd this age :⁶ indeed, a banish'd man ;
I know not how, a traitor.

CYM. Take him hence ;
The whole world shall not save him.

BEL. Not too hot :
First pay me for the nursing of thy sons ;
And let it be confiscate all, so soon
As I have receiv'd it.

⁶ Assum'd *this age* :] I believe is the same as *reached* or *attained this age*. STEEVENS.

As there is no reason to imagine that Belarius had assumed the appearance of being older than he really was, I suspect that instead of *age*, we should read *gage* ; so that he may be understood to refer to *the engagement*, which he had entered into, a few lines before, in these words :

“ We will die all three :

“ But I will prove two of us are as good

“ As I have given out him.” TYRWHITT.

Assum'd *this age*, has a reference to the different appearance which Belarius now makes, in comparison with that when Cymbeline last saw him. HENLEY.

CYM. Nurfing of my fons ?

BEL. I am too blunt, and faucy : Here's my
knee ;

Ere I arife, I will prefer my fons ;
Then, spare not the old father. Mighty fir,
Thefe two young gentlemen, that call me father,
And think they are my fons, are none of mine ;
They are the iffue of your loins, my liege,
And blood of your begetting.

CYM. How ! my iffue ?

BEL. So fure as you your father's. I, old Morgan,
Am that Belarius whom you sometime banifh'd :
Your pleasure was my mere offence,⁷ my punish-
ment

Itself, and all my treason ; that I fuffer'd,
Was all the harm I did. Thefe gentle princes
(For fuch, and fo they are,) thefe twenty years
Have I train'd up : thofe arts they have, as I
Could put into them ; my breeding was, fir, as

⁷ *Your pleasure was my mere offence, &c.]* [Modern editors near.] I think this paffage may better be read thus :

*Your pleasure was my dear offence, my punishment
Itself, was all my treason ; that I fuffer'd,
Was all the harm I did.*—

The offence which coft me fo dear was only your caprice. My fufferings have been all my crime. JOHNSON.

The reading of the old copies, though corrupt, is generally nearer to the truth than that of the later editions, which, for the moft part, adopt the orthography of their refpective ages.

Dr. Johnson would read—*dear offence*. In the folio it is *neere* ; which plainly points out to us the true reading—*meere*, as the word was then fpelt. TYRWHITT.

My crime, my punishment, and all the treason that I committed, originated in, and were founded on, your caprice only.

MALONE.

I have adopted Mr. Tyrwhitt's very judicious emendation ; which is alfo commended by Mr. Malone. STEEVENS.

I can with ease produce.

CYM. Guiderius had
Upon his neck a mole, a sanguine star;
It was a mark of wonder.

BEL. This is he;
Who hath upon him still that natural stamp:
It was wise nature's end in the donation,
To be his evidence now.

CYM. O, what am I
A mother to the birth of three? Ne'er mother
Rejoic'd deliverance more:—Bless'd may you be,¹
That, after this strange starting from your orbs,
You may reign in them now!—O Imogen,
Thou hast lost by this a kingdom.

IMO. No, my lord;
I have got two worlds by't.—O my gentle brother,
Have we thus met? O never say hereafter,
But I am truest speaker: you call'd me brother,
When I was but your sister; I you brothers,
When you were so indeed.²

CYM. Did you e'er meet?

ARV. Ay, my good lord.

¹ — may you be,] The old copy reads—*pray* you be.

STEEVENS.

The correction was made by Mr. Rowe. MALONE.

² *When you were so indeed.*] The folio gives:

When we were so, indeed.

If this be right, we must read:

Imo. I, you brothers.

Arv. When we were so, indeed. JOHNSON.

The emendation which has been adopted, was made by Mr. Rowe. I am not sure that it is necessary. Shakspeare in his licentious manner might have meant,—“when we did really stand in the relation of brother and sister to each other.”

MALONE.

GUI. And at first meeting lov'd ;
Continued so, until we thought he died.

COR. By the queen's dram she swallow'd.

CYM. O rare instinct !
When shall I hear all through ? This fierce abridge-
ment³

Hath to it circumstantial branches, which
Distinction should be rich in.⁴—Where ? how liv'd
you ?

And when came you to serve our Roman captive ?
How parted with your brothers ? how first met
them ?

Why fled you from the court ? and whither ?⁵ These,
And your three motives to the battle,⁶ with
I know not how much more, should be demanded ;
And all the other by-dependancies.

From chance to chance ; but nor the time, nor
place,

³ ——— fierce abridgement —] *Fierce*, is *vehement*, *rapid*.

JOHNSON.

So, in *Timon of Athens* :

“ O, the *fierce* wretchedness that glory brings !”

STEEVENS.

See also Vol. VII. p. 206, n. 6. MALONE.

⁴ ——— which

Distinction should be rich in.] i. e. which ought to be rendered distinct by a liberal amplitude of narrative. STEEVENS.

⁵ ——— and whither ?] Old copy—*whether*. The correction was made by Mr. Theobald, who likewise reformed the pointing.

MALONE.

⁶ *And your three motives to the battle,*] That is, though strangely expressed, the motives of you three for engaging in the battle. So, in *Romeo and Juliet*, “ both our remedies,” means *the remedy for us both*. M. MASON.

Will serve our long intergatories.⁷ See,
 Posthúmus anchors upon Imogen ;
 And she, like harmless lightning, throws her eye
 On him, her brothers, me, her master ; hitting
 Each object with a joy ; the counterchange
 Is severally in all. Let's quit this ground,
 And smoke the temple with our sacrifices.—
 Thou art my brother ; So we'll hold thee ever.

[To BELARIUS.

IMO. You are my father too ; and did relieve me,
 To see this gracious season.

CYM. All o'erjoy'd,
 Save these in bonds ; let them be joyful too,
 For they shall taste our comfort.

IMO My good master,
 I will yet do you service.

LUC. Happy be you !

CYM. The forlorn soldier, that so nobly fought,
 He would have well becom'd this place, and grac'd
 The thankings of a king.

POST. I am, sir,
 The soldier that did company these three
 In poor beseeching ; 'twas a fitment for

⁷ *Will serve* our long intergatories.] So the first folio. Later editors have omitted *our*, for the sake of the metre, I suppose ; but unnecessarily ; as *interrogatory* is used by Shakspeare as a word of five syllables. See *The Merchant of Venice* near the end, where in the old edition it is written *intergatory*.

TYRWHITT.

See also Vol. VIII. p. 357, n. 4. I believe this word was generally used as one of five syllables in our author's time. To the proofs already adduced may be added the following from *Novella*, by Brome, Act II. sc. i :

“ — Then you must answer
 “ To these *intergatories*.” REED.

The purpose I then follow'd ;—That I was he,
Speak, Iachimo ; I had you down, and might
Have made you finish.

IACH.

I am down again :

[*Kneeling.*

But now my heavy conscience sinks my knee,
As then your force did. Take that life, 'beseech
you,

Which I so often owe : but, your ring first ;
And here the bracelet of the truest princess,
That ever swore her faith.

POST.

Kneel not to me ;

The power that I have on you, is to spare you ;
The malice towards you, to forgive you : Live,
And deal with others better.

CYM.

Nobly doom'd :

We'll learn our freeness of a son-in-law ;
Pardon's the word to all.

ARV.

You help us, fir,

As you did mean indeed to be our brother ;
Joy'd are we, that you are.

POST. Your servant, princes.—Good my lord of
Rome,

Call forth your soothsayer : As I slept, methought,
Great Jupiter, upon his eagle back,
Appear'd to me, with other spritely shows⁸
Of mine own kindred : when I wak'd, I found
This label on my bosom ; whose containing
Is so from sense in hardness, that I can
Make no collection of it ;⁹ let him show

⁸ — spritely *shows* —] Are groups of sprites, ghostly appearances. STEEVENS.

⁹ *Make no collection of it :*] A collection is a corollary, a con-

His skill in the construction.

LUC. Philarmonus,——

SOOTH. Here, my good lord.

LUC. Read, and declare the meaning.

SOOTH. [Reads.] *When as a lion's whelp shall, to himself unknown, without seeking find, and be embraced by a piece of tender air; and when from a stately cedar shall be lopped branches, which, being dead many years shall after revive, be jointed to the old stock, and freshly grow; then shall Posthumus end his miseries, Britain be fortunate, and flourish in peace and plenty.*

Thou, Leonatus, art the lion's whelp;
The fit and apt construction of thy name,
Being Leo-natus, doth import so much:
The piece of tender air, thy virtuous daughter,

[To CYMBELINE.

Which we call *mollis aer*; and *mollis aer*
We term it *mulier*: which *mulier* I divine,
Is this most constant wife; who, even now,
Answering the letter of the oracle,

sequence deduced from premises. So, in Sir John Davies's poem on *The Immortality of the Soul*:

“ When she, from sundry arts, one skill doth draw;
“ Gath'ring from divers fights, one act of war;
“ From many cases like, one rule of law:
“ These her *collections*, not the senses are.”

STEEVENS.

So, the Queen says to Hamlet:

“ —— Her speech is nothing,
“ Yet the unshaped use of it doth move
“ The hearers to *collection*.”

Whose containing means, the contents of which.

M. MASON.

Unknown to you, unfought, were clipp'd about
With this most tender air.

CYM. This hath some seeming.

SOOTH. The lofty cedar, royal Cymbeline,
Personates thee : and thy lopp'd branches point
Thy two sons forth : who, by Belarius stolen,
For many years thought dead, are now reviv'd,
To the majestick cedar join'd ; whose issue
Promises Britain peace and plenty.

CYM. Well,
My peace we will begin :¹—And, Caius Lucius,
Although the victor, we submit to Cæsar,
And to the Roman empire ; promising
To pay our wonted tribute, from the which
We were dissuaded by our wicked queen ;
Whom heavens, in justice, (both on her, and hers,)
Have laid most heavy hand.²

¹ My peace we will begin :] I think it better to read :
By peace we will begin. JOHNSON.

I have no doubt but Johnson's amendment is right. The Sooth-sayer says, that the label promised to Britain "*peace and plenty.*" To which Cymbeline replies : " We will begin *with peace*, to fulfil the prophecy." M. MASON.

² Whom heavens, in justice, (both on her, and hers,)
Have laid most heavy hand.] i. e. have laid most heavy hand
on. Thus the old copy, and thus Shakspeare certainly wrote,
many such elliptical expressions being found in his works. So,
in *The Rape of Lucrece* :

" Only he hath an eye to gaze on beauty,
" And dotes on *whom* he looks [on], 'gainst law and
duty."

Again, in *King Richard III* :

" Men shall deal unadvisedly sometimes,
" *Which* after hours give leisure to repent [of]."

Again, in *The Winter's Tale* :

SOOTH. The fingers of the powers above do tune
 The harmony of this peace. The vision
 Which I made known to Lucius, ere the stroke
 Of this yet scarce-cold battle,³ at this instant
 Is full accomplish'd: For the Roman eagle,
 From south to west on wing soaring aloft,
 Lessen'd herself, and in the beams o'the sun
 So vanish'd: which foreshow'd our princely eagle,
 The imperial Cæsar, should again unite
 His favour with the radiant Cymbeline,
 Which shines here in the west.

CYM. Laud we the gods;
 And let our crooked smokes climb to their nostrils
 From our bless'd altars! Publish we this peace
 To all our subjects. Set we forward: Let
 A Roman and a British ensign wave
 Friendly together: so through Lud's town march;
 And in the temple of great Jupiter

“ — even as bad as those,
 “ That vulgars give boldest titles [*to*].”

Again, *ibidem*:

“ — The queen is spotless
 “ In that *which* you accuse her [*of*].”

Again, in *King Henry VIII*:

“ — *whoever* the king removes,
 “ The cardinal instantly will find employment [*for*].”

Again, in *Othello*:

“ *What* conjurations and what mighty magick
 “ I won his daughter [*with*].”

Mr. Pope, instead of the lines in the text, substituted—
On whom heaven's justice (both on her and hers)
Hath lay'd most heavy hand.

and this capricious alteration was adopted by all the subsequent editors. MALONE.

³ — this yet *scarce-cold battle*,] Old copy—*yet this* &c.
 The correction was made by Mr. Rowe. MALONE.

Our peace we'll ratify; seal it with feasts.—
 Set on there:—Never was a war did cease,
 Ere bloody hands were wash'd, with such a peace.
 [Exeunt.*]

* This play has many just sentiments, some natural dialogues, and some pleasing scenes, but they are obtained at the expence of much incongruity. To remark the folly of the fiction, the absurdity of the conduct, the confusion of the names, and manners of different times, and the impossibility of the events in any system of life, were to waste criticism upon unresisting imbecility, upon faults too evident for detection, and too gross for aggravation,

JOHNSON.

A book entitled *Westward for Smelts, or the Waterman's Fare of mad Merry Western Wenches, whose Tongues albeit, like Bell-clappers, they never leave ringing, yet their Tales are sweet, and will much content you: Written by kinde Kitt of Kingstone*,—was published at London in 1603; and again, in 1620. To the second tale in that volume Shakspeare seems to have been indebted for two or three of the circumstances of *Cymbeline*. [See p. 400.] It is told by the Fishwife of *Stand on the Green*, and is as follows:

“ In the troublesome raigne of king Henry the Sixt, there dwelt in Waltam (not farre from London) a gentleman, which had to wife a creature most beautifull, so that in her time there were few found that matched her, none at all that excelled her; so excellent were the gifts that nature had bestowed on her. In body was she not onely so rare and unparaleled, but also in her gifts of minde, so that in this creature it seemed that Grace and Nature strove who should excell each other in their gifts toward her. The gentleman, her husband, thought himselfe so happy in his choise, that he believed, in choosing her, he had tooke holde of that blessing which Heaven proffereth every man once in his life. Long did not this opinion hold for currant; for in his height of love he began so to hate her, that he sought her death: the cause I will tell you.

“ Having businesse one day to London, he tooke his leave very kindly of his wife, and, accompanied with one man, he rode to London: being toward night, he tooke up his inne, and to be

briefe, he went to supper amongst other gentlemen. Amongst other talke at table, one tooke occasion to speake of women, and what excellent creatures they were, so long as they continued loyal to man. To whom answered one, saying, This is truth, sir; so is the divell good so long as he doth no harme, which is meaner: his goodnes and women's loyaltie will come both in one yee.; but it is so farre off, that none in this age shall live to see it.

“ This gentleman loving his wife dearly, and knowing her to be free from this uncivill generall taxation of women, in her behalfe, said, Sir, you are too bitter against the sexe of women, and doe ill, for some one's sake that hath proved false to you, to taxe the generalitie of women-kinde with lightnesse; and but I would not be counted uncivill amongst these gentlemen, I would give you the reply that approved untruth deserveth:—you know my meaning, sir; construe my words as you please. Excuse me, gentlemen, if I be uncivil; I answer in the behalfe of one who is as free from disloyaltie as is the sunne from darknes, or the fire from cold. Pray, sir, said the other, since wee are opposite in opinions, let us rather talke like lawyers, that wee may be quickly friends againe, than like souldiers, which end their words with blowes. Perhaps this woman that you answer for, is chaste, but yet against her will; for many women are honest, 'cause they have not the meanes and opportunitie to be dishonest; so is a thief true in prison, because he hath nothing to steale. Had I but opportunitie and knew this same saint you so adore, I would pawne my life and whole estate, in a short while to bring you some manifest token of her disloyaltie. Sir, you are yong in the knowledge of women's flights; your want of experience makes you too credulous: therefore be not abused. This speech of his made the gentleman more out of patience than before, so that with much adoe he held himselfe from offering violence; but his anger being a little over, he said,—Sir, I doe verily beleeve that this vaine speech of yours proceedeth rather from a loose and ill-manner'd minde, than of any experience you have had of women's loosenes: and since you think yourselfe so cunning in that divelish art of corrupting women's chastitie, I will lay down heere a hundred pounds, against which you shall lay fifty pounds, and before these gentlemen I promise you, if that within a month's space you bring me any token of this gentlewoman's disloyaltie, (for whose sake I have spoken in the behalfe of all women,) I doe freely give you leave to injoy the same; conditionally, you not performing it, I may enjoy your money. If that it be a match, speake, and I will acquaint you where she dwelleth: and besides I vow, as I am a gentleman, not to give her notice of any such intent that is toward her. Sir, quoth the man, your proffer is faire, and I accept the same. So the money

was delivered in the oast of the house his hands, and the sitters by were witnesses; so drinking together like friends, they went every man to his chamber. The next day this man, having knowledge of the place, rid thither, leaving the gentleman at the inne, who being assured of his wife's chastitie, made no other account but to winne the wager; but it fell out otherwise: for the other vowed either by force, policie, or free will, to get some jewell or other toy from her, which was enough to persuade the gentleman that he was a cuckold, and win the wager he had laid. This villaine (for he deserved no better stile) lay at Waltam a whole day before he came at the sight of her; at last he espied her in the fields, to whom he went, and kissed her (a thing no modest woman can deny); after his salutation, he said, Gentlewoman, I pray, pardon me; if I have beene too bold: I was intreated by your husband, which is at London, (I riding this way) to come and see you; by me he hath sent his commends to you, with a kind intreat that you would not be discontented for his long absence, it being serious business that keeps him from your sight. The gentlewoman very modestlie bade him welcome; thanking him for his kindnes; withall telling him that her husband might command her patience so long as he pleased. Then intreated thee him to walke homeward, where she gave him such entertainment as was fit for a gentleman, and her husband's friend.

“ In the time of his abiding at her house, he oft would have singled her in private talke, but she perceiving the same, (knowing it to be a thing not fitting a modest woman,) would never come to his sight but at meales, and then were there so many at boord, that it was no time for to talke of love-matters: therefore he saw he must accomplish his desire some other way; which he did in this manner. He having laine two nights at her house, and perceiving her to be free from lustful desires, the third night he fained himself to bee something ill, and so went to bed timelier than he was wont. When he was alone in his chamber, he began to thinke with himselfe that it was now time to do that which he determined: for if he tarried any longer, they might have cause to think that he came for some ill intent, and waited opportunity to execute the same. With this resolution he went to her chambre, which was but a paire of staires from his, and finding the doore open, he went in, placing himself under the bed. Long had he not lyne there, but in came the gentlewoman with her maiden; who, having been at prayers with her household, was going to bed. She preparing herself to bedward, laid her head-tyre and those jewels she wore, on a little table thereby: at length he perceived her to put off a little crucifix of gold, which daily she wore next to her heart; this jewell he thought fittest for his turne, and therefore observed where she did lay the same.

“ At length the gentlewoman, being untired her selfe, went to bed; her maid then bolting of the doore, took the candle, and went to bed in a withdrawing roome, onely separated with arras. This villaine lay still under the bed, listning if hee could heare that the gentlewoman slept: at length he might heare her draw her breath long; then thought he all sure, and like a cunning villaine rose without noise, going straight to the table, where finding of the crucifix, he lightly went to the doore, which he cunningly unbolted: all this performed he with so little noise, that neither the mistress nor the maid heard him. Having gotten into his chamber, he wished for day that he might carry this jewell to her husband, as signe of his wife’s disloyaltie; but seeing his wishes but in vaine, he laid him downe to sleepe: happy had the beene, had his bed proved his grave.

“ In the morning so soon as the folkes were stirring, he rose and went to the horse-keeper, praying him to helpe him to his horse, telling him that he had tooke his leave of his mistress the last night. Mounting his horse, away rode he to London, leaving the gentlewoman in bed; who, when she rose, attiring herself hastily, (cause one tarried to speak with her,) missed not her crucifix. So, passed she the time away, as she was wont other dayes to doe, no whit troubled in minde, though much sorrow was toward her; onely she seemed a little discontented that her ghest went away so unmannerly, she using him so kindly. So leaving her, I will speake of him, who the next morning was betimes at London; and coming to the inne, he asked for the gentleman who was then in bed, but he quickly came downe to him; who seeing him returned so suddenly, hee thought hee came to have leave to release himselfe of his wager; but this chanced otherwise, for having saluted him, he said in this manner:—Sir, did not I tell you that you were too young in experience of woman’s subtilties, and that no woman was longer good than till she had cause, or time to do ill? This you believed not; and thought it a thing so unlikely, that you have given me a hundred pounds for the knowledge of it. In brief, know, your wife is a woman, and therefore a wanton, a changeling:—to confirm that I speake, see heere (shewing him the crucifix;) know you this? If this be not sufficient prooffe, I will fetch you more.

“ At the sight of this, his blood left his face, running to comfort his faint heart, which was ready to breake at the sight of this crucifix, which he knew she alwayes wore next her heart; and therefore he must (as he thought) goe something neere, which stole so private a jewell. But remembering himselfe, he cheeres his spirits, seeing that was sufficient prooffe, and he had wonne the wager, which he commanded should be given to him.

Thus was the poore gentleman abused, who went into his chamber and being weary of this world, (seeing where he had put his only trust he was deceived,) he was minded to fall upon his sword, and so end all his miseries at once: but his better genius perswaded him contrary, and not so, by laying violent hand on himselfe, to leap into the diuel's mouth. Thus being in many mindes, but resolving no one thing, at last he concluded to punish her with death, which had deceived his trust, and himselfe utterly to forsake his house and lands, and follow the fortunes of king Henry. To this intent, he called his man, to whom he said,—George, thou knowest I have ever held thee deare, making more account of thee than thy other fellowes; and thou hast often told me that thou diddest owe thy life to me, which at any time thou wouldest be ready to render up to doe me good. True, sir, answered his man, I said no more then, than I will now at any time, whensoever you please, performe. I believe thee, George, replied he; but there is no such need: I onely would have thee do a thing for me, in which is no great danger; yet the profit which thou shalt have thereby shall amount to my wealth. For the love that thou bearest to me, and for thy own good, wilt thou do this? Sir, answered George, more for your love than any reward, I will doe it, (and yet money makes men valiant,) pray tell me what it is? George, said his master, this it is; thou must goe home, praying thy mistresse to meet me halfe the way to London; but having her by the way, in some private place kill her; I mean as I speake, kill her, I say: this is my command, which thou hast promised to performe; which if thou performest not, I vow to kill thee the next time thou comest in my sight. Now for thy reward, it shall be this.—Take my ring, and when thou hast done my command, by virtue of it, doe thou assume my place till my returne, at which time thou shalt know what my reward is; till then govern my whole estate, and for thy mistresses' absence and my own, make what excuse thou please; so be gone. Well, sir, said George, since it is your will, though unwilling I am to do it, yet I will performe it. So went he his way toward Waltam; and his master presently rid to the court, where hee abode with king Henry, who a little before was enlarged by the earl of Warwicke, and placed in the throne again.

“ George being come to Waltam, did his duty to his mistris, who wondered to see him, and not her husband, for whom hee demanded of George; he answered her, that he was at Enfield, and did request her to meet him there. To which shee willingly agreed, and presently rode with him toward Enfield. At length, they being come into a by-way, George began to speake to her in this manner: Mistris, I pray you tell me, what that wise de-

serves, who through some lewd behaviour of hers hath made her husband to neglect his estates, and meanes of life, seeking by all meanes to dye, that he might be free from the shame which her wickedness hath purchased him? Why George, quoth shee, hast thou met with some such creature? Be it whomsoever, might I be her judge, I thinke her worthy of death. How thinkest thou? Faith mistress, said he I think so to, and am so fully persuaded that her offence deserves that punishment, that I purpose to be executioner to such a one my selfe: Mistress, you are this woman; you have so offended my master, (you know best, how, your selfe,) that he hath left his house, vowing never to see the same till you be dead, and I am the man appointed by him to kill you. Therefore those words which you mean to utter; speake them presently, for I cannot stay. Poor gentlewoman, at the report of these unkinde words (ill deserved at her hands) she looked as one dead, and uttering abundance of teares, she at last spake these words: And can it be, that my kindness and loving obedience hath merited no other reward at his hands than death? It cannot be. I know thou only tryest me, how patiently I would endure such an unjust command. I'll tell thee heere, thus with body prostrate on the earth, and hands lift up to heaven, I would pray for his preservation; those should be my worst words: for death's fearful visage shewes pleasant to that soule that is innocent. Why then prepare your selfe, said George, for by heaven I doe not jest. With that she prayed him stay, saying,—And is it so? Then what should I desire to live, having lost his favour (and without offence) whom I so dearly loved, and in whose sight my happiness did consist? Come, let me die. Yet George, let me have so much favour at thy hands, as to commend me in these few words to him: Tell him, my death I willingly imbrace, for I have owed him my life (yet no otherwise but by a wife's obedience) ever since I called him husband; but that I am guilty of the least fault toward him, I utterly deny; and doe, at this hour of my death, desire that Heaven would pour down vengeance upon me, if ever I offended him in thought. Intreat him that he would not speake aught that were ill on mee, when I am dead, for in good troth I have deserved none. Pray Heaven blesse him; I am prepared now, strike pr'ythee home, and kill me and my griefes at once.

“ George, seeing this, could not withhold himselfe from shedding teares, and with pitie he let fall his sword, saying,—Mistress, that I have used you so roughly, pray pardon me, for I was commanded so by my master, who hath vowed, if I let you live, to kill me. But I being persuaded that you are innocent, I will rather undergoe the danger of his wrath than to staine my hands with the blood of your cleere and spotlesse brest: yet let me in-

treat you so much, that you would not come in his fight, lest in his rage he turne your butcher, but live in some disguise, till time have opened the cause of his mistrust, and shewed you guiltless; which, I hope, will not be long.

“ To this she willingly granted, being loth to die causelesse, and thanked him for his kinnesse; so parted they both, having teares in their eyes. George went home, where he shewed his master's ring, for the government of the house till his master and mistress returne, which he said lived a while at London, 'cause the time was so troublesome, and that was a place where they were more secure than in the country. This his fellows believed, and were obedient to his will; amongst whom he used himselfe so kindly that he had all their loves. This poore gentlewoman (mistress of the house) in short time got man's apparell for her disguise; so wandered she up and downe the countrey, for she could get no service, because the time was so dangerous that no man knew whom he might trust: onely she maintained herselfe with the price of those jewels which she had, all which she sold. At the last, being quite out of money, and having nothing left (which she could well spare) to make money of, she resolved rather to starve than so much to debase herselfe to become a beggar. With this resolution she went to a solitary place beside Yorke, where she lived the space of two dayes on hearbs, and such things as she could there finde.

“ In this time it chanced that king Edward, being come out of France, and lying thereabout with the small forces hee had, came that way with some two or three noblemen, with an intent to discover if any ambushes were laid to take them at an advantage. He seeing there this gentlewoman, whom he supposed to be a boy, asked her what she was, and what she made there in that private place? To whom shee very wisely and modestly withall, answered, that she was a poore boy, whose bringing up had bin better than her outward parts then shewed, but at that time she was both friendlesse and comfortlesse, by reason of the late warre. He being moved to see one so well featured as she was, to want, entertained her for one of his pages: to whom she shewed herself so dutifull and loving, that in short time she had his love above all her fellows. Still followed she the fortunes of K. Edward, hoping at last (as not long after it did fall out) to be reconciled to her husband.

“ After the battell at Barnet, where K. Edward got the best, she going up and downe amongst the slaine men, to know whether her husband, which was on K. Henrie's side, was dead or escaped, happened to see the other who had been her ghest, lying there for dead. She remembering him, and thinking him to be one whom her husband loved, went to him, and finding

him not dead, she caused one to helpe her with him to a house there-by; where opening his brest to dresse his wounds, she espied her crucifix, at sight of which her heart was joyfull, hoping by this to find him that was the originall of her disgrace: for she remembring herselfe, found that she had lost that crucifix ever since that morning he departed from her house so suddenly. But saying nothing of it at that time, she caused him to be carefully looked unto, and brought up to London after her, whither she went with the king, carrying the crucifix with her.

“ On a time, when he was a little recovered, she went to him, giving him the crucifix which she had taken from about his necke; to whom he said, ‘ Good gentle youth, keep the same; for now in my misery of sicknes, when the sight of that picture should be most comfortable, it is to me most uncomfortable; and breedeth such horrour in my conscience, when I think how wrongfully I got the same, that long as I see it I shall never be at rest.’ Now knew she that he was the man that caused the separation ’twixt her husband and her selfe; yet said she nothing, using him as respectfully as she had before: onely she caused the man in whose house he lay, to remember the words he had spoken concerning the crucifix. Not long after, she being alone, attending on the king, beseeched his grace to do her justice on a villain that had bin the cause of all the misery she had suffered. He loving her above all his other pages, most dearly, said, ‘ Edmund (for so had she named herself,) thou shalt have what right thou wilt on thy enemy; cause him to be sent for, and I will be thy judge my selfe.’ She being glad of this, with the king’s authority sent for her husband, whom she heard was one of the prisoners that was taken at the battle of Barnet; she appointing the other, now recovered, to be at the court at the same time. They being both come, but not one seeing of the other, the king sent for the wounded man into the presence; before whom the page asked him how he came by the crucifix. He fearing that his villainy would come forth, denied the words he had said before his oast, affirming he bought it. With that, she called in the oast of the house where he lay, bidding him boldly speake what he had heard this man say concerning the crucifix. The oast then told the king, that in the presence of this page he heard him intreat that the crucifix might be taken from his sight, for it did wound his conscience, to thinke how wrongfully he had gotten the same. These words did the page averre; yet he utterly denied the same, affirming that he bought it, and if that he did speake such words in his sicknesse, they proceeded from the lightnesse of his braine, and were untruthes.

“ She seeing this villain’s impudency, sent for her husband in, to whom she shewed the crucifix, saying, Sir, doe you know

this? Yes, answered hee, but would God I ne're had known the owner of it! It was my wife's, a woman virtuous till the divell (speaking to the other) did corrupt her purity,—who brought me this crucifix as a token of her inconstancie.

“ With that the king said, Sirra, now are you found to be a knave. Did you not, even now, affirme you bought it? To whom he answered with fearfull countenance, And it like your grace, I said so to preserve this gentleman's honour, and his wife's, which by my telling of the truth would have been much indamaged; for indeed she, being a secret friend of mine, gave me this as a testimony of her love.

“ The gentlewoman, not being able longer to cover her selfe in that disguise, said, ‘ And it like your majesty, give mee leave to speake, and you shall see me make this villain confesse how he hath abused that good gentleman.’ The king having given her leave, she said, ‘ First, sir, you confessed before your oast and my selfe, that you had wrongfully got this jewell; then before his majestie you affirmed you bought it; so denying your former words: Now you have denyed that which you so boldly affirmed before, and said it was this gentleman's wife's gift. With his majestie's leave I say, thou art a villaine, and this is likewise false.’ With that she discovered herselfe to be a woman, saying—‘ Hadst thou, villaine, ever any frumpet's favour at my hands? Did I, for any sinfull pleasure I received from thee, bestow this on thee? Speake, and if thou have any goodnes left in thee, speak the truth.’

“ With that, he being daunted at her sudden sight, fell on his knees before the king, beseeching his grace to be mercifull unto him for he had wronged that gentlewoman. Therewith told he the king of the match betweene the gentleman and him selfe, and how he stole the crucifix from her, and by that meanes persuaded her husband that she was a whore. The king wondered how he durst, knowing God to be just, commit so great a villainy; but much more admired he to see his page to turn a gentlewoman. But ceasing to admire, he said—‘ Sir, (speaking to her husband,) you did the part of an unwise man to lay so foolish a wager, for which offence the remembrance of your folly is punishment inough; but seeing it concerns me not, your wife shall be your judge.’ With that *Mrs. Dorrill*, thanking his majestie, went to her husband, saying, ‘ Sir, all my anger to you I lay down with this kisse.’ He wondering all this while to see this strange and unlooked-for change, wept for joy, desiring her to tell him how she was preserved; wherein she satisfied him at full. The king was likewise glad that he had preserved this gentlewoman from wilfull famine, and gave judgment on the other in this manner:—That he should restore the money treble which he had wrong-

fully got from him ; and so was to have a yeere's imprisonment. So this gentleman and his wife went, with the king's leave, lovingly home, where they were kindly welcomed by George, to whom for recompence he gave the money which he received : so lived they ever after in great content." MALONE.

See page 582, note 8.

A SONG,

SUNG BY GUIDERIUS AND ARVIRAGUS OVER FIDELE,
SUPPOSED TO BE DEAD.

BY MR. WILLIAM COLLINS.

*To fair Fidele's grassy tomb,
Soft maids and village hinds shall bring
Each opening sweet, of earliest bloom,
And rife all the breathing spring.*

*No wailing ghost shall dare appear
To vex with shrieks this quiet grove ;
But shepherd lads assemble here,
And melting virgins own their love.*

*No wither'd witch shall here be seen,
No goblins lead their nightly crew :
The female fays shall haunt the green,
And dress thy grave with pearly dew.*

*The red-breast oft at evening hours
Shall kindly lend his little aid,
With hoary moss, and gather'd flowers,
To deck the ground where thou art laid.*

*When howling winds, and beating rain,
In tempests shake the sylvan cell ;
Or midst the chace on every plain,
The tender thought on thee shall dwell.*

*Each lonely scene shall thee restore ;
For thee the tear be duly shed :
Belov'd, till life could charm no more ;
And mourn'd till pity's self be dead.*

END OF VOL. XVIII.

